

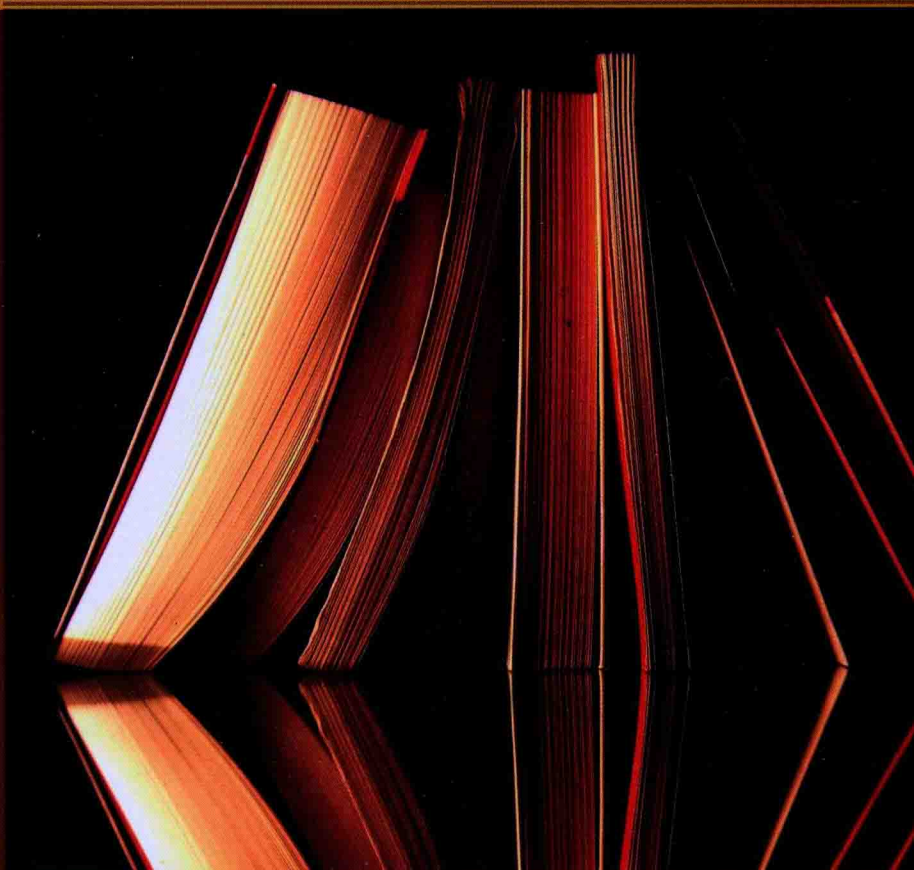
外研社 高等英语教育学术会议文集

文体学：中国与世界同步 ——首届国际文体学学术研讨会 暨第五届全国文体学研讨会文选

Stylistics: China and the World

—— Papers from the 1st International and the 5th National
Conference on Stylistics

