MODERN ENGLISH STYLISTICS

现代英语文体学

徐有志　编著
吴雪莉　审校

VARIETIES STYLE

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MODERN ENGLISH STYLISTICS

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简　介

《现代英语文体学》本着基础理论与实践并重的原则，简明阐述了当代文体学的理论框架和语言分析方法，具体探讨了语言使用的场合特征与语言特征的相互关系，详细分析了各体英语（包括方言和语域，主要是语域）的语言特点，重点指明了不同体裁文学作品（包括小说和诗歌）的文字特色。本书对初步掌握文体学理论概貌和语言描述方法，系统了解各体英语特点，提高恰当运用英语的交际能力，逐步熟悉不同体裁文学作品的语言风格，加深对文学作品的理解和欣赏，无疑将起到一定的作用；可供大学英语专业高年级学生使用，也可供攻读硕士学位的研究生和其他英语工作者参考。

《现代英语文体学》的编著者徐有志同志从事文体学教学与研究多年，在美进修期间又得到语言学博士 Carolyn Dirksen 教授及人类学博士 Murl Dirksen 教授的热情帮助。本书手稿得到了河南大学外语系名誉主任、英语语言文学研究所所长、华籍美人 Shirley Wood 教授审校，付梓前又承蒙著名英语学者、中山大学外语系王宗炎教授审阅并作序。

序

王宗炎

两年前，有一位在大学教英语的朋友写信告诉我："教英语文体学这门课，好比骑自行车上白云山。有明确的目标，也很有兴趣，可是有些路段很吃力。"

如果这封信今天才寄到，我会这样回答：你不妨试用徐有志编著、Shirley Wood 审校的 Modern English Stylistics。我估计，你会觉得你那辆自行车仿佛安上了个小摩托，爬 30 度坡也不那么费劲了。

一般大学英语教师都觉得，讲英语文体学，不如讲理论语言学或者文艺学引论那么负担沉重。这门课平易切实，没有很多玄虚缥缈的话头。内容是具体的，所讨论的都是视而可见、听而可闻的语言文字现象；目的是实用的，不管学生毕业以后要当教师，当译员，当行政人员，经理人员或科技工作者，文体学知识对他多多少少总有些用处。

但是，也正因为这门学科的内容平易切实，——我应该说除谈现代诗风部分外一般平易切实，——它就很难讲得好。第一，既然讲的是一些具体的语言文字方面的东西，教师自己就得耳聪目明，能观察到一般人注意不到可很有意义的现象。第二，这门课的基础是语音、语法、词汇、文字各方面的初步知识，这些知

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识大学高年级生或研究生多半已经具备，倘若教师讲问题不能讲得深些透些，就有炒冷饭之嫌。第三，文体学是个海洋，广大无边。即使你学富五车，可是一个人经验范围有限，你怎么能既知道 Mona Van Duyn 如何在诗歌节奏上摹仿摩托车快跑的声音，又注意到 The Hartford Mutual Insurance Company 的保险单的写法？怎么能既有时间研究美国 The Washington Post 中新闻报道的特点，又把 The Canadian Medical Association Journal 中的论文的文体钻研一番？何况英语不是你的母语，你怎么能一一碰到英语中那说也说不完的各种语言变体和文章体裁，并且条分缕析，讲得头头是道？

上面这些难题，徐有志老师分明是仔细考虑过的。他想出了个聪明主意——自己编讲义，请两位美国专家帮助，再请 Shirley Wood 教授审校。这个药方果然奏效，他终于搞出了一本好教材：简短，浅显，理论完整，材料新鲜，既合乎教师也合乎学生之用。

依我看来，对于一本教材，教师和学生的要求有同也有异，然而教材编者都要留神。

在教师方面，最大的困难一般是学科内容多，上课时数少。要讲得全面，就休想深入；要讲得透彻，就难免遗漏。所以站在教师的立场看，一本英语文体学教材应该有个完整的理论框架，又清楚地指出各种材料的分析方法；既阐明不同文体的使用场合，又摆出文章样本，并告诉人们怎么处理里边那些具体问题。由于本书已经按这些原则编写，我在本文开头谈到的那位朋友大可以把大部分内容留给学生自学，自己只要选择若干重点题目深入探讨，并且用心批改作业就行了。

