

EMPHASIS IN ENGLISH

英语强语势

张文庭

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Emphasis in English

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英语强语势

张文庭

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前 言

编写《英语强语势》(*Emphasis in English*) 的目的主要是帮助读者提高阅读英美文学作品的能力和口笔语表达能力。凡是能加强词语或句子表达能力的手段, 本书大都有所涉及。在讲用或写作英语时, 为了更准确地表达我们的思想感情, 使文字生动有力, 产生鲜明的概念, 有充分的说服力, 我们常常采用一些词汇手段、语法手段和修辞手段, 来加强词义或语义, 使某些词、某些句子成分或整个句子显得突出和强调。由此可见, 行文造句不仅要注意是否语法正确, 还要注意是否生动有力, 效果如何。有时一个意思可用几种不同的方式表达, 而所产生的效果也各有不同。譬如说“他是健康的”, 一般的说法是 “He is healthy”。但我们可用多种方式强调 healthy 这个词, 或者采用和它同词根的名词 health, 加上别的词语来强调地表达 healthy 的含义, 譬如:

1. He is very (*or quite, extremely, etc.*) healthy.
2. Healthy is he.
3. He is good (*or sound, hearty*) and healthy.
4. He is in the best (*or in the pink*) of health.

(在口语中常简略为: He is in the pink.)

5. He is the (very) picture (*or image, pattern, type*) of health.
6. He is health itself (*or all health*).
7. He is health personified (*or incarnate, embodied*).
8. He is the incarnation (*or personification, embodiment*) of

health.

9. He is as healthy as can be.
10. Nobody is so (or as) healthy as him (or he, he is).
11. Nobody is healthier than him (or he, he is).
12. A healthier man there never was.

又譬如说 all 可以强调名词、形容词、过去分词、副词、介词短语、“the + 比较级”或从句等:

1. He did it with all alacrity. 他非常敏捷地做了这件事。
2. It's all right by me. 我同意。
3. He was all covered with dust and sweat. 他浑身是灰和汗。
4. She is not all there these days. 她这些天有些神智不清。
5. We have friends all over the world. 我们的朋友遍天下。
6. The boy would be all in. 这孩子会累得要死。
7. Things here are all set (or all lined up). 这儿已一切就绪。
8. He may go for all I care. 他尽可以去,我不在乎。
9. She might have gone for all I know. 她也许已经走了,我不清楚。
10. That's all my eye. 真是岂有此理。
11. He was all smiles. 他满面笑容。
12. All through the night he didn't have a wink. 他一夜不曾合眼。
13. Well I know that there's danger ahead, but I am all the more set on driving forward. 明知征途有艰险,越是艰险越向前。

编者通过多年英语教学工作的实践,收集整理了英语强语势的各种表达手段,编成本书,希望能对英语教学和读者自修有所裨益。错误、不足之处,望读者多提批评改进意见。

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第一章 一般的强调手段

第一节 加上强调词语

一、常用的强调词语

常用的起强调作用的词语有副词、形容词、分词或短语等,这些词语在口语中尤为常用,譬如:

1. 副词: *horribly, fiercely, badly, awfully, terribly, hugely, simply, wildly, absolutely, dreadfully, frightfully, desperately, right, pretty, precious, jolly* 等。
2. 形容词: *terrific, simple, awful, beastly, heavenly, some* (重读)等。
3. 分词: *blooming, shocking, smashing* 等。
4. 短语: *ever so, only too* 等。

You *jolly* well deserve to be praised! 你完全应该受到表扬!

Ours is a *smashing* success (victory). 我们的成功(胜利)是巨大的。

Meanwhile the round game proceeded *right* merrily. (Dickens) 同时,圆桌牌戏进行得十分热闹。

For I the ballad will repeat

Which men *full* true shall find. (Shakespeare) 我要重新唱出那首歌儿,大家都会感到它的真切。

注: *full* 和 *right* 修饰形容词的这一用法现已过时,而用 *fully* 和 *very* 代替。

Mighty well! Mighty well! 好极了! 好极了!

Thank you *ever so* much. 异常感谢。

在美国英语中, *any, plenty* 及重读的 *some* [səm] 都可作为起强调作用的副词,修饰形容词,还可放在句尾修饰动

词:

That'll keep me 'some busy. 那会使我忙一阵子。

It's plenty good enough. 这很不错。

He shot 'some. 他的枪法很准。

It won't help you any. 这不会给你多少帮助。

It will help you plenty. (= a lot) 这对你大有好处。

It's going 'some. 那很不错。

以上所谈各种强调词语,可分别加强名词、形容词、副词、动词的语气,将在各种词类的强调手段一章中分别加以阐述。

二、赌咒语

在英语俚俗口语中,常用诅咒、发誓、祈愿(如使用天堂,地狱,上帝,魔鬼等词语)表示强调,象 damn, damned, the devil, the dickens, deuced(ly), infernally, blazing, bloody, mighty me, Jesus Christ, in God's name, Good Heavens (or Heavens), 'zounds (= God's wounds), 'sblood (= God's blood), 'sdeath (= God's death), in Heaven's name, the hell, bless my soul, (God) bless the mark, blessed, good gracious, (upon) my word 等,这些词语在比较礼貌或正式的谈吐中也常见。

The *devil* he is honest! 他要诚实才怪哩!

He is a *bloody* fool. 他是个大傻瓜。

Here is the *dickens* to pay. 这真是件麻烦事。

'*Sblood*, 'twas time to counterfeit ... (Shakespeare) 他妈的,那时只好装死……

If the man were alive, and would deny it, 'zounds, I would make him eat a piece of my sword. (Shakespeare) 要是他活了过来,否认这句话,他妈的,我一定要叫他把我的剑吃

下去。

My word! He is a *blazing* ass. 真的! 他真是头蠢驴。

注: “my word” 为 “upon my word (of honor)” 的省略语, 即“我敢赌咒发誓”的意思。

It's *deuced* kind of you. (Galsworthy) 你真是太周到了。

God send your mission may bring back peace. (Scott) 但愿
愿你此行能带回和平。

注: “God send” 等于 “May God send”, “send” 的意思是 “grant...to...” 即“赐……予……”。

'*Sdeath!* — you rascal! You have not trusted him! (Sheridan) 见鬼! 你这坏蛋, 你该没相信他吧!

Mighty me! Won't mis'ess storm and call us stupids when she comes back! (Hardy) 天哪! 大小姐回来时要不大发雷霆, 骂我们是蠢才, 那才怪哩!

注: “mighty” 为 almighty 的省略, “mighty me” 与 “God bless me”, “Good gracious” 等意义相当。

It is a *damn* good film. 那部电影好极了。

Then call it what you *damn* well please. (Aldridge) 你想叫它甚么就叫它甚么吧!

The fact is a *damned* sight more naked than I had expected. 事实比我所预料的更加露骨。

注: 口语中 “a sight”, “a thought” 或 “a touch” 用于比较级前面表程度。

三、插入语

在句中增加感叹词或插入语(句), 能够对于附加在它们后面的词语进行强调, 或者加强整个句子的语势。常用的感叹词或插入语(句)有 oh, ah, aha, alas, indeed, forsooth, of

course, in fact, in short, undoubtedly, actually, certainly, above all, anyhow, why, you bet, I am sure, if you like, if you please, I must tell you, but remember, as I live 等。

1. 利用感叹词或插入语(句)对于附加在它们后面的词语进行强调,它们的作用类似强语势语调中的停顿:

He is — *alas!* — gone forever from us. 他——哎呀! ——和我们永别了。

But *oh*, debts were mountain high. 但是糟糕的是,债台高筑。

I remember — *ah* how vividly — his fine figure and smiling face. 我记得——哎,真是一清二楚——他的美好风度和音容笑貌。

He is, *if you like* (or *if you please*), the best singer in our class. 他的确是我们班上最好的歌手。

A bright “honour”, *forsooth!* to be the first citizen in a community composed for the most part of ignorant semi-imbeciles, slaves, slave-drivers and psalm-singing hypocrites. (Robert Tressell) 在一个大部分是由无知的半白痴们,奴隶们,奴隶监工们,和唱圣歌的伪君子们组成的团体中当第一号人物,那可算得上“无上光荣”!

2. 在句首或句末增加感叹词或插入语(句):

Undoubtedly he is in roaring health. 毫无疑问,他非常健康。

But remember, a wolf is after all a wolf. 但是要记住,狼毕竟是狼。

You bet (your life) she is cute (*or smart*). (*or She is cute, you bet.*) 她的确很聪明。

“as I live” 常可用作插入语加强句子的语气,意思等于“as sure as I live” 或 “surely”。

“He said that Christmas was a humbug, *as I live!*” cried

Scrooge's nephew. "He believed it too!" (Dickens) 斯各洛其的侄儿喊道：“他说圣诞节是一场哄骗，真是！他心里也确实是怎么想的！”

类似的习语还有“as I hope to live to be a hundred”，“as I am a living man”，“man alive”等，它们都是加强语气的插入语，而不是原因状语或方式状语。

As I'm a living man, hoping to keep so, for a year or two, he sang it through. (Dickens)

注：这里的 as 从句，可以说是“as I live”的引伸，表示“的的确确”。如果想要在翻译时忠实于原文，照字面翻译之外，还要加上“千真万确”、“的的确确”等词语，才能表达句意。这句话的意思是：“正如我现在还活着，并希望还继续活一两年一样地千真万确，他把这首歌唱完了。”

From Monday morning till Saturday night, I had no advice, no counsel, no encouragement, no consolation, no assistance, no support, of any kind, from any one, that I can call to mind, *as I hope to go to Heaven!* (Dickens) 我记得从星期一早晨到星期六晚上，我不曾从任何人那里听到过任何劝告，任何意见，得到过任何鼓励，任何安慰，任何帮助，任何支持，这是（如同我想进天堂一样地）千真万确的！

注：“如同我想进天堂一样地”一般可以不译出来。

Man alive, they wouldn't believe it. (Bernard Shaw) 天哪，他们不会相信的。

"Thou liest", she said, "*as I shall win salvation!*" (Chaucer)
她说：“千真万确，你在扯谎！”

As I do live by food, I met a fool; ... (Shakespeare) 确实我碰见了一个丑角。

As I have life and honour.

There shall he sit till noon. (Shakespeare) 凭着我的生命和

荣誉起誓,他必须坐在足枷里到中午为止。

As thou'rt a man,

Give me the cup. Let go — by Heaven, I'll have't. (Shakespeare) 无论如何,把那杯子给我。放手,凭着上天起誓,我一定要这杯子。

He was lying, sure as I'm alive, the little bastard. (Salinger) 这小子,他确实在扯谎。

Do not laugh at me;

For, *as I am a man*, I think this lady

To be my child Cordelia. (Shakespeare) 不要笑我,的确的确,我看这位夫人是我的孩子考狄利娅。

“if I live” 或类似的插入语,也可以同样起强调作用:

I'll not fail, *if I live*. (Shakespeare) 我一定不失约。

If I stand here, I saw him. (Shakespeare) 我的确刚才看见他(正如我现在确实站在这里一样)。

注: if I stand here = as sure as I stand here.

加在陈述句后面起强调作用的语句还有 “or I am mistaken” (否则我就错了), 常可译成“的确如此”, “or I know nothing of ...” (否则我对……一无所知), “or I am a Dutchman (否则我就不是人), “as never was” (从不曾有过)等。

He knows the place like the palm of his hand, *or I am mistaken*. 他对这地方了如指掌,的确如此。

Ay, roar well, for the time comes when this naked thing will make thee roar to another tune, *or I know nothing of Man*. (Bernard Shaw) 呀,放肆吼吧,因为到时候,这个赤裸裸的东西会叫你吼另一个调子的,要不,就算我对人一无所知。

I'll not do this again, *or I am a Dutchman*. 我不会再做这样的事,否则我就不是人。

注：“or I am a Dutchman”这个说法源出于十七世纪，当时英国和荷兰在商业上竞争很激烈，英国的航海条例是针对荷兰人的，而且英国和荷兰是交战国，因此当时英国人有此一用法，而且沿用至今。

这个句子也可改成 “If I do this again, *I am a Dutchman*”. 下面这句也是使用 if 从句的：

If the tag-rag people did not clap him and hiss him, according as he pleas'd and displas'd them, as they use to do the players in the theatre, *I am no true man.* (Shakespeare) 那些下流的群众有的拍手，有的发出嘘嘘的声音，就象在戏院里一样；如果我编造了一句谎言，我就是骗人的混蛋。（莎士比亚全集八第 222 页）

He is such a Man-cub as never was. (Kipling) 他是一个世所罕见的人孩。

四、still more, still less

将 still more 或 much more 用在肯定句后，继前面的肯定，对有关的某一事物作更强有力的肯定。still less 或 much less 只能用在否定句后，继前面的否定，对有关的某一事物作更有力的否定。根据 Fowler 说明，much less 或 still less 只限于用在有否定词的句子中；否则即使有些单词意义上属于否定，也应当改为 much more 或 still more，试比较如下：

It is not possible to finish the work under a year, *much (or still) less* in six months.

It is impossible to finish the work under a year, *much (or still) more* in six months. (见 Fowler: *Modern English Usage*, p. 365)

五、and that

用“and that”加强其后的词或词组，that 是代词，代表前面整个句子的意思：

He joined the Red Army, *and that* when he was very young.

他参加了红军，而且是在很年轻的时候参加的。

跟“and that”相类似的结构还有“and ... at that”：

He finished the work ahead of time, *and* when he was not in good health *at that*. 他提前完成了工作，而且当时他还有病。

六、and that's that, so that's that

陈述句后加上“and that's that”或“so that's that”，强调前面这句话的确定性，意思是“事情就是这样”。

We've failed, *and (or so) that's that*. 我们已经失败了，事情就是这样。

七、to say nothing of

用“to say nothing of + 名词或动名词”表示“更不用说”，既可用于否定句，也可用于肯定句，实际上等于“and also”，这类短语还有“not to speak of”、“not to mention”、“let alone”等：

He will not refuse, *let alone* after consideration. 他不会拒绝的，更不用说经过了考虑之后。

Our thin uniforms were no protection against the raging wind, which cut like a knife, *not to mention (or not to speak of, to say nothing of)* the hailstones. 我们身上那套单薄的军服根本不能抵挡刺骨的寒风，至于冰雹就更不用说了。

八、and

在状语前加 and, 并用逗号隔开:

He described to me, *and* very vividly, the whole affair. 他将这件事的整个过程都描写给我听了, 而且描写得很生动呢。

第二节 利用词序表示强调

英语的词序比较固定, 它在使我们理解词与词的句法关系方面起着重要的作用。一般说来, 句首和句末是句中最重要的位置, 我们如果要强调一个词、词组或从句, 就可以改变词序, 将宾语、表语、定语、状语放在句首, 或者把主语放在句末, 这样就能够突出它们。倒装用作强语势手段时, 一般还伴随着语调上的变更。

一、主语

1. 在没有宾语的句子中, 把句子的主要部分即主语放在句末, 将主语和谓语倒装, 这种使读者期待下文的“宕笔法”(suspension) 能够增加读者的注意力和兴趣, 这时放在句首的副词、引导词、情态词或介词, 一般要重读:

'At last came the happiest moment! 最幸福的时刻终于来了!

'Then came lightning and the roll of thunder. 接着是电光闪闪, 雷声隆隆。

2. 将主语外置在句首或句尾, 然后用代词来重复主语, 也是加强语势的一种手段, 这个代词要重读。这种句子一般用在诗歌(特别是民谣)或口语中。

The smith, a mighty man is 'he
With large and sinewy hands. (Longfellow) 那个铁匠真是
个钢铁汉,一双手啊又粗大又强壮。

The scarlet he wore the day before
'It was clean cast away. (*Robin Hood And Allin-A-Dale*)
他前一天穿的红衣服,已经无影无踪。

The nobles 'they are fled, the commons 'they are cold ...
(Shakespeare) 王公贵族,他们都忙于逃命,而平民百姓,他们
都冷冷冰冰。

My feet 'they are sore, and my limbs 'they are weary; ...
(From a ballad in *Jane Eyre*) 我的脚呀痛又痛,我的手呀
酸又酸。

But 'they have all risen with a rush of wings, and are
gone, *the birds*. (Lawrence) 那些鸟儿们嗖地一声展翅飞
走了。

that, this, these, those 常作为外置主语或外置主语的定
语,当上文是只有一个名词词组的省略结构时,这种用法尤为
常见。

It's all her fancy, *that*. (Lewis Carroll) 这都不过是她的想像
而已。

Nice manners, *that!* (Bernard Shaw) 真是文质彬彬!
Take care of your fingers: They're rather dodgy things, *those*
chairs. (Bernard Shaw) 当心你的手指,这是些溜滑的东西,
这些椅子。

Interesting books, *these*. 这都是些有趣的书。

注一: 在外置主语前或后可加上系词,成为两个句子:

He was very much attached to me, *was Dick*. (Dickens)
狄克确实很喜欢我。

He was very honourable, *Traddles was*. (Dickens) 特拉

德尔斯……确实是恪守信义的。

注二：用作主语的动词不定式，常外置以表示强调：

To take such things so lightly, 'that is what I should never do. 对待这些事这样满不在乎，我决不会这样。

二、直接宾语

为了突出和强调宾语或宾语从句，可以把它们放在句首，这时宾语一般要重读，可以表示各种感情色彩，如讽刺、高兴、对比、懊恼、愤怒等：

Love! *A 'lot* you know about it. 爱情！你懂得可不少呀。（讽刺）

'Such *'treatment* I did not expect, for I never had a patron before. (Johnson) 这种待遇是我所未曾意料到的，因为过去我从未有过恩主。（愤怒）

'*Talent*, Mr. Micawber has; '*capital*, Mr. Micawber has not. (Dickens) 才能，米考伯先生是有的；而资金，米考伯先生却没有。（对比）

雪莱在他的著名诗篇《致英国人民之歌》(*Song to The Men of England*) 中，就是把宾语放在句首加以强调的：

The *seed* ye sow,
Another reaps; 你们播种啊别人收；
The *wealth* ye find,
Another keeps; 创造财富啊别人有；
The *robe* ye weave,
Another wears; 织出衣袍啊别人穿；
The *arms* ye forge,
Another bears. 铸成兵器啊在别人手。

注：当宾语是 *nothing*，或者被 *only*, *no* 或 *not a* 修饰

时,主语和谓语要倒装:

Nothing do I fear. 什么我都不怕。

Only English does he know. 只有英语他才懂。

Not a man did I see in the office. 我在办公室没看见一个人。

No students here did he know. 他根本不认识这里的学生。

强调带 *no* 的宾语,常只把宾语移前,*no* 改成 *none*, 例如 “*He had no friends*” 可改成 “*Friends he had none.*” 他没有一个朋友。

三、间接宾语

为了强调间接宾语,可在它们前面加上 *to* 或 *for*, 放在句首, *to* 和 *for* 有时也可放在动词后。

To this Amelia did not answer, yes or no. (Thackeray) 对于这一点阿米莉亚设置可否。

For me he bought the book yesterday. 他昨天是为我买了这本书的。

注: 这种结构也可用倒装语序:

For me did he buy the book yesterday.

Many a dun did she give her smirks and promises to.
她对每一个索债者谄笑许愿。

四、宾语补语

为了强调宾补,可以把它放在句首。

A dirty trick I call it. 我把这个叫做肮脏的诡计。

Naked you want it, naked you'll have it. (Aldridge) 你要求把事实和盘托出,那就这样吧。

五、表语

把表语放在句首,主语和谓语要倒装;但主语为人称代词时不倒装。

Few are the days when I am not in some physical distress.

(Stevenson) 我不为疾病所折磨的日子是很少的。

Right you are. 你是对的。

Sweet are the uses of adversity. (Shakespeare) 逆境给人带来好处。

注: 这句里 *uses* 的意思是 *ways, doings* (方式, 行为)。

Honest he is. 他是诚实的。

Bright, very bright were the stars over the dark wild Yenan hills. (Anna Louise Strong) 在那黑沉沉的旷阔的延安群山上空, 星星是多么明亮啊。

在让步状语从句中, 为了强调表语, 把作表语用的形容词、分词、名词、副词、介词短语等放在 *as* 或 *though* 的前边:

Deal with us nobly,

Women though we be. (Mrs. Browning) 虽然我们是妇女, 请以高尚的态度对待我们。

Able and resourceful as (or though) he was, he couldn't have succeeded in doing anything without the wise leadership of the Party. 不管他多么能干、足智多谋, 如果没有党的英明领导, 他什么事情都办不成。

有时 *as* 引导的原因状语从句的表语也可以倒装, 表示强调:

Hard-working as she was, she made a marked progress. 因为她努力攻读, 取得了显著的进步。

六、谓语

1. 动词不定式与情态动词 (can, may, must, will, shall, dare, need 等) 连用时, 动词不定式可放在主语前面表示强调:

Rid myself of him, I must; *go*, he shall. (Merville) 我必须叫他走, 他一定得走。

At all events, I saw that *go* he would not. (Merville) 不管怎样我看他决不会走。

Do it he can. 他能做这个。

We want you to finish your job on time, and *finish* it you must. 我们要你按时完成你的工作, 你必须完成。

2. 有些让步状语从句如 “*come what may*”, “*try as he might (or would)*”, “*say what you will of him*”, 有“无论如何”的意思, 动词不定式在句首:

We Chinese people will always stand by the Third World, *come what may* (= whatever may come or happen). 无论发生什么事情, 我们中国人民永远支持第三世界。

Try as he will (= However hard he may try), he can't manage it singlehanded. 不管他怎样设法, 他一个人做不好这件事。

3. 不带情态动词的谓语动词也可以改成动词不定式, 放在句首, 这时要在主语后加 *do* (does 或 did):

However, *go* to Miss Havisham's I must, and *go* I did. (Dickens) 然而, 海威香姆小姐那儿我是必须去的, 而我也的确去了。

I need not say that I had my own reasons for dreading his coming: but *come* he did at last. (Charlotte Brontë) 用

不着说我有自己的怕他来的理由,但他终于来了。

七、定语

1. 把作定语的 *of* phrase 放在句首:

Of these qualities there is none left as a trace. 这些品质现在连一点痕迹也没有了。

Of the hundreds of islands that lie off the coast the largest is Taiwan, which is an inseparable part of our territory. 沿岸的千百个岛屿中,最大的是台湾,它是我国领土不可分割的一部分。

2. 定语后置表示强调——这种定语多半为短语,且多系用 *and* 连接的并列成分:

It was defeat, *black and dreadful*. 这是失败,阴森而可怕的失败。

There it is, *flat and plain*. (Hardy) 事情明摆着,就是这样。

We were young men when we first met in London, *poor, struggling, full of hope and ideas*. (Gissing) 当我们初次在伦敦见面时,都是年轻人,生活穷困,条件艰苦,但充满着希望和理想。

I was aware of a faint perceptible shrinking on the part of the listeners before this figure of revolution — *concrete, potential and menacing*. (Jack London) 我意识到在这个革命的形象面前——这个具体的、高大的、可怕的形象面前,听众显露了轻微可见的退缩。

八、状语

1. 地点状语——把地点状语放在句首,尤其在表示动作的句子里,为了叙述生动有力,可以把 *in*、*out*、*up*、*off*、

down、away、forward 等状语放在句首,有句子重音,句尾有时用感叹号,谓语动词多半是 go, come, rush, run, fall, stand 等。如果主语是名词,主谓倒装;如果主语是人称代词,主谓不倒装如 “Out he came.” (他走出来了。)

The door flew open and 'in came the teacher. ('in he came.) 门忽然打开,老师进来了。(他进来了。)

In the west, 'up go prices overnight. 在西方,物价隔夜飞涨。
狄更斯常喜欢用一连串结构类似的句子表示强调,如:

'Out came the chaise — 'in went the horses — 'On sprung the boy — 'in got the travellers. 出来了马车,安上了马套,跳上了马夫,坐上了乘客。

2. 时间状语和方式状语——一般放在句尾,但如果要强调或对比,就放在句首:

Today we have made great achievements, but tomorrow we shall win still greater victories. 今天我们取得了巨大成绩,但明天我们将获得更大胜利。

In wide-eyed astonishment he gazed at the exhibits. 他睁大了眼睛,惊讶地注视着这些展品。

3. 表示范围、程度的限制性副词如 only (连同它所修饰的状语)及 alone, 通常放在主语或谓语动词后面,但强调时也可以放在句首,这时主谓要倒装:

Only when you have tasted bitter herbs can you appreciate the sweetness of honey. 只有尝过了苦草,你才能够体会到蜜糖的甜。

Alone did he accomplish the revolutionary task. 他是个人完成这项革命任务的。

4. 把表示程度的状语 “to such...” 放在句首,主谓要

倒装:

To such lengths (or to such a length, to such a degree, to such a point) did he go on with his boasting that everybody began to be terribly disgusted. 他老在吹牛,弄得大家都厌恶极了。

5. 把加强语势的 *so* 放在句首的状语或表语前面,或者把加强语势的 *thus* 放在句首,主语和谓语要倒装:

So and so only can it be done. 只有这样才行。

Thus did he serve the people. 他就是这样为人民服务的。

6. 把副词 *well* (= *wisely*) 或者 *with good reason* 放在句首,主语和谓语要倒装:

Well did she say that. 她那样讲是有道理的。

With good reason did he write that letter to criticize me. 他写那封信批评我确实很有道理。

7. 要强调 *always*, *really* 或 *never* 等词时,可把它们放在 *be*, *have*, 助动词或情态动词前面,这时 *be*, *have*, 助动词或情态动词要重读,句末可用感叹号。

He 'always 'is here. 他的确常常在这儿。(别以为他不在这儿。)

You 'never 'can tell. 谁也说不定啊。

She 'really 'has done a very good job! 她确实干得不错!

8. 把否定副词或具有否定意义的副词,连词或介词短语放在句首,主语和谓语要倒装,这一类副词有 *never*, *hardly*, *hardly ever*, *scarcely*, *scarcely ever*, *seldom*, *rarely*, *little*, *at no time*, *no sooner ...*, *in (under) no circumstances*, *not until (or not till)*, *not only* (修饰动词), *by no means*, *in no respect*, *in no way*, *least of all*, *not infrequently*, *no-*

where, nowhere else, still less, nor, vainly, in vain 等。杰斯珀森 (Jespersen) 在他的《论文选》(*Selected Writings*) 一书中 (p.58) 提到,不可说 “Anyone never saw him angry”, 只可以说 “Never did anyone see him angry”.

Nowhere on the globe can imperialism find a “tranquil oasis” any more. 在整个地球上, 帝国主义再也找不到一块“安定的绿洲”了。

Under (In) no circumstances can we relax our revolutionary vigilance. 在任何情况下, 我们都不能放松革命警惕性。

注: 如果谓语动词没有受到否定副词的否定或限制, 那么即使否定副词出现在句首, 主语和谓语也不倒装:

Not long ago he paid a visit to Kweilin. 不久以前他到过桂林。

第三节 利用重复表示强调

重复是连续使用同样的单词、短语或句子, 以表示强调的一种手段。有时重复可包含强调以外的其他意义, 例如 “There are *friends and friends*”. 表示朋友可有各种各样。“advance *neck and neck*” 表示并驾齐驱。有时用 *and* 连接的形容词或数词放在句子后面, 可表示动作的重复。

The dishes will be served up *hot and hot*. 热菜将一盘盘地接连端出来。

The crisp slices came off the gridiron *hot and hot*. (Dickens)
一块块的松脆薄饼从铁格子上不断烤出来。

The students went out *two and two*. 学生们两个两个地走出去。

有时重复表示数目多:

We saw *students* and *students* and *students*. 我们到处看见很多很多的学生。

一、各种词类的重复

1. 名词

Broke *oath* on *oath*, committed *wrong* on *wrong*. (Shakespeare) 违背了一个又一个誓言,犯下了一个又一个错误。

The enemy were surrounded *ring* upon *ring*. 敌人陷入重围。

It was the same everywhere, *crime and betrayal*, *betrayal and crime*. (Jack London) 到处一样,犯罪与背叛,背叛与犯罪。

2. 动词:

Would you *please please please please please please* stop talking. (Hemingway) 务必请你,千万请你别说了吧!

Scrooge went to bed again, and *thought* and *thought* and *thought* it over and over again. (Dickens) 斯各洛琪又上床了,他一而再,再而三地想了又想,想了又想。

I have *written* in bed and *written* out of it, *written* in hemorrhages, *written* torn by coughing, *written* when my hand swam for weakness. (Stevenson) 我躺在床上也写,起了床也写,咯血时也写,喘咳不止时也写,手软弱得摇摇晃晃时也写。

重复 verb to be, 可表强调:

The sea *was* polished, *was* blue, *was* placid, *was* sparkling like a precious stone (Conrad) 海洋一平如镜,碧蓝静谧,象宝石一般光彩闪烁。

3. 形容词和副词

The *green green* fields looked very beautiful. 绿油油的田野十分悦目。

She is an honest girl *through and through*. 她是一个十分诚实的女孩子。

Bodies of the killed aggressors were lying *all all* round. 侵略者的尸体,四面八方,到处都是。

Up, up, went the ballon. 气球向上飞呀,飞呀。

Exploitation of man by man will be abolished for *ever and ever*. 人剥削人的制度将永远永远废除。

The snow is falling *faster and faster* and lying on the earth *thicker and thicker*. 雪越下越大,地上的雪越来越厚。

(and 连接形容词或副词比较级时,表示“越来越…”。)

And to the head of Angelo

Accuse him *home and home*. (Shakespeare) 而且要当面着实地控告安其罗。

Is it not *strange and strange*? Nay, it is ten times *strange*. (Shakespeare) 这不是怪上加怪么? 真的,这简直是十倍的奇怪。

Wonderful, wonderful, and most wonderful wonderful! and yet again *wonderful!* out of all hooping! (Shakespeare) 奇怪啊! 奇怪啊! 奇怪到无可再奇怪的奇怪! 奇怪而又奇怪! 说不出来的奇怪!

(莎士比亚全集三,第150页)

And my poor fool is hanged! *no, no, no* life!

Why should a dog, a horse, a rat, have life,

And thou no breath at all? Thou'lt come no more,

Never, never, never, never, never! (Shakespeare) 我的可怜

的傻瓜给他们缢死了! 不,不,没有命了!

为什么一条狗,一匹马,一只耗子,都有它们的生命,

你却没有一丝呼吸? 你是永不回来的了,

永不,永不,永不,永不,永不! (莎士比亚全集九第 272 页)
(李尔王用这几句最简朴的话,表达了人类最大的悲哀。)

4. 介词和连词

It blew day after day: it blew with spite, *without* interval, *without* mercy, *without* rest. (Conrad) 风一天接着一天地刮:怀着恶意,没有间歇,没有怜悯,无休无止地刮着。

I think of her *with* pleasure, *with* affection, *with* regret — as you think of someone dead you have loved. (Conrad) 我怀着欢愉,怀着温情,怀着惆怅思念着它,正如你思念一个你过去爱过,现在已与世长辞的人一样。(her 指船)

Only a moment; a moment *of* strength, *of* romance, *of* glamour — *of* youth! (Conrad) 只是一个瞬间;一个充满力量,浪漫情调,魅力——和青春的瞬间!

