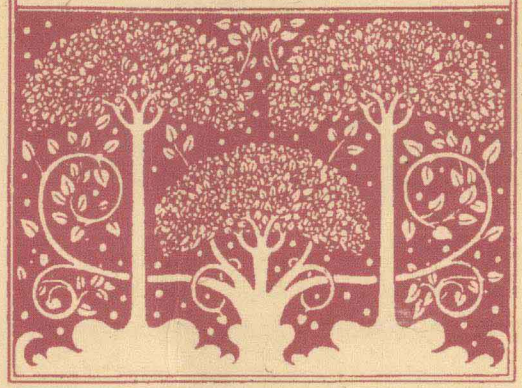
杨 慧/著

A Cross-linguistic Study of Fairy Tales as a Genre

童话故事跨文化体裁研究



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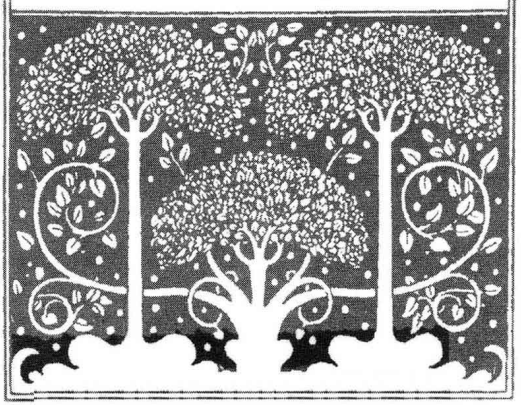

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前　言

近年来，体裁研究引起学者广泛关注，它对文本分析和语言教学实践都有重要意义。本项研究以体裁理论为基础，致力于探讨童话语料体裁分析框架的建构及应用，这一研究将是对体裁分析理论有益的补充，同时对以体裁分析为基础的语言教学实践有一定指导意义。

在分析总结体裁理论不同流派特点的基础上，本项研究将特殊用途英语体裁理论和新修辞学派体裁理论相结合，认为体裁是特定社会文化语境的主要反射，是语言形式和意义的主要载体。体裁分析超越了对语篇语言特征的简单描述，寻求语篇语言特征的社会文化成因，探讨语篇建构的有效方式。根据童话故事自身的特点，体裁的社会交际性和语言本体性在童话中能够全部得以体现，本项研究提出了一个童话体裁分析框架（Genre Analysis of Fairy Tales）。该框架包含三个视角：社会认知视角、语言学视角和语言教学视角。讨论童话的社会文化和认知意义为语言学视角提供了研究背景；分析童话文本的体裁结构和语言特点为语言教学视角提供了研究平台；提出童话体裁写作教学框架使本项研究的应用性落到了实处。

本项研究在选取语料过程中从分类学的角度，从五个国家选取了七十五篇经典童话。在分析语料过程中采取了四重分析模式，即对童话的社会文化层次、认知层次、体裁结构层次和语言特征层次进行统计与分析。通过对经典童话全方位的体裁分析之后，本项研究诠释了童话在当代的文化意义和认知意义；提炼了三个具有通适性

的童话体裁结构;总结了童话话语标记和态度标记的用法。而这些分析结果,通过体裁学习和教学理论,可以应用于写作教学。本研究提出了童话体裁写作教学框架,该框架是对以往体裁写作教学框架的应用和补充。

本项研究的贡献有三点,首先提出了童话体裁分析框架;第二,以往体裁分析都只局限于某一方面(比如结构)的研究,本项研究比较全面地分析了童话语料各层次的突出特征;第三,借助于电子版童话语料库,通适性的童话体裁结构以及童话的语言特点,本研究提出了童话体裁写作教学框架。

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Preface

In recent years, genre studies have become increasingly significant in academic fields. It contributes a lot not only to textual analysis but also to language teaching in practice. Based on genre theories, the present study focuses on constructing and executing a framework: Genre Analysis of Fairy Tales. The ultimate purpose is to reveal the generic features of fairy tales, and meanwhile, to discuss the possibility of genre-based writing learning and teaching.

