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英语

各类文体分析

GELEI WENTI FENXI

董启明 主编

English

Stylistic Analysis of Varieties of English

英语各类文体分析

主编 董启明
编著 成亚君 诸凌虹
牛洁珍 刘宏杰

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内容简介

本书是以现代文体学、语言学、社会语言学、系统功能语言学、语篇分析等理论为指导,结合当前文体学发展的新趋势编写的。主要是对各主要英语语域(场合)变体进行文体分析,即利用文体分析方法从语言、语篇和语境三大层面和若干次层面对这些变体的实例进行详细的文体分析,找出各类英语变体的共性文体特征、产生这些特征的原因,以及这些特征的功能。本书分析的主要变体有:日常谈话、公共演讲、新闻报道、广告、小说、科技文章和法律文件。本书可做研究生或本科高年级学生文体学教材,或供文体学研究者参考用。

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主 编:董启明

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社 址:北京市海淀区马甸南村 1 号

邮 编:100088

网 址:<http://www.cnipr.com>

电子信箱:zscq-bjb@126.com

电 话:010-82000860 转 8324

传 真:010-82000890

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前 言

本书以语言学、文体学、语篇分析的理论为指导,结合当前文体学发展的新趋势,选用最新素材,对英语中的主要功能文体进行系统分析,从而得出英语各类文体的一般性语言特征,有利于读者更好地学习、使用这些文体,从而有效地提高读者的英语水平和英语运用能力。本书可作为高校英语专业高年级及研究生教材使用,也可作为文体研究的参考书。

本书由“绪论”和七章组成。“绪论”主要阐明了文体和文体学的概念,重点阐述了文体分析的理论框架,提供了系统的文体分析方法。第一章为“各体英语”,提供各类文体的基本知识和对各类文体的简要介绍。第二章是“英语公众演讲的文体分析”,第三章为“英语日常谈话的文体分析”,第四章为“英语新闻报道的文体分析”,第五章为“英语广告的文体分析”,第六章为“科技英语的文体分析”,最后一章,即第七章为“英语法律文件的文体分析”。

本书理论性强,时代性强,科学性强,内容全面,理论联系实际,分析详尽、系统,是目前难得的一本理论联系实际的文体学研究著作。

本书是集体合作的结晶。其分工情况为:董启明负责全书的设计、总体布局、全书的统稿和绪论的撰写。

其他各章的作者:

第一章 牛洁珍 北京联合大学

第二章 成亚君 首都师范大学

第三章 成亚君 首都师范大学

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第四章 诸凌虹 首都师范大学

第五章 诸凌虹 首都师范大学

第六章 刘宏杰 北京信息职业技术学院

第七章 刘宏杰 北京信息职业技术学院

由于作者水平有限,加之时间紧迫,错误遗漏之处在所难免,还望专家、学者、同行以及广大读者批评指正。

董启明

2005 年 12 月

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Introduction

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.”

According to *A Dictionary of Stylistics*, style is:

“the register, which refers to the special variety of language used by a particular social group that may have a common profession, e. g. doctors, lawyers, teachers, or the same interests, e. g. stamp collectors, football fans, etc..”

And according to *Longman Dictionary of Language Teaching & Applied Linguistics*, 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 variety...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. the style of Dickens, the style of Shakespeare, an 18 th century style of writing.”

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There 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' home meme. (Buffon)
- 2) A man's style is his mind's voice. (Emerson)
- 3) Proper words in proper places makes the true definition of a style. (Swift)
- 4) Style is choice. It is the choice between alternative expressions. (Enkvist)
- 5) Style is a deviation from a norm. (Enkvist)
- 6) Style is the selection of features partly determined by the demand of genre, form, theme, etc. (Wales)
- 7) Style is equivalence. (Jakobson & Levi-Strauss)
- 8) Style is meaning potential. (Halliday)

Definitions of Stylistics

To say stylistics studies style does not make matters clear. We have to define it in a more rational and more scientific way.

Longman Dictionary of Language Teaching & Applied Linguistics defines stylistics in the following way:

“the study of that variation in language (style) which is dependent on the situation in which the language is used and also on the effect the writer or speaker wishes to create on the reader or hearer. Although stylistics sometimes includes investigations of spoken language, it usually refers to the study of written language, including literary texts. Stylistics is concerned with the choices that are available to a writer and the reasons why particular forms and expressions are used rather than others. ”

Routledge Dictionary of Language and Linguistics gives a more detailed definition of stylistics:

“Stylistics developed in the nineteenth and twentieth centuries from the traditions of fostering the mother tongue, from rhetoric and from the interpretation of literature. Correspondingly, the discipline is quite broad (a) methodically, stylistics is a procedure for the analysis of texts; (b) normatively, stylistics is a directive for what is right in the use of language; (c) descriptively, stylistics is a text linguistic discipline which explains the style of a text and sets it in relation to other features of the text (style). This newest branch of stylistics forms the foundation for scientific analysis of style as well as for practical stylistics, the standardization of style, and the fostering of the mother tongue. The results of functional stylistics are particularly important for research into the connection between the style and the function of a text (or type of a text). Since functionally explicable properties of style are also fundamental for rhetorical texts, stylistics overlaps here with its ancestors and with the modern neighboring discipline of rhetoric.”

