语·言·与·文·化·研·究

yuyan yu wenhua yanjiu

主　编　吴尚义
副主编　张春颖　王淑花　路文军
编　者　孙艳青　赵明明　范凌云

语言与
文化研究

YUYAN YU
WENHUAYANJIU

第十辑

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内容提要

本辑论丛刊发了全国各地高校教师和研究者的论文 50 余篇，内容涉及语言研究、教育教学研究、文学研究、翻译研究和文化研究等领域。所刊发的论文理论基础扎实，观点新颖，代表了我国语言学研究的最新热点和科研水平，也反映了研究者对语言本身和语言教学理论与实践的思考和探索。论文的研究类型主要包括旨在研究解决课堂教学或与教学相关的一些实际问题的应用性研究，但是其研究也带有较高的理论价值。其研究方法值得广大教师和研究者的广泛借鉴。本论丛可供较高语言水平的学习者、高等院校教师和语言研究者参考使用。

语言与文化研究（第十辑）

吴尚义　主编

前　　言

　　《语言与文化研究》论丛每年出版四辑，由北京物资学院外国语言与文化学院《语言与文化研究》编委会与知识产权出版社联合推出，同时又是中国知网（http：//www.cnki.net）学术期刊（光盘版）电子杂志社期刊，ISSN1671—6787，CN11—9251/G。论丛本着宁缺毋滥，少而精的原则，对稿件进行严格的三审制度。第九辑共收录了全国各地高校教师和研究者的50余篇优秀稿件，内容涉及语言研究、教育教学研究、文学研究、翻译研究和文化研究等领域，体现出了广大高校教师和研究者们对语言、语言教学、文学、翻译、文化等理论和实践的认真思考和探索，体现了他们的学术水准、理论水平和业务素养。

　　本辑所收录的论文体现了研究范围广泛、研究方法灵活、研究内容多样化的特点；充分展示了外语教学与研究领域学术气氛的活跃和新时期外语教育事业的繁荣。本辑论文既有语言、文学、文化与翻译理论前沿的最新报告，有对外语各层次教学改革的思考，教学方法的探讨，也有日趋成熟的基于数据的实证性研究。研究内容充分反映出了近20年来外语教学领域的发展趋势和热点：教法和学法的探讨仍然盛行；外语与其他学科门类的结合性研究给研究者增添了新的动力；网络教学的探讨和思考反映了新时期外语教与学的特点，体现了外语教师与时俱进的精神风貌。这些研究将极大地促进和指导教学实践。

　　胡文仲先生说过，教师在教学过程中应该做个有心人，经常思考问题，收集数据，分析研究，做一个既教学又研究的全面人才。北京物资学院外国语言与文化学院语言与文化中心的宗旨就是激发和提高外语教师的科研意识与科研能力，从而为高校外语教学与研究做出贡献，推动外语课程改革和学生英语综合应用能力的培养及提高。这也是我们定期出版外语教育教学与研究论文，起到激励推动作用的原因。《语言与文化研究》论丛将成为广大研究者发表自己独特见解的一方论坛，在语言与文化研究领域占有一席之地。

　　本辑中北京物资学院外国语言与文化学院教师所发文章得到了北京物资学院科研基地项目的资助。

　　由于编者水平有限，疏漏在所难免，欢迎各界人士予以指正，欢迎广大从事语言与文化教学的教师和研究者不吝赐稿。

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《语言与文化研究》编委会

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英语 "have + VP" 与汉语 "有 + VP" 对比研究

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【摘要】 在前人研究的基础上，通过对英语 "have + VP" 与汉语 "有 + VP" 对比分析，作者认为英语 "have + VP" 与汉语 "有 + VP" 虽有相似之处，但在语义和语法方面存在很多不同。语义上，英语 "have" 和其后动词分词一起表完成，而汉语中，"有" 更多是对其后动作现实性的强调。语法上，"have" 作为体助动词，其后接动词，用来表肯定、否定、疑问及相应的回答，形式上完全对称；"有" 的词性众说纷纭，且在用法、使用频率、对称性上与英文 "have" 有很大不同。