主 编 刘世生 吕中舌 封宗信



外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

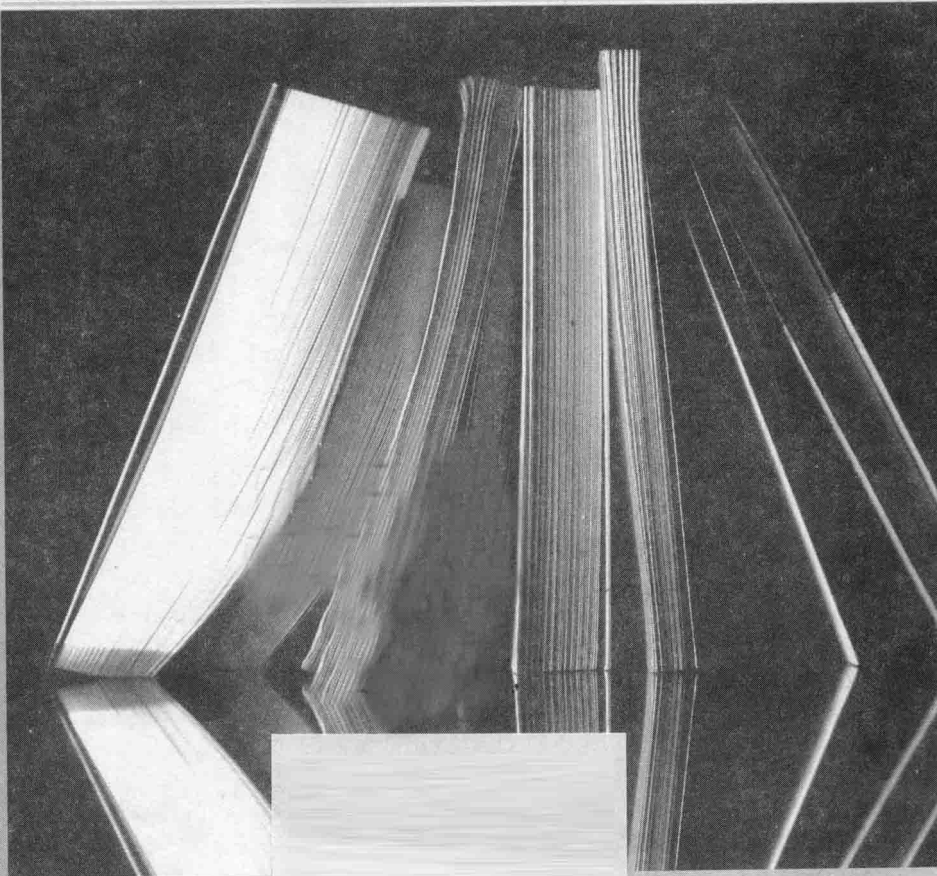
外研社 高等英语教育学术会议文集

文体学：中国与世界同步 ——首届国际文体学学术研讨会 暨第五届全国文体学研讨会文选

Stylistics: China and the World

—— Papers from the 1st International and the 5th National
Conference on Stylistics

主 编 刘世生 吕中舌 封宗信



外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS
北京 BEIJING

图书在版编目(CIP)数据

文体学：中国与世界同步：首届国际文体学学术研讨会暨第五届全国文体学研讨会文选 / 刘世生，吕中舌，封宗信主编. — 北京：外语教学与研究出版社，2008.9

ISBN 978 - 7 - 5600 - 7854 - 0

I. 文… II. ①刘… ②吕… ③封… III. 文体论—学术会议—文集
IV. H052 - 53

中国版本图书馆 CIP 数据核字 (2008) 第 152099 号

出版人：于春迟

责任编辑：段长城

执行编辑：毕 争

封面设计：张 峰

出版发行：外语教学与研究出版社

社 址：北京市西三环北路 19 号 (100089)

网 址：<http://www.fltrp.com>

印 刷：北京双青印刷厂

开 本：787×1092 1/16

印 张：22

版 次：2008 年 10 月第 1 版 2008 年 10 月第 1 次印刷

书 号：ISBN 978 - 7 - 5600 - 7854 - 0

定 价：46.90 元

* * *

如有印刷、装订质量问题出版社负责调换

制售盗版必究 举报查实奖励

版权保护办公室举报电话：(010)88817519

物料号：178540001

中国修辞学会文体学研究会
会议论文集编委会

顾 问：胡壮麟 王德春

主 任：申 丹

副主任：刘世生

委 员（按姓氏音序排列）：

董启明 郭 鸿 苗兴伟 秦秀白

徐有志 俞东明 张德禄

序

进入新世纪以来，具有跨学科优势的文体学在国内外都呈现出更加旺盛的发展势头。在国外，文体学在英国、欧洲大陆和澳大利亚等文体学的坚固领地不断向前推进。在美国文体学曾一度先盛后衰，但也出现了逐渐复兴的迹象。这主要是因为近年来美国激进的学术氛围有所缓解，作品的形式研究逐渐受到重视，被叙事学所忽略的语言层面也得到了更多的关注。在国内，改革开放以来，文体学得到了长足发展。二十世纪八、九十年代，文体学在西方（主要是在美国）受到政治文化批评和解构主义的双重冲击，在国内则幸运地遇到了适宜的学术氛围：在经历了长期的政治批评之后，中国的学术界注重作品的形式审美研究，欢迎科学性和客观性，教学界（尤其是外语教学界）则看重工具性和实用性，而文体学十分符合这些需求。国内很多大学陆续开设了文体学课程，有的培养出文体学方向的硕士和博士，越来越多的文体学著述在杂志上发表或成书出版。世纪之交，中国的文体学研究者开始筹备成立全国性的文体学研究团体，得到了中国修辞学会王德春会长和常务理事会的大力支持。2004年在河南大学召开的第四届全国文体学研讨会上，隶属于中国修辞学会的文体学研究会宣告成立。由中国文体学研究会主办、清华大学、北京大学承办的首届文体学国际会议暨第五届全国文体学研讨会于2006年6月16-18日在清华大学召开。来自英国、美国、加拿大、澳大利亚、意大利、中国大陆和香港地区的130多名代表汇聚一堂，主要就以下议题展开了热烈研讨：（1）文体学作为学科在国内外的建设与发展；（2）普通文体学/文学文体学/理论文体学；（3）文体学各流派理论模式及方法论；（4）文体学与相邻学科；（5）文体学与文本阐释；（6）语言各语体特征；（7）文学各体裁风格；（8）文体学与外语教学：文体学作为学科的教学和用文体学方法教授外语的教学；（9）文体学应用研究前景等。在外语教学与研究出版社的大力支持下，由刘世生、吕中舌、封宗信三位教授主编的会议论文集即将付梓，可喜可贺。

