

英语修辞及惯用法

张文庭 熊建国 编著

English Rhetoric and Usage

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湖南师范大学出版社

【湘】新登字 011 号

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责任编辑：雷立美 徐新平

湖南师范大学出版社出版发行

(长沙市岳麓山)

湖南省新华书店经销 核工业中南 230 研究所印刷厂印刷

850×1168 32 开 6 印张 151 千字

1996 年 4 月第 1 版 1996 年 4 月第 1 次印刷

印数：1—3200 册

ISBN7-81031-490-4/H·030

定价：6.50 元

本书如有印装质量问题，请直接与生产厂家联系调换

前 言

修辞是一种语言的表达修饰,惯用法是一种语言的表达习惯,它们都是学习一种语言应该掌握的特殊性的知识,是一般的语法规则无法包括与替代的。

英语修辞及惯用法涉及的内容很广,本书集中讨论了英语的所有主要修辞格,对修辞格的分类和定义力求详尽,自成一体。本书也讨论了一些常用的惯用法。例如一些常用的动词、介词、副词、连词及某些句型的惯用法等。

英语修辞和惯用法是紧密联系、相互补充的。我们把两者结合起来讨论是一种尝试。在书中,我们用大量典型的语言实例来解释英语修辞及其惯用法,以便能更好地帮助读者了解英语、欣赏英语和掌握英语。因此,实用性很强是本书的特点之一。

本书的另一特点是语言素材覆盖面宽,信息量大,题材广泛。从时间来看,本书大量典型例句引自从英国第一首长诗《贝奥武甫》(*Beowulf*)到英美近现代文学的许多经典名著。从体裁来看,本书语言素材来源包括诗歌、散文、戏剧、报刊、广告、故事等。此外,还选用了许多典故、警句、箴言、谚语、谜语、双关语等。

为了给自学者提供方便,本书对较难的例句附有译文、简明注释或部分单词的词义。

总之,我们力求通过这些典型的语言材料和对它们的分析,将英语修辞及其惯用法中的趣味性、实用性和科学性结合起来,寓学术讨论于趣谈之中,以增加读者的英语知识和提高读者的语言运用能力与文学欣赏水平。

本书可作为大专院校英语专业修辞学教材或英语专业师生的教学参考书,也是广大英语爱好者和英语自学者无师自通的必读课本。

本书的出版得到了湖南师范大学出版基金和湖南师范大学外国语学院资助及湖南师范大学出版社的大力支持,谨此致谢。

编者

1996年1月

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INTRODUCTION

This book treats of both rhetoric and usage. Rhetoric is the art of using language effectively. It is concerned with punctuation, diction, figures of speech, the principles of good writing and usage. In our discussion of rhetoric, emphasis is laid on figures of speech, since they play such an important and interesting role both in literature and in our daily speech. The book is divided into nine chapters. The first chapter offers some essential points of diction. The ninth chapter discusses imagery and tone (意象和语气). The second to the eighth chapters deal with figures of speech. Now let's take up the question of figures of speech.

I . What are figures of speech?

Figures of speech are rhetorical devices of deviations from the ordinary or literal way of expression, with a view to producing greater impressiveness and effect. (修辞格是偏离一般或本义表达的一种修辞手段, 目的在于取得最佳的表达效果。) It is the art of using language effectively. Compare the following pairs of sentences in A and B.

A: Figurative (转义)

1. Each purple peak, each flinty spire(尖端),

Was bathed in floods of living fire.

每个紫色山峰, 每个岩石尖端, 都沐浴在熊熊火焰的洪流之中。

2. Life is a walking shadow. (or: Life is a brief candle.)

B: Literal (本义)

1. The evening sun shone on the tops of high mountains and rocks.
2. Life is short and meaningless.

II . The main functions of figures of speech:

1. Figures of speech Excite the imagination and afford us imaginative pleasure. Just as in Example A 1 "floods of living fire" makes our imagination take flight to a zenith(巅峰), forming a contrast to the "evening sun", which only gives us prosaic (没有诗味的) information without stirring up even a ripple (涟漪) in our imagination.
2. Figures of speech are a way of bringing additional imagery into speech to concretize (具体化) the abstract, of making poetry more sensuous (给人以美的享受). Such concrete things as floods, fire, candle, shadow will bring forth vivid pictures in our mind and enable us to enjoy great sensuous (感官方面的) pleasure.
3. Figures of speech are a way of adding emotional intensity to otherwise merely informative statements and they are a way of conveying attitudes along with information. "walking shadow", "brief candle" in Example A 2 are emotion-charged expressions, making us feel intensely the emptiness and transiency (稍纵即逝) of life.
4. Figures of speech are a means of concentration, of speaking volumes in a few words. For instance, "... Out, out (熄灭了), brief candle/Life is a walking shadow, ..." is said by Macbeth (莎士比亚悲剧名和该剧的主人公) when he hears

of Lady Macbeth's tragic death. He uses the metaphors to suggest that life is just an empty dream and that this walking shadow is ever walking in the shadow of death. "walking" also connotes(暗示) the hustle and bustle(来去匆忙) of our daily life, yet it is "much ado about nothing(无事烦恼)". "brief candle" has even richer connotations. Before a candle is lit and after it is put out there is darkness, just as a man comes into the world from darkness and goes back into darkness when he dies. A brief candle will burn itself out in the twinkling of an eye. In the same way, life is so short that when one is already tottering(蹒跚) towards the grave, one feels as if he were born only yesterday! A puff of wind will blow out a brief candle. There is many a puff of wind to blow out our short life, such as a stroke(中风), a heart attack, a fire, a flood, a traffic accident, a plane crash, a shipwreck, oh, too many, not to mention murders and suicides. See, how much these four short words "Out, out, brief candle" suggest when one wants to express the idea that life is short.

5. Figures of speech are a very important part of rhetorical analysis. There are numerous figures of speech in literature and also in everyday speech. They are especially concerned with poetry, as the remarkable elements of poetry are rich imagination, subtle(微妙的) suggestiveness, intense emotion, conciseness and concentration. As imagery(意象) and tone(语气), which are closely linked with figures of speech, are very important for our correct understanding of speech, especially of a poem, we should pay special attention to them when we take up the interpretation and analysis of a piece of

literary work.

In the treatment of figures of speech, emphasis is laid on usage, especially the usage of commonly used verbs, prepositions, adverbs and conjunctions which appear in figures of speech or in related usage. Going into such topics will render the study of rhetoric much more interesting and fruitful.

It is the writers' hope and belief that this book, instead of a hard nut to crack (难敲开的松果, 棘手的问题) will offer lots of good cheer (佳肴) and some delicacies (珍馐美味) for the reader to taste, to swallow, to chew and digest.

Compilers 1996.1.

CHAPTER 1 DICTION 措词

1. Diction and Vocabulary 措词和词汇

Diction in rhetoric study is concerned with the choice of appropriate words in speaking or writing. Accurate, effective expression obviously requires the right words, the words which will represent — not nearly, not approximately, but exactly — what we want to say. Jonathan Swift once described good style as *proper words in proper places*. Therefore, good diction is the foundation of good English.

To choose the right words requires a large active vocabulary. We cannot choose the right words if we do not have many words. So we must be well-stocked with words, for the bigger the repertory (贮藏) of words we possess, the larger the scope we can choose from.

But to build up a large vocabulary is not easy. It takes many years for a student to read widely and wisely. While reading a well-written book, he should pay attention to the writer's choice of words. When in doubt about the meaning and the use of a word, or about the distinction between related words, he should never hesitate to find guidance and information in dictionaries, which are handy and efficient to improve his diction.

However, a large vocabulary alone is not enough. We must

learn some techniques for drawing from that vocabulary and some guidelines for choosing one word instead of another in a particular context. The study of word choice or diction is therefore essential in our English study. and perhaps it would not be much exaggeration to say that *the life of any piece of writing lies in its diction*.

Before we can choose and use words properly, we must study the following aspects of words.

2. Concrete Words and Abstract Words 具体名词和抽象名词

Words may be divided into two groups —— concrete words and abstract words. A concrete word is one whose referent(语词所指的对象) can be touched or seen: “book”, “cloud”, “car”, “chalk”. An abstract word is one whose referent is an idea, something which cannot be touched or seen: “peace”, “need”, “love”, “freedom”.

For clearness in description, we must choose the concrete word with the most specific referent. Concrete words vary in definiteness. For example, the word “vehicle”, while its referent is something which can be seen and touched, is not at all specific. You probably do not have a clear mental picture of a vehicle. The word “bus” is more specific; the word “double-decker” is still more specific. In your writing; whenever you are considering several different words to express a particular meaning, you should select the most specific one.

Abstract words, which usually refer to general ideas, must always be used with care. A great many misunderstandings are caused by abstract words which have not been carefully defined. Unless two persons agree on the meaning(referent) of an abstract word, communication between them may break down. An abstract word may

have many referents. So we must make clear the referent of an abstract word by definition or example.

The word "freedom", for example, has only a very vague referent until you define it. To a prisoner behind bars, freedom means getting out of jail. To Mr. Wang, who resents the neighbors' criticism of his noisy family, freedom means the right of his family to make as much noise as they wish. Franklin D. Roosevelt defined the freedoms in which America believes as freedom of speech, freedom of worship, freedom from want, and freedom from fear. Each of these definitions provides a more specific referent for the word freedom, and each, in turn, could be more narrowly defined.

Sometimes an example will help to clarify the meaning of an abstract word. In the following passage the meaning of "quality" in the context "a man of quality" is made clear by an example:

Mansfield was a man of quality. Although he never pushed himself forward or tried to assert his superiority, you could tell by his bearing, his quiet sense of humor, and his manner of speaking that he was a superior person.

3. Synonyms 同义词

Synonyms are words which are similar, but rarely identical, in meaning. A careful writer selects the word which has the exact referent that he has in mind. For example, the words "disciple", "partisan (党羽)", and "satellite" are synonyms in that each refers to a person who is a follower of a leader. Yet each has its own meaning somewhat different from the others. "Follower", the most general in meaning, may be used in place of any of the other three, but for the writer who has a specific kind of follower in mind, it lacks exact-

ness. A writer who has in mind a follower of a professor or a religious leader, for instance, would probably use the word "disciple". If he wishes to refer to blindly devoted follower of a political or military leader, he might prefer the word "partisan". To refer to the kind of followers who continually and obsequiously (谄媚的, 奉承的) circulate about a powerful leader, perhaps in hope of favors, he could use the word "satellites". Do not be satisfied with the first synonym that occurs to you. For clearness, we must choose the synonym that expresses our meaning exactly.

4. Standard English and Informal English

标准英语和非正式英语

Use standard English except on special occasions, consult your dictionary on usage, and make your style appropriate to your subject.

Standard English is the generally accepted language in English-speaking countries. It is the language of educated persons. Though it varies in usage and in pronunciation from one country or region to another (indicated by labels such as U. S. or British, in dictionaries), it is the standard English language which is taught in schools and colleges.

Nonstandard English consists of usages, spellings and pronunciations not usually found in the speech or writing of educated persons.

There are two kinds of standard English, formal and informal. Informal English is good English. We use it in all our conversation and in most of our writing. Within the general category of informal English, however, there are degrees of informality. Expressions typ-

ical of the most extreme degree of informality are never 'bad' English, but they are sometimes inappropriate English, because it is light in tone and sometimes very close to slang. Informal English should be extremely carefully limited in serious compositions.

Informal or colloquial language (terms used almost interchangeably) is appropriate in certain situations though not in college dissertations. Colloquialism does not mean dialect. Dialect is a way of speaking used in a part of a country or by a class of people.

The best sources of information are dictionaries, which record current and past usage. They tell who uses what. Consult your dictionary for definitions of the labels it employs, for example, Slang, Dialect, Vulgar, Literary, Poetic, Informal, Obsolete, etc.

5. Slang 俚语

Slang is a nonstandard variety of language which, according to the American Heritage Dictionary, consists "typically of arbitrary (任意的) and often ephemeral (短暂的) coinages and figures of speech characterized by spontaneity and raciness."

Too often slang is a popular rubber stamp(老一套人云亦云的话) which only approximates exact thought. The expression "He's a jerk" would not communicate much. What does this precisely mean — except that he is in some vague way unattractive?

Slang in students' papers is usually out of place. Slang expressions are particularly inappropriate in a context that is otherwise dignified.

A slang word which is vivid and useful sometimes becomes standard. For instance, "skyscraper", "bus" and "nice" were once slang, but later came into standard usage.

Slang consists of new words, or old words in new uses that have made their way into the language because they are vivid or colorful. High school and college students enjoy adopting the latest slang. Most slang words are short-lived. They enjoy a brief popularity and then are forgotten.

TYPICAL SLANG

boo-boo (mistake)	hack around (loaf)
broke (no money)	lousy (vulgar)
corny (trite)	nuts (crazy)
dope (idiot)	mob (criminals)
gung-ho (enthusiastic)	headache (wife)

6. Trite Expressions 陈腐表达

Trite expressions, sometimes called clichés, are expressions which have grown stale through too frequent use. Originally fresh and effective, they have been used so much that they have lost any freshness and originality they once had. No doubt, when someone described a sudden surprise as “a bolt from the blue,” for the first time, the description was strikingly apt, but overuse has made it too commonplace to be arresting. Similarly, such basically effective comparisons as “blanket of snow”, “as busy as a bee”, “last but not least”, while still generally used in conversation, are so well known that they make writing dull rather than bright. Clichés suggest laziness and a lack of originality in the writer who uses them. They come to mind so easily when you are writing that unless you consciously guard against them, they will seriously weaken your style. The simple, straightforward statement of an idea is preferable to the use of a worn-out expression.

TRITE

as busy as a bee

bury the hatchet

at loose ends

on speaking terms

fair and square

SIMPLE, STRAIGHTFORWARD

very busy

stop fighting, make peace

disorganized

friendly

completely honest

7. Jargon 行话

Jargon has two meanings. First, it means "the technical language used by specialists in the same profession." An engineer may use engineering jargon in a report to other engineers. An educator may use educational jargon. Jargon is an expected and usually acceptable feature of the style of a specialist writing for other specialists in the same field. There is always the danger, however, that a writer may carry his use of jargon to such an extreme that it will obscure rather than clarify meaning, even for other members of his profession. When this happens, professional jargon becomes a stylistic fault. The specialist should, whenever possible, use simple, everyday language rather than his professional jargon.

The second meaning of jargon is "vague, puffed-up, pretentious language that tends to confuse the reader." The writer of this kind of jargon uses words so general in meaning that they mean practically nothing.

The writer of jargon usually overwrites. He prefers the big word to the simple word, the unusual to the ordinary. To him, "knives" are "cutlery"; "table napkins" are "napery"; "dogs" are "canines"; a "trailer truck" is a "behemoth(庞然大物) of the high-

way”; he rarely “starts” or “begins”——he “initiates” or “commences”. In short, the “jargonist,” using a vague, wordy, over-written language, not only obscures meaning but also confuses and irritates his readers.

8. Correct Idioms and Collocations 准确习语和搭配

An idiom is an accepted expression or construction with its own meaning. Literally the words mean one thing; collectively, they assume a different distinctive meaning. Such expressions as “catch the eye”, “catch cold” and “by and large” cannot be understood literally. Sometimes, a wrong word in an idiomatic expression can cause awkwardness or an error in meaning. Many common errors in collocations result from the use of a preposition and a word which do not belong together.

UNIDIOMATIC

according with

capable to

conform in

ever now and then

identical to

incapable to do

in search for

intend on doing

on a whole

outlook as life

plan on

prior than

IDIOMATIC

according to

capable of

conform to(or with)

every now and then

identical with

incapable of doing

in search of

intend to do

on the whole

outlook on life

plan to

prior to

similar with
superior than

similar to
superior to

9. Chinglish 中国式英语

It is not uncommon to find Chinese students speak or write Chinglish or pidgin English (洋泾浜英语, 或混杂英语), which results from the strong interference of their mother tongue. To overcome Chinglish, students have to follow closely the idiomatic way English-speaking people express themselves rather than pick up English equivalents of Chinese that come to hand. Here are some examples of Chinglish:

Chinglish: The professor explained it *deeply*.

Good English: The professor explained it *fully*.

Chinglish: I only spoke a few *sentences*.

Good English: I only spoke a few *words*.

Chinglish: I *felt* the room rather hot.

Good English: I *found* the room rather hot.

Chinglish: His *English level* has been *raised*

Good English: His *English* has *improved*.

10. Improperities 用词不当

Use words in their correct functions and meanings.

- 1) An impropriety in function is the use of a word as the wrong part of speech.

IMPROPRIETIES IN FUNCTION

chemical department
(adjective for noun)

PROPER FORMS

chemistry department

psychology approach
(noun for adjective)

stagnate waters
(verb for adjective)

a surprising large number
(adjective for adverb)

psychological approach

stagnant waters

a surprisingly large number

2) An impropriety in meaning is the incorrect use of a word for another vaguely similar word.

IMPROPRIETIES IN MEANING PROPER WORDS AND MEANINGS

invoke a response

congenial infirmity

make due with a little

evoke a response

congenital infirmity

make do with a little

11. Wordiness 用词罗嗦

It is a mistake to believe that the more words a theme contains the better. Actually, most good writings are effective because they are not cluttered with unnecessary words.

Do not think, however, that wordiness appears only in long compositions. A long piece of writing may contain no superfluous words, whereas a short piece may be full of them.

Studying the following principles that will help you avoid wordiness in your writing.

- 1) Do not use needless words and irrelevant ideas. Conciseness increases the force of writing. Do not pad your paper merely

to obtain a desired length or number of words.

2) Use one word for many.

The love letter was written by somebody who did not sign a name. (13 words)

The love letter was anonymous (or not signed). (5 or 6 words)

3) Use the active voice for conciseness. (See 5.)

The truck was overloaded by the workmen. (7 words)

The workmen overloaded the truck. (5 words)

4) Revise sentence structure for conciseness.

Another element which adds to the effectiveness of a speech is its emotional appeal. (14 words)

Emotional appeal also makes a speech more effective. (8 words)

5) Avoid constructions with *It is ...* and *there are ...*

NOT

There are some conditions that are satisfactory.

BUT

Some conditions are satisfactory.

NOT

It is truth which will prevail.

BUT

Truth will prevail.

6) Do not use two words with the same meaning (tautology 同义反复).

basic and fundamental principles (4 words)

basic principles (2 words)

Study your sentences carefully and make them concise by

using all the preceding methods. Do not, however, sacrifice concreteness and vividness for conciseness and brevity.

CONCRETE AND VIVID

At each end of the sunken garden, worn granite(花岗石) steps, (flanked by large magnolia(木兰) trees), lead to formal path.

EXCESSIVELY CONCISE

The garden has steps at both ends.

CHAPTER 2 FIGURES OF SIMILARITY 相似修辞格

SECTION ONE SIMILE(明喻) AND ANALOGY(类比)

I . Simile: Simile is a figure of speech in which one thing is likened to(比作) another, in such a way as to clarify and enhance an image. It is an explicit(明晰的) comparison recognizable by the use of the words "like" or "as"; some other words indicating comparison or likeness such as *more than*, *as if*, *resemble*, *resemblance* may also indicate similes.

There are set(固定的) expressions in the form of similes. A list of many such idioms is given below:

1. Used with adjectives:

- 1) as white as *a sheet / snow* 苍白如纸/洁白如雪
- 2) as brown as *a berry* (酱果)
- 3) as dark as *night*
- 4) as green as *grass*
- 5) as bold/brave as *a lion*

- 6) as cheap as *dirt*
- 7) as cool as *a cucumber* 泰然自若
- 8) as cold as *charity* (慈善) 象慈善机关对穷人那样冷冰冰的
- 9) as clean as *a whistle* 象哨子一样光洁
- 10) as clever as *a barrel of monkeys*
- 11) as clear as *a bell / the day / the sun*
- 12) as cross as *two sticks / a bear with a sore* (疼痛的) *head*
非常生气
- 13) as dead as *a door nail* 确已僵死的
- 14) as easy as *ABC*
- 15) as dull as *ditch-water* 非常单调乏味的
- 16) as deaf as *a post* 全聋
- 17) as drunk as *a lord* 大醉
- 18) as dry as *a bone / dust* 干透了
- 19) as different as *chalk from cheese* 完全不同
- 20) as easy as *falling off a log* (圆木)
- 21) as fresh as *a daisy* (雏菊)
- 22) as fit as *a fiddle* (小提琴, 因谐音, 用作明喻与 fit 无意义上的联系) 非常健康
- 23) as free as *a bird / air*
- 24) as good as *a play* 非常有趣
- 25) as hot as *hell*
- 26) as heavy as *lead*
- 27) as honest as *the day* 非常诚实
- 28) as hungry as *a hunter / a hawk* (鹰) / *a bear / a wolf*
- 29) as hard as *a brick / iron / nails*
- 30) as happy as *a prince / the day is long* 非常幸福, 非常

快乐

- 31) as innocent as a (*new-born*) baby
- 32) as like as *two peas* 一模一样
- 33) as light as a *feather* 轻如鸿毛
- 34) as mad as a *March hare/a hatter* 极为疯狂
- 35) as meek(温顺的) as a *mouse*
- 36) as old as *the hills* 极老
- 37) as pure/spotless as *the driven snow*(飘雪) 洁如白雪
- 38) as pretty as a *picture*
- 39) as poor as a *church mouse*
- 40) as quiet as a *mouse/mice*
- 41) as quick as *lightning/a flash*
- 42) as rich as *Croesus* 非常富有的
- 43) as stubborn/obstinate as a *mule*
- 44) as silent as a *grave*
- 45) as silly as a *duck*
- 46) as slippery as an *eel* (黄鳝)
- 47) as sure as *fate* 千真万确
- 48) as steady as a *rock*
- 49) as slow as a *snail*
- 50) as sharp as a *razor*(刮须刀)/a *needle*
- 51) as snug as a *bug in a rug* 像小地毯里的臭虫一样舒服
- 52) as thin as a *rail*
- 53) as timid as a *mouse*
- 54) as tough(坚韧) as *leather*
- 55) as true as *steel* 绝对真实可靠的
- 56) as ugly as *sin*(罪恶) 极丑;极恶劣
- 57) as weak as *water* 身体虚弱;意志薄弱

58) as wise as *Solomon* (所罗门, 古以色列王子, 以智慧著称)

2. Used with verbs and verbal phrases:

1) behave like *a bull* (公牛) *in a china* (瓷器) *shop*

2) blush like *a schoolgirl*

3) crawl like *a snail*

4) collapse like *a house built on sand*

5) come down/fall like *a ton of bricks*

6) drink like *a fish*

7) grin like *a Cheshire cat* 总是无缘无故地傻笑(源出 Lewis Carroll 所著的“*Alice in Wonderland*”, 该书谈及 Cheshire 郡的猫总是露齿而笑, 笑得身子消失了, 只见笑容。)

8) have nine lives like *a cat* 猫有九命(指猫的生命力很强)

9) have a memory like a sieve 记忆力极差

10) hate like *poison* 极恨, 深恶

11) jump about like *a cat on a hot tin roof*

12) look like *a dying duck in thunder storm* 惊慌失措

13) run like *a hare*

14) know (a person) like *a book* 非常了解(某人)

15) roar like *a lion*

16) sigh like *a furnace* 长声叹息

17) speak like *a book* 咬文嚼字

18) shake like *an aspen* (白杨) *leaf* 飕飕地抖动

19) spring up like *mushrooms overnight*

20) sleep like *a top* (陀螺)/*log* 熟睡

21) take to (沉湎于) something like (or as) *a duck to wa-*

ter 极爱, 最喜欢

22) work like a horse/a Trojan (特洛伊人) 辛苦地工作

Notes:

1. In the above examples, the first 'as' is sometimes omitted.
2. There is often alliteration(头韵) or rhyme(韵) in similes, e. g. as hungry as a hunter.
3. Eric Partridge, who in his book USAGE AND ABUSAGE calls such similes hackneyed(陈腐的) and battered(磨损的, 用旧的) ones, warns us that such similes "have been——and still are——working overtime(使用过多)", and advises us to think twice before we use any of them. However, an appropriate use of them does add color and flavour to the language and the above list itself invites attention, since it tells us something about the wit and humour of the English people and their habit of thinking.

Examples:

1. like

- 1) Then the whining(呜咽) school-boy, with his satchel
And shining morning face, crept like a snail,
Unwillingly to school. And then the lover,
Sighing like a furnace(火炉, 因鼓风进去, 发出很大的
响声), with a woeful(悲哀的) ballad
Made to his mistress's eyebrow. (Shakespeare)
- 2) Our words should fit our thoughts like gloves, and be
neither too wide nor too tight.
- 3) They spent money like water.
- 4) And at once they shut up like clams(蛤).
- 5) Mist rose and wreathed(盘绕) round Nethermere, like

ghosts meeting and embracing sadly. (Thomas Wolfe)

2. as

1) Those moribund (垂死的) shapes were free as *air* and nearly as thin.

2) I am a *puff of wind*.

3) Their looks were *as gloomy as the dull December day*.

4) We can't say that his heart is not so dark as *hell*.

5) He shed (散发, 放射) good fellowship (交情) as *the kindly sun* its rays. (Maugham)

6) He is pitiless as *steel*, keen and cold as *frost*.

(Jack London)

3. more than

1) How *sharper than a serpent's tooth*, it is to have a thankless child. (Shakespeare)

2) When in a fury, she is more savage than *a tigress*.

4. seem, resemble, resemblance

1) *Seems* he a *dove*? His feathers are but borrowed.

(Shakespeare)

2) Her face resembled *a silver moon*.

3) Her face bore the resemblance of *a moon*.

4) These childhood companions seemed *phantoms* (幻象) *in a dream* now.

5. as if

1) The first time I read an excellent book, it is as if *I had gained a new friend*.

2) The thought hurt him, then lost edge (锋刃), as if *it had come in contact with a breast-plate* (胸铠).

6. no more ... than

A home without love is no more a home than *a body without a soul is a man*.

7. might as well . . . as

You *might as well* expect a leopard (豹) to change its spots (斑点) as expect him to give up smoking.

II . **Homeric(荷马) epic(史诗) simile**: It is a kind of extended simile, in some cases running 15 or 20 lines, in which the comparison is elaborated(详细描述) in considerable detail(相当详细). It is a common feature(特色) in Homer's epic poems, hence its name. The connectives *as . . .* , *so . . .* often appear in such a simile.