我不是学生，他们对于教材的要求我不能说得很准。依我的估计，学生首先希望于教材的是篇幅不太多，文字也浅易，既便于阅读，又便于复习。（谁不怕考试？）其次，内容最好津津有味，好像风味小吃，引人入胜，不是只罗列一些死板枯燥的规则。（不

用担心，请试读本书 63 页和 113 页。）又其次，书中资料应该是新的，信息是灵的。（本书 128—129 页告诉了我们美国做广告的新手法，152 页又介绍了新闻报道的新技巧。）

关于本书编撰者和审校者如何竭力求新，求有趣，不妨举一个例子：1992 年 George Bush 竞选 美国总统，回到他的第二家乡得克萨斯州活动。他原是马萨诸塞州人，不过政治基地是得州，很熟悉得州话。由于他是全国性要人，自然平时说的不是得州乡音，而是美国普通话。但是本书编者（或者是审校者）注意到，他一到得州，就改口不说普通话，只说得州话了。为什么？因为说这种方言，乡亲们就觉得亲切，大选时就会投他的票；再说，说得州话比美国普通话来得 more heman，有更多的须眉男子气，也会赢得多一些选票（110 页）。我认为这个例子很好，既新鲜，又有真实感。不过我想补充一点：本书没有指出，许多美国人认为 Bush 有点 wimpy，即 weak，ineffectual and dull，所以他想凭说得州话来把自己的形象刷新一下。

编出了这本书，徐老师是否还有事可做、要做呢？我看有。这里只提两点：（1）编一系列的练习，摆出一些文章样品，让学生分析和讨论。（2）根据学生自己的反映和他们的练习成绩，针对他们的特殊需要和我国改革开放的一般需要，补充一些材料，再写一本（最好用汉语）讲英语文体学的姊妹篇。

1992 年 12 月 22 日
于中山大学回春楼

Preface

The modern world is in constant change. With change, new study disciplines appear, and new understanding and approaches to old ones. So we are in constant need of new textbooks. Mr Xu Youzhi's book fills one of those needs.

A good textbook should present, for the student's reference and the teacher's guide, a theoretical background and description of the subject, with enough analyses and examples for the student to give a general grasp of the study by his/her own effort. This leaves blackboard space and classroom time for broader or more in-depth workshop analyses of specific material, so that the student leaves the course with an ability to use it in specific studies of his/her own.

Modern English Stylistics is such a textbook. As an undergraduate course, it can be taught more or less closely following the book, so that the students finish with some idea of the theories behind, and varieties of language usage, and do not, for example, greet a visiting foreigner with 'Hiya, pal', because they think it is 'real American English'. As a graduate course it can be assigned readings, through the looking-glass of which the teacher can lead the students into worlds of surprise and wonder, or drill them in the language arts of various

fields which they might in future be called upon to occupy.

This English edition of *Modern English Stylistics* is all the more qualified for this task, as in preparing it the author has consulted a large number of English-language books and articles, and also learned from the strong points of works published in China to support and enhance the distinctive character of this book. Thus there is as full a description as needed to open a gate to the various more specialized uses of language or linguistics which the student may have need to enter.

The author heaps undue praise on what little help he needed from me, and I hope that teachers and students using this book will have equal, much better deserved praise for him.