作为中国文体学研究会成立以来的首届国际学术会议，西方知名文体学家的参与构成了这次研讨会的一个突出特色。他们的大会发言带来了国际前沿的新视角和新方法。但由于版权规定的限制，本论文集仅收入了他们三篇论文的全文，其它的则收入了较为详细的论文摘要（其全文请见已经出版或将要出版的相关西方书刊），我们从中可以了解到他们发言的基本内容和主要特点。本届会议的另一特色是“认知转向”。二十世纪九十年代以来，西方文体学、语言学、叙事学等领域均发生了“认知转向”。这两年国内对认知的关注急速升温，与2004年在河南大学召开的研讨会相比，本届会议上认知文体学论文的比例有大幅增长。在本届会议上，功能文体学的论文也为数不少。功能文体学一直是我国文体学研究的主流方向之一，有的研究成果达到国际先进水平。本论文集收录的有的国内学者的功能文体学论文已在西方权威杂志上发表。文体学（各个分支）作为学科的发展和文体学对英语教学的意义也是本次会议上的两个主要关注点。除了诗歌和小说这些文体学的传统关注对象，会上有不少论文探讨戏剧和非文学语域乃至非印刷媒介的文体，关注其语言的审美效果、修辞效果或语言隐含的权力关系。有的论文还注重对不同语言或不同文本之间的文体进行比较。无论是在国内还是在海外，越来越多的文体学家将是否能对文本阐释做出新的贡献视为衡量文体分析是否成功的重要标准。这是面对严峻的挑战而作出的一种回应。有的批评家之所以排斥文体学，主要是认为文体学分析不能带来新的阐释，而只是为已知的理解提供一种“伪科学”的证据。面对这种局面，文体学家旨在证明文体学能够提供有力的阐释模式。会上有不少分析具体文本的论文在阐释方面有可喜的进展。

虽然由于篇幅和版权所限，本文集仅仅收入了本次研讨会上宣读的部分论文，但依然很好地体现了这次国际研讨会论文的前沿性和广阔性。借此机会特别感谢为这次研讨会做出了最大贡献的清华大学外语系。也特别感谢远道而来的国外文体学家对中国文体学事业的大力支持。这次研讨会的成功和本论文集的出版定会对我中国文体学事业的发展产生深远的影响。

申 丹

2007年春于燕园

Table of Contents

Part I : Stylistics Abroad

Literary Stylistics and Systemic Functional Linguistics	<i>Michael Cummings</i>	3
A Voice of Her Own: A Feminist Stylistic Analysis of <i>Jane Eyre</i> , <i>To the Lighthouse</i> and <i>Bridget Jones's Diary</i>	<i>Ruth Page</i>	23
The Limits of Blending: Extended Metaphor, Simile and Allegory	<i>Peter Crisp</i>	48
The Social Agency of Verbal Art: How Far Can a Systemic Approach Usefully Go in Modelling the Context of Creation? —Abstract	<i>David G. Butt</i>	71
Self at the Interface of Memory, Experience and Values: The Lexicogrammar and Semantics of Memory in (Auto) biographical Narrative—Abstract	<i>Paul J. Thibault</i>	76
Blending and Beyond: Form and Feeling in Poetic Iconicity—Abstract	<i>Margaret H. Freeman</i>	78
The Shudder of the Dying Day in Every Blade of Grass—Abstract	<i>John McRae</i>	80
Text-Worlds: The Way We Think about the Way We Think—Abstract	<i>Joanna Gavins</i>	81

