

语言的功能维度

编者按:功能是语言多维度研究的一个基本方面。《隐喻的语篇功能研究》将隐喻的研究层次由词、句子提高到语篇,探讨隐喻在语篇形成过程中的建构功能。《论言语行为框架及其形式、功能、情景间互动关系》以系统功能语言学为指导,探讨言语行为的功能。作为语言现象的隐喻和言语行为,它们既具有意义、形式,又具有功能。如果从“洋为中用”着眼,也许,功能维度更加具有语言间性。

隐喻的语篇功能研究^{*}

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提 要:隐喻作为人类组织概念系统的重要基础,在人们的语言表达中发挥着重要的作用。隐喻概念的系统性和概念域之间的互动赋予了隐喻的语篇功能。作为一种语篇策略,隐喻通过类比转移机制的运作,将隐喻的蕴涵从源点域映射到目标域,使隐喻能够在语篇的层面上延伸,并在语篇的建构中发挥着积极的作用。隐喻延伸可以在语篇中形成系统的词汇衔接网络,并以此增强语篇的连贯性;概念域之间的互动在语篇中形成语块之间的映射关系,使语篇在结构上按一定的映射模式展开。

关键词:隐喻;语篇功能;隐喻延伸

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Discourse Functions of Metaphor

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As an important foundation for the organization of our conceptual system, metaphor plays a significant role in linguistic expressions. The systematicity of metaphorical concepts and the interaction between the conceptual domains of metaphor endow metaphor with discourse functions. As a textual strategy, metaphor extends at discourse level as a result of analogical transfer, which maps metaphorical entailments from the source domain onto the target domain, and in so doing contributes to the construction of discourse. In the first place, metaphorical extension forms systematic lexical cohesive networks and thus enhances discourse coherence. Secondly, the interaction between the conceptual domains of metaphor at discourse level results in mapping relations between chunks of discourse, and enables discourse to unfold in accordance with a specific mapping pattern.

Key words: metaphor; discourse function; metaphorical extension

1 引言

人们在运用语言概念系统表达思想时,其语言形式在很大程度上是隐喻式的,这是因为人们赖以思维和行动的一般概念系统,从根本上讲是隐喻式的(Lakoff & Johnson 1980: 3)。隐喻产生于人类的体验和经历,并逐渐潜移默化成为概念系统的重要组成部分,使人们能够自如地、无意识地

运用隐喻概念表达思想。因此,隐喻在语言交际过程中发挥着重要的作用。在传统修辞学和诗学中,隐喻通常被看作是语篇的组织原则(Ponteotto 2000: 283)。近年来,许多研究者从认知角度对隐喻的认知动因和认知过程进行深入研究,并开始关注隐喻在语篇层面上的运作及其功能。从语篇角度看,隐喻不仅是一种修辞现象或认知现象,

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而且是语篇组织和建构的重要手段。

2 隐喻的语篇视角

就隐喻本质而言,传统修辞学的“替代论”和“比较论”都把隐喻研究局限在词语层面上,而“互动论”则把隐喻看作两个概念域之间的相互作用,从而突破传统隐喻研究的局限,把隐喻作为一种句子以上的话语现象,在更为广阔的言语环境中寻找隐喻意义的支点(束定芳 2000)。作为语言中的普遍现象,隐喻式的语言表达频繁而且系统地出现在各种语篇之中(Chilton 2004, El Refeie 2001, Musolf 2004, Santa Ana 1999, Semino 2002),而且隐喻被看作是一种具有语篇组织功能的语篇策略(Caballero 2003, Liao 1999, Pontorotto 2000, Steen 2004, Wee 2005)。

隐喻不仅仅出现在词语和句子层面上,而且可以在语篇的层面上延伸。McQuade & Awan (1998)将隐喻分为文体隐喻(stylistic metaphor)和延伸隐喻(extended metaphor)。文体隐喻指具有单纯的文体意义的隐喻表达,如 *Tranquility is a woodland river winding through hills in solitude* (Shelley)。延伸隐喻则是被展开的贯串于语篇中的隐喻表达,也就是通常所说的博喻。延伸隐喻通过隐喻概念的延伸在语篇中形成一个语篇组织的脉络,使隐喻具有建构语篇的功能。例如:

Every man has in himself a continent of undiscovered character. Happy is he who acts the Columbus to his own soul. (Sir J. Stevens)

