

<<叙述者的元小说操控>>

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前言

认知诗学是一门新兴的学科，其肇始于20世纪认知科学尤其是认知语言学的新发展，既延续了20世纪文学批评对文本本身的关注，又融入了21世纪人文科学研究对人类思维过程的重视。北京大学出版社出版的梁晓晖博士的专著《叙述者的元小说操控：（法国中尉的女人）的认知诗学研究》对这一新的研究领域进行了较为全面的论述。

西方学者介绍认知诗学理论的著作以及应用这些理论分析文学作品选段的文章和论文集始见于上世纪80年代。

中国学者对认知诗学的研究近年来也有了长足的发展，许多学术期刊辟有专栏刊登应用认知诗学的某一理论分析文学作品的文章。

梁晓晖博士的专著整合并使用一系列认知诗学的理论，较为全面地分析一部完整的文学作品，可说是填补了一个空白。

学术界对认知诗学有两种理解。

一种认为它等同于认知文体学，因为在具体分析过程中二者都是从认知的角度对文学作品的语言予以关注。

另一种认为认知诗学是文学理论的一个分支。

在具体分析过程中，认知诗学与认知文体学都是以文学语篇的语料为基础，把认知科学的工具与文学批评、语言学等传统学科的工具相结合，具有实证性，并强调人的认知维度。

在此基础之上，认知诗学还强调自身的理论性，并在分析实践中关注情感，美感甚至社会层面的分析。

梁晓晖博士的专著既有对理论的深入探讨，又有翔实的文本分析。

书中主要论述并应用了三个认知诗学的理论：“文本世界理论”，“认知指示语理论”，“概念隐喻理论”。

“文本世界理论”适用于分析一部小说中不同层次的空间或世界的建构，“认知指示语理论”是针对语篇中指示定位及指示转换的理论，“概念隐喻理论”帮助观察作品中不同隐喻表达背后的概念隐喻。

<<叙述者的元小说操控>>

内容概要

《法国中尉的女人》是英国后现代作家约翰·福尔斯的代表作。现有评论大多针对其内容及主题，而很少涉及小说文本的语言机制以及叙述者操控元小说的具体技巧。

梁晓晖编著的《叙述者的元小说操控——<法国中尉的女人>的认知诗学研究》运用认知诗学的理论分析这部元小说中的语言及文本机制：从而对这部作品中叙述者的技巧从新的角度进行探讨。

《叙述者的元小说操控——<法国中尉的女人>的认知诗学研究》指出，叙述者对这部元小说的操控主要表现在以下三个方面：叙述者的显性存在、频繁的指示转换以及贯穿全文的隐喻性思维和隐喻性语言；而“文本世界理论”、“认知指示语理论”和“概念隐喻理论”能够揭示出叙述者在以上三个方面的技巧运用。

本书对“文本世界理论”进行了修正，并以上述三个认知诗学理论为框架具体探讨了《法国中尉的女人》中叙述者对元小说的操控。

本书对认知诗学、认知文体学以及文学评论等方面的研究有一定的参考价值。

<<叙述者的元小说操控>>

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在《中国外语》、《外国语文》、Norwich Papers Studies in Translation（英国）等国内外学术期刊上发表有关文体学、英语阅读理论的中英文论文十余篇，出版教材《全新英语读写一体化教程--阅读与写作》及译著等多部。
学术研究方向：英语文体学、阅读与写作策略。

<<叙述者的元小说操控>>

书籍目录

序
前言
Abstract
Chapter 1 Introduction
Chapter 2 Literature Review
Chapter 3 Theoretical Description and Analytical Framework
Chapter 4 the Narrator's Unique Presence : Prominence of
Quasi—discourse World in FLW
Chapter 5 The Narrator's Control of Perception : Deictic Shifts
across All the Worlds of FLW
Chapter 6 The Narrator's Expression of Attitudes : Conceptual
Metaphors beyond Different Worlds in FLW
Chapter 7 Conclusion
Bibliography