在英、美文学作品中,常常重复连词 *and* 以示强调。

We talked, *and* talked, *and* talked — at least I did, *and* we laughed, *and* laughed, *and* laughed — at least he did. (Mark Twain) 我们谈了又谈,谈了又谈——至少我是这样;我们笑了又笑,笑了又笑,至少他是这样。

该句不但重复了连词 *and*, 还三次重复了动词“talked”和“laughed,”起到了加倍强调的作用。

But I got it for him — screwed *and* worried *and* bullied it out of them. (Bernard Shaw) 但我替他弄到了这些钱——对那些人又是搜刮,又是纠缠,又是威吓,直到把这些钱弄到手。

And they are the wisest *and* most honest *and* idealistic *and* decent *and* loving *and* unprejudiced *and* well-informed generation of Americans in history. (Gene Lees: *A Modest Proposal*) 他们是历史上最聪明、最诚实、最富有理想、最体面、最亲切、最无偏见和最有知识的一代美国人。

注：省略连词 (Asyndeton) (也是一种强调手段，例如雪莱在他的著名诗篇《西风颂》(Ode to the West Wind)中有这样一行“*Oh! lift me as a wave, a leaf, a cloud!*”(啊！把我象一个浪，一片叶，一朵云似地吹起！)省略了连词 *and*，语气很强。

5. 冠词的重复

A) 当两个或两个以上的形容词修饰一个名词或代词时，一般只用一个冠词，但为了强调也可以重复冠词：

He is *a* cruel and *a* crafty fellow. 他是个又残忍又狡猾的家伙。

An (or *The*) interesting and *an* (or *the*) edifying film is what we need most. 我们最需要的是既有趣又有教育意义的影片。

B) 两个名词指一个人或物时，一般只用一个冠词，但为了强调也可重复冠词：

A teacher and *a* mother, she had to see to homework and housework at the same time. 她既是教师，又是妈妈，得同时管学生的作业和自己的家务。

She is *the* model and *the* pride of the whole class. 她是全班的榜样和骄傲。

He is *the* champion, *the* victor in the recent gymnastics contest of our province. 他是我省最近一次体操比赛中的冠军，优胜者。

6. 代词的重复

He mistrusted *my* youth, *my* common sense, and *my* seamanship, and made a point of showing it in a hundred little ways. 他认为我太年青、缺乏常识和航海技术，故意在一百件小事情上对我露出他的不信任。

二、在句中一定位置的词的重复

1. 头语重复: 即每一句话用同一个词开始, 狄更斯的作品中多次出现这种句子, 例如《荒凉山庄》(*Bleak House*) 的第一章第二段, 除最后一句外, 每句话都是用 *fog* 开头的单部句:

Fog everywhere. *Fog* up the river, where it flows among green aits and meadows; *fog* down the river, where it rolls defiled among the tiers of shipping, and the water-side pollutions of a great (and dirty) city. *Fog* on the Essex marshes, *fog* on the Kentish heights. *Fog* ... 到处是雾。雾笼罩着河的上游, 在绿色的小岛和草地之间飘荡, 雾笼罩着河的下游, 在鳞次栉比的船只之间, 和这个大(而脏的)都市河边的污秽之间滚动, 滚得它自己也变脏了。雾笼罩着厄色克斯郡的沼泽, 雾笼罩着肯德郡的高地。雾……

2. 尾语重复: 即每句话以同一的词结尾, 例如:

Oh youth! The strength of *it*, the faith of *it*, the imagination of *it*! (Conrad) 啊, 青春! 它的力量, 它的信仰, 它的想像!

What meals I had in silence and embarrassment, always feeling that there were a fork and knife *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) 我吃饭的时候是多么沉默, 多么困窘! 老是觉得多了一副刀叉, 而那副刀叉是我的; 老是觉得多了一张嘴, 而那张嘴是我的; 老是觉得多了一个盘子和一把椅子, 而那个盘子和那把椅子是我的; 老是觉得多了一个人, 而那个人是我自己!

注: 这是狄更斯的自传性小说《大卫·卡坡菲》中的主角大卫·卡坡菲在母亲改嫁后所说的一句辛酸话。这句话可以

看作是尾语重复和高峰 (climax) 的结合, 句意一层比一层深刻, 到最后一句时, 简直是声泪俱下, 哀苦凄绝!

3. 不同句的尾首重复

一句(或一段)的第一个词重复前一句(或前一段)的最后一词, 前后呼应, 宛如回声。例如济慈的《夜莺颂》中, 第八诗节的第一个词, 重复了第七诗节的最后一词:

The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in faery lands *forlorn*.

Forlorn! the very word is like a bell

To toll me back from thee to my sole self! (Keats)

正是这歌声常常迷住了
幽禁在大海孤岛上的美女

她的窗扉俯瞰险恶的浪花, 在孤零的仙境。

孤零的! 这三字宛如钟声将我从梦境敲醒,
使我离开你, 依然孤身一人。

4. 同一句的首尾重复: 同一句的前面的和最后的一个词相同。

You *bleed* when the white man says *bleed*; you *bite* when the white man says *bite*; and you *bark* when the white man says *bark*. (Malcolm X) 白人要你们榨人血汗你们就榨人血汗; 白人要你们咬人你们就咬人; 白人要你们吠叫你们就吠叫。

5. 倒转重复: 两个对称句子的两个相对应的成分反过来重复, (即 ...a...b..., ...b...a...)

Live not to eat, but eat to live. 不要为吃饭而活着, 而要为活着而吃饭。

Ask not what your *country* can do for *you*; ask what *you* can do for your *country*. 不要问国家能为你做些什么,而要问你能为国家做些什么。

Let us never *negotiate* out of *fear*, but let us never *fear* to *negotiate*. 我们决不要因为害怕而谈判,但我们也决不要害怕去谈判。

Where there is *marriage* without *love*, there will be *love* without *marriage*. (Franklin) 存在没有爱情的婚姻,就存在没有婚姻的爱情。

When the *going* gets *tough*, the *tough* gets *going*. 前进道路有艰险,不畏艰险得前进。

What's *Hecuba* to *him* or *he* to *Hecuba*

That he should weep for her? 赫卡柏对他有什么相干,他对赫卡柏又有什么相干,他却要为她流泪?(莎士比亚全集九第59页)

三、词素的重复

... it was miserable quiet and still and night-breezy and graveyardy and scary. (Mark Twain)十分寂静,万籁无声,晚风习习,夜象坟墓似地阴森怕人。

I mean I can *outbox*, *outrun*, *outlift* anybody in that store. (Arthur Miller) 我是说在那个店子里我装箱子,跑腿,搬重物,能超过任何人。

We ... got so *creepy* and *crawly* we couldn't get *sleepy* *nohow* and *noway*. (Mark Twain) 我们胆战心惊,怎么也不能入睡。

I have been *underfed*, *underpaid*, *undernourished*, and everything but *undertaken*. 我吃不饱,工资微薄,营养不良,只差还没被殡仪人抬走。

In this life I have been *abused, confused, misused, accused, false-arrested, tried, sentenced, paroled, blackjacked, beaten, third-degreed, and near about lynched.* 我这一生,被辱骂,欺骗,虐待,控告,误捕,审判,定罪,保释,棒打,鞭笞,拷问,而且几乎受私刑处死:

(abuse 和 misuse 是同根词。confuse 和 accuse 结尾的拼写和发音都与 abuse, misuse 相同。)

My only thought was that I must get out of here, somehow, anyhow. 我唯一的想法是我必须以某种方式,不论什么方式,离开这里。

四、不规则重复

即以各种变化,增添重复所取得的强调效果:

1. 使用词类不同的同根词:

To *teach* a *teacher* ill beseemth me. (Shakespeare) 教我自己的老师不适合我的身份。

But now to *task* the *tasker*. (Shakespeare) 现在要来责备“责备者”了。

I shall be *guiltier* than my *guiltiness*. (Shakespeare) 我将罪上加罪。

It *out-Herods Herod*. (Shakespeare) (演希律王时) 比希律王还要希律王。

(该句是哈姆雷特对演员表演过分的一种批评。)

It was certainly *strange* beyond all *strangeness* ... (Henry James) 那确实是奇怪透顶,.....

Joy *grieves, grief* joys, on slender accident. (Shakespeare) 因小故,欢乐变悲哀,悲哀变欢乐。

(在这句中,除了同根词的重复外,还结合了转化后的重复(joy, joys) 和倒转重复。)

He hath *out-villain'd villainy* so far, that the rarity redeems him. (Shakespeare) 他的为恶超过了一切恶行, 因其罕见倒成全了他。

2. 结合词尾变化的重复:

And *singing* still dost *soar*, and *soaring* ever *singest*. (Shelley)
歌喉鸣啭, 高飞直上云霄, 高飞云霄, 歌喉不断鸣啭。(在这句中, 将词尾变化与倒转重复相结合, 表现了高度的节奏美和音乐美。)

And I often thought how much I had *lost* in life, *losing* trustfulness, and how little I had *gained*, *gaining* hard caution. (Dickens) 我常常想: 我失掉了对人的信任感, 这损失是多么巨大; 我获得了防人的谨慎心, 这收获又是多么细微:

3. 添词:

1) 在重复的动词之前加助动词 *do* 表示更进一步的强调, 如 *Then it rained, and how it did rain.* 接着下起雨来, 那雨可真是下得大!

2) 在其他词类前加表强调的调语

She swore, in faith, 'twas *strange*, 'twas *passing strange*,
'Twas *pitiful*, 'twas *wondrous pitiful*. (Shakespeare)

她发誓说, 确实, 那(些遭遇)是奇异的, 非常奇异的, 又是悲惨的, 十分悲惨的。

... they had been living together as *friends* and *friends very mutually attached*. (Jane Austen) 他们作为朋友在一起生活, 而且是感情深厚的朋友。

To get your *letters*: your *false letters*, and your *presents*: your *hateful presents*, to return them to you. (Bernard Shaw) 去拿你的信, 你的虚伪的信; 和你的礼物, 你的可恨的礼物, 将它们退给你。

4. 比较级和原级结合使用

These are not natural events; they strengthen
From *strange* to *stranger*. (Shakespeare) 这些事情都异乎寻常,它们越来越奇怪了。(莎士比亚全集一第 81 页)

五、与同义词结合的重复

It's like a *windfall*, like a *Godsend*, like an unexpected piece of *luck*. (Conrad) 它象飞来吉庆,象天降鸿福,象意外红运。

六、与对比结合的重复

One is only the *amusement of life* and the other is *life itself*.

(Conrad) 一种只是生活的享受,而另一种是生活本身。

You're not buying only *junk*, you're buying *junked* lives.

(John Steinbeck) 你们不只是在买报废了的破旧货,你们是在买报废了的生命。

Here's such ado to make *no stain a stain*

As passes all colouring. (Shakespeare) 明明是清白的,硬要说成不清白,真是无中生有,大题小做。

七、谚语中的重复

谚语中的重要词语时常重复,一般系用头语重复或尾语重复的方式:

Nothing venture, nothing gain. 不入虎穴,焉得虎子。

Sow nothing, reap nothing. 不种则无收。

No pains, no gains. 不劳无获。

First come, first served. 先到先招待。

Waste not, want not. 不浪费,不愁缺。

Grasp all, lose all. 什么都抓,什么都抓不到。

Out of sight, out of mind. 久别情疏。

Like father, like son. 有其父必有其子。

Over shoes, over boots. 一不做,二不休。

Lightly come, lightly go. 来得容易,去得容易。

Handsome is as (or that) handsome does. 行为漂亮才算是漂亮。

八、诗歌中的重复

诗歌中常使用重复表示强调,有时同一单词或短语重复多次。如德莱顿的名诗《亚历山大的宴会》(*Alexander's Feast*)除诗节中的重复外,还加上齐颂,一再重复:

1. *Happy, happy, happy pair!* 幸福,幸福,幸福的一对!

None but the brave, 唯有英雄

None but the brave, 唯有英雄

None but the brave deserves the fair! 唯有英雄堪与美人匹配。

再加上齐颂,把“none but the brave”重复了六次之多。第四诗节里有: *Fallen, fallen, fallen, fallen,*

*Fallen from his high estate,
And weltering in his blood.*

沉落,沉落,沉落,沉落,

沉落自崇高的王座,

在他的血泊中翻滚。

第五诗节里有:

*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.*

国王不能掩饰他的焦急，

凝视着美女，

内心充满爱之苦；

叹息又瞧看，叹息又瞧看

叹息又瞧看，又重新叹息。

这几行在齐颂里又重复了一次。这些都说明利用重复能够取得多么强的表情力量和音乐效果。

2. 柯尔律治在《古舟子咏》(*The Rime of the Ancient Mariner*) 一诗中，也多次使用重复来描绘孤舟在死寂的大海上飘浮的可怕情景，例如：

① *Day after day, day after day* 日复一日，日复一日
We stuck, nor breath nor motion; 我们无声无息，不动不移；

As idle as a *painted ship* 象画中的船
Upon a *painted ocean.* 滞留在画中海面。

* * *

② *Water, water, everywhere* 水，水，到处无边无际，
And all the boards did shrink; 船板却都干缩；
Water, water, everywhere, 水，水，到处无边无际，
Nor any drop to drink. 而饮水却无一滴。

* * *

③ *Alone, alone, all all alone,* 孤独，孤独，无穷的孤独，
Alone on a wide, wide sea! 在茫茫大海中孤独飘浮！

* * *

④ *Swiftly, swiftly flew the ship,* 船在飞驶，在飞驶，

Yet she sailed softly too. 却又柔和轻盈。

Sweetly, sweetly blew the breeze — 风温和吹拂,温和吹拂,

On me alone it blew. 只吹拂我孤身一人。

3. 威廉·布莱克 (William Blake) 的诗《伦敦》(*London*) 中的第二个诗节重复了 *every* 这个词, 强调伦敦城内无一例外, 到处都是叫喊啼哭之声。

In *every* cry of *every* Man,
In *every* Infant's cry of fear,
In *every* voice, in *every* ban,
The mind-forged manacles I hear.

在每一个人的每一声叫喊中,
在每一个婴儿惊恐的啼哭中,
在每一个声音, 每一个诅咒中,
我听见心灵铸成的镣铐的响声。

当然重复也要使用恰当, 如果不是为了强调, 而反复使用同样的句型, 同样的词语, 就会显得单调, 应该避免。

第四节 利用重叠表示强调

重叠是英、美人常用的一种强调手段, 它是从不同的角度、以不同种类的叠词去表现某一概念, 使之在读者心目中更清楚, 更突出。通常使用的叠词为同义词, 但也可以使用反义词或意义对称的词等。有些叠词是有头韵的, 如 “*sum and substance*” (实质), “*part and parcel*” (主要部分), 有些是有尾韵的, 如 “*fair and square*” (公平的), “*wear and tear*” (磨损), “*toil and moil*” (辛劳)。叠词包括名词、形容词、代

词、动词、副词、介词等。

英国第一首长诗《贝奥武甫》(*Beowulf*) 中使用了很多叠词,而且多半是有头韵的。在后来的文学作品中以及口语中,叠词也常被使用,这可以说是英语的一个显著特点。

一、 意义近似的词的重叠

1. 名词

Long have I served at the Scylding outpost
Held *watch and ward* at the ocean's edge. (*Beowulf*)

我曾长期在锡尔丁的前哨在海洋之滨进行守卫。

So Grendel *raided and ravaged* the realm. (*Beowulf*) 就这
样格兰得尔在当地一再肆虐。

Out you shall pack *bag and baggage*. (Goldsmith) 会叫你
滚蛋的。

Well, he is turned out *neck and crop*. (Hardy) 就这样,他
被干脆赶了出去。

Think of the *mud and mire* they would plunge you in.
(Wilde) 想想他们会把你投进什么样的污泥浊水中去。

She had pervaded every *chink and crevice* of my mind for
three or four years. (Dickens) 三四年以来,她的形象整个
地占据了我的心灵。

It is the *privilege and birthright* of every citizen in a free
commonwealth to be allowed to have a voice in public
affairs. (Nesfield) 在自由的共和国里,对公共事务的发言权
是每一个公民生来就有的权利。

The worst of all university snobs are those unfortunates
who go to *rack and ruin* from this desire to ape their
betters. (Thackeray) 大学里的势利者当中,最糟糕的是那些

由于企图仿效比他们高明的人而变得一败涂地的人。

2. 代词

It is my *one and only* wish to join the work. 我唯一的愿望是参加这项工作。

The story appealed to *everybody and anybody*. 这故事为所有的人所喜爱。

We extended a warm welcome to *all and sundry*. 我们对各色各样的人都表示热烈欢迎。

All of us work for *one and the same* purpose. 我们大家都为着一个目的工作。

Each and every comrade must study hard for the revolution. 每一个同志都必须为革命努力学习。

3. 形容词

She was *calm and collected*. 她安详镇静。

I am *sure and certain* she is honest. 我坚信她是诚实的。

His conduct all through the transaction has been *fair and square*. 在整个交易过程中,他的行为是公公正正的。

Chinese traditional boxing has made the old man *hale and hearty*. 太极拳使这位老人矍铄健壮。

She has a *tender and delicate* heart. 她有一颗十分温柔的心。

I am really *sad and sorry* for it. 我的确对这件事感到忧愁和遗憾。

4. 动词

He *tossed and turned* in bed. 他辗转反侧。

They *hustled and bustled* all day long. 他们整天奔忙。

If you are going to *pick and choose* your acquaintances, you'll be isolated. 假如你对于结识什么样的人老是挑精选肥的话,到头来你就会是个孤家寡人。

All things *weighed and considered*, your plan is better than

his. 把一切都考虑在内的话,你的计划比他的要好些。

But the life that was in me demanded more than a meagre existence of *scraping and scrimping*. (Jack London) 但是我的内心世界所要求的远远不是那种节衣缩食聊以糊口的生活。

“A female may be highly connected, but she can't be permitted to *bother and badger* a man in my person, and I am not going to put up with it.” (Dickens) 一个女人尽可能出身名门,但她不应该老是来和我纠缠,我决不能容忍这一点。

5. 副词

I have to be *out and about*. 我不得不到外面到处跑跑。

Did you *really and truly* say so? 你真的那样说了么?

He was *off and away*, over the stormy sea. 他已远在那波涛汹涌的海上。

They *openly and frankly* criticized his mistakes. 他们开诚布公地批评了他的错误。

I am *truly and sincerely* obliged to you for your help. 我衷心感谢你的帮助。

First and foremost, we must get the work over with today. 首先我们今天必须把这项工作完成。

6. 介词

In our study, to lay a solid foundation is *over and above* everything. 我们在学习中打下牢固的基础比一切都重要。

He seemed to see ships in their incessant journeys *round and about* that greater world. 他仿佛看见船舶在无休无止地环绕那个更大的世界航行。

Nevertheless, there is a common attribute here: a meaning to their work well *over and beyond* the reward of the

paycheck. 然而,这里有一个共同的特点,即不是薪津报酬所能代表得了的他们那个工作的意义。

注: 有时不用 *and* 而将两个介词直接叠用:

The film will be shown *round about* eight o'clock. 电影大约在八点钟左右放映。

What are you looking about *from out of* your glasses for? 你从望远镜里往外看些什么呀?

二、意义相反的词的重叠

1. 叠词用 *and* 连接:

You are an earl *first and last*. (Bernard Shaw) 你是地地道道的伯爵。

The place suits me *up and down*. 这地方上上下下都对我合适。

We joked one another *back and forth*. 我们来来回回地互相开玩笑。

He was greeted *right and left*. 周围的人都向他打招呼。

The noise is heard *far and near*. 响声远近都听得见。

The students *one and all* offered to do the work. 全体同学都自告奋勇要做这项工作。

She would move *heaven and earth* to get it done. 她会竭尽全力把这件事办妥。

He worked *night and day*, body and soul, for the revolution. 他不分昼夜、全心全意为革命工作。

2. 叠词用 *or* 连接

It is *now or never*. 千载良机,在此一刻。

Victory or defeat, we are determined to fight it through. 我们决定战斗到底,成败在所不计。

I 'will go *rain or shine*. 不管天晴下雨,我非去不可。

Sink or swim, live or die, survive or perish, I give my vote

for the revolution. 不论吉凶成败, 不论生死存亡, 我坚决主张进行革命。

3. 叠词用 from ... to 连接

It is a delusion from first to last. 那是个彻头彻尾的妄想。

The evening party was great fun from beginning to end. 晚会自始至终都很热闹。

其他还有“from dawn to dusk”(从早到晚), “from top to toe” = “from head to foot”(全身), “from garret to kitchen”(全家)等。

4. 成对的词不作并列成分使用: 多用于习语及谚语中, 言简意赅, 很有分量。

Such an argument is calling *black white*. 这样的论据简直是颠倒黑白。

Every *white* has its *black*. 有利必有弊。

He turned his pocket *inside out*. 他把口袋翻过来了。

A *miss* is as good as a *mile*. 毫末之错仍为错。

三、代表一件事物的两个部分或两件同时使用的事物的词的重叠

Here is my father drawing what he calls a line, and tying me down to it from a baby, *neck and heels*. (Dickens)

我的父亲就画了一道他所称为的界线, 从婴儿时期起就将我从头到脚捆绑在那条线上。

So she vanquished them, *horse and foot*, just as she had vanquished their fathers about the smell. (Faulkner) 所以她才以全副兵马征服了他们, 正象过去关于臭气的事她曾经征服过他们的父辈一样。

She served her husband *hand and foot*. 她辛勤服侍她的

丈夫。

He was bound *hand and foot*. 他全身都被捆绑了。

The PLA men fought *tooth and nail* against the invaders. 解放军全力奋战抗击入侵者。

Tom came back a very wreck of *soul and body*. 汤姆回来时，身体垮了，精神也垮了。

He cast out the old habit *root and branch*. 他已完全根除旧习。

She will start again *hammer and tongs* with the store and mills. 她将全力以赴地又将商店和工厂搞起来。

The movement is developing in *breadth and depth*. 运动正在向纵深发展。

四、三个词的重叠

表示一件事物的三个部分的词或三个同义词的并列使用：

It rests *solely, wholly and completely* with you.

(Dickens) 这完完全全取决于你。

The spring, the head, the fountain of your blood

Is stopp'd; the very source of it is stopp'd. (Shakespeare)

你们的血液的源泉已经切断了，你们的生命的根本已经切断了。(莎士比亚全集八第 336 页)

You've swiped the whole bag of tricks — *lock, stock and barrel*. 你把整套伎俩都偷偷学到了。

这句中“swipe”的意思是“偷”，“lock, stock, barrel”是枪的组成部分。

五、使用矛盾修饰法的词的重叠

意义相反的词,除可以用 *and* 连接形成叠词外,还可以用连字符连接,如 “*busy-idle diversions*” (又忙又闲的消遣), “*bitter-sweet experiences*” (又苦又甜的经历)。此外,词类不同时,其搭配可形成修饰关系或支配关系,由于意义上的对照,这样用在一起的两个词,能具备丰富的表现力,这种搭配在修辞学上叫矛盾修饰法 (*oxymoron*), 如 *laborious idleness* (忙忙碌碌的闲散), *careful carelessness* (精心细意的随便), *clever fool* (聪明的傻瓜), *eloquent silence* (意味深长的沉默), *studied ease* (矫揉造作的轻松自如), *cruel kindness* (残忍的好心), *braggart humility* (自夸的谦卑), *shabby gentility* (衣裳破旧的绅士气派), *a bully of humility* (用谦卑进行恫吓的人), *a laborious form of idleness* (懒散的一种忙碌形式), *disagreeably pleasant* (令人不快地愉快)等。

“How you shot the goat and frightened the tiger to death”,
said Miss Mebbin, with her *disagreeably pleasant* laugh.
(Saki) “关于你是怎样枪杀了山羊吓死了老虎的,” 梅宾小姐
笑着说,那愉快的笑声分外令人不快。

Perhaps Jasper's *clever stupidity* was a comfort. (Maugham)
或许贾斯珀那聪明的愚蠢是一种慰藉。

I had more pleasure in these *busy-idle* diversions than in
all sweet flavours of peaches, nectarines, oranges, and
such like common baits of children. (Charles Lamb)
这些无事忙的消遣,使我尝到的乐趣,远远超过了所有樱
桃、油桃、柑橘以及其他类似的引诱孩子们的东西的香甜味道。
His humble ambition, proud humility,

His *jarring concord*, and his *discord dulcet*.
His faith, his *sweet disaster*; with a world
Of pretty, fond, adoptious christendoms,
That blinking Cupid gossips. (Shakespeare)

注: 1. adoptious: 为了亲昵而采用的, 2. christendom: 教名、名字, 3. adoptious christendom: 昵称, 4. gossip: 授与 (教名, 名字), 此段引自《终成眷属》

他会找到他的卑微的野心, 骄傲的谦逊, 他的不和谐的和谐, 悦耳的嘈音, 他的信仰, 他的甜蜜的灾难, 以及一大堆瞎眼的爱神编出来的可爱的、痴心的、虚伪的名字。

(莎士比亚全集三第 311 页)

why then, O *brawling love!* O *loving hate!*
O *anything, of nothing first create!*
O *heavy lightness! Serious vanity!*
Misshapen *chaos of well-seeming forms!*
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)

啊, 吵吵闹闹的相爱, 亲亲热热的怨恨! 啊, 无中生有的一切!
啊, 沉重的轻浮, 严肃的狂妄, 整齐的混乱, 铅铸的羽毛, 光明的烟雾, 寒冷的火焰, 憔悴的健康, 永远觉醒的睡眠, 否定的存在! 我感受到的爱情正是这么一种东西。可是我并不喜欢这一种爱情。

(莎士比亚全集八第 12—13 页)

(在《罗密欧与朱丽叶中》, 罗密欧因为得不到罗瑟琳的爱, 心情苦恼, 因而用了这么多的矛盾语来表达他失恋的心情。)

Beautiful tyrant! Fiend angelical!
Dove-feathered raven! Wolvish-ravening lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st,

A *damned saint, an honourable villain!* (Shakespeare)

美丽的暴君！天使般的魔鬼！披着白鸽羽毛的乌鸦！豺狼一样残忍的羔羊！圣洁的外表包覆着丑恶的实质！你的内心刚巧和你的形状相反，一个万恶的圣人，一个庄严的奸徒！

(莎士比亚全集八第 67 页)

(当朱丽叶知道她心爱的罗密欧杀死了她的表哥提伯尔特后，不禁又爱又恨地骂起罗密欧来，但实质上还是爱占了上风。)

This is the most *despiteful gentle* greeting, the *noblest hateful* love, that e'er I heard of. (Shakespeare) 象这样满含敌意的热烈欢迎，象这样无上高贵的充满仇恨的友情，真是我平生所未闻。(莎士比亚全集七第 196 页)

I once had a kind of *rude tenderness* of heart. (Charlotte Brontë) 我过去曾经有一种粗鲁的温柔性格。

Farewell, thou *pure impiety and impious purity!* (Shakespeare) 你这纯洁的淫邪，淫邪的纯洁，再会吧！

(莎士比亚全集二第 141 页)

有时用 *and* 连接两个互相矛盾的词语：

Say a good fellow ..., a good fellow, with *impetuosity and hesitation, boldness and diffidence, action and dreaming, curiously mixed* in him.

例如说一个好人……，一个在身上奇怪地揉合着急躁和优柔，大胆和迟疑，干才和梦想的好人。

He sat there and watched them, so *changelessly changing, so bright and dark, so grave and gay*. 他坐在那儿注视着，觉得眼前的景象，既是始终如一，又是变化多端，既是光采夺目，又是朦胧黑暗，既是庄严肃穆，又是轻松愉快。(《英汉翻译教程》张培基等编著。上海外语教育出版社，1980 年)

六、语法结构的重叠

重复使用相同的句子成分或相同的句型，也是一种强调手段，狄更斯在他的作品中，经常使用这种手笔，如在《圣诞颂歌》(A Christmas Carol) 一书中就有下面这些例子：

Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! 斯各洛琪! 一个榨取钱财的，一毛不拔的，爱财如命的，贪得无厌的，擅长搜括的老吝啬鬼!

He rubbed his hands; adjusted his capacious waistcoat; laughed all over himself, from his shoes to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice: ... 他搓着手，把宽大的背心扯正，从他的鞋子到他的讲仁义道德的嘴，全身都在笑着，用一种舒适的、润滑的、浑圆的、肥厚的、欢乐的声音喊道：……

In they all come, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all come, anyhow and anyhow. 他们都进来了，一个接着一个；有些人羞怯地，有些人勇敢地，有些人优雅地，有些人笨拙地，有些人推着，有些人拉着；他们都以这样或那样的方式进来了。

“I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man...”

“我象羽毛一样轻，我象天使一样幸福，我象小学生一样快活，我象喝醉了酒的人一样飘飘然……”

There was really nothing to compare her sweet, small, daring, shapely, timid, defiant, loving face to. (Bellow) 真没有任何东西，能用来比拟她那甜甜的，小小的，大胆的，匀称的，羞怯的，无畏的，可爱的面庞。

However, they are both dead, and Mrs. Beard is dead, and

youth, strength, genius, thoughts, achievements, simple hearts — all die No matter (Conrad) 然而,他们两个都死了,比尔德太太也死了,青春,力量,天才,思想,成就,赤子之心——一切都死亡……没关系。

Enormous volumes of smoke, *whitish, yellowish, thick, greasy, misty, choking*, ascended as high as the trucks. (Conrad) 大团的烟,白色的,黄色的,浓密的,油腻的,雾蒙蒙的,呛人的,一直升到桅杆顶端。

How *weary, stale, flat, and unprofitable*, seems to me all the uses of this world! (Shakespeare) 人世间的一切在我看来是多么可厌、陈腐、乏味而无聊! (莎士比亚全集九第14页)

第五节 利用对比或比较表示强调

用句子的前一部分衬托后一部分,或用第一个句子衬托第二个句子,因而使后一部分,后一句或整个句子得到强调。

一、相反意义的对比

1. 利用对比句型 (Antithesis), 使句子简练有力,常用于谚语中:

One *leak* will sink a *ship*. 一个漏洞可沉掉一条船。(将 *leak* 之小与 *ship* 之大对比)

A *stitch* in time saves *nine*. 一针及时可省九针。(将 *a* 与 *nine* 对比)

A *bird* in the hand is worth *two* in the bush. 双鸟在林不如一鸟在手。(将 *a* 与 *two* 对比)

2. 用 “not ... but...” 连接并列成分,或在第二个句子前,加上 *on the contrary, by comparison, by way of contrast, by contrast* 等,如:

Not that I loved Caesar less, but that I loved Rome more.

(Shakespeare) 不是我不爱恺撒,而是我更爱罗马。

Not on thy sole, but on thy soul, harsh Jew,

Thou mak'st thy knife keen. (Shakespeare) 狠心的犹太人,

你不是在鞋口上磨刀,你这把刀是放在你的心口上磨。(莎士比亚全集三第74页)

I do not want to hurt your feelings, on the contrary, my

only wish is that I could help you. 我不想伤你的感情,相反地,我唯一的愿望是能够帮助你。

二、相似意义的比较

1. 用连词 *as ... so...*:

As water is to fish, so is air to man. 空气之于人,犹如水之于鱼。

2. 用 *what* 引导的表语从句与主句作比较,上一句也可改为“*Water is to fish what air is to man.*”又如:

Factors in the trading world are what ambassadors are in the political world. (Addison) 代理商在商界的作用正好象大使在政界的作用一样。

3. 用“*as well ... as...*”将两件事物作比较,用一事物的不可能性来强调说明另一事物的不可能性:

You may as well go stand upon the beach

And bid the main flood bate his usual height; ...

