

牛津
语言学入门丛书

丛书主编 H.G.Widdowson

Stylistics

文 体 学

Peter Verdonk



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出版前言

在语言研究方面不乏详尽权威的导论。但这些学术专论都趋于冗长且学术性太强，对初学者来说大有泰山压顶之势。于是，“牛津语言学入门丛书”，这套让人们循序渐进、轻松地掌握复杂概念的过渡性简明教程，就应运而生了。

人们在对语言的特定细节进行剖析之前，应该对语言整体有个大致的了解。作为语言学研究方向的学生进行深入研究之前的热身阅读，这套丛书的主旨是为人们理解那些学术性强的语言学专著奠定理论基础。因为这套丛书浅显易懂，对那些感兴趣却并非专门从事语言研究的人进一步了解语言也大有裨益。

本套丛书采用了统一的结构模式，在“前言”之后，由“概述”、“阅读材料”、“参考书目”和“术语表”四个部分构成。第一部分概述是全书的主体，也是有关该领域研究的导论。第二部分提供与书中各章节内容相应的深入阅读的材料，其后所附的问题极具启发性，有助于读者形成对有关领域研究的独立见解。第三部分提供相应章节的参考书目，并对它们的主要内容作了点评，以便有兴趣的学习者深入学习。第四部分列出术语表，帮助初学者了解有关术语的定义。

本套丛书的读者对象是英语专业高年级学生、语言学、应用语言学与相关专业研究生以及对相应领域感兴趣的人员。欢迎读者对我们的工作提出宝贵意见。

Stylistics

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Stylistics at the University of Amsterdam

Oxford Introductions to Language Study

Series Editor H.G. Widdowson

Stylistics

Peter Verdonk

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Preface

Purpose

What justification might there be for a series of introductions to language study? After all, linguistics is already well served with introductory texts: expositions and explanations which are comprehensive, authoritative, and excellent in their way. Generally speaking, however, their way is the essentially academic one of providing a detailed initiation into the discipline of linguistics, and they tend to be lengthy and technical: appropriately so, given their purpose. But they can be quite daunting to the novice. There is also a need for a more general and gradual introduction to language: transitional texts which will ease people into an understanding of complex ideas. This series of introductions is designed to serve this need.

Their purpose, therefore, is not to supplant but to support the more academically oriented introductions to linguistics: to prepare the conceptual ground. They are based on the belief that it is an advantage to have a broad map of the terrain sketched out before one considers its more specific features on a smaller scale, a general context in reference to which the detail makes sense. It is sometimes the case that students are introduced to detail without it being made clear what it is a detail *of*. Clearly, a general understanding of ideas is not sufficient: there needs to be closer scrutiny. But equally, close scrutiny can be myopic and meaningless unless it is related to the larger view. Indeed, it can be said that the precondition of more particular enquiry is an awareness of what, in general, the particulars are about. This series is designed to provide this large-scale view of different areas of language

study. As such it can serve as a preliminary to (and precondition for) the more specific and specialized enquiry which students of linguistics are required to undertake.

But the series is not only intended to be helpful to such students. There are many people who take an interest in language without being academically engaged in linguistics *per se*. Such people may recognize the importance of understanding language for their own lines of enquiry, or for their own practical purposes, or quite simply for making them aware of something which figures so centrally in their everyday lives. If linguistics has revealing and relevant things to say about language, this should presumably not be a privileged revelation, but one accessible to people other than linguists. These books have been so designed as to accommodate these broader interests too: they are meant to be introductions to language more generally as well as to linguistics as a discipline.

Design

The books in the series are all cut to the same basic pattern. There are four parts: Survey, Readings, References, and Glossary.

Survey

This is a summary overview of the main features of the area of language study concerned: its scope and principles of enquiry, its basic concerns and key concepts. These are expressed and explained in ways which are intended to make them as accessible as possible to people who have no prior knowledge or expertise in the subject. The Survey is written to be readable and is uncluttered by the customary scholarly references. In this sense, it is simple. But it is not simplistic. Lack of specialist expertise does not imply an inability to understand or evaluate ideas. Ignorance means lack of knowledge, not lack of intelligence. The Survey, therefore, is meant to be challenging. It draws a map of the subject area in such a way as to stimulate thought and to invite a critical participation in the exploration of ideas. This kind of conceptual cartography has its dangers of course: the selection of what is significant, and the manner of its representation, will not be to the liking of everybody, particularly not, perhaps, to some of those inside the discipline. But

these surveys are written in the belief that there must be an alternative to a technical account on the one hand and an idiot's guide on the other if linguistics is to be made relevant to people in the wider world.

Readings

Some people will be content to read, and perhaps re-read, the summary Survey. Others will want to pursue the subject and so will use the Survey as the preliminary for more detailed study. The Readings provide the necessary transition. For here the reader is presented with texts extracted from the specialist literature. The purpose of these Readings is quite different from the Survey. It is to get readers to focus on the specifics of what is said, and how it is said, in these source texts. Questions are provided to further this purpose: they are designed to direct attention to points in each text, how they compare across texts, and how they deal with the issues discussed in the Survey. The idea is to give readers an initial familiarity with the more specialist idiom of the linguistics literature, where the issues might not be so readily accessible, and to encourage them into close critical reading.