<<叙述者的元小说操控>>

章节摘录

In summary, "the changed attitude to time" involves the conceptual metaphor 'TIME IS SPACE' which firstly refers to the freedom in traveling across time both forwards and backwards, and secondly to the new concept of time-compression. Here the priority of time in the novel is reaffirmed by the narrator's key statement that "what would have astounded him was the changed attitude to time itself". At this stage, it is more apparent that time is one of the cores of the narrator's concerns. It can be found in this section that, though FLW is not a novel in content about time, with its absurd arrangement of narrational allowing the objects of different ages to appear on the same stage and at the same time highlighting the time-compression conception, time is a significant concept to help us enter the world of this novel. Next I am going to summarize the phenomenological view of time as textually reflected in FLW. Firstly, time is believed to have two directions and to be able to flow either forwards or backwards. Even when it flows forwards, it may skip a period of time, allowing things belonging to one particular period to jump into another. Secondly, time can be condensed to an extremely short span, as short as being just in the present, as quickly passing by as a flash. In the first case, time is not flowing in a single direction with the past, the present and lastly the future going in a linear sequence. Instead, people can enter time at any point as if it is a room, or follow the passage of time both forwards from the past to the present or the future, and backwards from the future to the present or the past. In this way, time begins to contain the feature of space and encourages us to map metaphorically from space to time. This is the first sense of the 'TIME IS SPACE' metaphor. This sense is actually connected with the notion of the present of the past and that of the past of the present or the present of the future discussed in the last chapter. When time flows forwards or especially jumps from a past time span to a present time span, the present will carry the trace of the past, creating the notion of the present of the past. Or alternatively, when time flows backwards, the past may carry the influence of the present or the present may be framed by its future, creating the notion of the past of the present or of the present of the future. That is, when TIME IS SPACE, time can be traveled in any direction in people's conceptualization, people can skip from the past to the present instead of allowing time flowing gradually, forming the notion of the present of the past; or people can go from the present back to the past from the future back to the present, forming the notion of the past of the present or of the present of the future. In the second sense, time is not like what people originally think, flowing by regardless of anyone's intervention. Rather, it can be condensed like a physical object which assumes a spatial existence, or in Currie's term "aspatialised block" (2007: 17), which imbues the TIME IS SPACE metaphor with its second sense. This sense is in line with the notion of the perpetual present discussed in the last chapter, with the present time always there in people's conceptualization. Here is the message of the narrator's possible title for an essay: Human being's existence for a phenomenologist is not following a linear sequence as in the real time, rather it presents a horizontal state in people's conception. Thus, for the narrator, anything with its development along a temporal dimension is horizontal, since time itself is horizontally extending, instead of developing vertically. Time goes backwards as well as forwards and it can be condensed to a single point. Therefore, the possible title for FLW "On the Horizontality of Existence" actually implies the existence of the TIME IS SPACE metaphor, a metaphor which is going to be echoed by Charles' observation that "time is a room".

6.2.2 Charles' Metaphorical Thinking on Time In the previous part, it is discussed that the conceptual metaphor TIME IS SPACE underlies the narrator's comments and his arrangement of the story in the quasi-discourse world. In this part, considerations will be given to the conceptual metaphor at the level of the text world, involving mainly the characterization of the hero Charles, and at the level of the sub-world, being connected with the unique mental process of the character as reflected by his speech, thought or other types of considerations on the other hand. It will be exhibited at the end that the thematic structure along the conception of time not only organizes the narrator's quasi-discourse world, but also threads up the characterization of the text world and verbal or mental process of the sub-world, thus binding the characters' text world and sub-world with the narrator's quasi-discourse world together. To define Charles, the narrator reminds us again and again that Charles' thought is connected with the existentialist thinking, though

<<叙述者的元小说操控>>

the term is not coined at the character's time. Thus Charles can be found to hold the phenomenological existentialist view of time following Sartre. For example , when Charles goes to the Undercliff for fossils , he is amazed by the beauty in natural scenes and , in the appreaation of nature , becomes aware of the culturallimitation of his age. Here the modern term "existentialist" is brought in to show on the one hand that Charles has surpassed his contemporaries in detecting the inadequacies of the approach of his time to nature and on the other hand that he could not depict clearly his own feeling without the modern existentialist philosophy. "After all , he was a Victorian. We could no texpect him to see what we are only just beginning-and with so much moreknowledge and the lessons of existentialist philosophy at our disposal-torealize ourselves: that the desire to hold and the desire to enjoy are mutuallydestructive" (63) .Charles' trans-age awareness of existentialism and his confusion for lack of existential terms are exhibited more clearly in his should-have-beenlast meeting with Sarah at the Undercliff. While waiting for Sarah who , beingdriven out of Mrs. Poulteney's home , is cleaning herselfinside the barn in the morning , Charles stands outside of the barn to consider Sarah's state. Charlessees two sides of Sarah and cannot decide which side is sincere.

<<叙述者的元小说操控>>

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