



徐 鹏 编

# 英语 辞格

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徐 鹏 著

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## 内 容 提 要

本书比较全面系统地介绍了英语修辞手段。先说格名、汉语译名、定义和修辞作用,再分类举例、解说,并与相似的辞格辨异,最后与汉语修辞格进行简单比较。书中的例证尽量标明出处,除特殊的以外,均附有汉语译文,并尽可能选用正式译本中的译文。书末附有按英语字母顺序排列的英语辞格,每一辞格包括格名、读音、词源、英语定义及定义的出处。该书参考了大量英语和汉语修辞方面的专著和文章,知识性强,内容充实,定会对读者有所裨益。

本书可供大专院校英语专业教学使用,也可供英语翻译者和自修者参考。

YÍNG YŪ CÍ GÉ

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徐 鹏 著

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## 前 言

修辞学,是语言学的一个部门,它研究如何依据题旨与情境,运用各种语言文字材料,各种表现手法,来恰当地表达思想和感情。在修辞学中占有很重要位置的,是各种修辞手段,即(修)辞格。

辞格,是用来产生特殊文体效果的单词或短语,它故意偏离字面陈述或普通用法;以加强口头或书面语言的语气,使之明晰而优美。辞格构成了语言的组成部分,优美的诗歌散文中和普通的言语谈话中有辞格,原始的口头文学中也有辞格。广告标语,新闻标题,漫画说明,贺卡韵文,家庭、机构的箴言隽语,经常运用辞格,以达到幽默、记忆或醒目的目的。运动、音乐、商业、政治或任何专门化团体的行话,均富于运用辞格的语言。

普通谈话中的多数辞格,是通过把业已熟悉和较为了解的事物的词汇,扩大应用于不很了解的事物构成的。因而源出人类生理学的 *metaphor*, 通常扩大应用于自然界或无生物,如 *the mouth of a river* (河口), *the foot of the mountain* (山脚), *the snout of a glacier* (冰川鼻), *the bowels of the earth* (地球内部), *the leg of a table* (桌子腿) 和 *the eye of a needle* (针眼)。相反,自然现象中的相似物,常被应用于其它领域,如 *a wave of enthusiasm* (一阵热情), *a ripple of laughter*

(一阵笑声)和 a storm of applause (一阵暴风雨般的掌声)。运用 simile 的例子是 We were packed in the room like sardines (我们在房间里拥挤不堪)和 sly as a fox (非常狡猾)。运用 personification 的例子是 Money talks (金钱万能)。运用 metonymy 的例子是 How would the Pentagon react? (五角大楼会怎样反应呢?)。运用 synecdoche 的例子是用 brass 代表高级军官和以 hard hats 代表建筑工人。

在普通谈话中运用的其它辞格是:hyperbole, 如 I could sleep for a year (我能睡一年);rhetorical question, 如 How can I express my thanks to you? (我怎样能表达对你的感谢呢?);litotes, 如 It's no fun to be sick (生病可不是闹着玩的)和 onomatopoeia, 如 bow-wow, crunch, gurgle, sputter, plunk, splash。

在普通谈话中出现的辞格,几乎也均可在文学中见到。然而,在严肃的诗歌和散文中,辞格的运用,则更精心,更精美,更精妙,从而更具说服力,更富感染力,更令人难忘,有时使人联想,给人暗示,其深度和广度,远非非正式口头运用辞格所能及。

在语言交际中,辞格起很重要的作用,可用来加强语气,阐明思想,增加变化,节省篇幅,娱乐消遣,增添色彩,激发联想,表达激情,提供活例,赋予生命,或获得韵律。最重要的是,辞格具有一个根本的美学效果——扩大和加深感觉的范围,以及对物体和思想世界的反应的范围。

一切语言均运用辞格,但是语言的差异强制规定不同的文体标准。在未受古希腊和古罗马影响的文化中,一些辞格可

能不存在;irony 则可能局限于相当深奥微妙的诸文化。汉语和日语诗歌,是以具有含义的精妙结构,和具有美学价值、几不可译的一整套词汇为基础的。阿拉伯文学富于 simile 和 metaphor,但使用的结构,与西方熟悉的结构迥然不同,以致译需要大量改写。对于非洲的口头文学,以及起源于口头文学的书面文学而言,也是这种情况。

《圣经》对西方世界的文化,在文学上产生过强有力的影响,《旧约全书》和《新约全书》,都富于 simile, metaphor, personification 以及希伯来语诗歌中的特殊辞格——parallelism。

《英语辞格》旨在比较全面系统地介绍英语修辞手段,共收了 100 个英语辞格。为了便于研究,本书采用欧洲诸语言一般的分类方法,把 100 个辞格分为五大类:1. 相似或关系类 (figures of resemblance or relationship) (例如: simile, metaphor, kenning, conceit, parallelism, personification, metonymy, synecdoche 和 euphemism); 2. 强调或低调类 (figures of emphasis or understatement) (例如: hyperbole, litotes, rhetorical question, antithesis, climax, bathos, paradox, oxymoron 和 irony); 3. 声音类 (figures of sound) (例如: alliteration, repetition, anaphora 和 onomatopoeia); 4. 文字游戏和技巧类 (verbal games and gymnastics) (例如: pun 和 anagram); 5. 拟误类 (errors) (例如: malapropism, periphrasis 和 spoonerism)。

本书的体例是:先说格名、汉语译名、定义和修辞作用,再分类举例、解说,并与相似的辞格辨异,最后与汉语修辞格进

行简单比较。书中的例证尽量标明出处,除特殊的以外,均附有汉语译文,并尽可能选用正式译本中的译文。书末附有按英语字母顺序排列的英语辞格,每一辞格包括格名、读音、词源、英语定义及定义的出处。

在编写过程中,笔者参考了大量英语和汉语修辞方面的专著和文章,从中吸收了丰富的营养,未及一一署名,在此谨向其作者表示衷心的感谢。

本书尚属草创,加之笔者涉猎和水平有限,错误与不妥之处自所难免,敬请专家学者和广大读者匡谬指正。

编 者

1992年12月于苏州大学

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# 相似或关系类

## 1 Allegory

allegory(讽喻) 编写一个完整的故事来说明道理,委婉地规劝、启发别人或者进行讽刺谴责。

① The days of his youth rose up in a vision before him, and he recalled the solemn moment when his father had placed him at the entrance of two roads, — one leading into a peaceful, sunny land, covered with a fertile harvest and resounding with soft, sweet songs; the other leading the wanderer into a deep, dark cave, whence there was no issue, where poison flowed instead of water, and where serpents hissed and crawled.

(Jean Paul Richter, *The Two Roads*)

他的少年时代在幻象中展现在他的面前,他记起了那个严肃的时刻,他父亲把他放在两条路的入口处,一条通向和平、阳光普照、遍地都是丰收的境地,柔和优美的歌声在回响;另外一条路把行人引到一个深暗的洞窟,没有出路,毒药取代了流水,蛇在那里咝咝地爬行。

(邹世诚译)

这个故事启示和劝告人们要走光明之道,不要走入死胡同。

allegory 可以是整本书或整首诗,例如约翰·班扬(John Bun-

yan)的《天路历程》(*The Pilgrim's Progress*)、乔纳森·斯威夫特(Jonathan Swift)的《格利佛游记》(*Gulliver's Travels*)和埃德蒙·斯宾塞(Edmund Spenser)的抒情长诗《仙后》(*The Faerie Queene*)。

②

**The Bundle of Sticks**

A Husbandman who had a quarrelsome family, after having tried in vain to reconcile them by words, thought he might more readily prevail by an example. So he called his sons and bid them lay a Bundle of Sticks before him. Then, having tied them into a fagot, he told the lads, one after the other, to take it up and break it. They all tried, but tried in vain. Then untying the fagot, he gave them the Sticks to break one by one. This they did with the greatest ease. Then said the father: "Thus you, my sons, as long as you remain united, are a match for all your enemies; but differ and separate, and you are undone."

Union is strength.

(*Aesop's Fables*)

**一 捆 木 柴**

一个农夫,家庭不和睦,用言语劝告大家和好,总是无效,最后他想,用实际例子可能容易说服他们。于是他把儿子都叫来,吩咐他们抱一捆木柴放在他面前。他把木柴捆成一捆,接着叫这些孩子挨次拿起来折断它。一个个都试过了,但都没有折断。接着他解了捆,一根一根地给他们折,他们都轻而易举地折断了。这时父亲说:"孩子们,只要你们团结一致,你们就

能对付一切敌人；但是如果意见不合，各自东西，那么你们一定要失败。”

团结就是力量。

(汪兴平译)

寓言(fable)是 allegory 的一种形式，这一寓言说明“团结就有力量，不团结就要失败”的道理。

### ③ The Ant and the Dove

An Ant went to a fountain to quench his thirst, and, tumbling in, was almost drowned. But a Dove that happened to be sitting on a neighbouring tree saw the Ant's danger, and plucking off a leaf, let it drop into the water before him, and the Ant, mounting upon it, was presently wafted safe ashore. Just at that time a Fowler was spreading his net, and in the act of snaring the Dove, when the Ant, perceiving his object, bit his heel. The start which the man gave made him drop his net, and the Dove, aroused to a sense of her danger, flew safe away.

One good turn deserves another.

(Aesop's Fables)

### 蚂蚁和鸽子

一只蚂蚁到一个泉眼去喝水，掉了进去，险些被淹死。但是正巧有一只鸽子在旁边一棵树上息着，看到蚂蚁生命危险，就叼下了一片树叶让它掉在蚂蚁面前的水上，蚂蚁爬了上去，立刻安全地飘到岸上去了。正在那个时候，一个捕鸟的人推开了鸟网，动手要捕捉鸽子，蚂蚁看出了他的用意，就去咬了这

人的脚后跟。这人一惊把网扔了,鸽子意识到自己的危险,就安然地飞走了。

好心应得好报。

(汪兴平译)

例③是蕴含道德讽喻意义的动物寓言(apologue),劝导人们行善,善有善报。

④ The kingdom of heaven is likened unto a man which sowed good seed in his field: But while men slept, his enemy came and sowed tares among the wheat, and went his way. But when the blade was sprung up, and brought forth fruit, then appeared the tares also. So the servants of the householder came and said unto him, Sir, didst not thou sow good seed in thy field? from whence then hath it tares? He said unto them, An enemy hath done this. The servants said unto him, Wilt thou then that we go and gather them up? But he said, Nay; lest while ye gather up the tares, ye root up also the wheat with them. Let both grow together until the harvest; and in the time of harvest I will say to the reapers, Gather ye together first the tares, and bind them in bundles to burn them; but gather the wheat into my barn.

(*Holy Bible, Matthew 13:24-30*)

天国好象人撒好种在田里,及至人睡觉的时候,有仇敌来,将稗子撒在麦子里就走了。到长苗吐穗的时候,稗子也显出来。田主的仆人来告诉他说:“主啊,你不是撒好种在田里吗?从哪里来的稗子呢?”主人说:“这是仇敌作的。”仆人说:“你要我们去薅出来吗?”主人说:“不必,恐怕薅稗子,连麦子也拔出来。容这两样一齐长,等着收割。当收割的时候,我要



对收割的人说：先将稗子薅出来，捆成捆，留着烧，惟有麦子要收在仓里。”

（《新旧约全书》）

例④是道德说教性的寓言(parable),启发人们在看到不利因素时,要及时处理,以免后来遭到损失。

allegory 有时被看作是维持和发展一个基本比喻的扩展的或连续的 metaphor。allegory 要说明的道理类似 metaphor 的本体(subject 或 tenor), allegory 中形象、生动的故事类似 metaphor 中的喻体(reference 或 vehicle)。

allegory 和 metaphor 的主要区别是: 1. 从内容上看, metaphor 只需找到甲乙两方的相似点即可构成,而 allegory 则非采取说故事的方法不可,而且要有一定的情节和完整的内容; 2. 从修辞功能来看, metaphor 着重于说明和描写, allegory 则着重于教育或讽刺。

与英语 allegory 类似的汉语修辞格是“比喻(讽喻)”,例如:

有四个人到了渡口,要到彼岸去。

这四个人:一个是有钱的,一个是大力士,一个是有权的,一个是作家。他们都要求渡河。

摆渡人说:“你们每一个人,都要把自己最宝贵的东西分一点给我,我就摆。谁不给,我就不摆。”

有钱人给了点钱,上了船。

大力士举举拳头说:“你吃得消这个吗?”也上了船。

有权的人说:“你摆我过河以后,就别干这苦活了,跟我去做一点干净省力的事儿吧。”摆渡人听了高兴,扶他上了船。

最后轮到作家开口了。作家说:“我最宝贵的,就是写作。不过一时也写不出来。我唱个歌儿你听听吧。”

摆渡人说:“歌儿我也会唱,谁要听你的!你如实在没什么,唱一个也可以。唱得好,就让你过去。”

作家就唱了一个。

摆渡人听了,摇摇头说:“你唱的算什么,还没有他(指有权的)说的好听。”说罢,不让作家上船,篙子一点,船就离了岸。

这时暮色已浓,作家又饿又冷,想着对岸家中,妻儿还在等他回去想办法买米烧夜饭吃,他一阵心酸,不禁仰天叹道:“我平生没有作过孽,为什么就没有路走了呢?”

摆渡人一听,又把船靠岸,说:“你这一声叹,比刚才唱的好听,你把最宝贵的东西——真情实意分给了我,请上船吧!”

作家过了河,心里哈哈笑。他觉得摆渡人说得真好,作家没有真情实意,是应该无路可走的。

到了明天,作家想起摆渡人已跟那有权的走掉,没有人摆渡了,那怎么行呢?于是他就自动去做摆渡人。从此改了行。

作家摆渡,不受惑于财富,不屈从于权力;他以真情实意享渡客,并愿渡客以真情实意报之。

过了一阵之后,作家又觉得自己并未改行,原来创作同摆渡一样,目的都是把人渡到前面的彼岸去。

(高晓声《摆渡》)

## 2 Allusion

allusion(暗引) 粗略但有含义地提到众所周知的人物、地方、事件等。

allusion 的作用因作者的意图和文体的不同而不同,或精辟中肯,或简洁凝炼,或风趣幽默,或生动形象,总之,能增强文章或说话的说理力和感染力。

① Nature and Nature's Laws lay hid in Night.

GOD said, Let *Newton* be! and all was Light.

(Alexander Pope, *Epitaph Intended for  
Sir Isaāc Newton*)

自然和自然的法则隐藏于暗夜，  
上帝叫牛顿降世，就照亮了一切。

(吕千飞译)

牛顿(1642—1727)是英国著名的科学家，曾发现物理学上一条极为重要的定律——“万有引力”。

② He is a frugal man, the furnishings of his home are truly *Spartan*.

他非常俭朴，家中陈设极为简陋。

古希腊斯巴达人以刚强、勇敢、严峻、简朴著称于世。

③ He combined in his temperament the restlessness of a *Hotspur* with the patience of a *Fabius*.

他的性格既有霍茨波那样的急躁，又有非比阿斯那样的耐心。

(孙瑞禾译)

霍茨波是莎士比亚剧本《亨利四世上篇》(*The First Part of King Henry IV*)中亨利·潘西·霍茨波(Henry Percy Hotspur)的姓，该人以急性为特征；费边·马克西姆斯(Fabius Maximus)(? — 203BC)是古罗马统帅，曾以拖延战术击败汉尼拔(Hannibal)，因而著名。

④ Every man has in himself a continent of undiscovered character. Happy is he who acts the *Columbus* to his own soul.

每个人身上都有一块未被发现的个性的大陆。谁能做自己灵魂的哥伦布，谁就是幸福的。

克里斯托弗·哥伦布(Christopher Columbus)(1451 —

1506)是意大利航海家,新大陆发现者。

⑤ What will it be when the increase of yearly production is brought to a complete stop? Here is the vulnerable place, *the heel of Achilles*, for capitalistic production.

(Friedrich Engels, *The Condition of the Working Class in England in 1844*)

要是每年的生产完全停止增长,情形又将怎样呢?这正是资本主义生产易受伤害的地方,它的阿基里斯之踵。

(《马克思恩格斯选集》第四卷)

“阿基里斯(一译阿喀琉斯)的脚踵”出自希腊神话:阿基里斯出生后被其母亲握脚踵倒提着在冥河(Styx)水中浸过,浑身刀枪不入,但因脚踵未浸到水,后来在特洛伊战争中恰恰是脚踵中箭而阵亡,故脚踵就成了他易受伤害的地方。

⑥ “There’s not a finer fellow in the service,” Osborne said, “nor a better officer, though he is not an *Adonis*, certainly.”

(William Makepeace Thackeray, *Vanity Fair*)

奥斯本说道:“军队里谁也比不上他的为人。他做军官的本事也比人强。当然罗,他不是阿多尼斯。”

(杨 必译)

在希腊神话里,阿多尼斯是一个典型的美少年,深得爱神维纳斯(Venus)的宠爱。

⑦ Either complete frankness; or complete ignoring — and that meant living with *the sword of Damocles* above his head!

(John Galsworthy, *The White Monkey*)

要么全部摊出来；要么完全装糊涂——而这意味着象达摩克里斯那样，头上悬着一根头发系着的宝剑过活！

(陈冠商 陈平建译)

达摩克里斯据传说是古希腊叙拉古(Syracuse)暴君迪奥尼修斯(Dionysius)的谄臣，常慕帝王的幸福。迪奥尼修斯为要他明白帝王无久福，随时都有杀身之祸，决定召他赐宴，让他坐黄金宝座，但在他头顶上用一根头发悬挂一把利剑。达摩克里斯见状惊恐万分，几不能终席。

⑧ When all my fellow-passengers have finally dispersed to bed, I creep up again to the deserted deck and slip into the swimming pool and float, no longer what people believe me to be, a middle-aged journalist taking a holiday on an ocean-going liner, but a liberated being, bathed in mythological waters, an *Endymion* young and strong, with a god for his father and a vision of the world inspired from Olympus.

(Victoria Mary Sackvillewest,

*No Signposts in the Sea*)

当所有乘客终于纷纷散去就寝时，我又蹑手蹑脚地爬上空无一人的甲板，溜进了游泳池，身子漂浮着。我再也不是人们认为的那样一个在远洋轮上度假的中年记者啦，而是一个摆脱了尘世烦嚣沐浴在神水——忘川中的人。一个年轻力壮的天国牧童恩底弥翁，神的儿子，在奥林匹斯山天国的启示下，极目纵观寰宇。

在希腊神话中，恩底弥翁是月神塞勒涅(Selene)所爱的青年牧羊人。宙斯(Zeus)允许恩底弥翁终身睡在拉脱墨斯(Latmus)山上，塞勒涅每晚来拥抱他。这样，爱情使恩底弥翁生命不朽，永远年轻。日记作者在月光下沐浴于轮船游泳池中仰望夜空中处女般的月亮，想象自己是在可把人间一切烦恼都忘掉的忘川之中，想起了神话中动人的爱情，

自己仿佛就是那天国牧童,联想到自己萌发了的对女友劳娜的爱情,但这是颗不可能结果的爱情的种子。因为他身患绝症,不久于人世。要是能象恩底弥翁该多好啊!永远那么年轻漂亮,永远享有青春和爱情。作者引用典故来描述,感人肺腑,催人泪下。

⑨ How she wished she could send that man to the *Furies* — for the punishment she thought he deserved.

她真想把那个人交给母夜叉去让他得到她认为应得的惩罚。

(钱维藩译)

*Furies* 是希腊神话中的复仇三女神。

⑩ Cowperwood, after his *Herculean* labors of the morning, had, as has been said, driven rapidly to Butler's house. . . .

(Theodore Dreiser, *The Financier*)

上面已经说过,柯柏乌上午大干了一阵以后,就赶忙驾车到巴特勒家去了……

赫拉克勒斯(Hercules)是希腊神话中的大力王。

⑪ Hamlet. . . .

So excellent a king; that was, to this,  
*Hyperion* to a *satyr*; so loving to my mother  
That he might not beteem the winds of heaven  
Visit her face too roughly. Heaven and earth! . . .

(William Shakespeare, *Hamlet*)

哈姆莱特 ……这样好的一个国王,比起当前这个来,简直是天神和丑怪;这样爱我的母亲,甚至于不愿让天风吹痛了她的脸。天地呀! ……

(朱生豪译)

许珀里翁(Hyperion)是太阳神赫利俄斯(Helios)的父亲。satyr是希腊神话中性好欢娱及耽于淫欲的森林之神。

⑫ He chose a mournful *Muse*

Soft pity to infuse: . . .

(John Dryden, *Alexander's Feast*)

奏起的曲调悲悼哀伤，

唤起慈悲怜恤的心肠。

(吕千飞译)

缪斯是希腊神话中掌管文艺的女神。

⑬ From beginning it was a treacherous *nemesis*. The first biopsy came back negative for malignancy.

(*Reader's Digest*, August 1980)

病症一开始就很凶险，而且变化多端，但第一次切片报告却是阴性，排除了恶变。

涅墨西斯(Nemesis)在希腊神话中最初是命运女神，掌管公正的天秤，衡量人间的幸福与不幸；后来就专门惩罚那些过于幸福和高傲自满的人，最后竟成为复仇女神。

⑭ These *odysseys* were not purely escapism. They were also callisthenics for the future, . . .

(*The Rockefellers — An American Dynasty*)

(他们)浪迹天下，并不完全为了逃避现实，主要是锻炼自己，迎接将来，……

(钱维藩译)

奥德修斯(Odysseus)是希腊神话中的英雄，战胜特洛伊人后回国，历尽艰险，飘洋过海而终于返抵家园。相传为古希腊诗人荷马所作的史诗《奥德赛》(Odyssey)，就是描述奥德修斯这长达10年的漫游经历的。

⑮ They did not reopen the *Pandora's Box* they had peeked into in 1972.

(*The Rockefellers — An American Dynasty*)

他们在1972年曾挖掘过这些丑事,如今却不再打开这个潘朵拉的盒子。

(钱维藩译)

据希腊神话,宙斯(Zeus)命潘朵拉带着一个盒子下凡,潘朵拉私自打开盒子,于是里面的疾病、罪恶、疯狂等各种祸害全跑出来散布到世上。作者用这个神话典故归纳总结了洛克菲勒石油财阀第三代兄弟们所干的一些勾当,文笔精炼,观点明确。

⑯ When astronomer James W. Christy discovered a satellite of *Pluto*, he named it *Charon* — after the mystical ferryman who carried the souls of the dead across the *Styx* to *Hades*.

(*Science Digest*, March 1980)

天文学家詹姆斯·W·克里斯蒂发现冥王星的一颗卫星,就把它叫做卡戎,理由是在希腊神话中,卡戎是将亡魂摆渡过阴阳河而送进冥王地府的一个冥间船老大。

普路托(Pluto)是希腊神话中的冥王,阴间之神。卡戎是渡亡魂过冥河去阴间的神。Styx 是外绕地狱的冥河。Hades 是冥府。

⑰ The task of filling each number with the right number of words could seem *Procrustean*.

(*From Writer to Reader*)

要把每期刊物塞满一定字数似乎是强求一刀齐。

普罗克拉斯提斯(Procrustes)是希腊神话中开黑店的强盗,传说他劫人后使身高者睡短床,斩去身体伸出部分,使身矮者睡长床,强拉其身使与床齐。作者引用此典描写当时编辑的机械化工作方式,收到很



好的修辞效果。

⑱ It was known to all that the *Damon and Pythias* of the establishment were *Damon and Pythias* no longer, that war waged between them, and that if all accounts were true, they were ready to fly each at the other's throat.

(Anthony Trollope, *The Three Clerks*)

这家公司的两位莫逆之交已经不再莫逆了,这是众所周知的事。他们之间那一场斗法,假如人们的传说不错,他们俩已经成了不共戴天的仇人了。

达蒙和皮西厄斯是古希腊一对生死之交的好友。有一次,皮西厄斯得罪了国王迪奥尼修斯,被判死刑,数日后执行。皮西厄斯想临死前见母亲一面,以便安排一下妹妹。达蒙得悉,愿为其在狱中代刑,国王感其二人友情之深,答应了他的请求。皮西厄斯回家,处理好事务,急速踏上归程,无奈路上遇到重重障碍,使他心急如焚。日落西山,国王正准备将达蒙处决,在这千钧一发之际,皮西厄斯直奔刑场,免去了达蒙一死。国王见状,甚受感动,遂释放了皮西厄斯。

⑲ France, however, turned a deaf ear to what Thiers flattered himself to be a parliamentary *siren's song*.

然而,法国对于梯也尔在议会上发表的自以为象海妖的歌声一样迷人的言辞置若罔闻。

塞壬(Siren)是希腊神话中半人半鸟的海妖,常以美妙歌声诱惑经过的海员而使航船触礁毁灭。

⑳ Hark! rising to the ignoble call —  
How answers each bold *Bacchanal*!

(George Gordon Byron, *Don Juan*)

听啊,每一个酒鬼多么踊跃  
响应这一个不荣誉的号召!

(查良铮译)

Bacchanal 源自罗马神话中酒神巴克斯(Bacchus)的名字。

⑳ Made up with curls, wreaths, wings, white bismuth, and carmine, this hopeful young person soared into so pleasing a *Cupid* as to constitute the chief delight of the maternal part of the spectators;...

(Charles Dickens, *Hard Times*)

用鬃发、花冠、翅膀、白铅粉和洋红化妆好以后,这个很有希望的年轻人就扮成极其讨人喜欢的插着双翅的爱神邱彼德,获得观众中做母亲的那部分人的特殊好感,……

(全增嘏 胡文淑译)

邱彼德(一译丘比特)是罗马神话中的爱神。

㉑ "... If I don't have a drain o' rum, Jim, I'll have the horrors;... and if I get the horrors, I'm a man that has lived rough, and I'll raise *Cain* . . . ."

(Robert Louis Stevenson, *Treasure Island*)

“……我要是不喝一口朗姆酒,吉姆,什么妖魔鬼怪都会在我眼前出现。……每当我眼前出现这些可怕的东西时,我就会撒野、造反。……”

(荣如德译)

据基督教《圣经·创世纪》记载:该隐(Cain)是人类始祖亚当(Adam)的长子,在田里种地,他的弟弟亚伯(Abel)是放羊的,他们都把自己出产的东西献给上帝。上帝接受了亚伯的供品——头生的羊和羊脂等,而拒绝了对上帝未能十分虔敬的该隐的供品——土地上长出来的东西。该隐对此十分忌恨,竟把弟弟杀了。上帝问该隐:“你兄弟在哪里?”该隐说:“我不知道。难道我是看管我兄弟的吗?”该隐因此受到上帝的诅咒,离开他弟弟流血的地方,带着上帝打在他脸上的杀亲的烙印,永远成为一个流离失所的人。该隐是人类第一个杀亲的罪人。

㉒ He acted as a good *Samaritan*, and took the poor

woman to the hospital.

他乐善好施,把那个穷苦的妇人送进了医院。

据基督教《圣经·路加福音》记载:有个从耶路撒冷到耶利哥去的人,不幸落入强盗手中。强盗剥去了他的衣裳,把他打得死去活来,就丢下他走了。偶然,有个祭司路过,见了他,不理睬他,又有一个利未人走过,也是一样。惟独最后一位撒玛利亚人走近这人时,见他受伤在地,连忙用油和酒洒在他的伤口上,并扶他上了自己的牲口,带到旅店,很好地进行照料。第二天,临走时,他还拿出银子交给店主,并说:“请你好好地照应他,其他费用我回来时再给你。”

②④ Hamlet. Yes, by *Saint Patrick*, but there is,  
Horatio,  
And much offence too. . . .

(William Shakespeare, *Hamlet*)

哈姆莱特 不,凭着圣伯特力克的名义,霍拉旭,谈得上,而且罪还不小呢。……

(朱生豪译)

圣伯特力克是爱尔兰的保护神,据说曾从爱尔兰把蛇驱走。哈姆莱特在听了老王的鬼魂诉说自己如何被新王害死之后,用了这样一个典故。

②⑤ The movement is getting infiltrated by youngish Toms. Militancy is a joke and protest an afterthought.

一些比较年轻的汤姆叔叔式的黑人正在渗入这场运动。战斗性是谈也不用谈了,就是抗议行动也被抛诸脑后。

汤姆叔叔是美国女作家斯陀(Harriet Beecher Stove, 1811—1869)1852年发表的长篇小说《汤姆叔叔的小屋》(*Uncle Tom's Cabin*)中的主人公。汤姆叔叔是一个屈从于命运的奴隶。他从小在主人手下被灌输宗教信仰,怀着极大的主观真诚接受了基督教教义。这样,他事事维护主子的利益,但结果却被主子卖掉。后来一度在城里给

一个资本家当马车夫,主人暴死后,又被送到奴隶市场上拍卖。最后他被卖到一个种植园,被迫在非人生活条件下从事繁重的劳动,终于死在奴隶主的皮鞭下。然而他对于这一切却毫无怨言。更有甚者,他不仅为主子的产业操劳,还为主子的灵魂得救操心。最后,当他在种植园受尽折磨濒于死亡时,还以自己的基督教精神“感动”了两个殴打他的黑人工头,总算在咽气之前又为上帝争取了两只“迷途的羔羊”。

②6 The United States is raising a *Frankenstein* by providing hardware to that country.

(*Newsweek*)

美国通过向该国提供导弹构件,正在使一个小说《弗兰肯斯泰因》中描写的人形怪物复活。

弗兰肯斯泰因是一个创造怪物而自己被它毁灭的医学研究者,是英国女作家玛丽·雪莱(Mary Wollstonecraft Shelley, 1797—1851)于1818年所著同名小说中的主角。现在弗兰肯斯泰因可指小说中描写的人形怪物。

②7 Whatever you do in this country, do not offend *Mrs. Grundy* or you will be ostracised in the best social circles.

在英国,你不论做什么事都不能冒犯种种清规戒律,要不然就会被上层社会所排斥。

格伦迪太太是18世纪末英国作家汤姆·莫顿(Tom Morton)所著喜剧《快把犁》(*Speed the Plough*)中的一个角色,拘泥传统礼仪习俗。

②8 He's a real *Jekyll and Hyde*; at home he's kind and loving, but in business he's completely without principles.

他真是有双重人格的人:在家里他温良和善,在做生意时他却是完全不讲道义。

吉基尔是在19世纪英国小说家史蒂文森(Robert Louis Steven-

son) 所著小说《化身博士》(*The Strange Case of Dr. Jekyll and Mr. Hyde*) 中一善良温厚的医生, 因服用了自己发明的一种药物变成另一个名叫海德先生的凶残的人。

②⑨ What an *Arcadia* you live in!

你们真是桃源中的人啊!

阿卡狄亚是古希腊的一个山区, 以其居民过田园牧歌式的淳朴生活著称。

③⑩ A pause — in which I began to steady the palsy of my nerves, and to feel that the *Rubicon* was passed; and that the trial, no longer to be shirked, must be firmly sustained.

(Charlotte Brontë, *Jane Eyre*)

一次停顿——在这中间, 我开始把我的麻痹的神经稳住了, 开始觉得已经渡过了鲁比孔河; 审判已经没法躲避, 只得坚强地忍受。

(祝庆英译)

鲁比孔(一译卢比孔)河是意大利北部的一条河, 古罗马时, 是恺撒(Caesar)领地和意大利本部的交界; 当时庞培(Pompey)和元老院共谋进攻恺撒时, 恺撒决然领兵渡过该河和庞培决战, 在渡河时, 下令将船烧掉, 以示必胜决心。

③⑪ Prime Minister Indira Gandhi decided to go heavy-handed from the outset... . This crisis would never grow into an *Indian Watergate*.

英迪拉·甘地总理从一开始就决定采用强硬手段……这场危机决不会发展成印度的水门事件。

水门事件是美国的政治丑闻, 共和党总统竞选连任委员会于1972年6月17日派人潜入水门大厦民主党总部安装窃听器, 此事暴露后导致尼克松总统辞职。

③② I find the house wonderful, but there is a *fly in the ointment* — it is too far from the town.

我觉得那房子太好了,可是有一点美中不足,就是距离市区太远了。

此典出自《圣经·传道书》:Dead flies cause the ointment of the apothecary to send forth a stinking savour; so doth a little folly him that is in reputation for wisdom and honour. (死苍蝇使作香的膏油发出臭气。这样,一点愚昧,也能败坏智慧和尊荣。)

③③ Tom shook the dust of that house off his feet, without having mentioned Nadgett's name.