Part II : Stylistics in China

1. Cognitive Stylistics		85
A Cognitive Revisit to <i>The Inheritors</i>	<i>Liu Shisheng</i>	85
A Cognitive Approach to the Mind Style of Forrest Gump	<i>Cao Jinmei</i>	96

Realization of Subjectivity: An Analysis of the Referential Devices in Narrative Discourse	<i>Wang Yina</i>	116
A Distorted World in a Distorted Mind—The Mind Style of Rosa in Cynthia Ozick’s “The Shawl”	<i>Liang Xiaohui</i>	130
2. Functional Stylistics		139
Internal Contrast and Double Decoding: A Functional-Cognitive Approach to Transitivity in “On the Road”	<i>Shen Dan</i>	139
Comparativity and Functional Inter-lingual Stylistics	<i>Zhang Delu</i>	158
Transitivity, Indirection, and Redemption in Sheila Watson’s <i>The Double Hook</i>	<i>Ji Yinglin & Shen Dan</i>	173
3. Drama Stylistics		192
Politeness Strategies, Characterization Theory, and Drama Stylistics: A Synthetic Case Study with Theoretical Modifications	<i>Gao Jianwu & Shen Dan</i>	192
Discourse Role Switching and Characterization in Drama	<i>Yu Dongming & Han Zhongqian</i>	213
The Stylistics of Drama: The State of the Art	<i>Li Huadong</i>	224
4. The Stylistics of Fiction and Poetry		236
Metalanguage in the Making of Fiction	<i>Feng Zongxin</i>	236
Stylistic Analysis of a Love Story in Network Literature— <i>The Salty Coffee</i>	<i>Li Yanmei & Dong Qiming</i>	245
Two Different Views of London—A Comparative Stylistic Study of “Composed upon Westminster Bridge” and “London”	<i>Xue Shunyan</i>	255
5. General Stylistics		267
PowerPoint: Tool, Discourse, Genre and Style	<i>Hu Zhuanglin</i>	267
Online Self Introduction Languages on the Internet	<i>Lü Zhongshe</i>	278
Evaluation in Abstracts: A Contrastive Study of Student Writing and Published Writing	<i>Xu Guohui</i>	291
Discourse Analysis of 2004 American Presidential Debates	<i>Chen Jian, Guo Jian & Li Jiehong</i>	308

6. Pedagogical Stylistics	324
An Integrated Stylistic Approach for English Majors <i>Dong Qiming</i>	324
7. Views on Stylistics	335
On the Orientation of Modern Stylistics: A Reply to Some Remarks about Stylistics <i>Xu Youzhi</i>	335
编后记	342

Part I

Stylistics Abroad

Literary Stylistics and Systemic Functional Linguistics

Michael Cummings
York University, Canada

Systemic functional linguistics has a great currency in Chinese scholarship, due to the efforts of many direct and indirect students of Michael A. K. Halliday in China. I am therefore very honored to be asked by some of these colleagues to talk about systemic functional literary stylistics and to say something about my own work within it. You can find the names of many of these distinguished Chinese systemic linguists in the article by Huang Guowen, “Hallidayan linguistics in China” (2002), and in the article by Zhang Delu, Edward McDonald, Fang Yan & Huang Guowen, “The development of systemic functional linguistics in China” (2005). Today I want expressly to thank Professor Liu Shisheng of Tsinghua University for his very kind invitation, and Professor Hu Zhuanglin of Peking University for his many years of friendship and support. I also want to thank Liu Nannan and Professor Fang Yan, both of Tsinghua University, the first for her great help in preparing this occasion, and the second for the preparations she is making for the 36th *Annual International Systemic Functional Congress*, to be held here in 2009. My talk today has four parts: 1. systemic functional linguistic description illustrated by an English poem; 2. systemic functional linguistic description illustrated by English literary prose; 3. recent important readings in systemic functional literary stylistics; 4. some recent research of my own into the stylistics of systemic functional Theme and Rheme.

1.0 I will structure the first part of the discussion in terms of the three general functions of language, that is, the systemic functional “metafunctions”: the interpersonal function of language, which serves the relating to one another of the reader and writer; the experiential and logical function, which serves the representation of reality; and the textual function, which serves the formation of discourse (Halliday & Matthiessen, 2004: 29-31). In the approach I take, literary stylistics reveals the contribution of a text’s language to that text’s literary aim. Systemic functional linguistics approaches the language of a literary text by

situating the language within its culture and its genre, and by construing its lexico-grammatical form, even its phonology, in terms of its discourse semantics (Martin, 1992: 19-21, 495-496). The English poem which I want to use for illustration is W. H. Auden's "Musée des Beaux Arts" (1976: 146-147). Many of you will have encountered a systemic functional description of this poem in Michael O'Toole's *Language of Displayed Art* (1994: 145-154, 161-166).