References

One way of moving into more detailed study is through the Readings. Another is through the annotated References in the third section of each book. Here there is a selection of works (books and articles) for further reading. Accompanying comments indicate how these deal in more detail with the issues discussed in the different chapters of the Survey.

Glossary

Certain terms in the Survey appear in bold. These are terms used in a special or technical sense in the discipline. Their meanings are made clear in the discussion, but they are also explained in the Glossary at the end of each book. The Glossary is cross-referenced to the Survey, and therefore serves at the same time as an index. This enables readers to locate the term and what it signifies in the more general discussion, thereby, in effect, using the Survey as a summary work of reference.

Use

The series has been designed so as to be flexible in use. Each title is separate and self-contained, with only the basic format in common. The four sections of the format, as described here, can be drawn upon and combined in different ways, as required by the needs, or interests, of different readers. Some may be content with the Survey and the Glossary and may not want to follow up the suggested References. Some may not wish to venture into the Readings. Again, the Survey might be considered as appropriate preliminary reading for a course in applied linguistics or teacher education, and the Readings more appropriate for seminar discussion during the course. In short, the notion of an introduction will mean different things to different people, but in all cases the concern is to provide access to specialist knowledge and stimulate an awareness of its significance. This series as a whole has been designed to provide this access and promote this awareness in respect to different areas of language study.

H.G. WIDDOWSON

Author's Preface

Because the Series Editor's Preface contains a lucid explanation of the purpose, design, and use of the *Oxford Introductions to Language Study*, I shall restrict myself here to some personal observations about the writing of this book in the series.

First, Henry Widdowson's carefully thought-out editorial brief proved a reliable compass when I tried to 'draw a conceptual map', as he put it, of the well-trodden field of stylistics. Obviously, given the book's modest size, I had to be selective in my choice of topics, and to deal with them in such a way that the reader would see them as distinctive elements of a developing exposition of the central issues in stylistic analysis. Furthermore, because these issues interact with other disciplines, I felt the need to consider, be it ever so briefly, how the stylistic approach to literary understanding relates to literary criticism, and how stylistic analysis might be applied in support of social reading processes of literary and non-literary discourses in which the reader is ideologically positioned.

Second, the perspective from which I have written this book is also grounded in my personal understanding and interpretation of what I have learnt in the last two decades from two extremely rich sources. One of these has been the fruitful contacts with my professional friends in the Poetics and Linguistics Association (PALA), who have wittingly or unwittingly influenced my thinking about stylistics. The other source of inspiration has been provided by the animated seminar discussions with my students in the Department of English Language and Literature at the University of Amsterdam. In particular, as a result of their responses, I have come to believe very firmly that stylistics can lend strong support to literary critical appreciation by providing textual substantiation for the different kinds of literary effect a text may have on the reader.

I wish to express my warm thanks to Julia Sallabank and Cristina Whitecross at Oxford University Press for their solid support, and in particular for their patience when deadlines had to be extended. A special word of thanks goes to Anne Conybeare. Her scrupulous attention to detail as well as her probing questions regarding content have been of great benefit to this book. Deliberately, I have left the person to whom I owe the greatest debt until last: Henry Widdowson. As a matter of fact, my gratitude to him is far-ranging, because one of his earliest articles was a major influence in converting me to stylistics. Therefore, I was greatly honoured when he generously invited me to write this book. I am also most grateful to him for lavishing on me his outstanding editorial guidance, for reminding me gently now and then of the kind of book he had in mind for (t)his series, and for affording me the full benefit of his vast experience as a writer. I shall miss our regular exchange of friendly messages very much.

PETER VERDONK

Amsterdam, October 2001

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SECTION I

Survey

1

The concept of style

Stylistics is concerned with the study of style in language. But what is style in language? How is it produced? How can it be recognized and described? Is it a general feature of language?

The term 'style' (without specific reference to language) is one which we use so commonly in our everyday conversation and writing that it seems unproblematic: it occurs so naturally and frequently that we are inclined to take it for granted without enquiring just what we might mean by it. Thus, we regularly use it with reference to the shape or design of something (for example, 'the elegant style of a house'), and when talking about the way in which something is done or presented (for example, 'I don't like his style of management'). Similarly, when describing someone's manner of writing, speaking, or performing, we may say 'She writes in a vigorous style' or 'She started off in fine style'. We also talk about particular styles of architecture, painting, dress, and furniture when describing the distinctive manner of an artist, a school, or a period. And, finally, when we say that people or places have 'style', we are expressing the opinion that they have fashionable elegance, smartness, or a superior manner (for example, 'They live in grand style' or 'Here one can eat in style').

These everyday notions make a good starting point for a more technical discussion of the use of **style in language**. In one way or another, all of them make reference to a distinctive manner of expression, through whatever medium this expression is given physical shape. Along the same lines, style in language can be defined as distinctive linguistic expression. But, as with other manifestations of style, we need to consider what makes an expression distinctive, why it has been devised, and what effect it has.