As seek to soften that — than which what's harder? —

His Jewish heart. (Shakespeare) 想要使这个犹太人的心变

软——世界上还有什么东西比它更硬呢? ——就象站在海滩上,叫大海的波涛不要升得那么高,……

4. 用 *and* 连接比较的事物:

Love *and* cough cannot be hid. (proverb) 咳嗽忍不住, 爱情瞒不住。

Truth *and* oil are ever above. (proverb) 真理和油一样总是要升到上面来的。

5. 利用排比句型, 将前面的句子衬托出后面的句子, 使之得到强调。帕特里克·亨利 (Patrick Henry) 在美国独立前维吉尼亚州议会发表的演说中, 就是使用了这种排比句型, 后来成为历史上流传的名句。他说: “Caesar had his Brutus, Charles the First his Cromwell, and George the Third —” (勃鲁托斯带头刺杀了恺撒, 克伦威尔处死了查理一世。乔治三世——), 帕特里克·亨利说到这里, 停了一下, 因为他最善于掌握火候。这时会场里多处响起了 “treason, treason!” (叛逆, 叛逆!) 的喊声, 帕特里克·亨利接着说: “— may profit by their example. If this be treason, make the most of it.” (——可以从他们的例子中获益。假如这是叛逆, 那么就尽量叛逆吧。) 前两个排比句用来作衬托和比较, 使第三句特别有力。

6. 利用比较级表强调

a. 肯定

Ingratitude, thou marble-hearted fiend,

More hideous when thou show'st thee in a child

Than the sea monster! (Shakespeare) 忘恩负义, 你这心如铁石的魔鬼, 你使得儿女的模样变得比海怪还要丑恶得多, 可怕得多啊!

b. 利用否定词加比较级的结构, 将两件事物作比较, 莎士比亚剧本中常用这种句子结构作出夸大的比拟, 句意比肯定结构要强。如:

The devil himself could not pronounce a title
More hateful to mine ear. (Shakespeare) 魔鬼自己也不会
对我说出更令我痛恨的称谓来。

The wanton's cheek, beautified with plastering art,
Is *not more* ugly to the thing that helps it,
Than is my deed to my most painted word:

O heavy burden! (Shakespeare) 涂脂抹粉的娼妇的脸，还
不及掩藏在虚伪的言词后面的我的行为更丑恶，难堪的重负
啊！（莎士比亚全集九第 63 页）

And *never* did the Cyclops' hammer fall
On Mars's armour; forged for proof eterne,
With *less* remorse *than* Pyrrus' bleeding sword
Now falls on Priam. (Shakespeare)

库克罗普斯为战神铸造甲冑，
那巨力的锤击，还不及皮洛斯
流血的剑向普里阿摩斯身上劈下
那样凶狠无情。（莎士比亚全集九第 57 页）

狄更斯也常用这种句型，如在《圣诞颂歌》（*A Christmas Carol*）一书中，就是用冬天的雨雪来比拟斯各洛琪的毫无怜恤之情的冷酷性格。如：

No wind that blew was *bitterer than* he, *no* falling snow was
more intent upon its purpose, *no* pelting rain *less* open
to entreaty. 风不论刮得多凶也没有他凶，雪不论下得多狠也
没有他狠，雨不管淋得多厉害也没有他厉害。

华兹华斯 (Wordsworth) 在《孤独的刈麦者》（*The Solitary Reaper*）一诗中，利用否定词加比较级或 *so* 这个句型，很生动地描绘了割麦少女的优美歌声：

No nightingale did ever chaunt
More welcome notes to weary bands

Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling *ne'er* was heard
In spring-time from the cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

阿拉伯瀚海茫茫，
树荫下倦客队队，
几曾闻夜莺鸣啭，
有歌喉更为甜美？
赫布里底群岛迢迢，
春日里寂寥海面，
布谷鸟声声呼唤，
曾如此动人心弦？

第六节 利用转化表示强调

转化 (conversion) 为构词的一种手段，英语里有很多词可用作几种不同的词类，如 *while* 既可作连词，又可作名词和动词。又如在现代英语中，“*hell*”一词用得极广，不仅可以作名词，而且可以作动词、形容词、副词、感叹词等，譬如：

Come down to the city to *hell* around for a weekend. 到城里来痛快地玩一个周末吧。

Emma is a *hell* cat. 埃玛是个泼妇。(上句中“*hell cat*”的意思是“*fiery-tempered woman*”。)

David is *hell* bent on insulting me. 戴维存心要侮辱我。

“Mr. Ben, I guess you floored us good. I reckon nobody knows what the *hell* to say”. (*The Money Changers*) “本先生，你使我们大为震惊，我们简直不知道该说什么好。”

通过转化,把一些常用作某一词类的词改用作其它词类,可以使语言更为简练,富有生气,或带幽默色彩。现代英语的特点之一,就是转化较以前使用得更多更广,尤以名词转化成动词的现象更为普遍,譬如名词 *balloon* 是“轻气球”的意思,但在 “The prices ballooned in capitalist countries” 这一句中,转化为动词后,非常形象、生动,能够使人们联想到资本主义国家的物价象轻气球一样地上升了。又譬如说 *soft-shoe* 是个“形容词+名词”的复合词,意思是“轻软的鞋子”,转化为动词后,用在 “She softshoed down the stairs” 这一句中,就会使人们很快地联想到她轻轻地走下楼梯的情况,因此转化常被用来表示强调。

一、名词转化为动词

1. 表人体各部分的名词

He *eyebrowed* the landlady out of the room. 他竖起眉毛,不耐烦地看着房东太太走出去。

Who has hired you to *nose* into my business? 谁雇用了你来过问我的事情?

We can't *stomach* such an insult. 我们不能容忍这样的侮辱。

How might she *tongue* me! (Shakespeare) 她将会怎样地说我啊!

There stood a model worker *breasted* with many medals. 那里站着一位劳动模范,胸前挂着许多奖章。

这句中用 “breast” 一个词,代替了 “on whose breast were hung”, 以简短取得了强调效果。

2. 表人的名词

He *soldiered* on steadily. 他不屈不挠地坚持下去。

She was always *mothering* her younger brother. 她总是亲切地照管她的弟弟。

He has *fathered* a revolution in the field of letters. 他扶植了一次文艺革命。

The food was adulterated, the milk for the children was *doctored*. (Jack London) 食品掺了假, 小孩子的牛奶也掺了假。

..., and I shall see

Some squeaking Cleopatra *boy* my greatness

In the posture of a whore. (Shakespeare) 而我将要看见一个逼尖了喉音的男童穿着克莉奥佩特拉的冠服卖弄着淫妇的风情。(莎士比亚全集八第389页)

该句中的“boy”表示扮演者是男孩, 又表示扮演的动作, 用得很生动。

3. 表动物的名词

Misfortune *dogged* Urgis's steps. 灾难紧追着尤吉斯不放。

He *wolfed* down his lunch. 他狼吞虎咽地吃了中饭。

She *weaseled* out of the dilemma. 她设法摆脱了困境。

He didn't *chicken* out. 他没有因胆怯而退出。

They love fighting and they get more chance when they're all *pigged* in together. 他们喜欢打架, 当他们挤住在一起时, 打架的机会就多了。

4. 其它名词转化为动词

Anxiety *winged* his feet. 焦虑使他脚步如飞。

The rainbow *bridged* the sky. 彩虹横空。

She *flamed* with anger. 她气得面红耳赤。

The talks *deadlocked*. 谈判陷入僵局。

His parents *gloried* in his rapid progress. 他的父母对他的迅速进步感到光荣。

In the old days the capitalists *milke*d the workers. 在旧社会资本家对工人进行敲骨吸髓的压榨。

He *fettered* his pride. 他努力克制住骄傲情绪。

The fact *galled* him indescribably. (Hardy) 这件事使他苦恼莫名。

She *buttoned* her eyes to the book. (Malamud) 她把眼睛死死地扣住书本。

Mr. Pickwick paused, *bottled up* his vengeance, and *corked* it down. (Dickens) 匹克威克先生停下来, 勉强抑制住自己的报复情绪。

Elizabeth Jane's bonnet and shawl were *pitchforked* on in a moment. (Hardy) 伊丽莎白·简的风帽和披肩象用叉子抛上去那样, 一下子就戴好了。

I am not going to be *serpentine*d and *corkscrewed* out of my senses. (Dickens) 我决不会让人象旋转螺丝钉一样地搞得我昏头昏脑。

二、其他词类转化为动词

1. 形容词、副词或感叹词都可转化为动词, 尤以谐声的感叹词转化成动词更能表现生动和强调:

He *firmed* his voice. (Alex Hailey: *Roots*) 他使自己的声音坚定起来。

We are *muched* again. 我们又受到了重视。

She didn't *okey* it. 她不同意。

They *tut-tut* the idea. 他们对这个主意表示轻视。

He ... tried to *gentle* the fingers. (Hemingway) 他设法使手指变柔软。

And put upon him such a deal of man,
That *worthied* him, got praises of the king ... (Shakespeare)

他装出一副非常勇敢的神气,自以为了不起,赢得了皇上的几句称赞话……

He *tensed* his muscles for lifting weights. 他紧绷着肌肉举重。

“Surely if we could recall that early bitterness ..., we should not *pooh pooh* the griefs of our children. (George Eliot)

肯定地,如果我们记得童年的苦难……,我们就不应该对孩子们的苦恼嗤之以鼻。

And the native hue of resolution

Is *sicklied* o'er with the pale cast of thought. (Shakespeare)

决心的本来的光彩,就这样被思维盖上了一层惨淡的灰色。

At the meeting she *upped* and said that she was for the proposal. 她在会上站起来,说她赞成这个建议。

The visitors *ahed* and *oched* at the new machine. 参观者对这台新机器,又是“哎哟”,又是“啊呀”地赞个不停。

2. “形容词+名词”经过转化,成为复合词形式的动词:

They *short-cut* their way to the commune. 他们抄近路到公社。

He was *rotten-egged* by the angry crowd. 他被愤怒的人群抛了臭蛋。

She tried to *sweet-talk* them to come out. 她企图用甜言蜜语诱使他们走出来。

They *close-doored* the meeting. 他们的会议是秘密举行的。

This misunderstanding *short-circuited* their friendship. 这点误会葬送了他们的友谊。

3. “名词+名词”经过转化,成为复合词形式的动词:

I'd like to *window-shop* tomorrow. 我想明天上街溜达,看看商店橱窗。

Be up and doing! Don't *day-dream* any longer. 马上起来

干！别再想入非非了。

The interest of the usurious loan has *snowballed*. 高利贷的利息象滚雪球似地增加。

三、动词转化为名词

“It was *touch and go*”. (Galsworthy) 刚才很险呢。

You are the *pick* of the basket here. (Bernard Shaw) 你是这里最优秀的人。

Look your *fill* at the poor devil. (Bernard Shaw) 尽量看这可怜的东西！

Our team had five *wins*. 我们的球队胜了五次。

The coat is a good (best, bad) *buy*. 这件外衣买得好 (最好, 不好)。

You had better have another *think*. 你最好再想一想。

There must be *give and take* if the negotiations are to succeed. 磋商如要成功, 必须双方让步。

In capitalist countries the *haves* exploit and oppress the *have-nots*. 在资本主义国家, 富人剥削和压迫穷人。

There is no *come and go* with her (= She is so obstinate that no persuasion can make her change her mind). 她很固执, 很难说服。

注：由“动词 + 宾语”构成的复合词，常比由动词加词缀构成的名词要强调些，这是由于在复合名词中，仿佛动词起了转化作用。

I think I see them at work — these sapient *trouble-tombs*.
(Charles Lamb) 我仿佛看见他们在那里干着——这些自以为聪明的毁坟者。

该句里的“trouble-tombs”比“tomb-troublers”强调, 比

“people who troubled tombs” 更强调。

What a *lack-brain* is this! (Shakespeare) 真是一个头脑何等简单的人!

He is indeed a *spoilsport* (or a *kill-joy*). 他真是个令人扫兴的人。

... I will think you the most pathetic *breakpromise*,

(Shakespeare) 我将把你看成最可怜的背信者,

Well, that lad's a *puzzle-the-world*. 那个孩子真令人不解。

这样的复合词作形容词使用时, 也很生动, 譬如:

They stared at him with *lack-lustre* countenances. 他们带着暗淡的脸色呆望着他。

He likes to drive at *breakneck* speed. 他喜欢不顾危险地高速开车。

四、副词转化为名词

There are *ups* and *downs* in his life. 他一生中不少坎坷的经历。

She knew the *ins* and *outs* of the matter. 她知道这件事情的里里外外。

His outward career may be described as a succession of *al-mosts*. 可以将他的事业描述为一系列的“差一点点”。

We must go into the *hows* and *whys* of everything. 我们必须对每件事情问个为什么。

五、形容词转化为名词

1. 一般的转化

Keep your *cool*. 保持耐心。

Easy does it! Take it *easy*. 别着急! 慢慢来。

Come to the fire and have a *warm*. 请到炉边暖和一下吧。

2. 转化为指人的名词

She was a *solitary* as a child. 她童年时很孤独。

Jack was at the mercy of those *toughs* (or *roughs*). 杰克只能任凭那些恶棍摆布。

He is a *queer*. 他是个同性恋者。

They are *unfortunates* too. 他们也是不幸的人。

I am one of his *familiars*. 我是他的熟人之一。

注：英美妇女和儿童常在口语中(尤其是作呼语用)把一些形容词如 *silly*, *stupid*, *dear*, *innocent* 等当名词使用，语气很亲切。

No, you *silly*. 不，你这个傻瓜。

Alas, you *stupid*. 啊哟，你这个傻东西。

Poor *innocent(s)*. 怪可怜的人(们)。

What a *dear* you are! 你真是个好孩子(或：好人儿)!

Come along, (my) *dears*. 跟我来，亲爱的。

3. 作介词宾语

The moon was nearly at the *full*. 月亮快要圆了。

The moon was at the (or its) *fullest*. 月亮正是最圆的时候。

The fighting was at its *bitterest*. 战斗正在十分激烈地进行。

4. 表颜色的形容词转化为名词后，其前加不定冠词和形容词，表示“一片……”的意思，作表语时比表颜色的形容词语气要强些。

The sky is a *deep blue*. 天空一片蔚蓝。

The door is a *dark brown*. 那扇门一片深褐色。

The fields are a *verdant green*. 田野一片碧绿。

The crops stood a *golden yellow*. 庄稼一片金黄。

The sea sparkled a *deep azure blue*. 海洋闪耀着一片深蓝的

天青色。

The whole square was a beautiful red. 整个广场是一片美丽的红色。

He saw a twinkle of amusement in Cooper's eyes, and he flushed an angry red. (Maugham) 他看见库伯眼睛里露出一丝嘲弄的神色,感到很生气,脸也涨得通红。

第七节 利用词类的转换表示强调

这一节主要是介绍将形容词、分词或副词改成短语的一些情况,这种改变叫做转换 (transformation), 例如将 important 转换成 of importance。为什么说“of importance”比“important”要强调呢? 因为“important”的修饰语很有限,只有几个。但“importance”的修饰语却很多,表达力量很强,如 great, much, prime, grave, the greatest, utmost, capital, supreme, extreme, leading, primary, cardinal, enormous, paramount, strategic, considerable, fundamental, far-reaching, over-shadowing, the first, the last, top 等都用来修饰 importance, 表示“很”、“非常”、“极端”。此外还有 little, small, no, minor, some, the least, more or less 等也能修饰 importance, 表示“不”、“不大”、“有些”。

再以 interest, benefit, significance 为例:

1. interest 的修饰语可有 much, chief, acute, keen, high, no, little, special, particular, the greatest, breathless, compelling, enhanced, considerable, commanding, extraordinary 等。

2. benefit 的修饰语可有 full, great, little, no, lasting, maximum, the greatest, inestimable, unspeakable, far-reaching 等。

3. significance 的修饰语可有 deep, real, no, little, special, peculiar, profound, political, considerable, worldwide, a wide, country-wide, fundamental 等。

一、形容词或分词转换为短语

1. 将形容词或分词转换成“of + 同根的名词”:

1) valuable:

These data will be *of (great) value* to us in our research work. 这些资料对我们的研究工作将有很大的帮助。

2) beneficial:

He made a good suggestion which is *of (full) benefit* to the people. 他提出一个对人民极其有利的好建议。

3) important:

It is *of prime importance* to practise economy. 厉行节约十分重要。

4) persevering:

Nothing is difficult to a man *of (great) perseverance*. (比较: a persevering man) 对于一个具有巨大毅力的人来说, 没有什么事情是困难的。

注: white 和 dark 既可用作形容词, 又可用作名词。另外还有 whiteness 和 darkness 两个名词, 它们的区别在于带后缀 -ness 的词表示纯粹抽象的概念, 而 dark 或 white 则仍保留有形容词的性质, 仿佛其后省略了表示具体事物的名词。如 “the white (省略了 part 或 thing 等) of the egg”。

“He is in white” (省略了 clothes), 或象其他某些由形容词转化来的名词一样, 用在一些介词习语中, 如 in the dark, after dark。whiteness 和 darkness 用在 of 之后, 则和上面的例子一样, 为形容词 white 和 dark 的一种强调方式, 譬如:

He is in *a world of whiteness* (为 in a white world 的强调说法)。他在一片白皑皑的世界中。

They are *deeds of darkness* (为 dark deeds 的强调说法)。那都是些秘密勾当。

2. 将形容词或分词转换成同根的名词 + itself, 等于“extremely (非常, 十分) + 形容词”:

1) ignorant:

O, I am *ignorance itself* in this. (Shakespeare) 啊! 我对此一无所知。

2) simple:

This sentence is *simplicity itself*. 这个句子非常简单。

3) good, polite:

She is *goodness (= kindness) and politeness itself*. 她十分亲切周到。

4) lucid:

You are *lucidity itself*, Charles. (Bernard Shaw) 查理, 你的话说得十分清楚。

3. 将形容词或分词转换为 all + 同根的名词, 等于“very + 形容词”, 同根的名词前还可以加修饰语。

1) polite:

“Mr. Darcy is *all politeness*”, said Elizabeth, smiling. (Jane Austen) “达西先生客气极了”, 伊丽莎白带笑地说。

2) astonished:

“I am *all astonishment*. How long has she been such a favourite?” (Jane Austen) “我真大吃一惊。她被你看中有多久了?”

3) affable, condescending

She is *all affability and condescension*. (Jane Austen) 她非常亲切谦和。

5) wise:

As the story goes, Solomon was *all wisdom*, and no question had ever puzzled him. 如故事所说, 所罗门非常聪明, 任何问题都难不倒他。

6) gratefully pleased:

He was *all grateful pleasure*. 他满面春风, 满口道谢。

7) dignified:

He stood up and turned and went out, *all dignity*. (John O'hara: *Graven Image*) 他站起来, 转个身, 十分庄严地走了出去。

8) mirthful:

I will only be bold with Benedick for his company; for, from the crown of his head to the sole of his foot, he is *all mirth*. (Shakespeare) 我只要求邦尼迪克和我一道, 因为这个人从头顶到脚跟都是乐哈哈的。

注: 有些复数个体名词加 *all* 也能代替形容词或分词, 表示强调, 例如 *all nerves*, *all smiles*, *all tears*, *all thumbs*, *all eyes*, 等, 在 *eyes* 和 *ears* 前面可加物主代词。另外, *eye* 和 *ear* 的单数也行, 但不如复数普通。

... Jerry followed him, *all eyes, ears and spikes*. (= looking and listening very attentively and bristling with

spiky hair) (Dickens) 杰里睁大眼睛, 竖起耳朵和尖钉似的硬发, 全神贯注地跟着他走。

Like Niobe, *all tears* ... (Shakespeare) 哭得象泪人儿一般
.....

注: *all tears* 为 *tearful* 的强调说法。Niobe 为希腊神话中 Tantalus 之女, 有六子六女, 均被敌人杀害, Niobe 变成石头, 她一直为子女啼哭, 流下的泪水成为石头上的泉水。

Fowler is *all thumbs* (= very clumsy). 福勒是笨手笨脚的。
(因为拇指在五个手指中是比较笨拙的。)

The students were *all (their) ears* (= very attentive) at the lecture. 学生们听课的时候全神贯注。

... then returning, *all giggles and blushes* (= giggling and blushing), they sat down to dinner. (Dickens) 她们回来了, 羞答答、咯咯笑个不停地坐下来吃饭。

From the periphery of his vision he could see Dodo entering now, *all legs and breasts*, radiating sex like a pyrotechnic. (*Hotel*) 从他的视域边缘他可以看到杜杜进来, 她的大腿和乳房特别显眼, 象烟火信号弹一样迸发出肉感。

有时 *all* 后可用单数, 如:

As to myself, I felt *all face*, steeped in wine and smarting. (Dickens) 至于我自己, 也觉得仿佛整个脸都浸在酒里一样, 麻辣火烧, 怪不舒服。

all 后用不带冠词的单数名词指人时, 表示“典型的”:

He had listened, for the moment *all farmer* (= farmer-like), to Bertha's tale of her difficulties. (Dickens) 他当时曾完全以农民的心情, 倾听贝莎诉说她的种种困苦。

Mrs. Barrows was now *all special advisor* to the president. (James Thurber) 拜罗太太现在俨然是银行总裁的专门顾问。

Virginia is *all woman*. 佛吉尼亚是最标准的女性。

He was *all boy*, his parent said, a creature of the outdoors.

(Robert Frost — *The Aim Was Song*) 他的父亲说, 他一身男孩子气, 专门喜欢在外面玩。

4. 将形容词或分词转换为“of + 同根的名词”, of 之前的词为:

a. 表典型、模范的词语, 如 picture, type, model, epitome, monument, paragon, miracle, pattern, image 等。

1) excited, joyful

He became *the pattern of excitement and joy*. 他显得十分兴奋和欢喜。

2) miserable

I parted with him, *a very monument of human misery*. (Dickens) 我和他分别时, 他就象是一座象征人类苦恼的碑石。

3) prudent, sensible, benevolent

... he passes for a youthful miracle of prudence, good sense and benevolence. (Sheridan) 他把自己打扮成年青人当中罕见的谨慎明理, 待人亲切的典范。

4) healthy, strong, prosperous

He looked *the picture of health and strength and prosperity*. (Bernard Shaw) 他显得十分健壮结实、精力充沛、境况优裕。

5) abjectly terrified

He stood before them *the picture of abject terror*. (Hardy) 他惶恐万状地站在他们面前。

6) lively, tactful, coquettish

She was *the very type of liveliness, tact and coquetry*. (Dickens) 她是伶俐活泼、应付自如和善于卖弄风情的典型。

7) healthy, vigorous

He was looking altogether *an epitome of the world's health and vigour.* (Hardy) 他看上去真象世界上健康和活力的缩影一样。

8) youthfully innocent and girlishly happy

She looked *the image of youthful innocence and girlish happiness.* (Thackeray) 她显得十分年青、纯洁，充满着少女的欢乐。

9) frustratedly expectant

He looked, withal, *the picture of frustrated expectancy.* (Malamud: *The Magic Barrel*) 他显出一副期望完全落了空的可怜相。

10) virtuous

She is considered a paragon of virtue. 她被公认为品德足为人典范。

可用 “monster of ...” 表示丑恶的典型, 例如:

King Nero of ancient Rome was *a monster of cruelty.* 古罗马的耐罗王是一个极端残暴的人。

Violet is *a monster of selfishness and ingratitude.* 维奥列特是一个自私透顶和忘恩负义的人。

b. 表顶端极限的词语, 如 pink, acme, peak, pitch, height, zenith, top, end, best, ultimate, last word, perfection 等, 在这些词语前还可以加 in 或 at, 意思是“十分”、“非常”:

1) youthful

My son is *in the top of his youth.* 我的儿子正值年青有为之时。

2) prosperous

The city was *at the zenith (or top) of its prosperity.* 那个城市

当时繁华达于极点。

3) vigorous

He was *in the height of his vigour* when doing this work. 他做这件工作时,精力十分充沛。

4) impatient

She was *at the end of her patience*. 她已完全失掉耐心。

5) perfect

The marble sculpture is *the last word of perfection*. 这座大理石雕像可说是尽善尽美。

6) luxurious

It is *the ultimate of luxury*. 这真是奢华已极。

7) realistic

The stage scene was *the acme of realism*. 舞台上演出的那一场戏十分逼真。

8) servilely cautious; conscientious

He did it with the very perfection of servile caution and conscientiousness. 他干这件事时,确实必恭必敬,谨慎小心。

9) healthy

He was *in the pink of health*. 他十分健康。

10) mighty

At that time Rome was *at the peak (or best) of its might*. 那时罗马正在极盛时期。

在日常会话中,“in the pink”等于“very well”(非常健康),实际上等于“I'm in the pink of health”。

A: How are you right now? 你现在身体好么?

B: *In the pink*, thank you. 很好,谢谢你。

c. 意义为“灵魂”、“化身”等的词语,如 soul, essence, incarnation, personification, embodiment, spirit, impersonation,

crystallization 等。

He is *the soul of honour*. 他品行十分高尚。

Emma looked *the personification (or essence, embodiment, crystallization) of human composure and female amiability*.

埃玛显得非常镇静沉着,充满女性的温柔。

You'll like him, Miss Clandon: he's *the very incarnation of intellect*. (Bernard Shaw) 克兰登小姐,你会喜欢他的,他是才智的化身。

Mr. Pickwick was *the impersonation of kindness and humanity*. (Dickens) 匹克威克先生是仁爱和善良的化身。

... But the thing that struck me most was that he should submit to *that crawling impersonation of meanness*, Uriah Heep. (Dickens) 但是最使我感到震惊的是,他竟至于对那个简直象爬虫一样卑鄙的尤里亚·希普那样顺从。

He is, indeed, *the essence of selfishness*. 他真是自私极了。

It was *the incarnation of the old term spick-and-span*. 这儿确实如俗语所说,一切都是油光漆亮的。

He was *the spirit of regnant labor* as he stood there, his hands out-reaching to rend and crush his audience. (Jack London) 当他站在那儿,伸出双手仿佛要去撕裂和捏碎他的听众的时候,那模样简直是至高无上的劳动的化身。

5. 将形容词转换为“同根的名词 + incarnate (personified, embodied, crystallized 等)”, incarnate 也可放在抽象名词前。

She was like *Hope embodied* to me. (Dickens) 对于我来说,她好象是“希望”的化身。

He resembled a pilot, which to a seaman is *trustworthiness personified*. (Conrad) 他象个领港员,在海员的眼中,领港员不啻是“忠实可靠”的化身。

Aunt Judy seems to him an *incarnate joke*. (Bernard Shaw) 他觉得裘蒂婶婶不啻是玩笑的化身。

He is *honesty crystallized*. 他极端诚实。

Ben, that man was a genius, that man was *success incarnate!* (Arthur Miller) 本, 那个人是位天才, 那个人是成功的体现!

He was *energy and defiance personified*. (Churchill) 他精力充沛, 敢于斗争。

在下列情况下形容词或分词转换成同根的指人的名词, 后面加上 *enough to ...*, 这些指人的名词起强调的形容词作用, 它们前面不用冠词:

He wasn't hypocrite *enough* (= hypocritical enough) to say so. 他不会虚伪到说这种话的地步。

I don't believe he was hero *enough* (= heroic enough) to make such a big sacrifice. 我不相信他有足够的英雄气概来作出如此巨大的牺牲。

I was fool *enough* (= foolish enough) to say so. 我那样说真够蠢。

They were men (or man) *enough* (= manful enough) to face the danger. 他们有足够的气魄来对付这种危险。

上句中用 *men*, 因为句中主语是复数 *they*, 因此, 只要主语是复数, 作表语用的名词可用复数, 亦可用单数。

6. 将形容词或分词转换成同根的名词 + *of a* + 名词, 实际上, 在 “*a (the 或物主代词) + 名词 + of a + 名词*” 句型中, “*a (the 或物主代词) + 名词 + of*” 起形容词作用, 修饰后面那个名词, 起同位语作用, 叫做同位所有格 (*appositive possessive*), 例如:

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

她真是个淘气鬼。

Oh, be still, you *fool of a wind* (= you foolish wind)!

(Clemence Dane: *Granite*) 愚蠢的风,不要再刮了吧!

This is *a fool of a place* (= a foolish place). (Bernard

Shaw) 这是一个糟糕的地方。

You have *a devil of a temper*. (Thackeray) 你的脾气真坏。

He is *an elephant of a man* (= an elephantine man). 他的

个子大得象头象。

You have not only the honour of being my steward, but

the privilege of being the worst, most incompetent, dri-

velling, snivelling, gibbering, jabbering *idiot of a steward*

in France. (Bernard Shaw) (the idiot of a steward =

an idiotic steward) 你不仅有幸当我的管家,而且享有当一

名法国最坏的、最不能干的、拖着鼻涕的、抽抽噎噎的、吱吱喳喳

的笨蛋管家的特权。

She has caught *the death of a cold* (= a very bad cold). 她

患了重感冒。

注: 在下面这些使用 “a ... of a...” 句型的句子中, 第一个名词虽然不是由形容词转换而来的名词, 但起修饰后一名词的作用(做它的同位语), 也是一种性质类似形容词的强语势表达法, 譬如:

Isn't that *a duck of a kitchen*? 那不是一间非常精巧的厨

房么?

He had *a duck of a grand-daughter*. 他有一个很可爱的小

孙女。

上两句中的 “a duck of” = duck-like, duck 的意思是 “可爱的人或东西”。“a duck of” 是修饰其后的 kitchen 和 grand-daughter 的性质(或状态)的一种特别强调的说法。

He would rejoice even to have squashed the life out of such a noisome beetle of a man. (Gissing) 假如他把这个令人恶心的甲虫般的人踩死了,他会感到高兴哩。

... and the sneak of an usher jeered at him no longer. (Thackeray) ……而且那个鬼鬼祟祟的传达再也不讥笑他了。

His mouth was such a post-office of a mouth that he had a mechanical appearance of smiling. (Dickens) 他的嘴象邮局一样敞开着,仿佛老在机械地微笑一样。

I was still looking sideways at his block of a face. (Dickens) 我依然在斜眼瞧着他那象木板一样的脸孔。

The scene was a plain, bare, monotonous vault of a school-room. (Dickens) 地点是一间简陋单调,四壁萧条,象地窖一样的教室。

The emphasis was helped by the speaker's square wall of a forehead. (Dickens) 说话人的象四方墙一样的前额,使这一种强调受到进一步的加强。

注: 这种句型也可用于复数名词,譬如:

Those pigs of boys (= piggyish boys) eat so much. 那些贪吃的孩子们吃得太多了。

... when I think of him carrying huge watering pots after Annie, kneeling down, in very paws of gloves, at patient microscopic work among the little leaves, ... (Dickens) ……当我想到他拿着大水壶跟在安妮身后,跪在地上,用戴着爪子般手套的手指,在小树叶当中耐心地干着精细的工作时……

7. 将形容词或分词转换为“a + 同根的名词”:

1) successful:

The experiment was a success. 实验很成功。

2) wonderfu':

That child of hers is *a wonder*. 她的那个小孩很是出色。

3) *miraculous*:

His safe escape that time was *a miracle*. 他那次安全脱险真是奇迹。

4) *disappointing*:

The news conference was *a disappointment*. 记者招待会不成功。

5) *beautiful*:

Your room is *a beauty*. 你的屋子美极了。

6) *abominable*:

That rascal is *an abomination*. 那个流氓十分可憎。

7) *impossible*:

To change the plan now is *an impossibility*. 现在改变计划是不可能的。

8. 形容词加名词转换成“名词 + of + 名词”: 这种转换等于把修饰关系颠倒了, 下面举霍桑 (Hawthorne) 的《点金术》 (*Golden Touch*) 中的一个句子为例:

The East came bringing him the rich shawls and spices, and teas, and the *effulgence of diamonds* and the gleaming *purity of large pearls*. 东方给他送来华丽披肩和香料、和名茶、和灿烂的钻石, 和闪闪发光洁白无瑕的大珍珠。

把 *effulgent* (灿烂的) 和 *pure* (洁白的) 这两个形容词改成 *effulgence* 和 *purity*, 与具体名词 *shawls*, *teas* 和 *spices* 并列, 这就仿佛给这两个形容词升了级, 由修饰宾语的定语转换成宾语本身, 因而使它们所表示的特性得到很大程度的突出和强调。其他如 “white snow” 可以转换成 “whiteness of the snow”, “her soft hair” 可以转换成 “the softness of her hair”。又如:

Think of the hypocrite with his greasy smile penning his leading article, and arranging the *foulness of* the public placard. (Oscar Wilde) 想想那个脸上挂着油滑的奸笑,舞文弄墨书写社论,编排肮脏的招贴宣传品的伪君子吧!

