

叙述者的 元小说操控

文

学

论

从

THE NARRATOR'S
METACTIONAL MANIPULATION:
A Cognitive Poetic Study of *The French Lieutenant's Woman*
《法国中尉的女人》的认知诗学研究

梁晓晖 著



北京大学出版社
PEKING UNIVERSITY PRESS

叙述者的元小说操控：
《法国中尉的女人》的
认知诗学研究

The Narrator's Metafictional Manipulation:
A Cognitive Poetic Study of *The French Lieutenant's Woman*

梁晓晖 著



北京大学出版社
PEKING UNIVERSITY PRESS

图书在版编目(CIP)数据

叙述者的元小说操控:《法国中尉的女人》的认知诗学研究/梁晓晖
著. —北京:北京大学出版社,2012.3

(文学论丛)

ISBN 978-7-301-20396-5

I. ①叙… II. ①梁… III. ①长篇小说—小说研究—法国—现代
IV. ①I565.074

中国版本图书馆 CIP 数据核字(2012)第 043000 号

书 名:叙述者的元小说操控:《法国中尉的女人》的认知诗学研究

著作责任者:梁晓晖 著

责任编辑:孙 莹

标准书号:ISBN 978-7-301-20396-5/H·3032

出版发行:北京大学出版社

地 址:北京市海淀区成府路 205 号 100871

网 址:<http://www.pup.cn> 电子信箱:zbing@pup.pku.edu.cn

电 话:邮购部 62752015 发行部 62750672 编辑部 62754382

出版部 62754962

印 刷 者:北京大学印刷厂

经 销 者:新华书店

650 毫米×980 毫米 16 开本 13.75 印张 220 千字

2012 年 3 月第 1 版 2012 年 3 月第 1 次印刷

定 价:35.00 元

未经许可,不得以任何方式复制或抄袭本书之部分或全部内容。

版权所有,侵权必究

举报电话:(010)62752024 电子信箱:fd@pup.pku.edu.cn

序

认知诗学是一门新兴的学科，其肇始于20世纪认知科学尤其是认知语言学的新发展，既延续了20世纪文学批评对文本本身的关注，又融入了21世纪人文科学研究对人类思维过程的重视。北京大学出版社出版的梁晓晖博士的专著《叙述者的元小说操控：〈法国中尉的女人〉的认知诗学研究》对这一新的研究领域进行了较为全面的论述。

西方学者介绍认知诗学理论的著作以及应用这些理论分析文学作品选段的文章和论文集始见于上世纪80年代。中国学者对认知诗学的研究近年来也有了长足的发展，许多学术期刊辟有专栏刊登应用认知诗学的某一理论分析文学作品的文章。梁晓晖博士的专著整合并使用一系列认知诗学的理论，较为全面地分析一部完整的文学作品，可说是填补了一个空白。

学术界对认知诗学有两种理解。一种认为它等同于认知文体学，因为在具体分析过程中二者都是从认知的角度对文学作品的语言予以关注。另一种认为认知诗学是文学理论的一个分支。在具体分析过程中，认知诗学与认知文体学都是以文学语篇的语料为基础，把认知科学的工具与文学批评、语言学等传统学科的工具相结合，具有实证性，并强调人的认知维度。在此基础之上，认知诗学还强调自身的理论性，并在分析实践中关注情感、美感甚至社会层面的分析。

梁晓晖博士的专著既有对理论的深入探讨，又有翔实的文本分析。书中主要论述并应用了三个认知诗学的理论：“文本世界理论”，“认知指示语理论”，“概念隐喻理论”。“文本世界理论”适用于分析一部小说中不同层次的空间或世界的建构，“认知指示语理论”是针对语篇中指示定位及指示转换的理论，“概念隐喻理论”帮助观察作品中不同隐喻表达背后的概念隐喻。梁晓晖把这三者有机地结合起来，提出了自己的认知诗学分析框架，用以解读《法国中尉的女人》中叙述者所运

