



语言学视域下的简·奥斯丁 作品人际关系研究

*A Linguistic Approach to the Interpersonal Relationship
in Jane Austen's Major Fiction*

魏丽娟 著



南京大学出版社

邯郸学院学术著作出版基金资助出版；
河北省教育科学研究“十二五”规划2015年度课题“英语专业
《语言学概论》课程建设与改革”（项目编号：1506052）研究成果。

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图书在版编目(CIP)数据

语言学视域下的简·奥斯丁作品人际关系研究：中文、英文 / 魏丽娟著. — 南京：南京大学出版社，2017.5

ISBN 978-7-305-18486-4

I. ①语… II. ①魏… III. ①奥斯丁(Austen, Jane 1775-1817)—小说研究—汉、英 IV. ①I561.074

中国版本图书馆 CIP 数据核字(2017)第 090610 号

出版发行 南京大学出版社

社 址 南京市汉口路 22 号

邮 编 210093

出 版 人 金鑫荣

书 名 语言学视域下的简·奥斯丁作品人际关系研究

著 者 魏丽娟

责任编辑 卢文婷

照 排 南京南琳图文制作有限公司

印 刷 江苏凤凰通达印刷有限公司

开 本 880×1230 1/32 印张 12 字数 200 千

版 次 2017 年 5 月第 1 版 2017 年 5 月第 1 次印刷

ISBN 978-7-305-18486-4

定 价 42.00 元

网址: <http://www.njupco.com>

官方微博: <http://weibo.com/njupco>

官方微信号: njupress

销售咨询热线: (025) 83594756



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序 言

英国 19 世纪小说家简·奥斯丁是一位举世公认的经典作家。虽然她一生仅仅创作了 6 部作品,声望却日益稳固,被称为“散文中的莎士比亚”。奥斯丁善于描写平凡人物和他们之间复杂的人际关系。她的小说不仅蕴含辩证艺术和对生活哲理及价值观念的独特阐释,而且贯穿了她对人类平等和社会和谐的追求。平心而论,她的小说算不上雄伟壮丽、激情澎湃,但那么的真实细腻、令人愉快,且能直接触动读者的心灵。不同时期的作品体现了她对不同人际关系的思考和判断,从最初的男女之情到父母之爱,最后升华到更为广泛的女性关系。然而她不仅是一位高度敏感、自觉的文学大师,而且在语言艺术上也独树一帜。迄今为止,很多学者对奥斯丁小说的主题和语言风格做了不少研

究,但是从语言学视角对其小说中人际关系的研究并未引起人们的关注。本书的作者魏丽娟博士以语言学理论为依据,对奥斯丁的主要小说进行探析,系统地研究了用于揭示人物关系的语言艺术,具有一定的学术意义和理论价值。

魏丽娟博士自身有过硬的专业知识和较强的教学和科研能力。她为了提升自身的研究能力和教学水平,不断“充电”,坚持学习,丰富自己。2012年,她在我的指导下顺利完成了博士论文,并获得英语语言文学博士学位,成为邯郸学院外国语学院最年轻的博士。随后,她于2014年起成为大连理工大学在职博士后,并于2017年4月圆满完成研究工作,顺利出站。她已经发表论文二十余篇,其中核心期刊论文十余篇,参编著作多部,主持及参与省级课题十余项,市级和校级课题多项。由于在教学和科研方面表现出色,成绩斐然,她获得了许多奖项和荣誉。

本书是魏丽娟博士多年苦心研究的成果。她以语言学理论为指导,对奥斯丁主要小说的文本进行分析,全面系统地研究揭示人物关系的语言艺术。本书选题新颖,结构合理,论述充分,语言流畅,体现了作者良好的专业基础和研

究能力。她认真阅读相关的理论书籍,积极探索从文学和语言学相结合的视角研究奥斯丁作品的可能性,反映了一定的创新精神。这本著作从合作原则、人际意义和言语表达理论对简·奥斯丁不同时期的三部重要小说《傲慢与偏见》、《爱玛》和《劝导》中刻画人际关系的语言进行系统深入的研究。作者从语气、情态、合作原则的遵守和违背,以及直接引语表达和间接引语表达角度就小说中的语言对实现不同人际关系的作用进行探讨,充分揭示了奥斯丁小说的语言艺术。作者运用语言学的研究方法对奥斯丁的文本进行逐一解读,通过分析其语言中最基本的要素和成分来验证其语言艺术。应该说,这部著作是文学批评和语言学研究有机结合的产物,为文学和语言学研究的学术交叉和互融提供了可资借鉴的依据。我相信,本书对我国悄然兴起的奥斯丁语言艺术研究具有一定的参考意义。