例中出现两个隐喻式的表达: a continent of undiscovered character 和 the Columbus to his own soul, 并且跨越句子层面,清楚、形象地表达一个人生哲理。作者运用哥伦布发现美洲新大陆的历史知识,将这两个隐喻式的表达紧密地联系在一起,通过隐喻的延伸构成一个连贯的语篇。

隐喻能够在语篇层面上进行延伸由隐喻本身的性质决定,即概念域之间的互动和隐喻概念的系统性。隐喻是从一个概念域向另一个概念域的映射。这种映射涉及源点域和目标域之间的相互作用。人类认知的特点决定在隐喻映射过程中一般是从具体概念映射到抽象概念。例如,在许多语言中,人们可以把“金钱”这一直观的概念作为源点域映射到“时间”这一目标域上,从而产生隐喻概念 *TIME IS MONEY*。在传统隐喻理论中,“时间”被称作喻旨(tenor),“金钱”被称作喻体。概念域之间的互动创造概念之间的相似性,使两个本来毫无联系的事物联系在一起,从而使人们能够创造性

地表达思想,也为隐喻的延伸创造了条件。

隐喻延伸的另一个重要的理论基础就是隐喻的系统性特征。一方面,在同一隐喻概念下可以构成以一个概念谈论另一个概念的系统的的方式。如用 *attack a position, indefensible, strategy, new line of attack, win, gain ground* 等表示“战争”的词语谈论“变论”的不同方面就构成隐喻概念 *ARGUMENT IS WAR* (Lakoff & Johnson 1980: 7)。另一方面,不同隐喻概念具有统一性。同一事物的不同方面可以通过不同的隐喻概念表达,但它们之间不是矛盾的而是统一的。例如, *ARGUMENTS ARE BUILDINGS, ARGUMENT IS WAR, ARGUMENT IS JOURNEY, ARGUMENT IS CONTAINER* 等(赵艳芳 1995: 69)。

Cameron进一步发展了系统性,指出在语篇或跨语篇层面上,喻体选择的系统性体现在三个层次上。(1)局部系统性:相互联系的喻体可以出现在某一特定的语篇内部,跨越喻旨的几个方面来发展一个延伸隐喻。(2)语篇系统性:在特定话语社团的语言使用中,相互联系的喻体可以作为概念系统使用,例如在课堂上谈论读写活动时的语言: *What is the writer telling us? The story talks about raccoons. The next question says...* (3)整体系统性:跨越不同的语篇类型和内容,语义上相互联系的喻体可以构成隐喻的各种系统和层面。有些系统似乎反映深层的基本思维方式,因而被称作“基本隐喻”和“根隐喻”。(Cameron 1999: 16)因为隐喻概念具有系统性,我们在谈论概念时所使用的语言也具有系统性。这样,隐喻的延伸使隐喻性的表达与隐喻概念之间构成系统的联系,从而使语篇能够以连贯的方式展开。

3 隐喻延伸与语篇衔接

在语篇层面上,隐喻概念可以诱发类比转移(analogical transfer),使人们能够提取隐喻的蕴涵,并运用到对普通情景的理解(Lakoff 1987, Ortony 1993, Vosniadou & Ortony 1989)。也就是说,人们在语篇的生成和理解过程中往往会把隐喻的某些方面(源点域)以类比的方式映射到所描述的事物或情景(目标域)上。例如:

The Renaissance, as it spread, like some marvelous infectious disease of the spirit, across the face of Europe, manifested itself in different countries by different symptoms. In Italy, the country of origin, the Renaissance was, more than anything, an outburst of painting, architecture, and sculpture.

Scholarship and religious reformation were, in Germany, the typical manifestations of the disease. But when this gorgeous spiritual measles crossed the English Channel, its symptoms were almost exclusively literary. The first premonitory touch of the infection from Italy brought out Chaucer. With the next bout of the disease England produced the Elizabethans (Aldous Huxley)

在上例中,作者把文艺复兴比作“传染疾病”,而且文艺复兴在欧洲各国的传播表现出不同的“症状”。因而,作者描述文艺复兴运动在欧洲的发展时,作者提取“传染疾病”的隐喻蕴涵,并以此描述文艺复兴在欧洲的传播。由于“传染疾病”的隐喻蕴涵包括“爆发”(outburst)、“症状”(manifestation, symptom)、“疾病类型”(measles)、“预兆”(premonitory touch)、“发作”(bout)等概念,因此语篇通过类比转移,将“传染疾病”的部分隐喻蕴涵映射到“文艺复兴在欧洲各国的传播”这一目标域上,使语篇按照“传染疾病”的隐喻框架展开,因而在语篇中形成了一个以“传染疾病”为中心的词汇衔接链。