用的元小说技巧。

在“文本世界理论”中，“语篇世界”为最上面的层次：它包括至少两个参与者的口头对话或笔头交流。在文学语篇中，作者与读者是文本的创作者与接收者，他们占据着语篇世界。在解读语篇的过程中，双方会在头脑中根据语篇信息建立一个“文本世界”，这即是文本世界理论的第二个层次，也是核心层次。随着文本世界的发展，语篇定义出的空间会在原有的时空维度上发生变化，由此产生新的世界，这就是第三层次的“亚文本世界”。梁晓晖博士在研读大量作品之后发现，后现代主义作品中还有一个层次很难用三层次的“文本世界理论”来解释，这就是叙述者的层次。在后现代主义作品中，叙述者经常是显性存在的；但叙述者的层次既不属于真实的语篇世界层，又不属于读者为人物采取行动或进行思维的空间建构出的文本世界层，也不属于由文本世界层进一步衍生出的亚文本世界层。针对这种理论上的缺失，梁晓晖自己提出了一个专门针对后现代主义作品的“类语篇世界”层概念，以便分析这类作品中异常活跃的叙述者的行为与言论。这种划分是符合逻辑的。利用这种划分，梁晓晖清晰地将《法国中尉的女人》中的读者建构空间分为四个层次，并在这四个层次之上探讨指示转换的发生和概念隐喻的相互呼应。“文本世界理论”的部分是全书分析的基点。“认知指示语理论”的部分写得娓娓道来，结合作品的四个世界层次，对作品中各种跨越层次的指示转换现象都作了详尽、细致的分析。“概念隐喻理论”部分对小说中各个世界层次间概念隐喻的互相照应进行了分析。梁晓晖发现，这部小说中的许多隐喻表达背后都蕴含着关于时间、现实、历史的隐喻性思维，此章在理性分析的同时不乏澎湃的激情。近年来认知诗学遭到的批评之一是它忽视了情感因素，而本书对人物情感的传递也进行了细致入微的分析。

文体学横跨语言学与文学两个学科领域，对研究者的阅读量要求较大；文体学与认知的方法相结合，更需研究者涉猎广泛。因此，除了文学作品外，本书作者还需要大量阅读语言学、文体学、文学批评等方面的书籍。可以说，这本专著反映了梁晓晖作为学者扎实的理论功底和对文学语言的敏锐观察力，反映了她对自己钟爱事业的激情与忘我的投入，反映了她在文体学研究领域孜孜以求的不懈探索。作为教师，梁晓晖副教授一向勤奋敬业，精于钻研本职工作，善于把自己的科研心得充分运用到教学工作之中，因而在教学评估中获得了学生

的高度赞扬。

在专著《叙述者的元小说操控：〈法国中尉的女人〉的认知诗学研究》即将问世之际，我热烈祝贺作者梁晓晖博士，期待她今后继续深入研究，持之以恒，教学相长，发表更多科研成果，在认知诗学领域取得更大的成绩！

刘世生

2011年10月6日于

清华大学外文系

前言

20世纪以前的文学批评主要是针对作家及作品的背景研究；20世纪之后对文本本身的研究得到重视；21世纪可以说是认知的时代，从认知的角度对文学作品进行批评已在海外兴起。近几年，认知诗学（西方也称认知文体学）在中国的研究也有了发展，已经出现很多这方面的文章；期间，全国首届及第二届认知诗学研讨会已分别于2008年及2011年在南宁和银川召开，全国首届认知诗学高级论坛也于2010年在北京举行。在这些会议上，申丹、熊沐清、王寅、苏晓军、蓝纯等许多学者都对认知诗学的理论与实践提出了独到的见解。而本书旨在尝试使用认知诗学理论针对一部小说进行较为深入的探讨。