李维屏

2017年5月

于上海外国语大学

Acknowledgements

After the accomplishment of my book, I realize that my gratitude and debt are manifold. First and foremost, I am deeply indebted to my supervisor Li Weiping and co-supervisor Wang Xiaoling. It must be evident from the first that I owe so much to my supervisor Li Weiping for all his invaluable suggestions, encouragement and kindness. I am much obliged to my co-supervisor Wang Xiaoling for her stimulating talks, patient hearing and careful instruction. They have offered me great help from the very beginning till the last second, from correcting the minor mistakes to making big amendment. Without their enlightening instructions and

insightful suggestions, the completion of my book would have been impossible. Their enormous contributions in time and expertise have gained my deepest respect. As strict and wise supervisors, they have impressed me deeply.

I am also very grateful to Professors Yu Jianhua, Qiao Guoqiang, Shi Zhikang, Mei Deming, Feng Qinghua, Yu Dongming, and Xu Yulong for their generous encouragement, constant help and excellent lectures. I would like to express my special thanks to Professor Wei Xiaohong who gives me great help and encouragement.

I would like to express my heart-felt gratitude to all the colleagues in the School of Foreign Languages of Handan College and to those whose works have inspired the contents of the book. I am also thankful to all my friends who give me great support and encouragement during my book writing. I have to thank the Library of

Shanghai International Studies University for the chief sources of information about Jane Austen.

My heartfelt thanks go to my parents, my husband and my daughter whom I owe a lot. They give me great spiritual support and concern which encourage me to overcome various difficulties and to persist in my book writing.

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Introduction

Jane Austen is one of the greatest novelists in English language and she is even regarded as being equal to the greatest dramatist William Shakespeare. Her universal popularity lies in her ability to create the illusion of psychologically believable and self-reflecting characters. She is good at the penetrating revelation of characters, complex insight and sophisticated comic vision. In her novels, she searches for the harmony of personal desire and social norm, the growth of female selfhood and the interaction of present and memory, negotiation and relationship between different characters, which are closely related to her excellent

mastery of language. However, Austen's focus on three or four families in a country village as her writing subject misleads others to underestimate her art, and the critics just emphasize the wit, elegance and precision of her style without recognizing the originality and innovativeness of her language. Her superficially narrowness does not necessarily mean she does not care about her art at all. On the contrary, she has been highly conscious of the use of language by exercising her own way towards the realization and solution to her art. She often expresses her awareness of language explicitly or implicitly in her letters to her family and friends, and thus her insistence on faithful and neat writing is quite obvious and her style is consistent with growth and improvement. Speculations on her artistic development are quite meaningful and necessary to enlarge the horizon to understand Austen's fiction.

1 A Critical Survey of Linguistic Studies on Jane Austen's Major Fiction

Jane Austen's fiction has received common attention from the critics and readers for a long time and her novels are very attractive to students of English who have read them for themselves and to professionals who make critical comments on literature (Woolf, 1975). She is described as being with moral charge to an exquisite discrimination of human values. Virginia Woolf (1975: 177) said that "the wit of Jane Austen has for partner the perfection of her taste. Her fool is a fool, her snob a snob". She is regarded as sharing qualities with Shakespeare, and called as "Shakespeare in prose". As early as twelve years old, Austen began to practice writing, and continued with a completion of six novels, letters and juvenilia and fragments until her

death. Among her works, *Pride and Prejudice* belongs to her earlier works, which is of the 18th century style of sarcastic comedy, while *Emma* is regarded as the most mature one, and *Persuasion* is her last novel that is approaching modern literature because of the delicate psychological depiction (朱虹, 1985). Her writing is vigorous and her style is witty and elegant, and people find her works invigorating and entertaining.

However, in the 19th century, her fiction was generally neglected by contemporary writers and critics, who held prejudice against her narrowness in subjects, which were related to her “country gentlemen, ladies, snobs, bores and social climbers” (范存忠, 1983: 146). What's more, Austen once called her work “small square two inches of ivory” misled people into judging her works as narrow and shallow (qtd. in 范存忠, 1983: 146). Her novels sold not very well compared with those contemporary writers such as Walter Scott. And the