

牛津应用语言学丛书



Literature and Language Teaching

文学与语言教学

C. J. Brumfit

R. A. Carter



上海外语教育出版社



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出版前言

去年5月本社出版了从牛津大学出版社引进的19种“牛津应用语言学丛书”，受到了外语教学界师生的一致好评和欢迎，在短短的一年中，重印了4次。为了向我国的外语教学和研究人員提供更多的学术参考专著，帮助读者了解近年来国外应用语言学和外语教学研究的理论，促进我国外语教学的研究和改革，本社又挑选了10本该系列中的精品，奉献给广大读者。希望本套丛书能够对于借鉴国外研究成果和总结我国自己的外语教学经验，形成具有中国特色的外语教学理论有所帮助。

《文学与语言教学》是一部讨论在非母语环境中语言、文学与教育三者相互关系的论文集，由C·J·布伦菲特(C. J. Brumfit)和R·A·卡特(R. A. Carter)任主编，前者是英国南安普敦大学教育学教授，后者是诺丁汉大学英语系现代英语教授。H·G·威多森教授担任本书的应用语言学顾问。

本书包括4个部分。第一部分是全书的导论，详细论述了有关基本问题，如文学文体学与文学研究，文学语言，语言、文学与语篇，文学能力与文学阅读等等；第二部分收录了8篇论文，论述语言学、文学以及两者与教育的相互关系；第三部分收录了7篇论文，论述在课程体系安排文学内容以及由此带来的普通教育方面的问题；第四部分包括5篇论文，研究在某一特定地区或特定背景下，文学与语言教学关系中一些至关重要的个案。这些论文的作者均是各相关领域的著名专家学者，对有关问题观点独到，并极具说服力。

尽管本书以《文学与语言教学》为名，但其目的不是综合、全面或概要性的阐述文学与语言教学两大要素之间的关系，而是以相关性和统一性为线索，把诸位名家对语言研究与文学研究所持的不同观点展现给读者，让读者自己对一些理论与实践上

主要的相关问题增强辨识、区分能力,为进一步的研究和争鸣奠定基础。

本书读者对象为外语教师、外语教学理论的研究人员、研究生或对该领域研究感兴趣的其他各级各类人员。

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2000年5月

Preface

Although this book is called *Literature and Language Teaching*, it does not pretend to offer a comprehensive or synoptic account of the relationship between the two elements, literature and language teaching. We have selected contributors who provide reasonable and well-argued cases which, though they represent different viewpoints, are united by a recognition of the varied ways in which language and literature study are related and can be integrated. Literature is not regularly discussed as a coherent branch of the curriculum in relation to language development in either mother-tongue or foreign-language teaching. However, classroom development cannot proceed before key theoretical and practical issues are identified and debated. We hope that this collection, though not exhaustive, may lay a basis for this further exploration and debate.

C. J. Brumfit
R. A. Carter

December 1984

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For Arnold Kettle

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Introduction

This is a book about the interaction between language, literature, and education. It consists of four parts: this Introduction, in which a number of fundamental issues are discussed in some detail; a section of papers on linguistics, literature, and the implications of the interaction between linguistics and literature for education; a section of papers on general educational issues raised by wanting to include literature in the curriculum; and a final section which looks at one very important issue with specific reference to one overseas setting and to British education.

The book includes papers of varied levels of abstraction, in order to explore both general principles and specific problems of implementation. Similarly, the papers in Part Two may be more immediately accessible to the general reader than some of those in Part One. None the less, we feel that the book can be read as a consecutive set of papers, for there is a progression in the argument from general principles, to consideration of the role of language in literature, to implications of that for educational and curricular discussion. At the same time, we would be unwilling to make excessive claims for the discussion here. Literature teaching is by no means secure in many educational systems, and its role as an ally of language is not infrequently disputed. This collection can only open up further discussion in an area which is increasingly important.

English Literature and English Language

This part of the Introduction consists of four sections in which some seminal issues in the study of literature and language are addressed. These issues are: the relations between *stylistics* and literature study (Section 1), questions of what is understood by *literary language* and literature as a particular type of *discourse* (Sections 2 and 3), and the issue of the kinds of *literary competence* involved in reading texts (Section 4). The book as a whole is intended to offer a selective introduction to issues which will require careful thought to enable further progress in this important area to be made. The issue of 'literature and language teaching' is generating a great deal of interest at present, but we wish to avoid being either programmatic or synoptic—although we do hope to argue clear cases for particular emphases and directions. Our examination in this introduction to the book will be largely theoretical and necessarily selective but, wherever possible, we will focus on issues which we and our contributors judge to be relevant for methodology and pedagogy in the domains of language and literature teaching. In both its parts, this Introduction should provide a framework within which the papers that comprise the volume can be understood, interrelated, and evaluated.