A good example will be found in Milton's *Paradise Lost* (Line 634 - 644):

. . . as when a wandering fire
Compact of unctuous vapour, which the night
Condenses, and the cold envirous round,
Kindled through agitation to a flame
(Which oft, they say, some evil spirit attends),
Hovering and blaxing with delusive light,
Misleads th' amazed night-wanderer from his way
To bogs and mires, and oft through pond or pool,
There swallowed up and lost, from succor far:
So glistered the dire snake, and into fraud
Led Eve our credulous mother, to the tree
Of prohibition, root of all our woe: . . .

III . **Analogy**: Analogy is also a kind of comparison. It may be re-

garded as a kind of extended simile since it draws a parallel between two unlike things that have several common qualities or points of resemblance.

It also often uses the connectives as ... so There are many excellent analogies in epic poetry. Analogy is also favoured by scientists in their writing, since it helps them to explain, convince, and get across their point to the reader. Analogy makes difficult things easy to understand by the use of objects or acts that are quite familiar to the reader as the basis of comparison. It is also used in literary prose writing.

Examples:

- 1) People often compare life to a road through the mountains because both have their ups and downs.
- 2) People say that when the first successful balloon flight took place, Benjamin Franklin was asked: "What good was such an invention?" He answered, "What good is a newborn baby?"

SECTION TWO METAPHOR(暗喻)

A metaphor is an implied simile. It differs from a simile in that the comparison is only implied, instead of being formally expressed. Metaphor is considered by many the most important and basic poetic figure. It is also the commonest and the most beautiful.

I . Noun metaphors:

1. The tenor(本体,即被比喻的事物) and the vehicle(喻体,即用来作比喻的事物) both appear in the metaphor.
 - a. T(tenor) + to be + V(vehicle)
 - 1) Age is my *alarm clock*. (Hemingway)
 - 2) An old man is but a *paltry*(没价值的) *thing*,
A *tattered*(破烂的) *coat upon a stick*. (W.B. Yeats)
 - 3) Your lordship(贵族的权势) is *the flower*(精华) of *courtesy*.
 - 4) If the father land is sound(健全), my personal troubles are only a *flea bite*(跳蚤咬的一口).
 - 5) "To me he is power—he is *the primitive*"(原始人),
the wild wolf, *the striking rattlesnake*(攻击人的响尾蛇), *the stinging centipede*(刺人的蜈蚣)(Jack London)
 - 6) Life is a *leaf of paper white*,
His word or two, and then comes night. (Lowell)
 - 7) Life's but a *walking shadow*, a *poor player*
That struts(神气十足地走) and frets(焦躁) his hour up-
on the stage

And then is heard no more. It is *a tale*
Told by an idiot, full of sound(喧哗) and fury
Signifying nothing. (Shakespeare)

拙劣的人生不过是一个行走的影子,一个在舞台上指手划脚的伶人,登场片刻,就在无声无息中悄然退下。它是一个愚人所讲的故事,充满着喧哗和骚动,却没有一点意义。

8) England in the second half of the 16th century was *a nest of singing birds*.

b. a (the, etc.) + V + of + T

1) A *carpet* of green grass covered the slopes of the mountain.

2) As I approached, a *surf*(浪涛) of traffic engulfed me.

3) A *veil* of smoke hung over the garden.

4) The men were held in the valley by a *wall* of fire.

5) All around was a *curtain* of lashing (or driving, beating) rain.

6) A *mist* of gulls drifted over the breaking surf.

7) At the water's edge we were surrounded by a *forest* of masts.

8) *Fingers* of morning sunshine inched their way across the floor.

9) Bullets whistled, whipping up *fountains* of snow.

Note 1. Such words as "storm", "flood", "tide", "tornado(龙卷风)", "gust", "whirl(旋转)", etc. are often used to denote a high degree of passion.

Examples:

1) He realized all at once, with a great *flood* of bitterness, that he had reached the limit(极限) of his endurance.

2) He began being friendly and ended in a *blaze* of fury, accusing them of *lying down on their jobs*(磨洋工)

(Martin Abzug: His Best Girl)

3) His mind was a *tornado* of perplexity(眩惑).

(H. G. Wells)

4) A violent *gust* of irritation swept him to action.

(H. G. Wells)

5) She turned down the offer in a *storm* of indignation.

6) She was ... in a *whirl*(眩晕, 混乱) of wonder at the theatre.

(Thackeray)

Note 2. The words "paroxysm"(突然发作), "frenzy"(狂乱, 疯狂的激动), "transport"(狂喜激动), "agony"(感情上突然、强烈的爆发), "spasm" are also used to denote a high degree of passion(激情), but they are not vehicles of a metaphor.

Examples:

1) Suddenly in a wild *paroxysm* of passion she clutched him to her breast.

2) Rising in a *frenzy* of repudiation(驳斥) he said, "I don't believe it!"

3) He sang and danced in an *agony* (or *paroxysm*, *ecstasy*) of joy.

4) His whole body was one *spasm* of pain from the

beatings. (Alex Hailey)

5) She burst into an *agony* of weeping.

6) I was in an *agony* of apprehension(耽心).

(Dickens)

7) She tore up the letter in a *transport* (激动, 狂喜) of rage.

c. a (the, etc.) + V + of a + T

1) It is a vast sombre *cavern* of a room. 这是一间宽大、阴森、如同洞穴一般的大屋。

(L. A. Hill and D. J. May: *The Middle Eastern Bazaar*)

2) The emphasis was helped by the speaker's square *wall* of a forehead. (Dickens)

3) This was a very *kitten* (小猫) of a woman.

(Galsworthy)

4) Isn't that a *duck* (可爱的物或人) of a kitchen?

5) She was an *angel* of a wife. 她是个天使般的妻子。

6) She is the very *devil* of a teaser (= devilish teaser).

她真是个爱戏弄别人的人。

7) It was a *pearl* of a film.

8) You have the *devil* of a temper. 你的脾气坏极了。

(Thackeray)

9) Oh, be still, you *fool* of a wind! 啊, 安静吧, 你这愚蠢的风!

(Clemence Dane)

10) That is our *idiot* of a guide. 那位就是我们的白痴一样的向导。

Note 3: Both tenor and vehicle may be in the plural number:

Examples:

- 1) Those *pigs* of boys eat so much.
- 2) I often think of him carrying huge watering pots after Annie, kneeling down, in very *paws* of gloves (戴着像爪子似的手套), at patient microscopic (细微的, 显微镜下才看得见的) work among the little leaves. (Dickens)
- 3) Unlike the hulking calibans of vacuum tubes and tangled wires ... 不是那种老式计算机的真空管、导线杂乱如麻, 傻大老粗, 活象凯列班, ……

d. T + and + V

- 1) Love and a *cough* cannot be hid. 咳嗽藏不住, 爱情瞒不住。
- 2) A word and a *stone* let go cannot be recovered.
- 3) A strong man and a *waterfall* (瀑布) cut their own path.

2. The tenor doesn't appear in the metaphor.

- 1) I saw our soldiers standing on the *threshold* of our native land, guarding it from the aggressors.
(The tenor — border)
- 2) We were sailing on the main *artery* of transportatin in the young nation's heart (The tenor — water course)
- 3) It brought him the *dawn* of hope.

II . Verb metaphors: The tenor doesn't appear, the verb acts as the vehicle. Verbs like the following often have a metaphorical sense:

a. Verbs denoting natural phenomena:

- 1) His circle has *melted away*.
- 2) Fun *dawned* in her face. (Bernard Shaw)
- 3) She *dissolved* into tears(or sobs). 她哭成泪人儿一般。
- 4)... whilst they, *distilled* (蒸馏) almost to jelly(果酱)
with the act of fear, ... (Shakespeare)
- 5) We were *brimming over*(满溢) with questions.
- 6) The scandal(丑闻) *blew over*.
- 7) I hoped his displeasure would soon *blow* by.
- 8) The crowd continued to *simmer* (以文火慢慢地煮) and
stew(炖). 人群仍然情绪波动, 议论纷纷。
- 9) We *bubbled*(起泡) over with questions.
- 10) He was *snowed under* by work. 他被工作压倒了(如同
厚雪压在他身上一般)。
- 11) Her eyes were *blazing* as she *stormed* at me.
- 12) She was *consumed* (因忧愁、嫉妒等而变得憔悴) with
curiosity (or anger, jealousy, indignation, grief, regret,
etc.)
- 13) Fury(激怒) *swept* through him.
Guilt and terror and numbness *washed* over him in
waves. (Alex Hailey)
- 14) The corridor was *flooded* with boys and girls.
- 15) Life *froze* (Michael Gold).
- 16) At that I *boiled over* and lifted my hand to strike him.
- 17) Andrew left the room, *smouldering* (闷在心里, 郁积; 原
义为用文火烧) with rage. (Cronin)
- 18) The reviews were not remarkable at first, but "Jane
Eyre" needed no *puffing*(吹捧, 原义为使充气).
(Augustine Birrell)

- b. Verbs converted from nouns denoting human beings:
- 1) His misery *beggared* description. 他的苦恼非言语所能形容(直译为使描写成为乞丐)。
 - 2) The milk was *doctored*(掺假)。
- c. Verbs converted from nouns denoting animals!
- 1) Stop *larking* about (= Stop making merry). 别闹着玩了。
 - 2) He *wormed* (himself) into(像虫子一样钻进) our confidence. 他逐渐骗取了我们的信任。
 - 3) He *weaseled*(象黄鼠狼一样溜掉) out of his promise.
 - 4) He *wolfed*(狼吞虎咽) down his supper.
 - 5) Don't *monkey*(胡弄) with the new radio.
 - 6) Misfortune *dogged*(尾随) him at every turn(到处)。
 - 7) The children *pigged* together. (= The children crowded together like pigs.)
 - 8) Or maybe the boss figures the deeper a brother's in, he has the less chance to *chicken*(临阵退却) out
 - 9) *Bulling*(像公牛一样横冲直闯) his way through an excited group around it, he was in time to see it.
 - 10) He enjoys *horsing*(作喧闹的游戏、胡闹) around and looking at the people.
 - 11) Every man has his speculations(思考), but every man does not *brood*(卵鸟, 朝思暮想) and *peacock*(趾高气扬) over them till he makes a false coinage and deceives himself.(每一个人都... , 但并不是每一个都...)

- d. Verbs denoting actions performed by the hand or foot:
- 1) How I *hugged* (紧抱) myself with delight! 我深自庆幸!
 - 2) He was *dangled* in suspense. 他的事悬而未决, 仿佛被吊着晃来晃去一样。
 - 3) There was a wild and savage joy in *letting himself go*.
(let oneself go —— 尽情地忘乎所以地说, 笑, 闹等)
 - 4) He *picked up* (*plucked up*, *screwed* (用螺丝拧紧) up) his courage.
 - 5) He *poured* scorn on the idea.
 - 6) With an effort Andrew *pushed* the puzzle (难题) from his mind.
 - 7) Nobody was doing more than *scratch* (抓, 擦) the surface of the work.
 - 8) *Patch* (打补钉, 暂时掩盖, 弥补) grief with proverbs.
(Shakespeare)
 - 9) She *screwed herself up* to the work in hand.
 - 10) He sighed and *thrust* (or: *shoved*) the anxiety out of his mind.
 - 11) He *snatched* (急于抓捉) at an excuse.
 - 12) He *shrugged* (or: *brushed*) aside my suggestion.
 - 13) They would *tread* softly, (i. e. act prudently) of course.
 - 14) a. Wipe that smirk (傻笑, 假笑) off your face.
b. This action seemed to have wiped off the reproach (耻辱) of his past years.
 - 15) He could not have *walked away* (摔手不干) from the attempt.
 - 16) He *walked out on* (i. e. deserted) us when we needed

him most.

- 17) This was *written* to a certain extent in his appearance.
- 18) I have been *wrestling* (角力, 全力对付) with this problem for half an hour.
- 19) He straightened himself slowly, folding up his stethoscope (听诊器), *fumbling* (摸索) for words.
- 20) He *stood* as much as possible *between* her and all the worries of the outside world. (Leslie Stephen)
(stand between ... 使 ... 不受干扰)
- 21) It *jumps* with my humour. (= It agrees with my state of mind.)

e. The vehicle is a set phrase:

- 1) He *is flogging* (用棍、鞭等打) *a dead horse*. (= He is doing a useless thing.)
- 2) They *will stew* (炖) *in their own juice* (= They will suffer from their own wrongdoing.)
- 3) *Curses come home to roost*. (proverb) (= Curses take effect on the one who utters them 咒人反害己。)

III. Adjectival metaphors:

1. Pre-positional

a. Adjectives and participles:

- 1) *Annihilating* (消灭) all that's made
To a *green* thought in a green shade.
(Marvell)
- 2) There was only a damned *thin* chance of success.
- 3) He lashed out at (鞭打, 痛斥, 讽刺) me with *frosty* (or:

frothy(唾沫横飞的)) sarcasm.

- 4) I like the never dying *bubbling* humour of his writings.
- 5) It is a *thorny*(棘手的) problem.
- 6) It is a *lame*(or: *thin*) excuse.
- 7) His speech touched off(引发) a *stormy* protest.
- 8) We regard it as a *burning* shame to have lagged behind (落后).
- 9) There are no *rosy* prospects(展望) for him.
- 10) She was a warm-hearted, *home-spun* (普普通通像家纺的布一样) woman. (Hardy)
- 11) He was frightened to see the *etched* (蚀刻) hatred in their faces. (Alex Hailey)

b. Nouns:

- 1) I have got one of my *Sahara* thirsts on(为副词,重读,表示‘出现’,‘来临’) tonight. (got ... on 有,出现)
- 2) The poetical character itself should have as much delight in conceiving(构想出) an Iago as an Imogen. What shocks the virtuous philosopher delights the *chameleon* poet. (Keats)

Notes:

- ① Iago 埃古(莎士比亚戏剧 *Othello* 《奥塞罗》中的反面人物)
 - ② Imogen 伊莫金(莎士比亚作品 *Cymbeline* 中的女主人公)
 - ③ *chameleon* 变色龙,指诗人对于所创造的人物具有同等艺术上的爱好
- 3) By the time the trial began on July 10, our town of 1,500

people had taken on a *circus* atmosphere. (John Scopes)

2. Post - positional

1) He had a heart *of stone*.

2) Ah, to be like Keith, steady, *buttoned-up* (扣好衣服, 即稳妥地享受成功之乐) in success, a brass pot (有钱人), a pillar of society (社会栋梁)。

3. Predicative

1) He is hopelessly *unhinged* (脑子脱了枢纽). 他完全疯了。

2) He was *lost* (*absorbed*, *buried*) deep in a book when I came in. 我进去时, 他正在埋头读书。

IV. Adverbial metaphors:

1. Adverbs:

1) He was *cuttingly* (*bitingly*, *scathingly* 严厉地, 尖刻地) sarcastic to her.

2) You would be *crawlingly* civil (客气) to him, as I am going to be, confound him! (Bernard Shaw)

3) He *flatly* (断然) refused me.

4) He was *freezingly* polite to us.

5) I couldn't get a word in *edgewise* (像楔子插进去一样)。

2. Phrases:

1) The news set her nerves *on edge*. (= The news made her very tense 这消息使她精神十分紧张。)

2) He *hit on* (找到) the solution *at a leap*.

His life *hung in the balance*. (= He is in great danger.) 他生命垂危。

- 3) They escaped *by a hair's breadth*. 他们侥幸逃脱了。
- 4) They smashed(粉碎) the plot *at one blow*(一举).
- 5) When sorrows come, they come not *single spies*(单个探子), but in battalions(大队人马地).

(Shakespeare)

V. Proverb serving as vehicle:

- 1) Still waters run deep. 静水流深。
- 2) The early bird gets (or; catches) the *worm*.
- 3) No smoke without fire. 无风不起浪。
- 4) Fish stinks at the head. 鱼烂头先臭。喻“上梁不正下梁歪。”
- 5) A new broom sweeps clean. 新官上任三把火。
- 6) Creaking doors hang the longest. 得小病的人多长寿。
- 7) Every dog has his day. 凡人皆有得意日(喻风水轮流转)。

VI. The synaesthetic(联觉的,通感的) metaphor

It transfers meaning from one domain of sensory perception to another. Synaesthesia is the mixing of sensations; the concurrent(合并的) appeal to more than one sense; the response through several senses to the stimulation(刺激) of one. e. g.

Till e'en his beams *sing*, and my music *shine*. (Herbert)

Poets, from Homer's time to modern days, like to use synaesthesia. We use it in every day speech also when we talk of *cold eye*, *heavy silence*, *hot debate*, *black look*, *hard voice*, *warm colour*, *loud colour*, *dull sound*, *loud perfume*, etc.

VI. Consistency of metaphors: The predicate should suit the subject in sense, for example:

1) An oratorical storm *blew* up.

2) That old crone(老太婆) of a Negro, perched like a raven(乌鸦) in a corner of the chimney, would *croak*(乌鸦呱呱叫) forth a string of incredible stories about witches and ghosts.

(Irving: *Ravenscroak*)

3) He completed the day's work with punctual perfection in spite of all the bee-swarm of thoughts that *hummed* through his mind.

(Sinclair Lewis)

VII. Sustained metaphor (or extended, or branching metaphor):

In a sustained metaphor the comparison between two things is made from several aspects. There is a central comparison, which is elaborated(详细地描述) in more detail. The important thing is to have consistency(一致性) in the various comparisons.

1) Before he can tell what *cadences* (抑扬顿挫) he truly prefers, the student should have tried all that are possible, before he can choose a fitting key(音键) of words, he should long have practised the literary *scale*(音阶)...

(Stevenson)

Note: The central comparison is: words are like musical notes(音符).

2) From a poor man, *poor* in time, I was suddenly lifted up into a vast *revenue* (年收入); I could see no end of my *possessions* (财产), I wanted some *steward* (管家) or judicious (精明的) *bailiff* (地主代理人), to manage my *estate* (财产) in time for me. (Lamb)

Note: The central comparison is made between "time" and "revenue".

IX. Some points to be paid attention to in the use of similes and metaphors:

1) Two things of the same species that are very similar shouldn't be used in simile. For instance, the simile in "as swift as an eagle, the lark soared to the sky" is not good, because eagle and lark are both birds.

2) Strained (勉强的) and inappropriate (不恰当的) figures of speech should be avoided, e. g.

Her smile was as warm as an electric heater.

Trees were dressed in their best bibs (小孩的围涎) and tuckers (可卸下的衣领).

3) Trite (陈腐的) (i. e. worn-out, decayed or hackneyed) figures of speech should be used with caution, e. g. (as) pretty as a picture, (as) fresh as a daisy, (as) cunning as a fox, etc.

4) Mixed, or awkwardly combined figures of speech should be avoided, e. g.

① The odor (气味) of flowers *shouted* a welcome.

② In the argument he brought his big guns into play and *stifled* (使窒息, 闷死) his opponent.

- ③ “Mr. Speaker(下议院议长), I *smell a rat*(感到有可疑之处), I see him forming in the air and darkening the sky; but I'll *nip*(扼, 扼杀) him *in the bud*. (在萌芽状态)” (said by Sir Boyle Roche (1743 - 1807), quoted from *USAGE AND ABUSAGE*)

Some 19th century wit elaborated the original, parodied (滑稽模仿) it into the following delightful mixture:

Mr. Speaker. I smell a *rat*. I see it *floating* in the air; and if it is not *nipped in the bud*, it will burst forth into a terrible *conflagration* (大火) and will *deluge* (淹没) the world.

SECTION THREE REIFICATION

具体修辞法

Reification is the treatment of abstraction as concrete things. It is the representation of ideas as though they had concrete forms. Many examples given in the preceding section are cases of reification. Here are some other examples.

Abstraction is reified (concretized) by using:

1. Nouns denoting large quantities:

1) She talked *oceans* of nonsense.

2) She answered it with *reams* (令, 纸的数量单位) of passion.

(Maugham)

3) He had known a *peck* (配克, 英美干量名 = 8 夸脱) of trou-

ble in his life.

4) I steeled down in my chair with two hundred *pounds* of pretentiousness(自命不凡).

5) I found a plan of bestowing a dinner of roast beef and plum-pudding, a pint of ale and a *gall on* of condescension(屈尊俯就), upon everybody in the village.

6) Oh, my poor girl, my poor little girl, you're buying yourself a *bushel* (蒲式耳, 谷物等的容量单位) of heartache!

(William Humphrey)

7) It's *loads* of fun.

8) You have a *heap* (or *stacks*, *piles*) of trouble as it is, I'm afraid.

9) As with our meals, we have grabbed *bits* of reading, standing, cafeteria style(自助餐厅风格), and gulped down *cups* of sentiment on the run.

10) Take *pocketfuls* of love to them all at home.

2. Nouns denoting very small quantities or worthless things:

1) Father Dempsey . . . turns to him, giving him just a *crumb* (少许, 点滴) of graciousness(礼貌, 谦和). (Bernard Shaw)

2) There was a *drop* of comfort, at least, in this intelligence (消息) (Irving)

3) She had not an *ounce* of strength left.

4) . . . and the Toms and Berties in their starched shirt fronts oozing thick *drops* of vice. (Woolf)

5) She could not find even an *iota* (微小, 小点儿) of honour in him.

6) She had a morbid(病态的) dread of performing an *atom*

more service than she had been paid for. (Saki)

- 7) I am not afraid of using every last *ounce* and *inch* of my little left-over strength in doing what I'm doing.
- 8) a. There was not a *grain* (谷, 英美的最小重量单位) of sense in his words.
b. There were some grains of comfort in her words.
- 9) Not a *scrap* (碎片零屑) of evidence exists to prove any such impossible thing. (Clarence Darrow)
- 10) In all his life he never did a *lick* (一点点, 少量) of work.

3. Concrete nouns:

- 1) The *pulp* (果肉) had gone out of their friendship.
- 2) The country was a big, not easily digestible *lump* of "new life".
- 3) Her life was a *tissue* (绢, 纱) of vanity and deceit.
- 4) Thoughts sink into the *sea* of forgetfulness.
- 5) Truth is a deep *well*.
- 6) Our popular magazine has been our literary autocrat (专制君主) and its stories have often been no more substantial than *sandwiches* (夹心面包)
- 7) Eileen, ... dissolved (溶解, 融化) in a *jelly* of imbecile (低能的) giggles (傻笑). (Vladimir Nabokov)
- 8) Besides, a man with the *milk* of human kindness in him can scarcely abstain from doing a good-natured action.
(George Eliot)

4. Verbs denoting a concrete action to refer to an abstraction:

- 1) But her voice *was wrung* (拧, 绞) out of its old ravishing

(引人入胜的) richness.

- 2) Most of our fears are unreasonable, but they are impossible to *erase* (擦掉, 抹掉).
- 3) Upon the heat and flame of thy distemper(愠怒), *sprinkle* (喷淋, 洒) cool patience. (Shakespeare)
- 4) A knife could have *cut* the tension during the seemingly endless trip back to the plantation. (Alex Hailey)
- 5) The children *poured* their small joys and woes into the family's bosom where comfort and sympathy were always to be found.
- 6) And more — you'll see, — you're *buying* bitterness. (John Steinbeck)

5. Adjectives or participles having a concrete meaning:

- 1) He was so *pocked* and *marked* with vice that women shuddered while they say him in the street. (Virginia Woolf)
- 2) It is a too *threadbare* (穿旧的, 乏味的) myth(神话, 谎言).
- 3) I have never seen anxiety so locked and shuttered (关上百叶窗).

SECTION FOUR ALLEGORY, FABLE, PARABLE

讽喻, 动物寓言, 伦理寓言

I. An **allegory** is a figurative representation of some abstract truth by the use of symbolic language. It conveys a veiled moral meaning, an extended metaphor, or a sustained personification. In allegories, characters and places often have names denoting abstract qualities. They are symbols of these qualities. Take *Pilgram's Progress* (天路历程). The main character in it is named Christian. Members of a jury are, for example, Mr Blind-man, Mr No-good, etc. Names of places are also symbolic, e. g. City of Destruction, Valley of Humiliation(屈辱谷), Gulf of Despond(沮丧弯), Vanity Fair(名利场), Celestial City(天国), etc. It is from this allegorical novel that Thackeray's famous novel *Vanity Fair* took its title.

Famous examples of allegory in English literature are Spenser's "*Faerie Queen*" and Bunyan's "*Pilgrim's Progress*". There are many allegorical poems in the Bible, one of the most beautiful being Psalm 80, which contains a comparison of the history of Israel to the growth of a vine. Some of the its stanzas of Psalm 80 read:

8. Thou hast brought a vine out of Egypt:

thou has cast out the heathen and planted it.

Thou prepared room before it,

and didst cause it to take deep root,

and it filled the land.

The hills were covered with the shadow of it,

and the boughs thereof were like the goodly(美丽的) cedars

(雪松).

She sent out her boughs unto the sea.

and her branches unto the river.

Why hast thou then broken down her hedges,

so that all they which pass by the way do pluck her?

The boar(野猪) out of the wood doth waste(损耗, 损坏)

it,

and the wild beast of the field doth devour it.

These few lines vividly describe how the Israelites were specially favored(受到宠爱) by God, how under His care and protection they grew and developed, and how they were oppressed by the aliens(外来人). All these happenings were likened to the growth of a vine.

The following is another example, taken from "*Vanity Fair*":

Then went the jury out, whose names were *Mr. Blind-man*,

Mr No-good, *Mr. Malice*, *Mr. Love-lust* (好色), *Mr live-loose* (生活放荡).

Mr Heady (暴躁), *Mr High-mind*, *Mr. Enmity*, *Mr. Liar*, *Mr. Cruelty*,

Mr. Hate - light, and *Mr. Implacable* (不宽容); who every one of them gave in his private verdict against him among themselves and afterwards unanimously (一致地) concluded to bring him in guilty before the Jury. (bring him in guilty: 宣判有罪)

II . **Fable**: A fable is a fictitious story, in which animals are generally represented as joint characters, and designed(设计) to enforce(实施) some moral precept(箴言教训). Occasionally, inanimate

things, such as a lamp, an oak, may also be personified and serve as characters in a fable.