(Charles Dickens, *Martin Chuzzlewit*)

汤姆尘土不沾,一跺脚离开了这个人家儿,也并没提起拿德盖特的名字。

(叶维之译)

此典出自《圣经·马太福音》:And whosoever shall not receive you, nor hear your words, when ye depart out of that house or city, shake off the dust of your feet. (凡不接待你们、不听你们话的人,你们离开那家或是那城的时候,就把脚上的尘土跺下去。)

③④ Nearly two months after his arrival he began to complain that he felt worse. It was then that he became ranch's *old man of the sea*.

(O. Henry, *Heart of the West*)

他来了将近两个月的时间,开始抱怨说,他觉得身体更糟了。从那时起,他成了牧场上的负担、贪鬼和梦魇。

(王仲年译)

此典出自阿拉伯神话故事《一千零一夜》:当辛伯达(Sindbad)第五次航海遇险漂泊到孤岛时,遇上一老人,他误以为这老人也是海上遇险者。老人作出手势,求其负过河,辛伯达可怜他,帮了他忙。过河后,老人仍不下来,晚上睡觉也夹紧双腿,握住辛伯达的脖子。一次辛伯达把葡萄放在南瓜里酿成酒,喝了精神振奋,老人见状亦喝,于是边唱边喝,酩酊大醉,神志失去控制。辛伯达乘机把他掼在地上,立即击毙。后来他才知道这就是难以摆脱的海老人。

③⑤ The newspaper placards that had *cried* “*wolf*” so often, *cried* “*wolf*” now in vain.

(Herbert George Wells, *The War in the Air*)

那些经常发出惊人的警报的报纸招贴,现在虽然发出了警报,却无人相信了。

此典出自《伊索寓言》:有牧童戏呼“狼来了”以愚弄怜人,后来狼果真来了,再也没有人相信他的呼喊,结果,他的羊被狼吃掉了。

③⑥ He never offers to buy any wine, but he always takes *the lion's share* when a bottle is opened.

他从没有表示过要去买酒,但每次打开一瓶酒,他总是喝得最多。

此典出自《伊索寓言》:狮子和别的野兽一起商量怎样分配捕获物。狮子提出:一份归他的特权,一份归他的勇气,一份归他的母狮和幼狮。

③⑦ “You want your *pound of flesh*, don't you?”

(Doris Lessing, *In Pursuit of the English*)

“你要逼债,是吗?”

此典出自莎士比亚剧本《威尼斯商人》(*The Merchant of Venice*):

Shylock. . . .

The pound of flesh, which I demand of him,  
Is dearly bought; 'tis mine and I will have it. . . .

(我向他要求的这一磅肉,是我出了很大的代价买来的;它是属于我的,我一定要把它拿到手里。)

③⑧ With characteristic decision old Jolyon came at once to the point. "I've been altering my arrangements, Jo," he said. "You can *cut your coat* a bit longer in the future — I'm settling a thousand a year on you at once. . . ."

(John Galsworthy, *The Man of Property*)

老乔里恩的为人就是那样坚决,一上来就谈到正题。“我已经把遗嘱改过了,小乔,”他说。“你以后可以过得宽裕些了。我即刻拨给你一千镑一年。……”

(周煦良译)

此典出自谚语:Cut one's(或 the)coat according to one's(或 the)cloth. (量布裁衣。)

与英语 allusion 部分相似的汉语修辞格是“引用(暗引)”,例如:

我想三五月明之夜,疏影横斜,暗香浮动,梅花映月,月笼梅花,漫山遍野都是晶莹朗澈,真可谓玉山照夜哩。

(周瘦鹃《苏州游踪》)

“疏影横斜,暗香浮动”引自宋代林逋诗《梅花》。原句为:“疏影斜横水清浅,暗香浮动月黄昏。”

### 3 Analogy

analogy(类比) 两类事物或两种情境(本体和喻体)之间扩展的或复杂的比喻。

analogy 通常为 metaphor 或 simile。

运用 analogy, 可以把陌生的东西变为熟悉的东西,把深奥的道理浅显化,把抽象的事理具体化、形象化。



① And it is just the same with men's best wisdom. When you come to a good book, you must ask yourself, "Am I inclined to work as an Australian miner would? Are my pickaxes and shovels in good order, and am I in good trim myself, my sleeves well up to the elbow, and my breath good, and my temper?"... the metal you are in search of being the author's mind or meaning, his words are as the rock which you have to crush and smelt in order to get at it. And your pickaxes are your own care, wit, and learning; your smelting furnace is your own thoughtful soul. Do not hope to get any good author's meaning without those tools and that fire; often you will need sharpest, finest chiselling, and patientest fusing, before you can gather one grain of the metal.

(John Ruskin, *About Reading Books*)

这与获取知识的情形又是何其相似乃尔。当你捧着一本好书的时候,你应当扪心自问:“我该不该象一个澳大利亚矿工那样工作呢?我的尖镐利铲都随身带好了吗?我的准备工作都无懈可击了吗?我的衣袖是不是挽得高高的?我的劲儿是不是鼓得足足的?我的胆儿是不是练得壮壮的?”……你梦寐以求的黄金就是作者在书中所表达的那种深刻的思想和他那渊博的学识。他书中的词语就是含金的矿石,你只有将它们打碎并加以熔炼,才有可能化石为金。你的尖镐利铲则代表着严谨、勤奋和钻研,而你的熔炉就是你那善于思索的大脑。如果以为没有这些工具,没有这种热情,就可以叩开出类拔萃的作者那扇智慧大门的话,那就纯粹只是一种痴心妄想罢了。而只有当你坚持不懈地进行艰苦卓绝的开采和经久不息的冶炼

时,你才有可能获得一颗光彩夺目的金珠。

(郑延国译)

② The chess-board is the world, the pieces are the phenomena of the universe, the rules of the game are what we call the laws of Nature. The player on the other side is hidden from us. We know that his play is always fair, just, and patient. But also we know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance.

(Thomas Henry Huxley, *A Liberal Education*)

棋盘是世界,棋子是宇宙中的现象,下棋规则是我们称为自然法则的东西。对弈的棋手躲避我们。我们知道他走棋公平、公正、有耐心。可是我们付出过代价也知道,他从不丝毫疏漏,也决不原谅无知。

③ Take an aerial photograph of Manhattan and reduce it three million times. You now have something that resembles the circuit of 6000-plus transistors that must be imprinted on a silicon wafer one-seventh of an inch square. Cover each transistor with a layer of insulation and connect them all with a thin path of aluminium. If there is a single defect, equivalent in scale to a one-foot pothole in the streets of Manhattan, the whole chip will be useless.

(*Time*, November 2, 1981)

从空中给曼哈顿拍照,并把它缩小三百万倍,你现在就得到类似有六千多晶体管线路图的东西。这些晶体管必须被压印在七分之一英寸见方的硅片上。给每一晶体管涂上一层绝缘材料,并用一道细铝把它们都连接起来。若有按比例相当于

曼哈顿街上一英尺的坑洼的一点瑕疵,整个集成电路片就毫无用处。

④ Virtue is like a rich stone, best plain set:...

(Francis Bacon, *Of Beauty*)

德行犹如宝石,朴素最美;……

(王佐良译)

⑤ Beauty is as summer-fruits, which are easy to corrupt, and cannot last; and, for the most part, it makes a dissolute youth, and an age a little out of countenance; but yet certainly again, if it light well, it maketh virtues shine, and vices blush.

(Francis Bacon, *Of Beauty*)

美者犹如夏日蔬果,易腐难存;要之,年少而美者常无行,年长而美者不免面有惭色。虽然,但须托体得人,则德行因美而益彰,恶行见美而愈愧。

(王佐良译)

⑥ Beauty without grace is the hook without the bait.

(Ralph Waldo Emerson, *The Conduct of Life*)

没有美德的美色,是没有鱼饵的钓钩。

⑦ Money is like muck, not good unless it be spread.

(H. W. Fowler, *A Dictionary of Modern English Usage*)

金钱犹如粪肥,不施等于无用。

⑧ Shylock. ... I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same

weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me, I will execute, and it shall go hard but I will better the instruction.

(William Shakespeare, *The Merchant of Venice*)

夏洛克 ……只因为我是一个犹太人。难道犹太人没有眼睛吗?难道犹太人没有五官四肢、没有知觉、没有感情、没有血气吗?他不是吃着同样的食物,同样的武器可以伤害他,同样的医药可以疗治他,冬天同样会冷,夏天同样会热,就象一个基督徒一样吗?你们要是用刀剑刺我们,我们不是也会出血的吗?你们要是搔我们的痒,我们不是也会笑起来的吗?你们要是用毒药谋害我们,我们不是也会死的吗?那么要是你们欺侮了我们,我们难道不会复仇吗?要是在别的地方我们都跟你们一样,那么在这一点上也是彼此相同的。要是一个犹太人欺侮了一个基督徒,那基督徒怎样表现他的谦逊?报仇。要是一个基督徒欺侮了一个犹太人,那么照着基督徒的榜样,那犹太人应该怎样表现他的宽容?报仇。你们已经把残虐的手段教给我,我一定会照着你们的教训实行,而且还要加倍奉敬哩。

(朱生豪译)

⑨ The Negro has a callus growing on his soul and it's getting harder and harder to hurt him there. That's a simple law of nature. Like a callus on the foot in a shoe that's too tight. The foot is nature's and that shoe was put on by man. The tight shoe will pinch your foot and make you holler and scream. But sooner or later, if you don't take the shoe off, a callus will form on the foot and begin to wear out the shoe.

It's the same with the Negro in America. That shoe — the white man's system — has pinched and rubbed and squeezed his soul until it has almost destroyed him. But it didn't. And now a callus has formed on his soul, and unless that system is adjusted to fit him, too, that callus is going to wear out that system.

(Dick Gregory)

黑人的灵魂上长了老茧,老茧愈长愈硬,使他痛苦。那是简单的自然规律。犹如穿着很紧鞋子的脚上的老茧。紧的鞋子会轧痛脚,使你高喊尖叫。但是,你若不脱掉鞋子,脚上迟早会长老茧,老茧开始磨破鞋子。

美国的黑人也是如此。那鞋子——白人的制度——轧痛、摩擦和挤压过他的灵魂,一直到几乎毁灭了他。但是那鞋子没有毁灭他。现在他的灵魂上长了老茧,如果不改变那种制度来适合他,那个老茧也将磨破那种制度。

⑩ In your statement you assert that our actions, even though peaceful, must be condemned because they precipitate violence. But is this a logical assertion? Isn't this like condemning a robbed man because his possession of money precipitated the evil act of robbery? Isn't this like condemn-

ing Socrates because his unswerving commitment to truth and his philosophical inquiries precipitated the act by the misguided populace in which they made him drink hemlock? Isn't this like condemning Jesus because his unique God-consciousness and never-ceasing devotion to God's will precipitated the evil act of crucifixion? We must come to see that, as the federal courts have consistently affirmed, it is wrong to urge an individual to cease his efforts to gain his basic constitutional rights because the quest may precipitate violence. Society must protect the robbed and punish the robber.

(Martin Luther King, *Letter from Birmingham Jail*)

你在陈述中断言,我们的行动,尽管是和平的,由于会引起暴力,因此必须受到谴责。但是,这一断言符合逻辑吗?难道这不象谴责被盜者,因为他拥有的钱财招致罪恶的抢劫行为?难道这不象谴责苏格拉底,因为他始终不渝坚持真理和哲学的探究招致误入歧途的大众让他喝下了毒芹酒?难道这不象谴责耶稣,因为他具有的独特的上帝意识及对上帝意志坚持不懈的忠诚招致了把他钉在十字架上的罪恶?我们必须开始看出,如联邦法院所一贯确认的,由于对基本宪法权利的要求可能导致暴力而促使一个人放弃获得这种权利的努力是错误的。社会必须保护被盜者,惩罚强盜。

例①约翰·罗斯金将发掘作者思想的读者比作是开采金矿的澳大利亚矿工,随后按照这个比喻逐步展开,通过类比,生动形象地说明了:要想得到杰出作者的思想,得靠自己的勤劳、智慧和钻研,靠自己富于思考的大脑。例②赫胥黎把世界比作棋盘,随后逐渐围绕这个暗喻展开,运用了棋子、下棋规则、棋手等一系列与下棋有关的形象词语,把陌

生的东西变为熟悉的东西,类比前后一致,自始至终给人以一个统一的多方面的印象。例③开发这种微信息处理机的公司,通过类比,把晶体管线路图工序的复杂性和精密度,说明得清清楚楚。例④-⑦运用类比,把深奥的道理浅显化,劝人行善。例⑧夏洛克列举了一个犹太人和一个基督徒的相似之处,运用类比推理,得出结论:象基督徒一样,犹太人受到委屈也会寻找报复。具有深刻的说服力。例⑨迪克·格雷戈里运用类比,把黑人灵魂上的创伤比作是脚上的老茧,然后按照这个比喻逐步展开,生动有力地说明了白人制度的改变势在必行。例⑩马丁·路德·金运用类比,有力地说明:由于对基本宪法权利的要求可能导致暴力而促使一个人放弃获得这种权利的努力是错误的。社会必须保护被盗者,惩罚强盗。

与英语 analogy 相对应的汉语修辞格是“比喻(扩喻)”,例如:

有了经验,就要利用旧的经验向前,向上去创造新的生活。好比走路,我们记得经过了哪些地方,可是我们必须一直走,一直往前走。

(台湾·王鼎钧《拾谚》)

地球最外面的一层叫地壳,这是地球的表皮,相当于鸡蛋的蛋壳,有十几到八十公里厚。……地壳往下相当于鸡蛋蛋白的那一层叫做“中间层”,厚度二千九百公里左右。……“中间层”再往里就是地心,相当于鸡蛋的蛋黄。地心又叫做“地核”,半径约三千五百公里。

(朱志尧《宇宙的秘密》)

## 4 Antonomasia

antonomasia(换称) 用头衔、形容语代替专有名称或普通称号,或者用专有名称代替普通概念。

① His Majesty

陛下

② His Lordship

爵爷

- |                           |                            |
|---------------------------|----------------------------|
| ③ His Grace<br>大人         | ④ His Honour<br>阁下         |
| ⑤ His Excellency<br>阁下    | ⑥ the Almighty<br>(基督教的)上帝 |
| ⑦ Iron Chancellor<br>铁血宰相 | ⑧ Iron Duke<br>铁公爵         |
| ⑨ chief executive<br>美国总统 |                            |

例①用“陛下”指称国王；例②用“爵爷”指称主教、法官或除公爵外有爵位的男子；例③用“大人”指称公爵或主教；例④用来指称法官，在美国也指称市长等高级官员；例⑤用来指称大使、总督、主教、总理等；例⑥用“全能者”表示“上帝”；例⑦用“铁血宰相”来指德意志帝国宰相俾斯麦(Bismarck)；例⑧用“铁公爵”指称英国首相威灵顿公爵(Duke of Wellington)；例⑨用“政府最高行政长官”代替普通称号“总统”。此9例是用头衔、形容语代替专有名称或普通称号。

- |                      |                     |
|----------------------|---------------------|
| ⑩ a Solomon<br>一个所罗门 | ⑪ a Cicero<br>一个西塞罗 |
|----------------------|---------------------|

- ⑫ Shylock. A *Daniel* come to judgement! yea, a *Daniel*!  
O wise young judge, how I do honour thee!  
(William Shakespeare, *The Merchant of Venice*)

夏洛克 一个但尼尔来做法官了！真的是但尼尔再世！聪明的青年法官啊，我真佩服你！

(朱生豪译)

- ⑬ Rockefeller is a *Napoleon* of finance.  
洛克菲勒是金融界的拿破仑。



⑭ He thinks he's a *Don Juan* , but none of the girls like him.

他自以为是一位风流人物,可是姑娘们都不喜欢他。

⑮ a *Quisling*

一个吉斯林

⑯ a veritable *Job*

一个名符其实的约伯

⑰ Some village *Hampden* , that with dauntless breast  
The little tyrant of his fields withstood;  
Some mute inglorious *Milton* here may rest,  
Some *Cromwell* guiltless of his country's blood.

(Thomas Gray, *Elegy Written in a Country Churchyard*)

也许有乡村汉普敦在这里埋身,  
反抗过当地的小霸王,胆大,坚决;  
也许有缄口的弥尔顿,从没有名声;  
有一位克伦威尔,并不曾害国家流血。

(卞之琳译)

⑱ May I use your *Hoover* ?

我可以借用你的吸尘器吗?

⑲ another *Munich*

又一次慕尼黑事件

⑳ “Now, sir,” said my aunt to Mr. Micawber, as she put on her gloves, “we are ready for *Mount Vesuvius* , or anything else, as soon as you please.”

“Madam,” returned Mr. Micawber, “I trust you will

shortly witness an eruption. . . .”

(Charles Dickens, *David Copperfield*)

“现在,米考伯先生,”我姨婆把手套戴好了,说,“你教我们去对付维苏威火山的爆发,或者任何别的事儿,都没有不行的。我们就听你一声令下啦。”

“特洛乌小姐,”米考伯先生回答说,“我敢保你一会儿就可以看到一场火山的爆发。……”

(张谷若译)

②① At first Miss Mills thought it was a quarrel, and that we were verging on the *Desert of Sahara* .

(Charles Dickens, *David Copperfield*)

起初的时候,米尔小姐只当我们两个吵架来着,只当我们两个跑到撒哈拉大沙漠的边儿上去了。

(张谷若译)

例⑩用“所罗门”(古以色列王国国王大卫之子,以智慧著称)来称一位聪明人;例⑪用“西塞罗”(古罗马政治家、演说家和哲学家)来称一位演说家;例⑫用“但尼尔”来代替正直的法官;例⑬用“拿破仑”来称一位伟大的征服者;例⑭用“唐璜”(西班牙传奇中的一个浪荡子)来称风流浪荡子;例⑮用“吉斯林”(挪威法西斯魁首,在第二次世界大战时里通德国法西斯,成为纳粹侵占后的傀儡政权的头子)来称卖国贼;例⑯用“约伯”(基督教《圣经》故事人物,备历危难,仍坚信上帝)来称坚韧的人;例⑰用“汉普敦”、“弥尔顿”、“克伦威尔”(17世纪英国资产阶级革命时期的三位革命领袖)代替革命者;例⑱用商标名 Hoover 来泛指真空吸尘器;例⑲用“(出卖别国利益、姑息侵略者的)慕尼黑事件”来泛指绥靖事件;例⑳用“维苏威火山”代替爆炸性事件;例㉑用“撒哈拉沙漠”代替米尔小姐住宅附近的荒芜不毛之地。此12例是用专有名称代替普通概念。

antonomasia 与 synecdoche 有某种相似之处,也可视为 metonymy 的一种形式,又类似 periphrasis。

与英语 antonomasia 类似的汉语修辞格是“敬谦”,例如:

可以为富安天下,而直为此廩廩也!窃为陛下惜之!

(贾谊《论积贮疏》)

或“借代”,例如:

“三个臭皮匠”,合成一个“诸葛亮”,这就是说,群众有伟大的创造力。中国人民中间,实在有成千成万的“诸葛亮”,每个乡村,每个市镇,都有那里的“诸葛亮”。

(毛泽东《组织起来》)

“借代”包括的范围广泛得多。

## 5 Conceit

conceit(奇喻) 在两类似乎完全不同的事物或情境(本体和喻体)之间巧妙而奇特地比较,以表明相同关系的比喻。

conceit 通常为 simile 或 metaphor。

- ① Presentiment is *that long shadow on the lawn*  
*Indicative that suns go down;*  
*The notice to the startled grass*  
*That darkness is about to pass.*

(Emily Dickinson, “Presentiment is that  
long shadow on the lawn”)

预感是草地上长长的阴影  
暗示着落日的西沉;  
也在通知惊慌的小草

说是黑暗就要到来。

(方杰译)

- ② ‘Thank you, whatever comes.’ And then she turned  
And, as the ray of sun on hanging flowers  
Fades when the wind hath lifted them aside,  
Went swiftly from me. Nay, whatever comes  
One hour was sunlit and the most high gods  
May not make boast of any better thing  
Than to have watched that hour as it passed.

(Ezra Pound, *Erat Hora*)

“不管怎样，谢谢你”。她转过身  
就象悬挂在花朵上的阳光，  
当风移动花时阳光消失，  
她也迅速离开了我。不，不管怎样，  
至少这一小时，阳光照耀，  
至尊的神也无法自夸  
有更好的东西  
胜过静观这一小时过去。

(赵毅衡译)

- ③ The apparition of these faces in the crowd;  
*Petals on a wet, black bough.*

(Ezra Pound, *In a Station of the Metro*)

人群中这些面孔幽灵一般显现；  
湿漉漉的黑色枝条上的许多花瓣。

(杜运燮译)

- ④ They are rattling breakfast plates in basement  
kitchens,

And along the trampled edges of the street  
I am aware of the damp souls of housemaids  
*Sprouting despondently* at area gates.

(Thomas Stearns Eliot, *Morning at the  
Window*)

地下室厨房里,她们把早餐的盘子洗得乒乓响;  
沿着众人践踏的街道边沿,  
我感到女仆们潮湿的灵魂  
在地下室前的大门口沮丧地发芽。

(裘小龙译)

⑤ Dark accurate plunger down the successive knell  
Of arch on arch, where ogives burst a red  
Reverberance of hail upon the dead  
Thunder like an exploding crucible!  
Harshly articulate, musical steel shell  
Of angry worship, hurled religiously  
Upon your business of humility  
Into the iron forestries of hell;

Till broken in the shift of quieter  
Dense altitudes tangential of your steel,  
I am become geometries, and glut  
Expansions like a blind astronomer  
Dazed, while the worldless heavens bulge and reel  
In the cold revery of an idiot.

(Allen Tate, *The Subway*)

黑色准时的潜行者穿过绵延的丧钟  
圆穹连着圆穹,尖顶炸出冰雹似的

红色回响,压在那沉闷的  
雷鸣之上,象一个爆炸的坍塌!  
声音粗厉的音乐性的钢壳  
带着愤怒的崇拜虔诚地猛冲,  
疾行在你谦恭的事业之上  
冲进地狱的钢铁森林之中:

直到沿着你的钢壳的正切方向  
在安宁紧密的高度变化中被炸碎,  
我变成了各种几何学,充满了  
扩张,好象一个眼盲的天文学家  
茫然瞪视,而在一个白痴冷静的欢乐中  
无世界的层层天空在鼓胀,在回旋。

(赵毅衡译)

例①-⑤中,英美现代派诗人运用16、17世纪流行的、18、19世纪失宠的 conceit,把自己对客观事物的感受,鲜明生动、新颖奇特地表现了出来,收到异乎寻常的修辞效果。尤其在例③短短的两行(初稿31行,二稿15行)诗中,埃兹拉·庞德把地铁站黑压压的人群中时时闪现出的几个“美丽的面孔”隐喻为“湿漉漉的黑色枝条上的许多花瓣”,比喻神奇鲜明,令人拍案叫绝。

皮特拉克式(Petrarchan) conceit:非常详细地把情人比作某一自然界或熟悉的物体的比喻,广泛出现于皮特拉克和文艺复兴时期其他爱情诗人的作品中。

⑥ My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.

I have seen roses damask'd, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground:  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

(William Shakespeare, *Sonnet CXXX*)

我情妇的眼睛一点不象太阳；  
珊瑚比她的嘴唇还要红得多：  
雪若算白，她的胸就暗褐无光，  
发若是铁丝，她头上铁丝婆娑。  
我见过红白的玫瑰，轻纱一般；  
她颊上却找不到这样的玫瑰；  
有许多芳香非常逗引人喜欢，  
我情妇的呼吸并没有这香味。  
我爱听她谈话，可是我很清楚  
音乐的悦耳远胜于她的嗓子；  
我承认从没有见过女神走路，  
我情妇走路时候却脚踏实地：  
可是，我敢指天发誓，我的爱侣  
胜似任何被捧作天仙的美女。

(梁宗岱译)

玄学式(metaphysical)conceit:英国17世纪玄学派诗人运用的、将

互不关联、互不相似的思想、形象揉和在一起的复杂而智慧的比喻。

⑦ If they be two, they are two so  
As stiff twin compasses are two,  
Thy soul, the fixt foot, makes no show  
To move, but doth, if th' other do.

And though it in the center sit,  
Yet when the other far doth roam,  
It leans, and hearkens after it,  
And grows erect, as that comes home.

(John Donne, *A Valediction: Forbidding  
Mourning*)

就还算两个吧；两个却这样  
和一副两脚规情况相同；  
你的灵魂是定脚，并不象  
移动，另一脚一移，它也动。

虽然它一直是坐在中心，  
可是另一个去天涯海角，  
它就侧了身，倾听八垓；  
那一个一回家，它马上挺腰。

(卞之琳译)

⑧ Make me, O Lord, Thy spinning-wheel complete.  
Thy holy Word my distaff make for me;  
Make mine affections Thy swift flyers neat;  
And make my soul Thy holy spool to be;  
My conversation make to be Thy reel,  
And reel the yarn thereon spun of Thy wheel.



Make me Thy loom then; knit therein this twine;  
And make Thy Holy Spirit, Lord, wind quills;  
Then weave the web Thyself. The yarn is fine.  
Thine ordinances make my fulling mills.  
Then dye the same in heavenly colours choice,  
All pinked with varnished flowers of paradise.

Then clothe therewith mine understanding, will,  
Affections, judgment, conscience, memory,  
My words and actions, that their shine may fill  
My ways with glory and Thee glorify.  
Then mine apparel shall display before Ye  
That I am clothed in holy robes for glory.

(Edward Taylor, *Housewifery*)

创造我，主啊，把我制成你完整的纺车，  
用你神圣的教导制出我的线杆。  
把我的爱制成你飞旋的铁壳，  
把我的灵魂制成你神圣的轴盘。  
把我的言谈制成你的卷筒，  
让我在上面卷动你的纱线。

把我制成你的织机，在那里织出细线，  
让你的神性，主啊，缠绕那些纬管：  
然后请你亲自纺织，纺出精美的棉纱，  
你至高无上的法令才能漂洗它。  
然后用天堂的色彩为它染色，

让它美丽得如同乐园里的花朵。

把这外衣交付给我的理解和意志，  
给我的爱情、判断、良心、记忆披在身上；  
给我的一举一动，一言一行。它的光彩，  
会使我的道路充满你赐予的荣光。  
那时我将身着长袍站在你的面前，  
显示我这身荣光四射的神圣衣衫。

（《世界名诗鉴赏词典》）

与英语 conceit 类似的汉语修辞格是“比喻（曲喻）”，例如：

记得绿罗裙，  
处处怜芳草。

（牛希济《生查子》）

从草的绿联想到罗裙的绿，从绿罗裙联想到穿绿罗裙的人，于是看到绿草就联想到那人，因为爱那人也爱绿草。

莺啼如有泪，  
为湿最高花。

（李商隐《天涯》）

把莺啼的啼转为啼哭，由啼哭引出眼泪，联想到眼泪沾湿最高的花，通过巧妙的比喻来表现悲苦的心情。

## 6 Contrast

contrast(对照) 把两种对立的事物或者同一事物的两个不同方面放在一起，互相比较。

运用 contrast，或使对立事物的矛盾鲜明突出，揭示本质，给人深刻启示；或使事物对立的两个方面互相映衬，相得

益彰,给人深刻印象。

① Caesar. Cowards die many times before their  
deaths;

The valiant never taste of death but once. . . .

(William Shakespeare, *Julius Caesar*)

凯撒 懦夫在未死以前,就已经死过好多次;勇士一生只死一次。……

(朱生豪译)

② Finally came the parting with Amelia, over which picture I intend to throw a veil. But after a scene in which *one person was in earnest and the other a perfect performer* — after the tenderest caresses, the most pathetic tears, the smelling-bottle, and some of the very best feelings of the heart, had been called into requisition — Rebecca and Amelia parted, the former vowing to love her friend for ever and ever and ever.

(William Makepeace Thackeray, *Vanity Fair*)

最后,利蓓加和爱米丽亚告别。这一节我也不准备细说。她们两人难分难舍的搂抱着,最伤心的眼泪,最真挚的情感,还有嗅盐瓶子,都拿出来了。一个人真心诚意,另一个做了一场精采的假戏。这一幕完毕之后,两人就此分手,利蓓加发誓永远爱她的朋友,一辈子不变心。

(杨 必译)

③ To be prepared for *war* is one of the most effectual means of preserving *peace*.

(George Washington, January 8, 1790)

准备战争是维护和平的一种最有效的方法。

④ We will have no truce or parley with you or the grisly gang who work your wicked will. *You do your worst — and we will do our best.*

(Winston Leonard Spencer Churchill,  
July 14, 1941)

我们决不停战,也不同你以及你的那一伙帮凶谈判。你们尽可作恶多端,我们必将竭尽全力进行战斗。

⑤ *Let us never negotiate out of fear, but let us never fear to negotiate.*

(John Fitzgerald Kennedy,  
*Inaugural Address*)

让我们永不因畏惧而谈判。但让我们永不要畏惧谈判。

(《美国历史文献选集》)

⑥ *Injustice anywhere is a threat to justice everywhere.*

(Martin Luther King, Jr.,  
August 1963)

一处的非正义就是对各处正义的一种威胁。

⑦ ... the Labour Prime Minister and his colleagues are boasting in this election campaign that they *brought* inflation *down* from the disastrous level of twenty-six per cent. But we are entitled to inquire who *put it up* to twenty-six per cent?

(Edward Heath, 1979)

……工党首相及其同僚在本届竞选运动中夸口说,他们使通货膨胀从百分之二十六的灾难性的水平降了下来。但是我们有权利问,谁使通货膨胀上升到百分之二十六的呢?

例①莎士比亚在凯撒不顾劝告,坚持要去元老院开会之后,让他说出这鲜明对照的语言,深刻揭示凯撒刚愎自用和傲慢自信的本质。例②一个姑娘真情实意,一个姑娘虚情假意,两相对照,突出了一位姑娘的虚伪品质。例③是华盛顿在对国会两院所作的第一次年度演说中谈到战争与和平的关系时说的话。这里,他不仅把“战争”与“和平”这一对矛盾的两个对立面并相提及,而且把“准备战争”与“维护和平”也一起置于相对的位置上,在矛盾对立面的对照之中,指出了解决矛盾的办法。例④邱吉尔不仅把敌方与我方置于相对位置,而且还巧妙地使用了一对简单而又含义深刻的对比词 *worst* 与 *best*, 充分表达了英国人民及全世界人民对希特勒一伙的坚决不妥协态度。例⑤肯尼迪运用对照手法阐述观点,结构清楚齐整,文字简练明快,给人留下十分深刻的印象。例⑥把对立的内容放在结构工整匀称的句式中来表达,取得了更强烈的对比效果和感染力。例⑦希思先提出一个悬念,抓住听众的好奇心和注意力,然后提出一个强烈对照的问题,揭示了本质,提供了悬念的答案,增强了演说的说服力。此7例都是把两种对立的事物放在一起,相互比较。

⑧ Hamlet. *To be , or not to be ; that is the question :  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune ,  
Or to take arms against a sea of troubles ,  
And by opposing end them ?...*

(William Shakespeare, *Hamlet* )

哈姆莱特 生存还是毁灭,这是一个值得考虑的问题;默然忍受命运的暴虐的毒箭,或是挺身反抗人世的无涯的苦难,通过斗争把它们扫清,这两种行为,哪一种更高贵?

(朱生豪译)

⑨ King. ...

But now, my cousin Hamlet, and my son, —

Hamlet. [*Aside*] *A little more than kin , and less than*

*kind* .

(William Shakespeare, *Hamlet* )

国王 ……可是来,我的侄儿哈姆莱特,我的孩子——  
哈姆莱特 (旁白)超乎寻常的亲族,漠不相干的路人。

(朱生豪译)

⑩ ... instead of teaching *poor* men's sons to know *something* , taught *rich* men's sons to know *nothing* .

(William Morris, *News from Nowhere* )

……不去教育穷人的子弟,使他们获得一点知识,反而去教育富家子弟,使他们一无所知。

(黄嘉德译)

⑪ Are not there little chapters in everybody's life, that *seem to be nothing*, and yet *affect all the rest of the history*?

(William Makepeace Thackeray, *Vanity Fair* )

人生一世,总有些片段当时看着无关紧要,而事实上却牵动了大局。

(杨 必译)

⑫ The fellow was *subtle* besides *naïve* .

(John Galsworthy, *To Let* )

这小子不但天真,而且也很细心。

(周煦良译)

⑬ They are wonderful when they are good, he thought. *There is no people like them when they are good and when they go bad there is no people that is worse* .