认知诗学是将认知语言学理论或其他认知科学的成果应用于解读文学作品的研究。认知科学诞生于20世纪50年代，并于60、70年代逐步发展为一门前沿学科；认知语言学诞生于20世纪70年代末，在80、90年代取得较大发展；二者的研究成果使从认知的视角进行文学研究得到发展。Reuven Tsur从20世纪70年代开始发展认知诗学理论，并于1992年出版了专著*Toward a Theory of Cognitive Poetics*；1980年起，Lakoff & Johnson (1980; 1999)，Turner (2000) 以及Kövecses (2002) 等开始陆续介绍他们对概念隐喻的研究成果；同时Fauconnier(1985)的概念整合理论、Langacker(1988/2004)的认知语法知识、Werth(1999) 的文本世界理论等认知语言学成果以及Rosch(1975)的原型理论和Schank (1982)的图示理论等认知心理学研究被逐步吸纳到认知诗学的分析实践之中。2002年Semino & Culpeper (2002) 主编的认知文体学论文集*Cognitive Stylistics*出版；同年，Stockwell (2002) 整理分析了应用广泛的认知诗学理论模式，出版了认知诗学专著*Cognitive Poetics*；次年，Gavins & Steen (2003) 出版了与之配套的应用性论文集*Cognitive Poetics in Practice*。2009年Stockwell (2009) 又出版了认知诗学专著*Texture: A Cognitive*

Aesthetics of Reading, 进一步拓展了对认知诗学的理解。这些研究虽采用角度不同、研究方法各异,但都有一个共同的特征,即:它们都认为文学语篇的意义形成与人类认知过程相联系,并都试图探讨在作品的创作和解读过程中语篇意义建构所需的人类思维模式和表达模式。

笔者开始研读认知语言学和认知诗学之初,就被其对人的思维过程的关注所深深吸引,那是一种斥诸于感性、又源于理性的思考。当时笔者正在文体学课堂上讲授一些后现代作品选段,意识到大多数研究英国文学的中国学生都是在传统现实主义的作品中浸润成长的,对他们来讲,后现代作品显得甚为棘手,对其研究也很难找到切入点。而应用认知诗学的理论进行研究,可以为学生找出一个欣赏后现代文本的新手段。文体学本身就关注作品的语言,具有实证性和科学性,加入认知的手段之后,会令学生更为有的放矢地寻找文学语篇意义的构建方式。

《法国中尉的女人》是英国作家约翰·福尔斯的一部后现代力作,它的魅力始终让人无法抗拒。可以说,在小说被宣称业已死亡的年代,《法国中尉的女人》这样的作品曾为英国小说,甚至世界文学都注入了新的活力。很多英国后现代作品都具有双重性:一方面,它们运用了很多后现代的技巧,涵盖了后现代的特色;另一方面,它们又具有较强的可读性,有着较为完整的故事情节。《法国中尉的女人》就是这样的小说。小说中的故事发生在1867年的英国南部。富家子弟、化石学业余爱好者查尔斯·史密斯与未婚妻欧内斯蒂娜·弗里曼小姐到小镇莱姆度假。在海边,他偶遇被人们称为“法国中尉的女人”的萨拉·伍德拉夫。据说这个女子“很堕落”,曾失身于一个法国中尉,现在过着与社会隔绝的生活。然而她身上那种极富女性魅力的特殊气质使查尔斯为之倾倒;他一方面热烈追求萨拉,另一方面又被世俗规约所扰,不知该如何处理与弗里曼小姐的婚约。约翰·福尔斯在小说中批评了英国维多利亚时代的社会不公、科技进步并没造福大众等种种弊端,并猛烈抨击了当时社会道德的守旧和虚伪、人们缺乏自由和相互间的理解等现象,使得这部作品具有深刻的社会意义。小说在创作手法上有两大特点尤其引人注目:一是在故事中叙述者插入了各种议论,经常在故事进行到读者欲罢不能的时候跳出来诘问:“萨拉是谁?”“一个人物不是‘真实的’就是‘想象的’?”二是故事中设计了三个不同的结尾:在第一个结尾,查尔斯与弗里曼小姐重续婚约;在第二个结尾,查尔斯找到了失踪的萨拉,萨拉已成为独立的新女性,他们互表爱意;在最后一个结

尾，查尔斯向萨拉求婚遭拒，重回孤独迷茫之中，在迷茫中又似乎看到了无望的希望。对这部小说的评论众多，批评方式几乎囊括了现代、后现代文论的各个角度。但现有评论大多针对其内容和主题，很少涉及其语言及文本机制。本书试图从认知诗学这一新的角度来探讨《法国中尉的女人》中叙述者对后现代元小说的文本操控手段。