The most widely-read book of fables is *Aesop's Fables*. Aesop was a Greek. He told his fables orally, which were collected and translated into English prose in later generations. Aesop's fables are short, simple, and very interesting. The moral(寓意) of the fable is usually given in a short sentence at the end of the story. Names of animals, which are characters in the fable, begin with a capital letter because they are personified. Following is a fable chosen from the book:

The Wolf and the Lamb

A wolf meeting with a lamb astray(迷路) from the fold(羊栏), resolved not to lay violent hands on him, but to find some plea(藉口) which should justify(使...成为有理) to the Lamb himself his right to eat him. He thus addressed him: "Sirrah([古]:小子,老兄——表轻蔑、责备等的称呼), last year you grossly(严重地,恶劣地) insulted me."

"Indeed," bleated(羊叫) the Lamb in a mournful tone of voice. "I was not then born." Then said the wolf, "You feed in my pasture." "No, good sir," replied the Lamb. "You drink of my well(从我的井里饮水)" "No," exclaimed the Lamb, "I never yet drink water, for as yet my mother's milk is both food and drink to me." Upon which the Wolf seized him, and ate him up, saying, "Well, I won't remain supperless, even though you refute(驳倒) every one of my imputations(非难)". The tyrant(暴君) will always find a pretext(借口,托词) for his tyranny.

Ⅲ . **Parable:** A Parable, like a fable, is also designed to enforce some precept, but differs from the fable in that the characters are not animals. Sometimes there are no characters. There are many parables in the Bible. Jesus Christ often talked in parables. He used them to teach the tenets(信条,原则) of Christianity, such as the tenet of repentance(悔恨) and forgiveness(宽恕,饶恕), which is taught in the famous parable of The Prodigal Son(浪子) (or The Lost Son, The Lost Sheep)

The Parable of the Lost Son

And he said, A certain man had two sons and the younger of them said to his father, Father, give me the portion of goods that falleth to(属于) me. And he divided unto them his living(财产). And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance(财产) with riotous living(花天酒地的生活). And when he had spent all, there arose a mighty famine in that land; and he began to be in want. And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine. And he would fain(愿意) have filled his belly with the husks(糠) that the swine did eat and no man gave unto him. And when he came to himself(回到自己的住处), he said, How many hired servants of my father's have bread enough and to spare(绰绰有余), and I perish with hunger! I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, and am no more worthy to be called thy son: make me as one of thy hired servants! And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion(惻

隱之心), and ran, and fell on his neck, and kissed him. And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son. But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet; and bring hither the fatted calf, and kill it; and let us eat, and be merry; for this my son was dead, and is alive again; he was lost, and is found. And they began to be merry.

Now his elder son was in the field and as he came and drew nigh(= near) to the house, he heard music and dancing. And he called one of the servants, and asked what these things meant. And he said unto him, Thy brother is come; and thy father hath received him safe and sound. And he was angry, and would not go in: therefore came his father out, and entreated him. And he answering said to his father, Lo, these many years do I serve thee, neither transgressed(違反) I at any time thy commandment(训诫); and yet thou never gavest me a kid(山羊), that I might make merry with my friends: but as soon as this thy son was come, which hath devoured thy living with harlots(妓女), thou hath killed for him the fatted calf. And he said unto him, Son, thou art ever with me, and all that I have is thine. It will meet(= be suitable) that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found. (The Bible: Chapter 16 of St. Luke)

Notes:

1. In the Bible no quotation marks are used.
2. The repeated use of "and" is a style of the Bible. It doesn't indicate emphasis.

3. Verbs were conjugated(动词变位) with inflections(屈折变化) on a much wider scale when the Bible, was translated, hence, “that falleth”, “thou art”, “thou hath”
4. No man give unto him——No man gave husks to him.
5. When he came to himself——when he came back to his living place.
6. Make me as one of thy hired servants——make me one of your hired servants.
7. drew nigh——drew near, approached.
8. transgress——violate.
9. commandment(戒律) ——divine commandment, especially any of the ten in Exodus(出埃及记).
10. this thy son —— this son of yours.
11. It will meet that ... ——It is suitable that ...
12. harlot —— prostitute

IV. Dream Allegory (or Vision):

The dream was a conventional(惯例的、常规的) narrative frame(框架) that was widely used in the Middle Ages and is still employed on occasion. The narrator falls asleep and while sleeping dreams a dream that is the actual story told in the dream frame. In the Middle Ages the device was used for allegory. A good example is “Piers Plowman”. “Pilgrim’s Progress” is also a dream allegory.

SECTION FIVE ALLUSION 引喻

An allusion, as a reference to something in history or previous literature, is, like a richly annotative word or a symbol, a means of suggesting far more than it says. Allusions are a means of reinforcing the emotion or the ideas of one's own work with the emotion or ideas of another work or occasion. Because they are capable of saying so much in so little, they are extremely useful to the poet for the purpose of heightening vividness and forcefulness.

Greek mythology, the *Bible*, Shakespeare, etc. are rich treasure houses of allusions. In everyday speech allusions are often used.

- 1) He met his *Waterloo* in 1940, when the project he heavily invested was collapsed.
- 2) A little month, or ere (= before) those shoes were old
With which she followed my poor father's body,
Like *Niobe* ([希神]尼俄伯), all tears. (Shakespeare)
- 3) Vanhattan: The *prodigal* (浪子), sir, has returned to his father's home. Not poor, not hungry, not ragged, as of old. Oh no. This time he returns bringing with him the riches of the earth to the ancestral(祖先的) home.
(Bernard Shaw)
- 4) She sat there all night as silent as the *sphinx*. 整夜她像司芬克斯一样沉默地、神秘地坐在那儿。
- 5) Leda and the Swan (天鹅)
A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed

By the dark webs, her nape(后颈) caught in his bill.
He holds her helpless breast upon his own breast.

How can those terrified vague fingers push
The feathered glory(指天鵝) from her loosening thighs?
And how can body, laid in that white rush.
But feel the strange heart heating where it lies?

A shudder in the loins engenders there
The *broken wall*, the *burning roof and tower*
And *Agamemnon* dead. Being so caught up,

So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

(William Butler Yeats)

- 6) The efficient(效率高的) and capable foreman no longer existed; the friendly, consistent Phineas Gage was dead, in his place rose a childlike *phoenix* with the strength of an ox and an evil temper to match it.

(*The Listener*, 11th Nov. 1976)

- 7) Teaching such a class is like *trying to get an iceberg*(冰山)
through the eye of a needle.
- 8) A law by *Any Other Name* . . .

(a news headline)

Notes:

1. Waterloo — the place where Napoleon was defeated by the English troops led by Duke Wellington. To meet one's Wa-

terloo means to meet one's failure.

2. Niobe: The personification of maternal sorrow. According to Greek legend, Niobe, the daughter and the wife of kings had fourteen children. She was so proud as to taunt(嘲笑) Latona, who had only two, Apollo (太阳神) and Diana(月亮女神):

Latona commanded her children to avenge (对...报仇) the insult and they destroyed Niobe's sons and daughters. Niobe, inconsolable, wept herself to death and was changed into a stone, from which dripped waters said to be her tears.

3. the prodigal: Vanhatten, American ambassador to England, in his talk with the English king, compares the U.S. to the Prodigal Son in the Parable of the Lost Son (See chapter 2 Section Four. III) But, he says, instead of coming like a beggar, America is rich, prosperous and will bring immense wealth to England.

4. The Sphinx: The Sphinx of Greek mythology was a monster with the head and breasts of a dog or lion, the wings of a bird, a serpent's tail and lion's paws: it had a human voice. It inhabited the vicinity(邻近) of Thebes, setting the inhabitants riddles and devouring those who were unable to solve them. The oracle(神谕) said she would kill herself if the following riddle was solved: "What goes on four feet, on two feet and three, / But the more feet it goes on, the weaker it be?"

It was at length solved by Oedipus with the answer that it was a man, who as an infant crawls upon all fours, in manhood goes erect on two feet, and in old age supports his tot-

tering legs with a staff. Upon this the Sphinx killed herself.

5. Leda and the Swan: Leda was wife of Tyndarus. Jupiter (罗马神话中的主神朱庇特) came to her in the form of a swan when she was bathing, and in due time(到时候) she brought forth two eggs, from one of which came Helen, who later became wife of a Greek prince Manelaus. The Trojan prince Paris carried off(带着逃走) Helen, thus starting the Trojan war.

The underlined words form an allusion to the fall(陷落) of Troy. Agamemnon was commander of the Greek army at the seige(围攻) of Troy. After the Greeks' victory, he returned home, to be assassinated(被刺死) by his wife and her lover.

6. The efficient and capable. . .

Phoenix is a bird of great beauty in Egyptian mythology, It is said to live 500 or 600 years in the Arabian wilderness(旷野) to burn itself on a funeral pile(火葬柴堆) and to rise from its ashes a new childlike phoenix. Gage is likened to a phoenix because he was reborn: after a successful brain operation his personality was changed, though physically he was the same person.

7. Teaching such a class It is a Biblical alluion, Christ says: "It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God." (St. Matthew 19:24)

8. A law by . . . This news headline is an elliptic form of the sentence "A law is a law by any other name." meaning a law is a law no matter what name it is given. That is to say, the

nature of a law remains unchanged whatever it is called. The headline is an allusion to Juliet's words in Shakespeare's play "Romeo and Juliet": "What's in a name? That which we call a rose by any other name would smell as sweet." This headline gives only the first part of the sentence so that it can become more forceful and more impregnated with meaning, as "brevity is the soul of wit". Just as we usually say "青出于蓝", leaving the second half "而胜于蓝" unsaid.

News headlines may also allude to titles of famous literary works. For instance, "A Farewell to Arms", the headline of a news item about the complete destruction of nuclear weapons is an allusion to the title of Hemingway's novel *A Farewell to Arms*.

A happy use of allusions will invest our writing or speech with fascinating interest.

CHAPTER 3 FIGURES OF ASSOCIATION 关联修辞格

SECTION ONE METONYMY 转喻

Metonymy is a figure of speech that has to do with the substitution of the name of one thing for that of another.

The relation between these two things is such that the mention of one suggests the other. Metonymy is not convertible into(可改变为) simile as is metaphor. It appeals to the imagination for the association of ideas it provokes.

I .Symbol(象征) or emblem(表征) substituting persons or activities:

1. An article used or worn by a person or a place of his activities may substitute the person or the activities.

1) *Sceptre*(权杖)and *crown*(王冠)

Must tumble down,

And in the dust be equal made

With the poor crooked *scythe*(弯曲的镰刀)and *spade*.

(Shirley)

(Scepter and crown represent kings, who must die and be buried together with poor peasants, who work with

scythe and spade in their lifetime).

2) The camp, the *pulpit* and the law

For rich men's sons are free.

(Ernest Jones: The Song of the Future)

(The pulpit(布道坛) represents the holy office(圣职) of the priest(牧师). The law means the profession of the lawyer. Only rich men's sons can be officers, priests (and) lawyers. "Free" means open(对...开放的). Such high positions are open only to the rich.

3) Ye gods, it doth amaze me,

A man of such a feeble temper should

So get the start of the majestic world.

And bear the *palm* alone.

(Shakespeare)

(The palm is the emblem of victory.

To bear (or carry) the palm means to win victory.

Paraphrase: You gods, it does amaze me that a man of such a weak nature (a man who is so timid) should go ahead of (走在……前面) the great world and be a victor(胜利者) alone.

4) I was afraid my letter had been bogged down(陷入困境, 耽搁) in bureaucratic *red tape*.

(Red tape was the string formally used to tie up government documents. Hence it refers to the excessive use of formalities(形式, 官样文章) in public business(繁琐的公文程序).

5) No *cross*, no *crown* (proverb).

(“cross”(十字架)is the emblem of suffering. Without suffering one can't become king (i. e. make great achievements).

6)... *altar, sword and pen,*

Fireside, the heroic wealth of hall and bower

Have forfeited(失掉) their old English dower(财产)

Of inward happiness.

(Wordsworth: *London*, 1802)

“altar”(圣坛), “sword and pen” refers to the literary world, “fireside” means “home”, “hall” is the place where men gather to have their activities, “bower” is a woman's bed-chamber (here it denotes women's life). People in every field is no longer happy.

Nothing has any longer the old English inheritance of affording innocent joy to the heart.

7) The *pen* is mightier than the *sword*. (It means power rests in the word, not the *sword*(武力).

8) It seems to me I have won my wager(打赌) and *recovered my glove*(拳击的表征). (Stevenson)

“recover the glove” means “win victory in a boxing match.”

9) “I ask the *chair*(主席) to read the name signed to that paper.” That brought the *chair to itself*(使主席回过神来), and it read out the name. (Mark Twain)

10) Their *Five*(篮球队) has won the game.

11) For he is a very *good pen*(会写作的人), they say, but apt to(倾向于) be idle. (Henry Fielding)

- 12) The sheriff (行政长官) told him he better bring in (逮捕) guys or give up his *button* (警察职务). (Steinbeck)
- 13) It is probably not fair (公平) to consider the council merely a *rubber stamp* (原义橡皮图章, 指不经考虑就批准的机关或领导人。)

2. Nouns denoting colour combined with certain nouns or used alone may serve as emblems or substitutes for nouns associated with them in meaning.

- 1) He is the *black sheep* (害群之马) in the family.
- 2) He has a *yellow streak* (怯懦性格).
- 3) She didn't want to be looked upon as a *blue stocking* (女学者, 女才子).
- 4) This prize was the *blue ribbon* (最高奖) in mathematical research.
- 5) The nominal subject (名义上的题材) of imaginative art is nearly always a *red herring* (分散注意力的不相干的东西).
- 6) He might be the *dark horse* (出人意料的获胜者) in the swimming contest.
- 7) I am afraid this factory will turn out a *white elephant*. (耗资甚大而收益少的东西。源出过去某暹罗国王送给他不喜欢的臣子一匹白象使他不得不耗巨资喂养这一珍贵动物, 这一沉重包袱终至使其破产。)
- 8) His father had a *green thumb* (园艺功能).

Other examples are : show the *white feather* (表现怯懦, 相搏斗的鸡头上如有白羽毛则为怯懦之鸡, 必输无疑。)

3. Clothing may be used as emblem denoting a certain kind of person.

1) What soldiers, *patch* (丑角, 因其穿布块拼凑起来的衣服)? (Shakespeare)

2) Are we boys going to be beaten by a bunch of *skirts* (妇女)?

3) ... but I must comfort the *weaker vessel* (女性, vessel 为容器。此处指身体, 即装灵魂的容器, 女性又称 weaker sex 或 fair sex), as *doublet and hose* (男子) ought to show itself courageous to *petticoat*. (妇女) (Shakespeare)

4) Georgy loved the *redcoats* (英国士兵). (Thackeray)

II . The container substituting the thing contained in it:

1. Cities, streets, rooms, furniture, etc.

1) The whole *village* rejoiced at the news.

2) our *road* is very friendly.

3) He set the *room* roaring with laughter. (他使得满室的人哈哈大笑。)

4) One might fancy the season (社交季节) over and most of the *houses* (家庭) gone out of town.

5) He mentioned to the *boat* in general how the amusement of rowing struck him, and the weary-faced oiler (擦油工) smiled in full sympathy. (Stephen Crane)

6) It rightly earned him the contempt of the whole *jail*.

7) The colonel and the *mess room* (食堂) looked at the man in silence. (Kipling)

8) It was possible to buy praise for one's *cellar* (贮存酒的地窖。此处指酒) at too high a price.

9) Where be your jibes(玩笑) now ? Your gambols(嬉戏)?
Your songs? Your flashes of merriment that were wont to
(经常) set the *table* on a roar(使全桌的人大笑)?

(Shakespeare)

10) ...the *Servants' Hall* (仆人们) was almost as charmed
with her as the *Drawing Room* . (客人们) (Thackeray)

2. Utensil, dish, bowl, bottle, clothing, etc. may substitute the
thing contained in them.

1) We had very good *dishes* (菜) for lunch today.

2) The *kettle* is boiling over.

3) He liked the *cup* a bit too much.

(or: He was too fond of the *bottle* .) 他太贪杯。

4) He is in his *cups* again. 他又醉了。

5) He drained(饮干) the bitter *cup* of life.

6) The *lamp* (The *stone*) is burning brightly.

7) Who selected the *canvas* (油画, 原义为帆布) for the ex-
hibition?

8) Grandma Li took care of the *cradles* of the neighbour-
hood.

9) The coat would be beyond his miserable pocket (钱).

10) It never entered the mind of Mrs. Crawley's patron (恩
主) that the little lady might be making a *purse* (私房,
瞒着丈夫私积的钱。原义为钱袋) for herself.

(Thackeray)

III . The name of a country substituting its king , or similar substitu- tions:

1. 1) Thou hast her, *France* (法国王子), let her be thine.
(Shakespeare)

2) *Sicilia* cannot show himself to *Bohemia*,
They were trained together in their childhood; . . .

IV. A noun denoting material may indicate the thing made of it :

1. 1) And as he pluck's the cursed *steel* (钢剑) away,
Mark how the blood of Caesar followde it. . . .
(Shakespeare)

2) He is in *irons*. 他被囚禁.

3) Old *china* (瓷) is his delight. (瓷器是他的爱好.)

2. a. Noun denoting an author or an artist may indicate his works.

1) Do you like to read *Dickens*?

2) We are all admirers of *Lu Xun*.

3) *Goldsmith*? I like his *Vicar of Wakefield* very much,
but I don't think *he* is much read now.

4) The room is hung with old and new *masters*. (名家作品)

5) I like to read *19th century novelists*.

6) I saw a *Qi Baishi* on the wall.

7) He has three *Shakespeares*.

b. The same as above, but the proper noun is looked upon as a material noun and can be modified by *little*, *much*, *some*, *some of*, etc.

1) Will you play me some *Chopin* (肖邦, 波兰钢琴家、作曲家)?

2) He has read some of *Dickens*, and *Scott*, and *Thackeray*.

3) He read much *Dickens* and a little *Wordsworth* during the

summer vacation.

c. The brand of an article may substitute the article itself.

1) He has got a *Remington* (美国画家).

2) He was driving a *Shanghai* (上海牌轿车).

V. Concrete nouns denoting abstract qualities:

1. An organ of the human body may indicate its function:

1) I have his *ear* (他倾听我的话), of course. (Moliere)

2) I had the *muscle* (体力), and they made money out of it.
(Jack London)

3) He has a sharp *tongue*. 他说话尖刻。

4) She has a good *ear* (鉴赏力) for music.

5) We must read the novel with a critical *eye* (眼光).

6) Give everyone thy *ear*, but few thy voice. (Shakespeare)

7) She has an *eye* (鉴赏力) for beauty.

8) We all admire eloquent *pen* (文笔).

9) He never let his *heart* (感情) rule (控制, 支配) his *head*
(理智). (Max Shulman)

2. An animal or a type of person may substitute his distinctive quality. In this use it is usually preceded by "the" and followed by an *in*-phrase.

1) Children have *the ape* (爱模仿的习性) in them.

2) *The detective* in him was stirred by the crafty (狡猾的)
expression in her eyes. (Maltz)

3) *The wolf* (凶残) and the pig (贪婪) mingled together in
his face.

4) At a crisis of this sort, *the beggar* (乞讨性) was upper-
most in him, and *the man of genius* (天才) hid his face

with confusion. (Stevenson)

5) *The gentleman* in me made me stand up to go away, but the journalist in me made me stand still. (Chesterton)

6) Ashurst looked, and *the poet* in him moved (诗意油然而生). (Galsworthy)

7) I found (or: saw) *the patriot* (爱国心) in him.

Note: Sometimes the *in*-phrase is not used, especially when two qualities are compared.

1) The Earl of Sussex had been most serviceable to *the queen* (作为女王的她——这里指伊丽莎白女王), while Leicester was more dear to the woman (作为女人的她).

(Scott)

2) The dignity of *the queen* was gratified and *the woman* began to feel for the mortification (屈辱) which she had imposed on (施加于) her favourite (宠臣). (Scott)

3) In Shakespeare's historical plays, *the playwright* (剧作家) has eclipsed (由‘蚀’转类而成的动词, 意为使暗淡无光, 使失色) *the historian*.

4) He allowed *the father* to be overruled (被制服) by *the judge*, and declared his son guilty.

5) The *novelist* must never be lost in *the propagandist* or preacher. (Hudson)

小说家永远也不能因为从事宣传或说教而失掉小说家的本色。

6) *The wife and mistress* in me has been killed by them, . . .

Thank God, I am only a mother now. (Eugene O' Neill)

7) He always brought out the old sadist (虐待狂) in me.

(Salinger)

Note 1: Such nouns may be used after “play”, “act” or “make” to form idioms denoting an abstract idea.

- 1) Don't *play the fool*.
- 2) It was very hard for him to *keep the wolf from the door* (免于挨饿). (Stevenson)
- 3) I *played the sedulous ape* (辛劳地模仿) to Thackeray and Dickens. (Stevenson)
- 4) He *acted the elder brother* among these children.
- 5) Do you mind if I *make a pig of* (大吃大喝) *myself*?
- 6) He often *played the bully* (盛气凌人) with us.

Note 2: Such a noun is sometimes looked upon as a material noun and is not preceded by the definite article.

- 1) I *see schemer* (诡计多端, 原义为阴谋家, 富于心计的人) in your face. (James Joyce)
- 2) You might not see one in a hundred with *gentleman* (君子风度) so plainly written as in Mr. Knightley. (Jane Austen)
- 3) One may read *husband* (丈夫神气) in his face at this distance! (Sheridan)
- 4) He had listened, for the moment all *farmer* (农民气质), to Bertha's tale of her difficulties.

VI. Abstract nouns denoting concrete things:

1. 1) Not that Miss Emily would have accepted *charity* (施舍物) (Lawrence)
- 2) See, from his hands, his head, his side, *sorrow* and *love* flow mingled down (交织着). (Issac Watt) 瞧, 从他的双手, 他的头, 他的腰, 流下交织着哀和爱的血。(指耶稣)

被钉在十字架上殉难的情况。)

- 3) Little children clustered(群集) like flies around a festering (溃烂的) mess of fruit, thrusting their arms to the shoulders into the liquid *corruption* (腐烂的东西).

(Jack London)

(We often changed the collocation(搭配) to achieve vividness i. e. corrupt liquid → liquid corruption.)

- 4) The park is the *glory* of the city.

- 5) Now does he feel the secret *murders* (多次谋杀所流的血) sticking(黏) on his hands.

- 6) He is the *admiration* (大家佩服的人) of the whole school.

- 7) And thou art still a *hope*, a *love*, (= You are always the object of our hope and love.)

Still longed for, never seen.

(Wordsworth)

("still" means "always".)

2. Abstract nouns preceded by "a", "many", etc, become countable nouns, and can be used in the plural.

- 1) He has done me a *kindness* (*many kindnesses*).

- 2) He has done me a *service* (*many services*). 他帮了我一次忙(多次忙)。

- 3) You are a *wonder* (= a wonderful man).

- 4) She was a *splendid choice* (人选) for the job.

- 5) Life is a *weariness* (令人厌倦的事物) to him.

- 6) That building is an *abomination* (令人讨厌的东西).

- 7) He is not a scavenger(食腐动物) nor just a moving appetite(食欲) as some sharks are.

(Hemingway)

- 8) The factory was a technical *marvel* (奇迹).

3. Abstract nouns may denote concrete things or persons as cause or result of the abstract quality.

1) May a favourable speed (顺风 speed 原义为速度, 顺风是 speed 的原因) ruffle (吹皱) the mirrored mast (桅杆的倒影) of the ship. (cause) (Tennyson)

2) The bright death quivered at the victim's throat.

"Death" denotes the dagger or sword that is its cause.

(人淋) (Tennyson)

3) He held up his hand as if to keep the life from spilling.

(cause) ("life" denotes blood, which makes life possible.)

4) Death (子弹) fell in showers. (cause)

5) And all the pavement streamed with massacre.

(Tennyson)

("Massacre" denotes blood, the result of massacre.)

From the above examples, we can see "blood" may be represented by "murders", "life", "massacre", "sorrow and love" by means of the rhetorical device-metonymy. The various connotations of blood are poetically conveyed.

4. An abstract noun followed by an *of*-phrase may have the function of an adjective (n. + *of*-clause → adj. + n.)

1) The East came bringing him the rich shawls, and spices, and teas, and the effulgence (光辉, 灿烂) of diamonds and the gleaming purity of large pearls. (= effulgent diamonds and pure pearls)

2) Thank of the hypocrite (伪君子) with his greasy (油滑的) smile penning his leading article, and arranging the foulness of the public placard. (= the foul public placard)

ard (污浊的招贴牌) (Oscar Wilde)

5. An abstract noun may denote a person having the abstract quality.

1) Alas! Not one moment may ever return for *love* (亲爱的) to cherish.

2) From behind the structure came out an impression of pale *plumpness* (肥胖的人) in a frock-coat. (Conrad)

3) In the present instance, it was *sickness* (病人) and *poverty* (穷人) together that she came to visit. (Jane Austen)

4) With *labours* (工人们的) arms, what *labour* raised (生产),

For *labour's foe* (敌人) to spend. (Labourer)

5) Burnt (烧糊了的) porridge (燕麦粥) is as bad as rotten (腐烂的) potatoes, *famine* (饿殍鬼, 原义为饥荒) itself sickens over it. (Charlotte Bronte)

6) Anyhow, you can't argue with *success* (成功的人). (successful man)

7) In, boy, go first. You houseless *poverty* (穷人们) Nay, get thee in. (Shakespeare)

8) And 'tis our first intent/
To shake all our cares and business from our *age*/
Conferring them to younger *strengths*. (Shakespeare)

9) A body of armed men accompanied the deported *wickedness* of Poker Flat to the outskirts of the settlement.

10) I mean to marry *money*. (有钱人) (James Joyce)

11) Upon this I began to consider with myself ..., how *beauty, strength, and youth*, with *old age, weakness and deformity* (畸形人) lay undistinguished in the same

promiscuous(混杂的) heap of matter. (Addison)

VI. Antonomasia(换称):

Antonomasia is :

1. the use of an epithet(称号或表特征的修饰语) or the name of an office(职位) or designation(名称) to denote a proper noun, for example:

We call Samuel Johnson the lexicographer, Shakespeare, "——the Bard, Emperor Shun's(舜帝) father, the Old Blind Man(瞽瞍).