From these definitions and from the senses of style mentioned above, we can make our own definition of stylistics: “Stylistics is a branch of interdisciplinary branch of learning which studies style in a scientific and systematic way concerning the linguistic features of different varieties of language at different levels (including linguistic, textual, and contextual levels).”

Procedure of Stylistic Analysis

The procedure of stylistic analysis is often placed in three steps:
a) Linguistic Description, b) Textual Analysis, and c) Contextual

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Factors Analysis.

Linguistic Description

Linguistic description refers to the exploration and classification of linguistic features of a given text.

A linguistic feature is shown by its consistency and relative frequency. Generally speaking, when we say that a text has certain linguistic features, we mean that these features recur or prevail in the text. That is to say, frequencies of certain linguistic features should be calculated. On the other hand, local features, set against prevailing features in a text may imply some feelings or attitude of the addresser, and therefore, stylistically significant. This is not to say that the least frequent feature is not stylistically significant. A least frequent feature may also be a special style marker of a particular text (e. g. colloquial words do not occur in written legal texts).

The linguistic features are reflected by style markers which are linguistic items that only appear, or are most or least frequent in a text, representing a particular variety or literary genre.

Leech and Short (1981 : 75) listed four linguistic and stylistic categories when they dealt with the methods of stylistic analysis of fiction: lexical categories, grammatical categories, figures of speech, and cohesion and context.

In this book, we would like to offer a checklist of linguistic description in five categories: phonology, graphology, lexis, syntax & grammar, and semantics.

A checklist of linguistic description

A. The phonological category

Phonology is used here to refer to the system of speech sounds in

a language, which includes the following aspects:

- a) elision (the omission of a sound or sounds in speech)
- b) sound symbolism (the symbolic meaning of sounds)
- c) sound patterning (the matching of identical or similar sounds between two or more words)
- d) rhyme
- e) rhythm
- f) pause
- g) stress
- h) tempo
- i) intonation patterns
- j) alliteration
- k) assonance
- l) consonance
- m) onomatopoeia
- n) pitch

B. The graphological category

Graphology is used here to refer to the writing forms, and the signs used in a text, which include the following aspects:

- a) punctuation (the use of punctuation marks)
- b) capitalization (the use of capital letters)
- c) paragraphing (the way in which a text is divided into paragraphs)
- d) italics
- e) format of printing
- f) graphic signs (size or shape of letters, tables, pictures, diagrams, drawings, type style, etc.)
- g) spelling

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C. The lexical category

Lexis is used here to refer to the choice of words, which includes the following aspects:

- a) general or specific (superordinate or subordinate)
- b) Anglo-Saxon or Latinate
- c) conceptual or associative (denotative or connotative)
- d) monosyllabic or polysyllabic (simple or hard)
- e) descriptive or evaluative
- f) formal or informal (clippings, blends, abbreviations)
- g) standard or nonstandard (slang, jargon)
- h) dynamic or static (verbs)

Dynamic verbs refer to

- ① activities having duration, e. g. walk, read, talk, etc.
- ② processes or transitions, e. g. grow, arrive, become, etc.
- ③ momentary acts, e. g. kick, jump, etc.

Static verbs refer to

① a relationship or a state of being, e. g. be, belong to, own, possess, etc.

② state of perception, e. g. hear, see, smell, think, etc. and state of emotion and attitude, e. g. love, hate, want, etc.

- i) vulgar or euphemistic
- j) favorable or unfavorable (adjectives)
- k) archaic or neologism
- l) common or rare
- m) abstract or concrete (nouns)
- n) other features of lexical items

D. The syntactic/grammatical categories

Syntax is used here to refer to rules for ordering and connecting

words into sentences. The syntactic/grammatical categories include the following aspects:

a) sentence types (simple or multiple; major or minor, periodic or loose, etc.)

b) sentence length (in number of words)

c) sentence complexity (coordination/subordination/parataxis, etc.)

d) noun phrases

e) clause types (SV, SVA, SVO, SVOA, SVC, SVOO, SVOC; finite/nonfinite; verbless; independent/dependent)

f) phrase types (NP, VP, AdjP, AdvP, PrepP)

g) grammatical constructions (comparative or superlative; coordinative or cataloguing; parenthetical, etc.)

h) word order (normal or inverted, etc.)

i) tenses (the prevailing tense (s); simple or complicated, etc.)

j) voices (active or passive)

k) grammaticality (grammatical or nongrammatical)

l) inter-sentence relationships (sentence linking features, e. g. ① ellipsis, ② anaphora [esp. the use of the definite article, the demonstratives, the personal pronouns], ③ the use of concord [in number or tense, for example], ④ lexical features [such as word repetitions], ⑤ adverbial contrasts [esp. sentence initiators like “however”, which always imply a preceding sentence] and ⑥ prosodic features [such as a contrastive tone].