【关键词】 有；have；完成体；有 + VP；have + VP

"有"字语义丰富，用法多样，很早就引起了语言研究者的注意，吕叔湘在《中国文法要略》中首先提出 "有无句" 并把它分成 "有起词" 和 "无起词" 进行了研究分析（吕叔湘，1990）。特别是朱德熙在《语法讲义》中把 "有、作、加以、给以、受到、予以" 等一起归为准谓宾动词，并指出它们能带名词宾语也能带动词宾语，可是能带的动词宾语是有限制的。不能说："有看"、"有写"、"有去"、"有反对"、"有喜欢"、"有同意"，但却可以说："有影响"、"有准备"、"有计划"、"有研究"、"有演出"、"有分析"（朱德熙，1997）。但是，"有吃有喝"、"有说有笑"、"有上有下" 和 "她有招惹你吗？" "你有看过他的演出吗？" 等这样 "有 + VP" 结构句式的出现吸引了众多学者开始对 "有 + VP" 产生的原因、语法、语义、语用等方面展开研究。"有" 作为动词后面直接跟谓词性成分，这不免使人联想到英语中的 "have + VP" 这一结构。汉语中的 "有" 是不是和英语中的 "have" 一样用来表完成体呢？它们在语义、语法上都有哪些不同？围绕这些问题，本文将对 "有 + VP" 和 "have + VP" 中的 "有" 和 "have" 进行对比分析。

一、英语 "have + VP" 与汉语 "有 + VP" 词汇语义对比

英语中 "have" 加上动词的过去分词构成完成体。完成体和进行体同为英语中的体。体属于语法范畴，是英语中动词的一种词汇变化形式，用来说明动作的状态是完成还是进行。

张振邦认为："完成体是动词的一种形式，它表示该动词所表示的动作或状态已经完成。完成体由动词'have'的一定形式加动词的 - ed 分词构成，分为过去完成体和现在完成体。"（张振邦，2003：204）现在完成体可以用来表示一个动作在说话之前的某个时间已经完成，但与现在的情况依然有关联。例如：一个人要读一本书，那本书却找不到了，他就会说 "I have lost my book." 过了一会儿书找到了，他要说自己曾丢书了就只能说成 "I lost my book." 而这只是说他曾经发生过丢书这个动作与现在能不能读到那本书没有任何关系了。

现在完成体除了可以表示 VP 动作已经完成之外还可以表示一个动作从说话前的某个时刻开始一直持续到现在，并有可能持续下去，也可能刚刚结束。例如：I have learned English for 5 years. 说明说话人到现在已经学习了五年的英语了，他可能还要学下去或者就到此为止了。"have" 也可以变为过去时 "had"，所表示的意义不变，只是时间参照点由说话时间，转移到句子中表明的说话以前的某个时间点。

这是英语中 "have + VP" 的语义。在汉语中，"有 + VP" 是什么意思呢？

汉语中的 "有" 用作体宾动词可以表示领有，如："他有一本好书。" 也可以用来表存在，如："教室里有几十名学生。" 而这和英语的 "have" 作实意动词是有区别的，"have" 用作实义动词时表示领有而不表示存在，我们可以说，"He has a good book." 却不能说 "The classroom has dozens of students." 而是要用专用来表示存在的 "There are dozens of students in the classroom." 汉英中的 "有" 同为领属动词这一事实不禁令人想起著名认知语言学家 Langacker 有关完成体的论断，他认为完成体中 "have" 主动词的意义与表领属的实义动词 "have" 有直接的关系，"The two facets of this meaning—spatial reference point and potential relevance—are strikingly similar to those that characterize *have* as an auxiliary verb. It can therefore be suggested that the auxiliary *have* arises from this sense（or similar one）via the well-worn path of semantic extension leading from the spatial to the temporal domain. Thus a spatial reference point becomes a reference point in time，and potential relevance comes to be construed temporally as current relevance."（Langacker，1991：214）助动词 "have" 是领有动词在空间维度里的参照点（spatial reference point）和潜在相关性（potential relevance）经主观化后形成的助动词 have 在时间维度里的参照点（reference point in time）和现时相关性（current relevance）。而这种领属动词向完成体标志的主观化并不仅限于英语，法语、西班牙语、意大利语等都存在这种情况（石毓智，2000）。据此，很多研究者认为汉语中的 "有 + VP" 也表完成，"有 + VP" 究竟是什么意思呢？先看几个例句：