(Ernest Hemingway, *For Whom the Bell Tolls* )

他想,他们好的时候真了不起。他们好的时候,谁也比不

上他们；他们坏的时候，可谁都不如他们恶毒。

(程中瑞 程彼德译)

⑭ The truth is beginning to dawn on our people that there are two conservative parties in this election. *One is offering the continuation of the policies we've had for the last five years. And the other is offering a return to the policies of forty years ago.*

(David Steel, 1979)

我国人民正开始明白真相：在本届竞选中有两个保守党。一个提出要继续我们在过去5年中执行的政策，而另一个则提出要回到40年前的政策上去。

例⑧丹麦王子哈姆莱特在这一考虑生与死的著名独白中，一开口就以对照的方式，和盘托出他内心所积压的重重矛盾，给人深刻印象。例⑨当国王称哈姆莱特“儿子”时，哈姆莱特明白克劳狄斯国王是个满脸堆笑的奸贼，阴险狡诈的恶棍，万恶不赦的杀父仇人，所以他马上就以前白的形式，利用 more 和 less, kin 和 kind 相对照，反驳了国王的“儿子”这个称呼，嘲讽地表示了他满腔抑郁愤懑之情。哈姆莱特的反嘲敏锐、犀利，令人拍案叫绝。例⑩迪克的祖父通过两对反义词的对照，取笑在英国最有声望的公学中盛行的那种阶级势利。例⑪说明有些事情表面上似乎无关紧要，实际上非常重要，通过对照，更清楚地说明了事情的本质。例⑫从两个不同方面全面地说明了一个人的性格。例⑬通过对照，鲜明地说明了一种奔放的、什么事都干得出来的性格。例⑭英国自由党领导人戴维·斯蒂尔先提出一个悬念，抓住听众的好奇心和注意力，接着借助对照道出原委，揭示保守党政策的不一致性，给人深刻的印象，演说也收到了预期的效果。此7例都是把同一事物的两个不同方面放在一起，互相比较。

contrast, antithesis 和 parallelism 的区别在于:contrast 不

要求结构相同或相似,antithesis 则一般由结构相同或相似的两项构成,而 parallelism 却由结构相同或相似的两项或两项以上构成;contrast 表达相反的意思,antithesis 则表达相反或相衬的意思,而 parallelism 却表达相近或相关的意思。

与英语 contrast 相对应的汉语修辞格是“对比”,例如:

三爷不知,洋人和咱们中国人习俗大不相同,有些地方正好相背。比如,中国人好剃头,洋人好刮脸;中国人写字从右向左,洋人从左向右;中国人书是竖行,洋书是横排;中国人罗盘叫“指南针”,洋人叫“指北针”;中国人好留长指甲,洋人好留短指甲;中国人走路先男后女,洋人走路先女后男;中国人见亲友以戴帽为礼,洋人就以脱帽为礼;中国人吃饭先菜后汤,洋人吃饭先汤后菜;中国人的鞋头高跟浅,洋人的鞋头浅跟高;中国人茶碗的盖儿在上边,洋人茶碗盖儿在下边。你刚才在贝哈姆先生家把碟子当碗盖儿,盖在茶碗上,当然人家笑话你了。

(冯骥才《神鞭》)

此例是中国人与洋人的一系列排比式的对比,说明中国人与洋人“大不相同”。

大凡医院,皆有一长一短。所谓一长乃是候诊室里等候之长;所谓一短,乃医师诊病之短。两相比较,长者约比一年,短则似可一刻。

(台湾·颜元叔《哀者肉体》)

此例把医院里病人候诊时间长与医生诊病时间短进行对比,相互映衬,从两个不同方面揭示了就医难的问题。

## 7 Emblem

emblem(寓言) 常可用图画表示的寓言。

Why dost thou shade thy lovely face? Oh why  
Does that eclipsing hand so long deny



The sunshine of Thy soul-enlivening eye?

(Francis Quarles)

你为何荫蔽你那可爱的面庞?

哦,那只掩面的手为何长久拒给

你那使人精神焕发的眼之阳光?

这首诗以《圣经·约伯记》(*Holy Bible*, *Job* 13:24) *Wherefore hidest thou thy face, and holdest me for thine enemy?* (你为何掩面,拿我当仇敌呢?)为基础,附有一幅木刻画,图画描绘某人正试图移动一个头上有光轮的人掩面的手。

汉语中没有与 *emblem* 相应的修辞格。

## 8 Empathy

*empathy*(移情) 移主观情感于客观外物,使客观外物具有和人的思想感情相一致的、但实际上并不存在的特性。

*empathy* 的作用在于能更好地表现自然,抒发感情,阐述道理。

- ① Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

(William Wordsworth, "I wandered lonely  
as a cloud")

一眼看去就有千朵万朵,  
万花摇首舞得多么高兴。

(顾子欣译)

- ② The fields breathe sweet, the daisies kiss our  
feet,...

(Thomas Nashe, *Spring, the Sweet Spring*)

田野馨香飘四方，雏菊轻轻吻脚上，……

(何功杰译)

- ③ A tree whose hungry mouth is prest  
Against the sweet earth's flowing breast;...  
(Joyce Kilmer, *Trees*)

一株树，他的饥渴的嘴  
吮吸着大地的甘乳。

(郭沫若译)

- ④ My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.  
(Robert Frost, *Stopping by Woods  
on a Snowy Evening*)

我的小马一定觉得奇怪，  
为何停留在杳无人迹的野外，  
在树林和冰湖之间的原野上，  
最浓重的夜色到来。

(刘晨锋译)

- ⑤ A widow bird sate mourning for her love  
Upon a wintry bough;...  
(Percy Bysshe Shelley, *A Song*)

孤鸟栖寒枝，  
悲鸣为其曹；……

(苏曼殊译)

- ⑥ Slowly, silently, now the moon  
Walks the night in her silver shoon;

This way, and that, she peers, and sees  
Silver fruit upon silver trees; . . .

(Walter de la Mare, *Silver*)

月儿穿着银绣鞋，  
悄悄漫步在秋夜；  
抬起秀眼四下盼，  
窥见银色树枝间，  
挂满果子白灿灿；……

- ⑦ The mountains stand and stare around,  
They are far too proud to speak,  
Altho' they are rooted in the ground  
Up they go, peak after peak,  
Beyond the tallest house, and still  
Soaring over tree and hill  
Until you'd think they'd never stop  
Going up, top over top,  
Into the clouds — . . .

(James Stephens, *The Paps of Dana*)

山岳岿然，雄视八荒，  
气象庄严，无声无响，  
植根大地，负势竞上，  
宏涛排空，群峰低昂，  
超越宫殿，凌彼森岗，  
高入云表，争霸争王，  
不思举止，徒逞豪强。

(郭沫若译)

- ⑧ See the mountains kiss high heaven

And the waves clasp one another; . . .

(Percy Bysshe Shelley, *Love's Philosophy*)

看高高的山峰亲吻蓝空，  
波浪和波浪相抱相拥，……

(江 枫译)

- ⑨ The mountains they are silent folk;  
They stand afar — alone,  
And the clouds that kiss their brows at night  
Hear neither sigh nor groan.  
Each bears him in his ordered place  
As soldiers do, and bold and high  
They fold their forests round their feet  
And bolster up the sky.

(Hamlin Garland, *The Mountains Are  
a Lonely Folk*)

山岳他们是沉默的好汉；  
他们远远站着——孤孤单单，  
夜间，云霞吻接他们的眉头，  
听不出呻吟，听不出长叹。  
都坚持着在自己的岗位上，  
每一座都如同兵士一般，  
把森林团结在自己的脚下，  
高撑着苍穹，岿然勇敢。

(郭沫若译)

- ⑩ I stand in the window and watch the moon.  
She is thin and lustreless,  
But I love her.

I know the moon,  
And this is an alien city.

(Amy Lowell, *A London Thoroughfare*  
2 A. M. )

我站在窗边望着月亮，  
她太淡而不辉煌，  
但我爱她，  
月亮是我故人，  
城市是在异乡。

(郭沫若译)

⑪ Because I could not stop for Death —  
He kindly stopped for me —  
The Carriage held but just Ourselves —  
And Immortality.

We slowly drove — He knew not haste  
And I had put away  
My labor and my leisure too,  
For His Civility —

We passed the School, where Children strove  
At Recess — in the Ring —  
We passed the Fields of Gazing Grain —  
We passed the Setting Sun —

Or rather — He passed Us —  
The Dews drew quivering and chill —  
For only Gossamer, my Gown —  
My Tippet — only Tulle —

We paused before a House that seemed  
A Swelling of the Ground —  
The Roof was scarcely visible —  
The Cornice — in the Ground —

Since then — 'tis Centuries — and yet  
Feels shorter than the Day  
I first surmised the Horses' Heads  
Were toward Eternity —

(Emily Dickinson, "Because I could not  
stop for Death —")

因为我不能停步等候死神——  
他殷勤停车接我——  
车厢里只有我们俩——  
还有“永生”同座。

我们缓缓而行,他知道无需急促——  
我也抛开劳作  
和闲暇,以回报  
他的礼貌——

我们经过学校,恰逢课间休息——  
孩子们正喧闹,在操场上——  
我们经过注目凝视的稻谷的田地——  
我们经过沉落的太阳——

也许该说，是他经过我们而去——  
露水使我颤抖而且发凉——  
因为我的衣裳，只是薄纱——  
我的披肩，只是绢网——

我们停在一幢屋前，这屋子  
仿佛是隆起的地面——  
屋顶，勉强可见——  
屋檐，低于地面——

从那时算起，已有几个世纪——  
却似乎短过那一天的光阴——  
那一天，我初次猜出  
马头，朝向永恒——

（江 枫译）

例①、例②和例③是情化的植物，例④和例⑤是情化的动物，例⑥是情化的无生物。潮涨月落，花开鸟飞，这些自然景物，一旦注入了诗人真切炽烈的感情，就很容易激起人们情绪上的共鸣，从情化的自然获得比客观自然强烈得多的美的享受。例⑦、例⑧和例⑨诗人都把情感移注于“山”，但不同的诗人，在不同的时代和环境中，移入的情感往往迥然不同，在读者情绪上引起的共鸣也是完全不同的。例⑦山脉是庄严肃穆的伟大形象，例⑧山成了多情的情人，例⑨山脉被写成整装待发的一队士兵。例⑩诗人在将主观情感、性格、意志移入客观外物的同时，自己也受到情化景物的感染，我的情趣和物的情趣往复回流，相互交融，达到物我同一的境界。在这里诗人独处异乡，只好与孤寂黯淡的月亮相互爱恋了。例⑪诗人运用形象思维，以具体的形象来抒发感情，阐述道理。在诗中，“死亡”、“不朽”这样的抽象概念被具体化、形象化了，成了与诗人同乘一辆马车的旅伴。全诗表现了作

者对待死亡的超然态度：死并不可怕，在经历了满意的生活之后，死神会和不朽一起来殷勤地接人到永生那里去。

empathy 和 transferred epithet 易混，必须加以区别。

这两个修辞格都是把原属甲事物的性状，移到乙事物上来，其中包含着把人的主观情感外射到客观外物，使“物我同一”。从这一点看，empathy 与 transferred epithet 有相通之处。但在形式上，它们却有着严格的区别。transferred epithet 在句子中与一个名词构成定语和中心词的关系，而 empathy 没有这样固定的词语组合关系，它的表达方式是自由地用话语把感觉写下来。

与英语 empathy 相对应的汉语修辞格是“移情”，例如：

有情芍药含春泪，  
无力蔷薇卧晓枝。

（秦观《春日五首》其一）

感时花溅泪，  
恨别鸟惊心。

（杜甫《春望》）

红豆不堪看，  
满眼相思泪。

（牛希济《生查子》）

花迎喜气皆知笑，  
鸟识欢心亦解歌。

（王维《既蒙宥罪旋复拜官……》）

行宫见月伤心色，  
夜雨闻铃断肠声。

（白居易《长恨歌》）

蜡烛有心还惜别，  
替人垂泪到天明。

（杜牧《赠别二首》）

众鸟高飞尽，



孤云独去闲。  
相看两不厌，  
只有敬亭山。

(李白《独坐敬亭山》)

我思想，故我是蝴蝶……  
万年后小花的轻呼，  
透过无梦无醒的云雾，  
来振撼我斑斓的彩翼。

(戴望舒《我思想》)

早啊！鲁迅的书桌上刻着一个“早”字。我们带了一种虔敬的心情，去鉴赏那个字。阴天，屋里很暗，没有灯，也没有谁带手电筒，凭划两根火柴的亮光，我们找到了那个字。……不知凭意义还是凭想象，火柴擦亮的时候，那个字也一下子发起光来。顿时照得满室通亮。

(吴伯箫《早》)

## 9 Enallage

enallage(转品) 凭借上下文的条件，临时转换词类或转换对词类的修饰。

enallage 的作用是能使语言变得新奇诙谐，活泼有趣。

① King Henry. . . .

For he to-day that sheds his blood with me  
Shall be my brother; be he ne'er so vile,  
This day shall *gentle* his condition: . . .

(William Shakespeare, *The Life of  
King Henry V*)

亨利王 ……因为，今天他跟我一起流着血，他就是我的好兄弟；不论他怎样低微卑贱，今天这个日子将会带给他绅士

的身分。……

(方 平译)

- ② Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eaves  
run;  
To bend with apples the mossed cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and *plump* the hazel shells  
With a sweet kernel;...

(John Keats, *To Autumn*)

雾气洋溢、果实圆熟的秋，  
你和成熟的太阳成为友伴；  
你们密谋用累累的珠球  
缀满茅屋檐下的葡萄藤蔓；  
使屋前的老树背负着苹果，  
让熟味透进果实的心中，  
使葫芦胀大，鼓起了榛子壳，  
好塞进甜核；……

(查良铮译)

- ③ anyone lived in a pretty how town  
(with up so floating many bells down)  
spring summer autumn winter  
he sang his *didn't* he danced his *did*  
(Edward Estlin Cummings, "anyone  
lived in a pretty how town")

任何人住在多美一个小城  
(往上飘的声往下摇的钟)  
春花夏月秋叶冬雪  
他唱不做的事,他跳他做的事

(赵毅衡译)

- ④ They took away the water-wheel,  
*Scrap-ironed* all the corn-mill;...

(Patrick Kavanagh)

他们拿走了水轮,  
使面粉机全变成废铁;.....

- ⑤ Annihilating all that's made  
To a *green* thought in a green shade.

(Andrew Marvell, *Thoughts in a Garden*)

把一切凡是造出来的,都化为虚妄,  
变成绿荫中的一个绿色的思想。

(杨周翰译)

例①和例②是将形容词 *gentle* 和 *plump* 用作动词;例③是将动词 *didn't* 和 *did* 用作名词;例④是将名词 *scrap iron* 用作动词;例⑤是将修饰具体事物的颜色词 *green* 用来修饰抽象概念。

与英语 *enallage* 相对应的汉语修辞格是“转品”,例如:

宝玉听说,便猴向凤姐身上立刻要牌。

(曹雪芹《红楼梦》)

我到此快要一个月了,懒在一所三层楼上,对于各处都不大写信。

(鲁迅《厦门通讯》)

雨丝斜打在玻璃窗和水泥窗台上,溅起的迷茫将窗外的世界涂染成一幅朦朦胧胧的图画。

(张建文 高立林《为了国家利益》)

## 10 Epithet

epithet(别称) 附加于或者用来代替人或事物通常名称的描写性词语。

epithet 的作用在于表示人或事物的特性,使语言形象生动。

① *Alexander the Great*

亚历山大大帝

② Still discomposed with the idea that his brother, so much injured, and to whom he was so much indebted, had suddenly arrived in his native kingdom, even the distinctions pointed out by Fitzurse did not altogether remove the Prince's apprehensions; and while, with a short and embarrassed eulogy upon his valour, he caused to be delivered to him the war-horse assigned as the prize, he trembled lest from the barred visor of the mailed form before him, an answer might be returned, in the deep and awful accents of Richard *the Lion-hearted*.

(Walter Scott, *Ivanhoe*)

约翰这时一直耽心他那受了偌大委曲、而且应该受到他本人深深感激的王兄,真个突然回到了本国。尽管费测尔斯给他指出这两个人的身材显然不同,可是他的疑惧还不能完全消除。他简短而尴尬地称赞了几句骑士的勇猛之后,就吩咐将指定的一匹战马赏赐给他,作为优胜的奖品;他一面说着,一面周身发抖,深怕站在他面前的那个全副武装的勇士,突然从

遮面盔下面发出的答话竟是“狮心”理查的沉重而可怕的声音。

(刘尊棋 章 益译)

③ *Philip the Bold*

腓力勇敢者

⑤ *Ivan the Terrible*

伊凡雷帝

⑦ *America the Beautiful*

美丽的亚美利加

⑨ *egghead*

知识分子

⑪ *Horatio. . . . I have heard,*

*The cock, that is the trumpet to the morn ,*

*Doth with his lofty and shrill-sounding throat*

*Awake the god of day; . . .*

(William Shakespeare, *Hamlet* )

霍拉旭 ……我听人家说,报晓的雄鸡用它高锐的啼声,  
唤醒了白昼之神,……

(朱生豪译)

② *man's best friend*

(尤指作为爱畜的)狗

例①是 Alexander III of Macedon (马其顿国王亚历山大三世, 356-323 BC)的别称;例②是 Richard I of England (英格兰国王理查一世, 1157-1199)的别称;例③是 Philip III of France (法国国王腓力三世, 1245-1285)的别称;例④是 Philip IV of France (法国国王腓力四世, 1268-1314)的别称;例⑤是 Ivan IV Vasilievich of Russia (俄国沙皇伊凡四世, 1530-1584)的别称;例⑥是10—11世纪的挪威航海探险家 Leif Ericsson (利夫·埃里克松)的别称;例⑦是美国

的别称；例⑧是 King John(约翰王,1167-1216)的外号；例⑨是用比喻的方法戏称以秃顶为特征的知识分子；例⑩是 Satan(撒旦)的别称；例⑪是雄鸡的别称；例⑫是狗的别称。

绰号(nickname)是 epithet 的一种。

⑬ Fatty

胖子

⑭ Red

共产党人

荷马诗歌中使用的公认为优秀的描写性短语也是 epithet 的例子：

⑮ Go ye now to rest, full to your hearts' desire of meat and wine, wherein courage is and strength; but when fair *rosy-fingered* Dawn appeareth, array thou with all speed before the ships thy folk and horsemen, and urge them on; and fight thyself amid the foremost.

(Homer, *Iliad*)

你们都已经享受过了酒饭——那是一个人要维持他的力气和勇气所必需的，暂时大家都去睡去吧。但是一等到曙光透露，你，先生，就必须行动起来。把你的步兵和马匹展开在船舶前面，用你的号令激发起士气来，并且以身作则亲自上前线作战。

(傅东华译)

⑯ But the Achaians with joy drew Patroklos forth of the darts and laid him on a litter, and his dear comrades stood around lamenting him; and among them followed *fleet-footed* Achilles, shedding hot tears, for his true comrade he say lying on the bier, mangled by the keen bronze.

(Homer, *Iliad*)

这当儿，阿开亚人怀着感激的心情，把帕特洛克斯带出

战斗场去了。他们把他放在一个担架上，他自己的部下都哭着围绕着他。捷足者阿喀琉斯也去加入他们，他看见他的忠实朋友被残酷的铜毁伤得那个样儿躺在担架上，就禁不住热泪横流了。

(傅东华译)

⑰ By cunning is a woodman far better than by force;  
by cunning doth a helmsman on the *wine-dark* deep steer his  
swift ship buffeted by winds; by cunning hath charioteer the  
better of charioteer.

(Homer, *Iliad*)

最好的采木材人就是由技巧造成的，不是由膂力造成的。一个掌舵的人当他的好船在风里乱了航线的时候，所以还能在那浓酒色的大海上维持着一条直路，也就靠的是技巧。同样，一个御者是靠他的技巧打败别个御者的。

(傅东华译)

与英语 epithet 部分相似的汉语修辞格是“特称(戏称)”，例如：  
“‘芦柴棒’，去烧火！妈的，还躺着，猪猡！”

(夏衍《包身工》)

## 11 Euphemism

euphemism(委婉) 用婉转含蓄或转弯抹角的说法代替会使人不悦或不够尊敬的言词。

运用 euphemism，能鲜明地表明作者(或作品中的人物)的立场、感情和态度，加强表达效果。

① You must not fancy I am sick, only overdriven and

*under the weather .*

(Robert Louis Stevenson, *The Wrecker* )

你不要以为我生病,我不过工作过于疲劳,有些不舒服而已。

② “... In private I should merely call him a liar. In the Press you should use the words: ‘*Reckless disregard for truth*’ and in Parliament — that you regret he ‘*should have been so misinformed .*’...”

(John Galsworthy, *Silver Spoon* )

“……在私底下我只称他是一个撒谎的人。在报纸上你可以用这几个字:‘不顾事实真相’。至于在国会里——可以说他的‘消息错误到令人深觉遗憾’。……”

(汪倜然译)

③ On the 14th of March, at a quarter to three in the afternoon, the greatest living thinker *ceased to think* . He had been left alone for scarcely two minutes, and when we came back we found him in his armchair, peacefully *gone to sleep* — but *forever* .

(Frederick Engels, *Speech at the Graveside of Karl Marx* )

3月14日下午两点三刻,当代最伟大的思想家停止思想了。让他一个人留在房里总共不过两分钟,等我们再进去的时候,便发现他在安乐椅上安静地睡着了——但已经是永远地睡着了。

(《马克思恩格斯选集》)

例①是 ill (或 sick ) 的含蓄说法,为说话人所取;例②分别转弯



抹角地表达 tell lies (说谎) 这一层意思, 语言风趣幽默, 谑中带刺; 例③分别婉转地代替 die, 鲜明地表明了恩格斯对马克思的无限敬意。

通常用来表达 euphemism 的技巧如下:

1. 采用“含糊词语”

④ an obliquity of vision

视觉的倾斜

⑤ a man of doubtful taste

趣味不太好的人

⑥ industrial action

劳工行动

⑦ the underprivileged

社会经济地位低下的人们

⑧ Inequities breed resentment among *the disadvantaged*.

不公平引起下层社会的愤恨。

⑨ He's *in difficulties*.

他手头拮据。

⑩ behind

屁股

⑪ The man who kept us waiting was just letting us cool our *bottoms*.

那让我们久等的人实际上就是把我们晾在一边了。

⑫ He was sitting on his *backside(s)* in the office.

他安坐在办公室里。

⑬ lady of the evening

妓女

⑭ queer

搞同性恋的

⑮ The defendant did not have *intimacy* with her.

被告并没有跟她发生过性行为。

⑯ She had an *accident*.

她碰到意外事情。

⑰ Their cat was growing old and blind, and would have to *be put to sleep*.

他们的猫已衰老失明,该令其长眠安息了。

例④代替 a squint (斜眼),例⑤代替 a man of bad taste (趣味低级的人),例⑥代替 strike (罢工),例⑦和例⑧分别代替 the poor (穷人),例⑨代替 in debt (负债),例⑩—⑫分别代替 buttocks (臀部),例⑬代替 prostitute (妓女),例⑭代替 homosexual (同性恋的),例⑮代替 sexual intercourse (性交),例⑯代替 premarital birth (婚前分娩),例⑰代替 be killed (被杀死)。

## 2. 采用动听词语

⑱ My father was short and rather *stout*.

我父亲身材矮胖。

⑲ She is small and on the *plump* side.

她个头不大,有些发胖。

⑳ bathroom

厕所间

㉑ slumber room

停尸室

⑳ funeral director

丧葬承办者

㉑ sanitary engineer

垃圾清洁工

例⑱和例⑲分别代替 fat (肥胖的), 例⑳代替 toilet (厕所), 例㉑代替 mortuary (太平间), 例㉒代替 undertaker (殡仪员), 例㉓代替 dustman (垃圾工)。

### 3. 采用抽象词语

㉔ a growth

赘生物

㉕ social disease

性病

㉖ solid human waste

粪便

㉗ behaviour problem

卖淫

例㉔代替 cancer (癌), 例㉕代替 syphilis (梅毒) 或 AIDS (艾滋病), 例㉖代替 faeces (粪便), 例㉗代替 prostitution (卖淫)。

### 4. 采用外来词语

㉘ micturition

(拉丁词) 排尿

㉙ venison

(法语词) 鹿肉

例㉘代替 piss (小便), 例㉙代替 deer meat (鹿肉)。

### 5. 运用省略手段

㉚ out

失业的

㉛ daily

(不寄宿的) 女佣

③② She is *expecting* .                      ③③ lav

她怀孕了。                                      厕所

③④ g-d    ③⑤ JC

该死的    耶稣基督

③⑥ BM

大便

例③② 代替 out of work, 例③① 代替 daily help, 例③② 代替 expecting a child (或 a baby), 例③③ 代替 lavatory, 例③④ 代替 god-damned, 例③⑤ 代替 Jesus Christ, 例③⑥ 代替 bowel movement.

## 6. 借助 metaphor

③⑦ blossom

花

③⑧ Wherefore it is better to be a guest of the law, which, though conducted by rules, does not meddle unduly with a gentleman's private affairs.

(O. Henry, *The Cop and the Anthem*)

因此还是做做法律的客人来得强, 法律虽然铁面无私、照章行事, 究竟不过分干涉一位大爷的私事。

(共 鸣译)

例③⑦ 代替 pimple (丘疹), 例③⑧ 代替 to be in prison (在狱中)。

## 7. 借助 synecdoche

③⑨ It was amusing to see the *rear ends* of the dignified gentlemen disappearing under the edge of the tent.

看着那些大腹贾撅着屁股钻进帐篷去真有趣极了。

④⑩ go to bed with...

与……性交

例③⑨代替 buttocks (臀部), 例④⑩代替 have sexual intercourse with... (与……性交)。

### 8. 运用类推

④① beautician

美容师

④② garbologist

垃圾清除工人

④③ mortician

承办丧葬者

例④①代替 hairdresser (理发师), 例④②代替 garbage collector (垃圾清除工人), 例④③代替 undertaker (丧事承办人)。

### 9. 运用 understatement

④④ She was neither quite pretty nor quite *plain*.

她不很美, 也不难看。

④⑤ My cousin Jimmy was a bit *soft in the head*.

我表弟吉米这人头脑有点儿蠢。

④⑥ The boy used to *take things without permission* and has just been out of the *rehabilitation home* in the country.

这个男孩过去惯常未经允许而拿走东西, 刚从乡下的康复中心出来。

例④④代替 ugly (难看的), 例④⑤代替 mad (傻的), 例④⑥代替 steal (偷盗) 和 detention home (临时拘留所)。

### 10. 运用 periphrasis

④⑦ unmentionables

内衣

④⑧ nether garments

裤子

④⑨ wind from behind

放屁

④⑩ call your carriage for you

给你叫马车

⑤1 His boss *gave* him *the sack* for coming in late every morning.

他的老板把他辞掉了,因为他天天早上迟到。

⑤2 live at the government's expense

在狱中

⑤3 do one's business

大便

例④7代替 women's underclothes (女子内衣裤),例④8代替 trousers (裤子),例④9代替 fart (放屁),例⑤0代替 ask you to go away (请你走开),例⑤1代替 dismiss (解雇),例⑤2代替 be in prison (在狱中),例⑤3代替 defecate(大便)。

### 11. 运用 aposiopesis

⑤4 If we should fail — oh, go to —!

万一我们失败——哦,去——!

例⑤4用 go to —代替咒骂语 go to hell(去你的),显得含蓄婉转。

### 12. 借用宗教、传说及文学作品典故

⑤5 be with God      ⑤6 cross the Jordan

死了

死

例⑤5和例⑤6都是《圣经》典故,分别代替 die。

### 13. 运用语法手段

⑤7 a. He has been known to take a bribe now and then.

b. He is known to have taken a bribe now and then.

众所周知,他时而受贿。

⑤8 I can see by your face that you *don't think that was wise*.

(Abigail McCarthy, *One Woman Lost*)

我从你的表情看得出你认为那不明智。

⑤9 How do *we* feel today?

我们今天觉得怎么样?

例⑤7两句指的是同一件事,但 a 句所用的时态使它显得比 b 句更加温和委婉;例⑤8运用否定形式代替 think that was foolish (认为那愚蠢),显得较为婉转;例⑤9是医生对病人说的话,用复数 we 代替单数 you,显得温和亲切。

#### 14. 运用语用手段

⑥0 Can (或 Would) you pass me the book?

请把那本书递给我好吗?

例⑥0是 Pass me the book 的委婉说法,显得有礼貌。

euphemism 主要与神、性、身体部位、排泄、死亡和疾病、罪恶和过错、战争、外交辞令、政府宣传等事物有关。以 the Devil(魔王)和 die 为例。

the Devil 常用下面一些委婉说法来表达:

His Satanic Majesty	the deuce
old gentleman	the Enemy
old Harry	the Evil One
Old Ned	the Old Boy
Old Nick	the Old One
Old Poker	the old Serpent
Old Scratch	

例如:

⑥1 He was frightened as if *old Harry* were before him.

他很害怕,好象魔鬼出现在他面前似的。

die 常用下面一些委婉说法来表达:

be gone	go to one's last (或 long) home
be no more	go to one's long rest
breathe one's last	go to one's Maker
cross the Jordan	go to one's own place
depart (from this life)	go to pot
give up the ghost	go to the ground
go aloft	go west
go hence	hand in one's accounts
go off	join the (great) majority
go out of this world	kick (the bucket)
go the way of all flesh	meet one's maker
go the way of all the earth	pass away
go the way of nature	pass on
go to a better world	pop off
go to glory	pop (或 drop, go, slip) off the hooks
go to grass	return to dust
go to heaven	take one's last sleep
go to one's (long) account	

例如：

⑥② “I hope Tom's better off where he is,” said Sid, “but if he'd been better in some ways —”

“Sid!” Tom felt the glare of the old lady's eye, though he could not see it. “Not a word against my Tom, now that he's gone !...”

(Mark Twain, *The Adventures of Tom Sawyer*)

“我希望汤姆现在在另外那个世界更舒服些，”席德说，“不过他从前有些地方要是不那么顽皮……”



“席德!”汤姆虽然看不见老太太的眼睛,却感觉到她向席德瞪眼的神气。“现在我的汤姆死了,不许说他的坏话!……”

(张友松译)

⑥③ The old man *is no more* .

那老人亡故了。

⑥④ His son arrived just after the father *had breathed his last* .

儿子到达时,他的父亲刚断气不久。

⑥⑤ I strove for none, for none was worth my strife.

Nature I loved and, next to Nature, Art;

I warm'd both hands before the fire of life;

It sinks, and I am ready to *depart* .

(Walter Savage Landor, *Finis* )

与世无争兮性本狷介,

钟情自然兮游心艺苑;

生命之火兮暖我心田,

爝火熄兮羽化而归天。

(孙 梁译)

⑥⑥ Then Abraham *gave up the ghost* , and died in a good old age, an old man, and full of years; and was gathered to his people.

( *Holy Bible* , *Genesis* 25:8)

亚伯拉罕寿高年迈,气绝而死,归到他列祖那里。

(《新旧约全书》)

⑥⑦ She was better a few hours before her death, and *went off pretty easy* .

她临死前几小时有些好转,随后相当安适地死去。

⑥8 My grandfather *has gone out of this world* .

我祖父已去世了。

⑥9 He pardoned us off-hand, and allowed us something to live on till he *went the way of all flesh* .

(Charles Dickens, *Sketches by Boz* )

他马上宽恕了我们,并且直到他逝世为止,一直供给我们的生活费。

⑦0 Now the days of David drew nigh that he should die; and he charged Solomon his son, saying, *I go the way of all the earth* ; be thou strong therefore, and shew thyself a man;...

( *Holy Bible* , *I Kings* 2:1-2)

大卫的死期临近了,就嘱咐他儿子所罗门说:“我现在要走世人必走的路,所以你当刚强作大丈夫,……”

(《新旧约全书》)

⑦1 Had we got caught in this, we *should have ... gone to glory* .

要是让我们碰上这样的事,我们全得……完蛋。

⑦2 “We have come too late,” he said sternly, “whether to save or punish. Hyde is *gone to his account* ; and it remains for us to find the body of your master.”

(Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* )

“不管是抢救,还是惩罚,”他严肃地说,“我们都来不及了。海德已用他自己的性命抵了罪。我们唯一能做的,只是寻找你主人的尸身了。”

(孙宗鲁译)

⑦③ “George,” I says to my apprentice, “shut shop up. My old friend John Baines *is going to his long home* today, ...”