二、动词转换成“be + 同根的名词”

1) fail:

The crop was *a failure*. 农作物收成不好。

2) destroy (the city):

Such pollution will be *the destruction* of the city. 污染将会毁掉这个城市。(原来的宾语“the city”改成定语“of the city”)

3) be admired by:

He is *the admiration* of the whole school. 他为全校师生所钦佩。

4) obsess (him):

Art was *his obsession*. 艺术使他着迷。

三、副词转换成短语

副词可转换成“in (or with, like) + all + 同根的名词”,例如:

1) sincerely:

He declared *in all sincerity* that he was sorry for the mistake he had made. 他十分诚挚地声明,他对他所犯的错误感到抱歉。

2) furiously:

After a loud crash of thunder, it rained *like all fury*. 一声震耳欲聋的巨雷之后,大雨倾盆。

3) promptly:

The work shall be finished *with all promptitude*. 这工作必须迅速完成。

4) seriously:

He has warned them *in all seriousness*. 他已十分严正地警告了他们。

5) attentively:

The crowd, intensely excited, listens *with all attention*. 人群高度激动,聚精会神地听着。

第八节 利用句子成分的转换表示强调

不及物动词一般用状语修饰,但某些不及物动词可以有同源宾语,某些不及物动词可以有复合宾语,有些不及物动词可以与表语构成双重谓语。我们可以将“谓语+状语”转换成这些结构来加强语势。

一、双重谓语

双重谓语常能更强调、更生动地表达副词与动词连用时所表达的意思。

They would rather *die free men* than *live slaves*. 他们宁愿死为自由人,不愿活着当奴隶。

在上句里 ‘die free men’ 比 ‘die as free men’ 要强调些。

You have *lived a lie* to me these ten years. 十年来你一直在欺骗我。

这句话的含义是“你本身就是一个弥天大谎”,语气很强。

Davies rode among the company a prey to mingled and singular feelings. 戴维斯在那一群人当中策马行进,心中充满复杂而奇怪的感情。

该句可以改为“Davies rode among the company, being a prey to mingled and singular feelings,” 但不如原句生动有力。

The tide *crawled grey* up the beach. 灰色的潮水慢慢地爬上海滩。

如将 grey 放在 tide 之前,则只能修饰 tide. 当 grey 与 crawl 一起作双重谓语时, grey 的含义由静态转为动态,将潮水爬上沙滩时一片灰色的情景栩栩如生地呈现在读者眼前。

My heart *sings warm and tender* with love for you. (Paul Robeson) 我的心充满对你们的爱,为你们热情而温柔地歌唱。

在这句中如用副词 warmly 与 tenderly, 只能说明歌唱的方式,而不象 warm 与 tender 一样,既描述了歌唱的动作,又表达了歌唱者对听众的满腔热情和爱。

May night had *fallen soft and warm*. (Galsworthy) 五月之夜降临了——轻柔而又温暖。

The sober autumn *entered mild*. (Burns) 肃穆的秋天轻柔地来到了。

The sun *rose bright, placid and beautiful*. (Dickens) 太阳在升起,明亮、宁静而又美丽。

I had *walked* into that reading-room a happy, healthy man, I *crawled* out a decrepit wreck. (Jerome K. Jerome) 我高高高兴兴,健健康康走进那间阅览室,可出来时却变成老弱病残,只能慢慢爬了。

二、同源宾语

同源宾语的特点是可以被其它单词短语甚至从句修饰,因此表现力强,而且可以使用譬喻、夸大等手法,灵活多样表现出各种情调和意思,例如 *She smiled her amiable smile, but said nothing.* 我们可以改用状语 *amiably* 修饰 *smile*, 但没法用一个副词来代替 *her*, 如果改成 *She smiled amiably in a way peculiar to her,* 意思差不多,但远不如原句简洁。尤其是不能象原句中的“*her*”那样表达出蕴含丰富的内容。下面的很多例子也都从不同的方面显示出同源宾语常常具有比状语强的表现力。

1. 动词 + 与该动词同源的名词作宾语,单数的宾语前有冠词或物主代词和定语,复数的宾语前有定语。

Liu Hu-lan lived a great life and died a glorious death. 刘胡兰生的伟大,死的光荣。

He slept the solid sleep of weariness. 他因疲劳睡得很香。

It smelled a sweet, intense smell of fruit. 它发出了水果的浓烈香味。

Samuel whistled a low meditative whistle of satisfaction. 塞缪尔若有所思地低声吹着口哨,流露出他的满意心情。

All the time he had wanted to smile a wry, dry, cynical smile. (Dickens) 他一直想笑出一个干涩的、愤世嫉俗的苦笑。

He looked a look of vicious happiness and eagerly opened the watch. (Mark Twain) 他幸灾乐祸地看了一眼,急切地把表打开。

2. “动词+在意义上与该动词类似的名词”:

My brother *looked a glance* of agony at me. (Hardy) 我的兄弟极端痛苦地看了我一眼。

He *beamed happy looks* at me. 他非常愉快地看着我。

She *wept tears* of joy. 她流着欢乐的眼泪。

The ploughman homeward *plods* his weary way. (Thomas Gray) 犁田的人疲乏地慢慢走回家去。

They *struck* him violent *blows* on the head and hands with clubs. 他们用棍棒猛击他的头部和手。

She *smiled a look* of gratitude at the chivalrous young man. 她向那侠义的年青人微微一笑,表达她的感谢。

The Chinese people all *live days* of joy and strenuous work. 中国人民都生活幸福,工作努力。

He looked round and saw nothing but a crow *winging* its solitary *flight* across the mountain. (Irving) 他环顾四周,什么也没看见,只有一只寒鸦孤单地飞过山头。

It's *blowing a gale*. (= It's blowing hard.) 正在刮大风。

注: gale 本身就有 strong wind 之意,故不必再用定语修饰。

They *fought hard battles* against the floods. 他们进行了艰苦的抗洪斗争。

The sword ... *gleamed* a sort of *greeting*, like a living thing. (Hardy) 剑……闪闪发光,象有生命的东西一样互相致意。

3. “动词+名词”, 犹如其前省略了“与动词同源的名词+ of”一样, 例如: She nodded approval at him. = She nodded a nod of approval at him. (她向他点头表示赞成。) 这种宾语多半是抽象名词,但也可用具体名词。

Sam *nodded* an expressive *assent*. (Dickens) 萨姆意味深长地点了一下头表示同意。

Oak *smiled sincere belief* in the fact. (Hardy) 奥柯微笑着，表示对这件事深信不疑。

He *looked carving knives* at the hard-headed delinquent. (Dickens) 他的眼光象刀子样逼视着那冥顽不灵的犯错误的人。

Instead, he just *grinned from ear to ear*, and began to *sputter his appreciation*. (Roots) 相反地，他只是露出满脸的笑容，并且满口不停地道起谢来。

Henchard *nodded, and looked inquiry*. (Hardy) 亨查德点头招呼，并显出询问的神色。

As Mr. Pickwick said this, he *looked encyclopaedias* at Mr. Peter Magnus. (Dickens) 匹克威克先生说这话时，那双看着彼得·马哥纳斯先生的眼睛，表达出了百科全书那么丰富的内容。

Henry *gazed into the ashpit, and smiled volumes of ironical knowledge*. (Hardy) 亨利凝视着灰坑，脸上露出意味无穷的、深知内情的嘲讽笑容。

He *looked daggers* at me. 他对我怒目而视。

His plump face, which was tired and sweating, *quivered alarm* at the sight of them. (H.C.Bailey) 他一看见他们，他那倦乏不堪、汗水直冒的胖脸就惊恐地战慄起来。

4. “动词+物主代词+形容词最高级”表示同源宾语的
最高程度，实际上等于形容词最高级后面省去了同源宾语。

She *sang her finest*. 她唱出了她的最拿手的歌曲。

He *laughed his loudest*. 他发出了他的最响亮的笑声。

She *looked her gloomiest*. 她的神情十分沮丧。

The cock, much flattered at this praise, began to *crow his best*. 公鸡听到赞扬以后，得意洋洋，开始发出它的最好听的啼声。

They are *working their hardest*. 他们正在拼命干活。

I have deserved

All tongues to *talk their bitterest*. (Shakespeare) 我该受一切人的最恶毒的责骂。(莎士比亚全集四第144页)

三、复合宾语

复合宾语比状语从句简洁些,表达的意思常常显得强些,如把“*He shouted till he was hoarse*”转换成“*He shouted himself hoarse,*”就可体会到这种区别。一个常用的句型是“动词+反身代词+表结果的宾补”,如:

Pork has *priced itself* out of his dish. 猪肉涨了价,他再也吃不起了。

He *read himself* to sleep on a novel. 他读着一本小说慢慢入睡了。

Jane *argued herself* into cautious impotence. 简犹豫再三,终至谨小慎微,一筹莫展。

He had begun to *fret and worry himself* out of spirits and appetite. (Dickens) 他已开始感到焦虑和烦恼,情绪低落,不思饮食。

She gradually *bowed herself, one-sided herself, rubbed herself* out of the room. (Dickens) 她一边鞠着躬,一边侧着身子,从别人身边擦过,走出房间。

在这个句型中,使用其他宾语也很普通,如:

Although he soon fell asleep he could not *sleep her* out of mind. 虽然他不久就入睡了,却不能在睡梦中将她忘记。

He tried to *talk me* into doing it. 他想说服我做这件事。

He *stared the new-comer* out of countenance. 他一直瞧着新来的人,弄得那人很不好意思。

第九节 利用夸大表示强调

关于使用夸大的手法(如利用虚拟语气、使用表示巨大数量的词或表示微量的词等),在有关章节里都已有或将有所论述,本章介绍一些常用的表夸大的词语或句式:

一、die, world 等表夸大

die 或其他表示夸大了的动作用的动词, world 或表示极大数量的名词,常被用来取得强调的效果。

There was a *world* of reproach in her eyes. (Jack London)

她的眼睛里饱含着无限的责备神情。

The cap is a *world* too big for him. 他戴的这顶帽子实在太大了。

I'd give the *world* to get such a good book. 要能得到这本好书,我愿出任何代价。

He was frightened to *death* by the strange noise. 这个奇怪的响声把他吓得要命。

Her jokes made me *die* with laughing. 她的笑话使我笑得要死。

I was *destroyed* with fatigue. 我简直累死了。

My feet are *killing* me. 我的脚痛死了。

He nearly *exploded* with indignation. 他几乎把肺都气炸了。

After twenty minutes my legs had turned to water again ...
(*English for Today*) 二十分钟以后,我的脚又疲乏不堪了。

He pushed right through them, *swollen* with his own importance. 他推着挤着从他们当中趾高气扬地穿过去,自以为很了不起。

Let me not *burst* in ignorance. (Shakespeare) 不要让我在
无知的蒙昧里抱恨终天。(莎士比亚全集九第25页)

二、宾补, 宾语, 状语表夸大

为了取得强调, 常使用夸大的表结果的宾补(或在被动句中
中使用表语)或宾语、状语等:

The sky has rained *itself out*. 连续下雨, 天都下干了。

She is worrying her *head off*. 她总是没完没了地发愁。

He knew his job *inside out*. 他对工作了如指掌。

The noise was loud enough *to wake up the dead*. 喧闹之声连
死人都能吵醒。

The room is hot enough *to bake potatoes in*. 这间房子热得
连土豆都可烤熟。

The spy's hair *stood on end* when he heard the angry shouts of
the masses. 间谍听到群众的怒喊声时, 吓得毛发倒竖。

三、使用譬喻

He smoked *like a chimney*. (or: like a fiend) 他抽烟很多, 简
直象个烟囱。(或: 烟鬼。)

She was *walking on air*. 她高兴得心里飘飘然。

The work progressed *like a snail*. 这项工作象蜗牛爬一样进
展缓慢。

They are *sitting on a volcano*, which might erupt any mo-
ment. 他们好象正坐在火山口上, 这火山可能随时都会爆发。

In truth he had awakened that morning from a sleep as
deep *as annihilation*. (Hardy) 事实上, 那天早晨他是从死
一般的沉睡中醒过来的。

There I saw him, lying on his back, with his legs extending
to I don't know where, gurgling taking place in his

throat, stoppages in his nose, and his mouth open *like a post-office*. (Dickens) 在那儿我看见他, 仰卧着, 腿伸到不知哪儿去了, 喉咙里格格作响, 鼻子哼唧哼唧的, 嘴巴象邮局一样完全张开。

第十节 利用低调表示强调

低调 (understatement) 是英语里常用的一种修辞手段, 它正好是夸大的反面, 而结果反而显得很强调, 例如称赞一个人, 英语通常不说 “He is very good.” 而说 “He is not half so bad”. *half* 这个词确实为英国人所乐用, 例如:

- { A: Do you like apples?
B: Oh! *not half!* (意思是“十分喜欢”)
- { A: Would you like to come?
B: *Not half.* (意思是“十分愿意”)

上两例中的 *not half*, 意思是 “very much”, “completely”, 是一种属于双否定性质的强调, 与在 “He is not half so bad” 中的 *not half* (意思是“不十分”) 不同。

下面句子里的 *half* 都多少起了强调作用:

I have *half* a mind to give him a talking-to. 我真想训他一顿。

Her mother was *half* crazed with sorrow. 她的母亲急得快
要发疯了。

I would rather by *half* give the rest to you. 我倒十分愿意把
其余的都给你。

She doesn't *half* like it. 她一点也不喜欢它。

He is too familiar by *half* (= He is much too familiar). 他
太随便了一点。

此外,将不定冠词 *a* 用在一些习语中也是一种低调,如:

He has had *a drop* too much. 他喝醉了。(当然他决不只多喝了一滴酒。)

What he wanted was to turn (or earn) *an honest penny*. 他只是想本本分分挣一点钱。

This looks like *a good bite*. 这真是一盘丰盛的菜。

It must have cost you *a pretty penny*. (Maugham) 这只怕花了你不少钱吧!

At seventeen years many their fortune seek;

But at fourscore it is too late *a week*. (Shakespeare) 十七岁少年常出外寻好运,但八旬老人出门却迟了一星期。

早在英国的第一首长诗《贝奥武甫》中,就曾广泛地用间接肯定法 (litotes) (即用“否定词+反义词”表示肯定,如用 not happy 表示 sad 等,及双否定 (double negation) (如用 he+not without 表示“有”)或其他婉言 (euphemism) 方式, (如用 “All music is alike to him” 表示他不懂音乐)来表达低调,在后来的文学作品中也常见,这是与英国人的含蓄性格不可分的,如:

Not the least or the worst of his war-equipment
Was the sword that the herald of Hrothgar loaned
In his hour of need. (*Beowulf*) (= The herald of Hrothgar
loaned to Beowulf a very splendid sword ...) 霍拉斯加的先行官在关键时刻借给他的武器决不是最微不足道的,也决不是最糟糕的。

So wise lived none

Of the sons of men, to search those depths! (*Beowulf*) 男儿们当中还没有出现过一个这样足智多谋的人敢去搜索那些沼泽深渊。

No kin of Grendel cloaked in his crime,
Has cause to *boast* of that battle by night! (*Beowulf*) 罪恶
贯盈的格兰得尔的亲属
没有一个有理由夸耀那天晚上的战斗!

'Tis *no happy* place! (*Beowulf*) 这决不是块幸福的地方!
And he that won was *not woeful*, you may well believe.
(*Sir Gawain and the Green Knight*) 你可以相信,获胜的人是不发愁的。

No one could say he had seen a *lovelier*, but with a lie.
(*Sir Gawain and the Green Knight*) 没有人可以说他看见过更美丽可爱的人,而不是在编造谎言。

I am *not sorry* to hear it (= I am very glad to hear it).
我听到这个很高兴。

I'm *not too crazy* about sick people anyway. (Salinger) 不管怎样,我对于病人可不怎么喜欢。

Papillon and I are *not very good* friends. (*Papillon*) 巴比伦和我不是很好的朋友(也就是说,他和我的关系很不好)。

There is *no love lost* between them. 他们之间毫无感情。(但也可解释为,他们之间很有感情)。

He was *not happy* about the letter. 这封信不使他快乐(也就是说,这封信使他闷闷不乐)。

I am *not without* friends. 我不是没有朋友(也就是说,我有很多朋友)。

... and I was *not sorry* to sit down for a moment (Conrad)
我真想坐下来休息一下。

He did this *none too well*. 这件事他做得不太好(意思是他做得很糟)。

It was *not without* hesitation that he agreed. 他同意了,但并不是毫无犹豫的(意思是他是在犹豫再三之后才同意的)。

That was by *no* means an adventure *free from* excitement.

那可的确不是一次平平淡淡的冒险。

Bubb Dodington, among whose many faults *indifference* to the claims of genius and learning *cannot* be reckoned, solicited the acquaintance of the scholar. (Macaulay) 勃伯·杜定敦虽有很多缺点,但对于才人学士,却从不等闲视之,他要求与这位学者结识。

She did *not enjoy* the *best* reputation. 她的名声不是太好(意思是她的名声很坏)。

All music is alike to him. 他不懂音乐。

Henry VIII's relations with his wives were *not very fortunate*. 亨利八世在和妻子的关系方面,运气不太好。

注:亨利八世很残暴,连续逼死和杀害好几个妻子,有位写历史的人在谈到这件事时,使用这句婉言,以免得罪王室。

His coat has seen *better* days. 他的上衣已经很旧了。

She has seen *better* times. 她现在的境况很拮据。

... for, if I hang, old Sir John hangs with me, and thou know'st he is *no starveling*. (Shakespeare) 因为如果我上绞刑架,约翰爵爷也得陪着我,你知道他可不是个饿殍鬼啊!(意思是说约翰爵士(即福斯泰夫)是个大吃大喝的大胖子。)

I have seen *better* faces in my time

Than stands on any shoulder that I see

Before me at this instant. (Shakespeare) 我曾经见过一些面孔,比现在站在我面前的这些人的面孔好得多啦。

第二章 各种词类的强调手段

在英美文学作品中,名词、形容词和动词的强调现象最为常见,其次是代词、数词、介词和连词。

第一节 名词的强调手段

一、物质名词和抽象名词的强调

1. 物质名词和抽象名词用于复数时能够获得强调:

The *waters* of the Hsiang River are smiling. 湘江的水在欢笑。

We had the *snows* and *frosts* of an Arctic winter. 我们有北极冬天那样的严霜大雪。

The thunders bellowed over the wild waste of *waters*, and were echoed and prolonged by the mountain waves. (Irving) 雷在一望无际的海上轰鸣,回音在山峰一般高的巨浪中回荡。

注: 抽象名词用复数时,一般指具体的事例,如 sorrows, cares, anxieties, worries 等,但同时也含有强调的意味。love 现不用复数,莎士比亚时期可用复数,不一定表强调,但在下例中 loves 系针对 sins 而言,可视为一种强调。

Othello: "Think of thy *sins*".

Desdemona: "They are *loves* I bear to you". (Shakespeare)

奥瑟罗:“要多想想你的罪恶”。苔丝狄蒙娜:“它们只是我对你的爱情。”

在有些复数抽象名词前,可加 many, a lot of, a thousand 等表强调:

It's *a thousand* pities that you can't come. 你不能来,真令人感到遗憾。

Many (or a lot of, a thousand) thanks for your help. 非常感谢你的帮助。

还可以说 thanks a lot (非常感谢)。thanks 虽是复数,前面却可以用 much、little, 但不可以用 few, 例如:

I owe *little* thanks to his help for my progress. 我的进步很少得力于他的帮助。

Tom said with *many* smiles, "Now is there anything you want, Sir?" (Mark Twain) 汤姆笑容可掬地问道,“先生,您还需要什么?”

2. 在某些抽象名词前加 every, 表示强调,意思是“一切可能的”、“充分的”,这类抽象名词有 hope、chance、means、reason、right、success、concern、hardship、necessity、possibility、gratitude、confidence、opportunity、probability、convenience 等:

I wish you *every* success. 我祝你事事如意。

She has *every* reason to do so. 她有一切理由这样做。

The Party and the state show *every* concern for us. 党和国家无微不至地关怀我们。

The Party places *every* hope in (or on) us young people. 党对于我们年青人寄托着殷切的期望。

3. 在某些抽象名词前加 a transport of, transports of, a flood of, a storm of, a frenzy of; an agony of, an ecstasy of, a convulsion of 等,表示极度兴奋或激动的状态,使这些

抽象名词受到强调。

Juliet is in *an agony* (or *ecstasy*) of joy. 朱丽叶高兴极了。

He tore up the letter in *a transport of rage*. 他大发雷霆,把信撕得粉碎。

She turned down the offer in *a storm of indignation*. 她极端愤慨地拒绝了那个建议。

Sophia burst out of the room in *a flood of happiness*. 索菲娅欢欣若狂地跑出了房间。

He burst into life with *a frenzy of joyous activity*, waving his tail like a plume. (Alice Maxwell: *Stolen Friendship*) 它摇着那翎羽一般的尾巴欢腾跳跃,一下变得生气勃勃。

注: 与这种用法相类似的短语是表夸大比拟的“名词+of+复数名词”:

She left in *a storm of tears*. 她大哭着离开了。

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. (Saki) 当婶婶匆匆忙忙跑进来,因为来迟了而满口道歉时,这对弗兰顿是一种宽慰。

... but if the test of a heroine's merits be the reader's disposition to fall in love with her ... I hold that Maggie is worth *a wilderness of Dinahs*. (Leslie Stephen: *George Eliot*)但是如果一个女主人公的好坏取决于读者是否会爱上她.....,我认为梅吉顶得上千百个黛娜。

Indeed, in his enthusiasm, he yearned for *an avalanche of calls*. (Cronin) 确实,他当时心肠太热,竟渴望人们会蜂拥而来,找他看病。

The colonel dwelt in *a vortex of specialists* who were still specializing in trying to determine what was troubling him. (Joseph Heller: *Catch 22*) 一大群专家,象漩涡似地包围着上校,一直在钻研“确定上校病由”这个专题。

4. 通过一定的搭配使抽象名词具体化

a. 抽象名词前加量词,使描述更为生动:

Father Dempsey ... turns to him, giving him just a *crumb* of graciousness. (Bernard Shaw) 邓普西神父……转向他,对他施舍了星星点点儿客气。

I formed a plan in outline for bestowing a dinner of roast-beef and plum-pudding, a pint of ale, and a *gallon* of condescension, upon everybody in the village. (Dickens) 我初步计划了一番,要请村子里每一个人吃一顿饭:有烤牛肉,有葡萄干布丁,有一品脱淡啤酒和一加仑屈尊俯就。

I settle down in my chair, two hundred *pounds* of pretentiousness, ... (J.B.Priestly) 我带着两百磅体重所具有的威严,……深深地坐在椅子上。

Pray thee, take pain

To allay with some cold *drops* of modesty

Thy skipping spirit, ... (Shakespeare) 请你特别留意在你活泼的气性里尽量放进去几分冷静。

There was a *drop* of comfort, at least, in this intelligence. (Irving) 至少这个消息,带来了一点儿安慰。

He had not an *ounce* of strength left. 他没有一点力气了。

She answered it with *reams* of passion. (Maugham) 她报之以无限深情。

Oh, my poor girl, my poor little girl, you're buying yourself a *bushel* of heartache! (William Humphrey) 啊,我可怜的女孩,我可怜的小女孩,你在给自己招来无穷无尽的苦恼啊!

Trouble, trouble? It's *loads* of fun. (Tennessee Williams) 麻烦,麻烦? 不,我倒是觉得好玩得很呀!

You have *heaps* (or *stacks*, *piles*) of worry as it is, I'm afraid. 只怕就象现在这样,你已经烦恼成堆了。

b. 使用隐喻,加强抽象名词的形象性:

As I approached, a great *surf* of traffic engulfed me. 当我走近时,来往车辆象滚滚波涛将我淹没。

The *cloud* of misfortune has its silver lining. 祸中有福。

The *bubble* of official infallibility must be pricked. 必须戳穿官方一贯正确的这个肥皂泡。

Down came the whole side of the mountain in a *cataract* of ruin. (Hawthorne) 整个山坡象毁灭的洪流一般,倒塌冲泻下来。

He was floundering in the *quagmire* of bewilderment. 他在迷惘的泥潭中翻滚折腾。

Their straightforward emotions left no room for the little *zigzags* of embarrassment. (Jane Austen) 在他们感情的康庄大道上,不可能存在迂回曲折的窘迫情景。

I've seen such cases in the South —... little birdlike woman without any nest — eating the *crust* of humility all their life! (Tennessee Williams) 我在南方看到很多这样的例子——……小妇人象无巢可归的鸟儿——整个一生在亲戚家吃羞辱饭!

He faced the fact that with the joy of home-coming was already mingled the *juice* of care. 他面对着这一事实:即他回到家乡的幸福,已经为烦恼的液汁所浸渍。

其他如 *prick(s)*, *pinprick(s)*, *twinge(s)*, *pang(s)*, *arrow(s)*, *clutch(es)*, *jaw(s)* 等词与一定的抽象名词搭配时,都能起强调作用,如:

These *pricks* (*twinges*, *pangs*, *pinpricks*) of remorse cost him a sleepless night. 这种悔恨的心情一直刺痛着他,使他整夜失眠。

He was in the *clutches* of a desperate infatuation. 他陷入一

种无法解脱的迷恋之中。

O, how entranced I am again, pierced with *arrows* of delight, at the memory of it. 啊, 回忆起那情景, 我是多么着迷, 阵阵欢乐, 象箭一般穿透我的心房。

He rode into the *jaws* of danger (*or* death) fearlessly. 他毫无畏惧地奔向危险(奔向死亡)。

二、表典型的人或事物的短语

1. “the + 名词 + of + 同一名词的复数”, 或 “one (or a) + in a thousand (hundred)” 表示最典型的人或事物:

The “Internationale” is the song of songs. 国际歌是一首最优秀的歌曲。

The Pacific Ocean is the deep of deeps. 太平洋是个最大的海洋。

Frieda is the Parisian of Parisians. 弗里达是最典型的巴黎人。

Grain is the treasure of treasures. 粮食是宝中之宝。

Lei Feng was one fighter in ten thousand. 雷锋是万中挑一的好战士。

In our heart of hearts, we are filled with gratitude to him for his selfless help in our work. 我们衷心感谢他对我们的工作所给予的无私帮助。

Jurgis' huge shoulder, his youth and health marked him out as one workman in a thousand. (Jack London) 尤吉斯的宽肩, 他的青春, 他的健康, 都标志着他是千中挑一的好工人。

2. 把 “to (*or* in) the true (*or* strict, full, best, proper, literal, broad) sense of the word” 或 “in every sense of the

word” 放在名词后面,能强调该名词:

She is a communist *in the true sense of the word*. 她是个名符其实的共产党员。

In our socialist country, we can enjoy democracy *in every sense of the word*. 在我们社会主义祖国,我们能够享有最广泛的民主。

Henry tasted failure and disappointment *to the full sense of the word*. 亨利尝到了失望和失败的真正味道。

A people's teacher *in the proper sense of the word* should be a highly socialist-minded specialist in the subject he teaches. 一个名符其实的人民教师,应该是具有高度社会主义觉悟的精于所教学科的专家。

三、用 “of all things (people, persons, places)” 强调名词

“of all things (or people, persons, places)” 强调所说明的名词时,表示惊讶、愤慨、感叹等情绪,意思是“旁的都不,偏偏这个”:

Why did you give the boy a cigarette, *of all things*? 你为什么不把旁的东西给这个男孩子,偏偏给他一支香烟?

You, *of all people*, have little reason to worry. 别人也许有忧虑的理由,你是没有的。

He came to this mountain village, *of all places*. 他别的地方都没去,偏偏来到这个山村。

另外,“of all things” 也可以单独使用:

Well, *of all things*! 哎呀,万万没想到! (意思是:不发生旁的事,偏偏发生这样的事。)

四、用 *very*, *only*, *some*, *all* 强调名词

1. *very* 强调名词,有下面几种情况:

a. 将“*the* (或物主代词)+ *very* 或 *only*”放在要强调的名词前,意思是“正是……”,“只有……”:

He is the *very* person for the task. 他正是适宜做这项工作的人。

The *only* way out is to overthrow the capitalist system. 唯一出路就是推翻资本主义制度。

Mr. Thompson was such a miser that he wouldn't leave any money to his *very* wife. 汤姆森先生是那样一个爱财如命的吝啬鬼,甚至不愿留一点钱给自己的妻子。

b. 把“*a very*”, “*the veriest*” 或与否定式连用的“*a verier*” 放在要强调的名词前,意思是“真正是……”,“从来没有比……更……”,和“简直是个……”等:

Martin is a *very* Hercules. 马丁真正是个大力士。

注: 该句中的海格力斯 (Hercules) 是希腊罗马神话中的大力士,为主神宙斯 (Zeus) 之子,曾完成十二项英雄事迹。

A *verier* rogue there never was. 从来没有过一个象他这样可恶的流氓。

Martin is the *veriest* Hercules unheard of. 马丁简直是个从来没有听说过的大力士。

He is the *veriest* rogue unchanged. 他是个罪该万死的流氓。

c. *very* 用于介词后,强调抽象名词,意思等于 *sheer*:

She wept for *very* shame. 她羞愧万分,哭了起来。

The spectators shouted from *very* joy and excitement. 观众非常激动,大声欢呼。

2. 在一定的习语中, *all* 的意思不是“全部”,它只起强

调名词的作用:

His novels were *all the rage* then. 他的小说当时曾风行一时。

Miniskirts were *all the fashion*. 超短裙那时很时髦。

The car tore along the street *with all speed*. 汽车沿街飞速行驶。

He entered *with all servility*. 他十分谦卑地走了进来。

3. 口语中,名词前加上重读的 *some* [səm] 时,可受到强调:

That was '*some* match! 那真是场精采的比赛。

It is '*some* rain! 这场雨下得真大!

The blonde was '*some* dancer. (Salinger) 那个金发姑娘真会跳舞。

"That was '*some* catch, that Catch-22," he observed. (Catch-22) 他说:“那第 22 条军规,可真是个妙不可言的圈套。”

五、起明确作用的短语

“no (none) other than”, “nothing less than”, “nothing (or little) short of”, 或 “none but” 强调它们后面的名词,意思是“恰恰是”,“简直是”,“不是别人(或别事),正是……”:

Our achievements are *nothing short of* a miracle. 我们的成就简直是个奇迹。

It was *none other than* the same room that he entered. 他进去的正好是同一间房子。

It is *nothing less than* a hoax. 这简直是一个骗局。

We must resolutely rely on the leadership of the Party because *none but* the Communist Party fully understands

our conditions. 我们必须坚决依靠党的领导,因为最了解我们情况的,不是别人,正是共产党。

六、俗语中的强调词

俚语或俗语中常用下列一些词来强调名词,例如 *blooming* (非常的,十足的), *bully* (十分好的), *smashing* (十分出色的,非常了不起的), *thumping* (极大的), *stunning* (极好的、十分的、极漂亮的), *killing* (极有趣的、极吸引人的), *howling* (极大的), *precious* (十足的), *d—d* [*di:d*] (系由 *damned* 变来,意思是“要命的”、“无比的”), *blessed*, *born* 等:

Richard is a *blooming* (or *precious*) fool. 理查德是个大傻瓜。
Come here, you *born* devil. (Dickens) 到这儿来,你这生就的坏蛋。

This film is a *smashing* success. 这部电影十分成功。

What a *stunning* (or *killing*) dress! 多么漂亮的衣服!