- 1) Soloman(古以色列王子,以智慧著称), Zhu Geliang —— a wise man.
 - 2) Judas(犹大)——a traitor(出卖耶稣的叛徒).
 - 3) Uncle Tom——a Negro (in Mrs Stowe's novel *Uncle Tom's Cabin*, who compromises(妥协)and conforms with (遵奉,顺从)the whites).
 - 4) Jim Crow ——black people(仅指美国黑人).
2. The use of a proper noun to stand for an idea or characteristic associated with the name.
 - 1) It may be called *the West Lake* of our province.
 - 2) I'm sure he is our future *Newton*.
 - 3) A *Daniel* has come to judgement! (Shakespeare)
(Daniel 为正直的法官,《圣经》中希伯来的预言家。)
 - 4) Now Miss Amelia Sedley . . . had many charming qualities which that pompous old *Minerva*(智慧女神) of a woman could not see. (Thackeray)

SECTION TWO SYNECDOCHE(提喻)

Synecdoche is a figure of speech which consists in taking a part for the whole, or the whole for a part.

I . A part for the whole:

1. A part of a human body denoting a person.

1) A million *eyes*, a million boots in line

Without expression, waiting for a sign(手、头等的示意动作). (W. H. Auden)

2) Is this the *face* that launched a thousand ships?

(Marlowe)

"face" denotes Helen, wife of a Greek prince, who eloped (私奔) with the Trojan prince Paris and brought about the siege and the fall of Troy.

3) You are a noble *heart* (人). (Dickens)

4) He is in good *hands*.

5) There is a sea of *faces* on the square.

6) In pre-liberation days he had eight *mouths* to feed out of his meagre (微薄的) income.

7) I doubt if there was an *eye* in England who wept for his death.

8) Woe to the *hand* that shed (使……流血) this costly (珍贵的) blood! (Shakespeare)

9) It is a building where he may casually rest his weary *bones*. (Jack London)

10) "It is devilish fine wine," said the *eyebrows*, and they
looked more good-humored. (Thackeray)

2. Such a noun preceded by an adjective:

1) Have I in conquest stretch'd my arms so far,
To be afraid to tell *greybeards* (老人) the truth?
(Shakespeare)

难道我南征北战, 威震四方, 结果反而害怕把真相告诉老
头子们吗?

2) *Grey hair* is taken good care of. 老人们受到了很好的
照顾。

3) What a full fortune doth the *thick-lips* owe
If he can carry it thus! (Shakespeare)

"Thick-lips" represent Othello the Moor (摩尔人), as some
black people have thick-lips.

4) I like to play with *rosy cheeks*. 我喜欢和孩子们玩。

5) He was held in great respect as a *green thumb* (种庄稼的
能手)。

3. Capital substituting country

1) *Moscow* and *Washington* will hold talks on this question.

2) *Beijing* stands for (赞成) peaceful co-existence and nonin-
terference into other countries' internal affairs.

4. Miscellaneous

1) And his heart was moved by the weight of his *winters* (岁
月, 因其年老故用 *winters*),
And many a memory out of the past.

2) Let two more *summers* (因其年轻故用 *summers*) wither
in their pride, / Ere we may think her ripe for a bride.

(Shakespeare)

3) Yesterday Henry bought a new *motor* (汽车或摩托车。原义为马达, 电动机).

4) The *mercury* (温度计。原义为水银) reads 3 degrees below zero.

5) That was a fleet of a hundred *sails* (帆船。原义为帆).

6) But I am shepherd of another man,
And do not shear (剪) the *fleeces* (羊) I raise.

(Shakespeare)

7) Return to her, and fifty men dismissed?

No, rather I abjure all *roofs* (房屋)... (Shakespeare)

(abjure: (发誓断绝, 公开放弃)

8) Not marble, nor the gilded monuments of princes shall outlive this powerful *rhyme* (诗。原义为韵).

II . The whole for a part:

1) "Oh, indeed!" cried Mr. Lorry, bending his ear, while his eye strayed to the *house* afar off. (Dickens)

(House : 银行主管人员。原义为银行)

2) The *world* (人们) will dance at your wedding. (Malamad)

3) The *world* (things (泛指境况)) went badly with him.

4) He felt at ease with all the *world* (他与世无争).

5) *China* (中国球队) won the championship at the tournament.

6) Trees and flowers are looking their best to welcome the *smiling year* (春天).

CHAPTER 4 FIGURES OF IMAGINATION 想象修辞格

SECTION ONE PERSONIFICATION

拟人法 (Personification) 是指把人的特征赋予非人的事物，使其具有人的思想、感情、动作等。例如：The moonlight watched the moonlight. (月光注视着月光。)

I. Personification is a figure of speech that gives human form, character, or sensibility to animals, plants, objects, ideas or abstractions. Personification is produced by the use of adjectives, verbs, nouns, or phrases.

Examples:

1. Flowers *peeped out* from amongst the leaves.

(Charlotte Bronte)

2. Batteries(排炮) *were speaking* with oratorical effect.

(Stephan Grane)

3. Happiness *courts*(求爱) thee in *her* best array(盛装).

(Shakespeare)

4. Health shall *live* free and sickness freely *die*.

(Shakespeare)

5. Her eyes *danced* with great vivacity(欢快).

6. Overhead the stars *winked mischievously* at us.

7. The buffalo comes down to the bank and subsides(慢慢

地坐下) with a groan of *satisfaction* into the mud.

(Alan Moorhead)

8. Bitterness *fed* on the man (Mark Twain) who made the world laugh. (Noel Grove)

9. The white clouds *are running* in the sky and little stars *are blinking their eyes* in the night.

10. The country was *blind and deaf* to everything save (除了) the glint (闪光) and ring of the dollar. (The Sad Young Men)

11. I watched the moonlight 月光 on the ripples (涟漪) of the lake.

12. History will never *forget* what they have achieved here.

13. The ~~tree~~ *sighed* in the ~~tree~~ tops.

14. ~~Actions~~ *speak* louder than ~~words~~.

15. The ~~Empire~~ *had grown hoary* (古老的) and *feeble* with age.

16. Her words were *bitingly* sarcastic.

17. We only heard the *whisper* of leaves.

18. A Dirge

Rough wing, that *moanest* loud

Grief too sad for song;

Wild wind, when sullen (阴沉的) cloud

Knells all the night long;

Sad storm, where tears are vain,

Bare woods, whose branches strain,

Deep caves and dreary main——

Wail, for the world's wrong!

(Shelley)

II. Functions of personification

1. To achieve picturesqueness of description;

- 1) "The New China Daily", poorly printed until then, *appeared in a new dress*, and on April 20, "The Emancipation Daily", central organ of the Communist Party, *made its bow* to the world.

(Smedley)

- 2) It was a murky confusion, . . . through which the wild moon *seemed to plunge headlong* (人头昏眩, 奔奔) in a dread disturbance of the laws of nature, *she had lost her own and again frightened*.

(Dickens)

- 3) Good usage is indeed *an elusive nymph* (美丽的少女), well worth pursuing, but inconsistent in shape and rather hard to back into a corner.

(Morris Bishop)

- 4) The fields breathe sweet, the daisies *kiss* our feet.

(Thomas Nash)

2. To express feelings and emotions vividly and appealingly:

- 1) All day long the sea waves *sobbed with sorrow*:

(Whittier)

- 2) Fear at my heart, as at a cup,

My life-blood seemed to *sip*. (Coleridge)

- 3) Avarice (贪婪) presently *treated* this with ridicule. . .

In short, poor Conscience had certainly been defeated in the argument, had not Fear *stepped in* to her assistance.

(Fielding)

3. To bring the characteristics of a thing into bold relief:

- 1) Capital comes to the world *dripping from head to foot*, from every *pore* (毛孔), with *blood* and dirt.

(Karl Marx)

2) But hope *dies* hard in the country's diplomatic *breast*.

3) Of course there was not even the *dumb* familiar
friend—a fire. (Mrs. Gaskell)

4. To achieve humour: 欲达到幽默的目的，可用拟人法。

1) See *him* in the dish, *his* second *cradle*, how *meek* he
rejoiceth!

2) ...he hath a fair *sepulchre* in the grateful stomach of the
judicious *picure* (喜美食醇酒之人) and for such a
man *to die* is no matter.

To achieve conciseness and effectiveness, especially in
writing *proverbs*; 美言可以市，良药可以受。

1) Lies have *short legs*.

2) Justice has long *arms*.

3) When industry (勤劳) comes in at the *window*, poverty
goes out of the *door*.

4) Necessity is the *mother* of invention.

5) Walls have long *ears*.

6) Love is *blind*.

III. Parts of speech used in personification:

1. Nouns

a. Nouns denoting a person or his action

1) We can see the *smiles* of spring now.

2) Power is the *arbiter* (裁决者). (Jack London)

3) The sun's rim dips (下降), the stars rush out, at one
stride comes the dark. (Coleridge)

4) And *captive* good attending *captain* ill. (Shakespeare)

5) Procrastination is the *thief* of time. 拖延乃时间之贼。

(Lamb)

- 6) Time is the best *physician*.
- 7) It has pleased the *devil* drunkenness.
- 8) Ha, ha, what a *fool* Honesty is, and Trust, his sworn brother a very simple *gentleman*.
- 9) But seest thou not what a deformed *thief* this fashion is?
- 10) Then is courtesy a *turncoat*.
- 11) Boldness be my *friend*.
- 12) I will despair, and be at enmity,
 With cozening hope, he is a *flatterer*,
 A *parasite*, a *keeper* back of death,
 Who gently would dissolve the bands of life,
 Which false hope lingers in exeremity. (Ditto)
- 13) He will lie with such volubility(流利)) that you would think Truth were a *fool*. (Ditto)

b. Nouns denoting parts of a human body

- 1) And Patience bony *fingers*.
 Each groove exactly mould. (Ernest Jones)
- 2) There are many events in the *womb* of time which will be delivered. (Shakespeare)
- 3) He even raised himself in bed, and there he sat, shivering with the *arms* of death around him. (Hawthorne)
- 4) Night's candles are burnt out, and jocund(欢乐的) day stands *tiptoe* on the misty mountain tops.
- 5) O, I could prophesy,
 But that the earthy and cold *hand* of death
 Lies on my *tongue*; (Shakespeare)

6) For we are old, and on our quick'st decrees
The inaudible and noiseless *foot* of Time
Steals ere we can effect them. (Shakespeare)

7) When I have been by Time's fell *hand* defaced,
The rich proud cost of outworn buried age.
(Shakespeare)

2. Verbs

1) The kettle *is singing* joyfully.

2) Joy and Temperance and repose
Slam the door on the doctor's nose.

3) Always in my heart there's a shriek *standing on tiptoe*
that I have to beat down and hold in under my shawl.

4) They began to smoke me, and disgraces have of late
knocked too often at my door. (Shakespeare)

5) My lord, I am a man whom fortune hath cruelly
scratched.

6) I, in my own woe charmed,
Could not find Death where I did hear him *groan*.
Nor feel him where he *struck*. (Shakespeare)

3. Adjectives

1) The *blushing* rose nodded at me as I passed.

2) They rode her in across rolling foam —
The *cruel, crawling* foam. (Kingsley)

3) Down those green backs the short-lived foam, all hoar,
Bursts gradual with a *wayward* indolence(懒惰).
(Keats)

4) The empire had grown *hoary* and *feeble* with age.

5) His fortunes all lie *speechless* and his name

- Is at last gasp. (Shakespeare)
- 6) Being lack of rains, the *thirsty* ground opened his mouth and was *anxious* for water.
- 7) One good deed dying *tongueless*
Slaughters a thousand waiting upon that. (Shakespeare)
- 8) Where great additions swell's and virtue none,
It is a *dropsied* honour. (Shakespeare)
- 9) And do what'er thou wilt, *swift-tooted* time,
to the wide world and all her fading sweets;
But I forbid thee one most heinous crime. (Shakespeare)
- 10) *Swift-footed* time, *open-mouthed* oblivion, *tawny-hided* desert, *rosy-fingered* dawn, *gray-haired* platitude (陈腔滥调), *wide-eyed* astonishment, *leaden-eyed* despair, (sing with) *full-throated* ease, etc.

4. Adverbs

- 1) The letter was couched in *crawlingly* civil terms.
- 2) His words were *bitingly* sarcastic.

IV. Gender and person of personified nouns:

1. Gender

Masculine: sun, pine, death, time, Cupid, Neptune, etc.

Feminine: ship, car, country, Nature, earth, Venus, etc.

Examples:

- 1) Love doth to her eyes repair

To help *him* of *his* blindness.

- 2) Let love, being light, be drowned if *she* sinks.

- 3) Now for the love of love and *her* soft hours.

Let's not confound (混淆) the time with conference

harsh.

2. Person of personification: Besides the third person, the second person (apostrophe), the first person (in quotation marks) may be used:

1) Frailty, *thy* name is woman. (Shakespeare)

2) The blushes in my cheeks thus whisper me:

“*We* blush that thou should'st choose, but be refused,

Let the white death sit on thy cheek forever,

We'll never come there again.” (Shakespeare)

V. Partial and full personification:

1. In a partial (incomplete) personification the appearance of a human being is not presented.

1) The *stubborn* door won't open.

2) Fact *speaks* louder than eloquence.

3) This coat *sits* well on you.

2. In a full (complete personification), the appearance or posture of a human being is described.

Who hath not seen thee oft amid thy store?

Sometimes whoever seeks abroad may find

Thee *sitting* careless on a granary floor,

Thy *hair* soft-lifted by the winnowing wind;

Or on a half-reap'd furrow *sound asleep*,

Drows'd with the fume of poppies, while thy hook

Spare the next swath and all its twined flowers:

And sometimes like a gleaner thou dost *keep*

Steady thy laden head across a brook;

Or by a cider-press, with patient *look*,

Thou *watchest* the last ooziings hours.

(Keats: *To Autumn*)

VI. Personification used in combination with other figures of speech:

1) Shock *told* me he'd sold it right enough, but belief *lagged* a long way behind.

2) Time has, my lord, a wallet *at his back*

Wherein he puts aims for Oblivion,

As great siz'd monuments of ingratitude,

Those scraps are good deeds past; which are *devoured* as fast

As they are made, forgot as soon.

(Shakespeare)

VI. Pathetic fallacy:

"Pathetic fallacy" is a phrase invented by John Ruskin in 1896. According to Ruskin a writer was pathetically fallacious when he ascribed human feelings to the inanimate. For Ruskin, it was a derogatory term because it applied, so he said, not to the true appearances of things to us, but to the extraordinary, or false appearances, when we are under the influence of emotion or contemplative fancy. Such writings, according to Ruskin, was morbid, however beautiful they may be.

But, this "pathetic fallacy" has been used countless times from Homer onwards, and still is. By Ruskin's criterion, therefore, many of the greatest poets would qualify as "morbid". Nowadays, the phrase is in a nonpejorative (没有贬抑意味的) and therefore neutral way to define this common poetic phe-

nomenon.

Pathetic fallacy is a form of personification which often occurs in descriptions of natural phenomena or scenery, e. g.

1) I shall never see her more.

where the needs and pushes quiver, shiver, quiver,

Stand beside the sobbing river

Sobbing, throbbing, in its falling

To the sandy lone some shore.

2) The earth is like a woman married and she does not leap up with a laugh for the first fresh kiss of dawn, but slowly, quietly, unexpectantly lies watching the waking of each new day.

The blue mist, like memory in the eyes of a neglected wife, never goes from the wooded hill, and only at near noon creeps from the near hedger. There is no bird to put a song in the throat of morning, only the crow speaks during the day.

(Lawrence: *The White Peacock*)

In poems, pathetic fallacy is often found in descriptions of animals and nature, e. g.

The tiger bittern (note: a wild bird) was standing gloomily in the corner of his cage, glaring at us with his sardonic bronze eyes.

SECTION TWO APOSTROPHE 顿呼

An apostrophe is a direct address delivered to the absent or dead as if they were present, or to inanimate objects as if they had life, usually in poems. It is often combined with metaphor and personifi-

cation.

Apostrophes are often used in poems to arouse the sentiments of readers

- 1.1) O *charity*, o *philanthropy* (博爱, 仁慈), descend to the
Spike and take a lesson from Ginger! (Jack London)
- 2) O *judgement!* thou art fled to brutish beasts,
and men have lost their reason. (Shakespeare)
- 3) O *destiny*, you cannot be eschewed(避开)! (Chaucer)
- 4) Envy, be silent and attend!
- 5) O *wind*, If winter comes, can spring be far away?
(Shelley)

2. Addressing someone absent as if present:

- 1) *Milton*, thou shouldst be living at this hour:
England hath need of thee. (Wordsworth)
- 2) O *Captain!* *my Captain!* rise up and hear the bell.
Rise up——for you the flag is flung ——for you the bugle
(号角)trills. (Walt Whitman)

3. Addressing something absent as if present.

- 1) Roll on, thou deep and blue *Ocean*, roll! (Byron)
- 2) O *Cuckoo!* Shall I call thee Bird,
Or but a *Wandering voice?* (Wordsworth)
诗中作者直呼“布谷”，并柔声征询“是把你叫为鸟好，还是称你为飘浮的声音？”，这是何等感人的描绘。
- 3) Fair *daffodils*, we weep to see you haste away so soon.
(Robert Herrick)

SECTION THREE TRANSFERRED EPITHET 移位修饰语

Transferred epithet is a qualifying adjective transferred from a person to a thing, often from a person that is denoted by the subject to a thing that is related to it. *A Dictionary of Literary Terms* defines it as "A figure of speech in which the epithet is transferred from the appropriate noun to modify another to which it does not really belong."

1. Above us hung a *sullen* sky.
2. He ate with a *wolfish* appetite.
3. The enemy fled in a *blind* haste.
4. What a *lame* excuse you have made!
5. The *angry* storm has passed off.
6. Not far from the brook stood a *frowning* rock.
7. He threw a *reassuring* arm round my shoulder.
8. She was filled with *agitated* bewilderment.
9. She watched him in *trembling* silence.
10. She is shedding *crocodile* tears.
11. The bottle was thrown by a *hating* hand.
12. She tossed on her *sleepless* bed all last night.
13. She looked up with an expression of *surprised* enquiry.
14. The *embarrassed* five minutes were gone.
15. The child gazed in *wide-eyed* (or *open-mouthed* or *goggle-eyed*) amazement.
16. And yet, permit him to enjoy his *cadaverous* (看来象死尸

的) triumph over me —— this, too, I could not think of.

(Merville)

17. She closed her *busy* life at the age of eighty.
18. The fish tyrant Zheng didn't have *honest* scales.
19. The hansom pursued an aimless way for several minutes, then came to a *puzzled* stop.
20. Oppressed with two week evils, age and hunger, Major Danby shook his head emphatically in *sincere* and *bespectacled* vexation.
21. And he lay asleep, his white hair picturesque on the *untroubled* pillow. (Dickens)
22. Though in thy youth thou wast as true a lover
As ever sigh'd upon a *mid-night* pillow: (Shakespeare)
23. She was brimming with *agitated* bewilderment. (Hardy)
24. His recent kindness was winning a *surprised* gratitude from the lonely girl. (Thomas Hardy)
25. Gray peace pervaded the wilderness tinged Argentinia Bay. (Herman wouk)
26. At that night's *huddled* gathering, everyone spoke barely above whispers. (*Roots*)
27. Before him there were still ten *weary* li.
28. With a fair sea voyage, and a fair land journey, you will soon be at his *dear* side. (Dickens)
29. "It is the law," remarked the ancient clerk, turning his *surprised* spectacles upon him. "It is the law." (Ditto)
30. ...Wicked dreams abuse
The *curtained* sleep: ...
31. I damn near broke my *crazy* neck. (Salinger)

32. He got a great, *wagging* satisfaction out of his work. (Thutber)
33. The chief officer shrugged fat and *indulgent* (纵容的) shoulders. (Maugham)
34. Belfast was lost in a *round-eyed* meditation. (Ditto)
35. As he revolved the case, the door was fastened in his *legal* face.

Considering the relationship between the modifying word and the word modified, we can divide transferred epithets into three groups:

1. Paralleled relationship

- 1) She sat there with embarrassed delight (既尴尬, 又高兴).
- 2) He had a dry humour. 他面色严肃, 但又滑稽。

2. Cause-effect relationship:

- 1) He answered with *delighted smile*.
- 2) The warren officer shook his head in *numb astonishment*.

3. Modifying relationship:

- 1) In this admirable fable the ant spent a *laborious summer*.
- 2) He answered with a *helpless smile*.

SECTION FOUR HYPERBOLE 夸张

Hyperbole is the deliberate use of overstatement or exaggeration to achieve emphasis. The exaggerated statements are not intended to be understood literally. Usually, hyperbole is achieved:

I . By using words as pole(s), miles, or world(s) sea, etc. to denote a very high degree:

- 1) I would give *the world* to see you.
- 2) I have *worlds* to say.
- 3) His youthful hose, well saved, a *'world* too wide for his shrunk shank, . . . (Shakespeare)
- 4) It will do you a *world* (*worlds*) of good.
- 5) I have a *sea* of sentiments and a *world* of words to speak to him, but fail to tell them with my poor pen.
- 6) She was tired to the *world*.
- 7) He thinks all the world of his abilities.
- 8) He looked as though the burden of a whole *world* sat upon his shoulders.
- 9) I would not for all the *world* (for *worlds*) do it .
- 10) He is on top of the world.
- 11) The two views are *miles* (*poles*, *worlds*) apart.
- 12) His hands dangled a *mile* out of his sleeves.
- 13) It's *miles* better than the usual run of places.
- 14) They were sundered (隔离) as the *poles*.
- 15) We had a *while* of a good time.
- 16) what a *world* of a difference we found there.
- 17) Ornamental columns supported a ceiling that displayed a whole *universe* of electric bulbs. (Thomas Mann)
- 18) I shall be telling this with a sigh
Somewhere ages and ang's hence. (Frost)
- 19) I began writing again while I was nursing Mother, and have gone great *guns* since I've been here on my own.

II . By using words as *die*, *death* (s), *dead*, *deadly*, *deathly* to denote a high degree or precision :

- 1) You'll just *die* when I tell you how much.
- 2) I am tired (sored, frightened, sick, weared) to *death* .
- 3) I'm tickled to *death* .
- 4) Are you going to talk her to *death* ?
- 5) We are *dying* to know it.
- 6) I have caught the *death* of a cold.
- 7) He was *dead* (*deathly*) keen on golf.
- 8) You think I am joking, but I am *deadly* serious.
- 9) He is *deathly* afraid of bees.
- 10) The wind was *dead* against us.
- 11) I am *dead* tired (drunk, certain, sure, asleep, on time, against it, set against it).
- 12) It is *dead* in the centre (dead straight).
- 13) Consequently the advertisement was withdrawn at a *dead* loss.
- 14) He studied on and on even at the *deadest* hours of the night.
- 15) As we struggled on, nearer and nearer to the sea, from which this mighty wind was blowing *dead* on shore, its force became more and more terrific. (Dickens)

III . By using the subjunctive mood :

1. could(would, etc.) + perfect infinitive.

- 1) I *could have cried* to see how thin and pale and old she looked.

2) A knife *could have cut* the tension during the seemingly endless trip back to the plantation. (Roots)

3) Here was wealth beyond computation (估计), almost beyond imagination—and here were human habitations so abominable that they *could have disgusted* a race of alley rats. (Mencken)

4) Their orthography (拼字法) *would have disgraced* a kindergarten.

2. could (might) + perfect infinitive (sometimes simple infinitive), followed by “for all...”, or “...so...”

1) He *might have been* dead, he lay so still.

2) The days might as well be past, *for all* the prospect they held for him.

3) It *could have been* a jewelry store, *for all* the good it had done us.

4) I *might have gone* mad with worry *for all* she cared.

3. no + adjective in the comparative degree with verb in the subjunctive mood.

1) No one could be *more* industrious.

2) You couldn't be *better off*.

3) I Couldn't be *more* contented.

4) He could *not* have put the question to *more* willing ears.

5) A *more* dutiful wife could *never* have been.

IV. do not know (heaven knows) + interrogative word:

1) The conflagration raged for a whole night and destroyed *none knew how* many houses before it burned itself out.

2) I walked *I did not know how* many miles.

3) This tradition is handed down from *nobody knows how many generations ago*.

4) The well is *I don't know how many furlongs deep*.

(Hardy)

V. By using exaggerated similes or metaphors:

1) He smoked *like a chimney*.

2) He sighed *like a furnace*.

3) In truth he had awakened that morning from a sleep *as deep as annihilation*.

4) There I saw him, lying on his back, with his legs extending I don't know where, gurgling (作汨汨声) taking place in his throat, stoppages in his nose, and his mouth open *like a post-office*.

5) You are *sitting on a volcano*, which might erupt any moment.

VI. By using objective complement (or predicative in passive sentence):

1) The sky has rained itself *out*.

2) He gave the audience plenty of time to rave itself *out*.

(Thomas Mann)

3) He will gamble himself *out of house and home*.

4) She is worrying her head *off*.

We were bawling our heads *off*.

5) Her stubbornness nearly drove me *mad* (or *crazy*).

VII. By using prepositional phrase "to..." or "up to..." to denote

the highest degree:

- 1) That's Robert *to the life!*
- 2) Hetty moved us *to the cord*.
- 3) "You've lost a woman that would ha' wore her hand *to the bones* for your pleasure." (Kipling)
- 4) I will follow thee *to the last gasp* with truth and loyalty. (Shakespeare)
- 5) He is *up to his ears* (eyes, neck) in work (or debt).
- 6) I'm full *to the throat*.
- 7) He is a dictator *to his finger-tips*, a kind of Julius Caesar. (O. Henry)
- 8) Julia is steeped in money *to the throat* and talks and thinks of nothing else.
- 9) They lauded (称赞) him *to the skies*.
- 10) Rochester, whom she loves *to the finest fibre* of her nature, betrays not her love, but her trust.
- 11) Mr. Plumke blushing *to the very whites* of his eyes, tried to look as if he didn't know that everybody was gazing at him. (Dickens)
- 12) Simple misery had worn him *to the bones*. (Romeo and Juliet)

VII . By using word or phrase denoting large quantity or high degree:

- 1) Haven't seen you *for* (Amer, "in") *an age* (a perfect age, ages, many a century).
- 2) I have waited for *a perfect age*.
- 3) She wept *floods/oceans* of tears.