1 Literary stylistics and the study of literature

The main starting point in this section is the relationship between *practical criticism* and *stylistic analysis* of literary text. It is assumed here that most teachers of English will be acquainted with or will have had direct experience of practical criticism in relation to the interpretation of literary works. (For a clear introduction to the aims of practical criticism, its development, and a number of examples in practice on modern English poems, see Cox and Dyson 1963.) Practical criticism shares two main presuppositions with the discipline of stylistics: first, that literary text is made from language and its primary focus for analysis will be the patterns made by language. In a basic sense, this is the only 'material' the analyst has to go on. The literary text is seen as self-sufficient as a language

artefact, and, as it were, as an object in itself. The second presupposition is that practical criticism, or 'close reading', is opposed to belletristic or aestheticist waffle about literary texts, and attempts to locate intuitive responses to the meanings and effects released by the text in the structure of the language used. In this respect, the critic will attempt to show *how* what is said is said and *how* meanings are made. Any interpretation which does not give due attentiveness to the base of language organization is not, it is claimed, worth very much, though a main difference between stylistics and practical criticism is in the *degree* of detailed systematic attention given to the analysis of language.

Intuitive responses to a text are central to the process of reading and re-reading literature. They are a necessary starting point for fuller investigation of what a text means to us. However, it is not altogether clear what exactly is primary in our response to a text. Is it an experience evoked in us exclusively by what is referred to in the text? Does it result from a relationship between a particular text and material we have read previously on related themes or in a special 'cultural' tradition? Or is the initial response a linguistic matter of reactions to striking phrases or to an unusually evocative stretch of language? Or is it some combination of these separate reactions? Crucially for non-native speakers, how much of the text do we have to understand linguistically before reading gives rise to productive responses and intuitions? It is important to keep an open mind about these under-investigated issues.

Not uncommonly, constant exposure and re-reading is felt to deliver to students the necessary intuitive awareness. A problem here, and one often noted by stylisticians, is that exposure may serve only the most able and linguistically proficient students. Advocates of stylistics (including most of the contributors to Part One of this book) consider that stylistic-analytical procedures provide a principled method by which reading and interpretative skills can be developed, and recognize that some students have to learn how to analyse language before they can respond subjectively to a text. In any case, it is argued, the continuing processes of systematically formalizing intuitions can lead to ever-increasing appreciation of a writer's artistry in and through language. It is not clear, however, what precise form language analysis should take, and much depends on the aims of the course, the level of language competence, whether the literary text is studied in a language class or a literature class, and so on. For this reason, some papers in Part One of the book advocate *language-based approaches* prior to

linguistic–stylistic analysis. These can involve the application of tried and tested language teaching techniques (e.g. types of questioning strategy, small group and pair activities, paraphrase, cloze work, etc.) to literary text study. Papers by Long, Carter, and Nash illustrate such procedures and discuss some of the problems involved. In fact the *familiarity* of such procedures to students of English as a foreign language is not normally a difficulty. The second part of our Introduction, ‘Literature and Education’, discusses further questions of primacy, interdependence of language and response, and the issue of whether competence can be ‘caught’ or ‘taught’ in literature teaching.

There is insufficient space in this introduction for detailed illustration of stylistic analysis, but readers will find examples in Part One of the book which draw on systematic linguistic analysis of syntax, lexis, discourse, phonology, etc., to support interpretations or discussions of a literary text. (For further examples with a pedagogic orientation see papers in Carter 1982a and Brumfit 1983 and a review by Carter, 1985.) We support the view that a sensitive stylistic analysis of a text can produce facts about its linguistic organization which cannot be ignored. More importantly for the student a firm basis in language analysis is given from which he or she can proceed to say with some precision what it means to them, how it means what it means, and why the text is liked or disliked by them as a piece of literature. Analytical tools are supplied, or, as is often the case with foreign students, where explicit discussion of language is already a familiar feature of the classroom, existing analytical tools can be used to extend individual interpretative skills. The case for linguistic–stylistic analysis has been well put by Roger Pearce (1977):

Linguistic analysis becomes an integral aspect of the process of understanding literature, a means of formulating intuition, a means of objectifying it and rendering it susceptible to investigation and, in so doing, a means of feeling out and revising our initial interpretation.

Such study is clearly not a case of remembering what the teacher said about a poem, or what interpretation was given in the books of criticism in the library.

We believe that students and teachers of literature should engage in stylistic analysis when studying literature, and that this can ensue with varying degrees of systematicity at different levels of literary study. But we also acknowledge that there are limitations to this