Shirley Wood
Director of Graduate Studies
in English

Introductory Remarks

After the publication of a two-volume treatise on French stylistics by Bally (1909), a pupil of Ferdinard de Saussure, interest in stylistic study gradually spread across Europe via the works of Spitzer (1928, 1948) and others. It was in the 1960s, however, that stylistic study really began to floursh in Great Britain and the United States. A number of monographs such as *Linguistics and Style* (Enkvist et al 1964) and *Investigating English Style* (Crystal and Davy 1969) appeared. New curricula and textbooks concerning varieties of English came into being. Books about varieties of spoken English, some accompanied by recordings, were published. Grammars, as *Grammar of Contemporary English* (Quirk et al 1972), widened their scope to include in their study 'sentence connection', 'focus', 'theme', and 'emphasis'. Dictionaries began to give labels (e g *fml*, *colloquial*, *slang* etc) to words and phrases of stylistic colouring. 'Objective' approaches to the language of literature with the 'precise' tools of linguistics was given new impetus, inspite of the fact that traditional literary critics were suspicious of the practice.

Today, it is commonly acknowledged that a language is not something homogeneous, something with a unified standard form. Rather, a language is a compos-

ite of various types and forms: there are many 'sublanguages' within a language, and there are different ways in which a language is used. Hence the fastspreading interest in the analysis of both non-literary and literary languages on the part of linguists and the occurrence of stylistics as a particular discipline.

Professor Wang Zuoliang is, so far as I know, the first scholar in China to direct his attention to the newly-sprung subject of modern stylistics, then fast spreading abroad. It was his article (1978) that sparked my interest in the subject. And it was Professor Shirley Wood who 'spurred' me onto the road of its actual teaching beginning 1985. During the past decade, I have been making efforts to familiarize myself with the theoretical framework of modern stylistics and its various methodologies of analysis, and I have been trying to give the most fruitful approaches in this regard a comprehensive review. This, I confess, is no easy job for a teacher like me who as yet has so many things to learn, both in the area of linguistics and in the domain of literary criticism. However, thanks to the concern of my teacher Professor Shirley Wood, who carefully went over the manuscripts and made important suggestions on the content of the book, thanks to the help of my American friends Dr Carolyn Dirksen who joined me in writing Chapter 5, and Dr Murl Dirksen who helped find sample texts for analysis, thanks to the support from my colleagues in the Foreign Languages Department of Henan University who lent a hand in typing and proofreading, thanks to

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the effort of my comrades at the University Press who made the publication possible, and thanks to the loving care of my mother and my wife whose contributions are impossible to itemize or define, I am now finally able to present in a book form what I have digested and assimilated so far about the discipline of stylistics. I really do not know how I can ever thank them enough.

I am particularly grateful to Professor Wang Zongyan, who generously spent his precious time in reading the final proof of the book and kindly sent his valuable and detailed comments on it. His 'Foreword' to this book will always be a great encouragement to me in my further study of this discipline.

This book, *Modern English Stylistics*, aims at a tentative introduction to an influential theoretical framework of stylistics, and at an application of the theory in the concrete analysis of the main varieties of Modern English. It falls into three parts. The first part, which includes Chapters 1 to 4, covers the theoretical preliminaries: the aims and concerns of stylistics, the necessity for stylistic study, the classification of varieties of English, the levels of linguistic description, and the content and procedure of stylistic analysis. The second part, which consists of Chapters 5 to 12, presents the concrete description and comparison of the main varieties of English, classified in terms of the various intentions of the language activity and the relationship between its participants, the various media the language activity uses, and the various subject matters or types of the lan-

guage activity. The third part, which is composed of Chapters 13 to 15, discusses the most conspicuous features of the English of literature, particularly the language traits of fictional prose and of poetry.

In the preparation of the draft copy of this book, I consulted quite a number of books and theses published abroad and at home, now listed in the bibliography, especially those marked with asterisks, and I have benefited a great deal from my study of these writings. Here, I would like to use this opportunity to express my gratitude to all the authors and compilers concerned. I have made a careful attempt to report some of their findings in simple language and define the terms and concepts as clearly as possible. I hope that readers of this book will find it of some help in their initial study and further pursuit of the subject.

At the time when my book is turned over to the printing shop, I still keenly feel the necessity for deeper research into the subject, knowing clearly the scantiness of my knowledge in this area. I strongly wish to go on learning from scholars and specialists of related disciplines. And I sincerely welcome readers's criticisms or suggestions on the book so that I can make some improvements on it later on.

Xu Youzhi
Kaifeng

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