- 4) Dr Johnson swallowed his tea *in oceans*.
- 5) . . . but he protested, with his own good humour, "Oceans of room. Copperfield! I assure you, oceans!" (Dickens)
- 6) I have tried *heaps of times*.
- 7) It was raining *cats and dogs* (or pitchforks).
- 8) There are *clouds* of clerks in the office.
- 9) If he played a wrong card, Miss Bolo looked a small *armoury of daggers*. (Dickens)
- 10) As Mr Pickwick said this, he looked *encyclopedias* at Mr Peter Magness. (Dickens)
- 11) His look spoke *volumes*.
- 12) It needed a *mine of practice*.
- 13) The differences between the regular Army and West Point are *light years*.
- 14) By this time she had an *abundance* of beaux.
- 15) It was a relief to Framton when the aunt bustled into the room with a *whirl* of apologies for being late in making her appearance.
- 16) He was dazzled by the *galaxy* of bright young intellectuals there.
- 17) He had an *avalanche* of sick calls the first week.

IX . By denying a minimum quantity or number:

- 1) The visitor did not laugh *half a wrinkle*.
- 2) She didn't move a *muscle*.
- 3) My mind was in a turmoil, I did *not* sleep a *wink* that night.
- 4) Omoro's face showed *not a flicker* of expression. (Roots)

- 5) He *didn't* care *an atom* (a *rap*, a *farthing*, a *button*, a *straw*, etc.) about it .
- 6) She was reduced to a *shadow* (a *skeleton*) after her long illness.
- 7) There was *not* a *semblance* (*suggestion* , *hint* , *grain* , *vestige* (痕迹) , *modicum* , *drop* , an *atom* , *iota*) of truth in what he said.
- 8) I have not a *shred* of evidence that this might have been murder.

X . By using verbs which exaggerate:

- 1) His speech *brought* the house *down* .
- 2) During the economic crisis prices *skyrocketed* (*soared* , *ballooned*) .
- 3) The trial that *rocked* the world.
- 4) Sweat *streamed* down from his forehead.
- 5) He nearly *exploded* with indignation.
- 6) They *split* (*burst*) their sides with laughing.
- 7) I am *bursting* .
- 8) They *bombarded* me with a number of questions.
- 9) My feet are *killing* me .
- 10) The racist rulers *drowned* the black people in a bloodbath.
- 11) I was *destroyed* with fatigue.
- 12) He pushed right through them, *swollen* with his own importance.

XI . By using numerals:

- 1) The gang deserves to die *a thousand deaths* .

2) I beg you *a thousand pardons*.

3) You are right *a thousand times*.

4) You write *ten times* better than any man in the congress.

(Peter Stone and Sherman Edwards: 1776)

5) Hamlet: I loved Ophelia: *forty thousand brothers could not*,
with all their quantity of love, make up my sum.

(Shakespeare)

6) Ah, my Beloved, fill the cup that clears

Today of Past Regrets and Future Fears:

Tomorrow? —Why, Tomorrow I may be

Myself with Yesterday's *Sev' n Thousand Years!*

(Edward Fitzgerald)

7) We are only what might have been, and must wait upon the
tedious shores of Lethe *millions of ages* before we have exis-
tance, and a name.

(Charles Lamb)

XIII . Miscellaneous:

1) The sound of drums and gongs *reached* the stars.

2) The noise was loud enough to *wake up the dead*.

3) He knows his job *inside out*.

4) The spy's hair *stood on end* when he heard the angry shouts
of the masses.

5) He gave me *the fright of my life*.

Note: Such words as "ereadful", "terrible", "horrible", "disastrous",
etc, are often used in colloquial speech with no indication of
strong feeling:

1) Would you mind *horribly* if I close the window?

2) The teachers in that school think that grammar is not terri-

- bly important for foreign students.
- 3) We had *disastrous* weather on the way.
 - 4) The service in the cafeteria is *terrible*.
 - 5) He is *dreadfully* (or *terribly*) unhappy.
 - 6) "That's terribly sweet of you."
 - 7) I intend to find some *terribly* unimportant pieces of paper.
 - 8) Dogs trotted around the house corner hunching their shoulders and grinning *horribly* with pleasure.
 - 9) He is *diabolically* (恶魔似地) clever.
 - 10) It's a *savagely* funny book.
 - 11) You are *terribly* kind.

CHAPTER 5 FIGURES OF SOUND 声音修辞格

SECTION ONE ONOMATOPOEIA 拟声法

Onomatopoeia is the use of words whose sound suggests the sense such as 'hiss', 'buzz'. Onomatopoeia refers to the formation of a word in imitation of the natural sound associated with the object or action involved. In poetry, it involves suiting sound to sense and thereby creating verses that carry their meaning in their sound.

I. Miscellaneous examples:

- 1) The door *banged* closed after him.
- 2) Two big guns went off in the woods—*Bang! Bang!*
- 3) Thunder *rumbled* in the distance.
- 4) The train *puffed* (喷烟而驶去) towards Tokyo from Sendai.
- 5) He *slammed* his cup down on the table.
- 6) The train whistle *tooted* (发出嘟嘟声).
- 7) Andrew had only a pence to *jingle* in his pockets.

(A. Cronin)

- 8) We couldn't have you assistants *clattering* around the wards.

(Ditto)

- 9) The play was *booed* (讥笑) (or *hissed*) off the stage.
- 10) A heavy stone *crashed* through the window, like the *crack* of a pistol shot.
- 11) The rain *pattered* all night.
- 12) They *pooh-poohed* (藐视) the idea.
- 13) We *ahed and oched* at the exhibits.
- 14) The whole hall *buzzed* again with excitement.
- 15) The machine was *chugging* (嚓嘎嚓嘎地响) away.
- 16) His throat *rattled*.
- 17) The *rustle* of the leaves, the *murmuring* of the brooks, the *twittering* of the birds and the *fluttering* of the branches of the trees—all these conspire to make the country life more rustic (质朴的, 乡村式的)
- 18) But gradually the steady *patter* of the horse's hoofs, the *rattling* of the windows, the slow *thudding* of the wheels pressed on us so drowsily that when at last we reached home we were more than half asleep. (Galsworthy)

II. Verbs imitating the cries of birds and animals:

The bird <i>twitters</i> (<i>trills</i>).	The donkey <i>brays</i> .
The bee <i>buzzes</i> .	The duck <i>quacks</i> .
The bull <i>bellows</i> .	The duckling <i>cheeps</i> .
The cat <i>purrs</i> .	The elephant <i>bellows</i> .
The chicken <i>clucks</i> .	The fly <i>buzzes</i> .
The hen <i>cackles</i> .	The goose <i>honks</i> .
The cock <i>crows</i> .	The horse <i>neighs</i> .
The cow <i>lows</i> (<i>bellows</i>).	The monkey <i>chatters</i> .
The crow <i>caws</i> .	The pig <i>grunts</i> .

The cricket *chirps*.

The sheep *bleats* (咩咩地叫).

The dog *barks*.

The snake *hisses* (嘶嘶作声).

“The cows lowed it, the dogs whined it, the sheep bleated it, the horses whinnied it, the ducks quacks it, the black birds whispered it in the hedges, the pigeons cooed (咕咕地叫) it in the elms (榆木).” (It is the song *Beasts of England*)

<i>Bowwow</i> , says the dog,	(狗儿汪汪咬,
<i>Mew, mew</i> says the cat,	猫儿咪咪叫,
<i>Grunt, grunt</i> , says the pig,	猪儿呼噜噜,
And <i>squeak</i> goes the bat.	蝙蝠吱吱吵.
<i>Tu-whu</i> , says the owl,	嗒嗒猫头鹰,
<i>Caw, caw</i> , ways the crow,	哇哇乌鸦噪,
<i>Quack, quack</i> , says the duck,	嘎嘎鸭子声,
And what cuckoos says you know.	布谷鸟的叫声你知道。)

III. Verbs imitating the sound of metal:

dash, dank, ting, tinkle, dang, hoot, clack, clang, jingle, tick, tick-tack, ding-dang, ka-dok (按照相机快门的咔嚓声), etc.

IV. Verbs imitating the voice or sound made by people:

jiggle chuckle, shriek, murmur, snort, sneeze, singger, sputter, smack, whisper, grunt, mumble, whimper, giggle, etc.

V. Verbs imitating noises of nature:

A soft breeze *whispers*.

The brook *murmurs*.

The waves *swish*.

The thunder *rolled*.

The storm *roared*.

Branches *cracked*.

Weeds *rustled*.

SECTION TWO PUN 双关语

Pun is a figure of speech depending upon a similarity of sound and a disparity of meaning. In the English language, there are many a pair or group of words which, though entirely different in origin and meaning, are pronounced alike or spelt alike, or both. Such words are called homonyms, which may be classified into perfect homonyms(同型同音异义词), homophones(同音异义词) and homographs(同形异义词).

I. Perfect homonyms are words identified in sound and spelling but different in meaning:

1) One shop announced: Darwin Is *Right* — *Inside*.

Darwin 此为店名,但它又是科学家达尔文的名字, right 既有“一直,正好”,也有“正确的”含义。故此句的字面意思是:达尔文成衣店笔直内进。但此句又可理解为:达尔文(学说)是正确的。

- 2) If we don't *hang* together we'll *hang* seperately.
如果我们不通力合作,我们将被分别处死。
- 3) Try our sweet corn, you'll smile from *ear* to *ear*.
smile from ear to ear 咧着嘴笑, ear 在这里有双关的作用,
意思是吃我们的玉米吃得很满意,吃了一穗又一穗。
- 4) Father (reprovingly): Do you know what happened to liars
when they die?
Johnny: Yes, they *lie* still.
- 5) They kept their *spirits* up by pouring *spirits* down.
- 6) A: Why did they *hang* that picture?
B: Perhaps they couldn't find the artist.
- 7) A cannon ball took off his legs, so he laid down his *arms*.
- 8) The frantic campaign against *salt*, they warned, should be
taken with a grain of *salt*.
- 9) Professor: You *missed* my class yesterday, didn't you?
Student: Not in the least, sir, not in the least.
- 10) Singer: Don't you think the audience shows *feeling* when I
sing?
Critic: You bet. They're *feeling* for their hats and coats.
- 11) A: I have a *hair-raising* story.
B: Tell it to some bald-headed man.
- 12) People seemed too *wet* to weep more *wet*. (Lawrence)

II. Homophones (同音异双关):

- 1) Seven days without water make one *weak*.
- 2) On Sunday they *pray* for you and on Monday they *prey* on
you.
- 3) When a woman complained to a butcher that these sausages

tasted like meat at one end. but like bread crumb at the other he replies, "Madam in times like these, no butcher can make both ends *meet*."

- 4) "Waiter!" "Yes, sir", "What's this?"
"It's *bean* soup, sir." "No matter what it's *been*.
What is it now?"
- 5) "Waiter, there's a *hair* in my soup."
"So sorry, sir. Did you order it without?"
- 6) Did you think everything went into the Ark in *pairs*?
Well, the worms went in *apples*.
- 7) There was a man who sat up all night wondering where on earth the sun had gone to. Next morning, it *dawned* on him.

III. Paronomasia (近音双关):

- 1) To err is human, to forgive *divine*,
To err is human, to forgive *supine*.
例中 *divine* 与 *supine* 谐音, 构成双关。上两句意思为“过失人难免, 宽恕属超凡; 过失人难免, 宽恕图苟安。”
- 2) Drunk drivers often put the *quart* before the *hearse*.
此句读出颇似“put the cart before the horse.” 其实, 它正是利用谐音, 构成了双关语, 将夸脱(此处指酒)置于柩车之前。

IV. Anatalclasis (同词异义双关):

- 1) To Engand will I *steal* (悄悄进入). and the there I'll *steal*
(行窃). (Shakespeare)
- 2) She guessed I'd go *crazy* (急得发疯) if I didn't sail, and

yet certainly I'd go *crazy* (高兴得发疯) if I did.

(Henry James)

V. Phrases having literal and figurative senses used to form puns:

1) Husband: I *feel like a pork pie* tonight.

Wife: What a strange thing to say! You don't *look like one*.

2) Waiter: (looking out of the window) It *looks like rain*.

Customer: (eating soup) Yes, and *tastes like it*.

3) A: Where have you been for the last four years?

B: At college *taking medicine*.

A: And did you *get well*?

4) A: A husband *leads a dog's life*.

B: That's right. He *growls* all day and *snores* all night.

VI. Puns used in riddles:

1) Why is every book like a *tree* in summer?

—Because every book is full of *leaves*.

2) —Why can't the passengers sleep in a train?

—Because the train *runs over* them.

3) —Why should a man never tell his secret in a corn field?

—Because it has so many *ears*.

4) Why is a crow a brave bird?

—Because he never *shows a white feather*.

5) —Why is dough like the sun?

—When it *rises* it is *light*.

6) What is the difference between Noah's ark (挪亚方舟) and Joan of Arc?

One was *made* of wood, and the other was *Maid* of Or-

leans.

- 7) Why are the Middle Ages called the Dark Ages?
Because there were so many *knights* then.
- 8) Why would it be better to die like Joan of Arc than Anne Boleyn?
Because a hot steak is better than a cold chop.
- 9) What has four *eyes*, but cannot see, and gets to see in the end?
The Mississippi River.
- 10) How do you keep cool at a football game?
Sit next to a *fan*.
- 11) If you had two wires, and you took one away, what would you have?
A *wireless*.
- 12) Why were the bees on strike?
Shorter flowers and more honey.
- 13) Why is a pig the strangest animal in the farmyard?
Because first he's killed, and then he's *cured*.
- 14) What did the pony say when he coughed?
"Excuse me, I'm just a little *hoarse*."
- 15) What's the expression on an auctioneer's face?
For *bidding*.
- 16) What happens to a boy when he misses the last bus home?
He *catches* it when he gets back.
- 17) What's the first thing to take when you're *run down*?
The number of the car.
- 18) Why was the patient's cough better in the morning?
He'd been *practising* all night.

- 19) Why should you always keep calm when you meet cannibals (吃人的人, 吃同类的动物)?

Because you don't want to get *in a stew*, do you?

VI. A series of puns used in a passage:

- 1) A man lay spread-eagled on the pavement, one Monday morning. He'd been *knocked down* by a car, shot in the arm, his cheek was cut from the fall, and blood was pouring from a gash in his leg.

Eventually a policeman came up, and bending over him said, "*Have* an accident, sir?"

But the man replied, "No thanks, I've *had one* already."

"Well," said the policeman, "there's a hospital just down the road, I'll just get a car to *run you down*."

But the man replied, "No thanks, I've *had one* already."

When he got to the hospital, they took out the bullet, bandaged his leg, and stitched up his cheek. After all that, he asked the nurse for a cigarette.

"It's *darned cheek!*" retorted the nurse, "but you can have one if you like."

But the man replied, "No thanks, I've *had one* already." When the man was quite ready to leave hospital, the doctor saw him, to give his final report. The doctor looked up from a sheaf of papers and said, "It says here that your progress has been excellent. Perhaps you'd like the *bulletin?*"

But the man replied, "No thanks, I've had one already."

He finally went back to work. His arm was in sling(悬带), his leg still wrapped in bandages and his face was covered with sticking plaster. "Good heavens," said one of his mates. "You've certainly been in the wars. I'd ask for a lot of *damages*, if I were you."

But the man replied "No thanks, I've had *one lot already* and that's quite enough".

2) **How's Business?**

Tailor:	<i>Just sew - sew.</i>
Electrician:	It's pretty <i>light</i> .
Farmer:	Mine is <i>growing</i> .
Dustman:	It's <i>picking up</i> .
Refrigerator Salesman:	Not so <i>hot</i> .
Astronomer:	It's <i>looking up</i> .
Lift Operator:	It has its <i>ups</i> and <i>downs</i> .
Optician:	It's <i>looking better</i> .
Author:	Mine is <i>all write</i> .

3) **Nonsense!**

There was once a man who was imprisoned in a cell. All around him were four solid walls. There was a solid floor and a solid ceiling, no windows, and no doors. The only thing in the room was a wooden table. How did he get out?

Easy. He rubbed his hands together until they were *sore*. He took the *saw* and cut the table in half. Two halves make a *whole*.

He climbed through the *hole* and shouted until he was *hoarse*. Then he jumped on the *horse* and rode away!

4) **The Witch and the Skeleton**

Witch: "Come on out of that cupboard."

Skeleton: "I can't. I haven't got the *face* to."

Witch: "Oh, come on. There's a dance down the road.

Why don't you go?"

Skeleton: "I haven't any *body*-to go with."

Witch: "Don't you know anyone?"

Skeleton: "No, I haven't got a single *ghoul-friend*."

Witch: "Well, you needn't sound so sorry for yourself."

Skeleton: "Well, I have lost my *voice* among other things. I haven't got a *leg* to stand on."

Witch: "I suppose you were trying to throw yourself off the cliff yesterday?"

Skeleton: "No, I hadn't got the *guts*."

Witch: "Scared, eh?"

Skeleton: "Me scared? You couldn't make me *jump out of my skin* if you tried."

Witch: "I don't know why I bother with you — you're just a *bone-idle* old *bonehead*."

Skeleton: "That's right."

SECTION THREE ALLITERATION 头韵

Alliteration is a figure of speech in which consonants especially at
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the beginning of words or stressed syllables are repeated. It is a very old device used indeed in English verse (older than rhyme 脚韵). It is also commonly used in other occasions.

For example:

I . In verse:

- 1) Thence the *welter* of *waters* *washes* up
 *W*an to *welkin* *when* *winds* *bestir*
 Evil storms, ... (Beowulf)
- 2) We felt *strong*, *smug*, *secure*.
- 3) He never *forgives* nor *forgets*.
- 4) Little Becky's soul swelled with *pride* and *delight* at these
 honours; she saw *fortune*, *fame*, *fashion* before her.
- 5) Millions depended on their *b*read and *b*utter on *F*BT's smile
 or its *s*owl.
- 6) *B*attle for *b*alanced *b*udget.
- 7) All the *s*low, *s*leepy, *s*luggish-brained *s*loths stayed at
 home. (Noel Grove)
- 8) Even with the *m*ost educated and the *m*ost literate the
 king's English slips and slides in conversation.
 (Henry Fairlie)
- 9) They are *f*ighting for their *h*earth and *h*ome.
- 10) *L*et's *l*earn the *l*esson by heart.
- 11) *T*ruer is the *t*ale I *t*ell of my travel.
- 12) Let every nation know, whether it wishes us well or ill, that
 we shall *p*ay any *p*rice, *b*ear any *b*urden.
 (John F. Kennedy)

II . In proverbs:

- 1) No *p*ain, no *p*alm; no *t*horns, no *t*hrone; no *g*all, no *g*lory;
no *c*ross, no *c*rown.
- 2) *M*any a *m*an, *m*any a *m*ind.
- 3) A *m*iss is as good as a *m*ile.

III . In advertisements and titles of newspaper writings:

- 1) Cut Costs Without Cutting Corners.
(advertisement for cars.)
- 2) *B*y, *b*ye, *B*alanced *B*udget.
- 3) *B*attle for *B*alanced *B*udget.

Formation of alliteration:

1. The same consonant is repeated in two or more than two words.
 - 1) Next to *h*ealth, *h*earty *h*ome *h*appiness for mobile
Americans depends upon the automobile.
 - 2) And sing a solitary song,
That whistles in the wind. (Wordsworth)
2. Two or more than two consonants are repeated in two or more than two words.
 - 1) With coronet of *f*resh and *f*ragrant blossoms.
(Shakespeare)
 - 2) A strongman struggling with the storms of fate.
(Addison)

SECTION FOUR RHYME 韵,
ASSONANCE 尾韵, CONSONANCE 辅韵,
HALF(OR APPROXIMATE) RHYME 半韵

I. Rhyme is sameness of sound of the endings of two or more words at the ends of lines of verse.

1. Male rhyme and female rhyme——A rhyme of one syllable is called a male rhyme. Double rhymes in English are called female rhyme or feminine rhyme, i. e. when words of one accented syllable followed by one or two unaccented syllables rhyme with each other, e. g. "behaviour and saviour".
2. Internal rhyme: It occurs when two or more words rhyme within a single line of verse, as in Shelley's *Cloud*:

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light *shade* for the leaves when *laid*.
In their noonday dream.
From my wings are *shaken* the dews that *waken*
The sweet buds every one,
When rocked to *rest* on their mother's *breast*,
As she dances about the sun.
I wield the *flail* of the lashing *hail*,
And whiten the greep plains under,
And then *again* I dissolve it in *rain*.
And laugh as I pass in thunder.

II . The rhyme patterns:

1. Rhymed couplets (a a)—— iambic rhymed couplets are called heroic couplets.

1) A little learning is a dang'rous *thing*,

Drink deep, or taste not, the Pierian *spring*.

(Alexander Pope)

2) 'Tis with our judgements as our watches, *none*

Go just alike, yet each believes his *own*.

(Alexander Pope)

3) Hope springs eternal in the human *breast* ;

Man never is , but always to be *blest* .

2. Alternate rhyme (a b a b)

1) She dwelt among the untrodden *ways*

Beside the springs of *Dove*,

A maid whom there is none to *praise*

And very few to *love* .

(Wordsworth)

2) When Adam Day By Day

When Adam day by *day*

Woke up in *Paradise*,

He always used to *say*

"Oh, this is very *nice* ."

But Eve from scenes of *bliss* (狂喜, 天堂, 快乐)

Transported him for *life* .

The more I think of *this* .

The more I beat, my wife.

(A. B. Housman)

3. (a a b b).

On a day —alack the *day!* —

Love, whose month is ever *gay*,

Spied a blossom passing *fair*

Playing in the wanton(变化无常的) *air*: (Shakespeare)

4. (a a a a)

Spirit, Patience, *Gengleness*;

All that can adorn and *bless*,

Art thou, —Let deeds, not words *express*

Thine exceeding *loveliness*. (Shelley)

5. Ballad rhyme (a b c b)

As Robin Hood in the forest stood,

All under the greenwood *tree*,

There he was aware of a brave young man

As fine as fine might *be*.

(Robin Hood)

6. Miscellaneous

1) a a a b b b

The Eagle

He clasps the crag(岩) with crooked *hands*;

Close to the sky in lonely *lands*.

Ringed with the azure(天蓝色的) clouds, he *stands*.

The wrinkled sea beneath him *crawls*;

He watches from his mountain *walls*;
And like a thunderbolt he *falls*.

(Tennyson)

2) a b c d a b c d

Song

The year's at the *spring*

And day's at the *morn*;

Morning's at *seven*;

The hillside's dew-*pearled*;

The lark's on the *wing*;

The snail's on the *thorn*;

God's in his *heaven*—

All's right with the *world*!

(Robert Browning)

3) a b b c a d d

The prince, unable to conceal his *pain*,

Gazed on the *fair*

Who caused his *care*,

And sighed and looked, sighed and *looked*;

Sighed and looked, and sighed *again*;

At length, with love and wine at once *oppressed*,

The vanquished victor sunk upon her *breast*.

(Dryden)

III . **Assonance:** It is sometimes called "vocalic rhyme". It consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony, for example:

1) a *deep green stream*.

2) The rain in Spain falls on the plain.

3) I arise from dreams of thee.

In the first sweet sleep of night.

4) After high school, some white children go to Yale but some
black children go to jail.

5) The Lotus blooms below the barren peak:

The Lotus blows by every winding creek,

All day the wind breathes low with mellower tone

Thro' every hollow cave and alley lone,

Round and round the spicy downs the yellow

Lotus-dust is blown.

(Tennyson)

6) Light thickens, and the crow

Makes wing to th' rooky wood.

Good things of day begin to droop and drowse,

Whiles night's black agents to their preys do rouse.

(Shakespeare)

IV. Consonance: The close repetition of identical consonant sounds before and after different vowels.

e. g. first and last

first and foremost

odds and ends

a stroke of luck

struts and frets

V. Half-rhyme: The repetition in accented syllables of the final consonant sound but without the correspondence of the vowel sound. It is also called approximate, imperfect, near, shant rhyme.

With plough and spade, and hoe and loom,

Trace your grave, and build your tomb,

And weave your winding-sheet, till fair

England be your *sepulchre*. (Shelley)

VI. Sound and meaning/sense: Rhythm and sound cooperate to produce the music of poetry. This music may be enjoyable in itself; it may also be used to reinforce meaning and intensify the emotions expressed. The explosive sounds may denote harshness and abruptness, the vowel sounds [ʌ], [u:] may express sullen or sinister feelings and the sounds [i][e] may denote briskness and lightness.

Examples:

The Span of life

The old dog barks backward without getting up.

I can remember when he was a pup. (Robert Frost)

The butterfly began to dip,

As if, athirst(渴望的) with so much toil, 't would sip

The crystal spout-head; so it did, with touch

Most delicate, as though afraid to smutch(弄脏)

Even with mealy(粉状的) gold the waters clear. (Keats)

Deep in the shady sadness of a vale

Far sunkun from the healthy breath of morn,

Far from the fiery noon, and eve's one star,

Sat gray-hair'd Satan, quiet as a stone,

Still as the silence round about his lair

Forest on forest hung about his head

Like cloud on cloud. No stir of air was there. (Keats)

CHAPTER 6 FIGURES OF CONTRAST 对照修辞格

SECTION ONE IRONY 反语法

Irony is the expression of actual intent in words that carry the opposite meaning. It is an effective literary device because it gives the impression of great restraint. Irony springs from a perception of the absurdity of life. Most forms of irony involve the perception or awareness of discrepancy or incongruity between words and their meaning, or between actions and their results, or between appearance and reality. In all cases there may be an element of the absurd and the paradoxical(反论的).

I . Verbal irony saying the opposite of what one means:

- 1) This *hard-working* boy seldom reads more than an hour per week.
- 2) What a *noble* illustration of the *tender* (慈悲的) laws of his favored country! ——they let the paupers sleep!
(Dickens)
- 3) Robbing a widow of her savings was certainly a *noble* act.