(Arnold Bennett, *The Old Wives' Tale*)

“乔治，”我对学徒说，“打烊吧。我的老友约翰·班尼斯今天就要离开人世了，……”

⑦④ One more old Forsyte *going to his long rest* — wonderful, they were! — wonderful how he had held on!

(John Galsworthy, *In Chancery*)

福尔赛老一辈子里又有一个要永远安息了——他们真了不起——他这样撑着真了不起！

(周煦良译)

⑦⑤ ... long ere they were within sight of land, Lucy Passmore was *gone to her rest* beneath the Atlantic waves.

(Charles Kingsley, *Westward Ho!*)

露丝·帕斯莫尔葬身于大西洋海底之后很久，他们才看到陆地。

⑦⑥ The hotel remains today pretty much the same as when Jonathan Bayley *handed in his accounts* in 1840.

旅馆如今还是那个样子，和乔纳森·贝利1840年死的时候差不多。

⑦⑦ Mr. Middleton has *gone to join the great majority*.

米德尔顿先生已经死了。

⑦⑧ “I hope I *shall kick the bucket* long before I'm as old as grandfather,” he thought.

(John Galsworthy, *In Chancery*)

“我希望不要老得象外公这样就死掉。”法尔想。

(周煦良译)

⑦⑨ He *passed away* peacefully this morning.

今天早晨他安详地去世了。

⑧⑩ I am sorry to hear that your father *passed on*.

听到你父亲去世的消息我很悲痛。

⑧⑪ Now you can all stop talking about my money: I've no intention of *popping off* yet.

好啦,你们大家不用再谈我的钱了,我现在还不打算死呢!

⑧⑫ He was eighty when he *slipped off the hooks*.

他死的时候已经80岁了。

从广义上说, *euphemism* 是一种 *understatement*, 但它们之间有着明显的区别: *euphemism* 存在一种相对固定的说法, 而 *understatement* 一般没有固定的说法; *euphemism* 总是用于取代犯忌触讳, 或显粗鲁及令人不快的表达, 而 *understatement* 则不总是如此。

*euphemism* 也与 *irony* 和 *periphrasis* 等修辞手段密切相关。

与英语 *euphemism* 类似的汉语修辞格是“婉曲”, 例如:

伦敦的叫化子虽有这样的五花八门, 但是在女性方面, 除五六十岁以上的老太婆外, 青年的却没有。这原因很容易明白, 因为她们有“皮肉”可作“交易”, 迫不得已时便从这方面去发展了。

(邹韬奋《萍踪寄语》)

“有‘皮肉’可做‘交易’”是卖淫的婉言。

大川媳妇回村的第二天，上供销社买红糖，何二婶子跟在后边左看右看，紧走两步凑近大川媳妇说：“哟，姑奶奶，你是不是身子重了，大喜哟！”大川媳妇低着头，红着脸紧走。

（吴彬《村妮》）

“身子重了”是怀孕的婉言。

江古利被老伴戏弄得性起，吼道：“谁和你嘻嘻哈哈？别儿戏似的！不嫁闺女，先添个外孙，你就鲜啦！”老伴骇然了。这倒是，二娃和荷花都是二十二、三岁的人了，见天混在一起，谁敢担保。

（赵本夫《进城》）

“不嫁闺女，先添个外孙”是“女儿未婚先孕”的曲语。

或“避讳”，例如：

凤姐儿低了半日头，说道：“这个就没有法儿了。你也该一应的后事给他料理料理；冲一冲也好。”尤氏道：“我也暗暗地叫人预备了。——就是那件东西，不得好木头，且慢慢地办着罢。”

（曹雪芹《红楼梦》）

“那件东西”婉指棺材。

有人劝这位老倌不立继，开导他说：“你有七亩好田，包子饱药，百年之后还怕没有人送你还山？”

（周立波《山乡巨变》）

“百年之后”婉指死后，“送你还山”指给你送葬。

你等会儿，我“方便”一下，回头咱们再细聊。

（郑万隆《当代青年三部曲之二》）

“方便”是上厕所的讳饰说法。

春栓妈道：“唉，我还告诉你哪，这两天街上风言风语，说小白鞋‘双身’啦……”

（姜树茂《渔岛怒潮》）

“双身”指怀孕。

英语中还有一种特殊的自谦委婉现象，如把自己说成 the humble

servant (在下), 汉语中也有类似的修辞格——“敬谦”, 例如:

那人到门首下马, 向王冕施礼道:“动问一声, 那里是王冕的家?”王冕道:“小人王冕, 这里便是寒舍。”

(吴敬梓《儒林外史》)

## 12 Hypallage

hypallage (换置) 把一个句子的两个成分互换位置, 颠倒其自然关系。

hypallage 的作用在于: 使语言幽默风趣, 并可在一个特殊的语境中创造出十分和谐的气氛。

① Slender. *All his successors gone before him hath done 't; and all his ancestors that come after him may; they may give the dozen white luses in their coat.*

(William Shakespeare, *The Merry Wives of Windsor*)

斯兰德 他的子孙在他以前就是这样写了, 他的祖宗在他以后也可以这样写; 他们家里那件绣着十二条白梭子鱼的外套可以作为证明。

(朱生豪译)

② Cassius. . . .

*His coward lips did from their colour fly ,  
And that same eye whose bend doth awe the world  
Did lose his lustre; . . .*

(William Shakespeare, *Julius Caesar*)

凯歇斯 ……他的懦怯的嘴唇失去了血色, 那使全世界惊悚的眼睛也没有了光彩; ……

(朱生豪译)

③ *The ground hit me in the face .*

地碰撞我的脸。

④ *Melissa shook her doubtful curls .*

梅利莎猛摇她那怀疑的鬃发。

⑤ *You are lost to joy .*

欢乐失去了你。

⑥ *The fire spread the wind .*

火势使风扩大蔓延开去。

⑦ *She applied the wound to water .*

她用伤口擦洗水。

例①应为 *All his ancestors gone before him hath done 't; and all his successors that come after him may...*。斯兰德在这里用幽默的语言,讽刺乡村法官夏禄,从中可以看出夏禄的性格特点。这些语言连说话人的风貌都表现得逼真。例②应为 *The colour flew from his coward lips*。例③应为 *My face hit the ground*。例④应为 *Doubtful Melissa shook her curls*。例⑤应为 *Joy is lost to you*。例⑥应为 *The wind spread the fire*。例⑦应为 *She applied water to the wound*。

与英语 *hypallage* 类似的汉语修辞格是“错综(互换)”,例如:

“娃儿,娃儿,过爹这儿来,替爹喝一杯……算你好运气,回来就赶上吃酒喝肉……”

人们发现了他。他爹也发现了他,舌头打着卷儿,又惊又喜,话语颠倒,醉态可掬。

(哲夫《长牙齿的土地》)

此例应说成“喝酒吃肉”,故意将“喝”与“吃”互换,生动地表现了“爹”的醉态。

## 13 Kenning

kenning (隐喻语) 用简明的复合词或比喻的词组取代普通名词。

kenning 主要地用在古日尔曼语、古斯堪的纳维亚语和古英语诗歌中。

① battle-hero

士兵

③ edge-clash

战斗

⑤ ring-giver

国王

⑦ seal-bath

海洋

⑨ spear-fighter

士兵

⑪ sword-clashings

战斗

⑬ wave-battle

海洋

⑮ path of the swan

海洋

② breast-net

盔甲

④ limb-sark

盔甲

⑥ ring-mail

盔甲

⑧ shield-bearer

士兵

⑩ swan-road

海洋

⑫ water-street

海洋

⑭ whale-path

海洋

⑯ storm of swords

战斗

例①隐喻 soldier, 例②隐喻 armour, 例③隐喻 fight, 例④隐喻 armour, 例⑤隐喻 king, 例⑥隐喻 armour, 例⑦隐喻 sea, 例



⑧隐喻 soldier, 例⑨隐喻 soldier, 例⑩隐喻 sea, 例⑪ 隐喻 bat-  
tlings, 例⑫ 隐喻 sea, 例⑬隐喻 sea , 例⑭隐喻 sea, 例⑮隐喻  
sea, 例⑯隐喻 battle。

真 kenning: 两个成分都不是物体的真实名称的 kenning。

⑰ God's beacon

太阳

⑱ sea-steed

海船

⑲ wave-traveller

海船

例⑰隐喻 sun, 例⑱隐喻 ship, 例⑲隐喻 ship。

半 kenning: 两个成分之一是物体的真实名称的 kenning。

⑳ bone house

身体

㉑ finny tribe

鱼

㉒ foamy fields

海洋

㉓ oar -steed

海船

例⑳隐喻 body, 例㉑隐喻 fish, 例㉒隐喻 sea, 例㉓隐喻 ship。

与英语 kenning 有点相似的汉语修辞格是“比喻(曲喻)”, 例如:

谁知道阿 Q 采用怒目主义之后, 未庄的闲人们便愈喜欢玩笑  
他。一见面, 他们便假作吃惊的说:

“唉, 亮起来了。”

阿 Q 照例的发了怒, 他怒目而视了。

“原来有保险灯在这里!” 他们并不怕。

(鲁迅《阿 Q 正传》)

用“保险灯”隐喻“癞疮疤”。

## 14 Metalepsis

metalepsis (进一步转喻) 把已作比喻用的词进一步

用于另一比喻意义。

metalepsis 的作用在于:突现描述对象的特征,引发读者联想,使其获得鲜明深刻的印象。

① First she drank Crummie, and then she drank Charlie;

O that my wife was drink hooly and fairly.

她首先喝克拉米,接着喝查利;

唉!我的妻子喝得谨慎又公正。

② In one Caesar there are many Mariuses.

在一个凯撒身上,有许多马略。

例①是一个男子描述其妻卖了母牛克拉米和马查利以后的情况。当然,她并未喝克拉米和查利,这两头牲畜代表她卖了它们换得的并用来买威士忌酒的钱。例② Marius (155—86 BC) 是古罗马统帅,7次任执政官,击败朱古达人和日耳曼人的入侵,实行军事改革,与贵族 Sulla 进行激烈的权力斗争。Caesar (100—44 BC) 是古罗马统帅、政治家,与庞培、克拉苏结成“前三头同盟”,后击败庞培,成为罗马独裁者。两人都用来代表他们的军事指挥、政治统治等才能,用 Marius 来衬托,更显出 Caesar 的伟大。

metalepsis 是一种双重的、复杂的或间接的 metonymy。

与英语 metalepsis 类似的汉语修辞格是“借代”,但后者简单、直接,例如:

老羊圈新组合的集体生活,被闯进来的和睦、光彩和欢愉充塞了。大伙象一家人,同吃一口锅。

(刘学江《遥远的荒漠》)

## 15 Metaphor

metaphor(隐喻) 在两类不同的事物(本体和喻体)之间含蓄地比较,以表明相同关系的比喻。

metaphor 不用喻词联结本体和喻体,有时甚至本体和喻词都不出现,直接由喻体代替本体。

① *Macbeth*. . . .  
... Out, out, brief candle!  
Life's but a *walking shadow* ,...

(William Shakespeare, *Macbeth*)

麦克白 ……熄灭了吧,熄灭了吧,短促的烛光!人生不过是一个行走的影子,……

(朱生豪译)

② All day long, whilst the women were praying ten miles away, the lines of the dauntless English infantry were receiving and repelling the furious charges of the French horsemen. Guns which were heard at Brussels *were ploughing up* their ranks, and comrades falling, and the resolute survivors closing in.

(William Makepeace Thackeray, *Vanity Fair*)

整整一天,女人们在十哩以外祷告的当儿,无畏的英国步兵队伍努力击退猛烈进攻的法国骑兵。布鲁塞尔居民所听见的炮火,打破了他们的阵势,弟兄们死伤倒地,活着的又坚决的冲上去。

(杨 必译)

③ A modern Japanese woman, they say, instead of trying to enrich her inner self, is in a mad scramble *to ape* anything that is new and foreign — fashions, cosmetics, hairdos, rock-and-roll.

(Reiko Hatsumi, *Japanese Women*)

他们说，现代日本妇女，不是努力丰富自我的精神，而是拼命模仿新的洋的事物——时装，化妆品，发式，摇摆舞。

④ Benedick. Would you buy her, that you inquire after her?

Claudio. Can the world buy such a *jewel*?

(William Shakespeare, *Much Ado about Nothing*)

培尼狄克 您这样问起她，是不是要把她买下来吗？

克劳狄奥 全世界所有的财富，可以买得到这样一块美玉吗？

(朱生豪译)

⑤ He has the *microwave* smile that warms another person without heat.

(*Time*, October 29, 1979)

他有一种微波微笑，能不加热而使别人温暖。

⑥ With the buoyancy of a feather, the boat skipped over the threatening whirlpool, and was out of danger.

小舟象羽毛一般轻盈，一下就越过那可怖的漩涡，脱离了险境。

⑦ His eyes came out of his head like a prawn's, and once more his moustache foamed up against *his breakwater*

of a nose.

(G. H. Vallins, *Best English*)

他的眼睛象对虾的眼睛一样鼓了出来,胡子再一次泡沫似地向上翘起,抵住他那防浪堤般的鼻子。

⑧ Their backbones had become thoroughly used to balancing in the boat, and they now rode *this wild colt of a dinghy* like circus men.

(Stephen Crane, *The Open Boat*)

他们的骨干已完全习惯于在小船上保持平衡,并且现在能象马戏表演员一样,驾驭这条野驹般的小舟。

⑨ In 16 years 45 governments hurried in and out of office until the army *jammed its boot in the revolving door* in 1929.

(*The Economist*, July 21, 1979)

在16年中,45届政府匆匆上台下台,最后军方在1929年把皮靴一脚伸进旋转门。

⑩ Iago. How poor are they that have not patience!  
*What wound did ever heal but by degrees?*

(William Shakespeare, *Othello*)

伊阿古 没有耐性的人是多么可怜!什么伤口不是慢慢地平复起来的?

(朱生豪译)

⑪ Beware of little expenses. *A small leak will sink a great ship.*

(Benjamin Franklin)

要当心小笔的费用。小漏不堵也会沉大船。

例①有本体,有喻体,本体和喻体的关系是由连系动词来表示的。

例②和例③喻体是动词。例④本体和喻词都不出现,直接由喻体 *jewel* 代替本体 *Beatrice*。例⑤喻体和本体的关系表现为修饰语和中心词的关系。例⑥本体和喻体的关系是由 *of* 含蓄表达的,本体在前,喻体在后。例⑦和例⑧本体和喻体的关系是由 *of* 含蓄表达的,喻体在前,本体在后,二者是同位关系。例⑨本体和喻词都不出现,直接由结构比较复杂的喻体代替本体。例⑩和例⑪是用句子进行比喻,前一句为本体,后一句为喻体。

*metaphor* 的作用在于:可以更鲜明、更简洁、更生动地描述本体;可以使人通过联想更深入地了解本体,或激起感情和灌输看法;可以用简单、具体的形象化描述,来说明抽象或复杂的概念或工序。

⑫ *Her round pillar of a throat was whiter than ever.*

(H. Poutsma, *A Grammar of Late Modern English*)

她那圆柱般的颈项,比以前任何时候都更白。

⑬ *His hatchet face, dominated by a curved beak of a nose above a thin-lipped mouth, looked even more haggard than usual, his exhaustion furrowing deep lines down each cheek.*

(Frederick Forsyth, *The Dogs of War*)

他的一张瘦削的脸上高耸着鹰钩鼻,鼻下是两片薄嘴唇。他看上去比往常显得更加形容枯槁了。由于精疲力尽,他的两颊上起了深深的皱纹,……

(朱 雍 尹晓煌译)

⑭ *A policeman waved me out of the snake of traffic and flagged me to a stop.*

(John Ernst Steinbeck, *Travels with Charley*)

一位警察招手要我从长蛇般的车流中出来,并招呼我停下。

- ⑮ I've got one of my *Sahara* thirsts on tonight.  
(O. Henry, *The Clarion Call*)

今晚我又觉得象撒哈拉沙漠那样干渴。

(王仲年译)

- ⑯ The ship *spread its wings* to the breeze.  
(*Brewer's Dictionary of Phrase and Fable*)

那条船迎风展翅。

- ⑰ Sons are *the anchors* of a mother's life.  
(Sophocles, *Phaedra*)

儿子们是母亲生活中的依靠。

- ⑱ Military glory is *a bubble blown from blood*.  
(Douglas William Jerrold)

军事的荣耀是由血吹成的气泡。

- ⑲ For years her cries of "fish for sale" were in vain. She had no home, no family, no friends — and her life was *a basket of unsold fish*.

(Humphrey Hawksley)

多年来,她“卖鱼”的叫喊声全然白费。她无家可归,无夫无子,无亲无友——她的生活就是一篮未卖出的鱼。

- ⑳ I tell you the past is *a bucket of ashes*.  
(Carl Sandbury)

我告诉你过去是一桶灰,……

(赵毅衡译)

- ㉑ The row of *penguins* at the dinner-table nodded approval as he sat down.

(W. M. Smyth, *Discovering English*)

他坐下时,餐桌边的一排企鹅点头表示赞同。

②② The hydrogen bomb is *history's exclamation point*.  
It ends an age-long sentence of manifest violence.

(Marshall McLuhan)

氢弹是历史的感叹号。它结束了—个长期明显暴力的句子。

②③ After an incubation period of nearly three years, the infant Indonesian stock-market is finally trying to break out into the real world with its first issue of any importance.

(*Far Eastern Economic Review*, November 23, 1979)

经过近三年的酝酿,初创的印度尼西亚证券市场,终于在试图开张营业,发放第一批有价值的证券。

②④ Diplomacy is the art of *putting your feet down without stepping on anybody's toes*.

外交是把脚踏下而不踩别人脚尖的艺术。

②⑤ We have seen how it can happen that when two atoms approach each other at great speeds they go through one another, while at moderate speeds they bound off each other like two billiard balls. We have to go a step further and see how, at very slow speeds of approach, they may actually stick together. *We have all seen those swinging gates which, when their swing is considerable, go to and fro without locking. When the swing has declined, however, the latch suddenly drops into its place, the gate is held and after a short rattle the motion is over.* We have to explain an effect like that. When the two atoms meet, the repulsions of their electron shells usually cause them to recoil; but if the motion is small, and the atoms spend a longer time in each other's neighbourhood, there is time for something to



happen in the internal arrangements of both atoms, like the drop of the latch-gate into its socket, and the atoms are held.

(William Bragg)

当两个原子以很高的速度向对方靠近时,它们相互穿过,而以中等速度时,它们象两个台球一样相互弹开。这种情况我们已经理解。我们必须进一步明白,当它们以非常慢的速度靠近时,它们实际上可粘在一起。我们都见过那些双开式弹簧门,当门的转动很大时,它们来回转动而不锁上。然而,当转动将近结束时,门突然关上,门因而被停住,格格地响一阵子就不动了。我们必须解释象那样的一个作用。当两个原子相碰时,它们电子外壳的斥力通常使它们弹回;但若运动小,它们花较长的时间靠在一起,有时间在双方内部排列中发生变化,犹如门闩落入闩孔,于是这两个原子就被停住。

例⑫-⑯喻体鲜明、简洁、生动地描述本体,增强了语言的表现力和感染力。例⑰作者用铁锚固定船只比喻儿子给妇女生活带来稳定性,使人了解在古希腊文化中,无子的妇女在家庭中就没有安全的地位。例⑱用血吹成的气泡比喻军事的光荣是血腥的和空幻的。例⑲把卖鱼妇的生活比喻成一篮未卖出的鱼,激起人们对卖鱼妇的无限同情。例⑳把过去的岁月比作一桶灰,言简意赅,耐人寻味。例㉑作者把一批点头哈腰的人比作企鹅,形象而生动。例㉒用形象化的语言向人们灌输自己的看法,言简意赅。例㉓把印度尼西亚的证券市场比作由保育箱抚育的早产婴儿或雏鸡,形象地说明了该市场是经过长期酝酿才开业的。例㉔把“表示很坚决而不得罪人”的抽象概念,形象而具体地说清楚了。例㉕作者用人们熟知的双开式弹簧门的原理,形象化地阐明了原子碰撞这一深奥的科学概念。

持续的(sustained)或扩展的(extended) metaphor:持续数行

乃至全篇的复杂的 metaphor 。

②6 Jaques. All the world's a stage ,  
And all the men and women merely *players* ;  
They have their *exits* and their *entrances* ;  
And one man in his time *plays* many *parts* ,  
His *acts* being seven ages. . . .

(William Shakespeare, *As You Like It*)

杰奎斯 全世界是一个舞台,所有的男男女女不过是一些演员;他们都有下场的时候,也都有上场的时候。一个人的一生中扮演着好几个角色,他的表演可以分为七个时期。……

(朱生豪译)

②7 When forty winters shall *besiege* the brow ,  
And *dig* deep *trenches* in thy beauty's *field* , . . .

(William Shakespeare, *Sonnet II*)

当四十个冬天围攻你的朱颜,  
在你美的园地挖下深的战壕,……

(梁宗岱译)

②8 Come, fill the Cup, and in *the fire of Spring*  
Your *Winter garment* of Repentance *fling* :

The *Bird* of Time has but a little way  
To *flutter* — and *the Bird is on the Wing* .

(Edward Fitzgerald, *The Rubáiyát of Omar*  
*Khayyám of Naishápúr*)

来,斟满杯,在春天的火里  
丢进那忏悔的冬衣:

时间之鸟只有短短的路程好飞——

看!这鸟儿正在振翅而去。

(梁实秋译)

②⑨ “Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. . . .”

...

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of *little vessels* then and there arranged in order, ready to have *imperial gallons of facts poured into them* until they were full to the brim .

(Charles Dickens, *Hard Times* )

“告诉你吧,我要求的就是事实。除掉事实之外,不要教给这些男孩子和女孩子其他的东西。只有事实才是生活中最需要的。……”

.....

这个讲话的人同一个教师,以及另外一个成年人,都略微向后退了一步,用他们的目光扫射着当时在那儿有秩序地排列在斜坡形地板上的一些小罐子,准备把无数法定加仑的事实灌进去,直到灌满得要溢出来为止。

(全增嘏 胡文淑译)

③⑩ Europe was a heap of swords piled as delicately as jackstraws; one could not be pulled out without moving the others .

(Barbara Tuchman)

欧洲是一堆象挑棒游戏一样微妙地堆起来的刀剑;不可能抽出一根而不触动其余的。

混合的(mixed)或熔合的(fused) metaphor:把两个或两个以上不

能比较的成分结合起来的 metaphor。

这种 metaphor 结果往往由于作者对词的字面意义不敏感,或者由于使用比喻不当,产生一种无意的滑稽效果。作者有时为了加强语气,取得特殊的修辞效果,故意运用混合的 metaphor。

③① She left the room like an ocean-liner setting out to sea, her *lapdog* husband bobbing in her wake.

她大模大样地走出房间活象一艘远洋巨轮出海,而她的丈夫却象只叭儿狗似地跟在后面跳跚着。

(陆国强译)

③② It is likely that the Government will *bury its head in the sand* and *drive a bulldozer* through the educational system.

政府很可能会把头埋在沙里,然后驾驶推土机穿过教育制度。

③③ Hamlet. To be, or not to be; that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them?...

(William Shakespeare, *Hamlet*)

哈姆莱特 生存还是毁灭,这是一个值得考虑的问题;默然忍受命运的暴虐的毒箭,或是挺身反抗人世的无涯的苦难,通过斗争把它们扫清,这两种行为,哪一种更高贵?.....

(朱生豪译)

③④ He was such a marvellous teacher that whenever he recognized *a spark of genius* you could be sure he'd *water* it.

(Charles Kay Smith, *Styles and Structures*)

他是这样一位绝妙的教师,每当他认出天才的火花时,你可以肯定他会把它浇灭。

③⑤ As the fire blazed higher and closer, we stood *frozen* with fear.

( *Guide and Handbook for Writing* )

随着火越烧越旺,越烧越近,我们害怕得僵呆了。

例③①lapdog 与 ocean-liner 这个形象作对比很不协调,滑稽可笑。例③②bury its head in the sand 和 drive a bulldozer 这两个比喻混合使用,不伦不类,令人喷饭。例③③严格说来,sea 应该由 host 来代替,但用混合的 metaphor “sea”,增强了语言的表现力和感染力。例③④ a spark of genius 指初露锋芒的人才,动词 water 原是浇灌培育幼苗的意思,但 water 与 spark 混用在一起,则有“浇灭”之意。若从反义去理解,就不难领会这位“导师”原来是扼杀人才的刽子手;例中用 marvellous 一词,是莫大的讽刺。例③⑤火越旺应该越暖和,这里 frozen 与 blazed 合用显然很矛盾。但是从另一角度看,它却是一个妙句;因为用寒暖两个相对的词作比喻,更加衬托出恐惧心理。

metaphor 和 simile 的区别主要在于:metaphor 把本体和喻体说成是一致的,而 simile 则把本体和喻体说成是相似的;metaphor 不用喻词,表达较为含蓄,而 simile 由喻词联系本体和喻体,表达直截了当。

kenning, conceit, personification, metonymy 和 synecdoche 是 metaphor 的各种类型;allegory 有时被看作是维持和发展一个基本比喻的扩展的 metaphor;symbol 也是扩展的 metaphor。

与英语 metaphor 类似的汉语修辞格是“比喻(暗喻)”,例如:

她是夜明珠,  
暗夜里,  
放射出灿烂的光芒;  
死,消灭不了她,  
她是太阳,

离开了地平线，  
却闪耀在天上！

（雷抒雁《小草在歌唱》）

十个被鲜血泡起的手指头肿得变成了大熊掌。

（杨沫《青春之歌》）

或“比喻（借喻）”，例如：

骤雨过，  
珍珠乱撒，  
打遍新荷。

（元好问《骤雨打新荷》）

或“比拟（拟物）”，例如：

小D和妹妹常常没有晚饭吃，将门锁了，把自己焊在礁石上，  
听潮起潮落，看日沉日升。

（舒婷《梦入何乡》）

……你的心地会看着澄蓝的天空静定，你的思想和着山壑间  
的水声，山罅里的泉响，有时一澄到底的清澈；有时激起成章的波  
动，流，流，流入凉爽的橄榄林中，流入妩媚的阿诺河去……

（徐志摩《翡翠冷山居闲话》）

此例将抽象的“思想”拟作有形的可以流动的水。

## 16 Metonymy

metonymy（换喻） 不直接说出要说的人或事物的本来名称，而借用和该人或该事物密切相关的词去代替。

metonymy 的作用在于：突现描述对象的特征，引发读者联想，使其获得鲜明深刻的印象。

- ① The glories of our blood and state  
Are shadows, not substantial things;

There is no armour against fate;  
Death lays his icy hand on kings:  
*Sceptre and Crown*  
Must tumble down,  
And in the dust be equal made  
With the poor crooked *scythe* and *spade*.  
(James Shirley, *Death the Leveller*)

我们的门第身世的光荣  
只是影子，不是实在的东西；  
没有武器可抵挡命运进攻；  
死神冰冷的手会把国王抓去。  
权杖与王冠  
必定要倒塌，  
在尘埃间与镰刀铁铲  
完全平等，不分贵贱。

(梁实秋译)

② Wherefore feed, and clothe, and save,  
From *the cradle* to *the grave*,  
Those ungrateful drones who would  
Drain your sweat — nay, drink your blood?  
(Percy Bysshe Shelley, *Song to  
the Men of England*)

凭什么，要从摇篮直到坟墓，  
用衣食去供养，用生命去保卫  
那一群忘恩负义的寄生虫类，  
他们在榨你们的汗，喝你们的血？

(江 枫译)

③ Six pairs of Belgian police *boots* came tip-toeing down the companion.

(Dorothy Sayers, *In the Teeth of the Evidence*)

六个穿着皮靴的比利时警察踮着脚尖走下了甲板通向船舱的梯子。

例① *sceptre* 为君主所持, *crown* 为帝王所戴, 二者是权力和权势的象征, 代表君王; *scythe* 和 *spade* 是农民和工人的工具, 代表工农群众。不管地位高低, 人固有一死。诗人运用 *metonymy* 强烈对比, 引发读者联想, 使其获得鲜明深刻的印象。例② 诗人借用 *cradle* 和 *grave* 这两个具体事物的名称, 代替“出生”和“死亡”这两个抽象概念。例③ *boot* 是警察的明显标志, 被用来代替警察, 使语言更加生动活泼。

*metonymy* 按代替的方式大体可分为9类: 工具代、容器代、处所代、生产者代、特征象征代、具体代、抽象代、结果代、别称代。

④ *The pen is mightier than the sword.*

笔比剑更有力。

⑤ *That farmer gave up the plough.*

那个农夫放弃了农业。

⑥ *Only the knife can save him.*

只有手术刀能够挽救他。

⑦ *He prefers a hoe to a golf club.*

他宁要锄头不要高尔夫球棍。

⑧ *He chose the gun instead of the cap and gown.*

他选择参军而不上大学。

⑨ *The press is becoming more and more the vehicle of opinion.*



报纸日益成为舆论的工具。

⑩ *The press was summoned to the meeting.*

新闻记者应召到会。

⑪ ‘Well, Mr. Weller,’ says the gen’l’m’n, ‘you’re a wery good *whip*, and can do what you like with your horses, we know...’ says he.

(Charles Dickens, *Posthumous Papers of the Pickwick Club*)

‘那末,维勒先生,’那绅士说,‘你是个好车夫,你要你的马怎么样就可以怎么样,我们知道。……’他说。

(蒋天佐译)

⑫ *A hundred bayonets were marching down the street.*

一百把刺刀正沿街前进。

⑬ *Every school needs a head.*

每个学校都需要一位校长。

⑭ *English is his mother tongue.*

英语是他的母语。

⑮ *Give every man thine ear, but few thy voice.*

要多听别人的意见,少让别人听自己的意见。

例④用笔代替写文章,用剑代替动武;例⑤用犁代替农业;例⑥用手术刀代替外科手术;例⑦用锄头代替有用的劳动,用高尔夫球棍代替娱乐活动;例⑧用枪代替武装部队,用大学方帽和长袍代替高等教育;例⑨用印刷机代替报纸;例⑩用印刷机代替新闻记者;例⑪用鞭子代替车夫;例⑫用刺刀代替扛刺刀的士兵;例⑬头是指挥全身其它部分活动的工具,代替校长;例⑭用舌头代替语言;例⑮用耳朵代替听意见,用声音代替发表意见。此12例都是以工具代替要表达的人或事物。

⑯ *He’s a sturdy little fellow although he was brought*

up on *the bottle* .

尽管这孩子是用人工喂养的方式养大的,他还是长得很健壮。

⑰ He was too fond of *the bottle* .

他太好酒贪杯。

⑱ He drank *the cup* off at a draught.

他把那杯酒一饮而尽。

⑲ His favourite *dish* is steak and kidney pie.

他最喜爱的菜是牛排和肾馅饼。

⑳ *The kettle's* boiling over.

壶里的水沸溢了。

㉑ *The stove* is burning.

炉火熊熊。

㉒ This film-star has a *large wardrobe* .

这位电影明星有很多衣服。

㉓ This farm keeps a *fine stable* .

这一农场饲养着良种马。

㉔ *The hall* applauded.

整个大厅一片欢呼。

㉕ The Speaker called *the House* to order.

议长叫议员们遵守议事规程。

㉖ *The town* was starving.

全镇都在挨饿。

例⑰用奶瓶代替奶瓶中的牛奶;例⑱用酒瓶代替瓶中的酒;例⑲用酒杯代替杯中的酒;例⑳用盘子代替盘中的菜;例㉑用水壶代替壶中的

水；例⑳用火炉代替炉中的火；例㉑用衣柜代替个人的全部服装；例㉒用马厩代替厩中的马；例㉓用大厅代替大厅中的人；例㉔用下议院代替全体议员；例㉕用市镇代替镇民。此11例都是以容器代替内容。

㉖ He keeps a good *table* and one gets plenty to eat and drink in his house.

他总是备有佳肴美酒，人们在他家可以吃喝个痛快。

㉗ He rose and addressed *the chair* . . .

他起立向主席讲话。

㉘ *The bench* gave a hearing to *the bar* .

法官听律师申诉。

㉙ Henry was called to *the bar* at twenty.

亨利20岁就取得律师资格。

㉚ He has been appointed to *the bench* .

他被任命为法官。

㉛ Carrying de-imperialization to his *White House* staff, Carter barred his senior aides from using Government limousines except for official business.

为了改变白宫工作人员那种阔绰的帝国派头，卡特规定，他手下的高级助理除出公差外，一律不准动用官方轿车。

(陆国强译)

㉜ . . . there is no doubt that *Whitehall* (and most devaluationists) miscalculated the impact of devaluation on Britain's import.