本书是在笔者博士论文的基础上修改而成。具体来讲，第一、二章介绍了选题背景及研究现状，指出：《法国中尉的女人》是英国后现代元小说的代表作品，它广受不同流派评论家的关注，但叙述者所运用的元小说技巧以及读者解读这部元小说时所使用的认知策略从未得到细致的分析与阐释。认知诗学理论关注作品语言特点及认知维度，可以很好地揭示这部作品在这两方面的特征。这部小说叙述者主要采用了三方面的元小说技巧：叙述者的显性存在，频繁的指示转换，以及大量的隐喻性思维和隐喻性语言。“文本世界理论”、“认知指示语理论”、“概念隐喻理论”这三个认知诗学理论尤其适合揭示叙述者在这三方面的技巧运用。

第三章提出了一个使用三个认知诗学理论——“文本世界理论”、“认知指示语理论”及“概念隐喻理论”——来研究《法国中尉的女人》中叙述者所运用的元小说技巧的分析模式。同时此章对“文本世界理论”进行了修正，提出应该在原理论的三个世界层次——语篇世界层、文本世界层、亚文本世界层——之中再添加一个后现代作品中异常活跃的叙述者的世界层，即“类语篇世界层”。

第四章应用修正后的“文本世界理论”分析叙述者在这部小说中的独特存在方式，尤其是叙述者在类语篇世界层与文本世界层之间的穿越以及对不同亚世界的可进入性的把控，这是很多后现代元小说的一个突出特点。由此小说的虚构性可见一斑。

第五章应用“认知指示语理论”观察叙述者怎样通过跨越不同世界层次的指示转换来控制读者的感知，包括围绕不同参与者的指示转换，围绕不同时代的指示转换，以及围绕不同语篇类别的指示转换。叙述者应用指示语引领读者的认知转换于小说文本中各个世界层次之间，从而小说的文本性及虚构性进一步得到彰显。

第六章应用“概念隐喻理论”研究叙述者在元小说中的思想体现。文本的各个世界层次之间的概念隐喻互相呼应，共同突出了叙述者对一些后现代重要议题的思考：体现在人所感知的现象学时间观中

的时间空间化思维，以及现实和历史的虚构性。

第七章的结论部分探讨了本书的研究方法对课堂教学的指导作用等问题。

本研究的贡献主要体现在下列三个方面：首先，它为从认知诗学角度研究后现代元小说做出了有益的尝试；其次，它揭示了《法国中尉的女人》中叙述者为取得元小说效果所使用的具体技巧；最后，它拓展了认知诗学的“文本世界理论”、“认知指示语理论”和“概念隐喻理论”的应用范围，尤其是修正了“文本世界理论”并提升了其在元小说中的解释力。

对于一直令中国学生困惑的后现代元小说的解读，本研究展示出：认知诗学是一套从语言及文本角度观察叙述者操控元小说具体技巧的有效工具。这种方法可以应用于对其他元小说的分析。它具有可操作性，为后现代作品的课堂教学提供了一个可供借鉴的新方法，为中国学者及学生解读后现代元小说提供了一种新思路。

本书内容的研究与写作过程前后6年有余。其间得到了许多老师、学者、朋友的帮助。作者在此向他们致以最衷心的感谢。

难忘就读于清华的那段时光，清华园里的一草一木都抒发着那种宁静致远的气息。导师刘世生教授对我言传身教，使我终生受益。他学识广博，却为人谦和，总是以亚里士多德的一句话来教导学生：“吾爱吾师，吾更爱真理”，由此激发学生在谦逊的同时敢于质询导师以及其他前辈学者的学术观点，培养学生独立思考、敢于创新的学术作风。他工作异常繁忙，却总是亲历亲为，严格要求学生，教导学生严谨至上。

同时特别感谢的还有：英国东安格利亚大学的Jean Boase-Beier教授，清华大学的封宗信教授、陈永国教授、罗选民教授、范文芳教授、吕中舌教授、张文霞教授、何洪华教授；北京大学的申丹教授，北京外国语大学的蓝纯教授，四川外国语学院的熊沐清教授，北京师范大学的苗兴伟教授；清华大学的博士后宋成方老师，尹晶博士。

感谢北京大学出版社的大力支持。特别感谢张冰主任和孙莹编辑，在当今以经济效益为先的情况下，他们依然能够专门拨冗讨论这本纯学术书稿的选题，以书稿质量为重，对学术著作大力支持。