我有看过这个感人的故事。

我也有嫉妒过，但淑芬说，偶像是心中的崇拜，不会爱上他的。

这两句话有［＋完成］的语义在内，但是如果把两句话中的 "有" 统一删除，［＋完成］的语义会不会发生改变呢？删除 "有" 后，可以得到：

我看过这个感人的故事。

我也嫉妒过，但淑芬说，偶像是心中的崇拜，不会爱上他的。

［＋完成］的语义并未发生改变，可见［＋完成］语义并不是由"有"承担的，至少不是由"有"单独承担的，可能还有"过"。

那么看有没有其他可以表示［＋完成］语义词汇的环境：

（1）我有问你意见吗？

（2）令狐冲：曲洋策划者的曲谱已经到你手里了，你为什么还要骗我？

任盈盈：我没有。

令狐冲：你有。

（3）老舍的书你有读吗？

第（1）句似乎可以理解为"我问过你吗？"或是"我问你了吗？"从而具有［＋完成］语义，但第（2）句从上下文中可以明显地看出，"有"更多的是强调动作是不是具有现实存在性。

第（3）句可以有不同的回答方式，"有，读过几本"、"没有"、"都有读"，强调的更多的是动作有没有发生这一现实，没有看出对现在的影响或是动作是否持续下去。

仅凭语感描述一个词的意义，不同的人就会有不同的看法，而且很难验证。为说明"有"的意义，施其生通过研究与普通话相通的汕头话和广东话中的"有"的聚合系统，认为"它的作用在于肯定后面的谓词词性成分所述事态的客观现实性。具体地说，'有'的意义是'肯定一种情况存在'，即肯定有这么一回事。"（施其生，1996：28）这一意义和完成体所表示的意义接近，但却是不同的。随后，王国栓、马庆株又以"A. 我看到他了。B. 我有看到他。C. 我确实看到他了。"这一表达语气强弱的等级序列，证明"有"的引入其实是补充汉语普通话中只有一般肯定和强烈肯定的空白，对施氏的观点表示肯定（王国栓、马庆株，2008）。这说明汉语当中的"有 + VP"和英语中的"have + VP"中的有，虽然都可以作为领属动词，但无论是作领属动词还是用作 VP 前，在语义上还是有很大不同的。

二、英语"have + VP"与汉语"有 + VP"句法对比

1. 词性的异同

英语中"have + VP"中的 have 的语法功能是用来协助其后的动词表示语法意义，在这一结构中，"have"本身没有词汇意义，只起语法作用，很明显是助动词。

汉语中，朱德熙先生认为"有 + VP"中 VP 只能是名动词，因而把其中的"有"归为准谓宾动词（朱德熙，1997）。但"有"后跟纯动词形式的出现使这种说法有了争议。据此，有学者认为汉语的"有"和英语的"have"都是由领有动词虚化而来的完成体标记词。但施其生参照与普通话相通的汕头方言中"有"的用法，认为"有"是个助动词，用来肯定事件的现实性，属于朱德熙先生所说的谓宾动词（施其生，1996）。陈叶红认为"有 + VP"中"有"字"语法意义主要是表确认，句法位置固定，几乎能置放于任何时态的语言环境中，起着明显的标记作用的副词性确认标记词"。（陈叶红，2007：133）台湾学者傅习涛则认为汉语中的