……无疑，白厅(和大多数主张币制贬值的人)错误地估计了币制贬值给英国进口带来的影响。

(陆国强译)

③④ Shares rose sharply on *Wall Street* yesterday.

昨天华尔街股票急剧上涨。

③⑤ As a result, a few token meetings were being set up through *Foggy Bottom*, ...

结果,在“雾谷”开了几次象征性的会议。

③⑥ I like to have a little *cayenne* for the dish.

我喜欢在菜里撒一点儿辣椒粉。

③⑦ A book bound in *morocco* is handsome.

用摩洛哥皮装订的书很美观。

③⑧ While I was in America I kept a beautiful *canary*.

我在美洲时养了一只美丽的金丝雀。

例②⑦用餐桌代替放在餐桌上的酒菜;例②⑧用椅子代替坐在椅子上的主席;例②⑨用法官席代替法官,用律师席代替律师;例③⑩用律师席代替律师职业;例③⑪用法官席代替法官的职位;例③⑫用美国政府机关所在地白宫代替美国政府;例③⑬用英国政府机关所在地白厅代替英国政府;例③⑭用美国大垄断组织和金融机构的集中地华尔街代替美国金融市场;例③⑮用美国国务院等政府机构所在地雾谷代替美国国务院;例③⑯用法属圭亚那首府卡宴代替该地出产的红辣椒粉;例③⑰用摩洛哥代替该地出产的山羊鞣皮;例③⑱用北大西洋东部加那利群岛名代替该地原产的金丝雀。此12例都是以处所代替要表达的事物。

③⑲ The captain... had fallen in possession of a complete *Shakespeare*.

(Jack London)

船长……得到了一套《莎士比亚全集》。

④⑩ We drove a *Ford* to Hyde Park.

我们驾驶一辆福特到海德公园去。

④① *My brother gave me a mackintosh yesterday.*

昨天哥哥给了我一件雨衣。

④② *He brought his Davy to the mine.*

他把他的安全灯带到矿井来。

④③ *His little sister liked to ride in a brougham .*

他的小妹妹喜欢乘布鲁厄姆车。

例③⑨用莎士比亚代替莎士比亚著作；例④⑩用福特汽车公司代替该公司生产的福特牌汽车；例④①用苏格兰化学家查尔斯·麦金托什(Charles Macintosh) (1766—1843) 的名字代替由他发明的雨衣；例④②用英国化学家汉弗莱·戴维爵士(Sir Humphry Davy) (1778—1829) 的名字代替由他发明的矿工安全灯；例④③用英国政治家亨利·佩特·布鲁厄姆勋爵(Lord Henry Pater Brougham) (1778—1868) 的名字代替以他的名字取名的四轮马车。此5例都是以作家、制造商、发明家等名字代替要表达的事物。

④④ *Those blue eyes walked into the office.*

那些蓝眼睛走进了办公室。

④⑤ *His elder sister went on the stage; the younger one has taken the veil .*

他姐姐当了演员，他妹妹做了修女。

④⑥ *There was no harm in Sam, but he was always merry and liked a bit of skirt .*

萨姆倒不伤害人，只是成天嘻嘻哈哈，爱同女人厮混。

④⑦ *I arrived at the school just three feet tall and fatly wrapped in my scarves. The playground roared like a rodeo, ... Old boots, ragged stockings, torn trousers and skirts , went skating and skidding around. The rabble*

closed in; I was encircled. . . .

(Laurie Lee)

我到达学校时只有3英尺高,用披巾裹得厚厚实实。操场上大喊大叫,象竞技表演,……旧靴子、破袜子、破裤子、烂裙子,跳来蹦去。这一群乌合之众包围上来;我被团团围住……

④⑧ About this time he took *silk*, sacrificing nearly half of his income.

(John Galsworthy, *The Little Man and Other Satires*)

大约在这个时候他担任了王室律师,差不多牺牲了一半的收入。

④⑨ He wandered... slaying whatever of *fur* and *feather* came in his way.

他到处流浪……路上碰到什么鸟兽,就把它们杀死。

⑤⑩ Our *Eleven* has won the game.

我们队在比赛中获胜。

⑤⑪ *The crown* should not yield to *the mitre* .

君主不应屈服于教会。

⑤⑫ He carried off *the palm* by sheer perseverance.

他全靠不屈不挠的精神获得胜利。

例④④用蓝眼睛代替长着蓝眼睛的人;例④⑤头巾是修女的特征;例④⑥裙子是女子的特征;例④⑦旧鞋、破袜、破裤、烂裙是穷苦小学生的明显特征;例④⑧律师所穿绸袍是律师的特征;例④⑨软毛是兽类的特征,羽毛是禽类的特征;例⑤⑩十一个人一组是足球队、曲棍球队或板球队的特征;例⑤⑪王冠是君王的象征,主教冠是主教、教皇等职权的象征;例⑤⑫棕榈叶(或枝)常作为胜利的象征。此9例是以特征象征代替要表达的人或事物。

⑤③ She has plenty of *brains* but will not use them.

她有很高的智力，只是不大肯动脑筋。

⑤④ I don't have any rich relations who will leave me money when they die. Whatever I get in life, I'll have to earn by *the sweat of my brow*.

我没有任何有钱的亲戚能在死后给我留下钱财的；我这辈子不管得到什么东西，都得靠自己拼命流汗。

⑤⑤ *In the sweat of thy face shalt thou eat bread*, till thou return unto the ground;...

(*Holy Bible*, Genesis 3:19)

你必汗流满面才得糊口，直到你归了土；……

(《新旧约全书》)

⑤⑥ *Her heart ruled her head*.

她的感情控制她的理智。

⑤⑦ If there is any bad *blood* in the fellow-he will be sure to show it.

如果这人心里有所怀恨，他一定会流露出来。

⑤⑧ *All the father rises in my breast*.

(Joseph Addison)

一切父亲的情感都在我胸中升起。

⑤⑨ He acted *the student* wherever he went.

他到处表现出学生的样子。

⑥⑩ In this period in Chicago *the poet* in me was born.

(Lew Sarett)

在芝加哥的这段时期里诗人在我身上萌生了。

⑥⑪ It is about time he stopped playing *the fool* and be-

gan to settle down.

他现在实在不应该再荒唐下去了,应该过安定生活了。

⑥2 Can you drive away *the fox* from his mind?

你能把他头脑中的狐狸赶走吗?

⑥3 Benvolio. Tut, man, one *fire* burns out another's burning,

One pain is less'ned by another's anguish;...

(William Shakespeare, *Romeo and Juliet*)

班伏里奥 不,兄弟,新的火焰可以把旧的火焰扑灭,大的苦痛可以使小的苦痛减轻;……

(朱生豪 译)

⑥4 “My dear Digby, you talk like a racing-man,” said Mrs. Brabazon. “You should remember that we are not all of us on *the turf*.”

“亲爱的迪格比,你说起话来就象个赛马迷,”布拉巴佐恩太太说。“你别忘记我们并不都是赛马场上的赌客。”

例⑤3以髓代替智力;例⑤4以汗水代替辛苦的劳动;例⑤5以汗水代替辛苦的劳动,以吃面包代替餬口;例⑤6以心代替感情,以头代替理智;例⑤7以血代替情感;例⑤8以父亲代替父亲的情感;例⑤9以学生代替学生的举止;例⑥0以诗人代替诗情;例⑥1以蠢人代替愚蠢的举止;例⑥2以狐狸代替狡猾;例⑥3以火焰代替激情;例⑥4以草皮代替赛马。此12例都是以具体的事物代替与其相关的抽象概念。

⑥5 He has done the patient *kindnesses* .

他为这位病人做了许多好事。

⑥6 Daniel Jones was *an authority* on English phonetics.



丹尼尔·琼斯是英语语音学的权威。

⑥7 She was once a *beauty* .

她曾是一个美人。

⑥8 This book contains many *truths* .

这本书包含许多真理。

⑥9 He was one of *the witnesses* of the case.

他是那一案件的证人之一。

⑦0 It is a pity that there is more *ignorance* than *knowledge* in our country.

我国未受教育的人多于受过教育的人,真是遗憾。

⑦1 The student is a *credit* to our school.

这个学生为我们学校增光。

⑦2 The girl is *the pride* of her family.

这女孩子是她家的骄傲。

例⑥5以“好意”代替好事;例⑥6以“权威”代替具有权威的人;例⑥7以“美丽”代替美人;例⑥8以“真理”代替真实的事情;例⑥9以“证明”代替证人;例⑦0以“无知”代替未受教育者,以“知识”代替受过教育者;例⑦1以“荣誉”代替增光的人;例⑦2以“骄傲”代替引以自豪的人。此8例都是以抽象的概念代替与其相关的具体人或事物。

⑦3 His aunt wept over him and asked him how he could go and break her old heart so; and finally told him to go on, and ruin himself and bring her *gray hairs* with sorrow to the grave, for it was no use for her to try any more.

(Mark Twain, *The Adventures of Tom Sawyer* )

他的姨妈对他哭起来,问他怎么会这么胡闹,偏要伤透她这老年的心;后来她又叫他继续胡闹,自暴自弃,给她的晚年

添些苦恼, 送掉她这条老命, 因为她再想挽救他反正是枉费心血。

(张友松译)

⑦④ I like to play with *rosy cheeks* .

我喜欢跟孩子们一起玩耍。

⑦⑤ William Tell was an excellent *shot* .

威廉·泰尔是神射手。

⑦⑥ “It’s nice here under the *shade* . Let me have a rest,” said the hare.

兔子说：“在这儿树荫下真好。我歇会儿吧。”

例⑦③“花白头发”是老年的结果, 代替老年本身; 例⑦④“红润的脸颊”是因为年纪幼小, 血脉畅通, 代替儿童本身; 例⑦⑤“射击”是射击手射的结果, 代替射击手本身; 例⑦⑥“荫”是树挡住阳光的结果, 代替树本身。此4例都是结果代替与其相关的原因。

⑦⑦ By some he is called... “a thoroughbred Englishman”, by some, “a genuine *John Bull*”...

(Charles Dickens, *Barnaby Rudge* )

一些人称他为……“真正的英国人”, 另一些人叫他做“道地的约翰牛”……

⑦⑧ The alarm went out for a *John Doe* who stole the diamonds from the store.

警察发出信号, 搜捕一个从店铺里盗窃钻石的家伙。

例⑦⑦“约翰牛”是苏格兰讽刺作家和医生约翰·阿巴思诺特 (John Arbuthnot) (1667—1735) 的作品《约翰·布尔的身世》(*The History of John Bull*) 中代表英国民族的人物, 后成为英国或英国人的绰号, 这里用来代替英国人; 例⑦⑧“约翰·多伊”是普通美国人的

别称。此2例是别称代替要表达的对象。

metonymy 是 metaphor 的一种类型,其区别是:metonymy 的代替词,必须有和被代对象明确的相关点,强调“代”;metaphor 的喻体和本体,必须有一个明确的相似点,强调“喻”。

与英语 metonymy 类似的汉语修辞格是“借代”,例如:

雨来刚到堂屋,见十几把雪亮的刺刀从前门进来。

(管桦《小英雄雨来》)

严致和又道:“却是不可多心;将来要备祭桌,破费钱财,都是我这里备齐。”

(吴敬梓《儒林外史》)

慨当以慷,忧思难忘。

何以解忧,惟有杜康。

(曹操《短歌行》)

不过在我是一种宝贝,因为这是三十年前,正当我热爱彼得斐的时候,特地托丸善书店从德国去买来的。……

(鲁迅《为了忘却的纪念》)

秃头站在白背心的略略正对面,弯了腰,去研究背心上的文字。

(鲁迅《示众》)

四十多年的炮火硝烟,练就他一双锐利的眼睛。

(柯岩《我的爷爷》)

昨夜雨疏风骤,

浓睡不消残酒。

试问卷帘人,

却道海棠依旧。

知否,知否?

应是绿肥红瘦。

(李清照《如梦令》)

“嘿!坦克!你可把人急坏了!”剑波上前用力握着刘勋苍的手。

(曲波《林海雪原》)

## 17 Parallelism

parallelism(平行) 用结构相同或相似、语气一致的词语或句段,以表达相关的内容。

parallelism 的句式匀称,音韵铿锵,一气贯下,其作用在于加强语势,提高表达效果。parallelism 用于叙事,可使语意畅达,层次清楚;用于抒情,能收到节奏和谐,感情奔放的效果。

① Hamlet. . . .

How *wearry* , *stale* , *flat* and *unprofitable* ,  
Seem to me all the uses of this world!

(William Shakespeare, *Hamlet* )

哈姆莱特 ……人世间的一切在我看来是多么可厌、陈腐、乏味而无聊!

(朱生豪 译)

② By their *wit* , *sense* , and *eloquence* together, they generally contrive to govern their husbands.

(William Hazlitt, *On the Ignorance of the Learned* )

她们把风趣、道理和流利的口才一齐用起来,通常可以控制自己的丈夫。

③ Nathaniel. I praise God for you, sir: your reasons at dinner have been sharp and sententious: *pleasani without scurrility*, *witty without affection* , *audacious without impudency*, *learned without opinion* , and *strange without*

heresy .

(William Shakespeare, *Love's Labour's Lost*)

纳森聂尔 先生,我为您赞美上帝。您在宴会上这一番议论,的确是犀利隽永,风趣而不俚俗,机智而不做作,大胆而不轻率,渊博而不固执,新奇而不乖僻。

(朱生豪译)

④ Their powers of conversation were considerable. They could *describe an entertainment with accuracy, relate an anecdote with humour, and laugh at their acquaintance with spirit.*

(Jane Austen, *Pride and Prejudice*)

她们的健谈本领真是吓人,描述起宴会来纤毫入微,说起故事来风趣横溢,讥笑起一个朋友来也是有声有色。

(王科一译)

⑤ This is the man *who has stirred three hundred million people to revolt, who has shaken the foundations of the British Empire, and who has introduced into human politics the strongest religious impetus of the last two thousand years.*

(Romain Rolland, *Mahatma Gandhi*)

这就是那个人,他曾经鼓动3亿人民起来造反,动摇大英帝国的基础,并把过去两千年最强大的宗教动力引进人类的政治活动。

⑥ The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed *till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and*

*do not want it .*

(Samuel Johnson, *Letter to Lord  
Chesterfield*)

阁下于我辛劳之枉顾,如其到来稍早,亦必曾令人感戴,然而延稽至今,我已麻木不仁,而不知感受矣;我已孑然一身,而无人得与分享矣;我已功成名就,而无此必要矣。

(高 健译)

⑦ Brutus. . . . *As Caesar loved me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honour him ; but, as he was ambitious, I slew him.*

(William Shakespeare, *Julius Caesar*)

勃鲁托斯 ……因为凯撒爱我,所以我为他流泪;因为他是幸运的,所以我为他欣慰;因为他是勇敢的,所以我尊敬他;因为他有野心,所以我杀死他。

(朱生豪译)

⑧ The force that through the green fuse drives the  
flower

Drives my green age; that blasts the roots of trees  
Is my destroyer.

And I am dumb to tell the crooked rose

My youth is bent by the same wintry fever.

The force that drives the water through the rocks  
Drives my red blood; that dries the mouthing  
streams

Turns mine to wax.

And I am dumb to mouth unto my veins

How at the mountain spring the same mouth sucks.

The hand that whirls the water in the pool  
Stirs the quicksand; that ropes the blowing wind  
Hauls my shroud sail.

And I am dumb to tell the hanging man  
How of my clay is made the hangman's lime.

(Dylan Thomas, *The Force That  
Through the Green Fuse  
Drives the Flower*)

通过绿色的茎管催动花朵的力  
也催动我绿色的年华；使树根枯死的力  
也是我的毁灭者。

我也无言可告佝偻的玫瑰  
我的青春也为同样的寒冬热病所压弯。

催动着水穿透岩石的力  
也催动我红色的血液；使喧哗的水流干涸的力  
也使我的血流凝结。

我也无言可告我的血管  
在高山的水泉也是同一张嘴在啜吸。

搅动池塘里的水的那只手  
也搅动流沙；拉着风前进的手  
也拖曳着我的衾布船帆。  
我也无言可告那绞死的人  
绞刑吏的石灰是用我的泥土制成。

(巫宁坤译)

例①哈姆莱特一口气用了4个形容词,并使意义积累加重,深刻地表达了他的厌世之情。例②作者用3个并列的名词,集中地说明妇女们是靠什么来控制自己的丈夫的。例③纳森聶尔用5个平行的短语结构,顺畅淋漓地表达了自己的赞美之意。例④3个并列的短语结构,集中地反映了他们谈话的本领,言简意赅。例⑤作者用3个平行的分句,简明地概括了甘地一生的主要功绩。例⑥约翰逊筹划编词典时,曾请切斯特菲尔德伯爵赞助,但无反响,一气之下,不再求人。编纂期间,爱妻病故,自己也常病魔缠身。历经7年艰辛,词典终于编成。伯爵突于报端连署二文,盛赞此词典,誉为英国文学界空前之胜业。约翰逊得知后,怒不可遏,辛辣地写了《致切斯特菲尔德勋爵书》,拒绝接受切斯特菲尔德的关注。他在这里运用3个平行的分句结构,语势递增,最后一个分句声如霹雳,发泄了7年来积压在心里的愤慨和怨气,达到了高潮。例⑦勃鲁托斯说他不是不爱凯撒,而是更爱罗马,为了拯救人们,使其不被奴役,他不得不杀死凯撒。他用4个平行的句子来突出强调自己的观点。例⑧诗人用3个并列的诗节,深刻地抒发了自己的感情。

词语的 parallelism 可作句子的各种成分,构成主语、谓语、宾语(包括介词宾语)、定语、状语和补语等的 parallelism。

⑨ *Child-bearing, hard work, and constant anxiety were beginning to tell on Mrs. Athelny; and sometimes her back ached in the evening so that she had to sit down and rest herself.*

(William Somerset Maugham, *Of Human Bondage*)

由于生育孩子、繁重的家务和不断的操心,阿特尔涅太太开始显得衰老了。有几次,黄昏时分,她的背疼痛难忍,只得坐下来歇息。

(张柏然 张增建 倪俊译)



⑩ *And raising good cotton, riding well, shooting straight, dancing lightly, squiring the ladies with elegance and carrying one's liquor like a gentleman were the things that mattered.*

他们所关心的,只是棉花要种得旺,骑马要骑得好,开枪要开得准,跳舞要跳得轻松,追女人要追得得体,喝酒要喝得不至于坍台。

(林相周译)

⑪ *He pulled his head back into the bedroom, looked around, saw his jacket, picked it up and put it on.*

(Piers Paul Read, *The Professor's Daughter*)

他把头缩回卧室,往四下看,看到自己的短上衣,把它捡起来穿上。

⑫ *A money lender serves you in the present tense, lends you money in the conditional mood, keeps you in the subjunctive and ruins you in the future.*

(Joseph Addison)

放债人用现在时态为你服务,借钱给你时用的是条件语气,使你老是处于虚拟的状态,并且会在将来毁掉你。

⑬ *He remembered the bitterness of his life at school, the humiliation which he had endured, the banter which had made him morbidly afraid of making himself ridiculous;...*

(William Somerset Maugham, *Of Human Bondage*)

他回想起痛苦的学生时代以及那时所忍受的种种屈辱,回想起同学们对他的讪笑如何造成了他唯恐在旁人面前出丑的病态心理。

(张柏然 张增建 倪俊译)

⑭ At such a time I found out for certain *that this bleak place overgrown with nettles was the churchyard ; and that Philip Pirrip, Late of this Parish, and Also Georgiana, Wife of the Above, were dead and buried ; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried ; and that the dark flat wilderness beyond the churchyard, intersected with dikes and mounds and gates, with scattered cattle feeding on it, was the marshes ; and that the low leaden line beyond was the river ; and that the distant savage lair from which the wind was rushing was the sea ; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip .*

(Charles Dickens, *Great Expectations*)

从那次起,我才弄明白:那蔓草丛生的凄凉所在是教堂公墓;本教区的已故居民斐理普·匹瑞普和他的妻子乔治安娜都已经死了,埋了;他们的婴儿亚历山大、巴梭罗缪、阿伯拉罕、托比亚斯和罗哲尔,也都死了,埋了;墓地对面那一大片黑压压的荒地就是沼地,沼地上堤坝纵横,横一个土墩,竖一道水闸,还有疏疏落落的牛群在吃草;沼地的那一边,有一条落在地平线底下的铅灰色线条,就是河流;远处,那阵阵紧吹的急风有个老窝,就是大海;望着这片景色吓得浑身发抖、抽抽噎噎哭鼻子的小东西,就是匹普。

(王科一译)

⑮ *She was a woman of mean understanding , little information , and uncertain temper .*

(Jane Austen, *Pride and Prejudice*)

她是个智力贫乏、不学无术、喜怒无常的女人，……

(王科一译)

①⑥ She was taken with *his good looks, his well-cut clothes, his voice, his gaiety.*

(William Somerset Maugham, *Of Human Bondage*)

她完全为他的堂堂仪表、裁剪精美的衣服、说话的声音以及他那欢快的性格所陶醉。

(张柏然 张增建 倪俊译)

①⑦ Aunt Olive was a *sour, grudging, grumbling* woman.

(Lonnie Coleman, *Orphan Jim*)

奥莉夫姑母是一个脾气坏的、吝啬的、爱发牢骚的女人。

①⑧ The letter, *short, cold, sharp-tongued*, was unexpected.

这封简短、冷淡、挖苦的信，是出乎意外的。

①⑨ Toad walked slowly round it, *inspecting, criticising, musing deeply.*

(Kenneth Grahame, *The Wind in the Willows*)

托德围着汽车慢慢走，检查，评论，深思。

②⑩ It is not wealth one asks for, but just enough *to preserve one's dignity, to work unhampered, to be generous, frank, and independent.*

(William Somerset Maugham, *Of Human Bondage*)

艺术家要求的并非是财富本身，而是财富提供的保障：有了它，就可以维持个人尊严，工作不受阻挠，做个慷慨、率直、保持住独立人格的人。

(张柏然 张增建 倪俊译)

例⑳是包孕式 parallelism, 先是3个不定式短语组成的大 parallelism, 而在第三个不定式短语中有3个形容词又构成小 parallelism。

㉑ For my part, whatever anguish of spirit it may cost, I am willing to *know the whole truth; to know the worst*, and to *provide for it*.

(Patrick Henry, March 23, 1775)

对我来说, 不管这件事在精神上的代价是如何惨重, 我都要求得事情的全部真相和最坏后果, 并对这一切做好思想准备。

(高 健译)

㉒ Good in all,

*In the satisfaction and aplomb of animals,*

*In the annual return of the seasons,*

*In the hilarity of youth,*

*In the strength and flush of manhood,*

*In the grandeur and exquisiteness of old age,*

*In the superb vistas of death.*

(Walt Whitman, *Song at Sunset*)

美好存在于万物之中,  
在动物的悠然自得之中,  
在四季的往复更替之中,  
在青年的热烈欢乐之中,  
在成年的健与力之中,  
在老年的庄严高尚之中,  
在死亡的美妙远景之中。

(区 鈇译)

⑳ We are an active, ingenious, pragmatic race, concerned *with production rather than enjoyment, with practicality rather than contemplation, with efficiency rather than understanding, and with information rather than wisdom.*

(Dwight Macdonald, *Howtoism*)

我们是一个实干的、灵巧的、实际的民族，关心的是生产而非享受，是实践而非沉思，是效率而非理解力，是信息而非智慧。

㉑ And, folding him in her arms, she swayed slightly from side to side with love, *her face half lifted, her eyes half closed, her voice drenched with love.*

(David Herbert Lawrence, *Sons and Lovers*)

她把他抱在怀里，怜爱地把他轻轻摇来摇去，她稍稍抬起脸蛋，眼睛半开半闭，声音热情洋溢。

(陈良廷 刘文澜译)

㉒ *Morning, noon and night* her tongue was increasingly going, and everything she said or did was sure to produce a torrent of household eloquence.

她从早到晚愈唠叨愈起劲，她说的话或做的事都必定引起滔滔不绝的家常口才。

㉓ Late for the dance, Ruth dressed *hastily and carelessly.*

露丝由于赴舞会要迟到，因此仓促而随便地穿上了衣服。

㉔ He was *talkative, vivacious and boastful.*

(William Somerset Maugham, *A Writer's Notebook*)

他健谈,活泼又自负。

⑳ He knew that the lack made a man *petty, mean, grasping*;...

(William Somerset Maugham, *Of Human Bondage*)

他深知经济拮据会使人变得渺小、卑贱和贪婪,

.....

(张柏然 张增建 倪俊译)

例⑨和例⑩是主语的 parallelism,例⑪和例⑫是谓语的 parallelism,例⑬和例⑭是宾语的 parallelism,例⑮和例⑯是介词宾语的 parallelism,例⑰和例⑱是定语的 parallelism,例⑲-⑳ 是状语的 parallelism,例㉑和例㉒是补语的 parallelism。

在 parallelism 中,三项式 parallelism 用得最多。培根在其名篇《谈读书》中,持续运用三项式 parallelism,思路清晰,概括性强,言简意赅,精辟地说明读书的用处,把读书之道发挥得淋漓尽致。

㉑ Studies serve *for delight, for ornament, and for ability*. Their chief use *for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgement and disposition of business... To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgement wholly by their rules, is the humour of a scholar... . Crafty men contemn studies, simple men admire them, and wise men use them;... Some books are to be tasted, others to be swallowed, and some few to be chewed and digested;... Reading maketh a full man; conference a ready man; and writing an exact man... .*

(Francis Bacon, *Of Studies*)

读书足以怡情,足以傅彩,足以长才。其怡情也,最见于独

处幽居之时；其傅彩也，最见于高谈阔论之中；其长才也，最见于处世判事之际。……读书费时过多易惰，文采藻饰太盛则矫，全凭条文断事乃学究故态。……有一技之长者鄙读书，无知者羡读书，唯明智之士用读书，……书有可浅尝者，有可吞食者，少数则须咀嚼消化。……读书使人充实，讨论使人机智，笔记使人准确。……

(王佐良译)

parallelism, antithesis 和 contrast 的区别在于: parallelism 由结构相同或相似的两项或两项以上构成, antithesis 则一般仅由结构相同或相似的两项构成, 而 contrast 却不要求结构相同或相似; parallelism 表达相近或相关的意思, antithesis 则表达相反或相衬的意思, 而 contrast 只表达相反的意思。

与英语 parallelism 相似的汉语修辞格是“对偶”，例如：

海，冲击着，当年的尸骨早已化为泥；海，喧嚣着，当年的怨歌也早已化为风。

(高楠《刘公岛，不会沉没》)

我有所念人，  
隔在远远乡；  
我有所感事，  
结在深深肠。

(白居易《夜雨》)

或“排比”，例如：

坐着，躺着，打两个滚，踢几脚球，赛几趟跑，捉几回迷藏。风轻悄悄的，草软绵绵的。

(朱自清《春》)

山右有枯槁了的梧桐，  
山左有消歇了的醴泉，  
山前有浩茫茫的大海，

山后有阴莽莽的平原，  
山上是寒风凛冽的冰天。  
……

昂首我问天，  
天徒矜高，莫有点儿知识。  
低头我问地  
地已死了，莫有点儿呼吸。  
伸头我问海，  
海正扬声而鸣吧。

(郭沫若《凤凰涅槃》)

或“层递”，例如：

但被几阵的自来水的冲洗，街血也便随了染成红色的水，流到  
沟中，流到黄浦江中，流到大海中，而不见什么痕迹。

(郑振铎《六月一日》)

哦！我一个血统纯正的中国人。  
哦！！我一个气吞山河的中国军人。  
哦!!!我一个志贯长空的中国飞行军人。

(李松涛《天职》)

## 18 Personification

personification(拟人) 故意把物当作人来描写，临时赋予物以人的形态、性格或感觉。

personification 的特点是，作者凭借客观事物，充分展开想象，使笔下的无生命物体、动物、思想或抽象概念，拟用人的习性或特征，具有思想上的跳跃性，它的作用是促使读者产生联想，获得异乎寻常的形象感和生动感。



① The Moon doth *with delight*

*Look round her* when the heavens are bare.

(William Wordsworth, *Ode: Intimations of  
Immortality from Recollections of  
Early Childhood*)

当天空万里无云的时候，  
月亮高兴地往四下看。

② Round the cape of a sudden *came* the sea,  
And the sun *look'd* over the mountain's rim;  
And straight was a path of gold for *him*,  
And the need of a world of men for me.

(Robert Browning, *Parting at Morning*)

绕过岬，大海突然来迎接，  
太阳从山顶上透出来注目：  
他面前是一条笔直的黄金路，  
我面前是需要男人的世界。

(卞之琳译)

③ The grey sea and the long black land;  
And the yellow half-moon large and low;  
And the *startled* little waves that *leap*  
In fiery ringlets *from their sleep*,  
As I gain the cove with pushing prow,  
And quench its speed i' the slushy sand.

(Robert Browning, *Meeting at Night*)

灰濛濛的大海，黑幽幽的长岸；  
刚升起的半个月亮又大又黄；  
梦中惊醒的细波碎浪跳得欢，  
象无数小小的火环闪着亮光——

这时,我直冲的小船进了海湾,  
擦着黏糊糊的淤沙速度减慢。

(黄杲炘译)

④ The sun *smiled down* on the green meadows.

太阳向着绿茵茵的草地俯首微笑。

⑤ The floods *clap their hands*.

洪水拍手喝彩。

⑥ The ancient wilderness *dreamed, stretched itself* all open to the sun, and seemed to *sigh with immeasurable content*.

古老的荒野做着梦,直挺挺地躺在太阳下,好象无限满足地叹了口气。

⑦ The *thirsty* soil *drank* in the rain.

干渴的土壤吮吸雨水。

⑧ Flowers *danced* about the lawn.

花儿在草坪周围跳舞。

⑨ The Narcissus *came gently* into *her* berth; the shadows of soulless walls fell upon *her*, the dust of all the continents *leaped* upon *her* deck, and a swarm of strange men, clambering up *her* sides, took possession of *her* in the name of the sordid earth. *She* had ceased to *live*.

(Joseph Conrad, *The Nigger of the Narcissus*)

“水仙号”姗姗地来到她的碇泊所;无灵魂的墙壁的阴影笼罩着她,各大陆的尘埃跳上她的甲板,一大簇陌生的人们爬上她的船舷,仗着贪婪恶浊的陆地的名义占有了她。她的生命

已经停止活动了。

(袁家骅译)

⑩ *The car coughed and died .*

汽车喘嘘着,终于抛锚了。

⑪ *In November a cold, unseen stranger , whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side the ravager strode boldly , smiting his victims by scores.*

(O. Henry, *The Last Leaf* )

到了十一月,一个冷酷无情,肉眼看不见,医生管他叫“肺炎”的不速之客,在艺术区里潜蹑着,用他的冰冷的手指这儿碰碰那儿摸摸。在广场的东面,这个坏家伙明目张胆地走着,每闯一次祸,受害的人总有几十个。

(王仲年译)

⑫ *Contrast and anomalies give London its febrile air . Stripped of its enormous empire, neither quite a part of Europe nor altogether insular, socialist but capitalist too, hankering for its glory days, clinging to its ritual royalties, London feels unsettled , unfulfilled , as though unsure which role to accept next.*

( *Reader's Digest* , November 1979)

悬殊的差别,畸形的事物,使伦敦看起来象生了热病。伦敦由于被剥夺了庞大的帝国,既不完全是欧洲的一部分,又不是完全隔绝的,是社会主义的,但也是资本主义的,渴望其全盛时期,墨守其王室礼仪,因此觉得不安定,不满足,仿佛对接下去承担哪一种作用没有把握。

⑬ *John Couldn't Stand The Pressure*

John *whistled* and you slammed the door on *him*. *He squeaked* and you jiggled *his* handle. Now *in desperation*, *he's doing his* Niagara Falls *routine*. But had you looked into John's tanks earlier, you could have saved a lot of mopping. *His* problem is obvious. An outdated, corroded ball cock. . . .

### 抽水马桶受不住这压力

抽水马桶噓噓地叫,你对着他把门砰地关上。他吱吱嘎嘎叫,你轻轻摇晃他的把手。现在,他绝望地每天水流不息。但你要是早一些向抽水马桶水箱里看看,本来会省去许多拖洗。他的问题很明显。一只过时的、腐蚀了的浮球旋塞……

例①-③是故意把无生命物体当作人来描写。

⑭ Then the fish came alive, with *his* death in *him*, and rose high out of the water showing all *his* great length and width and all *his* power and *his* beauty. *He* seemed to hang in the air above the old man in the skiff. Then *he* fell into the water with a crash that sent spray over the old man and over all of the skiff.