“Babu, you are a *howling* idiot”. (R. Tagore: *We Crown Thee King*) “先生,你真是个大笨蛋。”

Not a *blessed* drop of rain throughout the summer! 整整一个夏季没下一滴雨!

That's a *bully* idea. 这真是个好主意。

With script in hand, I read lines of *stunning* banality. 我手里拿着原稿,念着十分平庸乏味的词句。

Peter has told a *d—d* lie. 彼得扯了个弥天大谎。

七、“this ... of ... 's” 句型

“指示代词 (this, that, these, those) + 名词 + of + 名

词所有格”这种双重所有格的形式表示强调,往往带有感情色彩,或表示赞赏,或表示厌恶:

That criticism of our comrades' was quite to the point. 同志们的那次批评十分中肯。

Those daughters of Elizabeth's did nothing but enjoy life. 伊丽莎白的那些女儿们什么都不干,光享乐。

八、用 *single (or single solitary)* 强调名词

single (or single solitary) 强调名词的“单一性”:

A single spark can start a prairie fire. 星星之火,可以燎原。

This palace is a single solitary example of the earliest Chinese architecture. 这座宫殿是代表中国最早期建筑式样的唯一建筑。

He carefully examined every single picture. 他仔细地观看每一张图片。

He still didn't say a single solitary word about Jane. (Salinger) 关于简,他依然一个字也不提。

第二节 代词的强调手段

一、人称代词

1. 反身代词表示动作由某人亲自执行时,能强调名词或人称代词,作“亲自”、“本人”、“本身”解,一般直接位于它所修饰的词的后边,但是如果它所修饰的词是主语,可以放在谓语中间或句末,放在谓语中间时,语势较弱,放在句末时,语势较强:

I myself saw him do it. 我自己看见他干这事。

Never leave to others what you ought to do *yourself*. 自己应当做的事决不要留给别人做。

注：人称代词可用反身代词强调，也可用语调强调：

'I (重读) saw him come here. 我自己看见他到这里来了。

I *myself* saw him come here. 在某些情况下，这种强势代词可以放在句首：

Myself I know nothing about it.

2. 在某些情况下，反身代词可以代替人称代词，如“名词 + and + 反身代词”，或“but (except, like, as) + 反身代词”，尤以 *myself* 代替 *me* 更为普通，都比人称代词强调些：

His brother and *himself* are deeply interested in this work.

他的兄弟和他自己对这工作深感兴趣。

Nobody knows anything about it but *herself*. 除开她自己，没有人知道这件事的任何情况。

The novel is too difficult for a beginner like *myself*. 对于我这样的初学者来说，这本小说太难了。

3. 人称代词或反身代词前面加 *no (or none) other than* 或 *nobody but* 这些短语时，可以受到强调：

It's *no (none) other than ourselves* that we should rely on.
我们只能依靠自己。

Nobody but him could solve the knotty problem. 只有他才能解决这个棘手的难题。

二、物主代词

1. 在物主代词后面加 *very* 或 *own*

The apple has a scent all its *own*. 这个苹果有独特的香味。

He knows my *very* thoughts (= even my innermost thoughts).

他了解我内心深处的想法。

I wanted to have a room of my *own*. 我希望自己有个房间。
Every production brigade has its *own* school. 每个生产队都有自己的学校。

very 和 *own* 可以重叠使用, 强调“完全为……所有”这一概念。

You may have all the books on this shelf for your *very own*.
这个书架上的书可以完全归你所有。

2. 将名词性物主代词放在句首, 这种用法在报刊上很常见:

Ours is a very reasonable proposal. 我们的提议十分合理。

Theirs is a family of scientists. 他们家是科学工作者之家。

Ours is a great, glorious and correct Party. 我们的党伟大, 光荣, 正确。

Yours not to reason why: *yours* but to do and die. (Tennyson)
你们的职责不是问为什么: 你们的职责是战斗或牺牲。

3. “of + 名词性物主代词”修饰名词比形容词性物主代词强调些, 含有感情色彩:

It is not your fault. 这不是你的过错。 (一般)

It is no fault *of yours*. 这根本不是你的过错。 (强调)

He is not our friend. 他不是我们的朋友。 (一般)

He is no friend *of ours*. 他决非我们的朋友 (= 他毫无朋友气味)。 (强调)

This is a long tale *of yours*. (Scott) 你这番话真长。

That is a happy thought *of yours*. 你这个想法真妙!

How many times have I got into trouble through this tongue *of mine*! 我由于多嘴, 曾碰上多少次麻烦啊!

注: 在 *of* 后除某些习语外, 不可用人称代词的宾格, 如不可说 *this friend of me*, 必须把 *me* 改为 *mine*。

“我没有自己的桌子”这句话，一般不译成 “I haven't my own table”. 而译成 “I have no table of my own”, 或 “I have no table that I can call my own”, 或 “I have no table to my name”, 或 “I have no table to call my own”, 或 “I have no table to myself”.

三、疑问代词

在疑问代词 *who*, *which*, *what* 和疑问副词 *when*, *where*, *how*, *why* 后面加上 *ever*, *on earth*, *in the world*, *under the sun*, *in heaven's (or God's) name*, *in the name of common sense*, *in the name of goodness (or wonder)*, *the devil*, *the deuce*, *the dickens*, *the blazes*, *in hell*, *the hell* 等时, 表示强烈的感情, 如怀疑、惊讶、愤慨等:

Who the deuce (or the devil) is that man? 那个人究竟是谁?

Which the blazes do you like, this one or that one? 你到底喜欢哪个, 这个还是那个?

In the name of wonder, what's Caesar's purpose? (Messinger)
恺撒的目的究竟是什么?

Which ever way did they take, socialism or capitalism? 他们走的究竟是哪条道路, 社会主义还是资本主义?

“*what ever*”, “*who ever*”, “*which ever*” 等不该写作 “*whatever*”, “*whoever*”, “*whichever*”. 与疑问代词写在一起的 *ever*, 表示疑问词的强调时, 主要是口语, 如 *Whatever are you doing here?*

疑问副词 *when*, *why*, *how*, *where* 也可用同样的方式强调:

Why *on earth* can't you wait till morning? 究竟为什么你不能等到早上呢?

How *in the name of goodness* did you offend him? 你们究竟是怎样得罪他的?

When *ever* did you lose your watch? 你到底是什么时候丢了表的?

四、不定代词

1. good 或 precious 强调不定代词 few 或 many:

He has read *a good few* (= a good many) works. 他读了不少书。

Precious few airborne soldiers ran out of the gliders that crushed. 从坠毁的滑翔机中只有极少数的空降士兵跑出来。

2. any 后可加 one 表示强调:

It does not appear from all you have said, how any *one* virtue is required towards the procurement of any *one* station among you. (Swift) 从你所说的一切看来,似乎在你们中间要获得任何一种职位,并不需要任何一种品德。

五、反身代词

将 very, own 或 real 插在反身代词中间:

It's his *very self* you saw. 你看到的正是他本人。

They didn't reveal their *real selves*. 他们没有显出他们的本来面目。

I'll go there my *own self* to look into the matter. 我将亲自去调查这件事。

第三节 形容词的强调手段

一、添加修饰语

1. 用副词修饰形容词:

a. 在口语中用 *so*, *just*, *simply*, *downright*, *quite*, *heartily*, *this*, *that* 等词表示 *very* 的意思,但常比 *very* 语气强些,例如:

The opera was *just* splendid. 歌剧确实精采。

The performance was *simply* wonderful. 表演十分出色。

It is a *downright* (= thoroughly) base act. 这是十分卑鄙的举动。

He was *heartily* sick of this bad weather. 他非常讨厌这种坏天气。

It is *so* good of you to come to me. 你来看我真太好了。

This table is *so* (or *this*, *that*) big. 这桌子真大。

You are *quite* right. 你说得很对。

quite (尤其在英国英语中)还可表示“有点”、“相当”、“颇”的意思,如 It is quite good, but there are better ones. (Longman: *Dictionary of Contemporary English*) 这也相当好了,但还有更好的。

b. 用 *jolly*, *rare*, *good*, *right*, *plenty*, *precious*, *pretty*, *mighty*, *dead* 等词来修饰形容词时,前者转化成副词,这些词语多数属非正式文体或俗语体,例如:

It was a *jolly* good thing I got there in time. 我及时赶到那儿真是件好事。

He is a *rare* good chap. (*rare* 常与 *good* 连用) 他是个难得

的好人。

She has reached a *good* old age. (= a very old age, good
常与 old 连用。) 她已非常年老。

I am *right* glad he's home. 他到家了我真高兴。

Her style is *plenty* vigorous enough. 她的文笔非常雄健
有力。

Society makes *precious* short work of the cads. (Bernard
Shaw) 社会迅速清除流氓无赖。

I did think thee a *pretty* wise fellow. (Shakespeare) 我过
去认为你是个十分聪明的人。

It was a *mighty* good meal, and everyone enjoyed it. 那是
一顿美餐,每个人都吃得很满意。

He was *dead* (= very) sure (certain, silent, tired (or beat,
exhausted, spent), drunk, dull, asleep, slow, etc.) 他确有
把握(确信无疑,十分沉默,疲劳万分,烂醉如泥,十分呆钝,熟
睡,十分迟缓等等)。

c. 用 *awfully*, *dreadfully*, *fearfully*, *terribly*, *horribly*,
frightfully, *diabolically* 等副词来强调形容词时,它们常失去
原来的词义,而仅仅表示 *very*, *exceedingly* 的意思,但感情色
彩比较强烈,例如:

I am *terribly* hungry. 我饿极了。

You are *awfully* (or *terribly* = very) kind. 你太客气了。

I'm *frightfully* sorry I inconvenienced you. 使你感到不便,我
真抱歉。

I'm *dreadfully* tired, *dreadfully* stupid, *nervy*, worked up. 我
十分疲劳,十分笨拙,心神不安,烦躁得很。

They are *fearfully* (= very) talented people. 他们是极有才
能的人。

He is *diabolically* clever. (John Steinbeck) 他非常聪明。

d. 在俗语中将 *awful*, *devilish*, *dreadful*, *terrible* 等词当作副词较为普遍, 这些形容词无疑都可换成 *awfully*, *devilishly*, *dreadfully*, *terribly* 等副词, 如:

Everything's so *awful* reg'lar, a body can't stand it. (Mark Twain) 一切都那么有规律, 使人受不住。

It was a *terrible* (or: *terribly*) cold night. 那是一个极冷的夜晚。

He is a *dreadful*(ly) good man. 他是一个了不得的好人。

It was *devilish*(ly) hard work climbing the mountain. 爬这座山真艰难。

e. *plaguey* (or *plaguy*), *bitter*, *beastly*, *heavenly*, *cruel*, *blind* 都可修饰形容词, 表示程度, 这时它们都由形容词转化成副词。 *cruel* 作副词用, 现主要见于方言中。 如: He is *blind* drunk. (他已烂醉如泥。) It's so *plaguy* cold. (真冷得要命。) The hills are *heavenly* beautiful. (山景宜人。) It's a *cruel* hard job. (这是件十分艰苦的工作。) The man is *beastly* vulgar. (这个人庸俗不堪。) It's *bitter* cold. (天气真冷。)

另外, *exceeding* 和 *extraordinary* 也可转化成副词, 修饰形容词, 但属于古体或书面文体, 口语中多用相应的副词, 如:

He was surprised at the *extraordinary* large quantity of furniture. 家具那么多, 使他感到惊奇。

They were *exceeding*(ly) glad of his success. 他们对于他的成功感到十分喜悦。

f. 用副词短语如 *but too*, *all too*, *only too*, *nothing short of*, *ever such* (a) (俗语), *ever so* (俗语), *more than* 等来强调形容词, 例如:

He is *ever such* a kind doctor. (= He is a very kind doctor.)

他是一个待人十分亲切的医生。

They are *ever such* kind neighbours. 他们都是极为友好的邻居。

Though a coat be *ever so* fine that a fool wears, it's but a fool's coat. (proverb) 蠢人穿的衣服不管怎样漂亮, 毕竟还是一件蠢人的衣服。

It is *nothing short of* scandalous. (= It is very disgraceful, very shocking.) 这太可耻了。

Rough winds do shake the darling buds of May,
And summer's lease hath *all too* short a date. (Shakespeare)
劲风摇落五月可爱的花苞,
夏季停留的期限又太短暂。

It was *only too* probable that my inquiries would be reported.
我作调查的事会被人报告上去, 那是太可能了。

I was *but too* (or *more than* = very) willing to help him. 我极愿意帮助他。

He was more than satisfied. 他十分满意。

g. 在现代英语中, 常将一些带有感情色彩的形容词, 加上后缀 *ly*, 用作表示程度的副词, 这种现象越来越多:

The Nanking Yangtse River Bridge is *incredibly* wonderful.
南京长江大桥宏伟得令人难以想像。

Weather in Changsha is *surprisingly* capricious. 长沙的天气出奇地变化莫测。

His reply is *disappointingly* non-committal. 他的答复令人失望地模棱两可。

You are *sadly* deficient in common sense. 你异常缺乏常识。

He was *uncharacteristically* talkative at last night's reception. 在昨晚的招待会上他异乎寻常地健谈。

h. 这些词语不仅能够加强形容词, 而且能够加强副词的语势:

She showed this *all too* (or *only too*) plainly. 她十分明显地表明了这一点。

The affair ended *incredibly* well. 这件事令人难以相信地圆满结束了。

2. 使用形容词来强调另一形容词:

某些描述性形容词可修饰另一形容词, 旨在增添后者的表情色彩, 如 *fiery hot*; 有时可用连字符连起来, 如 *ashy-pale*, *red-hot* 等:

Creamy white were these bells, shaped like lilies of the valley. (Jack London) 这些铃子是乳白色的, 象山谷里的百合花一样。

The situation was *tindery-hot*. 局势紧张, 一触即发。

The patient's face is *ashy pale*. 病人面色苍白。

It's *icy cold*. 天气奇冷。

3. 使用分词来强调形容词:

在这一类中一般用现在分词强调形容词, 间或用过去分词; 分词对形容词常能起绘声绘色的描述作用, 如: *shocking bad* (糟透了), *howling* (or *roaring, reeling, stinking*) *drunk* (烂醉), *raving mad* (疯疯癫癫), *thundering good* (好极了), *boiling* (or *seething, piping, steaming, scorching, burning, baking, blazing, etc.*) *hot* (滚烫、灼热、酷热等), *shining* (or *gleaming*) *bright* (闪亮), *biting* (or *freezing, nipping, piercing, etc.*) *cold* (冷得刺骨), *pouring wet* (大雨倾盆), *groping dark* (漆黑)等。如:

The weather was *baking hot*. (Orwell) 天气酷热。

I was *wringing* wet, my mouth still bleeding. (Ralph Ellison: *Battle Royal*) 我浑身汗湿, 口里仍旧流血。

Her breast was *aching* full of these memories. 缅怀往事, 她感到心情痛楚。

Their promises were too *flattering* sweet to be substantial. 他们的诺言太动听, 反而显得不实在。

Isn't it *thundering* good? 这不是好极了吗?

I felt like getting *stinking* drunk. (Salinger) 我想要喝得醉醺醺地。

The room is *crammed* full. 这房里挤满了人。

The car was *packed* full of passengers. 车上挤满了乘客。

"That's a *blazing* strange answer, too," said he, at his hoarsest. "那也真是十分奇怪的回答。"他说——他的哑嗓子达到最嘶哑的程度。

注: “现在分词 + ly” 修饰形容词也很普遍, 如:

He thought the whole effort so *screamingly* funny. 他认为这一切努力都滑稽透顶。

He was *cuttingly* (or *bitingly*, *stingingly*) sarcastic to her. 他对她极尽讽刺之能事。

You would be *crawlingly* civil to him, as I am going to be, confound him! (Bernard Shaw) 你会对他卑躬屈节, 我也会这样, 他这天杀的!

He was *freezingly* polite to me. 他对我冷冰冰地客气。

4. 用名词强调形容词

“名词 + 形容词”相当于 “as + 形容词 + as + 名词” 有时用连字符连起来, 如:

We had a *bone-deep* hatred for these criminal offenders. 对这些刑事罪犯我们深恶痛绝。

She stayed *skeleton* thin. 她依然骨瘦如柴。

It's *ice* cold to-day. (= It's as cold as ice today). 今天极冷。
 The old man is *stone* deaf and blind. 这位老人已完全聋了，
 瞎了。
 She was *dog* tired (= very tired) yesterday. 她昨天累极了。
 His hands and feet were *lead* heavy. (= as heavy as lead)
 他的手和脚都沉甸甸的。
 That bike is still *brand* new. 那部单车还是崭新的。
 It is *pitch* dark outside. How can I find my way? 外边漆
 黑，我怎么能找到路？
 The second-hand furniture he bought was *dirt* cheap. (= as
 cheap as dirt, very cheap) 他买的旧木器便宜透顶。
 Her *dirt*-poor (= very poor) parents could not afford her
 a school education. 她的一贫如洗的父母无法送她上学。
 Lora was *wafer*-thin and so light. 洛拉很瘦，很轻。

二、“nice and ...” 句型

在“nice (good, rare, fine, bright, etc.) + and + 形容词”句型(其中 bright 只用于 bright and early 短语中)中,第一个形容词不是说明主语的,而是作状语用,强调后面的形容词的程度,“这些形容词 + and”的意思是“很”、“非常”,或“令人满意地”。如:

The room is *nice and* warm. 这个房间很暖和。

He was *good and* sore. (Hemingway) 他十分生气。

But I was *rare and* hungry. (Stevenson) 但是我饿坏了。

Well, I'm *rare and* glad to see ye. (Arnold Bennett) 哦,看到你我真欢喜。

I didn't like the speech, but at least it was *nice and* short.
 (Hemingway) 我不喜欢那个发言,但好在它很短。

“We'll take a long walk before you turn in and get you *good and tired*”. (Hemingway) “在你就寝前,我们要长久地散步,设法使你疲劳。”

I shall go into business *bright and early* in the morning.
(Mrs. Stowe) 明天一早我就得去经商。

She prepared me a cup of tea, *good and strong*. 她替我冲了一杯茶,浓浓的。

The students are all *fine and hard-working*. 学生都很用功。
... me after her, feeling *good and ashamed*. (Sinclair Lewis: *Babbitt*) ……我跟在她后面,感到羞愧万分。

So when it was *good and dark*, I slid out from shore before moonrise and paddled over to the Illinois bank — about a quarter of a mile. 因此当天色已完全黑了时,我在月亮升起前偷偷离开海岸,朝伊利诺州那边划过去——大约划了四分之一英里。

注一: *fine*, *nice* 和 “*nice and ...*” 可以用作反语,如:

You'll be *nice and ill* (= very ill). 你会害大病哩。

A *nice* comfort my children are to me! (Bernard Shaw) 孩子给我的安慰可大呀! (反语)

A *fine* answer he gave. 他给了我们一个多妙的回答! (反语)

注二: “*good and ...*” 也可强调副词,如:

I hit him *good and hard*. 我狠狠地揍了他。

He drove *good and fast*. 他把车开得极快。

第四节 形容词和副词比较等级的强调手段

一、形容词和副词原级的强调

可以用下列句型强调形容词和副词原级:

1. “(as) + 形容词 + as + (形容词) + can be”

Our office is clean. (一般)

Our office is *as clean as clean can be*. (强调)

Our office is *as clean as can be*. (省去个 clean)

Our office is *clean as clean can be*. (省去第一个 as)

Our office is *clean as clean*. (又省去 can be)

Our office is *as clean as clean*. (省去 can be)

Our office is *as clean as it can be*. (it 代替 office)

我们的办公室再干净也没有了。

The report was that Mr. Barkis was *as bad as bad could be*.

(Dickens) 得到的消息是巴金斯先生的病情十分严重。

There he was aware of a brave young man

As fine as fine might be. (*Robin Hood And Allin-A-Dale*)

他晓得有一个勇敢的

英姿飒爽的年轻人。

Down dropt the breeze, the sails dropt down,

'Twas *sad as sad could be*;

And we did speak only to break

The silence of the sea! (Coleridge)

风息了,帆下了,

一切都是万分悲戚。

我们说话只是为了

打破海上的沉寂!

The air is as fresh as fresh. 空气十分新鲜。

She is as poor as poor can be. (Thackeray) 她穷得不能

再穷。

3. “as + 副词或形容词 + as possible”, “as (ever) one can”, “as never was”, “as you please”, “as you could wish”, “as the devil”, 或 “as + 副词 + as one is worth”, 意思是“尽……”, “尽可能……的(地)”:

Nice *as you please* and damned thorough in his examinations. (Cronin) (他)非常和蔼而且检查得十分仔细。

I am as cramped *as the devil*. (Maugham) 我的住处十分窄狭。

The weather was so hot *as never was*. (Kipling) 天气之热简直空前。

Then they drove *as fast as they were worth* to the nearest town. 然后他们朝最近的城镇高速驶去。

4. “as + 形容词 + as anything”, “as + 形容词 + as any”, “be + 形容词(或过去分词) + like anything”, “as + 形容词 + as the next one”, “as + 形容词 + as they come (or as they go)”, 意思是“极……”、“非常……”:

He is *as modest as anything*. 他极为谦虚。

This book is *as good as any* for the students' reference. 这本书供学生参考好极了。

He felt *happy like anything* at the good news. 这个好消息使他高兴得不得了。

He let his glance rest on the ground, because it was *as convenient a position as any*. 他一直眼睛望着地上, 因为那是最方便的地方。

The visitors were delighted to find the great dam *as modern as any* in the world. 参观者看到水坝十分现代化, 感到非常高兴。

Having got a job as a dynamic driver, Jessie Fulton was *satisfied like anything*. (Maltz) 杰西·福尔顿找到了装运炸药汽车司机的工作, 真是满意得无以复加。

As security-minded as the next one, I replied that I was visiting Devonshire for my health. (Salinger) 我非常谨慎,

回答说我是为了疗养的目的到德文郡来的。

“You can take my word for it,” Yossarian said, “He’s as goofy as they come.” (Catch-22) 约沙林说:“你可以相信我的话,他确实确实疯了。”

“How is Lieutenant Dunbar?” he asked at last.

“As good as they go,” Yossarian assured him. (Catch-22)

他最后问:“顿巴中尉现在情况怎样?”

约沙林答道:“情况很好”。

注:“as best one can”常被用来强调动词:

They paddled hour after hour, sheltering themselves as best they could under the shadow of the southern bank. 他们一小时一小时地划桨前驶,尽量隐蔽在南岸的阴暗处。

注:在使用这个句型时,要注意 best 后面不能用 as,但其他副词后面须用 as,如 “We must study as hard as we can.”

5. “as + 形容词 + a (或 an) + 名词 + as ever ...”

This is as strange a thing as e’er I look’d on. (Shakespeare) 这样奇怪的东西,我还从来没有见过。

It is as touching a film as ever was seen. 这是一部异常使人感动的电影。

He was as dedicated an educational worker as ever breathed. 他是一位高度忠诚于自己事业的教育工作者。

6. “so much so” 强调表语形容词,第一个 so 为副词,修饰 much, 第二个 so 为代词,代替那个表语形容词:

The British Isles are noted for their dampness, and Ireland so much so that the people of Ireland have this saying, “In England, it rains all day; in Scotland, it rains all night; but in Ireland, it rains both day and night.” 英

伦三岛以潮湿闻名,爱尔兰更是如此,以致于爱尔兰人有句俗话,“英国是整天下雨,苏格兰是整夜下雨,而爱尔兰是整天整夜都下雨。”

The invalid was very tired when he returned from the hospital, *so much so* that he couldn't sit up. 病人从医院回来,感到非常疲劳,以致坐都坐不起来了。

另外“as much so”和“more so”也跟“so much so”的用法相同:

You are very healthy — quite as much so as she — perhaps more so than she. 你非常健康——和她同样健康——或者比她更健康。

二、形容词和副词比较级的强调

1. 在形容词和副词比较级前面加 far, still, ever, much, really, any, a lot, very much, a great deal, a good deal, yet, even, by far, a sight, by a long shot 等,但 yet 和 by a long shot 时常放在形容词或副词比较级之后;另外,美语常用 way 强调比较级:

It's *far* (or *ever, much, very much*) superior. 这要优越得多。

We must learn more about it *yet*. 关于这我们还要进一步了解。

He will not change his selfish nature, *any* more than a leopard will (change) its spots. 正如花斑豹不会改变身上的斑点一样,他不会改变他那自私的性格。

It's *by a long shot* more (or *way* more, *a sight* more) expensive. (or It's more expensive *by a long shot*). 这贵多了。

2. 单音节形容词的比较级,用 *more* 比用 *-er* 更加强
调:

I've never seen a *more grand* sight. 我从未看见过比这更为
壮丽的景色。

He is a *more brave* fighter. 他是一个更为勇敢的战士。

3. “*all the* + 比较级形容词或副词”或“*so much the* +
比较级形容词或副词”,意思是“因……而更加”,有时带有“反
而更……”的意思。*the* 是指示副词,表示原因,“*the* + 比较
级形容词或副词”,根据上下文,可放在句首、句中或句末,
“*the*”之前加“*all*”更为强调:

After he joined the Party, he became *all the more modest*. 入
党后他更加谦虚了。

The more he will suffer for his carelessness. 他这样粗心大意
将会吃更多的苦头。

She was *so much the happier* for having more work to do.
她因为有更多的工作要做,感到更加高兴。

Sir Arthur looked sternly at her. Her head only dropped
the lower. (Curme) 亚瑟爵士用严厉的眼光看着她,她的头
因而垂得更低了。

Come and join us this afternoon, and if you can spend
the evening, *so much the better*. 今天下午来参加我们的集
会吧,如果晚上也能留下来,那就更好了。

I like him *all the more* for his criticism. 因为他批评了我,我
更喜欢他。

4. 某些含有比较级的句子,可以改成主语带有 *no*, (*or*
none, *nobody*, *nothing*) 的句子,以表示强调:

The work is more important than any other work. (一般)
There's *no work* (*or There's nothing*) *more important* than

this. (强调)

这工作比任何其他工作都重要。

三、形容词和副词最高级的强调

1. 在形容词最高级前面加 *very*, *much*, *ever*, *by far*, *out and away*, *far and away*, *out and out* 等,意思是“最最”、“顶顶”。但是 *very* 要放在 *the* 的后面, *much* 要放在 *the* 的前面。决不可说“*very the best*”, 只能说“*the very best*”。也不能说“*the much best*”, 只能说“*much the best*”。*by far* 和 *ever* 可放在最高级后面, *out and out* 可放在句末:

He is *much* the best (or the *very best*) student in our class.

他是我们班上最好的学生。

Our province reaped the biggest grain crop *ever* this year.

今年我省粮食产量为历年最高的。

I'll do my level best. 我会尽最大的努力。

Ellis was the most reasonable *by far* (or *by far* the most reasonable). 艾利斯是最讲道理的。

It is *out and away* the best method. 这是最最好的方法。

He is *far and away* the best singer I know. 他是我所知道的最好的歌唱家。

Now I'm as proud of the house as any one. I believe it's the best house in the school, *out and out*. (Hughes) 现在我为这所房子感到骄傲。我相信它肯定是该校最好的一所。

2. “the + 形容词最高级 + of (the) + 形容词”

He explained in *the simplest of simple* language. 他用最简单的语言进行解释。

Her parents were *the poorest of the poor*. 她的父母一贫如

洗。

'Tis the mightiest in the mightiest. (Shakespeare) 它有超乎一切的威力。

This slander is indeed *the wickedest of the wicked.* 这个诽谤真是恶毒已极。

We had held this conversation in a low voice, well knowing my guardian's ears to be *the sharpest of the sharp.* (Dickens) 我们压低声音谈话, 因为知道我的监护人的耳朵是尖而又尖的。

3. “the + 形容词最高级 + 名词 + that ever ...”

It is the grandest project that *ever was on record.* 这是有史以来最宏伟的工程。

4. 在形容词最高级后面(如形容词后面接名词时, 则多在名词之后)加 possible, imaginable, 或 conceivable.

He is the most avaricious sort of man *imaginable (or conceivable).* 你想象不出还有甚么人比他更贪婪。

In the workhouses of England in the nineteenth century the inmates were given the least *possible* food and made to work the longest *possible* hours. 十九世纪英国贫民习艺所中的孩子们, 只被发给最少量的食物, 却被迫做最长时间的工作。

注: possible, imaginable, conceivable 也可被用来强调 all 或 every:

All (Every) possible (*or imaginable, conceivable*) means have (has) been employed to prevent accident. 或 All (Every) means possible (*or imaginable, conceivable*) have (has) been employed to prevent accident. 采取了一切措施防止事故。

5. “the + 形容词最高级 + on earth (or in existence, in the world)”:

She has the best pronunciation *in the world*. 她的发音好极了。

It is the best library *in existence*. 这是最好的图书馆。

It is the most absurd thing *on earth*. 这是荒谬绝伦的事。

注: alive, living, ever to pace the earth 可强调指人的名词:

Taft was the most vicious villain *alive (or unhanged)*. 塔夫托是最坏的坏蛋。

I instructed her to try you, and you truly seem

To be the most perfect paladin *ever to pace the earth*. (*Sir Gawain and the Green Knight*) 我要她来考验你,你确实显得是世界上最完美的人。

注: 比较下面两句中 “living” 由于位置的不同而产生的意义上的差异:

a. He is the most famous living author. 他是现在在世的最有名的作家。

b. He is the most selfish man *living*. 他是最自私的人。

6. “the + 形容词最高级 (或 the last 表否定的意思) ... + of all things (or of all others)” 表示最最的意思:

Hypocrisy is *of all things* the most despicable. 虚伪是最可耻的。

You are *the last man of all others* I should have suspected. (Fowler) 你是我最不怀疑的人。

A man devoid of principle is *the last of all others* to be trusted. 缺乏原则的人最靠不住。

注: “of all things” 或 “of all others” 都可单独使用,

同样具有最高级的意义。

Disregard of public interest is *of all things* to be condemned.

不顾公共利益的行为最应受到谴责。

Treason or ingratitude is a sin *of all others* we detest. 无耻

背叛或忘恩负义是我们最痛恨的罪恶。

注：这种用法与第一节，六所谈的略有不同。

四、形容词和副词最高级表达强语势的惯用法

1. “the + 形容词或副词最高级 + of + 复数名词”表达一种与最高级有关的概念，意思是“很”、“非常”

They parted *the best of friends*. 他们非常友好地分了手。

I am in *the lovingest of tempers*. (Dickens) 我现在脾气好极了。

He was *the most generous of men*. 他是一个非常慷慨的人。

He is in *the best of spirits*. 他的兴致极高。

He was not only one of *the greatest of composers*, but he was also one of *the most striking of men* (= a very striking man): there was nothing ordinary in his music or his character. (*Oxford Junior Encyclopaedia*) 他不仅是一个十分伟大的作曲家，而且是一个十分出色的人，在他的音乐或人品中没有任何平凡的东西。

另一种句型为“the + 形容词最高级 + of + the + 复数名词”，它和上一种句型的区别在于 of 短语中有个定冠词 the，有了它就有比较的概念，意思是：“在……之中最……的”：试比较：

He is the most diligent of the students. 他是这些学生当中最勤勉的。

He is the most diligent of students. 他是十分勤敏的学生。

如果 of 短语中的名词是抽象名词, 物质名词或集合名词, 则用单数, 如:

John was killed in *the thickest of fight*. 约翰在战斗最剧烈时牺牲了。

Both appeared in *the best of health*. 他们两个都显得很健康。

They only took *the gentlest of exercise*. 他们只做很柔和的运动。

2. “be + of the + 最高级形容词”表示“高度的”(in a very high degree), “十分”, “非常”:

Her face was *of the kindest*. 她的面孔是最亲切的。

My tastes and habits are *of the simplest*: I live on flowers!