Musée des Beaux Arts

About suffering they were never wrong,
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just walking dully along;
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood;
They never forgot
That even the dreadful martyrdom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.
In Brueghel's Icarus for instance; how everything turns away
Quite leisurely from the disaster; the plowman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

1. 1 In terms of its culture, the whole poem is, of course, a cultural allusion: to Pieter Bruegel the Elder's (1525?-1569) painting "Landscape with the Fall of Icarus", hung in the Museum of Fine Arts, Brussels (Hyde, 2003: 67). The first

stanza also appeals to certain common cultural values—our sympathies are drawn not only to the figure of suffering, but also to the many innocents: the reverent aged, children, even to doggy dogs and an innocent horse. In terms of its genre, the text offers an appealing literary irony. Irony is an understanding shared between writer and reader which is lost on the characters in between. Here we share an understanding with the speaker and his “Old Masters” which is apparently lost on all the rest. This understanding situates human suffering in relation to various cultural ideologies: myth about justice in the case of Icarus, salvation religion in the case of the miraculous birth and later martyrdom, political power in the case of the torturer, bourgeois capitalism—or political power again—in the case of the expensive ship with somewhere to get to. The second stanza, however, suggests another cultural norm, the imputation of guilt: the plowman may have heard, the ship must have seen. Auden also plays with a classical generic form: the difference in the numbers of lines in the two stanzas, the crazy rhyme scheme that almost comes together, both suggest the sonnet form. As if in a sonnet, the first stanza presents a general situation, and the second stanza encodes it in a particular instance. The first stanza makes use of the present tense to represent the universal present, but the second stanza is mainly in the past tense, as if the painting represents a particular past event. As is usually true of sonnets, at the end we are left with the satisfying feeling that we have been given some kind of answer.

1.2 To describe the lexical and grammatical form of a text is to construe what the text aims at. The first metafunctional perspective on lexico-grammar I want to take up is that of the textual metafunction. The textual metafunction is the secondary, text-forming capacity of structures and meanings which are deployed primarily to achieve interpersonal and experiential meanings. A good illustration here is the meanings associated with the definite article. The definite article in written English typically makes reference to some previous occurrence of a participant in the same text. That is, like 3rd-person pronouns, it is typically endophoric—referring within the text—and anaphoric—referring back. But Auden’s poem is distinctively different. There are 8 instances of the definite article in the first stanza, and just a single one barely represents anaphoric endophoric reference: the one in “the torturer”, referring back only by inference to “the... martyrdom”. All the rest are doing something different. The one in “the edge” is

cataphoric, that is, referring ahead to “the wood”. The rest aren’t even endophoric, but instead refer outside the text altogether, to generic categories which are culture-specific. Michael Halliday calls these “homophoric” references: “The Old Masters”, “the aged”, “the miraculous birth”, “the wood”, “the dreadful martyrdom”, “the dogs” (Halliday & Matthiessen, 2004: 557-558). These homophoric references create the situational generality of this first stanza. In the second stanza, 8 of 9 other definite articles have anaphoric endophoric reference only by inference from the mention of “Brueghel’s Icarus”—that is, they all make reference to what can be seen in or inferred from the painting: “the disaster”, “the plowman”, “the splash”, “the foresaken cry”, “the white legs”, “the green water”, and so forth. From the viewpoint of the imaginary onlooker, they are straightforward exophoric reference—reference to something outside the text. From either perspective they are truly definite, not generic, and help produce the contrasting particularity of the second stanza (cf. Flanagan, 1984: 99-102.).

1.3 The interpersonal metafunction on the other hand can be invoked to account for different kinds of speech acts, and for modality. Modality in Auden’s poem is construed both by modal verbs and by modal adverbs. The modal verbs occur in both stanzas, the modal adverbs only in the first. Modal verbs in the first stanza are exclusively deontic, that is, representing objective necessity: “there always must be/Children”, “martyrdom must run its course”. Modal verbs in the second stanza are mainly epistemic, that is, representing human judgement: “the plowman may/Have heard”, “the... ship that must have seen”. This fits our impression that the first stanza implies general truth about life, the second stanza a particular instantial situation which is to be decoded or evaluated. (A different perspective can be found in O’Toole, 1994: 162.) The modal adverbs of the first stanza have an interesting uniformity: “never” (twice), “always”, “how well”, “specially” and “just”. The first five of these six form a set whose common meanings involve the universal and the emphatic—chosen it seems to help convince us of universal truths.