多年来，家人一直包容我游离于现实世界与文本世界之间的生活状态，让我内心无比温暖。感谢爱人佟晖对我一如既往的爱与支持，书中的图表也都是他帮助画成的。

Abstract

The French Lieutenant's Woman, John Fowles' masterpiece, is a representative of British postmodern metafiction. Past studies on it were mainly conducted by literary critics, focusing on its content and themes. Little attention was given to its linguistic features at the textual level and to the linguistic mechanisms employed by the narrator to manipulate metafictional devices. To explore the issue, this book proposes to approach the narrator's manipulation of metafictional devices in *The French Lieutenant's Woman* from a cognitive poetic perspective, with a focus on its linguistic features and cognitive dimensions. The manipulation of metafictional devices by the narrator in this novel finds expression in the following three aspects: the narrator's peculiar ontological status, its deictic shifts, and its metaphorical language. Three cognitive poetic theories, namely, Text World Theory, Cognitive Deixis Theory, and Conceptual Metaphor Theory, provide good tools for analyzing the three aspects mentioned above. This book makes some modification to Text World Theory and then puts forward a framework with the three cognitive poetic theories for the examination of the three aspects of the narrator's metafictional manipulation in this novel.

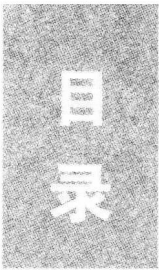
The present work firstly discusses the narrator's peculiar arrangements connected with the different layers of worlds in the novel in terms of Text World Theory. It is demonstrated that the narrator breaks the boundary between the quasi-discourse world and the text world and that the narrator arranges selectively the accessibility to different sub-worlds in order to reveal the fictive nature of the story. It secondly examines the narrator's control of readers' perception by way of deixis through the different layers of worlds in the novel with the guidance of Cognitive Deixis Theory, including perceptual shifts around different personae, temporal shifts between two eras and textual shifts around different types of discourse. The narrator of the quasi-discourse world is shown to make use of the particular deictic expressions in leading his readers to tread mentally in all possible ways on the very boundaries of

different worlds, further disrupting the illusion of reality in fiction. Lastly, it analyzes the metaphorical expressions and metaphorical thinking contained in the language and arrangements of both the narrator's quasi-discourse world and the characters' text world and sub-world in the light of Conceptual Metaphor Theory. It is found that, in *The French Lieutenant's Woman*, the narrator touches some key issues in the postmodern world, namely, the new spatial perception of time, the textual construction of history and the fictional constitution of reality, which he conveys respectively by the metaphorical thinking on time, history and reality. Together they demonstrate one theme of this metafictional novel, the disruption of the illusion of reality in fiction.

In conclusion, the metafictional features and the themes of *The French Lieutenant's Woman* are highlighted by the broken boundaries between worlds, the deictic shifts across worlds and conceptual metaphors beyond worlds on the part of the narrator. And cognitive poetic theories are presented to be an applicable toolkit in the linguistic and textual exploration of the narrator's metafictional manipulation in *The French Lieutenant's Woman*.

The contributions of the present research are as follows: (1) it opens a new avenue for the analysis of metafictional novel from the cognitive poetic perspective; (2) the "meta" element of the metafictional novel *The French Lieutenant's Woman* is singled out for close examination in this research, which explores the very devices the narrator adopts in achieving the metafictional effects; (3) the application of some cognitive poetic theories, including Text World Theory, Cognitive Deixis Theory, and Conceptual Metaphor Theory, has been extended to the analysis of a metafictional novel in this study, and Text World Theory has been modified for a better account of metafictional novels like *The French Lieutenant's Woman*.