(Henry James) 我的兴趣和习惯都是最简单的, 我以栽花为生活内容。

The court was *of the narrowest*. (Dickens) 院子非常窄狭。

His description was *of the vaguest*. 他的描写很含糊。

Her references were *of the very best*. 她的鉴定都是最好的。

His health was not *of the best*. 他的健康状况不怎么好。

Your story was *of the most touching and pathetic*. 你的故事十分悱恻动人。

The plot of the film was *of the thinnest*. 电影的情节十分简单。

在这种句型中, 如果用几个最高级形容词就更加强调:

His linen was *of the very whitest, finest and stiffest*, his wig *of the glossiest, blackest and curliest*. (Mansfield) 他的衬衣料子白极了, 细极了, 笔挺极了, 他的假发亮极了, 黑极了, 鬃曲极了。

3. “谓语动词 + at + the (或物主代词) + 形容词

最高级”表示最高程度的概念。

a. verb to “be”:

The storm was *at its worst* (or *fiercest*). 暴风雨达到了最猛烈的程度。

Her eyes were *at their darkest* and *brightest* now. (Hardy)
她的眼睛这时黑极了,亮极了。

What I dreaded was that in some unlucky hour I, being *at my grimiest* and *commonest*, should lift up my eyes and see Estella looking in at one of the wooden windows of the forge. (Dickens) 我最害怕的是: 在某个不走运的时辰, 当我满身泥灰, 平民相十足的时候, 一抬头, 会看见埃斯特拉站在打铁房的木窗子外向里面张望。

The sport was at its height, the sliding was *at the quickest*, the laughter *at the loudest*, when a sharp smart crack was heard. (Dickens) 正当运动达到最高峰, 滑行达到最快速, 欢笑达到最响亮的地步时, 突然听到一种尖锐急促的碎裂声。

b. 其他动词

The moon was shining *at its* (or *the*) *brightest*. 月亮正是照得最亮的时候。

The fire roared and sparkled *at its highest*. 火烧得正旺, 噼啪作响, 火花四溅。

4. He laughed his loudest 句型(参看第一章, 第八节二、四)

5. 有时对于某物, 并非将它与别的事物对比, 而是说它具有高度的某种品质, 这时少数单音节词如 kind, brave, great, bright 也可用形容词最高级表达, 或用 “a most + 形容词” 表达:

I'll help you as best I can with the *greatest* pleasure. 我将

很乐意尽力帮助你。

The letter was written in the *kindest* terms. 这封信写得很亲切。

She showed me the *best* concern. 她对我十分关心。

Her brother is *a most* brave and resourceful tanker. 她的兄弟是个智勇双全的坦克手。

6. “the + 形容词最高级(+名词) + of any”, 这个结构看起来不合逻辑, 但却合乎惯用法:

He is the *worst* liar *of any* man I know. 他是我认识的人中最喜欢扯谎的。

The People's Daily has the *largest* circulation *of any* newspaper in China. 人民日报是中国发行量最大的报纸。

These gentlemen from Virginia appear to be the *most* spirited and consistent *of any*. (Adams) 这些来自维吉尼亚州的先生们, 看来最意气风发, 最始终如一。

He has simply the *best* wit *of any* handicraftsman in Athens. (Shakespeare) 他在雅典手艺人当中确实是最聪明的。

She has the *best* knowledge of English history *of any* of my students. 在我的学生当中, 她对于英国历史的知识最丰富。

第五节 动词的强调手段

一、加词

1. 在表示肯定的陈述中, 可在主要动词前增加助动词 do (does, did) 以示强调, 这时 do (does, did) 要重读, 可以“表示反驳”、“强调事实的真实性”或“重复肯定对方的建议”等。

{ A: I don't think you mean what you say.
B: I 'do mean what I say. (Curme)

A: 我认为你说这话不是当真的。B: 不, 硬是当真。

该句中的“do”是用来反驳对方的意见, 强调“我的确说话是算数的。”

{ A: Did he write to you?
B: Yes, he wrote to me. (or Yes, he did.) (一般)

Yes, he 'did write to me. (强调)

A. 他写信给你没有? B. 他写了。(一般); 他确实写了。(强调)。

这句中的“did”强调事实的真实性, 说明“他果真给我写了一封信”。

{ A: You must be very tired and thirsty. A cup of tea?
B: Oh, yes, I 'do want a cup of tea.

A. 你一定很累很渴, 要喝杯茶吗? B. 啊, 好, 我确实想喝杯茶。

这个“do”表示重复肯定对方的建议, 迫切希望能够得到“一杯茶”。有时还可在 do 前加表强调意义的副词, 进一步加强动词的语气, 如:

This letter *certainly* 'does help us a lot to know about his character. 这封信确实大大地帮助我们了解他的性格。

The apple *really* 'does taste sour. 这苹果的味道真是酸。

在下列句中, 为了强调否定状语 never, 也可在 never 后面加上 does, do 等, 例如:

The course of true love *never* 'does run smooth. (Shakespeare) 爱情的道路总是曲折的。

People like Gray *never* 'do admit they talk that way. (*Essential English*) 象格雷那样的人从来不承认他们的话是那样讲的。

如将 *never* 放在句首,则引起主语和谓语倒装,因而也要加 *did*, 这时 *did* 习惯上不重读,而 *never* 要重读:

'Never did he say a word about it. 关于这个他一个字也没提。

2. 把助动词 *do* 放在祈使句谓语动词前,表示迫切的请求,而不表示命令,这时 *do* 要重读,意思是“千万”、“务必”。若是否定祈使句,则用 *don't* 或 *don't you*, 英美妇女常常喜欢这样用:

'Do come to us to have a chat when you're free. 有时间时请一定到我们这里来聊聊。

'Do listen to my advice. 请务必听我的劝告。

'Don't you lose a minute. (Conrad) 千万不要耽误一分钟。

'Don't waste money on trash! 不要把钱浪费在毫无价值的东西上面:

注:一般的否定祈使句, *don't* 不重读,而实意动词要重读,如 *Don't waste money on trash!*

3. 在否定句中,动词前加“*begin to*”,能够强调否定意义,意思是“毫不……”,“根本不……”:

I can't *begin to* believe him right. 我毫不相信他是正确的。

I couldn't *begin to* guess how old she was. 我根本猜不出她多大年纪。

4. 在祈使句谓语动词前加 *just*, 可以表示惊讶、高兴、警告等情绪,这时 *just* 要重读:

'Just imagine my surprise! 想想我当时是多么惊讶!

'Just think of the consequence! 设想一下后果吧!

'Just think how happy I was to see the beautiful picture with my own eyes. 想想我当时亲眼看到这张美丽的图片时是多么高兴。

有时 just 用在祈使句前是为了缓和语气,而不是加强语势,等于 please,意思是“试请”、“且请”:

Just (= Please) come and join us. 请来和我们在一起。

Just (= Please) think of the result. 请想想结果。

Just 用在否定陈述句中可加强语气,意思等于 simply (简直),例如:

I just (or simply) couldn't believe my eyes. 我简直不相信自己的眼睛。

5. 在动词后面加上无实际意义的代词 it, 或 for it, 或在一定词组中用 of it, 强调谓语动词:

We will battle *it* together. (Dickens) 我们将共同战斗。

She hit *it* hard and yet she failed. 她拚命猛击,但还是失败了。

Hold *it*! I've got something to say. 等一下,我有话要说。

You must face *it* out. 你必须坚持到底。

Go *it*! 加油! (快! 快!)

Tomorrow we'll visit the Summer Palace and make a day of *it*. 明天我们将游览颐和园,痛痛快快玩一天。

And he did frisk *it* over the plain,

And chanted a roundelay. (*Robin Hood And Allin-A-Dale*)

他口里哼着小调,

轻快地跑过旷野。

We'll have a swashing and a mannish outside,

As many mannish cowards have

That do outface *it* with their semblances. (Shakespeare)

我们要装出男子汉大丈夫的威武模样来,正象那些硬着头皮冒充好汉的懦夫一样。

... here you'll sweat for *it*. (Shakespeare) 你在这里会汗流

浹背的。

I shouldn't wonder if he'd hopped *it* to another world.

(Agatha Christie) 如果说他已一下子离开了人世, 我不会感到奇怪的。

She beat *it* out of the room so fast. 她那样快就从房间里溜跑了。

6. 副词 *away, up, on, off, out* 等与动词连用, 可表示各种不同意义的强调:

1) *away* 不断……下去

Somebody knocked *away* at the door. 有人不停地敲门。

He joked *away* all the time. 他一直在开玩笑。

2) *out* 完结

Alas! The fire has died *out*. 天哪! 火熄了。

The light went *out*. 灯熄了。

She was sobbing her heart *out*. 她把心都哭碎了。

You young porkers who are sitting in front of me, everyone of you will scream your lives *out* at the block within a year. (Orwell: *Animal Farm*) 你们这些坐在我面前的小猪, 一年以内你们都会在屠宰台上拚命嚎叫的。

3) *off* 表示动作的延续、或大量等:

Hamilton dozed *off*. 哈米尔顿大打瞌睡。

The landlord killed *off* many draught animals during the land reform. 土改时地主们宰杀了很多耕牛。

The Rockettes were kicking their heads *off*. (Salinger) 跳摇摆舞的舞女们正在拚命地跳着。

Everybody was clapping their heads *off*. (Salinger) 每个人都拚命鼓掌。

He'll talk your little head *off*. (Bernard Shaw) 他能讲得使

你的小脑袋掉下来。

Don't worry your head *off* over such a trifle. 不要为这件小事大伤脑筋。

They'll eat their heads *off*, these lazy fellows. 这些家伙专门好吃懒做。

4) up ……光; ……完; 彻底

They cleaned *up* the house. 他们彻底打扫了房子。

He has finished *up* the job. 他已完成了这一工作。

5) on (进行)下去;(继续)下去

There was a driving rain, but they still worked *on*. 尽管下起了暴雨,他们仍然继续干活。

They talked *on* even after the light went out. 熄灯后他们仍继续谈着。

7. 在有 verb to be 的倒装句中,可利用副词 *ever* 和 *ever so* 来加强动词的语势,有“非常”、“极”的意思。

Were they *ever* delighted! 他们高兴极了!

Was he *ever so* worried about it! 他对这件事非常担心!

比较: They all enjoyed themselves *ever so* at the garden party yesterday. 昨天游园会上,他们都非常愉快。

8. 在 verb to be 后面加上 “something like” (like 要重读)作为对 be 的强调,意思是“了不起的”、“好透的”:

Lu Hsun was *something 'like* an author. 鲁迅是一位了不起的作家。

It was *something 'like* a dinner. 那是一顿丰盛的饭菜。

有时 *something like* 可单独使用,表示满意,意思是“好极了” (= capital, splendid)。

Now, this is *something 'like*. This is great. I wonder what will happen. O youth! (Conrad) 这真了不起。这真不平

凡。我不知道会发生甚么事。啊,青春!

9. 在动词前加 go 或 up 表示强调

a. 当要对于某人做某事表示惊异、不耐烦等情绪时,可用“go + and + 动词人称形式”或“go + 现在分词”,它们的意思差不多,表示“竟然一下子……”:

He went and blurted it out. 他一下子就把这事说了出来。

The fool has gone and got married. 这个傻瓜竟然一下子就结了婚。

Don't go tampering with my pen and dirtying my books.
不要随便乱动我的钢笔,弄脏我的书。

Now she has gone and done it. (Dreiser) 现在她竟然这样干了。

b. 表示突然做某事还可用“up and ...”:

Then, ... be up and doing. (Longfellow) 那么,……立刻行动起来吧。

Fact, I think a fellow that's willing to deliberately up and profit by lying ought to be shot! (Sinclair Lewis: *Babbitt*)

说实话,我认为一个存心用谎言谋私利的人真该枪毙!

注: fact = in fact. 口语中常有这种省略,如 my word = upon my word, matter of fact = as a matter of fact.

二、用情态动词表强调

1. Shall 用于第二、三人称,就不是助动词,而是情态动词,表示强调,如表示决心、威胁、忠告、命令、允诺等: shall 要重读。

He says he won't do it, but I say he 'shall. 他说他不做,但我说他必须做。

No more tradition's chains 'shall bind us. (*The Internationale*) 决不让传统的锁链束缚我们。(把旧世界打个落花流水。)

2. will 表固执的愿望或习惯: will 要重读。

People 'will talk — there's no preventing it. (Sheridan)
人们总是要议论的——这是没法制止的。

注: “will”的这种情态,也可用于作主语的非动物名词,这时非动物名词便拟人化了 (personified)。

The door 'will not open. 门硬是打不开。

The wind 'will blow. 风老在吹。

3. 强调的 can 在疑问句中 can 可以表示惊异、不耐烦、失望或迷惑不解等。而在肯定句要用 may 表示可能,或 must 表示一定。这时 can, may 和 must 都有句子重音。(但 may 和 must 在这里只表推测,不表强调。)

How 'can there be such a thing? 怎会有这种事?

It 'may be in the drawer. 可能在抽屉里。

He 'must be in, for his light is on. 他一定在家,因为他的灯亮着。

如果 can 不表示惊异、不耐烦、失望或迷惑不解等情绪,则不重读,而且念弱式,例如:

'What can [kən] it `be?

'Where can [kən] she have `gone?

4. must (重读), must needs 或 had to 可表示“偏偏……”,主语可以是非动物名词:

I had wanted to go downtown shopping yesterday. But it 'must (or 'must needs, 'had to) rain. 我本想昨天进城买东西,却偏偏要下雨。

“... and if she had married him all would have been well;

but then this 'had to happen!' (A Dream of Red Mansions, translated by Yang Hsienyi and Gladys Yang, Foreign Languages Press, 1978) ……如果聚合了,倒是件美事;偏又生出这一段事来!《红楼梦》

If you had only waited, Edward — if you had only stopped to think; but no, you 'must run straight to the printing-office and spread it all over the world. (Mark Twain)

爱德华,如果你等一等,停下来想一想就好了,可是,你不,你却偏要跑到印刷所去,将它公之于众。

He 'must needs go away just when I wanted his help. 正当我需要他帮助的时候,他却偏偏要离开我。

三、用时态表强调

动词一般进行式和完成进行式,除表示时态外,有时还可以表示强调,作生动的描述,加强气氛,着重一时的情态,可以表示赞扬、厌恶、不耐烦等意思:

1. 动词进行时可使描述生动,具有感情色彩:

{ He does fine work in the countryside. (一般)
{ He *is doing* fine work in the countryside. (强调)
他在农村干得不错。

I'm so *hoping* that you and Elizabeth will come and stay with us in Florence. (Maugham) 我一直在希望你和伊丽莎白会到佛罗伦萨来和我们相聚。

2. 谓语动词的现在进行时态和过去进行时态常常与表示不断重复的状语如 always, forever, often, constantly, continually, perpetually, frequently, all the time 等连用,表示说话人对动作不断重复的主观看法,含有赞扬、指责、讽刺、不满、亲切等意思:

{ She always helps others. (事实)
{ She *is always helping* others. (赞扬)

Tod's a fool — a born fool. *Always doing* things like this.

(Mark Twain) 陶德简直是个傻瓜——天生的傻瓜,老是干这样的事儿。(不满)

Julia *is constantly finding* faults with others. (指责) 米利亚老喜欢找别人的岔子。

William *is all the time grumbling* at something. (指责) 威廉一直在嘟囔着甚么事情。

3. 系词 *be* 是表状态的,一般不用进行时态,如果用 “It is (was) *being* + 形容词”,则带有感情色彩,包含着主语暂时的状态,常常指说了什么话,做了什么事,带有赞扬、厌恶、不耐烦等意思。

I *was just being* stupid. (*The Price of Coal*) (= It was stupid of me to behave like that.) 我刚才做了蠢事。

She *is being* far too modest. (= She is saying something that shows her modesty.) 她(这么说话真是)太谦虚了。

Norman Bethune said, “I promised — and fifteen minutes later I *was being* extremely icy to a nurse because of the rude handling of a dressing...” 诺尔曼·白求恩说:“我答应了——但一刻钟后,我又因为一个护士包扎伤口手脚太重而对她故意冷冰冰的……”

4. 现在完成进行时不仅可以表示在现阶段内经常反复的动作,或者“一直……”,而且可以表示某种情绪(如不耐烦、赞扬等):

What *have you been doing* to my radio? 你是怎么在拨弄我的收音机的?(不耐烦)

Someone *has been smoking* here again! 又有人在这儿抽烟!

(不耐烦)

Arnold and I have been having such a wonderful heart-to-heart talk. (Maugham) 阿诺德和我一直在亲切谈心。(高兴)

四、动词非人称形式的强调

1. 利用起插入语作用的“as one is”或“as one does”以加强它们前面的现在分词或过去分词的语气，可以表示原因或让步：

Studying hard *as we do* now, we are sure to make rapid progress. 我们现在学习这样努力，肯定会迅速取得进步。(原因)

Equipped *as they are* with an abundance of books, these libraries are crowded to capacity every day. 这些图书馆书籍丰富，因此每天都坐无虚席。(原因)

Guided *as it is* by a correct line, our farm production soars. 我们的农业生产在正确路线指引下，飞跃发展。(原因)

Working hard *as he did*, he made little progress, because he didn't have the right approach. 虽然他努力学习，却依然进步不大，因为他的方法不对头。(让步)

2. 一个句子里，如果有一个以上功能相同的动词不定式，一般只在第一个动词不定式前面加 to，但是为了强调或对比，也可以在每个动词不定式前面加 to：

We met *to* discuss the subject, *to* exchange experiences and *to* sum up the achievements. 我们聚会在一起讨论这个问题，交流经验，总结成绩。(强调)

Young people dare *to* think, *to* speak out, and *to* act. 青年人敢想，敢说，敢干。(强调)

To be or not *to* be — that is the question. (Shakespeare)活

着还是不活——这是问题的所在。(对比)

3. 要强调动词不定式所表示的目的时,可在它前面加 *in order* 或 *so as*, 使它所表示的目的性更为明显,不定式置于句首时就更加强调:

In order to make new contributions to our motherland, we should study even harder. 为了对祖国作出新的贡献,我们应该更加努力学习。

More material and financial resources should be devoted to agriculture *so as to* facilitate its development. 应将更多的财力物力用于农业以促进它的发展。

4. “only + 动词不定式”强调结果:

The reactionaries lifted a rock *only to* drop it on their own toes. 反动派搬起石头砸自己的脚。

She came back *only to* find the old house gone. 她回来时却发现那所旧房子不见了。

第六节 数词的强调手段

一、强调数量多的词语

在数词前加 *a good, a cool, a thick, as many as, no less than, full, a full* 等,在数词后可以加 *long, old* 等。

His new radio cost him *a cool* hundred. 这个新买的收音机花了他足足一百元。

It is now *full* (or *no less than*) thirty years since we parted. 我们分别已整整三十年。

For thirty-eight *long* years he worked as a farmhand. 他当了足足三十八年长工。

I know that Oliver died and that his spirit has been lovingly near me these twenty old years! (Alice Gerstenberg:

Ever Young) 我知道奥利弗已去世,我也知道这整整二十年,他的英灵是一直亲切地伴随在我身边的。

Mitka ... felt as if he had burned (it took a *thick* two hours) an everlasting hollow in himself. (Malamud) 麦加……感到他在自己身上烧了一个合不拢的洞(稿纸足足烧了两个钟头)。

二、强调延续性的词语

“for + 数词 + 名词 + on end (或 running, at a stretch, in a row, in succession,” 或在名词前加 straight 或 successive) 强调时间的延续性:

We've had good harvests for the past twelve years *running* (or *on end, in succession, in a row*). 过去连续十二年我们获得了丰收。

Iron and steel workers set ten *successive* records. 钢铁工人连续十次创造了增产的新纪录。

He worked six *straight* years at the experiment. 他连续六年一直在进行这项试验。

We've been eating pop and corn four days *in a row*. (Saroyan) 我们一连吃了四天的玉米爆花。

第七节 介词和连词的强调手段

一、加强调词语

在介词和连词前加 all, just, right, ever, even 等表示强调;在美语中,副词 way 可修饰介词或副词,表示“远远地”、“大大地”、“非常”:

They have been close friends *ever* since 1951. 他们自从一九五

一年以来一直是好朋友。

She went on duty *even* when she was still weak from her illness. 甚至当病后身体还很虚弱时,她就上班了。

He worked hard even during his illness. 他甚至在生病时也在努力工作。

They'll surely succeed *just* because they act according to these instructions. 正因为他们根据这些指示办事,就一定能够成功。

He was hit *right* on the head. 他正好头部被击中。

I am *all* for the plan. 我完全赞成这个计划。

I am *all* with you. 我十分支持你。

He is *all* in the dark about it. 这件事情的情况他一点也不知道。

She kept waiting *all* during the night. 她整夜都在等候。

He failed just because of his pride. 他正是因为太骄傲而失败的。

He is *way* over there. 他在那边很远的地方。

I am *way* behind you in my studies. 在学业方面我远远落后于你。

The result was *way* beyond my expectation. 结果远远超过我的预料。

He got the news *way* in advance. 他事先很早就得到了消息。

He is *way* ahead (of his class) in sports. 在体育方面他(在班上)远远领先。

二、only 的用法

在连词 *if*, *because*, *when* 和介词 *by* 和 *in* 的前边加上 *only*, 意思是“只有……”。而在连词 *that* 的前边加 *only*, 意思是“要不是”、“倘不”:

Only if the labouring masses unite and fight courageously and resourcefully can the mountains weighing down upon them be thrown off. 劳动人民只有团结起来,勇敢而聪明地进行斗争,才能推翻压在他们头上的大山。

Book knowledge can serve socialist revolution and socialist construction *only* when it is closely linked with practice. 书本知识只有与实践密切结合才能用于社会主义革命和社会主义建设。

Only by merging with the collective can one best contribute his share. 只有与集体融合在一起,个人才能更好地贡献自己的力量。

I would come *only* that I am engaged. (Scott) 要不是我有事,我是会来的。

第三章 强调句型

第一节 “It is ... that” 句型

一、指明性的强调

1. 要强调句中的主语、直接宾语、间接宾语、状语、表语等,就要把它们放在 “It is (was)...” 后面作表语,然后把句子的下余部分放在 that 从句当中,整个句子是一种主从复合句的形式和简单句的内容相结合的一个统一体,主句本身没有独立完整的意义,因此不到整个句子结束,就不能明白作者的真意。如果被强调部分是名词或代词,可以把 “It is...” 后的 that 从句看作是定语从句。如果被强调的部分是介词短语,表示地点、时间或其他状语,那末可以认为 that 从句和前边的 “it” 同位,是同位语从句。被强调部分指人时,用 that 或 who; 指其他事物或情况时,一般用 that, 指事物时也可用 which. 被强调的词如果是不带介词的表地点的副词,可用 where; 如果是不带介词的表时间的副词也可以用 when, 但 where 和 when 最好少用。如果被强调的部分是介词短语,那么就只能用 that, 而不能用 where, when 了。主句的句子重音一般落在表语上,因为在这个句型中,正是表语所占的位置最重要,所有要被强调的成分都要放到这个位置上。

It is man's *social being* that determines his thinking. 人们的社会存在,决定人们的思想。

It is not the *time* but the *will* that is wanting. 缺少的是时

间而是意志。

It is *in the hour of trial* that a man finds his true profession.

(Bernard Shaw) 人总是在面临考验的关头,才发现自己的专长。

2. 如果被强调的词是 *yesterday, last week* 等表过去时间的词,就只能用 “It was ... that”. 如果原句的谓语动词是现在时或将来时的各种时态,则用 “It is ... that”; 如果是各种过去时,则主句中的时态可以是现在时,也可以是过去时,即一般用 “It was ... that”, 也可用 “It is ... that”:

受到强调的表语一般是名词性表语,形容词表语受到强调的情况不多,在爱尔兰英语里形容词表语可受到强调。

It is a teacher that he is now. 他现在是教师了。

It was *angry* that Mary was. 玛丽是生了气。

3. 间接宾语受到强调时,必须在其前加介词(或将介词放在动词后):

It is *for you* that I bought this dictionary. 我是为你买这本字典的。

It is *John* that I sent the book *to*. (不普通)那本书我是寄给约翰的。

4. 这一强调句型也可用于特殊疑问句中:

What is it that you want us to do? (Orwell) 你要我们干什么?

Who was it that you met with yesterday? 你昨天遇见了谁?

What kind of work is it you want — you're not a typewriter, are you? (Dreiser) 你需要的是甚么样的工作——你不是打字员,对么?

5. 宾补在这一句型中受到强调的,一般都是名词(普通

名词或专有名词), 形容词和介词短语比较少:

It is *Party secretary* that we elected him. 我们是选他当支书。

It is *blue* that the workers painted the house. 工人们是把房子漆成蓝色的。

It is *at her desk again* that we found her the next morning. 第二天早晨我们发现她又在伏案工作。

6. 这种强调句型中的 *that* (*who*, *which*) 可以省略:

It is not *I* (*who*) am to blame. 有过错的不是我。

It isn't *everybody* (*that*) can do it. 不是每个人都能干这个。

It is *to your carelessness* (*that*) I object. 我反对的是你的粗心大意。

二、描述性的强调

这种强调多用于谚语中, 有些谚语是利用 “It is ... that” 句型表达的, 它也是强调句型, 但与前面的例句不同之处, 是被强调的词是名词前面的形容词, 而名词仅代表一种类型, 这种强调句型的作用是进行描述 (*description*), 而第一种强调句型的作用却是明确指出 (*identification*), 例如: “It is a silly fish that is caught twice”. 这句话的意思等于 “A fish that is caught twice is indeed very silly”, 或 “No fish is so silly as to be caught twice” (任何鱼都不会愚蠢到上两次钩)。根据汉语的习惯, 这种谚语, 常从反面翻译, 例如这个句子, 可译为 “就是再蠢的鱼, 也不会上两次钩”。其他例子如:

It's an ill wind that blows nobody good. 没有对所有的人都不吹来一点好处的恶风。(也就是说, 对甲不利的事, 对乙可能有利。)

It's a long lane that has no turning. 天无绝人之路。(原意为: 胡同不管怎样长, 总是要转弯的。)

It's an ill bird that fouls his own nest. 再坏的鸟也不会弄脏自己的窠巢。

It is a wise father that knows his own child. (Shakespeare)
聪明的父亲有时也不认得自己的儿子。(或: 聪明的父亲, 也往往不了解自己的儿子。)

It is a good divine that follows his own instructions.
(Shakespeare) 那怕是很好的神甫, 也常常不遵守自己的教导。

It's a good doctor that follows his own advice. 再好的医生也不见得按照自己的意见保养身体。(汉语的谚语“名医不自医”, 与此相当。)

It is a good horse that never stumbles. 再好的马也不会一次也不失蹄。(汉语的谚语“人有失误, 马有失蹄。”与此相当。)

It is a small flock that has not a black sheep. 任何集体都难免有害群之马。

It is a bold mouse that nestles in the cat's ear. 再大胆的老鼠, 也不敢躺在猫耳朵里。

在这种句型里还可改用名词作主语, 如:

The night is long that never finds the day. (Shakespeare)
漫漫长夜, 总有拂晓之时。

这句话等于“*It is a long night that never finds the day*”。

注 1: 这种句型也可不作强调句看待, 要看上下文决定。例如你在一条很长的胡同里走了很久, 老没有转弯的地方, 那时你说 “*It is a long lane that has no turning*”, “*It*” 指的就是胡同, 定语从句修饰 *lane*, 而不修饰 “*It*”, 这句话的意思是“这条胡同真长, 而且没有转弯的地方。”

注 2: 这种句型也可不用于谚语, 而表强调, 主语除 *it* 外, 还可用其他人称代词, 如 “*It would be a brave girl who*

dared to go out so late alone". (那怕是胆大的女子也不敢这么晚单独外出。)这句中, 仿佛在 would be 后省掉了 really 一般, 而且是用虚拟语气, 强调这件事不太可能。在莎士比亚的悲剧《奥瑟罗》中, 奥瑟罗听了爱米莉娅赞扬苔思狄蒙娜的话以后说道: "She says enough. Yet *she's* a simple bawd that cannot say so much". (她讲得够好, 但拉皮条的人, 就是再蠢也能这么讲的。)又如:

"It would be a brave man who tried to stand up against Mr. Davidson," said his wife. (Maugham) "就是再勇敢的人也不敢与大卫德逊先生对抗。"他的妻子说。

第二节 感叹句

一、一般感叹句

感叹句一般借助置于句首的 what 或 how 构成。

二、陈述句形式的感叹句

除上述情况外, 陈述句、祈使句、疑问句、甚至一个单词或词组都可以在句尾用感叹号, 成为感叹句(一般读降调), 表示喜、怒、哀、乐等强烈的感情。

Never trust a wolf! 千万不要相信狼!

I never thought to run into you in this out-of-the-way place!

我从没有想到会在这个偏僻的地方碰见你!

Only socialism can bring the people true freedom and happiness! 能够给人民带来真正幸福与自由的只有社会主义!

Fancy meeting you here! 真没想到在这里遇见你!

三、省略形式的感叹句

感叹句常用省略形式,例如:

If only he were here! 他要在这里就好了!

^Marvellous! (用升降调)真了不起!

What a way to start! (这是)多么好的开始方式啊!

How interesting! 多么有趣啊!

What a fury to fly at Master John! (Charlotte Brontë) 多么泼辣的丫头,竟对约翰少爷这样乱扑乱咬!

O, to be in England

Now that April's there. (Robert Browning) 已是四月时分,要是在英国多好。

动词不定式 to think 常用于感叹句:

To think he should be so foolish! 想不到他竟这么愚蠢!

四、and 的感叹意义

and+ 不带 to 的不定式或形容词用在名词后或主语 + 表语的句子后,或and+ 主语 + 表语用在陈述句后,均可表感叹:

A friend, *and* betray us thus! 还是个朋友呢,竟这样地出卖了我们。

It happened so suddenly, *and* he away! 事情发生得这么突然,而他又不在了!

A teacher, *and* so ignorant! 是个教师,却这样无知!

For shame, Tony, you a man, *and* behave so. (Goldsmith)
真丢脸哪,汤尼,你是个大人了,竟这样不检点!

该句中的“behave”为不带“to”的动词不定式。

五、疑问句形式的感叹句

A: It is a fine day, isn't it? 天气很好,不是么?

B: Yes, isn't it! 是的,好极了!

{ Lisa: I got these for his room, aren't they nice?

利沙: 我替他的房间弄到了这些,漂亮么?

Adrian: Aren't they! (Philip Barry: *In A Garden*)

艾德里安: 很漂亮!

{ A: You will help us with our lessons, won't you?

你会辅导我们功课的,不是吗?

B: Won't I! 当然! (我非常愿意帮助你们。)

{ A: It was hot yesterday. 昨天很热。

{ B: Was it (or wasn't it) (hot yesterday)! (= It was very hot yesterday.) (昨天)真是(热极了)!

{ A: You know this matter. 你知道这件事。

{ B: Don't I (or do I) (know this matter)! (我)当然(知道这件事)!

有时在感叹句前加感叹语 boy:

Boy, was he sore. (Salinger) 哎呀,他真冒火。

注: 这种疑问句形式的感叹句谓语可用肯定形式或否定形式,表达的都是肯定的意思。此外,修辞问句也可作感叹句,如:

Who can do it but him! 除了他谁能够做这件事!