"有+VP"中的"有"并非是纯粹的体助词，它仍保留"存在"的意义，同时还具有英语"have"所没有的表示信息焦点的功能，用来对其后VP肯定和强调。（傅习涛，2007）

2. 句法功能的异同

在英语中，"have"作为基本助动词，"have+VP"在句子中只能作谓语动词使用（或从句中的谓语），其语法作用就是同动词过去分词一起构成各种时态的完成体以及相应地表示否定、完成和疑问。

但在汉语中，"有"在句子中除了可以作谓语，还可以用作定语和宾语。例如：

（1）一顿晚饭，不能否认是在有讲有笑的情况下用毕的。

（2）只是有时候我很怕我们不会白头偕老，命运会有遗传，我和小杨都是无父的孤儿。

3. 使用频率的异同

通过对比《围城》汉英译本，可以发现在英译本中"have"共出现967次，其中接动词短语的有332例（包括重复的用法），约占全部用例的三成。而在汉语本中，除去"没有"后，"有"共出现1280次，其中"有"绝大多数是作为体宾动词使用的，后接能称上动词成分的只有12例左右（包括重复的用法），所占比例不足1%。

4. 句法内部对称性的异同

英语中，"have"作为助动词在数、时态、肯定否定和疑问及其回答都是对称的。如：

肯定句：　He has seen the film.　　　He had seen the film.

否定句：　He has not seen the film.　　He had not seen the film.

疑问句：　Have he seen the film?　　　Had he seen the film?

否定疑问：Haven't he seen the film?　　Hadn't he seen the film?

回答：　　Yes, he has.　　　　　　　No. he hasn't.

而在汉语中，"有"没有时态的变化自然谈不上对称，但它的肯定与否定后所带宾语、肯定与否定的回答却是不对称的。（王国栓、马庆株，2008）为验证这一观点，本文作者通过对《围城》中的568处"没有"进行了调查，发现"没有"后加动词的有约124例，占全部用法的22%左右。这与"有"后接动词仅占不足1%的用法形成了鲜明的对比。在对其疑问形式"有没有"的回答上，肯定和否定的回答也是不对称的。"有没有"的否定回答是"没有"，肯定回答多不是"有"。例如：

你有没有背单词？　　　你有没有想过我啊？

　——没有。　　　　　　——没有。

　——背了。　　　　　　——想过。

三、结语

综合以上分析，可以看出，英语"have+VP"与汉语"有+VP"尽管在结构和语义上有相似之处，但在语法和语义方面存在很大的不同。语义上，"have"和"有"都可以作领属动

词,但虚化后的英语"have"和其后动词分词一起表完成,而汉语中,"有"更多是对其后动作现实性的强调;语法上,"have"作为体助词,其后接动词成分,可以用来表肯定,否定,疑问及相应的回答,形式上完全对称;"有"的词性众说纷纭,且在用法、使用频率、对称性上与英文"have"有很大不同。

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Foregrounding in Stylistics and Analytic Functions of Literary Texts

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[Abstract] The concept of foregrounding, introduced from visual arts, is an important term in stylistics. The paper expounds the concept of foregrounding, the relationship between standard language and poetic language, foregrounding in poetic language and the analytic functions of the foregrounding about the literary texts.

[Key Words] foregrounding; analytic functions; literary texts

I   Introduction

The concept of foregrounding is an important term in stylistics which was first introduced from visual arts: in a picture, there is always an object or a person in the most foregrounding place, while others are all background. The foregrounding concept in the linguistics was first brought out by the Prague School linguist and literary critic Jan Mukarovsky in *Standard Language and Poetic Language* to refer to the unexpected departures from the accepted norms.