Contents



序	1
前言	4
Abstract	8
Chapter 1 Introduction	1
Chapter 2 Literature Review	8
Chapter 3 Theoretical Description and Analytical Framework	20
Chapter 4 The Narrator's Unique Presence: Prominence of Quasi-discourse World in <i>FLW</i>	45
Chapter 5 The Narrator's Control of Perception: Deictic Shifts across All the Worlds of <i>FLW</i>	71
Chapter 6 The Narrator's Expression of Attitudes: Conceptual Metaphors beyond Different Worlds in <i>FLW</i>	126
Chapter 7 Conclusion	190
Bibliography	196



Introduction

John Fowles' well-known metafictional novel *The French Lieutenant's Woman*¹ has attracted abundant criticisms. Almost all of them deal with its themes or content, and there are still many idiosyncratic linguistic features and outstanding cognitive dimensions for the metafictional effects going unexamined in the novel. Against this background, this book proposes that cognitive poetics can be an appropriate approach for a close analysis of this novel to reveal its narrator's metafictional devices.

1.1 *FLW* as a Metafictional Novel

John Fowles' *FLW* is universally evaluated as being the representative of British postmodern metafiction. The work was published in 1969, when the declaration that "the novel was dead" (Bradbury, 2005: viii) was spreading in the British literary circle. This novel brings to the British fiction a new turn and to some extent rescues the genre because it suggests a new form which reflects the disorderly nature of truth in the post-war Britain, i.e., metafiction.

Metafiction is a mode of writing within a broader cultural movement often referred to as post-modernism (Waugh, 1984: 21). Waugh (ibid.: 22) notices that although metafiction is just one form of post-modernism, nearly all contemporary experimental writing displays some explicitly metafictional strategies. He develops a book-length exploration of metafiction, the well-known monograph *Metafiction: The Theory and Practice of Self-conscious Fiction*, in which he observes that metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality (Waugh, 1984: 2). That is to say, metafiction is fiction about fiction; fiction which self-consciously reflects upon itself and addresses the devices of

1 For the convenience of reference I will abbreviate *The French Lieutenant's Woman* to *FLW* in this book.

fiction, exposing the fictional illusion.

Fludernik (2009: 61) and Nünning (2005: 12,19) add further that metanarrative narratorial comments, comments on narrative composition within narrative, are instances of metafictionality. Moreover, according to Currie, metafiction is a kind of writing which “places itself on the border between fiction and criticism, and which takes that border as its subject” (1995: 2).

Metafictional elements can be found in texts dating back long before the 20th century. They already existed in the Middle Ages (Fludernik, 2009: 61) and became detectably obvious in two novels of the eighteenth century, Laurence Sterne’s *Tristram Shandy* and Jane Austen’s *Northanger Abbey*. But they did not predominate until the latter part of the 20th century. The term “metafiction” itself was first introduced by Gass (1970) and defined by Scholes (1970).

Many critics affirm both the importance of Fowles and that of his works in British postmodernist fiction, especially that of *FLW*. Smyth (1991: 9), for example, when defining the term postmodernism in his introduction to *Postmodernism and Contemporary Fiction*, lists Fowles among seven other world famous postmodernist authors, with Fowles as one of the three British writers. Stevenson (1991: 31) believes that in the case of Fowles or Lawrence Durrell postmodernism has generated the kind of respect and popularity enjoyed by authors such as Thomas Pynchon, Italo Calvino and Gabriel García Márquez. Bradbury (2005: 386) announces among other critics that *FLW* is Fowles’ masterpiece. In discussing postmodern metafiction, Curries (1995: 3) takes *FLW* as one of the only two novels for illustration. Thus *FLW* is prominent in the then otherwise dull scene of British postmodernist fiction.

FLW not only enjoys importance in British postmodernist fiction, but also presents features representative of the latter’s characteristics. Onega (1995) gives a summary of the traits in postmodernist British fiction on the whole by concluding Hutcheon’s *A Poetics of Postmodernism*.

Throughout the 268 pages of her book, Linda Hutcheon very insistently argues that the specific poetics of postmodernism is exclusively realized in a particular kind of novel she calls ‘historiographic metafiction’, which she describes as ‘those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages.’ [...] The unique combination of history and fiction that takes place in ‘historiographic metafiction’ perfectly expresses what is for her the defining characteristic of the Postmodernist ethos. (93—94)

Here Hutcheon also stresses that the self-reflexive metafiction is characteristic in Postmodernism. After this summary, Onega goes on to point

out with quotations from Lodge that “*FLW* is the only text I can think of that does this very elaborately” (Onega, 1995: 94). An overview of this novel can prove the truthfulness of the remarks. For example, one of the most absurd episodes in *FLW* goes,

(1) A whistle sounded, and Charles thought he had won the solitude he craved. But then, at the very last moment, a massively bearded face appeared at his window. The cold stare was met by the even colder **stare of a man** in a hurry to get aboard.