II . Irony intending to criticize or condemn. Not all verbal irony is of a light and humorous character. More often it is used to veil feelings in a subtle way, using words of praise to condemn:

- 1) I fear I wrong the *honorable* men whose daggers have stabbed Caesar. (Shakespeare)
- 2) Fair sir, you spit upon me on Wednesday last, another time you called me dog, and for these *courtesies* I am to lend you money. (Shakespeare)
- 3) That's a *fair* thing to hear from a man you have just become engaged!
- 4) A (fat) lot you know about it!
- 5) He is in a *nice* (*fine, pretty, precious*) fix (or pass).
- 6) A *likely* tale!
- 7) I *like* that! (an explosive protest)
- 8) A lot of *glory* that'll add to your name.
- 9) Like *fun* you can!
- 10) I've been *studying* his record myself—much use it is. (Maltz)
- 11) I'll *teach* you to make a fool of me. (Bernard Shaw)
- 12) She was about as *cheerful* as a wet Sunday afternoon in Manchester.
- 13) You are *eloquent* as an oyster.
- 14) This is a *feast* for the Gods.
- 15) "What is it, indeed!" She could scarcely breathe.
"I like that. You asking me? It's me that want to ask you something, my *fine* Doctor Mansom!" (Cronin)
- 16) The whole of the Clen Oriel project was a suggestion that

Babbitt, though he really did hate men recognized as swindlers, was *not too unreasonably honest* about them.

(Sinclair Lewis : *Babbitt*)

17) But Babbitt is Virtuous. He advocated, though he did not practice, the prohibition of alcohol; he praised, though he did not obey, the laws against motor-speeding... (Ditto)

III . Situational irony:

It occurs when there is a discrepancy between the actual circumstances and those that would seem appropriate or between what one anticipates and what actually comes to pass. If a man and his second wife, on the first night of their honey - moon, are accidentally seated at the theatre next to the man's first wife, we should call the situation ironical. When King Midas, in the turn to gold, and then finds that he cannot eat because even his food turns to gold, we call the situation ironical.

(Laurence Perrine; *Literature*)

Examples:

A man is laughing uproariously (哄然大笑地) at another even while the same misfortune, unexpectedly, is happening to him.

Water, water, everywhere,

And all the boards did shrink;

Water, water, everywhere,

Nor any drop to drink.

(Coleridge)

SECTION TWO ANTITHESIS 对照

Antithesis is the setting of contrasting phrases or statements opposite each other for emphasis. In true antithesis the opposition between elements is manifested through parallel grammatical structures. e. g.

- 1) To err is human; to forgive, divine.
- 2) Deeds show what we are; words, what we should be.
- 3) It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the season of light, it was the season of darkness. (Dickens)
- 4) It is better to lose health like a spendthrift than to waste it like a miser.
- 5) Ask not what your country can do for you; ask what you can do for your country.
- 6) A world which will lament them a day and forget them forever.
- 7) Nothing is so potent (有力的, 有效的) and impotent as language in the world.
- 8) Crafty men contemn (蔑视) studies, simple men admire them. (Francis Bacon)
- 9) A fall in the pit, a gain in the wit.
- 10) He spoke, not to inflame, not to upbraid (谴责), but to convince.
- 11) He raised his hands, not to strike, but in benediction (祝福).

- 12) Moderate lamentation is the right of the dead, excessive grief the enemy of the living. (Shakespeare)
- 13) In those countries, work is cheap, but bread is dear.
- 14) Once bitten, twice shy.
- 15) Give me liberty, or give me death. (Patrick Henry)
- 16) Deep rivers move in silence, shallow brooks are noisy.
- 17) Knowledge makes you humble; ignorance makes you proud.
- 18) Be slow of tongue, and quick of eye. (Cervantes)
- 19) I come to bury Caesar, not to praise him.
- 20) The evil that men do lives after them.
The good is oft interred with their bones;
So let it be with Caesar. (Shakespeare)
- 21) Superfluity comes sooner by white hairs, but competency lives longer. (Shakespeare)
- 22) Not that I lov'd Caesar less,
But that I lov'd Rome more. (Shakespeare)

SECTION THREE PARADOX 隽语

Paradox is a Greek word meaning contrary to expectation, apparently absurd or a self-contradictory statement. In rhetoric, paradox is a statement that appears to be logically contradictory, apparently absurd or self-contradictory and yet may be true. Its purpose is to provoke fresh thought.

- 1) More haste, less speed. 欲速则不达。
- 2) Failure is the mother of success. (proverb)

- 3) The more you give, the more you have. (proverb) 多施多得。
- 4) What may be done at any time will be done at no time.
(Proverb)
- 5) How deep the silence, yet how loud the praise.
(Barbauld)
- 6) Careless she is with artful care,
Affecting to seem unaffected. (Congreve)
- 7) A friend to everybody is a friend to nobody. (proverb)
- 8) My life closed twice before its close.
- 9) A lover of peace emerged as a magnificent leader of war.
- 10) But he that hides a dark soul, and foul thoughts,
Benighted walks under the midday sun. (Milton)
- 11) The child is father of the man (Wordsworth)
- 12) A man who is full of himself is empty. (Donne)
- 13) Damn with faint praise, assent with civil sneer. (Pope)
- 14) The dead carry with them to the grave in their clutched
hands only that which they have given away.
(De Witt Wallace)
- 15) And there is the supreme pleasure of putting oneself in by
leaving oneself out. (Pritchett)
- 16) Fairest Cordelia, that art most rich being poor, Most choice
forsaken(放弃), and most lov'd despis'd! (Shakespeare)
- 17) It was the best of times, it was the worst of times, it was
the age of wisdom, it was the age of foolishness, it was the
epoch of belief, it was the epoch of incredulity (怀疑), it
was the season of light, it was the season of darkness.
(Dickens)

18) Song

Love is a sickness full of woes,
All remedies refusing,
A plant that with most cutting grows,
Most barren with best using.

Why so?

More we enjoy it, more it dies;
If not enjoyed, it sighing cries,

Heigh-ho!

Love is a torment of the mind,
A tempest everlasting;
And Jove hath made it of a kind
Not well, not full nor fasting.

Why so?

More we enjoy it, more it dies;
If not enjoyed, it sighing cries,

Heigh-ho!

(Samuel Daniel)

SECTION FOUR OXYMORON

矛盾修辞法

Oxymoron is a figure of speech in which apparently contradictory terms are combined to produce an epigrammic (警句的, 隽语的)

effect (*Longman Modern English Dictionary*). Oxymoron is a kind of paradox or antithesis that links together two sharply contrasting terms, as “cheerful pessimist”, “clever fool”, “eloquent silence”, “freezing fires”.

I . adj. + noun

- 1) He called my conviction a *glorious defeat*.
- 2) She is a *clever fool*.
- 3) He is a *cheerful pessimist*.
- 4) He spent those days in *laborious idleness*.
- 5) He was puzzled at her *cruel kindness*.
- 6) She was so sensitively ashamed of her husband's *braggart*
(自吹, 自夸) *humility*.
- 7) He was dressed in *shabby gentility*.
- 8) I despise its very vastness and power. It has the *poorest millionaires*, the *littlest great men*, the *haughtiest beggars*, the *plainest beauties*, the *lowest skyscrapers*, the *dolefulest pleasures* of any town I ever saw. (O. Henry)
- 9) . . . little divining when she saw "the *soft torments*, the *bitter sweets*, the *pleasant pains*, and the *agreeable distresses* of those girls who had been wooed and won, what she herself was capable of experiencing in that kind. (Hardy)
- 10) At length, with love and wine at once appressed,
The *vanquished victor* sunk upon her breast.
- 11) Why, then, brawling love! O *loving hate*!
O anything, of nothing first create,
O *heavy lightness*! *serious vanity*!
Feather of lead, bright smoke, cold fire, sick health!

Still-waking sleep, that is not what it is!

This love feel I, that feel no love in this. (Shakespeare)

12) There was a touch of insanity in the proceeding,
a sense of *lugubrious* (悲哀的, 阴沉的) *drollery* in the
sight,

13) *Beautiful tyrant! Fiend angelical!*

Dove-featured raven! Wolfish reaving lamb!

Despised substance of divinest show!

Just opposite to what thou just seem'st

A damned saint, an honourable villain! (Shakespeare)

14) Death, death, o *amiable lovely death*,

Thou *odoriferous* (香的) *stench*, *sound rottenness*,

Arise forth from the couch of lasting night.

(Shakespeare)

15) Farewell, thou *pure impiety* and *impious purity!*

(Shakespeare)

16) When he evaluated his talents, however, he concluded that
he was a *distinguished mediocrity* (庸才).

17) The effort at least to provoke a debate on how to get the
European ideal moving again met with a *resounding si-*
lence. (Flora Lewis)

II. adv. + adj. (part.)

1) "How you shot the goat and frightened the tiger to death,"
Said Miss Mebbin, with her *disagreeably pleasant* laugh.

(Saki)

2) "... Such address and intelligence as I chance to possess, said
Mr. Micawber, *boastfully disparaging* himself, with the

old genteel air."

(Dickens)

III. **adj. + adj.**

- 1) He was a *shabby-genteel* man.
- 2) Those *bitter-sweet* experiences can never be forgotten.
- 3) I had more pleasure in these *busy-idle* diversions than in all the sweet flavours of peaches, nectarians(油桃), oranges, and such like baits of children. (Lamb)

IV. **v. + complex object**

The power of money to make the *stupid wise*, the *ugly beautiful*, and in general, *black white* had been a satiric commonplace since antiquity.

V. **n. + prep. + n.**

- 1) *Death* in life, the days that are no more. (Tennyson)
- 2) The *illiteracy* of the *literate*! (Hugh MacDiarmid)
- 3) O *dark, dark, dark*, amid the *blaze* of noon,
Irrecoverably dark...
As in the land of *darkness*, yet in *light*,
To live a life half dead, a *living death*,
And buried;... (Milton)

VI. **n. + and + n.**

He had in himself all the artist's exultation and his utter worthlessness, his *galantry* and his *sacred fire*, his burning *contempt* and his secret *raptures*. (Thomas Mann)

VII. n. + of + n.

- 1) I couldn't help feeling the *despair of hope* itself.
- 2) *Despised substance of divinest show*.

SECTION FIVE RHETORICAL QUESTION 修辞疑问句

A rhetorical question differs from an ordinary question in this way: when a writer asks a rhetorical question, he does not expect the reader to answer it. Instead, a rhetorical question is used for emphasis. When a reader comes upon a rhetorical question, he generally pauses and reflects intensely for a moment. The question will fix an idea more firmly in his mind than a declarative statement would. Thus you can give special force to an idea by expressing it in the form of a rhetorical question. Such a question may appear at the beginning, middle, or end of a composition. But wherever it is placed, the following points should be kept in mind:

- 1) A rhetorical question focuses and intensifies the reader's interest.
- 2) A rhetorical question should be used only to give force to the writer's main ideas; it should not be wasted on minor points.
- 3) The rhetorical question—like any stylistic device—should be used sparingly for best effect.

I . A single rhetorical question used for emphasis:

- 1) Isn't it a silly question?
- 2) Isn't it the best choice?
- 3) O, wind, if winter comes, can spring be far behind?
(Shelley)
- 4) Can the leopard(豹) change his spots?
- 5) Will such a staunch (可靠的, 忠实的) fighter yield to difficulties?
- 6) Is it possible that you can't, oughtn't, shouldn't, mustn't won't be tempted, this gorgeous day? (Dickens)
- 7) Would a man like him ever let himself run short?
- 8) Can we sit idle when all others are working like a house on fire?

II . A series of rhetorical questions asked and answered by the speaker showing a process of reasoning:

- 1) Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear or peace so sweet, as to be purchased at the price of chains and slavery?
(Patrick Henry)
- 2) Well, 'tis no matter; honour pricks me on. Yea, but how if honour prick me off when I came on? How then? Can honour set to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honour hath no skill in surgery, then? No. What is honour? A word. What is in that word honour? Air; a trim reckoning! Who hath it? He that died o' Wednesday. Doth he feel it? No. Doth he hear it? No. 'Tis

insensible, then? Yea, to the dead. But will it not live with the living? No. Why? Detraction will not suffer it.

(Shakespeare)

III . A series of rhetorical questions asked to achieve emphasis:

O, who can hold a fire in his hand

By thinking on the frosty Caucasus?

Or cloy the hungry edge of appetite

By bare imagination of a feast?

Or wallow naked in December snow

By thinking on fantastic summer's hest? (Shakespeare)

SECTION SIX ZEUGMA 轭式搭配法

Zeugma is a figure of speech in which a word stands in the same relation to two other terms, but with a different meaning (usually a verb governs two objects). Zeugma makes one word refer to two items when it properly refers to only one of them. Zeugma is a very common device in satire.

I . Syllepsis (兼用法或一笔双叙法) and zeugma: Syllepsis is a figure of speech by which a word or a particular form or inflection of a word refers to two or more words in the same sentence, while properly applying to or agreeing with only one of them in grammar or syntax, e. g. "Either you or I am (are) wrong". It may also refer to two or more words in the same sentence, applying to one literally and to the other(s) figuratively. Zeugma also

has two uses. Its first use refers to a collocation (construction) where one word may govern two or more words, while agreeing properly (logically) with only one of them (It is rare nowadays) .e. g. "with weeping eyes and hearts", "to wage war and peace". More important, and more common, is the second use of this figure, whereby a word may refer to two or more words in the same sentence, in different senses, usually applying to one literally and to the other(s) figuratively. This aspect of zeugma corresponds to the second aspect of syllepsis. In this aspect the two figures may be considered synonymous. The following is a good example in case.

At noon Mrs. Turpin would *get out of bed and humour, put on kimono 日本和服, airs, and the water* to boil for coffee.

(O. Henry)

II . A verb collocated with two nouns:

1. v. + obj. + and + obj.

1) That murderer *killed the boy and the luggage*.

2) *Two things* you can neither *mend nor end* —

The House of Lords and the Pope of Rome.

(W. V. Harcourt)

3) Postwar rich living and the automobile all but *took away the country's breath and legs*.

4) Did you ever hear how Miss Piper came to *lose her lover and her character* last summer at Tunbridge?

(Sheridan)

5) We ate *bun and glass of milk*.

6) Whether the Nymph shall *break Dians' s Law*

Or some frail China jar receive a Flaw,
 Or Stain her Honour, or her new Brocade,
 Forget her Fray'rs, or miss a Masquerade,
 Or lose her Heart, or Necklace at a Ball.

(Pope)

7) He *kept his father's books, and his own counsel.*

8) I counsel thee—*shut not thy heart, nor thy library, against S. T. C.* (Lamb)

2. v. + obj., but + obj. (or subj. + predicate, but + subj.)

1) The wolf may *lose his teeth*, but never *his nature*.

(proverb)

2) The *evil wound is cured*, but not *the evil name*.

(proverb)

3. subj. + and + subj. + predicate

1) Love and a cough cannot be hid. (proverb)

2) ... and her patience and her ideas were nearly worn out before the tete-a-tete was over. (Jane Austen)

3) By the time I reached it (my house), the sun and my father had risen. (Borden Deal)

4) Yet time and her aunt moved slowly... (Jane Austen)

5) His purse and his heart were everybody's and his friend's as much as his own. (Boswell)

4. v. (or verbal phrase) + obj., the same v. (or verbal phrase) + obj.

1) That such a slave as this should *wear a sword*, who *wear no honesty*. (Shakespeare)

2) No one can order a lunch better than Roy, and generally by the time the critic has *eaten half a dozen oysters* and a

cut from a saddle of baby lamb, he has eaten his words too. (Maughan)

3) It (the day) *wore itself out*, and *wore him out* with it, until the Bank closed. (Dickens)

5. v. in non-finite form

1) She was very frightened *to receive him and his voice* which called her "dear".

2) Just as she said, all you're supposed to do is every once in a while *give the boy a little tea and sympathy.*

(Robert Anderson)

3) It is better *to be clothed in rags*, than *to be clothed with shame.*

4) *Dropping his bag and his soul* in the restaurant, he ran madly for the starting car.

5) Mirrors *showing stained and aging faces*, and the long gamut of human fears. (F. M. Hueffer)

6) You can lie at full length on the cushions and enjoy the luxury of *breaking the regulations and possibly the heart* of D. O. R. A. herself. (Gardiner)

III. v + modifiers

1) He *fell into the barrow, and fast asleep, simultaneously.* (Dickens)

2) Mr Barker *entered into a new suit of clothes, and on a new sphere of action.* (Dickens)

3) You're had the pleasant part of the children. I've had *the bearing of them, and the bearing with them.* (Maughan)

IV. prep. + obj. + and + obj.

- 1) She looked at the object *with suspicion and a magnifying glass*.
- 2) Reverend John White of Dorchester had perfect control over his own *passions* and his parishioners' *purse*. (Fuller)
- 3) Persuade her to rise, dear Madame, drag her *from her couch and her low spirits*. (Thackeray)
- 4) Miss Polo rose from the table considerably agitated, *in a flood of tears and a sedan chair*. (Dickens)
- 5) Nearly all the time the barrier of loneliness cut Uncle John off *from people and from appetites*.
- 6) He was both *out of pocket and out of spirits* by that catastrophe.
- 7) She was dressed *in a maid's cap, a pinafore (围裙), and a bright smile*.

V. adj. modifying two nouns

- 1) When commemorating the great soul, the friends of his went to the graveyard with *weeping eyes and hearts*.
- 2) It is much better to have a *patched jacket* than to have a *patched character*.

Note:

例 1 的“weeping”修饰“eyes”属正常搭配,但修饰“hearts”则属超常搭配;例 2 类似,patched character 指“品质的补丁”,即品质上的缺陷。

- 3) And then along comes at fast freight which slows up a little at the town, and off of it (the freight) drops a black bundle

that rolls for twenty yards in a cloud of dust and then gets up and begins to spit *soft coal* and *interjections*.

(O. Henry)

4) He shut up his *heavy luggage* and his *heavy heart* in his bedroom.

CHAPTER 7 FIGURES OF EMPHASIS 强调修辞法

SECTION ONE EXCLAMATION 感叹

Exclamation, showing strong feelings of surprise, anger, disappointment, joy, etc, is denoted by exclamatory sentences, which usually end with an exclamatory mark.

I . Exclamatory sentences beginning with "what" or "how":

What sighs have been wafted (飘送) after that ship! *What* prayers offered up at the deserted fireside of home! *How* often has the mistress, the wife, the mother, pored over (仔细读) the daily news, to catch some casual intelligence (消息) of this rover (漂泊者) of the deep! (海洋)

II . Emphatic statements:

1) Nor earth to me give food, nor heaven light!

Sport and repose (休息) lock (锁住) from me day and night! . . .

If, once a widow, ever I be wife!

(Shakespeare)

III . Elliptical sentences:

- 1) Ham, if she should break it now! (Shakespeare)
假如她现在就违背她的誓言!
- 2) Wonderful!
- 3) How strange!
- 4) The brute! 这个畜牲!
- 5) To think he should be here now! 想不到他现在竟然在这里!
- 6) If it is English manners! (Bernard Shaw)

IV . With inverted word order:

- 1) The ghost stopped at a certain warehouse door, and asked Scrooge if he knew it.
“Know it!” said Scrooge.
“Was I apprenticed here!”
- 2) *Isn't* it nice weather today!
- 3) a. Boy, *did* I get in that house fast.
b. Boy, *was* he sore(恼火)!
c. Boy, *could* he get on your nerves sometimes.
d. Boy, *was* I getting nervous.
e. Boy, *did* he look worried.

(“Boy” is an interjection in these examples.)

V . Subj . + Predicative (or predicate) :

- 1) My own flesh and blood to rebel! (Shakespeare)
我自己的骨肉和我过不去!
- 2) What? I love! I sue (求婚)! I seek a wife! (Shakespeare)

3) "Did you dance with her?"

"Me dance!" says Mr. Barnes.

4) He driven(被逼得) to do such a cruel thing!

5) "She a beauty(美人)! I should as soon (我倒不如) call her
mother a wit(才子)!" (Jane Austen)

6) Me too young!

7) "Were you begging or what?"—"We begging, sir!"

8) I marry again! I take money to part from my child!

(Thackeray)

9) He home already! (他已经回来了!)

10) You the missing (不曾露面的) husband!

(Bernard Shaw)

SECTION TWO EPIGRAM 警句

An epigram is a short, pithy(精辟的) statement in verse or prose, usually with a touch of wit, often antithetical(对照形式的). An epigram may be complimentary(恭维的), satiric,(讽刺的) or aphoristic(格言式的).

I . Epigrammatic definitions of an epigram(警句的警句式定义):

1. Three things must epigrams, like bees, have all——

A sting, and honey, and a body small. (Martial)

(警句三要素:似蜜蜂,有刺有蜜身巧小。)

2. A dwarfish(矮小的) whole

Its body brevity(简短), and wit its soul. (Coleridge)

(小巧完整,简短为其身,机智是魂。语约义丰,机深智远。)

II .An epigram may take the form of a short poem.

1) On England

The world is a bundle of hay,
Mankind are the asses(驴) who pull;
Each tugs(拖,拉,扯) it a different way,
And the greatest of all is John Bull.(约翰牛,英国的代
称) (Byron)

2) The Book Worms

Through and through the inspired(充满灵感的) leaves,
Ye(=you) maggots make your windings,
But, oh! respect his lordship's taste,
And spare the golden bindings. (Robert Burns)

3) Pinned to a lady's Coach

If you rattle along like your mistress's tongue,
Your speed will outrival(胜过)the dart(标枪);
But a fly for your load, you'll break on the road,
If your stuff be as rotten's (=rotten as) her heart.
(Robert Burns)

4) On Castlereagh

①So Castlereagh has cut his throat! ——the worst of this
is——that his own was not the first.

②So he cut his throat at last! ——he! who?

The man who cut his country's long ago. (Byron)

Note: Castlereagh was the prime minister in Byron's day.

5) On the Vanity of Earthly Greatness

The tusks(象牙) that crashed in mighty brawls (争斗, 喧哗)

Of matadors(斗牛士), are billiard balls,

The sword of Charlemagne the just

Is ferric oxide(氧化铁), known as rust.

The grizzly (毛茸茸的) bear whose potent hug

Was feared by all, is now a rug (小地毯).

Great Caesar's dead and on the shelf, (指他的著作放在书架上)

And I don't feel so well myself! (Arthur Guiterman)

6) One to destroy, is murder by the law;

And gibbets(绞刑架) keep the lifted hand in awe;

To murder thousands, takes a specious(似是而非的) name,

War's glorious art, and gives immortal fame.

(Edward Young)

7) Epigram on Voltaire

You are so witty, profligate (放荡), and thin,

At once we think thee Milton, Death, and Sin.

(Young)

8) Diderot on the novels of Samuel Richardson:

"The truest history is full of falsehoods (谎言), and your romance(小说浪漫文学) is full of truths."

III . An epigram may take form of a witty remark of a proverb.

- 1) Character is property.
- 2) Knowledge is power. (Francis Bacon)
- 3) Walls have ears. 隔墙有耳。
- 4) A willing hand never lacks a weapon.
- 5) Idle folks have the most labour.
- 6) A clear conscience is a good pillow.
- 7) Difficulties are opportunities.
- 8) Without an awl (鞋钻) the cobbler(鞋匠) is nothing.
巧妇难为无米之炊。
- 9) A blind man will not thank you for a looking glass.
- 10) A word is enough to the wise.
- 11) Some books are to be tasted, others to be swallowed, and
some few to be chewed and digested. (Francis Bacon)
- 12) Discretion(谨慎) is the better part of valour(勇敢).
(Shakespeare)
- 13) Responsibility must be shouldered, you cannot carry it un-
der your arm.
- 14) Cowards die many times before their deaths;
The valiants never taste death but once. (Shakespeare)
- 15) Truth hath a quiet breast. (Ditto)
- 16) The only true equalizers in the world are books; the only
treasure house open to all comers is a library; the only
wealth which will not decaying(腐烂) is knowledge; the
only jewel which you can carry beyond the grave is wis-
dom. (Fangford)
- 17) It was idle(无用) to get between (隔开) a fool and his fol-

ly.

18) Poetry begins with delight and ends in wisdom.

(Robert Frost)

19) Be wise with speed. 抓紧时间。

A fool at forty is a fool indeed.

20) All men think all men mortal (都有一死), but (除开) themselves. (Young)

21) A God all mercy is a God unjust. (Young)

SECTION THREE REPETITION 重复

The use of repetition as a rhetorical device has a long story to tell. Repetition with variation to achieve emphasis is widely used in old English poetry.

I. Examples from *Beowulf*, the first English epic:

1. Nouns:

- 1) The noble *leader*, your lordly *prince*.
- 2) You *distant dwellers*, you *far sea - farers*.
- 3) O gracious *ruler*, *gold - giver* to me.
- 4) the fierce *lone-goer*, the *foe of man*.
- 5) the *Giver of glory*, the *Lord of life*

2. Adjectival phrases:

- 1) The lord of the *Weders*, *manful of mood*, *mighty of heart*.

2) *Stilled in battle, stretched in death*

3. Clauses or sentences:

1) My war-troop is weakened, my hall band is wasted,

2) The lord of the seamen gave swift reply,

The prince of the weders unlocked(打开) his word-board
(语言库).

3) Mournful their mood and heavy their hearts.

4. Pairs of synonyms:

1) Year after year of *struggle and strife*.

2) The long oppression, *loathsome* (可厌的) and *grim* (残忍的).

3) So Grendel *raided* (袭击) and *ravaged* (劫掠) the realm
(疆土).

4) Long have I served as the Soylding outpost (前哨)
Held *watch and ward* (守卫) at the ocean's edge.

II . Idiomatic expressions:

1) There are *friends and friends*. 朋友有各种各样。

2) The dishes were served *hot and hot*. 热菜接连不断地端上来。

3) I'm sorry I can't see *eye to eye* (意见一致) with you.

4) He smiled *from ear to ear*. 他满面笑容。

5) The invaders were surrounded *ring upon ring*. 侵略者受到重重包围。

6) He tiptoed into the room, *hoping against hope* (抱万一的希望) that he could find the letter.