(Ernest Hemingway, *The Old Man and the Sea*)

于是那鱼闹腾起来,尽管死到临头了,它仍从水中高高跳起,把它那惊人的长度和宽度,它的力量和美,全都暴露无遗。它仿佛悬在空中,就在小船中老人的头顶上空。然后,它砰的一声掉在水里,浪花溅了老人一身,溅了一船。

(吴 劳译)

⑮ The fly does not *care* whether it is king or clown whom *he* teases.

(John Ruskin)

那只苍蝇毫不介意他戏弄的是国王还是乡下佬。

⑯ On a cold, frosty day an Ant was dragging out some of the corn which *he* had laid up in the summertime, to dry it. A Grasshopper, half perished with hunger, besought the Ant to give *him* a morsel of it to preserve *his* life. "What were you doing," *said* the Ant, "this last summer?" "Oh," *said* the Grasshopper, "I was not *idle*. I kept *singing* all the summer long." *Said* the Ant, *laughing* and *shutting up his granary*, "Since you could *sing* all summer, you may *dance* all winter."

Winter finds out what Summer lays by.

(*The Ant and the Grasshopper*,  
from *Aesop's Fables*)

一个霜冻的冷天,一只蚂蚁拖出夏天贮存的一些谷子来晒。一只饿得半死的蚱蜢恳求蚂蚁给它一口谷子来维持他的生命。蚂蚁说:“你今年夏天干什么来着?”蚱蜢说:“哦!我并没闲着,我唱了一夏天的歌。”蚂蚁关起谷仓笑着说:“你既然能唱一夏天的歌,那末你也可以跳一冬天的舞啰。”

到了冬天才知道夏天所贮存的东西的重要。

(汪兴平译)

⑰ The brown owl *nibbled his fingers in greeting*.

(H. M. Tomlinson)

那只褐色的猫头鹰啃指头表示欢迎。

⑱ The little goose, *delighted* that people were again kind and respectful to *her*, waddled down to the gate, making *happy* noises.

(Liam O'Flaherty)

小白鹅发现人们又对她表示友爱和尊敬,感到很高兴,于是摇摇摆摆地走到大门口,边走边幸福地嘎嘎叫。

⑱ The lamb *nodded* as I came home.

当我回家时,小羊向我点头。

⑳ I ran across a dim photograph of *him* the other day, going through some old things. *He's* been dead twenty-five years. *His* name was Rex (my two brothers and I named *him* when we were in our early teens) and *he* was a bull terrier.

(James Thurber, *Snapshot of a Dog*)

前几天翻旧东西时,我偶尔看到他的一张褪了色的照片。他死了二十五年了。他名叫雷克斯,这是我和两个兄弟在十三、四岁时给他起的名字。雷克斯是条猛犬。

(王亚娜译)

例⑭-⑳ 是故意把动物当作人来描写。

㉑ Here rests his head upon the lap of Earth  
A Youth to Fortune and to Fame unknown.  
*Fair* Science *frowned* not on his humble birth,  
And Melancholy *marked* him for *her* own.

(Thomas Gray, *Elegy Written in  
a Country Churchyard*)

这里边,高枕地膝,是一位青年,  
生平从不曾受知于“富贵”和“名声”;  
“知识”可没有轻视他生身的微贱,  
“清愁”把他标出来认作宠幸。

(卞之琳译)

㉒

... love *fled*

And *paced* upon the mountains overhead  
And *hid his face* amid a crowd of stars.

(William Butler Yeats, *When You Are Old*)

……那爱情的消逝，  
在头顶的山上它缓缓踱着步子，  
在一群星星中间隐藏着脸庞。

(袁可嘉译)

⑳ “ ‘... The victim, from my cradle, of pecuniary liabilities to which I have been unable to respond, I have ever been the sport and toy of debasing circumstances. Ignominy, Want, Despair, and Madness have, *collectively* or *separately*; been the attendants of my career. ’ ”

(Charles Dickens, *David Copperfield*)

“ ‘……我从在摇篮中起，即已受无力负担的经济责任之累，遂永为使人日陷卑污之境遇所侮弄，所揶揄。耻辱、困穷、绝望、癫狂，或单枪匹马而来，或结驷联骑而至，尽为余有生附骨之疽。’ ”

(张谷若译)

㉑ Can't you just see Success, Health, and Happiness *beckoning* to you?

难道你就看不到成功、健康和幸福在向你招手吗？

㉒ Virtue and vice cannot *dwell under the same roof*.

美德与邪恶不能同屋相居。

㉓ Hunger *sat shivering on the road*.

饥饿坐在路上颤抖。

㉔ The music *sobbed*.

音乐啜泣。

⑳ Dawn was beginning to *prowl* about the sky and *put out* the stars.

黎明开始在天空徘徊，把星星熄灭。

㉑ Mild the mist upon the hill,  
Telling not of storms tomorrow;  
No; the day *has wept its fill* ,  
*Spent its store of silent sorrow* .

(Emily Brontë)

小山顶上轻雾缥缈，  
表明明天没有风暴；  
没有；白天已哭够了，  
哭去许多内心的苦恼。

㉒ Spring *through death's iron guard*  
*Her million blades shall thrust* ;  
Love that *was sleeping , not extinct* ,  
*Throw off the nightmare crust* .

(Cecil Day Lewis)

春天一定会把万千利剑  
刺穿死亡的铁甲钢盔；  
沉睡而未泯灭的爱情，  
定将甩掉梦魇的外壳。

㉓ The wind *whistled* through the trees.

风嘘嘘吹过树丛。

㉔ Did you see the *anger* of the tempest?

你见到那次大风暴的愤怒吗？



例⑳-㉔是故意把抽象概念和一些自然界的现象当作人来描写。

personification 包括把无生命物体或抽象概念当作动物来描写,临时赋予它们以动物的特性。

㉓ The wind *bit* his face.  
The fire *roars* up the chimney.  
The north wind *howled* around our cabin.  
Love, free as air, at sight of human ties,  
*Spreads his light wings*, and in a moment *flies*.  
(Alexander Pope)

风叮咬他的面孔。  
火在烟囱里吼叫着向上蹿。  
北风在我们小屋周围嚎叫。  
爱情,象空气一样自由,一看见人的联系,  
就舒展轻翼,立即飞腾。

personification 是 metaphor 的一种类型,二者的区别是: metaphor 是强调本体和喻体的相似,将喻体比作本体,是打比方。personification 是强调物和人的相通相融之处,是把物当作人来描写,人永不出现,只是临时把人的某种品格特征赋予物。

personification 有时可与 prosopopoeia 交换使用。

与英语 personification 相对应的汉语修辞格是“比拟(拟人)”,例如:

货轮放慢速度在河上滑行。马达犹犹豫豫地喘息着。  
(陈明《雾韵》)

单是周围的短短的泥墙根一带,就有无限趣味。油蛉在这儿低唱,蟋蟀们在这里弹琴。

(鲁迅《从百草园到三味书屋》)

不管历经了多少磨难,

都应该象每一个春天那样，  
总相信前面是醉人的时光  
一个失望身后，站着无数个希望。

(彭国梁《我拉起绿色窗帘》)

白天走了，白天把一盏灯留在张赤忠的办公室里。

(张继文 高立林《为了国家利益》)

## 19 Prolepsis

prolepsis(预词) 把形容词作预期描写。

prolepsis 的作用在于:适应诗歌韵律的需要,保持句子结构的平衡,产生戏剧性的效果。

① Macbeth. Blood hath been shed ere now, i' th' olden  
time,

Ere humane statute purg'd the *gentle* weal; ...

(William Shakespeare, *Macbeth*)

麦克白 在人类不曾制定法律保障公众福利以前的古代,杀人流血是不足为奇的事;……

(朱生豪译)

② So hand in hand they passed, the loveliest pair  
That ever since in love's embraces met —  
Adam the goodliest man of men since born  
His sons; *the fairest* of her daughters Eve.

(John Milton, *Paradise Lost*)

他们携手向前,是最可爱的一对,  
自从在爱情的怀抱里相逢就这样:

亚当是有子孙以来男子中最英俊的，  
夏娃是她女儿群中最秀媚的。

(金发燊译)

- ③ Th' applause of list'ning senates to command,  
The threats of pain and ruin to despise,  
To scatter plenty o'er a *smiling* land,  
And read their hist'ry in a nation's eyes, . . .

(Thomas Gray, *Elegy Written in  
a Country Churchyard*)

要博得满场的元老雷动的鼓掌，  
无视威胁，全不管存亡生死，  
把富庶、丰饶遍播到四处八方，  
打从全国的笑眼里读自己的历史——

(卞之琳译)

- ④ So the two brothers and their *murder'd* man  
Rode past fair Florence.

因而兄弟二人和被他们谋杀的人  
骑马从美丽的弗洛伦斯身边经过。

- ⑤ The *murdered* king falls by a traitor's hand.  
被谋杀的国王倒在叛徒的手下。

- ⑥ The lazy nurse who snores the sick man *dead* .  
那个懒惰的护士，她的鼾声把病人吵死了。

- ⑦ He struck him *dead* .  
他把他打死。

- ⑧ She tanned her body *brown* in the sun.  
她在太阳下把身体晒成棕褐色。

⑨ Fill *full* the cup.

把杯子倒满。

⑩ They painted the town *red*.

他们把该镇漆成红色。

⑪ He hammered it *flat*.

他把它敲平。

汉语中没有与 *prolepsis* 相对应的修辞格。

## 20 Prosopopoeia

prosopopoeia (拟人; 活现) 把物当作人或把无生命事物当作有生命生物来描写; 把虚幻人物、缺席者、已故者表现为正在说话或行动。

prosopopoeia 的作用在于: 使语言形象生动, 使人物栩栩如生。

① The rose *blushed* in the morning breeze.

玫瑰花的脸在清晨的微风中发红。

② The waves *were dimpling* in the sunshine.

波浪在阳光下现出笑靥。

③ He was pre-eminently unbeautiful. Nature had been *niggardly* with him. He was a small man to begin with; and upon his meagre frame was *deposited* an even more strikingly meagre head.

(Jack London, *White Fang*)

他是出奇的不漂亮。大自然曾经对他很吝啬。首先, 他是一个矮小的人; 而且在他小小的身躯上面安放了一个甚至更

小得惊人的脑袋。

(余立三译)

④ The sun *smiled down* on the band of weary travellers.

太阳向着一伙疲倦的旅行者俯首微笑。

⑤ The *young moon lies on her back* tonight, as is *her habit* in the tropics, and as, I think, is suitable if not seemly for a *virgin*.

(Victoria Mary Sackvillewest,  
*No Signposts in the Sea*)

今夜天边初升的月亮仰卧着,这一仰卧的姿态是她在热带地区的习惯,而且我认为即便对于少女不够得体,也恰到好处。

⑥ It was late in September. Summer still lay heavy on the ground.

虽然已是9月底,但夏日仍用一双死亡的手紧扼着大地。

⑦ We Are Proud Of The *Birthplaces* Of Our Children ,  
The Grapes Of Almaden.

On our classic varietal wines, you will find the *birthplaces* of our children .

The grapes of Almaden....

我们为我们的孩子们——阿尔梅登葡萄酒——的故乡而感到自豪。

你会在我们各种传统的葡萄酒的商标上,发现我们的孩子们的故乡。

阿尔梅登葡萄酒.....

⑧ *In no mood* does Rome ever *betray* those who love

*her.*

(Ethel Mannin)

罗马决不会辜负热爱她的人。

⑨ England, as *she* is today, may well be regarded as the product of persons of the most disagreeable type.

(Ben Travers)

英国,如她现今的样子,很可能被视为最难相处的那一类人的产物。

⑩ Are these thy Views? proceed, illustrious Youth,  
And *Virtue* guard thee to the Throne of Truth,  
Yet should thy Soul indulge the gen'rous Heat,  
Till captive *Science* yields *her* last Retreat;  
Should *Reason* guide thee with *her* brightest Ray,  
And pour on misty Doubt resistless Day;  
Should no false Kindness lure to loose Delight,  
Nor Praise relax, nor Difficulty fright;  
Should tempting Novelty thy Cell refrain,  
And *Sloth* effuse *her* opiate Fumes in vain;  
Should *Beauty* blunt on Fops *her* fatal Dart,  
Nor claim the Triumph of a letter'd Heart;  
Should no Disease thy torpid Veins invade,  
Nor *Melancholy's* Phantoms haunt thy Shade;...

(Samuel Johnson, *The Vanity  
of Human Wishes*)

这是你的看法?继续干吧,好青年,  
“美德”会保你坐到真理的宝座上边;  
如果你的灵魂能够始终热情奔放,  
直到科学被俘,不能负隅顽抗;

如果“理性”能以最亮的光线把你引导，  
消除模糊的“怀疑”，使你一切明了；  
如果虚假的仁慈不会诱你失去愉快，  
赞扬不会使你松弛，困难不会吓坏；  
如果“新奇”不会光临、诱你误入歧途，  
“懒惰”喷吐毒雾，不能使你迷醉糊涂；  
如果“美貌”的锋芒只能在纨绔队里消磨，  
不能夸耀自己征服占领了学者的心窝；  
如果疾病不能悍然侵入你麻木的血脉，  
“忧郁”的幻影也不能折磨你愁容长在；……

(吕千飞译)

例①-⑩是把无生命事物或抽象概念当作人来写，临时赋予它们以人的某种品格。

① Up from a table rises H A, and quickly advances, with that forward thrust of the head (that I have so often caricatured), and looking not a day older, though it was long since I had met him; and with just the same kind eager look in his eyes.

(Max Beerbohn)

HA 起立离桌，快步前进，头还是那样向前伸（我常常讽刺这个样子），看上去一点没有变老，尽管我们很长时间没有见面了；他眼睛里仍是同样仁慈急切的神色。

② I couldn't believe it! Just as we arrived, up comes Ben and slaps me on the back as if we're lifelong friends. "Come on, old pal," he says, "Let me buy you a drink!" I'm telling you, I nearly fainted on the spot.

(From *A Comprehensive Grammar of the English Language*)

我不能相信那件事!我们一到达,本就走上前来,拍我的背,仿佛我们是终生的朋友。“来,老伙伴,”他说,“我请你喝酒!”确实,我那时几乎当场晕倒。

例①作者把不在场的 HA 当作在场的人来描述,举止神态历历在目,使读者有形象感和生动感。例②作者把已故的本表现为正在说话和行动,使人物栩栩如生,增强了语言的感染力。

prosopopoeia 有时可与 personification 交换使用; prosopopoeia 在表现虚幻方面与 vision 相似,主要区别是: prosopopoeia 只表现人,而 vision 则既表现人,又表现物。

与英语 prosopopoeia 的一部分相类似的汉语修辞格是“比拟(拟人)”,例如:

矮小而年高的垂柳,用苍绿的叶子抚摸着快熟的庄稼;密集的芦苇,细心地护卫着脚下偷偷开放的野花。

(郭小川《团泊洼的秋天》)

玻璃窗上的冰花已给太阳晒化了,窗外的积雪还是厚厚地盖在地上,对面的屋顶也是白皑皑的。冬天全没有离开大地的意思,好象要长久赖下去似的。

(艾芜《屋里的春天》)

与英语 prosopopoeia 的另一部分略似的汉语修辞格是“示现(追述)”,例如:

十几年来,延安机场上送行的情景,常常出现在眼前:主席站在飞机舱口,用坚定的目光,望着送行的人群,用宽大的手掌,握着那顶深灰色的盔式帽,慢慢举起,举起,然后用力一挥,停在空中……在他面前,无数的战士正朝着他所指的方向奋勇前进。

(方纪《挥手之间》)

## 21 Simile

simile(明喻) 用 like 等喻词联结两类不同的事物(本



体和喻体),以表明相似关系的比喻。

simile 必须具备两个条件:一是本体、喻体和喻词三者缺一不可;二是喻词必须是 like, as, as if, as though 等明显性喻词。

- ① O, my luvè is *like* a red red rose  
That's newly sprung in June:  
O, my luvè is *like* the melodie  
That's sweetly played in tune.

(Robert Burns, *A Red,  
Red Rose*)

啊,我爱人象红红的玫瑰  
它在六月里初开;  
啊,我爱人象一支乐曲,  
美妙地演奏起来。

(袁可嘉译)

- ② At night he heard the lion roar,  
And the hyena scream,  
And the river-horse, as he crushed the reeds  
Beside some hidden stream;  
And it passed, *like* a glorious roll of drums,  
Through the triumph of his dream.

(Henry Wadsworth Longfellow,  
*The Slave's Dream*)

夜晚他听见狮吼以及鬣狗的咆哮,  
还听见河马把河边的芦苇踏倒,  
这有如无数的战鼓轰鸣,

在他梦乡的凯旋声中听到。

(张梦井译)

- ③ I moved my fingers off  
As cautiously as glass,  
And held my ears, and *like* a thief  
Stole gasping from the house.

(Emily Dickinson, "I Years Had  
Been from Home")

我又把我的手指挪开  
小心谨慎,象是碰着了玻璃,  
我捂住耳朵,象一个小偷  
喘着气悄悄从这所房子离去。

(王岷源译)

- ④ The wind blew close to the ground; it rooted among  
the tussock grass, slithered along the road, so that the  
white pumice dust swirled in our faces, settled and sifted  
over us and was *like* a dry skin itching for growth on our  
bodies.

(Katherine Mansfield, *The Woman  
at the Store*)

热风紧擦着地面,不离开草丛,一直顺着道路疾吹,吹起  
白色的浮石粉末围着我们的脸打转转,然后又散落到我们身  
上,脸上,到处全是,好象老天恨不得我们全身都长出这么一  
层灰白的干皮肤。

(邱懋如译)

- ⑤ Cressida. . . . when th' have said 'as false  
As air, as water, wind, or sandy earth,

As fox to lamb, as wolf to heifer's calf,  
Pard to the hind, or stepdame to her son, '...

(William Shakespeare, *Troilus and Cressida*)

克瑞西达 ……当他们说过了“象空气、象水、象风、象沙土一样轻浮；象狐狸对于羔羊、豺狼对于小牛、豹子对于母鹿、继母对于前妻的儿子一样虚伪”以后，……

(朱生豪译)

⑥ The full green hills are round and soft as breasts.

(John Ernst Steinbeck, *The Grapes of Wrath*)

碧绿的山头浑圆而又柔软，象女人的乳房一般。

(胡仲持译)

⑦ As cold waters to a thirsty soul, so is good news from a far country.

(*Holy Bible*, *Proverbs* 25:25)

有好消息从远方来，就如拿凉水给口渴的人喝。

(《新旧约全书》)

⑧ She looked both young and aging, as if she had just emerged from an illness or some crisis.

(Isaac Bashevis Singer, *The Briefcase*)

她看上去既老又年轻，好象是新病初愈或是刚遭了一场灾难的样子。

(宗 云译)

⑨ He was a beautiful horse that looked as though he had come out of a painting by Velasquez.

(Ernest Hemingway, *For Whom the Bell Tolls*)

那匹马很漂亮,象是委拉斯开兹油画上的马变活了。

(程中瑞 程彼德译)

⑩ It was ornamented by a small brass sign, and *seemed* to be the entrance to a vast hive of six or seven floors.

(Theodore Dreiser, *Sister Carrie*)

门口钉着一块小小的铜招牌,似乎是一幢六、七层大厦的入口。

(裘柱常 石 灵译)

⑪ Clad in his nightshirt, his neck poked forward, his back rounded, he *resembled* some long white bird.

(John Galsworthy, *The Man of Property*)

他穿了一身睡衣,脖子向前伸出来,伛着背,那样子活象一只长身白鸟。

(周煦良译)

⑫ Huddled in her grey fur against the sofa cushions, she *had a strange resemblance to* a captive owl, bunched in its soft feathers against the wires of a cage.

(John Galsworthy, *The Man of Property*)

她裹着灰皮大衣靠着沙发的软垫,非常之象一只被捕获的猫头鹰,裹紧自己柔软的羽毛抵着笼子的铜丝;……

(周煦良译)

⑬ Sitting still, he might have been taken for a very pretty girl masquerading in male attire, but when he moved, his lithe agility *suggested* a tame panther without the claws.

(Ethel Lilian Voynich, *The Gadfly*)

要是静静地坐在那儿,人家准会当他是一个女扮男装的

很美的姑娘；可是一行动起来，他那柔软而敏捷的姿态，就要使人联想到一只驯服了的没有利爪的豹子了。

(李俊民译)

⑭ Lear. . . . that she may feel  
How sharper *than* a serpent's tooth it is  
To have a thankless child! Away, away!

(William Shakespeare, *King Lear*)

李尔 ……让她也感觉到一个负心的孩子，比毒蛇的牙齿还要多么使人痛入骨髓！去，去！

(朱生豪译)

⑮ . . . and he walked heavily, dragged his feet a little,  
*the way* a bear drags his paws.

(John Ernst Steinbeck, *Of Mice and Men*)

……走路时脚步沉重，象狗熊一样两脚拖地，……

(张澍智译)

⑯ Life lasts *the time* a match flickers.

人生短促，就象火柴忽闪一亮。

⑰ The attendant nurse watched the fluctuating blood pressure of the patient with the anxiety *that* a mariner consults his barometer in a storm-menaced sea.

负责护理的护士时时观察病人波动的血压，其忧急的心情，就象航海者在受风暴威胁的海上时时察看气压表一样。

(孙瑞禾译)

⑱ Judicious praise is to children *what* the sun is to flowers.

(Bovee)

明智的表扬对于孩子的作用,就象阳光对于花朵的作用。

①⑨ *What* the leaves are to the forest, *that* to the world are children.

(Henry Wadsworth Longfellow)

人世之有儿童,犹如森林之有树叶。

②⑩ A fool can *no more* see his own folly *than* he can see his ears.

(William Makepeace Thackeray)

蠢人之不能自知其蠢,犹如其不能自见其耳。

②⑪ Man cannot help craving for expression *any more than* birds can help singing.

人之不能不舒其襟怀,亦犹鸟之不能不啭其歌喉。

②⑫ The dogs were in full cry, their noses down, their tails up, so close together that they *might have been* one great yellow and white moving carpet.

(Arthur Conan Doyle)

那群狗吠叫着追猎,低着头,翘着尾巴,一条挨着一条,看上去就象一块行进的黄白交织的大地毯。

②⑬ He woke them both up getting to bed, but when they tried to wake him up afterwards they *might as well* have tried to wake the dead.

他去睡觉的时候把他们两个都弄醒了,但是后来他们想唤醒他时,简直就象唤死人一样。

②⑭ *As well might* one go to the tropics for the polar bear!

那简直等于去热带捕猎北极熊了!

②⑤ The lunar craters are really saucer-*like* hollows, and are, therefore, not deep at all.

月球表面的坑穴实际上只是碟子般的洼地,因此根本不深。

②⑥ Soon we got used to sitting and eating native-*fashion*.

很快我们就习惯了象当地人那样的坐法和吃法。

②⑦ The pram has a way of wheeling crab-*wise*.

这婴儿车老爱象螃蟹似地偏斜滚动。

②⑧ A tank-*shaped* something loomed in the distance.

远处隐隐出现一个坦克模样的东西。

②⑨ It was written on smooth cream-*coloured* writing-paper.

那是写在光滑的奶油色信纸上的。

③⑩ He has a love of truth that was a passion, a hatred of injustice that burned volcanic fires.

他酷爱真理,有如饥渴;痛恨不平,炽如岩火。

(孙瑞禾译)

③⑪ The spidery tracks of these particles can easily be photographed.

这些粒子的蛛丝般的径迹可以很容易地拍摄下来。

③⑫ Though the master was often provoked by the monkey-like impertinence of the pupil, and the pupil by the bearish rudeness of the master, they remained friends till they were parted by death.

(Thomas Babington Macaulay)

虽然老师常因学生猴子般的无礼所激怒,学生也常因老师熊一般的粗暴而恼恨,但两人到死仍是朋友。

③③ One was a motherly stepmother, and the other a daughterly stepdaughter.

一个是生母般的继母;一个是亲女般的继女。

③④ With feline stealth the hunter drew within gunshot of his quarry.

猎人象猫一般地偷偷挨近到猎物的射程之内。

③⑤ The news was greeted with thunderous cheers.

消息传来,欢声雷动。

③⑥ Taste is, so to speak, the microscope of the judgment.

(Jean-Jacques Rousseau)

鉴赏力可以说是判断力的显微镜。

③⑦ Kings and bears often worry their keepers.

国王和熊一样,总使照料的人坐立不安。

③⑧ A word and a stone let go cannot be recalled.

说出的话,犹如抛出的石子,是收不回的。

上面的例子,基本反映出构成英语 simile 的各种形式,全都符合 simile 所应具备的条件:即不但本体、喻体和喻词都全,而且喻词明显。其中例②② 中的比喻是以虚拟语气的形式出现的,例②⑤-②⑨ 中的比喻是由复合词结构体现的,例③⑩-③⑤ 中各形容词后缀起到喻词的作用。

simile 的作用在于:可以更鲜明、更简洁、更生动地描述本体;可以使人通过联想更深入地了解本体;可以用简单、具体的形象化描述,来说明抽象或复杂的概念或工序。

③⑨ Alexander. This man, lady, hath robbed many beasts of their particular additions; he is as valiant as the



lion , churlish as the bear , slow as the elephant ;...

(William Shakespeare, *Troilus and Cressida* )

亚历山大 这个人,姑娘,从许多野兽身上偷到了它们的特点:他象狮子一样勇敢,熊一样粗蠢,象一样迟钝。

(朱生豪译)

④⑩ Your eyes are as vapid as the glass eyes of your stuffed fox .

(James Joyce, *Ulysses* )

你的眼睛象你那制成标本的狐狸的玻璃假眼一样没有生气。

④⑪ But when the motor of a tractor stops , it is as dead as the ore it came from .

(John Ernst Steinbeck, *The Grapes of Wrath* )

但是拖拉机的发动机停下来的时候,四周却象制拖拉机的矿铁一样,死气沉沉。

(胡仲持译)

④⑫ Now that the doors were fastened , and the cabin had become the airtight shell , she felt as though she had been clamped inside a giant oyster .

(David Beaty, *The Proving Flight* )

由于门都销上了,小屋成了密封的贝壳,因此她觉得仿佛被夹紧在一只大牡蛎中似的。

④⑬ The party had marched in trail , like a travelling flock of sheep ; that is to say , the strongest first , the weak and young behind .

(Thomas Hardy, *The Return of the Native* )

他们一路之上,按部就班地走来,好象走路的羊群;换一

种说法,就是一个顶强壮的在前面领路,年幼力弱的在后面跟随。

(张谷若译)

- ④④ Let us go then, you and I,  
When the evening is spread out against the sky  
*Like a patient etherised upon a table ;...*  
(Thomas Stearns Eliot, *The Love Song of  
J. Alfred Prufrock*)

那么我们走吧,你我两个人,  
正当朝天空慢慢铺展着黄昏  
好似病人麻醉在手术桌上;……

(查良铮译)

- ④⑤ There's a certain slant of light,  
On winter afternoons,  
That oppresses, *like the weight  
Of cathedral tunes* .  
(Emily Dickinson, "There's a certain  
slant of light")

冬日的下午往往有一种  
斜落下来的幽光,  
压迫着我们,那重量  
如同大教堂中的琴响。

(方杰译)

④⑥ "I've been reading Spinoza the last month or two, I don't suppose I understand very much of it yet, but it fills me with exultation. It's *like landing from your plane on a great plateau in the mountains* . Solitude, and an air so pure that it goes to your head *like wine* and you feel *like a million*

dollars .”

(William Somerset Maugham,  
*The Razor's Edge*)

“前一两个月我看了斯宾诺莎。我不敢说我已经十分懂得,可是感到非常振奋,就象乘一架飞机降落在巍峨群山中的一片高原上。四周万籁俱寂,而且空气非常清新,象佳酿一样沁人心脾;自己感到象个百万富翁。”

(周煦良译)

④7 *Marriage is like a beleaguered fortress* : those who are without want to get in, and those within want to get out.

(P. M. Quitard)

婚姻象是个被包围的堡垒:外边的人想要进去,里边的人想要出来。

(孙瑞禾译)

④8 He sat at his work with a dainty steadfastness and purpose, *like a cat watching by a mouse's hole*.

(Grenvile Kleiser, *Similes and Their Use*)

他坐着工作,文雅坚定,目的明确,好似一只守候在鼠洞边的猫。

④9 The EMS, then, is *like a chariot with wheels of varying diameters and track widths*. Such a vehicle stands very little chance of going any distance without collapsing.

(*Newsweek*, February 2, 1979)

欧洲金融组织就象一辆由直径和宽度均不相称的车轮组成的战车。这种车无疑会行驶不了多远就会翻车。

⑤0 To release the energy of stores of atoms by bom-

barding with sub-atomic particles is *like shooting birds in the dark in a country where there are very few birds* .

(Albert Einstein)

通过用亚原子粒子轰击来释放大量原子的能量,犹如黑暗中在飞禽稀少的旷野猎鸟。

荷马式 simile:一种史诗式明喻,冗长繁复,被比喻的对象需好几个诗行方能描述完毕。

⑤① Then Hippolochos' glorious son made answer to him: "Great-hearted Tydeides, why enquirest thou of my generation? Even *as are the generations of leaves* such are those likewise of men; *the leaves that be the wind scattereth on the earth, and the forest buddeth and putteth forth more again, when the season of spring is at hand* ; so of the generations of men one putteth forth and another ceaseth. . . ."