当隐喻概念在语篇中作为宏观命题组织语篇时,就会制约着语篇中的命题内容和语言选择,Robins & Mayer将这一功能称作隐喻的框定功能(framing function)(Robins & Mayer 2000)。作为一种语篇策略,隐喻不但使语篇按照一定的隐喻框架展开,而且通过隐喻概念的延伸在语篇中形成系统的词汇衔接关系或网络。例如:

International trade is a war. Tariffs, or trade rules, are barricades that shield the vital interests of countries from harm. Victory is achieved when a country maintains its own safeguards but is able to penetrate the markets of its adversary. The trade deficit means that we are losing ground on the battlefield of the trade war. Tariffs would shield us from such loss and help us reclaim our trade territory. (Robins & Mayer)

International trade is a two-way street. Tariffs, or trade rules, are obstacles in the road that impede the flow of trade traffic. Success in trade is achieved by removing all obstacles on both sides of the street allowing the free passage of goods. The trade deficit means that these obstacles are causing stop and go traffic on the roads of trading. Tariffs would prevent us from speeding up again and reaching our trading destination. (ibid)

上引两个语篇分别以 International trade is a war和 International trade is a two-way street的概念隐喻将“国际贸易”概念化为“战争”和“双向街道”。由于隐喻框架不同,两个语篇在描述同一事物时使用的概念也截然不同。例 把国际贸易比喻为战争,因而语篇运用“战争”的隐喻蕴涵把国际贸易描述为战胜对手、保护自己的争斗或冲突,形成与“战争”相关的词汇衔接链。例 把国际贸易比喻为双向街道,因而语篇运用“双向交通”的隐喻蕴涵将国际贸易中的关税描述为贸易往来的障碍,形成与“双向交通”相关的词汇衔接链。

在语篇的推进过程中,隐喻延伸可以以源点域为出发点,使语篇紧紧围绕隐喻蕴涵展开,从而在语篇中形成以源点域为中心的词汇衔接关系。例如:

History consists of a copus of ascertained facts. The facts are available to the historian in documents, inscriptions, and so on, like fish on the fishmonger's slab. The historian collects them, takes them home, and cooks and serves them in whatever style appeals to him. Acton, whose culinary tastes were austere, wanted them served plain. (E. M. Carr)

在例中,作者运用 The facts are like fish on the fishmonger's slab的隐喻概念,并围绕源点域对这一隐喻概念进行延伸,在语篇中形成 collects-takes...home-cooks-serves-style-culinary tastes-austere-served plain的词汇衔接链。隐喻延伸也可以同时以源点域和目标域为出发点,从而在语篇中形成平行的词汇衔接链。例如:

The model was like a man lying on his back. The nave was his legs placed together; the transepts on either side were his arms outspread. The choir was his body; and the lady chapel, where now the services would be held, was his head. (Goatly)

例 将教堂的设计模型比喻为一个仰卧的人形,语篇同时以源点域和目标域为出发点进行隐喻延伸,形成两个平行的词汇衔接链。

4 映射与语篇组织

隐喻是从源点域向目标域的结构映射。这种映射不但发生在某一个隐喻的源点域和目标域之间,而且发生在语篇层面上。语篇层面上的结构映射体现为概念域构成的语块(chunk)s之间的系统映射关系,从而使概念隐喻成为语篇组织的一种策略。廖美珍提出对称后续映射(balanced follow-up)

low-up mapping)、平行推进映射 (parallel progressive) 和非对称映射 (lopsided mapping) 三种映射模式 (Liao 1999)。本文认为,除了这三种主要的模式之外,概念域在语篇层面上的映射还有一些更为复杂的模式,如循环映射 (recursive mapping) 和复合映射 (complex mapping)。

4.1 对称后续映射

对称后续映射体现为源点域和目标域构成的语块不但是对称的,而且语块前后相接。例如:

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention (Francis Bacon, "Of Studies")