After analyzing the features of different schools within genre theories, the present study summarizes the overall characteristics of genre: genre is the social action responding to recurrent situations, and it is the important vehicle of linguistic form and meaning. Genre analysis is more than the simple description of linguistic features of a discourse, and it tries to explore the constructing process of a discourse, to explain the socio-cultural and cognitive values of a discourse, to discover a typical genre pattern which can be recognized and reproduced by this particular discourse community. According to the characteristics of fairy tales, the linguistic features and social communicative functions can be totally embodied in this genre. The present study proposes a multi-perspective analyzing framework: Genre Analysis of Fairy Tales. There are three per-

spectives in the framework: socio-cognitive perspective, linguistic perspective and pedagogical perspective. Analyzing the socio-cultural and cognitive values of fairy tales will provide the basis of linguistic analysis of fairy tales; generic structures and linguistic features obtained from the linguistic analysis of fairy tales will provide the basis of genre-based writing teaching. The fairy-tale genre-writing teaching model realizes the pedagogical significance of this study.

Data collection of this study is from a typological perspective. By employing the principled sampling method, the present study has chosen seventy-five fairy tales from five countries. In the process of data analysis, it analyzes fairy tales from four levels, namely, socio-cultural level, cognitive level, generic structures and linguistic features. After genre analysis of fairy tales, the present study interprets the socio-cultural and cognitive significance of fairy tales; provides three common generic structures of fairy tales; summaries the categories and functions of discourse connectives and attitude markers. What is more, the results of the analysis are applied into genre-writing teaching, and the present research modifies and adjusts the previous teaching models, and then provides a fairy-tale genre-writing teaching model.

There are three contributions. Firstly, the present study proposes a framework: Genre Analysis of Fairy Tales; secondly, the present study is not limited to the description of the linguistic features of fairy tales, but further, analyzes the constructing process of a discourse, and discusses the socio-cultural and cognitive significance of fairy tales; thirdly, it provides three common generic structures of fairy tales and identifies sets of linguistic features commonly used in fairy tales. This body of knowledge facilitates the process of genre-writing teaching, and accordingly, the present study provides a fairy-tale genre-writing teaching model.

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Chapter Ⅰ Introduction

1.1 Purposes of the study

There are two main purposes in this study. The first purpose is to provide a detailed genre analysis of a traditional and universally familiar narrative genre-classic fairy tales from different countries, namely Germany, Denmark, the UK, Japan and China. More specifically, in order to have a holistic understanding of fairy tales, this study will use genre theories to analyze fairy tales from four levels: firstly, it is intended to discover the socio-cultural significance of fairy tales; secondly, it will interpret the cognitive significance of fairy tales; thirdly, it tries to find out the common generic structures of fairy tales, and finally the present study will discuss the linguistic features of fairy tales.

Another purpose of this study is to discuss the possibility of fairy-tale genre-writing teaching and based on the previous teaching models, it provides a fairy-tale genre-writing teaching model by using the results obtained from genre analysis of fairy tales. It provides a fairy-tale database, and it also proposes the common generic structures and the com-

mon linguistic features of fairy tales, which are used in fairy-tale genre-writing teaching, aiming to improve learners' writing competence. Reading fairy tales in database is a way to increase the learners' comprehensible input. Focusing on generic structures of a genre may alert the learners to the conventional form recognized and reproduced by a discourse community. Learning the linguistic features of genre-specific texts that they are interested in may also help the learners build appropriate schemata that may enhance effectiveness in their writing skills. Furthermore, the learners may apply the knowledge gained from the consciousness of a particular genre to the existence of other genres.

1.2 Significance of the study

1.2.1 Socio-cultural significance

Every genre is a rhetorical action responding to the recurring socio-cultural context (Miller, 1984). Genre is influenced and constrained by the socio-cultural context, for example, with the development of science and technology, the genre of experimental report has experienced an unconscious change from its form to its content during the last twenty years (Bazerman, 1988). At the same time, genre has an impact on socio-cultural context. For example, with the development of genre-based web search tool, there appears a change of classification of information in certain societies and cultures (Rosso, 2005).

Fairy tales are valued for several reasons. First, "fairy tales feed the child's imagination and stimulate fantasizing abilities" (Bettelheim, 1977, p. 24). Studies reveal that fairy tales at first are stories for adults (Tatar, 1992; Zipes, 1992; Warner, 1994). Therefore, fairy tales are literature for

both children and adults, as Sale states that "fairy tales are the greatest type of literature because the stories make people feel as no other literature can: they reach back into a dateless time, speak with grave assurance of wishes and fears, harbor no moralizing, no sense of art, because their ways and means are varied, because there are so many stories to tell, so many ways to tell the same story" (Sale, 1978, p. 23). Therefore, fairy tales are universal, and they can be adapted to explain almost any given lesson in life.