(Homer, *Iliad* )

“我的英勇的王爷堤丢斯之子,”那高贵的希波罗科斯之子回答道,“我的世系和你有什么相干?人类的世代相传是跟树上的叶子一般的。风刮起来了,一年来的树叶都散落在地上了,但是一等到大地回春,那些树木就都要长新的芽,出新的叶。同样的,一个世代繁荣了起来,另一个世代就快要终结……。”

(傅东华译)

⑤② So spake he, and led the way, and the other followed him, a godlike man. Then found they Odysseus dear to Zeus, and the Trojans beset him *like tawny jackals from the hills round a wounded horned stag, that a man hath smitten with an arrow from the bow-string, and the stag hath fled from him by speed of foot, as long as the blood is warm and his limbs are strong, but when the swift arrow hath overcome him, then do the ravening jackals rend him in*

*the hills, in a dark wood, and then god leadeth a murderous lion thither, and the jackals flee before him, but he rendeth them, so then, round wise-hearted Odysseus of the crafty counsels, did the Trojans gather, many and mighty, but that hero thrusting on with the spear held off the pitiless day. Then Aias drew near, bearing his shield like a tower, and stood thereby, and the Trojans fled from him, where each man might. Then warlike Menelaos led Odysseus out of the press, holding him by the hand, till the squire drave up the horses.*

(Homer, *Iliad*)

说完,他就领路上前,神样的埃阿斯跟他一起走。他们马上就找着了俄底修斯王,正受到特洛伊人的两面夹攻;随后就发生了山中一头长角鹿被一群黄褐色胡狼围攻的那番情景了。那头鹿刚刚中了一个猎人的箭受了伤,伤口里的热血还在淌,四条腿儿也还跑得动,那时它是跑得尽快想要逃开那个猎人的。但是等到它那伤口已经耗尽了它的气力,山中的胡狼就在树林的微光中把它擒住了,正用它们那种专吃烂肉的牙齿把它裂成一片片,不想突然跳出一只饿狮来。那群胡狼逃散开,就轮到狮子来使用它的牙齿了。也就象这样,正当特洛伊的武士围困那足智多谋的俄底修斯而那英勇的人挥动他的长枪和死困斗的时候,埃阿斯拿着他那堡垒一般的盾牌走上前来给他掩护了。特洛伊人四下里逃开,那阿瑞斯的宠人墨涅拉俄斯就拿住俄底修斯的胳膊,搀扶着他通过人群,直到他自己的战车上,由他的侍从赶着走了。

(傅东华译)

simile 和 metaphor 的区别主要在于: simile 把本体和喻体说成是相似的,而 metaphor 则干脆把本体和喻体说成是一致的; simile 由喻词联系本体和喻体,表达直截了当,而 metaphor 不用喻词,表达较为含蓄。

与英语 simile 相对应的汉语修辞格是“比喻(明喻)”,例如:

雨中的海，蒙蒙的一片似缀满晨雾般的令人感到朦胧。

(台湾·邓荣坤《秋雨》)

或“比喻(博喻)”，例如：

客有吹箫者，倚歌而和之。其声呜呜然，如怨、如慕、如泣、如诉，余音袅袅，不绝如缕，舞幽壑之潜蛟，泣孤舟之嫠妇。

(苏轼《前赤壁赋》)

或“比喻(约喻)”，例如：

看了卡拉妈姐妹的舞蹈，使人深深地体会到印度的优美悠久的历史艺术：舞蹈、音乐、雕刻、图画……都如同一条条的大榕树上的树枝，枝枝下垂，入地生根。

(冰心《观舞记》)

或“比喻(扩喻)”，例如：

如果也象某些“大奖赛”的打分：去掉一个最高分，去掉一个最低分，求其中段，以示公允的话，那么皇帝家的山珍海馐——去掉，灾民手里的树皮草根——也去掉，中产人家的“饮食文化”究竟是什么样的水平呢？

(公刘《吃风探源》)

或“比喻(属喻)”，例如：

你过去不是厉害得很么？我早就说你：你是属鸭子的——肉煮烂了嘴还煮不烂。现在咋蔫得跟鼻涕一样了？

(张贤亮《河的子孙》)

或“比喻(互喻)”，例如：

远远的街灯明了，  
好象闪着无数的明星；  
天上的明星现了，  
好象点着无数的街灯。

(郭沫若《天上的街市》)

或“比喻(顶喻)”，例如：

我们容易伤风和妒忌,我们烦腻,心薄得象嘴唇。而嘴唇又薄又阔,象一张拍卖行长开的旧唱片。

(王佐良《诗》)

或“比喻(较喻)”,例如:

她思念着远方的画家;渐渐有所醒悟:在他俩之间横亘着比冰雪、风暴、山川更为严峻的障碍。

(理由《痴情》)

此例为强喻。

鲁迅先生,他穿着一一种黑色的粗布长衫,脚上着的绿面橡胶底的、陈嘉庚工厂制造的运动鞋。面部消瘦而苍黄,须鬃粗黑,口上含着枝已经燃掉了半截的香烟。态度从容,虽不露笑脸,却自然可亲,不象他老人家手写的文章那样老辣。

(钟敬文《记找鲁迅先生》)

此例为弱喻。

蹲下去细心观察,真使我又惊奇又高兴,原来它们(海螺)虽然体积很小,只相当于一粒粒小小的东北大豆(长度约六毫米),但却是彩色的……

(香港·韩牧《一种美丽的小海螺》)

此例为等喻。

附:(as)... as 明喻。

as alike as chalk and cheese

本质上完全不同,截然不同

(as American) as apple pie

地道美国式的

(as) bald as a coot

头顶光秃秃的

(as) big as a barn door

〈美国俚语〉宽大如门板；活生生地不可能打不中（或看不见）

**as big as life**

1. 与实物一般大小 2. 〈口语〉亲自；确确实实

\* **as bitter as gall**

味苦如胆汁

\* **as black as coal**

和煤一样黑

**black as night**

漆黑一团的，乌黑的

**black as one's hat**

墨黑的

(as) **black as Styx**

阴森漆黑的

(as) **black as thunder**

〈口语〉怒容满面的，非常生气的

**blind as a bat**

〈口语〉完全看不见东西的

**blind as a mole**

瞎的

**as blind as an owl**

全盲的，瞎透的

(as) **bold as brass**

极其胆大妄为；极为唐突放肆，极为粗率无礼



\* as brave as a lion

勇猛如雄狮

(as) bright as a button

〈口语〉机灵到极点

bright as a (new) pin

非常整洁

as busy as a bee

忙得团团转

calm as a Christian with aces wired

镇定自信的,有百分之百把握的

(as) cheap as dirt

〈口语〉1. 便宜透顶的 2. (尤指女人)低贱的,下贱的

\* as chirpy as sparrow

象麻雀般噤噤喳喳不停的

clean as a (new) pin

非常整洁

as clean as a whistle

1. 干干净净;洁白无瑕 2. 毫无麻烦地;容易地

(as) clear as a bell

极为清晰

(as) clear as a whistle

清清楚楚;十分清澈

\* as clear as crystal

象水晶一样明澈

\* clear as day

一清二楚

(as) clear as mud

〈戏谑〉一点也不清楚,使人莫名其妙

close as the grave

象坟墓般秘密的,非常秘密的

(as) cold as charity

1. 寒冷的,很冷的 2. 冷冰冰的,不友善的

cold as Kelsey's ass

〈美国俚语〉冷得要命

comfortable as an old shoe

〈口语〉令人轻松愉快的;容易与之交谈(或共事)的

common as an old shoe

〈口语〉不卖弄的,不爱虚荣的;谦虚的;对人友好的

(as) common as muck

〈口语〉举止粗俗;没有教养

cool as a Christian with aces wired

镇定自信的,有百分之百把握的

(as) cool as a cucumber

1. 非常凉 2. 十分镇静

(as) cool as a virgin

〈俚语〉十分镇定,极能自制

crazy as a fox

〈口语〉非常狡猾;十分精明

**crazy as a two-bob watch**

〈澳大利亚俚语〉极其愚蠢的;极其疯狂的

**as cross as two sticks**

非常生气的

**dark as night**

漆黑一团的,乌黑的

**dead as a doornail**

〈口语〉完全死了的,确实无疑地死了的

**dead as a herring**

完全死了的

**dead as mutton**

气绝已久的,僵死的

**dead as the (或 a) dodo**

绝种的;完全过时的

**deaf as a doornail**

全聋的

**as deaf as an adder**

全聋的

**(as) deaf as a post**

聋得什么也听不到

**as different as chalk and (或 from) cheese**

本质上完全不同,截然不同

**as drunk as a boiled owl**

〈美国俚语〉烂醉如泥

as drunk as a (或 David's, Davy's) sow  
烂醉

drunk as a fiddler (或 lord, skunk)  
酩酊大醉

(as) dry as a bone.  
干透,十分干燥

(as) dry as a brick  
干透

(as) dry as a chip  
枯燥无味

(as) dry as dust  
〈口语〉(人、书等)枯燥无味的,令人厌烦的

(as) dull as ditchwater (或〈美国英语〉dish-  
water)

〈口语〉非常单调乏味的

dumb as a doornail  
全哑的

as easy as ABC  
极其容易

(as) easy as damn it (或 as my eye)  
〈俚语〉极容易

as easy as falling (或 rolling) off a log  
极容易

as easy as lying

极容易

(as) easy as pie

〈口语〉极容易

as easy as winking

十分容易,易如反掌

\* as eclectic as a Third Avenue antique shop

象三号街古玩店一样五花八门都有的

(as) fine as a fiddle

非常健康;精神很好

(as) firm as a rock

1. 稳如磐石;屹然不动 2. (人)可靠的

(as) fit as a fiddle

非常健康;精神很好

flat as a pancake

完全(扁)平的;非常平的

as fresh as a daisy (或 lark)

精神饱满的

as fresh as paint

〈口语〉1. 轻快的;清新的 2. 生气勃勃的,精神饱满的

3. 干净明亮的,鲜丽的

as full as an egg(或 a tick)

〈古义〉酩酊大醉

as fussy as a hen with one chick

在无谓的小事上瞎操心的;过于挑剔的,大惊小怪的

as game as Ned Kelly

〈澳大利亚口语〉非常勇敢

\* as garish as a gypsy

穿得象吉卜赛人那样花哨的

as good as a play

非常有趣

(as) grave as a judge

铁板着脸,不苟言笑

grave as an owl

神情严肃,板起脸孔

green as grass (或 a cucumber, a gooseberry)

青绿的;无生活经验的,少不更事的,幼稚可欺的

(as) happy as a clam

〈美国口语〉非常高兴;相当满足

(as) happy as Larry

极为快乐

(as) happy as the day is long

非常快乐

(as) hard as a bone

极为坚硬

(as) hard as a brick

极硬

\* as hard as iron

硬如铁的

(as) hard as nails

1. 身体结实 2. 铁石心肠的, 冷酷无情的

as hard as the nether millstone

铁石心肠, 冷酷无情

\* as hearty as a young lion

幼狮般健壮

\* as heavy as lead

沉重如铅

(as) high as a kite (或 kites)

烂醉如泥; 被毒品麻醉; 如痴如狂

\* as horny as hoot owl

〈俚语〉淫欲无度的

\* as hungry as a hunter (或 wolf)

非常饿

(as) keen as mustard

极为热心; 极感兴趣

as large as life

1. 与实物一般大小 2. 〈口语〉亲自; 确确实实

as lean as a rake

瘦得象柴耙, 骨瘦如柴

(as) light as a feather

轻如羽毛; 分量极轻

as like as chalk to cheese

本质上完全不同, 截然不同

as like as two peas (in a pod)

一模一样

as lively as a cricket

〈口语〉非常活泼

as long as a fiddle

(脸)拉长的,(面孔)阴郁的

as long as my (或 your) arm

很长的

(as) mad as a cut snake

〈澳大利亚英语〉狂怒的,暴怒的

(as) mad as a hatter

疯狂的;狂怒的

(as) mad as a hornet

〈美国英语〉气得发狂的,狂怒的

(as) mad as a March hare

狂野得象3月(交尾期)里的野兔

(as) mad as a meat axe

〈澳大利亚及新西兰英语〉狂怒的,暴怒的

(as) mad as a wet hen

〈美国英语〉非常生气

mad as hops

〈口语〉怒不可遏,气得暴跳如雷

(as) mean as a louse

〈俚语〉吝啬到极点



(as) merry as a cricket (或 grig, lark)

〈口语〉兴高采烈, 非常快活

as mild as a dove (或 May, milk)

(性情)非常温和

as mute as a fish

默不作声

(as) mute as a mouse

悄莫声儿

(as) naked as (the day) one was born

(初出娘胎般)赤条条(的), 赤身露体(的)

as near as a toucher

〈英国俚语〉接近得很, 几乎不差

as near as dammit (或 damn-it)

〈口语〉完全差不多, 确实

neat as a (new) pin

非常整洁

as nervous as a dog shitting razorblades (或  
as a cat on a hot tin roof)

〈俚语〉惊悸不安, 极度紧张

(as) nice as pie

〈口语〉极好

(as) nimble as a squirrel

身手灵活, 举动轻捷

\* as null as nothing

毫无价值

(as) numberless as the sand(s)

多如恒河沙数的, 不可胜数的

(as) old as Adam

1. 极古的 2. 很久以前的, 陈旧的

(as) old as the hills

古老的

(as) plain as day (或 a pikestaff)

非常明显, 明明白白

(as) plain as the nose in (或 on) your face

一目了然的, 显而易见的

(as) pleased as Punch

非常快乐

\* poor as a church-mouse

一贫如洗的

pretty as a picture

非常漂亮

as pretty as paint

非常漂亮的

proud as a peacock

非常高傲

(as) proud as Punch

非常骄傲

(as) quick as lightning (或 a flash)

〈口语〉飞快,一闪而过

(as) quick as thought

〈古义〉飞快,一闪而过

(as) quiet as a mouse

悄莫声儿

(as) red as a rose (或 cherry)

面色红润的;红喷喷的

(as) red as a turkey-cock (或 beetroot)

(因害羞或发怒)满脸通红的

(as) rich as Croesus (或〈俚语〉crazes)

极为富有

(as) right as a trivet

十分准确,毫厘不爽;非常健康;一切顺利

(as) right as nails

十分准确,毫厘不爽;完全健康

(as) right as rain

〈英国口语〉非常健康;毫无问题

as safe as a house

〈英国英语〉绝对安全的,非常安全的

as salt as fire

极咸

scarce as hen's teeth

〈口语〉稀有的,极少的

as secret as the grave

象坟墓般秘密的,非常秘密的

(as) sharp as a needle

1. 象针一样尖的 2. 目光犀利的;十分敏锐的

as sharp as a razor

极精明的,极机灵的

(as) sick as a dog

病得很厉害的

(as) silent as a mouse

悄莫声儿

(as) silent as the grave

1. (地点)象坟墓一样静默的,一点没声息的 2. (人)

守口如瓶的;谨慎的

silly as a two-bob watch

〈澳大利亚俚语〉极其愚蠢的;极其疯狂的

(as) slick as a whistle

1. 干干净净 2. 身体非常好 3. 毫不费力地

as slick as nothing at all

〈罕用〉一瞬间,很快

\* as slippery as an eel

非常狡猾

\* as sly as a fox

狐狸般狡猾的

(as) snug as a bug in a rug

〈口语〉非常舒适的,极其安逸的

(as) sober as a judge

1. 一点不醉的;非常清醒的 2. 十分镇静严肃的

(as) solid as a rock

1. 坚如磐石;屹然不动 2. (人)可靠的

\* sore as goats

象替死鬼一样感到怨愤的

(as) sound as a bell

1. 极为清晰 2. (情况)极佳;十分健全

(as) steady as a rock

1. 坚如磐石;屹然不动 2. (人)可靠的

as stiff as a poker

举止僵硬的;身体强直的

(as) stiff as a ramrod

僵直的

(as) still as a mouse

悄莫声儿

(as) straight as a die

绝对诚实;非常正直

(as) straight as an arrow

又快又直地

(as) straight as a ramrod

笔直的

as strong as a horse (或 a bull, a lion, an ox)

强壮如牛的

as stubborn as a mule

象骡子一样固执,非常执拗

(as) stupid as a coot

笨头笨脑的

as stupid as an owl

笨透的

(as) sure as death (或 eggs are eggs, fate,

God made little apples, a gun, guns,

hell, I stand here 等)

<口语>毫无疑问,千真万确

(as) sweet as pie

极甜

\* as swift as thought

顷刻间

(as) thick as hail

密集地;纷至沓来的

as thick as rabbits in a warren

水泄不透地挤在一起

(as) thick as thieves

<口语>非常亲密,非常友好

(as) thin as a lath

骨瘦如柴

as thin as a rake

瘦得象柴耙,骨瘦如柴

as thin as a wafer

极薄

as tight as a tick

吃饱喝足; 酩酊大醉

tight as Kelsey's nuts

(美国俚语) 非常节俭; 非常小气

\* as timid as a mouse

胆小如鼠

\* as tough as leather

坚韧如皮革

(as) tough as nails

身体结实

(as) tough as old boots

1. (人) 非常坚强的 2. 非常硬的; 一点不嫩的, 非常老的

as true as a die

绝对诚实; 非常正直

(as) true as steel (或 flint, touch)

1. 极其忠实的, 非常可靠的 2. 千真万确

\* as ugly as sin

难看极了

as warm as (a) toast

暖烘烘的, 暖得满脸红光的

as weak as water (或 a cat)

身体虚弱; 意志薄弱; 性格懦弱

(as) welcome as a storm (或 as snow in harvest 或 as water in a leaking ship)

(尤指不速客)不受欢迎的;不合时宜的

(as) white as a sheet

脸色苍白,面无血色

说明:有\*号者为非成语性明喻。

## 22 Symbol

symbol(象征) 用具体的事物表现某种特殊意义。

① Ophelia. There's *rosemary*, that's for remembrance; pray you, love, remember; and there is *pansies*, that's for thoughts.

Laertes. A document in madness, thoughts and remembrance fitted.

Ophelia. There's *fennel* for you, and *columbines*; there's *rue* for you; and here's some for me; we may call it herb of grace o' Sundays; O, you must wear your *rue* with a difference. There's a *daisy*; I would give you some *violets*, but they withered all when my father died; they say 'a made a good end, —

(William Shakespeare, *Hamlet*)

奥菲利娅 这是表示记忆的迷迭香;爱人,请你记着吧:这是表示思想的三色堇。

雷欧提斯 这疯话很有道理,思想和记忆都提得很合适。

奥菲利娅 这是给您的茴香和漏斗花;这是给您的芸香;这儿还留着一些给我自己;遇到礼拜天,我们不妨叫它慈悲



草。啊！您可以把您的芸香插戴得别致一点。这儿是一枝雏菊；我想要给您几朵紫罗兰，可是我父亲一死，它们全都谢了；他们说他死得很好——

(朱生豪译)

- ② Yet once more, O ye *laurels* , and once more,  
Ye *myrtles* brown, with *ivy* never sere,  
I come to pluck your berries harsh and crude,  
And with forced fingers rude  
Shatter your leaves before the mellowing year.

(John Milton, *Lycidas* )

再一次，月桂树啊！再一次，  
黑黑的桃金娘，还有永不枯的常春藤，  
我来摘取你们的生硬的浆果，  
在未到成熟的季节之前  
我被迫用卤莽的手指搅动你们的叶子。

(梁实秋译)

- ③ How vainly men themselves amaze  
To win *the palm* , *the oak* , or *bays* ;  
And their incessant labours see  
Crowned from some single herb, or tree,  
Whose short and narrow-verged shade  
Does prudently their toils upbraid;  
While all flowers and all trees do close  
To weave the garlands of repose!

(Andrew Marvell, *The Garden* )

人们为赢得棕榈、橡叶或月桂  
使自己陷入迷途，何等的无谓，

他们不停地劳心劳力，以便  
最终从一草一树取一顶胜利冠，  
这顶冠遮荫既短，而且又狭窄，  
无异是对他们的劳碌作无言的谴责；  
与此同时，一切花，一切树，彼此相联，  
正在编制一顶顶晏息的花环。

(杨周翰译)

④ I see a *lily* on thy brow

With anguish moist and fever dew,  
And on thy cheek a fading rose  
Fast withereth too.

(John Keats, *La Belle Dame sans Merci*)

我看你脸上有朵白百合  
带着毒湿与滚烫的露珠，  
你的颊上有朵残蔷薇，  
很快的也要萎枯。

(梁实秋译)

⑤ Just for a handful of silver he left us,

Just for a riband to stick in his coat —  
Found the one gift of which fortune bereft us,  
Lost all the others she lets us devote;  
They, with the gold to give, doled him out silver,  
So much was theirs who so little allowed:  
How all our copper had gone for his service!  
Rags — were they *purple*, his heart had been  
proud!

(Robert Browning, *The Lost Leader*)

只是为了一把银币，他离开了我们——

只是为了一根绶带，他想佩戴在胸前；  
取得了命运剥夺我们的唯一礼物，

失去了命运允许我们追求的一切；  
他们，有金子可给，却只施舍他些银子，  
他们有的是那么多，给只给一点点，  
我们的铜子儿竟都成了赐他的赏钱！

破布，只要是紫的，就会使他的心跳跃！

(陈维杭译)

- ⑥ Turning and turning in the widening gyre  
The *falcon* cannot hear the *falconer* ;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

(William Butler Yeats, *The Second  
Coming*)

在向外扩张的旋体上旋转呀旋转，  
猎鹰再也听不见主人的呼唤，  
一切都四散了，再也保不住中心，  
世界上到处弥漫着一片混乱，  
血色迷糊的潮流奔腾汹涌，  
到处把纯真的礼仪淹没其中，  
优秀的人们信心尽失，  
坏蛋们则充满了炽烈的狂热。

(袁可嘉译)

⑦ That is no *country* for old men. The young  
 In one another's arms, birds in the trees  
 — Those dying generations — at their song,  
 The *salmon* -falls, the *mackerel* -crowded seas,  
 Fish, flesh, or fowl, commend all summer long  
 Whatever is begotten, born, and dies.  
 Caught in that sensual music all neglect  
 Monuments of unageing intellect.

(William Bulter Yeats, *Sailing to  
 Byzantium*)

那地方可不是老年人呆的。青年人  
 互相拥抱着，树上的鸟类  
 ——那些垂死的世代——在歌吟。  
 有鲑鱼的瀑布，有鲭鱼的大海，  
 鱼肉禽整个夏天都赞扬个不停  
 一切被养育、降生和死亡者。  
 他们都迷恋于种种肉感的音乐，  
 忽视了不朽的理性的杰作。

(袁可嘉译)

⑧ Such wilt thou be to me, who must  
 Like th' other foot, obliquely run;  
 Thy firmness makes my *circle* just,  
 And makes me end, where I begun.

(John Donne, *A Valediction:  
 Forbidding Mourning*)

你对我就会这样子，我一生  
 象另外那一脚，得侧身打转；  
 你坚定，我的圆圈才会准，

我才会终结在开始的地点。

(卞之琳译)

- ⑨ I placed a *jar* in Tennessee,  
And round it was, upon a hill.  
It made the slovenly wilderness  
Surround that hill.

(Wallace Stevens, *Anecdote  
of the Jar*)

我把一只坛放在田纳西，  
它是圆的，置在山巅。  
它使凌乱的荒野  
围着山峰排列。

(赵毅衡译)

- ⑩ O powerful *western fallen star* !  
O shades of night — O moody, tearful night!  
O great star disappeared — O the black muck  
that hides the star!  
O cruel hands that hold me powerless — O help-  
less soul of me!  
O harsh surrounding cloud that will not free my  
soul.

(Walt Whitman, *When Lilacs Last in  
the Dooryard Bloomed*)

啊，在西天的陨落的强大的星星哟，  
啊，夜的阴影，——啊，悲郁的，泪光闪烁的夜哟！  
啊，巨大的星星消失了，——啊，遮没了星光的黑暗哟！  
啊，紧攥着我使我完全无力挣扎的残酷的手哟，——  
啊，我的无助的灵魂哟！

啊,包围着我的灵魂使它不能自由的阴霾哟!

(楚图南译)

⑪ The goat coughs at night in the field overhead;  
*Rocks , moss , stonecrop , iron , merds .*

(Thomas Stearns Eliot,  
*Gerontion* )

半夜山羊在上面的田野里咳嗽;

岩石、苔藓、巴豆、铁、粪便。

(赵毅衡译)

例①rosemary 用作婚礼和葬礼上记忆的象征;pansy 象征恋爱和求爱;fennel 象征奉承;columbine 象征不贞节(?)或忘恩负义(?);rue 象征悔悟;daisy 象征言行虚伪,不忠实;violet 象征忠诚。例②laurel, myrtle 和 ivy 均是编制诗人花冠或花圈所用之植物,象征诗人的荣誉。例③palm, oak 和 bay 都是胜利的象征。例④lily 象征死亡。例⑤purple 在西欧传统上代表王室,象征权势。例⑥falcon 象征人类,falconer 指基督。猎鹰从主人手中飞出,越飞越远,终于听不见神谕,将世界搅动得“血色迷糊”,邪恶当道,作践了善良与正义。例⑦country 指爱尔兰或自然世界,象征一切物质领域;鱼类为生命繁殖之象征。例⑧circle 是完整的象征,据说西方古代圆中加点也是炼金术士的黄金象征。例⑨jar 是艺术想象力的象征。例⑩the western fallen star 代表 Abraham Lincoln。例⑪rocks 象征荒芜,moss 和 stonecrop 象征迟钝或疲乏,iron 象征机械化,merds 象征腐坏。例①-⑨ 是文化传统的象征,例⑩ 和例⑪ 是个人独创的象征。例①-⑦ 是自然象征,例⑧ 和例⑨ 是人文象征。

symbol 是扩展的 metaphor,但不尽相同,symbol 不表明本体。

与英语 symbol 相对应的汉语修辞格是“象征”,例如:

两个黄鹂鸣翠柳,  
一行白鹭上青天。

窗含西岭千秋雪，  
门泊东吴万里船。

(杜甫《绝句》)

“黄鹂鸣翠柳”象征大地回春的气象，“白鹭上青天”象征脱离避难生活，“西岭千秋雪”象征久滞客中的绝望，“东吴万里船”象征希望终于到来。

临离去之前，我从残破的窗纸漏孔中，向老师的小屋里望了望——迎着我的视线，昂然站在案头的，是那盏油灯：灯罩上蒙着灰尘；灯盏里的油，几乎熬干了……

时光过去了近四十年。在人生的长途上，我确曾经历过荒山的凶险和陋巷的幽曲；而无论黄昏，还是深夜，只要我发现远处的一豆灯光，就会猛地想起我的老师窗内的那盏灯，那熬了自己的生命，也更给人以启迪，给人以振奋，给人以光明和希望的，永不会在我心头熄灭的灯！

(韩少华《灯光》)

“灯光”象征光明、温暖和力量。

## 23 Synaesthesia

synaesthesia (移觉) 用形象的词语，把一种感官的感觉转移到另一种感官上。

运用 synaesthesia，能使语言富于形象性，增强感染力。

① These had now ceased from battle for old age, yet were they right good orators, like grasshoppers that in a forest sit upon a tree and utter their *lily-like voice*; even so sat the elders of the Trojans upon the tower.

(Homer, *Iliad*)

衰老的年龄已经结束了他们的战斗日子，但是他们都是

卓越的健谈家,当时这班特洛亚的长老们坐在城楼上,就象蝈螬儿停在林间的一株树上欣然鸣噪一般。

(傅东华译)

② Lorenzo. . . .

Here will we sit and let the sounds of music  
Creep in our ears: *soft stillness* and the night  
Become the touches of *sweet harmony* .

...

With *sweetest touches* pierce your mistress' ear  
And draw her home with music.

(William Shakespeare, *The Merchant of Venice* )

罗兰佐 ……我们就在这儿坐下来,让音乐的声音悄悄送进我们的耳朵;柔和的静寂和夜色,是最足以衬托出音乐的甜美的。……用最温柔的节奏倾注到你们女主人的耳中,让她被乐声吸引着回来。

(朱生豪译)

③ *A loud perfume* , which at my entrance *cryed* ,...

(John Donne, *Elegy* )

一阵响亮的香味迎着我叫唤,……

④ Till ev'n his *beams sing* , and my *musick shine* .

(George Herbert, *Christmas* )

直到连他的笑容都歌唱,我的乐曲都闪光。

⑤ There might you heare her *kindle* her *soft voice*  
In the close murmur of a *sparkling noyse* .

(Richard Crashaw, *Musick's Duel* )

在一阵欢快而低沉的嘈杂声中,  
你也许听见她点燃她那柔和的嗓音。



- ⑥ Oh could you *view* the *melody*  
Of ev'ry *grace* ,  
And *music* of her *face* .

(Richard Lovelace, *Orpheus to Beasts* )

哦,你可以看到  
每一种风度的曲调,  
和她那面容的乐曲。

- ⑦ And like music on the waters  
Is thy *sweet voice* to me; . . .

(George Gordon Byron, *Stanzas  
for Music* )

你柔美的声音听来宛若  
水面上飘荡的乐音; . . . . .

(杨德豫译)

- ⑧ Music, when *soft voices* die,  
Vibrates in the memory —  
Odours, when *sweet violets* sicken,  
Live within the sense they quicken.

(Percy Bysshe Shelley, *To —*)

温柔的歌声已消逝,  
乐音仍在记忆里萦回;  
紫罗兰花虽然枯死,  
意识中尚存留着芳菲。

(江 枫译)

- ⑨ The same bright *face* I *tasted* in my sleep,  
Smiling in the clear well. . . .

(John Keats, *Endymion* )

我在梦中领略过的那张鲜艳的脸,

在那晶莹的泉水中含笑。……

(朱维基译)

- ⑩ Fair reader, at the old tale take a glance,  
For here, in truth, it doth not well belong  
To speak — Oh, turn thee to the very tale,  
And *taste* the *music* of that *vision* pale.

(John Keats, *Isabella* )

亲爱的读者,还是请你读一读

原来的小说吧,因为,在本篇  
它实在讲得不够好:读读原作,  
听乐音如何流贯那暗淡的景色。

(查良铮译)

- ⑪ With *blue* , uncertain, *stumbling buzz* ,  
Between the light and me;...

(Emily Dickinson, “I heard a fly  
buzz when I died”)

带着沮丧、踌躇及蹒跚的嗡嗡声,  
在我和灯光之间;……

- ⑫ Salomé. . . . The *silence* that dwells in the forest is  
not so *black* . . . .

(Oscar Wilde, *Salomé* )

莎乐美 ……寓于森林中的寂静并非那么黑。……

- ⑬ Into the shells of its ears he poured the *harsh wine* of  
his tale.

(Oscar Wilde, *The Fisherman and His Soul* )

他把他的经历的苦酒倾倒在她的耳朵里。

(巴 金译)

⑭ Lord Goring. Afraid I can't, thanks. I have promised to look in at the Hartlocks. I believe they have got a mauve Hungarian band that plays *mauve* Hungarian music. See you soon. Good-bye.

(Oscar Wilde, *An Ideal Husband*)

哥林子爵 恐怕我得走了,谢谢。我已答应顺便去哈特洛克斯家。我相信,他们请到了一个演奏软性的匈牙利音乐的匈牙利乐队。回头见。晚安。

(钱之德译)

⑮ *Soft music like a perfume*, and *sweet light*  
Golden with *audible odours* exquisite  
Swathe me with *cerements* for eternity.

(Arthur Symons, *The Opium Smoker*)

柔和的音乐宛如香味,温柔的灯光  
金黄色带有听得见的微妙气味  
用寿衣永远把我裹缠。

⑯ And I must enter again the round  
Zion of the water bead  
And the synagogue of the ear of corn  
Shall I let pray the *shadow* of a *sound*  
Or sow my salt seed  
In the least valley of sackcloth to mourn

(Dylan Thomas, *A Refusal to Mourn  
the Death, by Fire, of  
a Child in London*)

而我必须再次走进  
水珠拱穹的天国  
和玉蜀黍形的犹太教堂

我才会祈求声音的阴影  
或在死荫的幽谷间  
播撒我苦涩的种子去悲恸

(余石屹译)

- ⑰ When all my five and country senses see,  
The *fingers* will forget green thumbs and *mark*  
How, through the halfmoon's vegetable eye  
Husk of young stars and handfull zodiac,  
Love in the frost is pared and wintered by,  
The whispering *ears* will *watch* love drummed away  
Down breeze and shell to a discordant beach,  
And, lashed to syllables, the lynx *tongue cry*  
That her fond wounds are mended bitterly.  
My *nostrils* see her breath burn like a bush.

My one and noble heart has witnesses  
In all love's countries, that will grope awake;  
And when blind sleep drops on the spying senses,  
The heart is sensual, though five eyes break.

(Dylan Thomas, *When All My Five and  
Country Senses See*)

当我天生的五官都能看见，  
手指将忘记园艺技能而注意  
通过半月形的植物眼，  
年轻的星星的外壳和黄道十二宫，  
霜冻中的爱情怎样象水果一样在冬天贮藏，  
低语的耳朵将注视着爱情被鼓声送走  
沿着微风和贝壳走向不谐的海滩，

犀利的舌头将用零落的音节呼喊  
爱情的钟爱的创伤已痛苦地治愈。  
我的鼻孔将看见爱情的呼吸象灌木林一样燃烧。

我唯一的高贵的心在所有爱情的国土上  
都有见证人,他们将在黑暗中摸索着醒来;  
等盲目的睡眠降临于窥视的感官,  
心还是有情的,虽然五只眼睛都毁灭。

(巫宁坤译)

例① 描写特洛亚的长老们的说话声,听觉和视觉沟通了。例② soft stillness 把听觉描写成触压觉, sweet harmony 把听觉描写成味觉, sweetest touches 把触压觉描写成味觉。例③ 把听觉转移到嗅觉上, 香味能使人听到, 足见其浓烈的程度。例④ 把视觉和听觉沟通起来。例⑤ 把听觉、视觉和触压觉相融汇。例⑥ 听觉和视觉沟通了。例⑦ 把味觉转移到听觉上。例⑧ soft voices 把听觉描写成触压觉, sweet violets 把嗅觉描写成味觉。例⑨ 把视觉感受转成味觉感受, 使读者马上联想到“甜美”二字, 写尽为那张鲜艳的脸所倾倒的情态。例⑩ 味觉、听觉和视觉互相沟通。例⑪ 把视觉转移到听觉上。例⑫ 把听觉和视觉沟通起来。例⑬ 味觉和触压觉沟通了。例⑭ 把听觉描写成视觉。例⑮ soft music like a perfume 听觉、嗅觉和触压觉互相沟通, sweet light 把视觉描写成味觉, audible odours 把嗅觉描写成听觉。例⑯ 把视觉转移到听觉上。例⑰ 狄兰·托马斯通过把触压觉、听觉、味觉和嗅觉与视觉相沟通, 从身体感官的纷纭印象中看出了“高贵的心”的重要性, 比仅仅着眼情感和本能更形象生动, 更富感染力。

与英语 synaesthesia 相对应的汉语修辞格是“移觉”, 例如:

东城渐觉风光好,  
縠绉波纹迎客棹。

绿杨烟外晓寒轻，  
红杏枝头春意闹。

(宋祁《玉楼春》)

此例把视觉描写成听觉。

你的耳朵在侦察，  
你的眼睛在倾听  
你的指挥棒上  
跳动着你的神经。

(艾青《小泽征尔》)

此例以耳当目，以目为耳，视觉、听觉互换，正写出指挥家高度专注、如痴如醉的神态。

这一天之内，我觉得风是蓝的，阳光是蓝的，连我这个人也都为清冷的蓝色所渗透了。

(刘白羽《天池》)

此例把视觉转移到触觉上。

……雪下面还有冷绿的杂草。

(鲁迅《雪》)

此例把视觉描写成温度觉。

女子们朗朗的笑声，象水上的波纹，在工地的上空荡漾开去。

(魏钢焰《绿叶赞》)

此例把听觉描写成视觉。

## 24 Synecdoche

synecdoche(提喻) 不直接说出要说的人或事物的本来名称，而借用和该人或该事物密切相关的词去代替。

synecdoche 的作用是突现描述对象的特征，引发读者联想，使其获得鲜明深刻的印象。

- ① The western *wave* was all a-flame;  
 The day was well nigh done!  
 Almost upon the western *wave*  
 Rested the broad bright Sun;  
 When that strange shape drove suddenly  
 Betwixt us and the Sun.

