

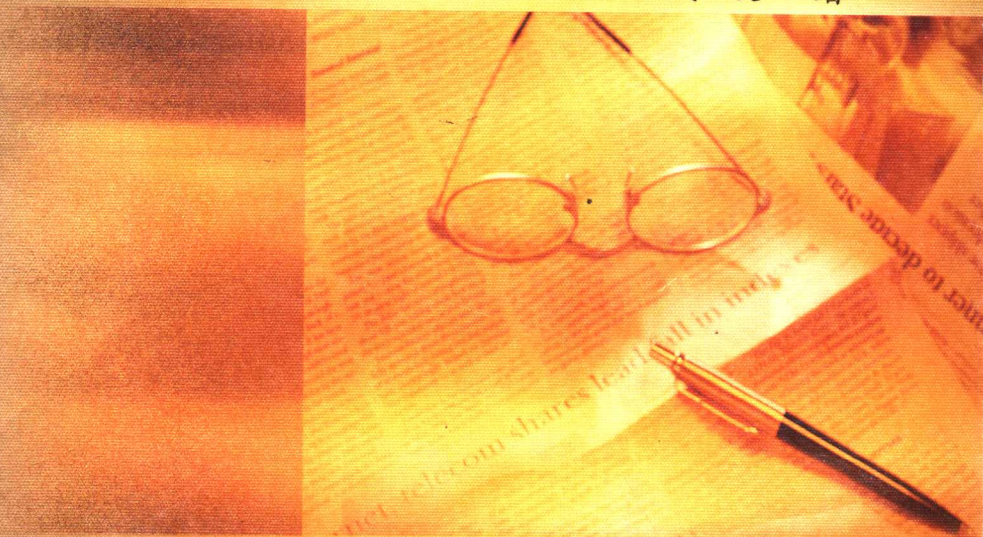


高等学校英语专业系列教材

实用英语文体学

**STYLISTICS: A Coursebook For
Chinese EFL Students**

钱 瑗 著



外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS



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序

钱瑗是我的好友，也是我的老师。我和她的“缘分”和文体学有关。

1985年，中国英语教学研究会在兰州大学举办文体学和写作讲习班，由王佐良、丁往道两位德高望重的教授主持。钱瑗是应邀去讲文体学，我则讲写作。文体学这门课她在北师大已经开过多次了，但是她还是重新备课，不断改进。其他教师白天没有课都外出了，只有她能安心地坐在桌前。她对教学的极度认真负责、精益求精给我留下了深刻的印象。她的课使我对文体学产生了浓厚的兴趣。80年代后期北外英语系请她来给我们的研修班开文体学课，我一直随班听课，因此她确实是我的文体学启蒙老师！后来我也在系里开这门课，尤其在开始时，遇到许多困难和问题。钱瑗不但毫无保留地把她所有的材料（包括讲义、参考书目、练习答案、发表过的文章等）送给我，而且无论什么时候我打电话求教，她总是耐心细致地给我讲解。我至今保留了她的几本油印讲义。1990年北师大出版社出版的《实用英语文体学》（上），是钱瑗在1981年使用的教材基础上作过四次较大修改后的产物，和我手头的1985年讲义相比，体例和范例都有不少改进，体现了她最新实践和思考的结果。她的文体学教科书科学性、实用性强，是我看到的此类教材中编写得最好的，可惜当时只印了4600册，而且没有再版。外研社重印此书是有眼光的，且功德无量。我看到的重印清样上又增加了一些新的内容，是外研社请胡壮麟老师按照钱瑗在原书上做的笔记等补充上去的，因此新的《实用英语文体学》凝聚了两位学者的心血。根据我自己学与教的感受，文体学对学习、掌握和有效地使用英语帮助极大。我希望这本书的出版能够进一步推动英语文体学的教学，这是我们对一生忠诚于教育事业的钱瑗老师最好的纪念！