- 7) *Trouble on trouble* followed his involvement with her.
(*The Webster's Dictionary*) 他和她有了纠葛之后,产生了一个又一个的麻烦。

III. Examples of repetition of various parts of speech:

- 1) *Every change* of season, *every change* of weather, *every hour* of the day produces some *change* in the magical hues (神奇的颜色) and shapes of these mountains; and they are regarded by all good wives, far and near, as perfect barometers. (气压计) (Irving)
- 2) Oh, *wonderful, wonderful*, and most *wonderful wonderful*, and yet again *wonderful*. (Shakespeare)
- 3) More *happy love*, more *happy happy love*! (Keats)
- 4) Scrooge went to bed again, and *thought* and *thought* and *thought* it over and over again. (Dickens)
- 5) I think of her(指船) *with* pleasure, *with* affection.
with regret—as you think of someone dead you have loved. (Conrad)
- 6) The bulk(大多数) of the house (会场里的听众) gazed at it with a burning *interest*, a mouth-watering *interest*, a wistful and pathetic(可怜的) *interest*.
- 7) She is an honest woman *through* and *through*.
- 8) *Hundreds* and *hundreds* of people went there.

IV. **Polysyndeton**(连词重复): the repetition of conjunctions, common in poetry and prose. The most frequently used conjunction in English is “and”, e. g.

She represents the very spirit of the place; *and* her influ-

ence is the secret of the harmony of the little world of squire(乡绅, 某一地区最大的地主) and parson and parish clerk and schoolmaster and blacksmith and carpenter and shepherd and carter. (Leslie Stephen)

V. Repetition classified according to the position of repeated words:

1. Immediate repetition: (接连重复) words are often repeated more than once, and they often have rhyme(韵) and rhythm(节奏).

1) Happy, happy pair,

None but the brave,

None but the brave,

None but the brave deserves the fair. 唯有英雄堪配美人

(John Dryden)。

2) On and on and on and on he strode (大步行走), ...

(Joyce)

3) It seems so like my own——

It seems so like my own,

Because of the fasts (斋戒, 挨饿) I keep.

2. Intermittent(间隔的) (or partial) repetition. Sometimes the repeated words interchange places (互换位置).

a. Anaphora(首语重复) a... , a...

The repetition may occur with the first word of a sentence or the first line of a stanza.

1) *Time* is , *time* was, but *time* shall be no more!

(Joyce)

2) O what can ail thee, Knight-at-arms(戎装骑士),

Alone and palely loitering(踟蹰)?

The sedge(蓼衣草) has wither'd from the lake.

And no birds sing.

O what can ail thee, knight-at-arms,

So haggard(形容枯槁的) and so woebegone(愁眉苦脸)?

The squirrel's granary(谷仓) is full.

And the harvest's done. (Keats)

3) Harm hatch, harm catch. 害人反害己。

4) Light come, light go. 来得容易去得快。

b. Epistrophe(尾语重复): ... a, ... a

1) What meals I had in silence and embarrassment(窘迫) always feeling that there were a knife and fork too many, and those mine; an appetite too many, and that mine; a plate and chair too many, and those mine; a somebody too many, and that I! (Dickens)

Note: In Dickens's autobiographical novel (*David Copperfield*), David's mother remarried when he was quite a child. These few sentences describe his desolate feelings when he came home for his vacation and had his daily meals at home, now no longer a home for him!

2) O youth! the strength of it! the faith(信念) of it, the imagination of it!

3) Sow nothing, reap nothing. 不种无获。

4) Grasp all, lose all. 贪多必失。

5) Waste not, want not. 勤俭节约, 用度不缺。

c. Simploce(首尾重复): anaphora combined with epistrophe

a... b, a... b

- 1) *I will recruit for myself*(充实自己) and you *as I go*; *I will scatter myself* among men and women *as I go*.
- 2) *The yellow fog* that rubs its back upon *the windw panes* (玻璃窗); *the yellow smoke* that rubs its muzzle on the *window panes*. (muzzle 狗、狐等凸出的口和鼻。此处将雾比作狐) (T. S. Eliot)
- 3) Broadly speaking, human beings may be divided into three classes: *those who* are toiled to *death*, *those who* are worried to *death*, and *those who* are bored(感到厌烦, 无聊) to *death*.
- d. Anadipolisis(尾, 首重复): repeating the terminal word in a clause at the start of the next one: ... a, a ...
- 1) The same that oft-time(时常) hath
 Charm'd magic casement, opening on the foam
 Of perilous seas, in faery lands *forlorn*(孤独凄凉的).
Forlorn! the very word is like a bell
 To toll me back from thee to my sole self.
 (Keats)
- 2) Who, of men, can tell
 That flowers would bloom, or that green fruit would
 swell
 To melting pulp(果肉), that fish would have bright mail
 (此处指鳞甲),
 The earth its dower of river, wood, and vale,
 The meadows *runnels* (溪, 小河), *runnels* pebble
 stones.
 The seed its harvest, or the lute(琵琶) its *tones*(乐调).

Tones ravishment (陶醉, 狂喜), or *ravishment* its sweet (甜美)

If human souls did never kiss and meet? (Keats)

3) For glances beget(产生) *ogles*(媚眼, 秋波), *ogles sighs*, *sighs wishes*, *wishes words*, and *words* a letter. (Byron)

4) How has expectation darkened into *anxiey*—*anxiety* into *dread*—and *dread* into despair! (Irving)

5) Wherein cunning, but in *craft*(狡计)? Wherein *craft*, but in *villany*(邪恶)? Where in *villany*, but in all things? Wherein worthy(高贵), but in nothing?

(Shakespeare)

Note: There is a variant(变种) of such repetition, i. e.

a...b, c..., a, d...e, etc.

6) Beautiful as sweet!

And young as beautiful! and soft as young!

And gay as soft! and innocent as gay. (Edward Young)

e. Epanalspsis (同句首尾重复) a...a; or a...a, b...b

1) With ruin upon ruin, rout(溃败) on rout,

Confusion worse confounded.

混乱变得更混乱。 (Milton)

2) Nothing can come of nothing.

没有只能换到没有。 (Shakespeare)

3) Blood must atone(偿还) for blood. 血债要用血来还。

4) Diamond cut diamond. 棋逢敌手, 以智胜智。

5) Like draws like. 物以类聚。

6) Like cures like. 以毒攻毒。

7) Like begets like. 龙生龙, 凤生凤。

f. Antistrophe (chiasmus, or crossing)(交叉重复) a...b, b...

a) For emphasis only:

1) The way they boxed (把……困在狭小的地方) us in here. Bricks and windows, windows and bricks.

(Arthur Miller)

2) For the sky and the sea, and the sea and the sky lay like a load on my weary eye.

(Coleridge)

3) And singing still dost soar (高飞), and soaring ever singest.

(Shelley)

4) What is Hecuba to him or he to Hecuba

That he should weep for her? (Shakespeare)

5) When the going gets tough, the tough gets going.

境况艰苦时, 硬汉吃得开。

6) I wasted time and now doth time waste me.

(Shakespeare)

7) ... I shall endeavour to enliven (使生动) morality with wit, and to temper (锤炼) wit with morality.

(Addison)

8) It is not what nature does with a man that matters but what he does with nature.

(David Grayson)

b) The meanings of the repeated parts are different.

1) we eat to live, not live to eat.

2) How much better is it to weep at joy than to joy at weeping!

(Shakespeare)

VI. Intensified (加强的) repetition:

1) Trench (alarmed): What are you going to do?

Blanche: To get letters: your *false* letters, and your

presents, your *hateful* presents, to return them to you.

(G. Bernard Shaw)

2) She swore, in faith (确实), 'twas strange, 'twas *passing*
(十分)strange.

'Twas pitiful(悲惨), 'twas *wondrous*(非常) pitiful.

(Shakespeare)

3) But generally we were taciturn(沉默寡言) and serious——
and thirsty.

Oh, *how* thirsty!

(Conrad)

4) Heard melodies are sweet, but those unheard are *sweeter*.

(Keats)

5) If Catherine was quiet, she was *quietly* quiet.

Ⅵ. **Incremental repetition(渐进重复)**: The repetition of the first and third lines in a ballad stanza, usually used in English or Irish popular ballads for the sake of expressing intense emotions.

Example:

The Doman lover

'O where have you been my long, long love.

This long seven years and mair¹?

'O I'm come to seek my former vows

Ye granted me before.

'O hold your tongue of your former vows,

For they will breed(酿成) sad strife(争斗);

O hold your tongue of your former vows,

For I am become a wife

He turned him² right³ and round about(完全转身),
 And the tear blinded his ee⁴;
 "I wad⁵ never hae⁶ trodden on Irish ground,
 If it had not been for thee."
 "I might hae had a king's daughter,
 Far, far beyond the sae⁷;
 I might have had a king's daughter,
 Had it not been for love o thee".

1. more 2. himself 3. right-completely 4. eye
 5. would 6. have 7. sea

Ⅶ. Repetition of morphemes(词缀):

- 1) Scrooge! a squeezing, wrenching, grasping,
 scraping, clutching, coveting old sinner! (Dickens)
- 2) I mean I can *out* box, *out* trun, *out* lift anybody in that store,
 (Arthur Miller)
- 3) Enormous volumes of smoke, *whitish*, *yellowish*, thick
 greasy, misty, choking, ascended as high as the trucks(桅
 杆冠). (Conrad)
- 4) we... got so *creepy* and *crawly* we couldn't get *sleepy*
nohow and *nowhere*. (Mark Twain)
- 5) Society must protect the *robbed* and punish the *robbers*.
 (Martin Luther King)
- 6) I wish he would *explain* his *explanation*. (Byron)
- 7) A *noiseless*, *pathless*, *quarelless* solution of all his present
 difficulties, and only joy before him forever. 他目前的困难
 是面临一种无声息、无途径、无争论的解决方式,而迎接他

的只是永恒的欢乐。

IX. Repetition combined with other rhetorical devices:

1. With parallelism:

- 1) If *time* hung heavy upon me, I could walk it *away*, ... If
Time were troublesome I could read it *away*. (Lamb)
- 2) O grave, where is thy victory? O death, where is thy
sting? (Joyce)

2. With antithesis:

In *loneliness* she lived, and in *loneliness* she died.

3. With paradox:

Fairest(最美丽的) Cordelia, that are *most* rich, being poor;
most choice(可宝贵的), forsaken(被遗弃); and *most* loved,
despised! (Shakespeare)

4. with pun:

Hitzwater: Surrey thou liest.

Surrey: Dishonourable boy!

That *lie* shall *lie* so heavy on my sword,

That it shall render vengeance and revenge, (复仇)

Till thou the lie-giver and that *lie* do *lie*.

In earth as quiet as thy father's skull. (头盖骨)

(Shakespeare)

5. With synonyms:

1) It's *like* a *windfall* (意外的收获), *like* a *godsend* (天
赐), *like* an *unexpected piece of luck*.

2) And this day *will* come, *shall* come, *must* come.

(Joyce)

X. Extrapositional subject(外置主语):

It is also a kind of repetition, which often occurs in ballads, for example:

- 1) Then Robin *he* hasted over the plain,
He did neither stint (古:停止) nor lin (逗留).
(*Robin Hood and Allin-a-Dale*)
- 2) The Simth, a mighty man is *he*,
with large and sinewy(肌肉发达的) hands. (Longfellow)

XI. Synonyms joined by "and":

The English people's habit of using pairs of synonyms joined by "and" dates back even to *Beowulf*. You can pick them up at every turn in reading and conversation, e. g.

- 1) Well, he's turned out *neck*(最后收割下的一束谷物) and *crop*. (Hardy)
- 2) She had pervaded(充溢) every *chink and crevice*(缝隙) of my mind for three or four years. (Dickens)
- 3) She was very *calm and collected*(心情平静) at the oral exam.
- 4) He *hustled and bustled*(忙忙碌碌) all day long.
- 5) Did you *really and truly* say so?
- 6) He put his work *over and above* everything else.

Interestingly, sometimes, there are three or four synonyms instead of two, thus achieving more emphasis.

- 1) The *spring*, the *head*, the *fountain* of your blood
Is stopp'd, the very *source* of it is stopp'd. (Shakespeare)

- 2) This is the very *top*, the *height*, the *crest* (顶, 山顶), or *crest unto the crest*, of murder's arms. (Shakespeare)
- 3) This is the *bloodiest shame*
 The *wildest savagery* (野蛮), *the vilest* (最邪恶的). *stroke* (打击)
 That ever *wall-ey'd wrath of staring rage*.
 Presented to the tears of soft remorse (怜悯). (Ditto)
 (soft → tender, remorse → pity)
- 4) "And I hear them!" he added again after a peal of thunder,
 Here they come, *fast, fierce, and furious!* (Dickens)
 Note: There is anaphora in these three words and "fierce and furious" are synonyms.
- 5) It took all he could *rake* (迅速取得) and *scrape* (艰难凑集) and *save* (积蓄) to pay the doctor's bill.
- 6) It rests *solely, wholly and entirely* with you.

XII. Affirmative and negative combined:

- 1) Kind, gentle, shabbily-dressed Mrs Forrester was immediately conducted to the second place of honour—a place arranged something like Prince Albert's near the Queen's — *good, but not so good*. (Mrs. Gaskell)
- 2) It is Tess D'Urberfield, otherwise D'Urberville, somewhat changed — *the same, but not the same, ...* (Hardy)

Note: Pleonasm (修辞上的烦冗), an expression which is semantically (从语义上说) redundant (重复、多余) e. g. "a villainous scoundrel" and tautology (反复赘言), a redundant statement, e. g. "the scoundrel is villainous" are

awkward(笨拙的) and cumbersome(笨重的, 拖累的), and are to be avoided. But sometimes they serve to render humour, as in the following examples:

- 1) Touchstone: ...abandon the society of this female (不要再和这女人在一起), or clown(乡下佬), thou perishest (死); or (那就是说) to thy better understanding, diest; or to wit(也就是说), I kill thee, make thee away(把你除掉) translate(把……改变为) thy life into death!

(Shakespeare)

- 2) There's never a villain dwelling in all Denmark
But he is an arrant (彻头彻尾的) knave(流氓).

(*Hamlet*)

- 3) Polonius:

For to define true madness,

What is it but to be nothing else but mad?

Notice that the colloquial expression "I know what I know" is ironical. Serious poetic use of pleonasm is found in *Beowulf* and in the Bible, as: "I praised the dead which are already dead more than the living which are yet alive."

(*Ecclesiastes*)

SECTION FOUR PARALLELLISM

对句法

I . Parallel words or phrases:

They are co-ordinate members of a sentence.

- 1) To be or not to be: that is the question. (Shakespeare)
- 2) I have nothing to offer but blood, toil, tears and sweat.
(Churchil)
- 3) Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. (Daniel Webster)
- 4) One cannot think well, love well, sleep well, if one has not dined well. (Virginia Woolf)
- 5) It is a crumbling(正在崩溃的) tower of waste, mismanagement, extortion(敲诈), debt, mortgage(典押), oppression, hunger, nakedness and suffering. (Dickens)

II . Parallel sentences:

- 1) Revenge triumphs over death. Love slights(轻视) it ; Honour aspireth to (渴望, 追求) it; Grief flies to it; Fear preoccupateth(= anticipate, 预期) it; ... (Francis Bacon)
- 2) Fire proves gold, adversity (逆境) proves a man. (Seneca)
- 3) After dinner sit a while, after supper walk a mile.

SECTION FIVE CLIMAX 渐增

Climax is the arrangement of phrases or sentences in ascending order of importance.

- 1) His acquaintances, his friends and even his family turned against him, the traitor.
- 2) I honored him, I trusted him, and I loved him.
- 3) Social position(社会地位), friends, reputation, life itself, had no longer any attraction(吸引力) for him.
- 4) I was born an American; I live an American; I shall die an American. (Daniel Webster)
- 5) It threatens (威胁) not only your good name and your quiet digestion(消化), but your freedom, your health, and even your life.
- 6) Lincoln recognized(了解) worth(高贵品质) in the common people; he loved the common people; he fought for the common people; and he died for the common people.
- 7) We...do not foresee(事先看到) from any present symptoms(征兆) how we shall be left behind in the natural course of things (事物自然发展的过程). decline(衰退) into old age, and drop into the grave. (Hazlitt)
- 8) "I must see you", the letter said. "Dearest Emmy—dearest love —dearest wife, come to me". (Thackeray)

CHAPTER 8 FIGURES OF SOFTENING 柔和修辞法

SECTION ONE ANTICLIMAX (BATHOS) 突降

Anticlimax is the arrangement of successive words, phrases, clauses or sentences in such a way that the content becomes less interesting or important as it proceeds. It may also be expressed by the sudden appearance of an absurd or trivial(琐屑的) idea following one or more significant or elevated(高尚的) ideas. Anticlimax is usually comic(滑稽) in effect(在效果上).

- 1) Where shall I find hope, happiness, friends, cigarettes?
- 2) We often joked about his passionate love for his little daughter, his cat and his ash-tray(烟灰缸).
- 3) There were no heroic deeds to do, no lions to face, no judges(法官) to defy(当面反对), but a few rooms to tidy up.
- 4) The duties of a soldier are to protect his country and peel potatoes(削土豆).
- 5) Seldom has a city gained(赢得) such renown(名望, 声誉), and I am proud and happy to welcome you to Hiroshima, a town known throughout the world for its——oysters.

(Jacques Danvoir)

(After "Known throughout the world for its", there is a dash

denoting a pause. The reader expects something of great political significance, but instead what he meets with is “oysters”, only something to eat, though they may be a delicacy. This is a kind of bathos with the first word omitted. This omission makes the reader feel the “fall” even more intensely a comic effect is achieved here.)

The 19th century romantic poet Byron often uses anti-climax at the end of a stanza in his long poem *Don Juan*. Let's take a few examples.

Sagest¹ of women, even of widows, she
Resolved that Juan should be quite a paragon²,
And worthy of the noblest pedigree³
(His sire⁴ of Castile, his dam⁵ from Aragon);
Then for accomplishment of chivalry⁶
In case our lord the ring should go to war again,
He learned the arts of riding, fencing⁷, gunning⁸,
And how to scale⁹ a fortress¹⁰——or a nunnery¹¹

1. 最贤明的 2. 完人, 殊品 3. 门第 4. 父亲 5. [古][蔑] 母亲 6. 骑士品质 7. 剑术 8. 枪法 9. 攀登(悬岩, 墙等) 10. 堡垒 11. 尼姑庵

There are two anti-climaxes in this stanza, After saying Juan is a paragon of the noblest line of ancestors, after using poetic diction “sire” to refer to his father, the poet uses the word dam, which had a derogatory sense(贬意), though in ancient times it might mean “mother”; moreover, its usual meaning was mother of a fourfooted animal. “Sire” followed by “dam” is a drop from nobility to base-

ness. The second bathos is the use of “nunnery” after “fortress”. To scale a fortress is a soldier’s heroic act in war, while to scale a nunnery is a profligate’s (浪荡子的) doing. The juxtaposition(并列) of these two acts gives a touch of humour and slight irony about *Don Juan*.

Well——well, the world must turn upon its axis¹.
And all mankind turn with it, heads or tails²
And live and die, make love and pay our taxes,
And as the veering³ wind shifts⁴, shift our sails⁵.
The king commands us, and the doctor quacks⁶ us.
The priest instructs, and so our life exhales,
A little breath, love, wine, ambition, fame,
Fighting, devotion, dust, ——perhaps a name.

1. 轴 2. heads or tails 钱币的正面或反面 3. 转向的 4. 改变方向 5. 转帆, 即见风使舵之意 6. 卖假药

“The world must turn upon its axis” has a solemn tone, while “heads or tails” has a jocose tone. This is something of a bathos. Two other bathos are “make love and pay our taxes” and “The king commands us and the doctor quacks us.” The final bathos comes at the end of the stanza, as is often the case in *Don Juan*. After so many good, glorious things——love, wine, ambition, fame, fighting devotion——there comes dust. What a fall is here! Even when perhaps one gets a name, it is so light as at once to be blown away by a puff of wind to nobody knows where.

SECTION TWO UNDERSTATEMENT

克制低调陈述

Understatement is the opposite of hyperbole. It is a restrained statement in ironic contrast to what might be said, a studied avoidance of explicit(明说出来的) emphasis or exaggeration(夸大). It is a trait of the Englishman's character to tone down what he wants to say, to use double negatives, litotes, euphemisms, etc., instead of overstating. Understatement often turns out very emphatic. It not only shows courtesy(客气) and reserve(谨慎), but also contains irony and sarcasm.

I . A small unit representing the whole thing:

- 1) They cost quite a pretty *penny*. ("A pretty penny" denotes a lot of money.)
- 2) It looks like a good *bite*. (Said upon sitting down to a loaden (装满了菜的) dinner plate.)
- 3) "Pour us a *drop* of tea," he said to Emily. (Lawrence)
- 4) He has had a *drop* too much. (He is drunk.)
- 5) He turned an honest *penny*.
(He earned living income honestly.)
- 6) But at fourscore(80岁) it is too late a *week*.
(Shakespeare)
- 7) Please drop me a *line*. (Please write me a brief note.)
- 8) It's a *good step*. We shall go by bus.
(A good step means a long distance.)
- 9) May I have a *word* with you? 我和你谈几句话好吗?

II . The sense being weakened by “sort of”, “kind of”, and such like softeners:

- 1) I'm *sort of* (or *kind of*) angry at your rashness (鲁莽).
- 2) My wife works, *after a fashion* (or *after a sort*, or; *in some sort*,). (My wife is an excellent cook.)
- 3) Oh, it is not a table, indeed, it is only *something like* a table.
- 4) He is a tennis player *of sorts*.
His wife seems to be a psychologist (心理学家) *of some sort*.
- 5) He was brought back to *a sort of* life.
- 6) I was happy, *sort of*. (or: *kind of*)
- 7) He *sort of* shouted at me.
(The phrase “sort of” may modify noun, verb, adjective, adverb, or prepositional phrase.)

III . Using a mild expression to describe a serious thing:

- 1) A man who holds his hand for half an hour in a lighted fire will experience “a sensation of excessive and disagreeable *warmth*.” (用“warmth”表示灼热)。
- 2) A: Well, you're pretty sight! *Got slightly wet*, didn't you?
(用“稍微淋湿了一点”表示被雨淋得透湿了。)
B: Wet? I'm drowned! It's raining cats and dogs outside, and my raincoat's just like a *sieve* (筛子)!
湿点儿? 我都快被水淹死了! 外面倾盆大雨, 我的雨衣竟像个筛子了!

SECTION THREE LITOTES 间接肯定法

Litotes is a figure of speech in which we place a negative before some word to express a strong affirmative in the opposite direction. In other words litotes is a form of understatement which gains its particular effect by saying in the negative what it wishes to say positively, such as “no small” for “great”, “not sorry” for “very glad”. In the first English epic *Beowulf* there are many understatements in the form of litotes.

I . Miscellaneous examples:

1) No need for *shame* in the sight of heroes

For gifts so gracious(优厚的)!

(No need for shame 不要感到羞愧,也就是说值得骄傲。

(*Beowulf*)

2) And he that won was *not woeful*, you may well believe.

(*Sir Gawain and the Green Knitht*)

(not woeful——very happy)

3) I am *not sorry* to hear it. (not sorry——very glad)

4) He is *no fool*. (He is very wise.)

5) I'm *not too crazy* about sick people anyway. (Salinger)

(= I dislike sick people.)

6) Papillon and I are *not very good friends*.

(This sentence may mean: “We are enemies.”)

7) No kin of Grendel cloaked in his crime

Has cause to boast of that battle by night!

(*Beowulf*)

- 8) He was *not happy* about his daughter's marriage.
(not happy—much worried)
- 9) And I haven't been *the most regular* of fellows, I guess.
(I was somewhat irregular. 我不太守时或不太按时作息等。)
- 10) You haven't been looking *so well* these last few days, I notice. 你这些天来脸色不太好。 (Conrad)
- 11) They did *not care* for war. (They hate war.)
- 12) "You *ain't got young*," John said, calmly surveying(上下打量) his friend of former days. (Thackeray)
(意思是说“你可是老了啊!”)
- 13) He *never exactly broke your heart* when he went back to his room.
他回他自己房间去了,这倒使你高兴。
- 14) I shall *never see sixty again*. 我已满六十岁了。
- 15) It is *not a reassuring* film for the tobacco addict(有癖好的人).
这可是部使瘾君子看了心里很不舒服的影片。
- 16) King Henry VIII was *not fortunate in his marriages*.
亨利八世的婚姻不太幸运(因亨利八世杀掉好几个妻子,所以这样说也是一种曲言法。)
- 17) She is *no stranger* to hard life.

II . Using “not without” or “free from”:

- 1) Mr. Cheng is *not without* faults.
- 2) It is *not without* reason that we criticized him.
- 3) We *can't* serve the people well *without* high political consciousness.

- 4) *Without honesty nothing* can be achieved in the world.
- 5) *Not without effort* did she write this book.
- 6) There's *no rule without* exception. (The exception proves the rule.) 任何规则都有例外(有例外才证明是规则。)
- 7) That was by *no means* an adventure *free* from excitement.

III . Using negative word + "fail to":

- 1) *No one* who returned from the front *failed to* express his admiration for Dr Bethune.
- 2) *Never fail* to come to us.

IV . Using negative word + word with an affix having a negative sense:

- 1) *No wish* of your heart
Shall go *unfulfilled* if you live through the fight.
(*Beowulf*)
- 2) She is *not unsafe* with us.
- 3) They greeted us with joy *not unmixed* with grief.
- 4) We are *not careless* of our English study.
- 5) *No one* who worked in that hospital remained *unmoved* by his selfless spirit.
- 6) He left *no stone unturned* (不遗余力) in rescuing (救) his friend.
- 7) The story-teller likes an appreciative (欣赏的) audience, and Ned Prreston was *never disinclined* (一直非常喜欢) to hold the floor (站起来发言).

V. Using "no" + "small", "little", etc:

1) It is *no mean* happiness, therefore, to be seated in the mean. (Shakespeare)

(mean: 普通的, 平凡的 the golden mean 中庸之道, to be seated in the mean, 处在中间的位置(中庸之道)才是最大的幸福。)

He is *no mean* (不可小看) opponent in the coming debates.

2) It is *no little* matter.

3) He has *no lack* of supporters. 他有很多支持者。

4) He has *no small* chance of success.

5) He is a man of *no common* ability. 他有卓越的能力。

6) Mrs O'Dowd's was *not the least* splendid amongst these.

(Thackeray)

VI. Using "none too" or similar expressions

1) He's a bit of a problem; he's lazy, untidy, and *not too* particular about (讲究) being clean.