Second, fairy tales not only have literary value, but also socio-cultural significance. Fairy tales have "the plasticity and potential to address social and cultural changes" (Deszcz, 2002, p. 85). As Zipes observes, fairy tales have become a cultural institution, which exists within an institutional framework of production, distribution, and reception, as well as fulfilling specific social functions, such as the preservation of the cultural heritage of a given country (Zipes, 2001a). Today, the institutionalized life of a genre is determined by the conditions of the commercialization of culture, and, to some extent, fairy tales have been reduced to a mass-produced commodity. Fairy tales can be purchased and owned, and they can bring in considerable profit, which can be observed by the various forms of fairy tales in the market nowadays. According to Zipes (2001a), the stories and reflected upgrading spirits in the fairy tales may be an incentive to oppose the dominant culture, or may even lead to a transformation of oppressive power relations, ideally followed by the establishment of a more emancipated human order.

Zipes' opinions on socio-cultural values of fairy tales are deeply thoughtful and well articulated. Fairy tales actually belong to kinds of cultural products, and the stories and the reflected spirits of fairy tales are the representations of the mainstream psychology of a large percent of

the world's population. Fairy tales offer a positive and beautiful picture of life; meanwhile, fairy tales acknowledge that life is not easy; it is difficult and sometimes fraught with hardships. But fairy tales convey the message to human beings that if one is strong, one can face and defeat unexpected and unjust hardships and one can solve any problem and emerge as the victor. Therefore, fairy tales utilize the peculiar stories, plots, themes to rebel against vulnerable factors, and give people power and confidence to enjoy life.

The unique socio-cultural responsibility of fairy tales, determines that genre analysis of fairy tales can yield great socio-cultural significance.

1.2.2 Linguistic significance

In recent years, genre theories are heatedly discussed and widely used in many studies. There are also several theoretical schools of genre, and they have different theoretical roots and practical motivations. The present study employs an eclectic approach and proposes a working model for genre analysis of fairy tales. This work has linguistic significance, because no matter whether in the field of genre analysis or the field of fairy tales, generic features of fairy tales have received less attention. The present study firstly does a thorough literature review of genre conceptions. And then, based on the genre theories in The ESP School, genre theories in The New Rhetoric School, and genre learning and teaching approaches, it forms a totally new theoretical framework: Genre Analysis of Fairy Tales. In the previous studies, genre analysis was mainly applied in academic genres and professional genres, and the present study attempts to use fairy tales as the data of genre analysis. It will focus on not only socio-cultural and cognitive values, but also generic

structures and linguistic features of fairy tales. Therefore, theoretically and practically speaking, the present study has important linguistic significance.

1.2.3 Pedagogical significance

Studies show that even advanced learners with a high proficiency of English language have problems with written discourse at the level of text organization (Dudley-Evans, 1995; Johns, 1995; Prior, 1995). English writing is difficult. A learner today needs to know not only how to write a specific genre but also what to write and how to write in different writing scenes. Learning to write successfully is a complex and lifelong process, where writing and reading skills continue to develop adulthood through the interiorization of language tools and systems in various contexts (Vygostsky & Luria, 1994). Several studies show that an essential part of writing success depends on understanding the nature of written discourse, and experienced writers and readers come to see texts as rhetorically based actions within specific contexts, within social and cultural structures (Berkenkotter, Huckin & Ackerman, [illegible] Haas, 1994; Geisler, 1994). It is more and more apparent that learners need to learn how to think in order to have creativity in different writing scenes. How to think and how to write are equally important points (Yang Yonglin, 2004). The cultivation of an individual's creativity requires their interests and motivations. No doubt, almost everybody likes fairy tales, why is this so? Fairy tales have attracting plots, moving stories, and aesthetic or moral themes, and they can awaken the imagination and soften the hearts of people. Therefore, fairy tales might be a good starting point for genre-writing teaching. Fairy tales have pedagogical value, and the present study seeks to extend the application of genre analysis of fairy tales into

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