北京外国语大学 吴冰

2005年6月30日

编写说明

- 一、《实用英语文体学》是依据我国高等院校英语专业《英语文体学》教学大纲（1984）编写的，可供高等（师范）院校英语专业本科高年级学生使用，也可供研究生和青年教师参考。
- 二、本教材自1981年起就在北京师范大学英语专业高年级和研究生班使用；北京外国语学院英语研修班、中山大学、南京解放军国际关系学院也曾全部或部分采用过这个教材。在此期间，笔者曾对教材作过四次较大的修改。
- 三、本书的重点是当代英语非文学语言的语体分析。本书分两个单元。第一单元第一章介绍了语体分析所必需的术语和语言分析方法。第二至第四章所归纳的语体特点可供分析时查阅，教师应根据学生实际水平择要讲解，不必拘泥。第二单元介绍了几种常见的英语语体，使学生较系统地了解这几种语体的典型特点，以提高对英语语体的敏感性。
- 四、现实生活中的语言运用千变万化，绝不是几个简单的语体常规“型式”所能概括的。但学生如果掌握了这些“型式”的特点，就能大致判断出某一语篇（口语或笔语）的文体与某种语体常规的共同点或差距，可以进一步探讨语言使用者如何受某语境因素（如对象、目的、场合等）的影响而遵守或违背常规。这就是对语体的敏感性的提高。因此本书重视分析练习，书后附有分析范例。学生做这种练习，可能会觉得枯燥，但是，认真做过这种练习的学生，都认为这是一种较快掌握语体特点的途径，有助于加深理解和提高运用英语的能力。
- 五、本书得益于国内前辈和同行的鼓励和批评以及学生的反馈。英国兰开斯特大学语言学和现代英语系主任肖特（Michael H. Short）先生也曾阅过部分初稿。本书由北京大学胡壮麟教授主审。北京大学、北京外国语学院、对外经济贸易大学、南京大学、中山大学、华中师范大学等院校的同行参加了审稿会。

在此一并感谢他们的宝贵意见。

由于种种局限，本书一定有不少错误和缺点，恳切希望读者和使用者批评指正。

钱瑗

1990年3月

于北京师范大学

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INTRODUCTION

0.1 DEFINITION

STYLISTICS is a branch of linguistics which applies the theory and methodology of modern linguistics to the study of STYLE. It studies the use of language in specific contexts and attempts to account for the characteristics that mark the language use of individuals and social groups. Although stylistics sometimes includes investigation of spoken language, it is usually concerned with the examination of written language, particularly literary texts. The stylistic analysis of a text involves the description of a writer's/speaker's verbal choices which can be abstracted as style. A stylistician would usually proceed to discuss the relevance of the analysis to interpretation, the possible meaning or effect evoked by the adoption of a certain style.

0.2 INSTITUTION AS WELL AS SYSTEM

Language is the primary object of the study of linguistics; and linguists construct theories of language in general or of particular languages from differing points of view.

The discussion of the concepts of style should be prefaced by a thumb-nail sketch of some essential aspects of language on which most linguists agree.

- (i) Language is viewed as a system of different types of linguistic organization such as phonology, syntax and lexicon. The English language consists of its patterns of sounds, sets of grammatical rules and a large body of vocabulary.
- (ii) Language is also a social phenomenon, or institution, whereby people communicate and interact with each other. A language of a particular society is part of the society's culture. Language activities operate within social activities. The language of a participant in a social activity reflects his social characteristics (such as his status, ethnic group, age and sex). It also reflects his awareness of the various factors of a social situation in which he finds himself. He should adjust his language in accordance with the medium of communication (speech or writing), the setting (private or public), the relationship with the addressee (in terms of the degree of intimacy or social distance), the subject matter (technical or non-technical), and the purpose (to inform, to persuade, etc.).¹ Appropriate use of language is considered the key to effective communication. There is the convention that a certain type of language is appropriate to a certain use. The style appropriate to public speaking is inappropriate to legal documents; the style used in advertisements is ill-suited to a scholarly article. The totality of language varieties used by a speech community in all social situations constitutes the VERBAL REPERTOIRE of that community. English can be called the verbal repertoire of the community of English speakers. In this sense, it subsumes a wide range of varieties, used in all kinds of situations, in many parts of the world, serving various communicative needs.

1. e.g. the language used by Lord Froth, a pompous coxcomb in *The Double Dealer* (1693) by William Congreve (1670 - 1729).

0.3 CONCEPTS OF STYLE

The word STYLE, from which “stylistics” is derived, has a number of definitions. In *Investigating English Style*, D. Grystal and D. Davy distinguish four commonly occurring senses of the term “style”:

- (i) “Style” may refer to some or all of the language habits (i.e. speech and writing habits) of one person. For example,

Shakespeare’s style

Hemingway’s style

- (ii) The word may refer to some or all of the language habits shared by a group of people at one time, or over a period of time. For example,

the style of the Augustan poets

styles of public-speaking

the style of legal documents

- (iii) The word may be used in an evaluative sense, referring to the effectiveness of a mode of expression. For example,

His writing lacks style.