E. The semantic category

Semantics is used here to refer to the meaning of words, expressions, etc. and by what means the meaning is conveyed from

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the addresser to the addressee. Here, our concern is mainly the rhetorical devices, especially figures of speech. And secondarily, it may include such aspects as overall patterning, planning, subject matter, and the introduction of materials of different kinds.

a) figures of comparison (simile, metaphor, analogy, personification, synaesthesia, etc.)

b) figures of replacement (metonymy, synecdoche, antonomasia, allusion, hyperbole, understatement, etc.)

c) figures of repetition (alliteration, assonance, consonance, polysyndeton, reiteration, etc.)

d) figures of contrast (antithesis, oxymoron, paradox, parallelism, climax, anticlimax, etc.)

e) figures of double meaning (pun, irony, satire, etc.)

f) figures of omission (asyndeton, parataxis, aposiopesis, syllepsis, zeugma, etc.)

g) figures of reverse meanings (palindrome, Spoonerism)

h) figures of resemblance (parody, grotesque idiom, onomatopoeia)

i) communicative rhetorical devices (lexical accuracy, structural meticulousness, contextual appropriateness, etc.)

Textual Analysis

Etymologically, “text” comes from a metaphorical use of the Latin verb “textere” (weave), suggesting a sequence of sentences or utterances “interwoven” structurally and semantically. As a count noun it is commonly used in linguistics and stylistics to refer to a sequential collection of sentences or utterances which form a unity by

reason of their linguistic cohesion and semantic coherence; e. g. a scientific article; a recipe; a poem; a public lecture, a sermon, etc. However, it is possible for a text to consist of only one sentence or utterance, e. g. a notice or road-sign (Exit; Stop), which is semantically complete in itself, and pragmatically tied to a specific situation. (cf. *A Dictionary of Stylistics*, by Katie Wales) Thus, we may conclude that a text is any passage, spoken or written, of whatever length, that forms a unified whole. A text is then a semantic unit, a unit not only of form, but also of meaning. A text is realized by a sequence of language units, whether they are sentences or not. The connection among parts of a text is achieved by various cohesive devices (and also by semantic and pragmatic implications), which include the following aspects:

- a) text layout (general framework of the text)
- b) reference (personal, demonstrative, comparative, etc.)
- c) substitution (nominal, verbal, clausal, etc.)
- d) ellipsis (nominal, verbal, clausal; etc.)
- e) logical connectors (additive, adversative, causal, temporal, and other logical connections, e. g. reiteration, classification, division, exemplification, etc.)
- f) collocation (words typically associated with one another)
- g) inter-sentence relationship (coordination, homology, sequence, separation, hyponymy, reiteration, adversative and contrast, explanation, cause and effect, etc.)

Contextual Factors Analysis

Context refers to all elements of a communicative situation: the verbal and nonverbal context, the context of the given speech situation

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and the social context of the relationship between the speaker and hearer, their knowledge, and their attitude.

Generally speaking, and also in this book, we consider context to consist of two aspects: one is “linguistic context”, referring to the linguistic units preceding and/or following a particular linguistic unit in a text. The other is “extra linguistic context” or “context of situation”, referring to the relevant features of the situation in which a text has meaning. According to Functional Stylistics, contextual factors include the following aspects:

a) Field of discourse (the institutional setting, private or public, in which a piece of language occurs, embracing not only the subject matter in hand but the whole activity of the speaker or participant in a setting, which corresponds to Halliday’s “ideational function” of language)

b) Tenor of discourse (the participants, their education, social status, the role-relationship between the addresser and the addressee; the degree of intimacy; the degree of social distance, which corresponds to Halliday’s “interpersonal function” of language)

c) Mode of discourse (the medium of communication—the graphic signs [visual] or sound waves [auditory] by means of which a message is conveyed from one person to another; channel; channel limitation; other detailed choices, the functions of language in the particular situation, which corresponds to Halliday’s “textual function” of language)

Chapter 1 Varieties of English

English is not a single homogeneous language, but rather a complex of many different varieties of language in use in all kinds of situations in many parts of the world. The varieties can be classified according to different factors. In relation to the places from which different speakers come, there are regional varieties, which embrace British English, American English, Asian English, etc. In relation to social factors, there are social varieties, which include women's English, Black English, standard English and nonstandard English. According to media by which English is conveyed from the addresser to the addressee, there are spoken English, written English and web English. According to attitude, there are formal English, informal English, and the common core. and according to functions, there are journalistic English, advertising English, the English of public speaking, scientific English and legal English, etc. In this book, we will concentrate on functional varieties, and only touch upon regional and social varieties.

1.1 Regional Varieties

At the beginning of the third millennium, English has clearly established itself as the leading language of the world. It is spoken around the globe as either the first or the second language, and this widespread use and distribution has quite naturally led to the emergence of several distinct varieties. The systematic study of