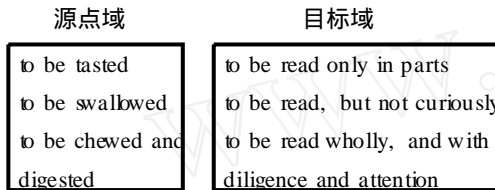


图 1 对称后续映射

例 首先对源点域进行了描写,然后以对应的方式将源点域映射到了目标域上,形成了语块之间的整体互动。

4.2 平行推进映射

平行推进映射体现为若干个相互关联的隐喻概念平行发展,并通过概念域之间的互动将语篇向前推进。上文中的例 就是通过概念域之间的平行推进映射来组织语篇的 (见图 2)。

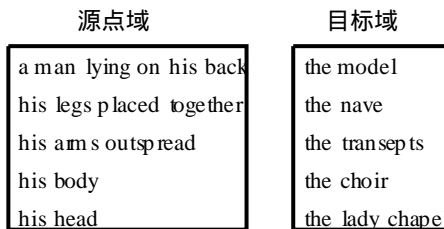


图 2 平行推进映射

从图 2 可以看出,语块之间的整体互动体现为个体映射关系的平行推进,在这些个体的映射关系中,有一个映射关系 (源点域 a man lying on his back 和目标域 the model 之间的映射关系) 统领其他的映射关系。有时,由于两个目标域之间存在着对比关系,语篇在结构上往往运用平行推进映射的组织策略。例如:

老年人如夕照,少年人如朝阳;老年人如瘠牛,少年人如乳虎;老年人如僧,少年人如侠;老

年人如字典,少年人如戏文;老年人如鸦片烟,少年人如白兰地酒..... (梁启超)

语篇 包含着两个相互对照的目标域 (“老年人”和“少年人”),通过不同的源点域向这两个目标域的平行映射,推进语篇的发展,并使这两个目标域形成鲜明的对比。

4.3 非对称映射

非对称映射体现为两种形式。一种是由于映射向源点域的倾斜,使语篇围绕源点域展开,造成语块之间在分量上的不平衡。例如:

For a thousand years man has been pushing his civilization, like a great snowball, uphill. All the time he has pushed it uphill, while it got huger and huger in the belief that he would come at last to the happy top. Now he no longer believes there is any top. And as a matter of fact, there isn't. So he has fallen into a funk, the go has gone out of him. And the snowball of his own accumulation begins slowly to roll back on him, slowly first, but with gathering momentum, forcing him downhill. This is what is happening today. (D. H. Lawrence)

从例 中可以看出,作者在引入了隐喻概念后把语篇的重心转移到了源点域上,这种语篇发展模式可以把一些抽象的道理用直白的语言阐释出来。

另一种非对称映射形式是语篇以目标域为中心就事论事,而隐喻概念只是对语篇内容进行概括或总结,起到画龙点睛的效果。例如:

The people of Nazi Germany were swayed by Hitler's rhetoric. Although he had committed his people to a course of war, he found it easy to persuade them of the virtue of his actions. Everyone in Europe at the time was aware of the consequences of war, but the Germans had a blind belief in Hitler. The sheep followed the leader over the cliff (Whitney, Budd & Mio)

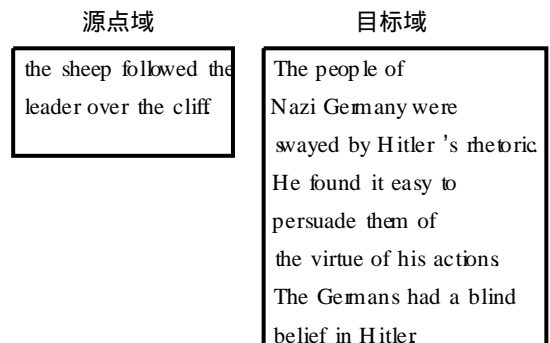


图 3 非对称映射

例 讲述的是德国人民是如何受希特勒的蛊惑和摆布的,在段落的结尾作者运用了隐喻概念进一步形象地阐明了这一事态的性质及其危险的后果。

4.4 循环映射

在语篇的组织过程中,作者在引入一个概念隐喻后,语篇将围绕源点域展开,然后又回到原来的概念隐喻或者重新引入一个类似或相近的概念隐喻。这种映射模式称作循环映射。例如:

Having a language is like having access to a very large canvas and to hundreds or even thousands of colors. But the canvas and the colors come from the past. They are hand-me-downs. As we learn to use them, we find out that those around us have strong ideas about what can be drawn, in what proportions, in what combinations, and for what purposes... Just like artworks, our linguistic products are constantly evaluated, recycled or discarded. (Duranti)