- (iv) Partly overlapping with the three senses just mentioned, the word may refer solely to literary language.

The style studied in this book is “style” in its first and second senses. “Style” in the second sense is often termed VARIETY by some linguists who reserve the word STYLE to denote “personal style”

(“style” in the first sense). The characteristics of a variety are generalized from a large amount of samples of different “personal styles” in the same situation. On the other hand, a personal style in a given situation can be seen as conforming to or deviating from the style conventionally recognized as appropriate. Take the forms of greeting and farewell for example.

	Greetings	Farewells
〈 Polite 〉	Good morning. Good afternoon.	Good morning. Good afternoon.
〈 Familiar 〉	Hi.	(Bye-) bye. See you. So long.

In most cases we tend to conform to the convention: we choose a polite form to greet a stranger or a senior, and a familiar form for an intimate friend. However, we may, as in example (1), deviate from the convention to convey a specific meaning.

(1) (After a quarrel between the two lovers)

With a flow of words, she started to argue with him, then she checked herself and said calmly, “Listen, John, I imagine you’re tired of my company. There’s no sense in having tea together. I think I’d better leave you right here. ”

“That’s fine, ” he said. “Good afternoon. ”

“Good-by. ”

“Good-by. ”

(Morley Callaghan, “The Snob”)

In the above example, instead of using a familiar form, John chooses the polite “good afternoon”, implying that he wishes to appear cold and distant towards his girlfriend after the quarrel.

To sum up, “style” in this book refers to the characteristic

variation in language use. The term can be applied to both spoken and written, both literary and non-literary varieties of a language; and any piece of language in use is the manifestation of a choice, a choice from the user's language repertoire (i.e. the range of language varieties that are at his command).

NOTE

To claim that style is a choice is not, of course, to claim that the choice is always conscious, or it is often intuitive.

0.4 THE NEEDS FOR STYLISTICS

(i) Style is an integral part of meaning. Example (1) is a case in point. It gives us additional information about the speaker's/writer's regional and social origin, education, his relationship with the hearer/reader, his feelings, emotions or attitudes. Without the sense of style we cannot arrive at a better understanding of an utterance. Let us look at one further example.

(2) Policeman: What's your name, boy?

Black psychiatrist: Dr Poussaint. I'm a physician.

Policeman: What's your first name, boy?

Black psychiatrist: Alvin.

The word "boy" may be used to address a male inferior. In example (2) the form is used to address a physician, who is usually accorded high respect in the United States and is addressed as "Dr So-and-so" (Title + Surname). Insistently using the form "boy", the white policeman shows his racist contempt of and prejudice against the black people.

As EFL learners, we often fail to notice those stylistic subtleties

which contribute significantly to meaning. Stylistics—the study of style—may help us develop a consistent method of language analysis and solve problems of interpretation by bringing into focus the stylistically significant features that we might otherwise overlook.

- (ii) Stylistics may help us to acquire a “sense of style”. We have already learned that the key to effective communication is the ability to use language appropriately. A native speaker of English has acquired over the years a great deal of intuitive knowledge about linguistic appropriateness. He knows how to adjust his style to different types of situation: at home or in court; with friends or with strangers; writing a love letter or a scholarly essay. *If we wish to communicate in English successfully, we too need to develop a “sense of style”, “a semi-instinctive knowledge of linguistic appropriateness and (more importantly) taboo, which corresponds as closely as possible to the fluent native speaker’s”* (Crystal and Davy, 1969). But this awareness of differing varieties of English does not come easily. Much to our disadvantage, we have not been exposed to the various language activities in English, in which a native speaker is engaged daily. We cannot hope to develop this sense of style in the long process of natural acquisition as a native speaker of English may. Stylistics may help speed up the process of acquisition of the ability by its systematic description of language varieties, by its emphasis on practical analysis, because such analysis is an enabling device, which, once acquired, will facilitate one’s sensitivity to language variation.
- (iii) Stylistics prepares the way to the intrinsic study of literature. In the study of literature there are two complementary approaches: extrinsic and intrinsic. Extrinsic study attempts to interpret a literary work in the light of its social context, its literary tradition, and