2) They didn't start a moment *too* soon. 他们动身得正是时候(否则就太迟了)。

3) He did this *none too* well. 这件事他干得很不好。

4) Those who had children to care for were *not (or: none) too* happy (感到很着急) over the news.

5) She wasn't any *too anxious* (焦急, 渴望的) to do that. 她很不愿意干那件事。

6) I wasn't feeling *too marvellous* (了不起, 妙极), to tell you the truth. (Salinger)

说实话,我当时的感觉很不好。

VI. Using "not a few" or similar expressions:

- 1) He made the English speech with *not a few* stumblings (结结巴巴).
- 2) It is *no less* interesting to stay in college during the holidays.
- 3) Your attitude is *little short of* ridiculous. 你的态度简直十分可笑。
- 4) He has *no more* love for them than he has for us. 他不爱他们,也不爱我们。
- 5) The sons could *not be more* different from one another.
- 6) *No one was more willing* to do a favor for friend or neighbour than he. 他最愿意帮朋友或邻居的忙。
- 7) *No man had keener wit or kinder humor.* (Ingersoll)
他最富于机智和亲切的幽默。

Note: The subjunctive mood is often used here, e. g.

- 1) I *couldn't agree more*. 我十分同意。
- 2) I *couldn't feel much better*. 我的自我感觉十分良好。
- 3) So you *couldn't be better off*, could you? 你现在境况最好,不是吗?
- 4) *No criticism is (could be) more to the point*. 这批评最中肯。
- 5) *No home could be more pleasant*.
任何家庭都不像这个家庭那样令人感到如此愉快。

VII. Using "cannot be too":

- 1) We *can't do enough* (必须竭尽全力) for our socialist edu-

cational cause.

- 2) He could *not* rush to safety fast *enough*. 他飞速跑到安全地点。
- 3) I *can't* thank you *enough* for your kind help.
- 4) She could *not* do *enough* for his younger brother.
- 5) He did *not* wait to be *twice* told. 他一点就破。(即,用不着对他说两次。)
- 6) She'll *not* think *twice* of doing it.
这件事她会毫不迟疑地去干。

IX . Using "too...not to...":

Carrie was *too* worn by defeat(过于为失败所折磨) *not* to feel that it was considerable(相当好,十分好).

X . Litotes in Ben Jonson's comment on Francis Bacon's conduct as lawyer at court:

"There happened in my time one noble speaker who was full of gravity(很有分量) in his speaking. His language where he could spare(不用) or pass by(略去) a jest, was noble, censorious(富于批评性). No man ever spoke *less* neatly, *more* pressly (简洁), *more* weightily, or suffered(有...缺点) *less* emptiness, *more* idleness(不着边际) in what he uttered. No member(成分) of his speech *but* consisted of his own graces(优雅). His hearers could *not* cough or look aside from him *without* loss. He commanded(吸引听众) where he spoke, and had his judges angry and pleased at his devotion. No man had their affections *more* in his power. The fear of every man that heard him was lest he should make an end."

(devotion = discretion 斟酌决定的自由, 意愿)

In the above passage, there are many cases of litotes, and double negation, for instance, "no man ever spoke more neatly, ... or suffered less emptiness" "No member ... but" "His hearer could not ... without ...", "No man ... more"

The use of the comparative degree with a negative word is even more emphatic than the use of the superlative degree.

Note: Hyperbole is often female speech, litotes is often male speech.

The numerous understatements in *Beowulf* give full expression to the fact that the warriors prize action far above speech. They are reserved and reticent, never boasting of their meritorious deeds. (reticent, reserved 两字的意思相近。)

SECTION FOUR EUPHEMISM

委婉修辞法

Euphemism is a figure of speech in which less exact but milder or less blunt(生硬的) words or phrases are used in place of (代替) disagreeable(不令人愉快的) or unpleasant expressions. It is a substitution of an inoffensive (不冒犯人的) expression for one that may be disagreeable.

I .Euphemisms for "mad" (Many of the expressions are funny, so as to dispell the unpleasantness of being mad.):

- 1) He is queer (odd, crazy, unhinged, off his head, out of his head, unsound in the mind(健全), not of sound mind, unbalanced(不平衡), unsettled(不稳定) in his mind, touched

in the head, out of his mind, of unsound mind, soft in mind, not all there, far ——gone, not in his right mind, simple-minded(愚笨), brain-sick, (all) possessed(鬼神附体), not right (or: off) in his upper story(二楼, 头在身体上部故云), not (quite) right upstairs, nuts, nutty, daffy, dotty, goofy, loony (由 lunatic 变来), buggy, cuckoo, feeble-minded, innocent, simple, off his chump (chump 为 head 的俚语), off his nut, off his base (基部, 基座), off his trolley(有轨电车), off the track, off his rocker(摇摆的东西, 指头) mentally ill, touched, etc.

- 2) He has(got) a slate (or screw) loose.
- 3) He has gone off the rails.
- 4) "Peter's touched in the head since Emma died."

(Steinbeck)

II .Euphemisms for "die":

- 1) He is gone (to his rest, or to glory).
- 2) He ceased to be.
- 3) He is no more.
- 4) He passed away.
- 5) He is departed from us.
- 6) He closed his life.
- 7) He checked out. (一般指离开旅馆时结帐, 这里指离开人世。)
- 8) He took leave of life and bowed himself to the will of Heaven. (俯首听从天命)
- 9) He kicked the bucket. (or: He kicked off)
(幽默语, 指站在水桶上面上吊后将水桶踢开。)

- 10) He gave up the ghost. (ghost 指鬼魂, 亦即灵魂, give up 为放弃, give up the ghost 抛弃灵魂, 让灵魂升天.)
The dying sun, round and yellow as a pumpkin(南瓜) was giving up its roseate(玫瑰色的) ghost to the skies.
- 11) He breathed his last. 他咽了气。
- 12) After life's fitful fever he sleeps well. (Shakespeare)
- 13) He quitted(离开, 放弃) this world. 他撒手人寰。
- 14) He made his exit.
- 15) He passed on.
- 16) He fell asleep.
- 17) He closed his eyes.
- 18) He went out(熄灭) like the snuff(烛花) of a candle.
- 19) He took his last sleep.
- 20) He went to his last home.
- 21) He paid the debt of nature.
- 22) He joined his ancestors.
- 23) He went over to (join) the majority. (大多数, 因死人越来越多)
- 24) He was gathered to his fathers.
- 25) He went west(归西).
- 26) He went (or: popped)(突然行动、来、去) off the hook.
- 27) He knocked off(收工).
- 28) He piped off.
- 29) He left us.
- 30) He joined his Maker(造物主).
- 31) He went to his reward.
- 32) He deceased.
- 33) He bit the dust(i. e died on the battlefield). 他战死疆场。

- 34) And of course I am anxious to see them married, too, before I go.
- 35) If I drop let us see what there is for you. (Thackeray)
- 36) If I'm done those two ought to fetch you something.
(Ditto)
- 37) With this sum... and the pension (恤金) of a widow should he fall (指牺牲在战场上), she would be now absolutely independent of the world... (should he fall = if he should die) (Ditto)
- 38) And then she fell to thinking (开始想) what she should do if——if anything happened to poor good Rawdon. (Ditto) (if anything happened to someone 为“倘若某人遭遇不测”的委婉语。)
- 39) He cashed in his chips (交了筹码)。
- 40) He took the last count (去办长期存款去了, 作最后一次点数)。
- 41) He went to his long account.
- 42) He fired his last shot.
- 43) He made the supreme (至高无上的) sacrifice (for a cause)。
- 44) He met an untimely end. 他死于非命。
- 45) He received notice to quit. (接到了离开人生的通知。)
- 46) It'll be the workhouse (济贫院), if it's not the other thing (指“死”)。
(Galsworthy)
- 47) He handed in his dinner pail.
- 48) The great and good man was at peace with the world.
- 49) It is the less surprising that probability of a transient (短暂的) earthly bliss for other persons, when he himself should

have *entered into glory*, had not a potently (强有力的, 强烈的) sweetening effect. (George Eliot)

50) He is finished.

III . Euphemisms for "drunk":

- 1) He is fuddled.
- 2) He is merry (or jolly or happy or gay).
- 3) He is groggy. (grog 酒)
- 4) He is in his cups.
- 5) He is smelling of the cork (酒瓶塞子).
- 6) He has had a drop too much.
- 7) He is top-heavy (头重脚轻).
- 8) He is full of Dutch courage (酒后之勇).
- 9) He is glorious.
- 10) He is reeling (旋转).
- 11) He is far-gone. (He is far-gone in drink.)
- 12) He is tanked up. 他喝醉了。(tank 原义为油箱 tank up (1) 灌满(油箱的油) (2) 喝大量的酒(见《新英汉词典》)
He had tanked up a good deal at luncheon. (Fitzgerald)
Other slang expressions: (U. S.) He is soaked (浸透) (or boiled or canned (做成罐头) or corned (腌) or crocked (受伤, 衰竭) or oiled or fried (煎) or lubricated (除了润滑油) or fresh or loaded (缝合) or primed (灌注, 装雷管或火药) or afflicted (受苦) or organized or polluted (污染) or sewed up or lit up (点燃) or fired up or pieeyed, etc.).
(British.) He is cut (or pickled or plastered (抹了灰泥), etc.).

IV. Adjective in the comparative or superlative degree used as an euphemism:

- 1) His coat has seen better days. (i. e. is old and worn)
(意思是他的上衣曾经风光一时, 现已破旧。)
- 2) She has seen happier times. 她境况不佳。
- 3) You should know better. 你本该明白些。
- 4) I know better. 我不至于那样糊涂。
- 5) I know better than to offend him. 我不会那样幼稚, 去得罪他。
- 6) Some of the items(节目) are good, others might be better
(不怎么样)。
- 7) She did not enjoy the best reputation. 她声名不佳。
- 8) It is the idea farthest from my thoughts.
我丝毫没有这种想法。
- 9) Not the least or the worst of his war equipment
Was the sword the herald of Hrothgar loaned(借给) in his
hour of need. (Beowulf)

V. Miscellaneous mild or polite remarks or euphemisms

- 1) Ask me another. 我不想回答这个问题。
- 2) All music is alike to him. 他不懂音乐。
- 3) I'm not overpleased to do this. 我不大喜欢干这个。
- 4) He and truth are not on very intimate terms. 他不老实。
- 5) Success is yet far to seek. 还远远没有成功。
- 6) His manners are still to be polished. 他的态度不够文雅。
- 7) He is always misinformed. 他老扯谎。(直译: 他听到的情况老是不符合事实。)
- 8) Such savagery is *still to see*. 这种野蛮还从未见过。

- 9) Catch me doing that. 我决不会干那种事。
- 10) Solution to (or of, or for) it is still far to seek.
这个问题还远远没有得到解决。
- 11) They are so *light-fingered* here. 他们常在这里小偷小摸。
- 12) I am afraid Mrs Barrows' usefulness here is at an end.
(Jame Thurber)
贝洛斯太太在这里恐怕没什么用。(我们恐怕得解雇她了。)
- 13) In 323 B. C. at Babylon ,having in twelve years conquered a large part of the civilized world in his thirty - third year, Alexander did embark upon (开始) a voyage of discovery, but not by sea or land.
- 14) Soon the city opened her gates. 不久这城市投降了。
- 15) Henry is an architect who builds castles in Spain.
亨利是空中楼阁建筑师。
- 16) He was boarded at expense of the state.
他已入狱。(直译:他的伙食费由国家负担。)
- 17) I know you are honest, and I wish I could add you were intelligent(聪明)。
- 18) He is a hard worker, but I have yet to learn that he is an able teacher.
- 19) There are books of which the (backs and the) covers are by far the best parts. 有些书最好的部分是封面和封底。(这些书没什么内容。)
- 20) After the meal Soapy told the waiter that money and he were strangers(钱从来不和他打交道), and that he might call in the cop to take him away.

21) Sir John Talbot, we all know, is a fierce and formidable soldier, but I have yet to learn that he is an able general.

(Bernard Shaw)

22) Appetite and myself, Mr Dixon, have long been strangers.

(Dickens)

狄克逊先生,我已很久没有吃好吃饱过了。

VI. Often-used euphemisms for unpleasant things:

1) He was born out of wedlock. 他是“非婚子”(比私生子显得文雅些)。

(He was the illegitimate son of my friend John.)

2) She is in the family way. 她怀孕了。

3) I am to go to the bathroom(or wash-room, powder room, restroom(公厕), the Lady's /Ladies', the Gentlemen/Gents).

Do you want to wash your hands? (以上表达都是上厕所的意思。)

4) He is on welfare. (or: on benefit) 他靠领救济金度日。

5) We should help these handicapped people (残疾人)。

6) Do you think the boy an under-achiever (差生)?

7) A man is helping the police with their inquiries.

(He is a suspect 嫌疑犯 or criminal 罪犯) 某人正在接受警方审查。

8) He is in embarrassing obligation (责任) to my younger brother. 他欠了我弟弟的债。

“In embarrassing obligation” is a euphemism for “in debt”

9) He is in straitened circumstances. 他手头拮据。

(The expression is less blunt(唐突) than “He is poor.”

10) What, has this thing appear'd again tonight? (*Hamlet*)
(this thing 在这一句中指鬼魂。)

11) Horatio says 'tis but our fantasy (幻觉).

And will not let belief take hold of him

Touching(关于) this dreaded(可怕的) sight, twice seen
of us.

12) Euphemisms for various callings (职业): beautician(理发师), meat-cutter(屠夫), mortician(殡仪业者), senior citizen(老人), welfare mother(领救济金的母亲), domestic help(保姆或仆人), day-help, live-in help, captain (i. e. waiter), hostess (i. e. waitress)

13) The underprivileged, the disadvantaged, the have-nots, substandard housing, in reduced (straitened) circumstances, in difficulties, police action(警察行动, 镇压) preemptive action(先发制人的行动, 侵略), phased withdrawal(撤退). concede(让与) the victory to(失败), slow-learner (差生)

(When referring to an old person we say "He is getting on in years", "He is past his prime(壮年时期), or jocosely(开玩笑地): "He is in his second childhood."

SECTION FIVE CIRCUMLOCUTION

迂回修辞法

Circumlocution is roundabout speech or writing by using a lot of words where a few will do. It is often used in humorous writing in a

mock-heroic(仿英雄体的) tone.

- 1) What the unmentionable¹ to ears polite² do you think I want with rouge?
(1. 说不出口的 2. 文明的——也就是说在 what 之后的字是不宜于对文明人说的字, 一般在 what 后可用 the devil 加强语气 what the devil (究竟) do you think I want with rouge? 我要胭脂(口红)有甚么用啊!)
- 2) He is a member of the lower social - economic bracket.
他是较低的社会经济阶层的一员。(He is a poor man.)
- 3) His olfactory system was suffering from a temporary inconvenience. 他的嗅觉系统暂感不适。(His nose is stuffed.)
- 4) The hair-breadth turns and twists we made drew down upon us a variety of (各色各样的) speeches from the people standing about (站在周围的), which were not always complimentary (恭维性质的).
我们开着车左弯右拐险些撞人, 引起周围群众连声咒骂。
- 5) France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness down hill, making paper money and spending it. (Dickens)
- 6) The lieutenant was irritable; the lieutenant called him a name ——well, not a nice sort of name, it referred to his mother.
(The lieutenant called him son of a bitch. 中尉骂他是狗娘养的。)
- 7) Again, I have known some people of very modern views driven by their distress to the use of theoretical terms (理论术语) to which they attached(附加) no doctrinal signifi-

cance(教条意义), merely because a drawer was jammed(抽屈抽不出来)... and every day in consequence it was something else that rhymed to it. (G. K. Chesterton)
(与 jammed 押韵的词为 damned 原义为打入地狱的, 口语中用作“该死的、糟糕的。”))

- 8) That organ which he was accused by Rebecca of not possessing began to thump tumultuously (狂跳起来). (the organ 指心脏。) (Thackeray)
- 9) The result was, that, after a few struggles Oliver breathed, sneezed, (打喷嚏) and proceeded to advertize to (向……宣布) the inmates of the workhouse the fact of a new burden having been imposed on (强加于) the parish, by setting up (发出) as loud a cry as could be reasonably have been expected from a male infant who had not been possessed of (不具有) that very useful appendix(附加物), a voice, for a much longer space of time than three minutes and a quarter. (Dickens)

结果是, 几经挣扎之后, 欧利弗开始呼吸, 打喷嚏, 并向济贫院的人们宣告如下事实: 一个新的负担已强加在教区上。这事实是通过一个男性婴孩, 在获得“声音”这一附加物仅只三又四分之一分钟之后所能发出的最大喊声所宣告的。

(This is a fine example of the use of circumlocution to denote the simple fact that Oliver was born in the workhouse, imposing on the parish a new burden.)

CHAPTER 9 IMAGERY AND TONE

意象和语气

SECTION ONE IMAGERY 意象

Imagery is the rhetorical device of representing sense experience through language. 意象是通过语言表达感觉经验的修辞手段。

Joseph Conrad says that all forms of artistry(艺术技巧) depend on perceptual senses. He stresses that a writer should try his best to impress the reader through appealing to the latter's sense of colour, touch, smell, etc. What is evoked(唤起) in our mind by these perceptual senses are various images: visual(视觉的), auditory(听觉的), olfactory(嗅觉的), tactile(触觉的), gustatory(味觉的) and kinesthetic(动觉的). A writer must use fresh, original(新颖独创的) image to evoke sensational feelings of the reader, using words which work on the concrete, sensory level of seeing, hearing, touching, or tasting. He says: "What I'm trying my best to do is to make you hear, make you feel, and what is most important, to make you see." Now let's look at the following poem:

Spring

Spring, the sweet Spring, is the year's pleasant king;

Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing——

Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay——

Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet——

Cuckoo, jug-jug, pu-we, to-witta-woo!

Spring, the sweet Spring!

(Thomas Nashe)

The first line of the poem points out that spring is the year's pleasant king; then the poet gives concrete images to prove this statement. Let's see how the poet makes the reader "hear", "feel", and "see" spring.

The most prominent imagery in the poem is that of hearing. There are the calls of cuckoos, the "jug-jug" of nightingales, the "pu-we" of lapwings, the "to-witta-wu" of owls. How sweetly and charmingly do hundreds of birds sing in spring! The repeated use of onomatopoeia in describing the cries of birds form a vivid picture of spring on paper which is mirrored in the reader's mind. The piping of shepherds and the singing of birds compose a harmonious melody. The spring wind is mild; the sunshine is warm. The reader seems to

experience this warmth, this tactile image, too. The kissing of feet by the daisies also affords a delightful sense of touch. The fields breathe sweet, which is concerned with the olfactory image. The most important of all are the visual images and also the kinesthetic: maids dance in a ring, lovers meet. The dancing, frolicking, piping, kissing, meeting, — all these are kinesthetic images. All things conspire to render most joyful scenes and atmosphere of spring. Everyone, old or young, maid or shepherd, is enjoying it. Only the first and last lines mention "spring". In all the other lines, the poet just gives images which evoke our response to the sweet spring. We hear spring's song, feel spring's warmth, see spring's beauty. No word denoting color is used, but we see an embroidery woven with varied-colored threads, with flowers, fields, daisies, palms vying with each other to charm our eye.

Here it is "far from the madding crowd", here reigns simplicity, serenity, sweetness. Here man and Nature are merged into one. The reader is steeped in great delight when appreciating the poem.

SECTION TWO TONE 语气

Tone in literature may be defined as the writer's or speaker's attitude toward his subject, his audience, or himself. It is the emotional coloring, or the emotional meaning, of the work and is an extremely important part of the full meaning. Tone may be playful or solemn, mocking or reverent, calm or excited. Almost all elements of poetry go into indicating its tone: connotation, imagery, metaphor, irony and understatement, rhythm, sentence construction and pat-

tern.

The tones of poems with similar content can be different. Let's read the following poem:

The Villain

While joy gave clouds the light of stars
That beamed wher'er they looked;
And calves and lambs have tottering knees,
Excited, while they sucked;
While every bird enjoyed his song,
Without one thought of harm or wrong——
I turned round and saw the wind,
Not far from where I stood.
Dragging the corn by her golden hair,
Into a dark and lonely wood.

(W. H. Davis)

This poem, just as the preceding poem, describes scenes of nature. The tone of "Spring" is one full of joy, excitement, even ecstasy. It compares spring to a king. The poet seems to be singing and dancing in his poem. *The Villain*, however, although depicting the beauty and delight in autumn, uses a playful, tongue-in-cheek tone. The poet calls the wind "villain" of dragging the corn by her hair into a wood, it seems, to outrage (侮辱, 强奸) her. Yet we realize that the poet does not mean for us to take his metaphor seriously. He has actually seen only the wind blowing through the wheat and bending its golden tops gracefully towards a shady wood. He is delighted

with the scene. He is even more delighted with his fanciful metaphor and wants his readers to share his delight.

Now Let's look at still another poem also describing an autumn scene.

Apparently with No Surprise

Apparently with no surprise
To any happy flower.
The frost beheads it at its play
In accidental power.
The blond assassin passes on,
The sun proceeds unmoved
To measure off another day
For an approving God.

(Emily Dickenson)

In this poem, the villain is the frost rather than the wind. But there is no fanciful metaphor here. The poet does not treat the "villain" playfully and jocosely (开玩笑的). Instead, she calls him a blond(皮肤白皙的) assassin(刺客) who actually beheads the happy flower at its play. Some disaster suddenly cuts short the happiness of life. What makes the poet even more sad is the indifference of everything else in nature. Nothing in nature stops or pauses. The happy flower itself takes this blow as a matter of course. Nothing is surprised or outraged(感到愤怒) by the frost's act: "The sun proceeds unmoved/To measure off another day."

The two words "blond" and "approving" are very ironical. "Blond" has the connotation of "white" and "pure" (Frost is white.) The assassin's white appearance serves only to set off his

black cruelty. God, the symbol of benevolence, should show anger and disapproval at this shocking, dreadful killing, at least compassion for the innocent flower. What a load of irony does the word “approving” carry with itself. What is true for the flower is true throughout nature. Death going hand in hand with beauty is life’s constant condition. The fate that befalls the flower befalls us all. In contrast to the tone of delight or delighted surprise of “The Villian”, the tone of this poem is one of grim horror expressed in a calm, ironical way.

Now we shall compare two love poems written in two different tones. The first poem uses overstatement (hyperbole 夸张), whereas the second one uses understatement.

1. A Red, Red Rose

O my luvie is like a red, red rose,
That’s newly sprung in June;
O my luvie is like the melodie
That’s sweetly played in tune.

As fair art thou, my bonnie lass,
So deep in luvie am I;
And I will love thee still, my dear,
Till a’ the seas gang dry.

Till a’ the seas gang dry, my dear,
And the rocks melt wi’ the sun;
O I will luvie thee still, my dear,
While the sands o’ life shall run.

And fare thee weel, my only luvie,
And fare thee weel awhile!
And I will come again, my luvie
Though it were ten thousand miles.

(Robert Burns)

A Red Red Rose is one of Burns' popular lyrics. It is also a good example of how the poet made use of old Scottish poetry and created immortal lines. In this poem Burns draws on conventional images. However, the skillful use of simile, metaphor, and hyperbole, the extreme simplicity of the language, together with the charming rhythmic cadence(抑扬顿挫) express better than anything else the poet's deep, true love for his sweetheart.

The first line "O, my luvie is like a red red rose", with its strong stresses forms a simple, bold declaration of love. The poet draws on the conventional association of love with nature's beauty. His love, like a rose, represents innocence, beauty, blossoming youth and springtime vitality. The next simile, which attributes the sweetness and harmony of music to his beloved, is equally simple and straightforward: "O, my luvie is like the melodie / That's sweetly play'd in tune."

Having characterized his love as a red rose and tuneful melodie, the poet tries to express the depth of his feelings. First, he shows his boundless love by referring to his sweetheart's infinite beauty: "As fair art thou, . . . / So deep in luvie am I." This sentence both compliments the lady and asserts the depth of the poet's devotion. The implication is that her beauty is immeasurable, so is the poet's love. Then another aspect of love is explored: its duration. A series of im-

ages serve to convey the idea that his love will last forever. He will love her "till all the the seas gang dry", till "the rocks melt wi' the sun!" and "while the sands o' life shall run." These images or hyperboles effectively show the poet's intensity of emotion and great fidelity in love. The poem ends with another hyperbole, the poet's heroic vow that he will overcome not only immeasurable time but vast space to be by his love's side. The fleeting suggestion of the impending separation of lovers lends a dramatic colouring and urgency to the poem. In addition, the ballad-like rhythms of the four stresses enhance the poem's lyricism. Burns achieves this songlike quality through repetition. Thus the iterated(反复申述的) lines "And I will luv thee still, my dear", "And fare thee well, awhile" not only provide rhetorical emphasis but constitute a musical refrain. The word "love" is itself repeated many times, as if to insist on the basic emotion expressed in the poem. The simple rhyme scheme and tripping rhythm (四音步和三音步抑扬格 iambic tetrametre and trimetre) provide a songlike "setting" for the poem's insistent repetition and headlong hyperboles.

2. The Rose Family

The rose is a rose,
And was always a rose,
But the theory now goes
That the apple's a rose
And the pear is, and so's
The plum, I suppose.
The dear only knows
What will next prove a rose.

You, of course, are a rose ——
But were always a rose.

(Robert Frost)

Frost begins his poem with literal and scientific fact. There is not any figures of speech, not even the commonest ones —— simile and metaphor. It seems as if the poet were not in love at all. Indeed Frost purposefully uses this understatement to suggest that his love is deeper, greater, truer than any other love, however passionately expressed. Burn's beloved is a red rose, but Frost's sweetheart is the true rose, though the apple, the pear, the plum are all called roses. His beloved is the best, the noblest, loveliest woman in the world. It is a scientific truth. The use of the phrase "of course" denotes that this laurel(桂冠) comes to her so naturally, without any effort on her part. The conjunction "but" stresses the fact that his beloved is always the true rose. It will remain a true rose, the queen of women even after (not "till") "a' the seas gang dry" and after (not "while") "the sands o' life shall run." That is to say, this supremacy(至高无上) will last to eternity(永恒), because it is the scientific truth. So this understatement eulogizes(赞扬) the beloved lady even more than all overstatements. However, since the poem is so calm and unemotional, of course all young lovers prefer to sing the first poem.