从例 中可以看出,在隐喻概念的延伸过程中,语篇以源点域为中心向前发展,然后重新引入隐喻概念,形成语块之间的层叠式的映射关系(见图4)。

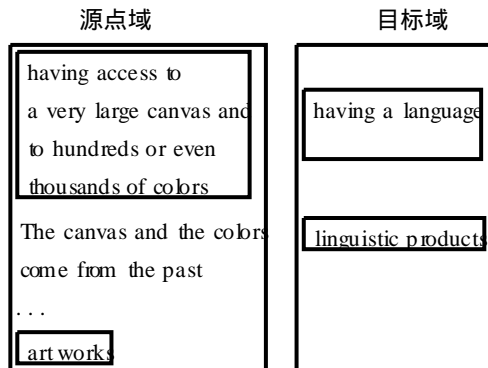


图4 循环映射

有时,隐喻概念在语篇组织的过程中反复出现,从而使隐喻概念贯穿于语篇之中。例如:

跳蚤是北方农村夏季常见的“四害”之一,乡亲们曾告诉过我,要按住跳蚤只能五指并拢,一次一个,十个指头是按不住跳蚤的。

十个指头按不住跳蚤,可是眼下,人们都想十个指头按跳蚤。当上小官又想当大官,一边读学位,一边又考着职称,舍不得名声,又放不下金钱.....

欲望太多,必心急浮躁,埋头做学问的人少了,都恨不得一夜暴富,一蹴而就,一伸手,就按住十个跳蚤。踢球不踢中场,一脚就传到禁区,再一

脚就射门.....

十个指头都用上,跳蚤反而跑了。(阮直)

例 把人们急于求成的浮躁心理形象地比喻为“十个指头按跳蚤”,作者首先引入源点域,起领全篇的开头,然后引出语篇的主题,即目标域。源点域不但提挈全篇,而且将目标域层层深入,最后作者以目标域收尾,使全文意蕴深远。循环映射使概念隐喻在语篇的组织中贯穿始终,从而使语篇首尾相接,结构紧凑,至言不繁而韵味隽永。

4.5 复合映射

在语篇的组织过程中,作者可以把本来或表面上毫无联系的隐喻概念编排在一起,从而形成语块之间的复合映射关系。例如:

大自然把一封封漂亮的书信传递给人们,人们读着这些熟悉的笔迹:柳絮飞舞了,榆钱飘落了,蝴蝶和落在地上的油菜花瓣依依惜别,豌豆花变成了肥嫩的绿荚。这是春天向夏天告别的最后一幕。这一幕需要的道具是如此之多:男人们整理着套绳、碾框、桑杈、扫帚;女人们收拾着簸箕、篮子,缝补着破了的口袋。(李准)

在例 中,作者将“书信”和“演出”的源点域映射到“季节交替”的目标域上,而且大的概念域由更小的概念域构成,不同概念隐喻之间的转换也很自然。

Shen & Balaban的研究发现,在普通语篇中,隐喻转换是一种常见的现象(Shen & Balaban 1999)。也就是说,语篇在发展过程中会从一个概念隐喻转换到一个不相关的概念隐喻,从而导致复合映射的产生。例如:

Before landing (POLITICS IS A JOURNEY) in the Labor Party he had flirted (POLITICS IS ROMANTIC RELATIONS) with the Likud Party; nevertheless, his roots (POLITICIANS ARE PLANTS) have always been in the Labor Party ideology. (Shen & Balaban)

在例 中,斜体部分为隐喻式表达,括号内为相应的隐喻概念。语篇在组织过程中从一个隐喻概念转换到另一个隐喻概念。这种复合映射形式不但没有影响语篇的连贯性,而且丰富了语篇的语言表达。

5 结束语

隐喻概念作为人类概念系统的重要组成部分,在思维和语言表达中发挥着重要的作用。隐喻概念的系统性和概念域之间的互动赋予隐喻的语篇功能,使隐喻成为一种重要的语篇策略。从

语篇衔接的角度看,概念隐喻在语篇层面上的延伸可以在语篇中形成系统的词汇衔接网络,并以此增强语篇的连贯性。概念域之间的互动在语篇中形成语块之间的映射关系,使语篇在结构上按一定的映射模式展开。

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