II   Foregrounding in Stylistics

As to the concept of foregrounding, the questions came into our mind: what is foregrounding? why Jan Mukarovsky introduced such a term into literature? Just as Leech said, Foregrounding is a useful, even crucial, concept in stylistics, providing a bridge between the relative objectivity of linguistic description and the relative subjectivity of literary judgment. It is a criterion by which we may select, from a mass of linguistic detail, those features relevant to literary effects (Leech, 1981). As to the second question, Jan Mukarovsky (1964) believed normal uses of language " automatize" language to such an extent that its speakers no longer see its expressive or aesthetic power; poetry must " de-automatize" or "foreground" language by breaking the rules of everyday language.

In *Standard Language and Poetic Language*, Jan Mukarovsky proposed three important issues: the relationship between standard language and poetic language; different functions of the two languages, and how this maximum of foregrounding is achieved in poetic language.

1. The relationship between standard language and poetic language

The first problems brought out by Mukarovsky are: what is the relationship between the standard language and poetic language? Is poetic language a special part of the standard, or is it an independent formation? Poetic language can't be called a special part of the standard, because poetic language has its own lexicon and syntax quite different from those of standard language. Of course, this is not to deny the close connection between the two languages. In fact, the standard language is the background against which is reflected the esthetically intentional distortion of the linguistic components of the work, in other words, the intentional violation of the norm of the standard. The violation of the norm of the standard is what makes possible the poetic utilization of language, without this possibility there would be no poetry.

2. Different functions of standard language and poetic language

As to the different functions of the two kinds of language, Mukarovsky considered the function of poetic language consists in the maximum of foregrounding of the utterance. Foregrounding is the opposite of automatization, that is, the deautomatization of an act, the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become (Mukarovsky, 1964). On the other hand, standard language is to avoid using the style of foregrounding, and it is widely used in scientific paper or monograph. Of course, foregrounding also is common in the standard language, but it is always subordinate to the function of communication. Its purpose is to attract readers' attention to the subject matter expressed by the foregrounded means of expression.

3. How to achieve the maximum of foregrounding in poetic language?

How to achieve the maximum of foregrounding in poetic language? It's wrong to achieve foregrounding from the quantitative perspective, in practice, it is impossible. If all of the elements in a language are foregrounded, it will give rise to a new automatization (Hu Zhuanglin, 2000). Only a comparison between different parts can lead to an effect of foregrounding. Then how to achieve the maximum of foregrounding in poetic language? There are two means, deviation and parallel structure.

To demonstrate the relationship between deviation and foregrounding, let us quote a classic example, the phrase "a grief ago" from a poem of that name by Dylan Thomas. The phrase violates two rules of English, one is the indefinite article *a* clashes syntactically with the uncountable noun *grief*, because it normally modifies a countable one; the other is the postmodifying adverb *ago* clashes semantically with the head word *grief*, for it usually is able to modify a noun to do with time. But *grief* is a word which expresses emotion. The highly deviant nature of the phrase attracts much attention from the reader to itself, and thus makes it possible for the poet to express what cannot be expressed through the normal use of language. Thomas here seems to be measuring time in terms of emotion. It is not unreasonable, therefore, to suggest that the speaker of the poem may have experienced grief re-

peatedly so that he can measure time in terms of it (Wright, 2000).

Deviation is not the only means which the author can adopt to get the effect of foregrounding, besides deviation, parallel structure is the other means foregrounding resorts to. Now let's cite an example.

In Martin Luther King's famous lecture "I have a dream", he used parallel structure "I have a dream" repeatedly to express his dream of looking forward to freedom and to arouse the response of the audience, of all the black people and to encourage them to fight for their equal rights and get rid of the racial discrimination. And the repeated parallel structures emphasize the speaker's dream and bring the listeners specific pictures of different dreams and echo the main topic.

III   Analytic Function of Foregrounding Theory in Literary Texts

The concept of foregrounding plays an important role in analyzing literary texts, which can be shown in the following aspects.