六、“主语+动词不定式或其他词类”的感叹句

主语加动词不定式(“to”可要可不要,有 to 的陈旧些)或分词、形容词、名词等所构成的感叹句,表示这两者结合在

一起是荒谬的:

What! I love! I sue! I seek a wife! (Shakespeare) 什么! 我
恋爱! 我求婚! 我找老婆! (含意是: “我根本不会干这一
套。”))

And I to sigh for her! To watch for her! (Shakespeare) 我
却为她叹息! 为她彻夜不眠!

注: 有时动词不定式的逻辑主语包含在物主代词中, 如
下句的 your:

With your good sense, to be so honestly blind to the follies
of others! (Jane Austen) 你这样聪明, 却对别人干的蠢事这
样熟视无睹!

She a beauty! I should as soon call her mother a wit.
(Jane Austen) 她算甚么美人! 我还不如说她的妈妈是才女哩。

Me doing such a thing! 我怎么会干这样的事! (这种句型中
的主语 I 常用 me 代。)

Mary forced into submission! 玛丽怎么会屈服于压力!

注: 这种句子读降调时, 可表赞叹, 感慨, 不赞许或惊奇。

You the missing husband! (Bernard Shaw) 原来你就是那个
不曾露面的丈夫 (惊奇)!

He so cowardly! 他竟然如此怯懦! (不赞许)

Such a young child without a home! 这样年轻的孩子竟然没
有家! (感慨)

He a scientist already! 他已成为科学家! (赞许)

You home already! 你已经回来了! (惊奇)

第三节 修辞问句

一、修辞问句举例

修辞问句不需要对方回答, 读降调, 形式上是肯定, 则强

调否定的意义；形式上是否定，则强调肯定的意义。一般疑问句和特殊疑问句都可以作为修辞问句，由上下文和语调决定。如果将“Did you ever see such a man?”读成升调，则等于通常所说的“Have you ever seen such a man?”表示提问，意思是“你曾经见过这样的人么？”但如果将“Did you ever see such a man?”读成降调，就是修辞问句，“你可曾见过这样的人？”表示的意思是“当然不曾见过”。修辞问句为演说、政论文或文学作品中很常用的表达强语势的修辞手段。历史上有不少有名的修辞问句，如1381年英国农民起义军的领袖，穷苦牧师约翰·鲍尔(John Ball)在向农民演说时用了一个修辞问句：

When Adam delved and Eve span, who was then the gentleman? 当亚当锄地，夏娃织布时，谁是贵族老爷？

这句话成了当时农民起义的号角。十八世纪司威夫特(Swift)在他的《布商的信》(*Draper's Letters*)中发问道：“Am I a free man in England and do I become a slave in six hours by crossing the Channels?”(难道我在英国是自由民，而只花六个小时渡过海峡后就变成奴隶了么?)他这句话强烈地喊出了爱尔兰人民抗议英国压迫的心声。雪莱的《西风颂》(*Ode to the West Wind*)的最后一句也是个修辞问句：“If Winter comes, can Spring be far behind?”(冬天既然来到了，春天还会远么?)它道出了诗人对人类美好前途的信心和希望。美国独立运动时帕特里克·亨利在十三州议会中演说时使用的名句“Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?”(难道生命如此贵重，和

平如此甜蜜，以致非要用脚镣手铐和被奴役的代价去换取么?)至今还是受压迫人民争取自由的战斗口号。

二、加在陈述句后面的修辞问句

修辞问句(时常用连词 *as, for, and* 等引导)也可以加在陈述句后面,加强它的语势。

There are no speeches, *for who can speak at such a moment?* (H. Pollitt: *Lenin's Death*) 没人发言,在这个时候还有谁能够讲出话来?

These children are fond of sports. *What right-minded children are not?* 这些孩子喜欢运动。正常的孩子谁不喜欢呢?
Those boys don't waste money on trash. *What good boys do?* 那些孩子不浪费金钱去买无用的东西。好孩子谁去浪费?

The gentle tender-hearted Amelia Sedley was the only person to whom she could attach herself in the least; *and who could help attaching herself to Amelia?* (Thackeray) 温柔好心的阿米里亚是她唯一愿意稍微亲近的人;谁能不和阿米里亚亲近呢?

Not that I dislike Amelia: *who can dislike such a harmless, good-natured creature?* — only it will be a fine day when I can take my place above her in the world, *as why, indeed, shouldn't I?* (Thackeray) 并非我不喜欢阿米里亚:谁能不喜欢这位老实善良的姑娘呢?——只是如果有那么一天,我能够出人头地,在她之上,那该多美!真是,为甚么我不应该如此呢?

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; *as which of you shall not?* (Shakespeare) 玛克·安东尼护送着

他的遗体来了。虽然安东尼并不预闻凯撒的死，可是他将要享受凯撒之死所带来的利益，他可以在共和国中得到一个地位——你们当中谁不会呢？

有时在 if 从句后，加修辞问句，表示强调：

{ That is a trick. 那是诡计。(一般)
{ If that isn't a trick, what is? 假如那不是诡计，什么才算是诡计？(强调)

{ You can do the work. 你能做这工作。(一般)
{ If you can't do the work, who can? 假如你不能做这工作，谁能？(强调)

If that isn't corruption, what is? 假如那不是贪污，什么才算是贪污？

第四节 带有 if 或 when 从句的陈述句

一、“if..., it be...” 句型

把简单陈述句改为含有一个条件状语从句的主从复合句，把要强调的部分放在“it is (was) ...”的后面，把其余的部分放在 if 引导的条件状语从句中。这是因为表语的位置和句尾的位置一般都能使词语受到强调。

If anyone knew the heath well, it was Clym. (Hardy) 假如说有人熟习这个荒原，那就要算克林姆。(或：最熟习这个荒原的人要算克林姆。)

• If there's one thing I like, it is a blue bathing suit. (Salinger) 如果说我喜欢一样东西的话，那就是件蓝色的游泳衣。

If I ever saw terror in the human face, it was then. (Dickens) 如果说我曾在人的面孔上看到恐惧的表情，那就要算那一次了。

If anybody is that, it's him. (Lawrence) 如果说有人是那样，
那他就是个典型。

If anyone knows, it will be Lanyon. (Stevenson) 要说
有人知道，那就只有兰尼恩。

二、“nothing if not”及类似的句型

1. 将 nothing if not 插在 verb to be 和表语中间，强调表语：

{ The current situation is fine. (一般)

{ The current situation is *nothing if not* fine. (强调)目前形势好极了。

It is *nothing if* (it is) *not* a hoax. 这是个十足的骗局。

He is *nothing if* (he is) *not* a basketball player. 他是个杰出的篮球运动员。

Now a miracle is *nothing if not* improbable. (H.G.Wells) 奇迹如果不是难得发生的事，就算不得奇迹了。

2. 将肯定的陈述句改成否定的 if 从句，否定的陈述句改成肯定的 if 从句，后面视情况分别加上 nobody does (or is, has), everybody does (or is, has), I don't know who (or what) does (or is, has) 等主句，从反面进行强调，如：

If he doesn't deserve a reward, nobody does. 如果说他不应该受奖赏，那就没有人应该受奖了。

If she is good at English, everybody is. 如果说她的英语好，那就等于说任何人的英语都好。

If he has a good voice, everybody has. 如果他算得上嗓子好，那每个人都是金嗓子。

If he swims well, everybody does. 如果他算得上会游泳，那每

个人都是游泳能手。

If he has talents, then I don't know who hasn't. 如果说他禀赋高,那我就不知道谁的禀赋不高。

If he knows English grammar, then I don't know who doesn't. 如果说他懂英语语法,那我就不知道还有谁不懂。

If slavery is not wrong, then I don't know what is wrong. (Lincoln) 如果奴隶制度不错,那我就不知道甚么是错的了。

三、“he is fifty if a day” 句型

陈述句后面附加一个“if +(人称代词 + be)+ a (an)...”的条件句,意思是“无论怎样,一定”,用来强调年龄、身高、距离、深度、人数、次数等的准确性:

{ He is fifty-one. (一般)

{ He is fifty-one, if an hour (or a day). (强调)他确实确实是五十一岁了。

此句中的“if an hour (or a day)”等于“if he is an hour (or a day) old”,意思是“假如他有一小时(或一天)的年龄,他就是五十一岁了”。换句话说,“如果他没有五十一岁,他就没有一小时(或一天)的年龄”。但是“他有一小时(或一天)的年龄”是当然的事实,所以“他是五十一岁”也是自不待言的。

The audience were ten thousand, if a man. 听众无论如何也有一万人。

This mountain is 1,685 metres high, if an inch. 这座山的确有1,685米高。

I have said fifty times, if I have said once, that I don't believe in him. (Hardy) 我的确说过五十遍,我不相信他。

If I have told that woman the right way to make tea once, I've told her a hundred times. (Robert Lynd) 我已不下百次告诉这个女人如何沏茶。

If I have known Barkis, to move to as he went by, I have known him forty years. (Dickens) 我认识巴金斯,当他路过时我总是去打招呼,我认识他足足有四十年之久了。

He lays in five and twenty foot of ground, if he lays in a fraction. (Dickens) 他是千真万确地躺在二十五英尺深的土里了。

I've seen him twenty times, if I've seen him once, quite in a taking about it. (Dickens) 我曾不下二十次看到他为这件事非常烦躁不安。

He was so scared I was going to hurt him that he knocked me down fifty times if he did once. (Alex Hailey) 他那样害怕我会伤害他,竟把我打翻在地五十次之多。

Why, if I see one pursuing party that night — coming up in order, damn them, with their tramp, tramp — I see a hundred. (Dickens) 那天晚上我仿佛看见成百个搜索队,那些该死的东西,排着队形,步伐整齐,一步一步走近前来。

四、表强调的从句 “if ... at all”,

“if (...) ever...”, “if any ...” 等

在陈述句后面或前面可以添加上述条件状语从句,表示强调,例如:

{ It is a good film. (一般)
{ It is a good film, if ever there was one at all. (强调) 要说有好电影的话,那就该算这部了。

If ever little foot were made for dancing, hers was, surely.

(Dickens) 如果说为了跳舞而在人世间有一双小巧玲珑的脚，那这双脚就生在她的身上。

If *ever* eyes could speak, hers did very plainly. 假如眼睛能讲话，她的眼睛可把话说得够清楚了。

She is a good table tennis player, if *anyone* was. 她是个出类拔萃的乒乓球运动员。

Peter is a lummoX, if I *ever* saw one. 假如说我看见过笨蛋(马大哈)的话，彼得就是一个。

If *ever* anybody's hair stood on end with terror, mine must have done so then. (Dickens) 假如说曾有人因恐惧而毛发倒竖的话，那么，我那时一定是毛发倒竖的。

Well, then, if *ever* I thank any man, I'll thank you. 我将万分感谢你，超过我对任何人的感谢。

Now is the time, if *ever* (= It's now or never). 要干就在今朝。

If *ever* a child was stricken with sincere grief, I was. (Dickens) 假如说曾经有一个小孩子哀痛欲绝的话，我就是那个小孩子了。

If *ever* I have loved and honoured any man, I loved and honoured that man in my soul. (Dickens) 假如说我曾经热爱过和尊敬过任何人的话，那我就从心底里热爱和尊敬这个人。

If *ever* in my life I have had a void made in my heart, I had one made that day. (Dickens) 假如说在我的一生当中，曾经有过内心的空虚，这个空虚就是在那天造成的。

但 if *ever*, if any, if at all 如与 seldom, few, little 等表示否定意义的词连用，则含有让步的意思：

He was seldom, if *ever*, provoked. 他很少发怒。

There are few French books on the bookshelf, if *any*. 书架上

的法语书,有也不多。

He is all health; he seldom, *if ever*, falls ill. 他身体十分健康; 他几乎从不生病。

He was as poor as a church mouse; his life was little, *if at all*, better than a beggar's (or that of a beggar). 他一贫如洗,他过的即使不是乞丐生活,也比乞丐生活好不了多少。

还可以加 *if anything*, 其意义为“如有差别的话”, 用在比较句中, 跟上边例句相似, 譬如:

If anything, she is even more selfish than her husband. 要说他们有甚么差别的话,那只是她比她丈夫更自私一些而已。

If anything, a Judas is worse than a Nero. 如果犹大与尼禄有任何差别的话,那就是犹大更坏。(犹大是出卖耶稣的叛徒,尼禄是罗马帝国的暴君。)

五、包含赌咒词语的强调句型

1. If 从句与包含赌咒词语的主句连用, 强调地表示 If 从句的反面的意义, 在这种句型中, 主句可以有下面一些形式:

1) I'm (*or* I'll be) damned (*or* dashed, darned, d—d (= damned), hanged, blowed, blamed, blasted, shot, switched, exploded, doggone, poked, jiggered, etc). 或干脆甚么也不写, 就划一横表示赌咒语。

2) (主语) + be damned (*or* dashed, dazed, hanged etc.) (单独使用)

3) Be damned (*or* dashed, dazed, hanged etc.)

4) Hang me (*or* Blow me. Blame me. Burn me. (The) devil take me. (The) d—take me. Search me. Strike me, etc.)

5) Damned (*or* Dashed, etc.)

6) I am a villain (*or* a rogue, a Dutchman, etc.)

7) I'll eat my head (*or* boots, hands, hat)

8) I'll die (*or* I wish I may die, etc.)

Strike me if I know. (Lawrence) 我真是不知道。

Well, I thought we would come down overboard in a lump — sticks and all — *blame me* if I didn't. (Conrad) 唉, 我当时以为我们都会一股脑儿——连同桅杆等等——沉到海底去。我不那样想才怪哩!

I am damned (*or Damned*) if I agree with him. 我决不会同意他的意见。

Well, then, ... *I'm jiggered* if I don't see you home. (Dickens) 啊, 好吧, 我非送你回家不可。

Burn me (*or hang me, I am hanged*) if this is true. 这个绝不是真的。

Birth be hanged. (Thackeray) 让出身见鬼去吧。

Search me if I know what I believe any more. (William Humphrey) 我真不知道甚么是我可以相信的事情了。

I'll die for it but some woman had the ring. (Shakespeare) 我凭我的性命赌咒, 一定是甚么女人得到这个指环了。

I wish I may die if I like it. 我真不喜欢它。

I'm a villain if I haven't told you the truth. 如果我说了假话, 我就不是人。

The — take me if ever I do so. 我决不会这样干。

Be dazed (*or hanged*) if I know.

该句是“*I don't know*”的强调说法。“*Be dazed* (*or hanged*)”是“*I'll be dazed* (*or hanged*)”的省略。

If ever that boy returns to this house, sir, *I'll eat my head*. (Dickens) 先生, 我敢赌咒说, 那个孩子肯定不会回来了。

2. 这种赌咒词语有时省去, 只剩下一个 *if* 从句, 表示的

意思不变。

Well, I'm sure, *if* this is English manners. (Bernard Shaw)

啊,真的! 英国风俗竟是这样的吗?!

If ever I heard the like! 我可从来没听到这样的事!

If this is human life! 这真不是人过的生活!

Now *if* this isn't too bad. 这真是糟糕透了。

Look! If it isn't your uncle! 看! 那不是你叔叔么?

If this isn't monstrously unkind! 这真是太苛刻了!

If it isn't a pity! 真可惜!

I'll make you happy, see *if* I don't. (Thackeray) 我会使你幸福的,一定会的。

注: I'll be damned (或用破折号代替 damned, 成为 "I'll be —"), 后面不接 *if* 从句时, 在口语中表示高度惊奇, 仿佛不相信自己所看到或听到的是真实的:

Well, *I'll be damned!* (Longman Dictionary of Contemporary English) 唉,真没想到! (或: 那有这等事!)

Well, *I'll be —*, look! Your little sister has come back!
看,你的小妹妹回来了,真没想到!

"Well, *I'll be damned*," he said. "It's Tommy Joad". "唉,真没想到",他说“这是汤米·乔德呀。”

六、“when (or if) ..., it is ...” 句型

将简单句改为带 *when* 或 *if* 从句的主从复合句,简单句的状语变为主句的表语而受到强调:

Olivia talked softly. (一般) 奥利维亚轻轻地说话。

When Olivia talked, *it was* softly. (强调) 奥利维亚说话时,声音是轻轻的。

When Fuller laughed, *it was* with very alien jaws. 富勒笑

时,总是皮笑肉不笑。

When he talked, it was with the eloquence of his entire frame. 每当他一讲话,全身都绘声绘色地表着情。

If I slept at all that night, it was only to imagine myself drifting down the river on a strong springtide, to the hulks. (Dickens) 如果说那天晚上我少许睡了一会儿的话,在那当儿,我总感觉似乎老是在顺着强烈的春潮沿河飘浮而下,飘到囚犯船那儿去。

... and when we spoke, it was with an effort. ... (Conrad)
……而当我们谈话时,双方都很不自然,……

If he visited a department store, it was to lounge familiarly over the counter, and ask some leading questions. (Dreiser) 他上百货公司,往往是为了靠在柜台上问售货员几个问题,引起她们和他交谈。

The pious woman smiled and when she walked, it was softly and languidly, like an animal that has eaten until sated. (Smedley) 这位笃信宗教的妇女微笑着,她走起路来,步子轻轻地,懒洋洋地,象一头刚刚吃得过饱的动物一样。

第五节 共鸣疑问句

共鸣疑问句 (sympathetic question) 是在会话时,把对方的话重述一遍,或重述一部分,然后在后边附加的一个问句,原来是肯定句,问句也是肯定的,原来是否定句,问句也是否定的。这种共鸣疑问句并不表示真正的疑问,而只是表示对于对方的话感到兴趣或惊奇,也可表示讽刺或怀疑等。可以不重述对方的陈述句而只有附加问句,意义差不多等于 *really*, 其前可以加个表示惊叹的 *oh*。如有陈述部分,前边可加 *so*

或 oh:

{ A: He has gone to Peking. 他到北京去了。

{ B: He has gone to Peking, has he? (表兴趣或惊奇) 他真的到北京去了么?

或: Oh, (or So) he has gone to Peking, has he?

或: Oh, has he?

{ A: There are none left. 什么都没有了。

{ B: Oh (or So) there are none left, aren't there? (表惊奇) 真的什么都没有了么?

{ A: I am honest. 我是诚实的。

{ B: So you are honest, are you? (表讽刺) 啊,你诚实,是那么回事么?

第六节 包含虚拟语气动词的强调句型

一、表夸张

动词虚拟语气所表示的是与事实不符的假定,因此可用它表示夸张,而达到强调的目的。

1. 使用虚拟语气动词,用一种夸张的假设来正面强调谓语的语气:

You *might be heard* miles away. 几里路以外都听得到你的声音哩。

His eloquence *would have moved* a stone to action. 他的口才可以把石头都说得动起来。

The orthography of the class *would have disgraced* a kindergarten. 这个班的拼写比幼儿园孩子们的还要差得多。

I *could have cried* to see how thin and pale and old she looked. (*Essential English*) 看到她那样瘦、那样苍白、那

样衰老,我真想哭起来。

A knife *could have cut* the tension during the seemingly endless trip back to the plantation. (*Roots*) 在返回种植园的似乎无穷无尽的征途上,空气紧张得仿佛可以用刀子切割。

... they would sit staring at the copper, with such eager eyes, as if they *could have devoured* the very bricks of which it was composed. (Dickens) ……他们常常坐在那儿,眼睛急切地瞪着锅子,仿佛想把砌锅灶的砖一块块吞下去充饥似的。

Guns, thunder, earthquakes *would not have awakened* the men just then. (Conrad) 那时,大炮、雷声、地震都不会把那些人惊醒。

2. 用带 *might* 的虚拟语气动词与 *for* 短语连用,从反面强调说明 *for* 的宾语所代表的事物不存在。这种句子在译成汉语时,往往变成否定句。

It *might be* a claw — *for* the flesh there was upon it. (Dickens) 那上面没有·一点肉,仿佛是只爪子一样。

这个句子等于是从反面表达了“*There was no flesh upon it, as if it were a claw*”的意思。“*for*”是指“在……方面”,“就……而言”,句意是:“就那上面的肉而言,那简直是只爪子。”

The church is calm enough, I am sure; but *it might be* a steam-power loom in full action, *for* any sedative effect it has on me. (Dickens) 确实,教堂是很平静的,但它对我的心情所起的平静作用却和一部开足马力的织布机一模一样。
He *might have been* blind, *for* any sign he showed of having seen me. 他丝毫没有露出已经看见我的神气,仿佛他是瞎子

一样。

As to Merrylegs, that respectable ancestor of the highly trained animal who went aboard the ark, *might have been* accidentally *shut* out of it, *for* any sign of a dog that was manifest to eye or ear in the Pegasus's Arms. (Dickens) 至于巧腿儿, 在飞马店既看不见它的踪影, 又听不见它的吠声, 仿佛那只受过高等训练的狗的可尊敬的老祖先在上诺亚方舟时, 被偶然地留在舟外了 (因此没有留下巧腿儿这个后代) 一样。

注: 诺亚方舟的事见圣经创世纪第七章, 上帝在远古时为了惩罚人类的罪恶, 将地球淹没在洪水中, 只有诺亚事先得到上帝的关照, 带领全家和少数一对对鸟兽昆虫等上了方舟, 它们成了生物的祖先。

Her face *might have been* a dead wall on the occasion in question, *for* any light it threw upon her thoughts; until she broke silence with her usual abruptness. (Dickens) 在那个场合, 她的脸丝毫没有表露她的思想, 就象是一堵没有门窗的墙壁, 直到最后, 她才以她惯常的那种突然态度, 打破了沉寂。

The figure on the cross *might have come* down, *for* anything that could be seen of it. (Dickens) 十字架上的像根本看不见了, 仿佛它已经走下来了似的。

There was a man's clothing store on the next corner to ours. It *could have been* a jewellery store, *for* all the good it had done us for the last couple of years. (Cornell Woolrich) 邻近我家的一个街口处, 有一个男子服装店, 过去几年, 我们从来没有和它打过交道, 正仿佛那是个珠宝店一样。

His wife *might just as well have lived* as *died*, *for* all the difference it would or could make to him. (Dreiser) 他的

妻子活着也好,死了也好,对他而言,不会,也不可能,有任何差别。

属于这个句型的 *for all I know* 和 *for all I care* 也暗含有否定意义,虽然从字面来说是“就我所知”和“我所关心的”,但事实上,它们的含义是“我不知道”,“我知道得不清楚”和“我不在乎”,例如:

He might have gone back for all I know. 他可能已回去了,我不大清楚。(或:我不知道他回去了没有。)

The child might have died of cold for all he cared. 那孩子即令冻死了,他也会是毫不在乎的。

有时用含有 *so* 的陈述句叙述事实,用含有 *might* 加虚拟语气动词的陈述句来作夸大的描述,例如:

His father stared round the shop so thoroughly, he might have been seeing it for the first time. 他的父亲那样聚精会神地望着商店里的一切,仿佛他是第一次看到这个商店一样。

I might have been an unfortunate little bull in a Spanish arena. I got so smartingly touched up by these moral goads. (Dickens) 这些训斥和说教,象鞭子不断在我身上抽打一样,使我浑身发痛,仿佛我是在西班牙斗牛场上的一条倒霉的小公牛。

二、表委婉

动词虚拟语气也可用来表达委婉的批评、遗憾等,构成一种低调 (*understatement*):

Some of the items are good, others might be better. 有些节目好,有些不那么精采。 (*English Course*)

I know he is honest, and I wish I could add he were

capable. 我知道他是诚实的, 令人遗憾的是他不够能干。

三、带 could 的虚拟语气动词的否定形式

这种形式与比较级连用, 可表示强调的肯定意义:

The party *couldn't* have been more successful. (= The party was quite a success.) 晚会十分成功。

A more responsible teacher *could* never have been. (= He was a most responsible teacher.) 没有比他更负责的教师了。

You *couldn't* be better off, could you? (= You are very well off now.) 你现在的境况十分好, 不是么?

No criticism *could* be more to the point. (= The criticism is to the point indeed.) 批评十分中肯。

He *could* not have come nearer the truth. (= He has come to the truth.) 他的话完全符合事实。

如果在这个句型中的比较级用 less 表达, 则表示强调的否定:

I *couldn't* care less, frankly. (Salinger) 说实话, 我根本不在乎。

第七节 从反面进行强调的句型

一、否定形式表达肯定意义

1. "Can (or Could) not + enough (or sufficiently)" 表强调的肯定: A man who *could* never sufficiently vaunt himself a self-made man. (Dickens) 一个老是不停地夸耀自己是通过个人奋斗致富的人。

She *could* not do enough for her brother. (= She exerted

herself for him.) 她竭尽全力为她的弟弟操劳。

The two old boys *could not* get out of their mother's hut fast enough. (= They flew out of their mother's hut.)
(*Roots*) 两个大孩子飞快地从他们的母亲的茅房里跑出来。

2. “Can (or Could) not ... too” (or “Cannot ... over-”): You *cannot be too* careful. 你无论怎样小心也不过分。

A teacher *cannot be too* patient with his students. 教师对学生不管如何耐心都不为过。

We *cannot over-emphasize* the importance of physical exercise. 对体育锻炼的重要性,我们无论怎样强调都不为过。

注: 这样的句型, 根据上下文偶或可有另一种含意, 即“……不能太……”, 但这样的情况不多见。

3. “too... not ...” 等于是“会……, 因为……”的强调说法:

Carrie was *too* worn by defeat *not to* feel that it was considerable. (Dreiser) 嘉利一再碰钉子后, 不能不感到这是个好机会。

这句话等于是 “Carrie felt that it was considerable because she was worn by defeat” 的强调说法。

He is *too* ambitious *not to* make the attempt. 他太野心勃勃了, 不会不试一下的。

4. 在 “not ... for nothing” 中 “not” 是否定 “for nothing” 的, 不是否定谓语的, 把这两个否定用进来, 加强了谓语的肯定意义:

Believe me, he did *not* fly into such a rage *for nothing*. 请相信我, 他决不是无缘无故这么勃然大怒的。

I saw it in your eyes when I first beheld you: their expression and smile did *not* — did *not* strike delight to my

inmost heart so *for nothing*. (Charlotte Brontë) 我第一次看见你时,就在你的眼睛里发觉了这点:它们的表情和微笑使我的内心深处感到这样欢乐,不是——决不是无缘无故的。

5. 否定词与比较级或 so 连用:

A *more dutiful* wife there *never* was. 再没有比她更忠心耿耿的妻子了。

No hero was *greater, more worthy of rule*. (*Beowulf*) 没有任何英雄比他更伟大,比他更善于治理国家。

Alas! yes: *no jail was ever more secure*. (Charlotte Brontë) 唉!真是:没有任何监狱比这还要坚牢。

I can *hardly* imagine two men *less capable* of getting on together. 我简直不能想象有任何人会象他们两个人这样地不能相处。

A *kinder* gentleman treads *not* the earth. (Shakespeare) 世界上没有比他心地更好的绅士了。

The writer is *no less* a personage than Irving. 这个作家正是欧文。

Seldom is a thing *more prized* than after it has been lost once and regained. 很少有任何东西象失而复得的东西一样使人珍爱。

There *never* was a *truer* (or so true a) word. 这句话说得最真切。

另外,“否定词 + so ... as 或 so ... but that” 常用于谚语中表强调:

None is so deaf as those who won't hear. (比 “Those who won't hear are very deaf” 要强调些。) 没有谁比故意不听的人更聋。

None is so blind as those who won't see. 没有谁比故意不看的人更瞎。

No one is so old but that he may learn. 人不论多老都能学习。
(活到老学到老。)

二、肯定形式表达否定意义

这种形式常能表达强调的否定意思:

1. 在句首加赌咒词语:

The devil a Puritan that he is, or anything constantly, but a timepleaser. (Shakespeare) 他根本算不上是个清教徒,而且反复无常,只是个趋炎附势的人而已。

Like hell (or Like fun) I will agree. 我决不会同意。

{ A: She is in the room now. 她现在在房子里。

{ B: *The devil (or Devil) she is.* 根本不在。

{ A: Has nothing been heard? 没听到甚么吗?

{ B: *Devil (or The devil, The deuce) a bit.* 一点也没有。

{ A: I can't give you the money. 我不能把这钱给你。

{ B: *Devil (or The devil) you can't.* 怎么不能!

Har, har, devil a better! (Bernard Shaw) 哈,哈,没有比这说得更妙的了!

注: 俗语中 *my eye, my foot* 也是表否定的赌咒词语:

Of course I know that wine I drank was ink, Capri wine my eye, but I thought it all right. (Maugham) 当然我现在知道我那次喝的酒是劣等的,真他妈的甚么卡普利酒,但那时我却没看出问题。

He honest! Honest my foot. 他诚实? 没那回事!

注: 它们还可表示惊奇:

Down comes Mr. Yates, and there was the elephant standing across Maiden Lane — all traffic interrupted except what could pass under her belly. And such a crowd —

my eye! (Reade) 耶茨先生走来了，那头象横跨梅登巷站立着——一切行人车辆除开能在它的肚子下面爬过去的之外，都不能通过。而且那么多的人——天哪！

“My eyes, how green!” exclaimed the young gentleman. “天哪，多绿啊！”年轻人喊了起来。

2. 使用反语 reverse remark

a. 动词“catch”表示一种挑衅的口气，意思是“你休想在某某干……时抓住某某”也就是说“某某决不会干……”：

Catch him going down to collect his own rents! (Bernard Shaw) 他是从来不到那里去收房租的！

But if ever you *catch* me there again: for I was never so frightened in all my life. 但是我再也不会到那里去了：因为我一辈子都没有受过那样大的惊吓。

b. 用 *much, fine, nice, a lot, a fat lot, plucky lot, like, likely, should* 等嘲讽地表示否定的意思，这些词一般放在句首：

She tossed her head, “*Fine* he knows the heart of a lass.”

她摇着头，说：“他那里懂女孩子的心。”

I've been studying his record myself — *much* use it is.

(Albert Maltz) 我一直在查看他的档案——没有甚么用。

How say you know? Is it not past two o'clock? And here

much Orlando! (Shakespeare) 你说这是怎么的？不是过了两点钟么？怎么鄂伦多连影子都不见？

A nice answer it was! 那可真是个客气的回答！

A *fine* man to break my heart about, indeed! (Bernard

Shaw) 不愧是一个令我倾心的堂堂男子汉，真是！

A *lot of* glory that'll add to your name. 那不会给你的名字添上多少光彩的。

Plucky lot he cared for it! 他才不在乎哩!

Much I care. 我不在乎。

Like fun you can! 你根本不能!

A fat lot you know about it! 这件事你懂多少!

Much thanks I got for it! 我这是费力不讨好!

A likely tale! 不可能的事!

