

<<批评话语分析/积极话语分析->>

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内容概要

本书为《马丁文集》第6卷，收录了马丁自20世纪80年代至今发表的14篇文章，内容涉及语言与意识形态的关系。

本书收录的2004年题为Positive

Discourse Analysis : Solidarity and

Change的论文初创了积极话语分析的理论模型，2007年题为English for Peace : Towards a Framework of Peace

Sociolinguistics : Response的论文提供了讨论后现代现状的系统功能语言学视角，发人深省。

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1998年当选为澳大利亚人文学会研究员, 2003年因其对语言学和语文学的贡献荣获澳大利亚“百年纪念奖章”。

曾任Text杂志“评价系统”专刊主编(2003), Discourse & Society专刊合刊主编(2004)。

发表论文140多篇, 出版著作数十部。

代表性著作有English

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Past (2003); Language Typology (2004); The Language of

Evaluation (2005); Genre Relations (2008), Language, Knowledge and

Pedagogy (2007); Deploying Functional Grammar (2010); New Discourse on

Language (2010)。

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1999年获澳大利亚悉尼大学语言学硕士学位, 2003年获河南大学语言学博士学位, 2004年入复旦大学外国语言文学博士后站, 研究课题为《语言评价系统与司法语言规范研究》。

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Discourses、《现代外语》和《福建师范大学学报》审稿人。

出版著作(含教材)8部, 发表论文50余篇, 主编《马丁文集》8卷, 特约主编《当代外语研究》2010年第10期, 承担各级各类科研项目14项, 在研项目有《法律语篇的行为规范研究》(上海市社科规划项目, 2007); 《语篇语义研究的理论体系建构与实践》(国家社科项目, 2008); 《人际和谐的态度考量》(“211工程”第三期资助项目, 2010)。

研究兴趣主要有系统功能语言学、语言评价理论、语篇语义研究、法律语言研究、语用学、教育语言研究。

书籍目录

The Author's Introduction
Acknowledgements
Grammaticalising Ecology: The Politics of Baby Seals and Kangaroos (1986)
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Mapping Meaning: Profiling with Integrity in a Post-Modern World (with Robert McCormack 2001)
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章节摘录

Further recontextualisation in the interests of solidarity have taken place over the years during performances of the song. The 'tall stranger' of Kelly's song is of course Gough Whitlam, the Labor Prime Minister who let Australia out of colonialism into a new realm of social possibilities in the early 70s; performing an acoustic version of the song to a generationally mixed audience at an RSL club in January 1999 in Sawtell, NSW, Kelly took a moment to name the stranger - for the benefit of younger fans born years after Whitlam's notorious dismissal and electoral defeat in 1975. Alongside getting non-Indigenous Australians onside as far as the landrights issue is concerned, Kelly also uses the song to enact the kind of partnership suggested by Keating in text 9 above. This happens in the verbiage, in the song's last line, where he blends two readings of 'the law' - Indigenous customary law with imported European legal practices. Beyond this, the song of course is a multimodal text whose musical culmination partners western instrumentation with the Indigenous didgeridoo - when the music changes gear after the final chorus, shifting from a lilting ballad into hard rock. The screaming didgeridoo is played by Ernie Dingo, a well known Indigenous media personality (who is actually playing a piece of PVC pipe he picked up at a hardware store on his way to the recording - a further blending of Indigenous with non-Indigenous artifact). Symbolising the power and resilience of Indigenous culture, the didgeridoo is the last voice we hear in the song (as the other instruments fade out). Kelly is well known for his work producing Aboriginal musicians, including the Archie Roach recording noted above as well as Yothu Yindi's first hit, a 'disco' remix of 'Treaty', among others. Like Father Glynn, he doesn't seem a conventional subject for critical discourse analysis; but as far as positive discourse analysis is concerned, both his own and others' music powered narratives cry out for analysis. Drawing on both popular and Indigenous culture, Kelly designs multimodal texts that reach a mass audience - an audience well beyond the reach of an everyday critical theorist. He enacts reconciliation, and from practices such as his there is lots to learn.

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