1. The concept of foregrounding brings the dynamic interrelationship among the writer, the discourse and the readers

The first sentence in the novel *Brighton Rock* written by Granary Greene was considered as a very remarkable one: Hale knew, before he had been in Brighton three hours, that they meant to murder him. Usually the adverbial of time should be in the beginning or the ending of the sentence, so in our opinion, the sentence should be like this: before he had been in Brighton three hours, Hale knew that they meant to murder him, or Hale knew that they meant to murder him before he had been in Brighton three hours. In this novel, the writer didn't put the adverbial clause of time in its normal place, so we can say this is a violation of language norms, that is to say, it is a kind of deviation. The information the writer wanted to express is not the fact they wanted to murder Hale, but to let Hale realize the time and the place of the murder (Wang Shouyuan, 2000).

2. The coherence and systematicness of foregrounding is helpful to express aesthetic value

Foregrounding can't be achieved from the quantitative perspective. Halliday distinguished true foregrounding from pure quantitative language structures. In his opinion, foregrounding is prominence and motivated. A feature that is brought into prominence will be "foregrounded" only if it relates to the meaning of the text as a whole. This relationship is a functional one: if a particular feature of the language contributes, by its prominence, to the total meaning of the work, it does so by virtue of and through the medium of its own value in the language—through the linguistic function from which its meaning is derived. Where that function is relevant to our interpretation of the work, the prominence will appear as motivated (Halliday, 1971).

The language features can express stylistic effects which are based on specific context and purpose of the writer. In different context, the same language feature can bring about different stylistic effect

and aesthetic value, for example, prepositional phrases can show time, place and position, so it can provide the novel with the time and space background, and let the characters of the novel know the place and position. Take one sentence in the *Great Gatsby* written by F. Scott Fitzgerald. The sentence is: Already it was deep summer on roadhouse roofs and in front of wayside garages, where new red petrol pumps sat out in pools of light and when I reached my estate at West Egg I ran the car under its shed and sat for a while on an abandoned grass roller in the yard.

There are eight prepositional phrases altogether in this sentence, and if all of these phrases were deleted, the grammatical function was still correct. But without those prepositional phrases expressing time, position and space, the readers didn't know the exact place of the whole matter, and thus they can't judge the reason of the matter. It was these eight prepositional phrases that describe the environment and cause suspense.

Foregrounding is an important concept in stylistics, and the stylistic analysis of literary texts is carried out in sound, writing, lexicon, grammar and discourse structure to find those language features with stylistic meaning and aesthetic value. If we resort to the method of foregrounding, we can find the author's pragmatic purpose and the pragmatic effects and appreciate the literary texts better.

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Understanding Semantic Fuzziness from the Perspective of Economy Principle

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【Abstract】The present study was undertaken to explore semantic fuzziness from the perspective of Economy Principle. It is convenient for both interlocutors to transfer more information by least effort because of the strong generalization ability and comparatively clear core meaning of semantic fuzziness. So, semantic fuzziness embodies Economy Principle. Conversely, abiding by Economy Principle is tentatively one origin of semantic fuzziness.

【Key Words】Economy Principle; semantic fuzziness; cognitive economy; information transferring

I   Introduction

Semantic fuzziness is an intrinsic property of language and frequently plays an important role in language use. Economy Principle is a fundamental principle during the process of information transferring which aims to use less words, simple rules and convenient methods to express complete meanings in order to save time and space.

II   Semantic Fuzziness

1. Features of semantic fuzziness

Indeterminacy, determinacy and variability are the three features of fuzziness. Indeterminacy is the most prominent feature of the three, while determinacy makes the communication which involves fuzziness become possible and understandable. Determinacy is the basic feature, determinacy and indeterminacy are relative, and their conversion under specific conditions makes fuzzy language present the third characteristic—variability.

2. Interpretation of semantic fuzziness

Human beings' perceptive ability is often limited for various reasons, and what's more, the objective world is a complicated and changing ensemble. Human beings cannot clearly categorize the cog-