1.4 The experiential metafunction provides a third perspective. Construal of the world-out-there can be seen in the distribution of lexis in a text. The structuring of lexis represents the text’s fields of reference. Our very first reflections on the poem would lead us to expect a set of lexical items which involve the field of

“suffering”; and this turns out to be the lexical item “suffering” itself, plus “dreadful”, “martyrdom”, “torturer”, “disaster”, “foresaken”, and “cry”. Text lexis is structured by meaningful contrasts among lexical sets. Among the contrasting sets here is one for “innocence”, including “innocent” itself, plus “aged”, “birth”, “children”, “doggy”, and “boy”. Another contrasting set is for high intensity evaluation, including “reverently”, “passionately”, “miraculous”, “important”, “expensive”, “delicate”, and “amazing”. Yet another is for low intensity evaluation, including “dully”, “anyhow”, “leisurely”, and “calmly”. The contrasting “suffering” and “innocence” sets ironically suggest that the virtue of innocence is just as apt to belong to the vast, indifferent context of suffering, as it is to belong to suffering itself. The significance of the “high intensity” and “low intensity” sets is to contrast an evaluation of suffering that we as witnesses share with “the Old Masters”, with a dis-evaluation shared by all the other witnesses of the poem.

1.5 It seems paradoxical at first that the poem’s title is not “Icarus” – but rather “Musée des Beaux Arts”. What this does imply is that an important field of reference is *being in the museum*. Two lexical sets correspond to this. First is the set of four items: “Musée des Beaux Arts”, “Old Masters” “Brueghel” and “Icarus”; and then a much larger set representing mental activity: “wrong”, “understood”, “waiting”, “want”, “forgot”, “heard”, “seen”, “amazing”. The poem is after all about evaluations; the Museum onlooker’s evaluation of an Old Master’s painting, the painting’s evaluation of innocents’ failure to evaluate suffering. But that brings us to another side of the experiential, which is grammatical transitivity. Systemic functional linguistics divides all semantic clause processes into six types, material, mental, relational, verbal, behavioural and existential. The lexical set of mental activity is nearly the same as the set of verbs which represent mental process. Another set of verbs represents material process, and these seem just as crucial to the text as the mental process verbs: “takes place”, “eating”, “opening”, “walking”, “happen”, “skating”, “run a course”, “go on”, “scratches”, “turns away”, “shone”, “disappearing”, “falling”, “get to”, “sailed on”. You will immediately recognize that nearly all of these processes are intransitive. In the systemic functional approach to the ergative, only one clause participant is involved with such processes, the Medium.

Just two of them, “opening (a window)” and “scratching (its... behind)” involve two participants. Michael Toolan (1998: 89-90) proposes one version of the scale of empowerment, which orders the types of material process participant. The most empowered participant is the agent, a human acting upon a human or non-human medium. Only one of these fifteen different material processes involves a human agent, and all the rest of the participants rank much lower on or at the bottom of the empowerment scale.

Ironically, the single representation of an agent is “someone... opening a window”, the process instanced as a totally trivial act. It would seem that in Auden’s moral microcosm, even suffering is inconsequential because nobody is connecting with anybody else.

Empowerment Scale	Nos.
Agent (human)	1
Force (nature)	1
Instrument	0
Medium-initiator (human)	5
Beneficiary/Recipient	0
Medium-target (human)	0
Medium (non-human)	11
Total:	18

Figure 1. The empowerment scale

2.0 The language of a short poem is a system in itself because it is sharply framed. A prose episode does not have the same sharp boundaries as a short poem. Nevertheless it is framed, because it is an episode. In his short-story collection, *Dubliners*, James Joyce represents people morally crushed by cultural ideologies of nationalism, religion, sexual repression and class. At the beginning of the story “The Dead” Joyce uses a single episode to introduce and characterize the protagonist, Gabriel Conroy, a teacher, who has been invited to speak at a party and encounters the servant girl on his way (1958: 178-179):

“O, then,” said Gabriel gaily, “I suppose we’ll be going to your wedding one of these fine days with your young man, eh?”

The girl glanced back at him over her shoulder and said with great bitterness: “The men that is now is only all palaver and what they can get out of you.”