I 'like ^that! 我决不能容忍这样! (“that” 用升降调, 这是非常生气时使用的语言。)

I ^should worry. 我才不着急哩!

c. 利用 “as ... as” 或 “as well ... as” 将两个相反的东西作比较, 衬托出否定的意思:

She was about *as cheerful as* a wet Sunday afternoon in Manchester. (*Essential English*) 她象曼彻斯特阴雨的天下午一样地不快活。

There may *as well* be amity and life

'Tween snow and fire, *as* treason and my love. (Shakespeare) 在我的爱情和好情之间, 就象冰雪和火炭之间一样, 不存在友好和生命。

d. 利用词汇手段, 表示否定意义, 这样的肯定句在译成汉语时, 常改成否定句:

(a) 介词 *above*, *beyond*, *past*, *out of*, *off*, *beside*, *beneath*, *instead of*, *before* 或连词 *rather ... than*, *before*, *as if* 等:

His conduct is *above* suspicion. 他的行为无可怀疑。

The question is quite *beyond* me. 这个问题我答不出。

The house is *past* repair. 这房子已不可修了。

His words were quite *beside* the point. 他的话离题甚远。

What I am saying is *off* the record. 我说的话是非正式的。

或: 我说的话请不要做记录。

I've run *out of* writing paper. 我没有写字纸了。

His showing-off is *beneath* our contempt. 他的自我炫耀不值我们一笑。

He is *off* smoking (liquor). 他戒烟(酒)了。

He would *rather die than* consent. (*or He would die before consenting. He would die before he consent. He would die instead of consenting.*) 他宁可死,也不会同意的。

"Just *as if* a man — any man — could keep a kitchen properly." the ladies said, so they were not surprised when the smell developed. (Lawrence) “倒是仿佛一个男人——任何男人——能把厨房收拾干净似的!”太太们说,因此气味越来越浓时,她们并不吃惊。

(b) 形容词 *strange, other, last*, 副词 *too, otherwise, out, off*, 名词 *strangers, fiddlesticks* 等:

He is *strange* to compliment. 他不爱听恭维。(或: 他不识抬举。)

I'll be the *last* man in the world to bother Miss Emily, but we've got to do something. (Lawrence) 我是世界上最不愿意麻烦爱弥丽小姐的人,但我们不得不采取一点措施。

He thought *otherwise*. 他不这样想。

I am *too* old to do this kind of work. 我年纪太老,不能干这种工作。

My appetite is *off*. 我的胃口没有了。

My writing paper has *run out*. 我的写字纸用完了。

"... I have nourished a viper in my bosom."

"A viper — a *fiddlestick*," said Miss Sharp to the old lady. (Thackeray) “……我在自己的怀抱里哺育了一条毒蛇。”

“一条毒蛇,——一句鬼话,”夏泼小姐对老小姐说。

After the meal Soapy told the waiter that money and he were *strangers*. 吃完饭后,苏彼对餐馆侍者说钱从来不和他打

交道(他身无分文)。

He bought some books *other than* novels. 他买了几本书, 都不是小说。

He is *too* anxious to please to please. 他太想取悦于人了, 反而讨人不喜欢。

该句中第一个 to please 修饰 anxious, 第二个 to please 修饰 too。

c. 短语 anything but, free from, far from, farthest from, the reverse of, the opposite of, anything rather than, more than, at a loss 等:

He felt *anything but* cheerful and wished he had the company even of a child or dog. (Hardy) 他极不快活, 希望那怕有一个小孩或一只狗和他做做伴也好。

Her remarks are the *reverse of* (or *the opposite of*) tactful. 他的话说得很不合时宜。

He is now *free from* care. 他现在无忧无虑。

The book is *far from* interesting. 这本书毫无趣味。

Rest was the *farthest* thing *from* his mind. 他根本没有想到休息。

It is *more than* I can promise to do. 这是我不能答应去做的。

That's *more than* I can say. 这我说不上。

He was *at a loss* what to say. 他不知怎么说好。

第八节 因从句在句中的位置而产生强调的句型

一、谚语句型

将定语从句放在句末, 谚语常用这种词序: 一则为了强调, 二则为了使句子平衡:

He laughs best who laughs last. 最后笑的人笑得最好。(未得到最后胜利,请不要自鸣得意。)

All is well that ends well. 凡结局好的都是好的。

All is not gold that glitters. 闪闪发光物,未必尽黄金。

He steals trash who steals my purse. 谁偷我的钱包都是白偷。

注:在文学作品中,也常遇到把定语从句放在句末的,如:

... those men are apt to be obsequious and conciliating abroad, who are under the discipline of shrews at home. (Irving) ……那些在家里受泼辣太太管制的男人们,在外面待人总是很恭顺柔和的。

二、“that ... 定语从句”句型

在“that + 表示地点的介词短语 + 定语从句”这一结构中, that 作 something 解,为 something 的强调表达法,介词短语偶尔可不用,这一结构在 there is 和 to have 后使用得较多:

There is that in his manner which keeps others at arm's distance. 他的态度当中有些使人不敢亲近的地方。

There was that (in his answer) which offended her. (他的回答中)有某些地方得罪了她。

He has that in his teaching methods which makes his lessons quite easy. 他的教学方法当中,有某种因素使他的学生感到功课很容易。

There is that in John which disarms you however angry you are at him. 不管你对约翰怎么生气,他总有办法使你的怒气化为乌有。

There was that in Rawdon's face which caused Becky to

fling herself before him. (Thackeray) 罗登脸上的表情使得贝克扑到他身前。

三、原因状语从句置于句首的句型

把 *as, since, seeing that, considering that, now that* 等引导的原因状语从句放在主句前, 可以强调原因:

As (or Since) you are so tired, you'd better go to bed earlier. 你既然这样疲劳, 最好早些去睡觉。

Seeing that the wolf had put on the skin of a sheep and looked like a sheep, the shepherd didn't recognize his enemy. 因为狼披上了羊皮, 看起来好象一只羊, 牧羊人就认不出他的这个敌人了。

Now that we are agreed on this point, let's set about the work at once. 既然我们在这一点上已取得一致意见, 那么就立即开始工作吧!

Considering that he was too young, we did not allow him to do the work. 由于他太年轻, 我们不允许他做这工作。

第四章 表祈使、否定和 程度的强语势

第一节 表祈使的强调手段

一、祈使句增加主语

第二人称祈使句的主语一般省略，但有时可在句首加上 *you* 或不定代词 *everybody, somebody, someone* 等，或是表示部分的联用语 (the partitive combination) *one of you, some of you*，或者在句末加上不定代词 *somebody, someone, everybody* 等。在祈使句的谓语动词前或在句末加上主语，为的是向一个以上的人或小组发出请求或命令，引起对方的注意，或者为了加强语势，或者表示懊恼、不耐烦、鄙视、不高兴等情绪。

You be careful! 你要特别小心啊!

Now listen you to me. 现在请听我说。

Out you go, you wicked creature, you! 你滚出去，你这个可恶的东西，你!

Mind your own business. (一般)莫管闲事。

Mind you your own business!

You mind your own business!

你莫管闲事啊!

Mind your own business, you! (不耐烦)莫管闲事，你呀!

>(强调)

有时加上的主语不是 *you*，而是 *everybody, someone, somebody, one of you* 等：

Come on, everybody! 大家跟我来。

You take this seat, and someone fetch a few more chairs!

你坐在这里，哪个再搬几张椅子来!

One of you go and tell her to come. 你们去个人叫她来。

有时在肯定形式的祈使句中 *do* 的后面,或在否定形式的祈使句中 *don't* 或 *never* 的后面,可以加上 *you*, 以表示强调:

Do you heed my word! 你要注意我所说的话啊!

Don't you be talking when he comes in. (Wells) 他进来时, 请不要讲话。

Don't you dare to say I am not telling the truth. (Essential English) 你胆敢说我不讲真话试试看!

Never you do that again. 你永远不要再干那种事。

此外, *mind you*, *look you*, *go you*, *mark you* 也属于这种结构,是祈使句,起情态词的作用, *you* 在句中是主语,这是古英语通常把代词主语放在动词后的残余,意思是“你听我的话”、“你要注意”、“你要小心”。这不是陈述句,因此不能说 *you mind*, *you look*, *you go*, *you mark*.

Mark you, I don't mind smoking. 听我说,我并不反对抽烟。

Go you and do likewise! 你也要这样办!

But *mind you*, they never consider themselves superior to others. 但你要注意,他们从来不把自己看作高人一等。

“A man, *look you*, who sticks in his own village like a bear,” he went on, “very well, he sees nothing”. (Stevenson) “你要注意,如果一个人像熊一样老呆在他自己村子里的话”,他接着说,“那么,他甚么也看不到。”

二、在祈使句前后增加强调词语

1. 在祈使句前面加 “Be sure and”

Be sure and come to the meeting on time. 你一定要准时来开会。

Be sure and hand in your homework tomorrow. 明天你必须交作业。

2. 在祈使句后面增加附加问句,在肯定的祈使句后增加 *will you* 或 *won't you*; 在否定的祈使句后面只能增加 *will you*. 句末用感叹号,读降调,可以强调前边祈使部分的语气。

Bring me my glasses, *'will you!* 把我的眼镜拿来。

Sit down, *'won't you!* 请坐。

Don't shout, *'will you!* 不要大声叫喊,如何?

这些句子如果读升调,则表示客气。

3. 在以 *let's* 开头的祈使句后接 “*shall we*”, 可以使语气加强:

Let's begin the discussion now, *shall we?* 现在让我们开始讨论,好么?

Let's leave the question open, *shall we?* 这个问题我们暂不作定论,好么?

三、利用时态表强调的祈使

用进行时态或 *be going to*, *be to*, *be supposed to* 表示强调的祈使,即希望立即执行某事,带感情色彩:

You are not going to the door, Mary. (*The Price of Coal*)
你不能去开门,玛丽。

You are to answer the question now. 你必须现在回答这个问题。

You are supposed to write your exercises carefully. 你应该认真做练习。

注: 平时不用进行时态的动词,也可用进行时态表祈使:

John *is marrying* Kitty some day. 约翰总有一天得和基蒂结婚。

He *is joining* the army next spring. 明年春天他得参军。

四、“You will ...” 表祈使

will 在陈述句中可表示客气的祈愿，同时表示我们相信这一愿望会实现，有时加 please, kindly, perhaps, I know 等，可使语气委婉：

You *will* excuse me as I must go back to my work. 请原谅，我必须回去工作。

As you are going to the library, you *will* kindly (*or*: perhaps, please, I know) return these three books for me.

既然你上图书馆，就请费心代我还这三本书吧。

当用恳切语调时，这种句型可表示强调，几乎等于命令：

You *will* do nothing of the sort. 你可不能干这样的事。

有时用 you want 表示祈使：

You *want* to be modest and prudent. 你必须谦虚谨慎。

You do not *want* to offend him. 你可不能得罪他。

五、用祈使语气完成时态表强调

祈使语气动词的完成时态表示这种祈使早应实现，带有感情色彩：

'*Have done!* (= Stop at once! Don't go on!) 别再继续下去了。

'*Have done with* such nonsense. 这种无聊事别再干下去了。

'*Have done* now! no more of your jokes. 算了！别再開你的玩笑了。

have done = have it done = should have it done. 它是古英语的残余, have 要重读。

第二节 表否定的强调手段

一、与否定词连用的加强语

any, at all, in the least, earthly, on earth, by any means, in the world, whatever, whatsoever(whatsoever 比 whatever 更强调些) anything like 或 for anything 与否定词连用, 可强调否定的意义:

I didn't sleep *any* that night. 我那天晚上一夜没睡觉。

She will not give up halfway *for anything*. 她决不会半途而废。

He hasn't an *earthly* chance. 他毫无机会。

Nothing is difficult *in the world (or on earth)* for one who sets his mind to it. 世上无难事, 只怕有心人。

Few students are able to use their dictionaries with *anything like* efficiency. (*Reading, Writing, and Rhetoric*) 很少有学生能够颇为有效地利用字典。

He is not a scholar *by any means*. 他决非学者。

There is no (*or not any*) doubt *whatever (or whatsoever)* about it. 这一点毫无疑义。

His remark was apropos of *nothing what(so)ever* that had been said before. 他的话与以前所说的完全无关。

注 1: 可用 not a damn thing 作为 nothing 的强调说法:

When she came back, she found *not a damn thing* was left. 当她回来时, 她发现没有一样东西了。

注 2: 可用 *by no means* 作为 *not* 的强调表达方式, 意思是“绝不”、“根本不”:

We are socialists, but we are *by no means* Utopians. 我们是社会主义者, 但我们决不是乌托邦主义者。

He will *by no means* consent to the suggestion. 他决不会同意这个建议。

注 3: 在口语中, 特别是在文化水平低的人的语言中, 常用两个否定表示强调的否定。当然这是不合规范的, 但在小说的对话中, 为了表现没有受多少教育的人的语言习惯, 却有这种用法, 如:

I don't know nothing about it. (= I know nothing about it at all.) 这件事我一点也不知道。

He didn't believe none of us. (= He didn't believe any one of us.) 他不相信我们当中的任何人。

另外, 在莎士比亚的剧本中, 用两个否定词表否定的现象很普遍, 并不表示说话人的文化水平低, 例如:

Nor what he spake, though it lack'd form a little, was *not* like madness. (*Hamlet*) 他讲的话, 虽然有点儿语无伦次, 却并不象疯话。

Nor do *not* saw the air too much with your hand. (*Hamlet*) 也不要老是把手在空中这么挥动。

二、强调否定的表微量的词

1. “否定词或具有否定意义的词 + 表示微小程度或微量的名词”表示强烈的否定。

a. 在 *not*, *never*, *no*, *hardly*, *scarcely*, *without* 等后面加上 “a (或 *the*) + 表微小程度的名词 + *of* (+ 名词)”表示

“丝毫也没有……”。这些表示微小程度的名词常用的有 ghost, shadow, suspicion, hint, glimmer, trace, vestige, suggestion 等:

Do you think you'll get *the ghost of* a show? (Conrad) 你以为你有一点点成功的希望么? (修辞问句)

Roger did *not* have *a hint* (or *a glimmer*) of hope for his own recovery. 罗杰对于恢复健康不抱任何希望。

He had no *ghost* of an idea what it was. 他完全不知道那是怎么回事。

There was, to be sure, hardly *a hint* of a chance for it. 确实这件事丝毫也没有希望。

There was not *a suggestion* (or *a suspicion*) of wind. 没有一点风。

2. 在no, not, never, without 等后面加上“a + 表微量的词 + of”表示“毫无半点……”。这些表微量的词有 atom, scrap, rag, ounce, pin, grain, muscle, iota, flicker, shred, speck, scintilla 等:

Omore's face showed not *a flicker* of expression. (*Roots*) 欧姆罗的脸上没有一点表情。

Then, without *a scrap* of courage, but with a great deal of desperation, I went softly in and stood beside her, touching her with my finger. (Dickens) 然后,毫无半点勇气,却怀着满腔不顾一切的激情,我轻轻地走进去,站在她身边,用手指轻触她。

There was not *a scintilla* of evidence. 毫无一点证据。

He always wipes the floor with you. Never had an *ounce* of respect for you. (Arthur Miller) 他拿你当下饭菜,对你毫不尊敬。

Heart cries, "No,
I have not a *crumb* of comfort, not a *grain*". (W. B. Yeats)

心灵喊道,“不,

我没有一丝安慰,毫无一点。”

注: not a bit 是 not 的强语势,意思是“一点也不”:

A: Do you wish to go downtown shopping? 你想进城买东西吗?

B: Not a bit. 一点也不想。

但 not a little 的意思却是“很多的”:

He has not a little experience. 他有丰富的经验。

c. 句中有 impossible, unimaginable 等具有否定意义的词,再加上表微量的词时,表示强调的否定:

It was *impossible* to waken even a *spark* of patriotism in the renegades. 不能唤醒叛徒们一丁点儿爱国心。

d. 在这些表微量的词前面也可以加上 the last, 使意思更加强调:

They could not find *the last* hint of possibility to solve the problem. 他们找不到解决这个问题的点滴可能性。

2. 用指很小量物质的名词来加强 not, 这种强调特别多用于“don't care (or wonder, regret, worry, etc.)”和“be not worth”等后面。这些指很小量的词为 fig, bit, cent, bean, button, brass, curse, tinker's curse, damn, tinker's damn, darn, doit, farthing, groat, morsel, pin, fiddlestick, hang, hoot, iota, mite, Pall Mall, rap, rush, shuck, snap, thing, tittle, whoop, tit 等,也可以接 two hoots, two farthings, twopence, sixpence, two straws, three straws, two buttons 等表示没有多少价值的事物的名词,强调否定的程度,意思是“一点也不”、“毫不”:

I don't care *a fig* (or *a straw, a scrap, a jot, a bean, a bit, a button, a cent*, etc.) whether it is so or not. 究竟是否如此,我毫不在乎。

The medicine didn't cure him *a morsel* (or *a curse, a tinker's damn, a darn, a doit, a farthing*, etc.) 这种药对他没有半点好处。

The book is not worth *a rap* (or *a rush, a shuck, a snap, a thing, a tittle, a tit, a whoop*, etc.). 这本书毫无价值。

Up Scrooge went, not caring *a button* for its being dark. Darkness is cheap, and Scrooge liked it. (Dickens) 斯各洛琪往楼上走,对天黑毫不在意。黑暗总是不用花钱买的,斯各洛琪爱这种不花钱的东西。

Never got *a sniff* of any ticket. (Jespersion) 根本没拿到半张票。

A: Were you tired? 你累了么?

B: Not *a scrap*. 一点也不。

I don't give *a blank* what you think. 你怎么想我不管。

But he never flinched *a hair*. (Kipling) 但他丝毫不退缩。

I do not set my life at *a pin's fee*. (Shakespeare) 我不把我的生命看得一文不值。

三、never, no, not, not a, not any 的用法比较:

1. never 比 no 或 not 要强调些:

The man answered *never a word*. 那个人一个字也没有回答。

Why, it's *never* the same book. 啊,这决不是原来的那本书。

2. not 与 both (或 all) 连用表部分否定, no + 名词 (或 nobody, nothing, none) 表全部否定:

部分否定

全部否定

not all 或 all ... not (=some)

none, not a, not one, not any

not both 或 both...not (=one)	neither
not every 或 every...not (= some)	none, not a, not one, not any
not many (= a few)	none, few, no, not
not much (= a little)	none,, little, no, not
not often (= sometimes)	never, seldom
not always (= sometimes)	never

All the answers are not correct.
 { = Not all the answers are correct. 答案未必全对。
 None of the answers are correct.
 = Not one of the answers is correct. 所有的答案都不对。

Both of the books are not interesting.
 { = Not both of the books are interesting: one is interesting, the other isn't. 这两本书并不都有趣。
 Neither of the books are interesting. 这两本书都没有趣味。

She is not always modest and prudent. 她并不一贯谦虚谨慎。
 { She is never modest and prudent. 她从不谦虚谨慎。

All nations will arrive at socialism — that is inevitable, but not will all do so in exactly the same way. 一切国家都会实现社会主义，这是不可避免的。但是各国不都是走相同的道路。

3. no, not a 或 not any 与名词连用时, 强调的程度有明显的差别。

a. 名词在系词后作表语用时, 其前的 no 比 not a 要强调些, 而且还带有轻视或赞扬的意思, 这时 no 等于 quite other than, 意思是“根本不是”:

{ He is not a writer. 他不是作家。
 { He is no writer. 他不会写文章。

He is no writer. = He is anything but a writer. = He

is far from being a writer. = He is not a writer at all. = He can't write. 他根本不会写文章。

在常见的 “It is no good (or use) + 动名词或动词不定式” 句型中, good 不是形容词, 而是名词, 而且 good 的意思是 use. 因此 no good 不是 not good 的强语势:

It is no good (or use) taking too much medicine. 吃太多的药没有用。

Wine is not good for me. (该句中的 good 是形容词, 所以才能够用 not good.) 酒对我没有好处。

b. 名词在作 have 的宾语或作 there is (are) 句子的主语时, 其前用 no 或 not a 来表示数量, 回答 How many 的问题, 名词前的这些否定词起强调作用的程度为 not a single > not a > not any > no:

{ He has no (or not any) English dictionary. 他没有英文辞典。
He has not an (or not a single) English dictionary. 他连一本英文辞典也没有。

注: 名词作句子主语时, “not a + 名词” 比 “no + 名词” 要强调些。

Not a sound came from the poor. (Mike Quinn) 穷人那边鸦雀无声。

Not a word was said about this. 对此只字未提。

4. no 一般不能和形容词或副词原级连用, 只能跟形容词或副词的比较级连用, 像 no more, no better, no further 等。用 no 比用 not 强调些, 而且时常使句意产生差别:

{ Green is not better than Smith. 格林不比史密斯好。
Green is no better than Smith. (Green is as bad as Smith.)
格林跟史密斯一样坏。

He speaks *not* louder than me. 他讲话的声音并不比我的大。(并没说明我讲话的声音大不大。)

He speaks *no* louder than me. 他讲话的声音和我一样轻。
He is *no* wiser than she. (= Both he and she are foolish.)
他和她一样笨。

但是 *different* 前可加 *no*, 比 “*not* + *different*” 要强调些, 这是 *different* 的特殊用法:

It was *no* different from others. 这与其他的毫无区别。

下面第二句比第一句强调, 但没有句意的差别:

He isn't better today. 他(的病情)今天没有好转。(一般)
He is *no* better today. 他(的病情)今天毫无好转。(强调)

四、否定词后置表强调

将否定词后移, 往往比放在谓语中更能强调句子的否定意义, 如 “He knows *no* English” 比 “He doesn't know English” 要强调些。

He will be daunted by *no* bluffing or intimidation. (比 “He won't be daunted by ...” 要强调些) 任何恫吓都不会使他害怕。

But Mrs. Bennet, who quarrelled with *no* compliments, answered readily. (Jane Austen) 但贝内太太(她是不反对恭维话的)立即答了话。

They were cheered and supported by the consciousness of *no* previous victory. 没有一种过去曾获得胜利的自我感觉来鼓舞和支持他们。

第三节 数量和程度的强调表达法

I. 名词

一、表数量多的词

这类词有 *acre, amount, cloud, heap, flood, mass, pile, host, myriad, stack, troop, train, mile, peck, sea, sight, multitude* 等,单复数都可使用。

He has a *peck* (or *bushel*) of troubles. 他有很多烦恼事。

I have *stacks* of work to get through. 我有一大堆工作要完成。

That's how she went to me, *acres* of words like that. (Dickens) 这就是她怎么对我说的,她说了一车子那样的话。

You've bought yourself a *pile* of trouble. (Arthur Hailey) 你给自己赚来了一大堆麻烦。

He has got a yellow streak a *mile* wide. (Salinger) 他是头等胆小的人。

Overhead there were *myriads* of stars. 头上繁星满天。

二、表数量少或程度小的词

这类词有 *shadow, semblance, ghost, vestige, trace, hint, suggestion, suspicion, shred, flicker, iota, atom, rag, scrap, tit, tittle, morsel, muscle, spark, ounce, speck, jot, fraction, particle, grain*, 等

He was tense in every *fibre*. (Alex Hailey) 他身上的每根纤维都绷紧了。

I have given my last *ounce* of strength to my work. 我对工

作已经尽了最大的努力。

He darted swiftly from the room with every *particle* of his hitherto-bottled-up indignation effervescing from all parts of his countenance, in a perspiration of passion. (Dickens) 他很快地从房中冲出去, 在一阵激怒中, 浑身发汗, 脸上每一个毛孔都迸发出在此以前一直被禁锢着的激愤之情。

A *ghost* of a smile went up to his high cheek bones, but he did not answer. (Lawrence) 他高高的颧骨上显出一丝隐约可见的笑意, 但他没有回答。

She had a morbid dread of performing an *atom* more of service than she had been paid for. (Saki) 对于完成份外的工作, 那怕只是一丁点儿, 她都怀着病态的惧怕情绪。

The (or A) *trace* (or *hint, suggestion, shadow, ghost, suspicion, semblance*) of a smile played on her lips. 一丝淡淡的微笑在她的唇间约隐约现。

The slightest *suggestion* of an edge was in Chicken George's voice. (Alex Hailey: *Roots*) 斗鸡手乔治的声音中, 带上了一点儿不耐烦的味道。

He hitched his chair a very little *morsel* further from the fire. (Dickens) 他把椅子挪动一下, 稍微离火远一点点。

三、good 表程度

good 在名词前可表程度:

They gave him a *good* beating. 他们把他着实揍了一顿。

The Japanese table-tennis team is a *good* match for us. 日本乒乓球队是我们的劲敌。

They had a *good* swim. 他们尽兴地游了一次。

II. 动词

在动词后加修饰语，强调动词所表示的动作达到很高的程度。

一、用“every inch”等短语表强调

在动词后面加上 *every inch*, *every bit*, *every barley corn* 或 *one hundred percent* 等,意思是“完全地”,“十足地”,“彻底地”:

“Yes,” said Silas, “*every bit* the same.” (George Eliot)

“是的”西拉斯说,“那完全是一样”。

Scott was *every barley corn* a rascal. 司各特是个十足的流氓。

She too was a determined woman in her different way, and she measured Madame Defarge with her eyes, *every inch*. (Dickens) 她也是一个很有决断的女人,具有她自己的特色,这时她用眼光打量着迪法治太太,把她上上下下到处审视了一番。

二、用“to a ...”短语表强调

在动词后加上“to + a + 名词”短语,如 *to a word*, *to a dot*, *to a hair*, *to a man*, *to a stick*, *to a degree*, *to a miracle*, *to a fault*, *to a finish*, *to a marvel*, *to a turn*, *to a certainty*, *to a nicety*, *to a hair's breadth*, *to a T* 等,表示程度高。

The story may sound strange, but it is true *to a word*. 这个故事听起来尽管离奇,却是千真万确的。

I showed her *to a nicety* where I had seen her walking on casks. (Dickens) 我仔细地指给她看她在那些桶子上走过的地方。

This skirt (jacket) fits her *to a T*. 这条裙子(上衣)她穿着很合身。

They have licked me *to a finish*. 他们彻底把我打垮了。

The golden youth is generous *to a fault*. (William Blake)
这个美少年慷慨得有些过分。

He was *to a dot* the kind of man who could get things done. 他是那种极会办事的人。

He is extremely well versed in all the little handicrafts of an idle man: he makes a may-fly *to a miracle*, and furnishes the whole country with angle-rods. (Addison) 他特别会一些闲散人所干的小手艺,能十分灵巧地做小昆虫,整个村子的钓鱼杆都由他供给。

Pandarus: You'll remember your brother's excuse?

Paris: To a hair. (Shakespeare)

潘达洛斯: 你会记得替你的兄弟请假么?

帕里斯: 记得一清二楚。

三、用“to + 抽象名词”表强调

在动词后加上“to + 抽象名词”, 这些抽象名词有 perfection, excess, repletion, capacity, bestiality, extinction, distraction, damnation 等, 在这些抽象名词前有时还可以加一些修饰语, 如 great, the highest point of, the highest pitch of 等:

I love Dora *to distraction*. (Dickens) 我热恋着多拉。

The room was crowded (or filled, packed) *to capacity* (or *to repletion, to overflowing, to the door*). 房间里挤满了人。

Though he cursed *to damnation*, it did not cause the acceptance of his book. (Malamud) 虽然他死命地咒骂他们, 也没有能够使它们接受他的书出版。

They painted a portrait of his father *to a great perfection*. 他们替他父亲画了一幅十分完美的画像。

The Miss Famboroughs were reckoned very best dancers in the parish, and understood the jig and the-round-about *to perfection*. (Goldsmith) 福保罗一家的女孩们被认为是教区里最会跳舞的人,能非常熟练地跳快步和转圈子。

He was poor, even *to raggedness*. (Macaulay) 他很穷困,甚至衣裳褴褛。

四、用 “to the (or one’s) ...” 表强调

在动词后加 “to (or at) + the (or one’s) + 名词” 表程度,这些名词有 letter, core, atom, backbone, bone, best, death, door, dust, echo, end, fingertips, finish, full, heart, last, marrow, life, quick, root, skin, soul, throat, tip, top, zero, Nth degree, Nth power 等:

He had been rocked *to the core* by the encounter. 这一次碰面,使他震惊万分。

You’ll disgrace me *to the dust!* (Hardy) 你将使我羞辱不堪!

Sharp misery has worn him *to the bones*. (Shakespeare) 苦难把他熬煎得只剩一把骨头。

I would applaud thee *to the very echo*,

That should applaud again. (Shakespeare) 我一定要使太空之中充满着我对你的赞美的回声。(莎士比亚全集八第 384 页)

He drew his breath hard and coloured *up to the very tips* of his spectacles. (Dickens) 他喘着气,脸红得一直到他的眼镜顶上。

Those of us who are capable of it are forced to work *to the last atom* of our strength. (George Orwell) 我们当

中不论谁,只要还有一星点儿力气,就要被迫干活,一直干到最后一口气。

Philip felt himself redden *to the soles of his feet*, and a sob caught at his throat. 菲利浦感到他脸红一直红到脚跟,喉头哽咽。

He is an artist *to the (or his) fingertips*. 他是一个道道地地的艺术家。

You grieve me *to my soul* by being smart at my expense.

(Hardy) 你专门取笑我,使我从心底里感到难过。

You're a dramatist *to the soles of your shoes*. (Philip Barry: *In the Garden*) 你是一个道地的剧作家。

Master, go on, and I will follow thee

To the last gasp with truth and loyalty. (Shakespeare) 少爷,走吧,我愿意忠心地跟着你,直至喘尽最后一口气。(莎士比亚全集三第128页)

如系物质名词,则不加“the”:

... they, distilled almost *to jelly* with the act of fear, stand dumb and speak not to him. (Shakespeare) ……他们吓得几乎浑身都瘫痪了,只是呆立着不动,一句话也没有对它说。(莎士比亚全集九第17页)

有时利用“to + 动名词”也可以表示程度的强调:

He was full *to bursting*. 他胀得要炸开来了。

The bus was packed (with people) *to overflowing*. 公共汽车上挤得满满的。

The cup was full *to spilling*. 杯子满得溢出来了。

五、用“to + 复数名词”表强调

在某些动词后面加上“to + 复数名词(表细微单位)”,例如 *to bits*, *to pieces*, *to atoms*, *to shreds*, *to rags*, *to tatters*, *to smithereens* 等:

When Katherine came in, she was all torn *to pieces* (= exhausted). 凯瑟琳进来时,感到疲乏不堪。

The window-panes were broken *to smithereens*. 窗玻璃被打得粉碎。

My daughter is thrilled *to bits* to have a room of her own at last. 我的女儿因为终于有一间自己的房间而兴奋极了。

His reputation was torn *to shreds* by this scandal. 这件丑闻使他名誉扫地。

The outbreak of the war smashed his plan *to atoms*. 战争爆发,使他的计划全部成了泡影。

六、用“like mad”等短语表强调

在动词后加上“like + 某些名词”,譬如: like blazes, like hell, like fury, like crazy, like mad, like a madman, like madmen, like the devil, like anything 等,意思是“猛烈地”、“拼命地”:

Joking away *like anything* he turned a deaf ear to my advice.

他一味地开玩笑,根本不听我的劝告。

He ran *like blazes* (or *like mad, like crazy, like the devil*)

when he saw a wolf coming at him. 他看到一只狼向他扑来,吓得拼命狂奔。

The boats have put off. They are ripping upstream *like anything*. (Bernard Shaw) 船已开出,正迅猛地朝上游驶去。

It rained *like fury*. 暴雨倾盆。

I apologized *like a madman*. (Salinger) 我拼命道歉。

There were about three inches of snow on the ground, and it was still coming down *like a madman*. (Salinger) 地上大约有三英寸厚的雪,而且还在大雪纷飞。

注: all over the place 也有同样强调的意思。

I could hardly keep my voice from shaking *all over the place*. (Salinger) 我几乎无法使自己的声音不发抖。

后 记

本书中所引莎士比亚剧本中的例句译文大部分摘引自人民文学出版社 1978 年出版的莎士比亚全集,均在译文后注明了卷次及页码,以供查考。但因为要汉英对照,着重说明有关的强调问题,有些例句的译文(未注明出处的)不一定和全集的相同。其他译文凡系摘引的,均在例句译文后注明了。特此向有关的译者和审校者表示感谢。

一、语法索引

说明:

1. 条目中的中文译成英文者按英文词首字母顺序。
2. 条目中无英文字者排前面。
3. 条目中有英文者按第一个英文词首字母顺序。
4. 有不定冠词者按冠词后第一个英文词首字母顺序。
5. ~代表条目名称,如在 abstract noun 项下的~代表抽象名词。
6. “等”表示未列出的类似词语。
7. 语法名称用大写字母开始。

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