The latecomer muttered a “Pardon me, sir” and made his way to the far end of the compartment. **He sat, a man of forty or so**, his top hat firmly square, his hands on his knees, regaining his breath.

[...]

Now the question I am asking, **as I stare at Charles**, is not quite the same as the two above. But rather, what the devil am I going to do with you?

(Fowles, 1969: 346, 348; hereafter, page references to *FLW* refer to this edition. Boldface mine¹.)

The above passage is extracted from Chapter 55 of *FLW*. What I put in boldface in extract (1) may strike the reader by implying the presence of a voice from the narrator. After telling a typically Victorian story in a typically Victorian way, the originally extradiegetic narrator² in this extract suddenly stops trying to immerse himself³ in the story, but rather attempts to highlight his own existence by asserting his distinctive entity from the other characters, so much so that he even takes a role of one imaginary character and comes to meet the hero face to face in order to challenge the conventions of the story he himself creates. In Mepham’s words, the narrator “joins a character on a train journey, even though he lives in another century and exists on a different ontological level” (1991: 151). Then the narrator poses questions about the creation of his own story. In this way the creation of the story itself is self-reflexively meditated and the boundary between the real and the imaginary is completely disrupted. This is a stance that we find in Hutcheon’s “historiographic metafiction”.

Stevenson (1991: 22) also notices the representative features in *FLW* for British postmodernist fiction and observes that a prophecy of the self-reflexive foregrounding of language and fiction-making has become a central, distinguishing characteristic of postmodernism and this is a characteristic

1 Boldface in all the following extracts is mine except extra clarification.

2 An outside narrator who is at the level which is immediately superior to the narrative and concerned with its narration. For more detailed explanation of the term, see Section 3.2.2.

3 The gender of the narrator in the reference is to follow that of the author of the novel for the ease of expression in this book, though it should still be pointed out that the narrator must not be identified with the author.

which has appeared increasingly widely in post-war British fiction as represented by *FLW*. At the same time, he quotes from Todd that British experimental tradition employs “within realistic narrative of **metafictional or intertextual devices**” (Stevenson, 1991: 29), a practice of which *FLW* can again be found an exemplar.

But what are the particular metafictional devices that the narrator employs in this famous representative metafictional novel? As will be shown in Chapter 2 of this book, *FLW* attracts criticisms from different perspectives, and almost all of the rich criticisms deal with its themes or content, leaving this novel being seldom approached from a linguistic perspective. That is, in general, there has been no linguistic analysis of how metafictional themes and effects are achieved through metafictional and intertextual devices in *FLW*.

1.2 The Feasibility of Cognitive Poetics in the Study of *FLW*

The metafictional novel *FLW* exhibits abundant unique linguistic features which challenge readers' cognition and perception. At the same time, the narrator himself leaves much room for readers' interpretation and imagination by employing techniques such as addressing readers directly and supplying three endings, intensifying the cognitive dimensions of the work.

On the one hand, the uniqueness of extract (1) is reflected above all by its idiosyncratic linguistic features. Readers are confronted with the inconsistent deictic expressions to the narrator in the train, expressions referring to the same person — the narrator — which go with hardly any links, except the word “stare”, from the third-person “a man” or “the latecomer” to the first-person “I”. “A man” is more suitable for a character, while the first-person “I” is here more adaptable for the extradiegetic narrator himself. An extradiegetic narrator would not usually address himself by “a man”. To interpret extract (1) readers need first of all to overcome the difficulties in linguistic references. Meditation over language is thus put in an important place for the study of this metafictional novel.

The language of metafiction indeed requires detailed survey. In the realist work with language generally believed to be as transparent representation of the reality, students of literature tend to focus more on the reality reflected. But after language in metafiction is recognized to be misrepresenting reality, the exploration of language itself is calling more and more attention in the study of literature.

In literary theory, a linguistic turn is found in the 20th century (Li, 2007). Never before have literary works been approached so predominantly