(Samuel Taylor Coleridge, *The Rime of  
 the Ancient Mariner*)

白天即将过去,在西方  
 波浪燃起红光。  
 就象在西方的波浪之上,  
 坐落着光辉的太阳。  
 突然在太阳和我们之间,  
 驶来那奇怪的形状。

(吕千飞译)

例①以波浪代替大海,突出表现了大海的特征,使诗歌语言更生动形象,更富表现了。

synecdoche 大体上分为6类:以局部代替整体,以整体代替局部,以种代替属,以属代替种,以材料代替制品,以个体代替一类。

- ② Two *heads* are better than one.

两个脑袋总比一个脑袋强。

- ③ This village has ten *head* of cattle.

这个村庄有10头牛。

- ④ A pale oval *face* came forward into the light.

(James Joyce, *Dubliners*)

灯光下走进一个人来,一张椭圆脸,脸色苍白。

(孙 梁译)

⑤ No eye saw him, but a second later every *ear* heard a gunshot.

(Samuel Lover, *The Death of a Great President*)

没有人看见他。可是，一秒钟以后每个人都听到一声枪响。

(戎丽芬译)

⑥ I learned it through the *lips* of my friend.

这是我听朋友亲口说的。

⑦ Yet there were some stout *hearts* who attempted resistance.

(C. S. Forester)

然而有一些勇敢的家伙企图抵抗。

⑧ Now, all *hands* ! I'm going below, and I leave you here on deck.

(Robert Louis Stevenson, *The Wrecker*)

喂，全体船员注意！我要到下面去了，你们留在甲板上。

⑨ Still, if all *hands* had been got together, they would not have more than half filled the room.

(Charles Dickens, *The Uncommercial Traveller*)

即使大伙儿都集合起来，也装不满半个房间。

⑩ There were several big *names* at the party.

宴会上有几位知名人士。

⑪ They kept down the number of useless *mouths*.

他们减少吃闲饭的人。

⑫ They say there's *bread* and work for all,



And the sun shines always there;  
But I'll not forget old Ireland,  
Were it fifty times as fair.

(Helen S. Blackwood)

他们说人人有饭吃,有活干,  
太阳永远在那里照耀:  
可我不会忘记旧时的爱尔兰,  
即使它现在百倍美好。

⑬ Lear. Return to her, and fifty men dismiss'd?  
No, rather I abjure all *roofs*, and choose  
To wage against the enmity o' th' air;  
To be a comrade with the wolf and owl, — Necessity's  
sharp pinch! ...

(William Shakespeare, *King Lear*)

李尔 回到她那儿去?裁撤五十名侍从!不,我宁愿什么屋子也不要住,过着风餐露宿的生活,和无情的大自然抗争,和豺狼鸱鸺做伴侣,忍受一切饥寒的痛苦!……

(朱生豪译)

⑭ He can't ride a *wheel*, but he is a good oar.

他不会骑自行车,但却是个好桨手。

⑮ My new *wheels* cost me a year's income.

我的新汽车花去我一年的收入。

⑯ By ten o'clock we had descried seven of the enemy's  
*sail*.

到十点钟我们发现七艘敌舰。

⑰ The news of the accident came as a bolt from *the blue*.

事故的消息传来,犹如晴天霹雳。

⑱ Standing here on the *shore* of the Atlantic...

(Mark Twain)

站在这儿大西洋沿岸……

⑲ He has passed fifty *winters*.

他50岁了。

例②-⑪是以人或动物的局部代替整个人或动物;例⑫以面包代替食物,特别是主食;例⑬以屋顶代替屋子;例⑭和例⑮以车轮代替整个车;例⑯以船帆代替整条船;例⑰以蓝色代替蓝天;例⑱以海滨代替海岸;例⑲以冬天代替全年。此18例均为以局部代替整体。

⑳ *England* beat *Australia* at cricket.

英格兰板球队击败澳大利亚队。

㉑ They have gained a footing in the cultural *world*.

他们在文化界站住了脚。

㉒ Selma stuck her head out the car window and rolled her eyes. "Safe with the US *Army*. Don't do anything I wouldn't do."

(Harry Mazer, *Furlough* — 1944)

塞尔玛把头伸出汽车窗外,眼睛骨碌碌转。“跟美国大兵在一起很安全。别做任何我不愿做的事。”

㉓ I inquired of *the Law* where I might cash a cheque, and was directed to the nearest travel agency.

(*Times*, June 6, 1972)

我向警察打听,什么地方可以兑换支票。他指点我找最近的旅行社。

㉔ The Oxford *law* would know about this, I take it?

(M. Wodehouse, *Blue Bone*)

我想牛津市的警察会知道这件事吧。

②⑤ Besides *Newsweek* on the sofa, was *The Wall Street Journal*, a florid, middle-aged reporter named Harris.

(Arthur Hailey, *Wheels*)

“新闻周刊”的旁边,就在那张沙发上,是“华尔街日报”,这是个红光满面的中年记者,名叫哈里斯。

(朱 雯 李金波译)

②⑥ Then he cut *me* open and took out the appendix and stitched *me* up again.

然后,他把我切开,取出阑尾,再把我缝起来。

②⑦ The *lamp* is burning.

灯在燃着。

②⑧ The *TV* is out of order.

电视机发生故障。

②⑨ We couldn't start up the *car*.

汽车我们发动不起来。

③⑩ The *plane's* flamed out.

飞机突然失灵。

③⑪ They ate of the *tree*.

他们品尝了水果。

③⑫ The birds sang to welcome *the smiling year*.

小鸟歌唱迎新春。

例②⑩以英格兰代替英格兰板球队,以澳大利亚代替澳大利亚板球队;例②⑪以世界代替界或领域;例②⑫以军队代替士兵,这里指杰克(Jack);例②⑬和例②⑭以司法界代替警察;例②⑮以报纸代替该报的记者,这里“新闻周刊”代替该报记者蒙妮卡(Monica);例②⑯以整个人代替人的局部;例②⑰以灯代替灯芯;例②⑱以电视机代替电视机的机械装置;

例⑳以汽车代替汽车发动机；例㉑以飞机代替飞机发动机；例㉒以树代替树上的水果；例㉓以年代替季，*the smiling year* 代替春天或春季。此13例均为以整体代替局部。

㉔ *Pickpockets* often work in crowds of people.

扒手常在人群中扒窃。

㉕ He fell a victim to the dagger of a *cutthroat*.

他被凶手杀害了。

㉖ We have *tea* at half past four.

我们下午4时半用茶点。

㉗ She made her living by her *needle*.

她靠刺绣活谋生。

㉘ He can do easy *sums* in his head but has to write out hard ones.

容易的算术他能心算，但困难的算术他必须笔算。

㉙ Yet Ah, that Spring should vanish with the *Rose* !  
That Youth's sweet-scented manuscript should close!

(Edward Fitzgerald, *The Rubáiyát of Omar Khayyám of Naishápúr*)

哎呀，春天挟着玫瑰销声匿迹！

青年芬芳的卷帙也要阖闭！

(梁实秋译)

例㉚以扒手代替窃贼(thief)；例㉛以凶手代替杀人犯(murderer)；例㉜以茶代替茶点；例㉝以针代替刺绣活(needlework)；例㉞以总数代替算术；例㉟以玫瑰花代替花。此6例均为以种代替属。

㊱ On seeing him, the miserable *creature* fell upon his

shoulder, sobbing and crying, and pointing to the fountain, where some women were stooping over the motionless bundle and moving gently about it.

(Charles Dickens, *A Tale of Two Cities*)

一看见这男人,那悲惨的生物就靠在他的肩上,呜咽,哭泣,而且指着那水潭,水潭旁边有几个妇人正在低头察看那一包寂然不动的东西,缓缓地在它周围移动着。

(罗稷南译)

④⑩ The dock can accommodate the largest *vessel*.

这船坞能容纳最大的船。

④⑪ Tito was a great *soldier*.

铁托是一位名将。

例③⑨以生物代替人;例④⑩以容器代替船;例④⑪以军人代替军事指挥员。此3例均为以属代替种。

④⑫ He handled the *willow* very skillfully.

他非常熟练地用球棒打球。

④⑬ She decided to tread the *boards* once more.

她决定重返舞台。

④⑭ The criminal was in *irons*, but made good his escape.

这犯人戴着手铐脚镣,但还是逃跑了。

④⑮ He gave the beggar a few *coppers*.

他给了乞丐几个铜币。

④⑯ His grave is marked by a fine *stone*.

他的坟墓有一块醒目的精制墓碑。

- ④7 She was dressed in *silks* and *satins* .

她衣着华丽。

- ④8 This *fox* goes very well with your cap.

这条狐狸同你的帽子配得很协调。

- ④9 He is an enemy worthy of your *steel* , there is no cowardice in him.

他是一个值得你与之搏斗的劲敌,他决不是懦夫。

- ⑤0 They fought with cold *steel* .

他们进行白刃战。

- ⑤1 *Cotton* suits you.

你适合穿棉布衣服。

- ⑤2 The *marble* speaks before the silent lookers-on.

大理石向那些静默的旁观者讲话。

- ⑤3 Better be jocund with the fruitful *Grape*  
Than sadden after none, or bitter, Fruit.

(Edward Fitzgerald, *The Rubáiyát of Omar*  
*Khayyám of Naishápúr* )

啜着葡萄美酒作乐

胜似为了无结果或苦果而担忧。

(梁实秋译)

例④2以柳木代替板球或棒球的球棒;例④3以木板代替舞台;例④4以铁代替镣铐;例④5以铜代替铜币;例④6以石头代替墓碑;例④7以丝绸、缎子代替绸缎服装;例④8以狐狸代替狐狸皮制的围巾;例④9和例⑤0以钢代替刀剑;例⑤1以棉花代替棉布衣服;例⑤2以大理石代替大理石雕像;例⑤3以葡萄代替葡萄酒。此12例均为以材料代替制品。

⑤4 *The white man had the Bible and the African had the land.*

(James Baldwin)

白人有《圣经》，黑人有土地。

⑤5 *Over lake or sea, in sunshine, within sight of land — this is the perfect way of the flying tourist.*

(Herbert George Wells)

飞越湖泊海洋，阳光充足，可以看见陆地——这是乘飞机旅游者的完美方式。

⑤6 *I have always fancied the life of a country gentleman.*

(John Dickson Carr)

我始终喜欢乡绅的生活。

⑤7 *Shanghai is the New York of China.*

上海是中国的纽约。

⑤8 *John is the Newton of our school.*

约翰是我校的牛顿。

⑤9 *I entered the university to be a student, but I was preparing to become a Mazzini or a Garibaldi.*

我进大学想当一名学生，可我准备着成为一名马齐尼或加里波第。

⑥0 *Shylock. A Daniel come to judgement! yea, a Daniel!  
O wise young judge, how I do honour thee!*

(William Shakespeare, *The Merchant of Venice*)

夏洛克 一个但尼尔来做法官了！真的是但尼尔再世！聪明的青年法官啊，我真佩服你！

(朱生豪译)

例⑤④以 the white man 代替 white people,以 the African 代替 African people; 例⑤⑤以 the flying tourist 代替 flying tourists; 例⑤⑥以 a country gentleman 代替 country gentlemen; 例⑤⑦以纽约代替最繁华的都市; 例⑤⑧以牛顿代替伟大的天文学家; 例⑤⑨以意大利爱国者马齐尼或加里波第代替伟大的爱国者; 例⑥⑩以但尼尔代替非常聪明的法官。此7例均为以个体代替一类。

synecdoche 是 metaphor 的一种类型,其区别是:synecdoche 的代替词,必须有和被代对象明确的相关点,强调“代”;metaphor 的喻体和本体,必须有一个明确的相似点,强调“喻”。

synecdoche 与 metonymy 关系密切,其严格的区别已变得模糊不清,因而 synecdoche 常被视为 metonymy 的一种形式。

synecdoche 与 antonomasia 有某种类似之处。

与英语 synecdoche 类似的汉语修辞格是“借代”,例如:

吟罢低眉无写处,  
月光如水照缙衣。

(鲁迅《为了忘却的纪念》)

以“眉”代头。

宋人多数不懂诗是要用形象思维的,一反唐人规律,所以味同嚼蜡。

(毛泽东《给陈毅同志谈诗的一封信》)

以“宋人”代宋代诗人,以“唐人”代唐代诗人。

彼此说着闲话,掌上灯烛,管家捧上酒、饭、鸡、鱼、鸭、肉,堆满春台。王举人也不让周进,自己坐着吃了,收下碗去。

(吴敬梓《儒林外史》)

以“肉”代猪肉。

故木受绳则直,金就砺则利,君子博学而日参省乎己,则知明而行无过矣。

(荀况《劝学》)



以“金”代一切刀剑。

· 全部策划自不会都出于李岩,但李岩总不失为一个触媒,一个引线,一个黄金台上的郭隗吧。

(郭沫若《甲申三百年祭》)

以“黄金台上的郭隗”代替有影响力感召力的“士”。

## 25 Transferred Epithet

transferred epithet (转移表述词语) 两项事物相关联,叙述中将原描写此一事物的表述词语移来描写另一事物的性状。

运用 transferred epithet,可使物带上人的情感,使人的行为带上内在的情感,使人的情感带上相关事物的声色形态。

① That murderer has been put into the *condemned* cell.  
那个杀人犯被投进了死囚牢房。

② O *dreamy*, *gloomy*, *friendly* trees.

(Richard Chenevix Trench)

呵,朦胧、阴暗、友好的树儿。

③ He crashed down on a *protesting* chair.

他一屁股坐了下去,椅子吱吱嘎嘎地响着,仿佛是在提抗议似的。

④ On his *sick* bed he summoned his sons and daughters into his presence.

他在病床上把儿女们召唤到面前。

⑤ Above us hung a *sullen* sky.

天空阴沉沉的。

⑥ No footmarks could be found on the *virgin* snow.

新下的雪地上看不见脚印。

⑦ And an old man driven by the Trades  
To a *sleepy* corner.

(Thomas Stearns Eliot, *Gerontion*)

信风吹送一个老人

送他到安睡的角落。

(赵毅衡译)

⑧ He is now again seated in his usual *sleepy* corner.

他现在又坐在那个容易使他瞌睡的角落里。

⑨ He passed many an *anxious* hour in the train.

他在火车上度过许多焦急不安的钟头。

⑩ An *awed* hush fell upon the bystanders.

(Scott Fitzgerald, *The Great Gatsby*)

在场的人都惊奇得目瞪口呆。

(范 岳译)

⑪ This is not a *cheerful* sight.

这不是一个令人愉快的情景。

⑫ I took dinner usually at the Yale Club — for some reason it was the gloomiest event of my day — and then I went upstairs to the library and studied investments and securities for a *conscientious* hour.

(Scott Fitzgerald, *The Great Gatsby*)

我经常到耶鲁同学会去吃晚饭——可不知为什么这是我一天中最苦恼的事情——饭后我就到楼上的图书室去，聚精会神地阅读一小时有关投资和债券生意的书籍。

(范 岳译)

⑬ I spoke to them in *hesitant* French.

我结结巴巴地用法语对他们讲话。

⑭ He is talking *ignorant* nonsense again!

他又在无知地胡说八道了!

⑮ What a *lame* excuse you have made!

你的借口多么站不住脚!

⑯ The United States has now set up a *loneliness* industry.

美国现在创立了一种为孤独的老年人服务的社会服务项目。

⑰ Sarah sat up straight, staring through the dusty car windows. In the fading light, Tanzanian soldiers stood at *sullen* guard, cradling submachine guns.

(*National Geographic*, July 1980)

萨拉直挺挺地坐着,凝视着汽车窗外,汽车上满是灰尘。在渐渐暗下去的光线中,坦桑尼亚士兵怀抱冲锋枪,闷闷不乐地站岗。

⑱ The *indefatigable* bell now sounded for the fourth time; the classes were marshalled and marched into another room to breakfast; how glad I was to behold a prospect of getting something to eat!

(Charlotte Brontë, *Jane Eyre*)

那不知疲倦的钟声如今敲第四遍了;各个班级列队到另一间屋子里去吃早饭。看到有东西可吃,我多么高兴啊!

(祝庆英译)

⑲ After an *unthinking* moment, I put my pen into my mouth.

想了一会儿想不出什么来,我就把笔噙在口中。

⑳ Or maybe Laura's *unwitting* influence has called it out.

也许劳拉的话无意中对我产生了影响,把我那熄灭了的欲望又唤醒了。

㉑ Before him there are still three *wear*y miles.

在他前面仍有三英里令人厌倦的路程。

㉒ The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea,  
The ploughman homeward plods his *wear*y way,  
And leaves the world to darkness and to me.

(Thomas Gray, *Elegy Written in a Country Churchyard*)

晚钟殷殷响,夕阳已西沉。

群牛呼叫归,迂回走草径。

农夫荷锄犁,倦倦回家门。

惟我立旷野,独自对黄昏。

(丰华瞻译)

㉓ *The Grapes of Wrath*

(John Ernst Steinbeck)

《愤怒的葡萄》

例①-③都是在叙述中将原描写人的表述词语移来描写事物或概念,使事物或概念带上人的情感。

㉔ "My dear Gerald," said Miss Ley, putting up an *admonishing* forefinger, "women are by nature spiteful and intolerant; when you find one who exercises charity, it proves that she wants it very badly herself."

(William Somerset Maugham, *Mrs. Craddock*)

“亲爱的杰拉尔德，”莱伊小姐说，竖起食指警戒他，“女人们生性就是狠毒、偏狭的；当你发现一个女人实施仁爱，那就说明她自己非常需要它。”

(唐荫荪 王纪卿译)

②⑤ “Bertha, Bertha,” said Miss Glover, horrified that such details should assail the *chaste* ears of the Vicar of Leanham.

(William Somerset Maugham, *Mrs. Craddock*)

“伯莎，伯莎！”格洛弗小姐唤道，唯恐那些细节玷污利恩哈姆教区牧师那圣洁的耳朵。

(唐荫荪 王纪卿译)

②⑥ And the first tenor singing of the *passionate* throat of a young collier, who has since drunk himself to death.

(David Herbert Lawrence, *Tortoise Shout*)

首先是一位年轻矿工的男高音歌声，他的嗓音高亢激昂。他后来喝酒喝得烂醉如泥。

②⑦ “Don’t worry, son, we’ll show them a few tricks,” Darrow had whispered throwing a *reassuring* arm round my shoulder as we were waiting for the court to open.

(John Scopes, *The Trial That Rocked the World*)

“别担心，孩子，我们将给他们看些把戏，”我们等候开庭的时候，达罗搂着我的肩膀，低声对我说，叫我不必担心。

例②④-②⑦都是在叙述中将原描写人的表述词语移来描写人体的一部分，使之带上人的情感。

②⑧ Franklin Roosevelt listened with *bright-eyed smiling* attention, saying nothing, and applauding heartily with the

rest.

(Herman Wouk, *The Winds of War*)

弗兰克林·罗斯福眼睛发亮,微笑地注意听着,什么也没有说,只和其他人一起由衷地鼓掌。

(石 韫译)

②⑨ Instantly from the dark holes all round, there was a *frenzied* rush of Jews.

霎那间,一大群犹太人从四面八方的黑洞里发疯似地冲了出来。

(戎林海译)

③⑩ He lives by *honest* labour.

他靠诚实的劳动来生活。

③⑪ ... Virtues

Are forced upon us by our *impudent* crimes.

(Thomas Stearns Eliot, *Gerontion*)

而我们厚颜的劣迹  
却给我们把美德加强。……

(赵毅衡译)

③⑫ You should not say *injurious* words.

你不应该说中伤的言论。

③⑬ ... Therefore let the moon

Shine on thee in thy *solitary* walk;...

(William Wordsworth, *Lines Composed  
a Few Miles Above Tintern Abbey*)

……因此让月光  
照着你在路上独行吧,……

(王佐良译)

③⑭ Then they crept to the door and took a *trembling*

peep. They saw a weed-grown, floorless room, unplastered, an ancient fireplace, vacant windows, a ruinous staircase; and here, there, and everywhere hung ragged and abandoned cobwebs.

(Mark Twain, *The Adventures of Tom Sawyer*)

于是他们悄悄地走到门口,打着哆嗦往里面窥探了一下。他们看到一个野草丛生、没有地板的房间,里面没有抹石灰,有一个老式的壁炉,窗户都是空的,楼梯也坏了;屋里前后左右,处处都布满了乱七八糟的没有蜘蛛的蛛网。

(张友松译)

③⑤ I fitted to the latch  
My hand, with *trembling* care,  
Lest back the awful door should spring,  
And leave me in the floor.

(Emily Dickinson, "I Years Had Been from Home")

我把手搁在门的活栓上,  
小心翼翼,战战兢兢,  
生怕门一下向后弹开,  
地面上留下来我一个人。

(王岷源译)

③⑥ Where but to think is to be full of sorrow  
And *leaden-eyed* despairs,  
Where Beauty cannot keep her lustrous eyes,  
Or new Love pine at them beyond tomorrow.

(John Keats, *Ode to a Nightingale*)

在这里,稍一思索就充满了

忧伤和灰眼的绝望，  
而“美”保持不住明眸的光彩，  
新生的爱情活不到明天就枯凋。

(查良铮译)

例⑳-㉞都是在叙述中将原描写人的表述词语移来描写人的行为或情绪,使之带上人的内在的情感。

⑳ Darrow walked slowly round the *baking* court.

(John Scopes, *The Trial That  
Rocked the World*)

达罗绕着气氛紧张、异常闷热的法庭缓缓地踱着步。

㉞ Her panic gave place to anger and a *burning* humiliation.

她由恐惧一变而为愤怒,感到有一种奇耻大辱在燃烧着她的心。

㉟ I enjoy the clean voluptuousness of the warm breeze on my skin and the *cool* support of the water.

(Victoria Mary Sackvillewest, *No Signposts  
in the Sea*)

我享受着暖风吹在皮肤上的清爽快感,以及漂浮在清凉池水上的舒适之感。

㊱ I had no temptation to take a *flying* holiday to the South.

我没有乘飞机去南方度假的兴致。

㊲ The American society saw a *gnawing* poverty during the years of the Great Depression.

在大萧条年代,美国社会经历了令人心绞的贫困。

㊳ *Gray* peace pervaded the wilderness-ringed Argentina



Bay in Newfoundland, where the American ships anchored to await the arrival of Winston Churchill. Haze and mist blended all into gray: gray water, gray sky, gray air, gray hills with a tint of green.

(Herman Wouk, *The Winds of War*)

在纽芬兰,一片灰色的宁静笼罩着四周荒漠的阿根夏湾,美国军舰正碇泊在这里,等待着温斯顿·邱吉尔到来。雾霭把一切都染成了灰色:灰色的海水,灰色的天空,灰色的空气,和带着点儿绿色的灰色山丘。

(石 勒译)

④③ Indeed, there are moments today — amid out-law litter, tax cheating, illicit noise and *motorized* anarchy — when it seems as though the scofflaw represents the wave of the future.

今天,随处乱扔垃圾、逃税、违禁噪音,以及开汽车的无政府状态,真是比比皆是;有时简直使人觉得:玩忽法令者代表着未来的潮流了。

(戎林海译)

④④ Mark Twain had to leave the city because of the *scathing* columns he wrote.

马克·吐温写了一些尖锐而辛辣的专栏文章,因此不得不离开那个城市。

④⑤ The sky turned to a *tender* palette of pink and blue.

天空变成了一块柔和的粉红色和蓝色的调色板。

例③⑦-④⑤ 都是在叙述中将原描写甲事物的表述词语移来描写与之相关联的乙事物或某一概念。

④⑥ He is not an *easy* writer.

他是一位作品很难读懂的作家。

例④⑥是在叙述中将原描写事物的表述词语移来描写与之相关联的人。

transferred epithet 与 metaphor 和 personification 的相似之处是词语的移用。它们的区别是:transferred epithet 所移用的词语起描写作用,例如:Brutish ostracism by everyone and a few years of *solitary* despair. (他被大家遗弃,遭到野蛮的流放,在绝望中度过几年孤独的生活。) *solitary* 本是描写写此日记的人威廉·华莱士(William Wallace),这里却移来描写 despair; metaphor 和 personification 所移用的词语起陈述作用,例如:His present hunger *awoke* and *gnawed* at him. (目前他肚子上的饥饿又苏醒过来撕咬着他。) *awoke* 和 *gnawed* 移来对饥饿进行陈述。

与英语 transferred epithet 相对应的汉语修辞格是“移就”,例如:

她们被幽闭在宫闱里,戴了花冠,穿着美丽的服装,可是陪伴着她们的只是七弦琴和寂寞的梧桐树。

(周而复《上海的早晨》)

怒发冲冠,凭阑处,潇潇雨歇,抬望眼,仰天长啸,壮怀激烈。

(岳飞《满江红》)

我将深味这非人间的浓黑的悲凉;以我的最大哀痛显示于非人间,使它们快意于我的苦痛,就将这作为后死者的菲薄的祭品,奉献于逝者的灵前。

(鲁迅《纪念刘和珍君》)

用我们的口语去表现那些颜色,那些图案,真费了我不少苦涩的推敲。

(何其芳《梦中道路》)

## 26 Vision

vision (幻见) 把自己想象中的事物(如人或场景)描绘为就在眼前。

运用 vision, 可以把想象中的事物说得活灵活现, 历历如在目前。

① I see the wealthy miller yet,  
His double chin, his portly size,

...

In yonder chair I see him sit,  
Three fingers round the old silver cup —

...

(Alfred Tennyson, *The Miller's Daughter*)

我看见了富有的磨坊主,  
他的双下巴, 他的胖身躯,

.....

我看见他坐在那边的扶手椅里,  
三根手指围着那只旧银杯子——

.....

② Ye sons of France, awake to glory!  
Hark! Hark! what myriads bid you rise  
Your children, wives, and grandsires hoary;  
Behold their tears, and hear their cries.

(Leconte de Lisle)

你们法兰西的儿子,意识到荣誉吧!  
听吧!听吧!何等多的人恳求你们起来  
你们的孩子、妻子和白发苍苍的老人;  
看他们的眼泪,听他们的哭声。

③ Methinks I see it now — that one solitary, adventurous vessel, the Mayflower of a forlorn hope, freighted with the prospects of a future State, and bound across the unknown sea. I behold it pursuing. . . .

(Edward Everett)

我想我现在看见它——那一艘孤独的、富于冒险精神的船,装有渺茫希望的“五月花号”,载着一个未来国家的前途,正驶过那陌生的海洋。我看它正……航行。

vision 在表现虚幻方面与 prosopopoeia 相似,主要区别是:vision 既表现人,又表现物,而 prosopopoeia 则只表现人。vision 又与 apostrophe 有某种相似之处,如例②。

与英语 vision 类似的汉语修辞格是“示现”,例如:

六王毕,四海一。蜀山兀,阿房出。覆压三百余里,隔离天日。骊山北构而西折,直走咸阳。二川溶溶,流入宫墙。五步一楼,十步一阁;廊腰缦回,檐牙高啄。各抱地势,钩心斗角,盘盘焉,囷囷焉,蜂房水涡,矗不知其几千万落。长桥卧波,未云何龙?复道行空,不霁何虹?高低冥迷,不知西东。歌台暖响,春光融融;舞殿冷袖,风雨凄凄。一日之内,一宫之间,而气候不齐。

(杜牧《阿房宫赋》)

说起从这些图画上所得的孔夫子的模样的印象来,则这位先生是一位很瘦的老头子,身穿大袖口的长袍子,腰带上插着一把剑,或者腋下挟着一枝杖,然而从来不笑,非常威风凛凛的。假使在他的旁边侍坐,那就一定得把腰骨挺的笔直,经过两三点钟,就骨节酸痛,倘是平常人,大约总不免急于逃走的了。

后来我曾到山东旅行。在为道路的不平所苦的时候，忽然想到了我们的孔夫子。一想起那具有俨然道貌的圣人，先前便是坐着简陋的车子，颠颠簸簸，在这些地方奔忙的事来，颇有滑稽之感。

（鲁迅《在现代中国的孔夫子》）

# 强调或低调类

## 27 Anastrophe

anastrophe(词语倒装) 故意颠倒词语正常的句法顺序。

anastrophe 的作用在于,能加强语势,突出重点。

一般来说,句子的各种成分都可以倒装。

① Came the dawn.

天色破晓。

② Echoed the hills.

群山发出回声。

③ To market went she.

她到市场去了。

④ Along the road walked an old man.

(Thomas Hardy, *The Return of the Native*)

一个老头儿顺着这条大道走来。

(张谷若译)

⑤ *Cheese* I love.

我爱吃奶酪。

⑥ *Back* he came.

他回来了。

⑦ *Homeward directly* he went.

他径直向家走去。

例①和例②是主谓倒装；例③和例④是主谓倒装，状语前置；例⑤是宾语前置；例⑥和例⑦是状语前置。

anastrophe 与 inversion 和 hyperbaton 同义。

与英语 anastrophe 相似的汉语修辞格是“倒装”，例如：

勇敢哉战略大家也。

(鲁迅《战略关系》)

上例是主谓倒装。

## 28 Anticlimax

anticlimax (突降) 从有重大意义的精彩内容突然转入平淡或荒谬的内容。

anticlimax 往往用来达到讽刺或幽默的效果。

- ① Here thou, great Anna! whom three realms obey,  
Dost sometimes counsel take — and sometimes tea.

(Alexander Pope, *The Rape of the Lock*)

在这里，您，伟大的安娜！三块国土的统治者，  
的确有时商议国事——又有时饮茶聊天。

- ② How haughtily he cocks his nose,  
To tell what every schoolboy knows.

(Jonathan Swift)

他傲慢地翘起鼻子，  
讲述孺子皆知的事。

- ③ It is a truth universally acknowledged that a single man in possession of a fortune must be *in want of a wife*.

(Jane Austen, *Pride and Prejudice*)

凡是有钱的单身汉，总想娶位太太，这已经成了一条举世公认的真理。

(王科一译)

④ A woman who could face the very devil himself — or a mouse — loses her grip and goes all to pieces in front of a flash of lightning.

(Mark Twain, *Mrs. McWilliams and the Lightning*)

一个碰到魔鬼——或是老鼠——都不害怕的女人，在闪电面前她就沉不住气，吓得魂不附体了。

(张友松译)

⑤ Lord Darlington. I couldn't help it. I can resist everything except *temptation*.

(Oscar Wilde, *Lady Windermere's Fan*)

达林顿勋爵 我不能不这样说，唯有诱惑，我不能抵御。

(钱之德译)

⑥ “Seldom has a city gained such world renown, and I am proud and happy to welcome you to Hiroshima, a town known throughout the world for its — *oysters* .”

(Jacques Danvoir, *Hiroshima — the “Liveliest” City in Japan*)

“很少有哪一个城市能在世界上享有这样的盛名。我非常自豪而且非常愉快地欢迎大家到广岛来。广岛之所以能如此出名，是由于它的——牡蛎。”

(张真译)

⑦ Harris never “weeps, he knows not why.” If Harris's eyes fill with tears, you can bet it is because Harris



*has been eating raw onions ,...*

(Jerome Klapka Jerome, *Three Men in a Boat* )

哈里斯从来不“流泪,他不知道为什么。”如果哈里斯的眼睛充满泪水,你可以打赌,那是因为哈里斯在吃着生洋葱,  
.....

例①从“商议国事”突然转入“饮茶聊天”,是对把大事和琐事相混的统治者的嘲弄讽刺。例②是对高傲无知的“他”的辛辣嘲讽。例③先将读者的感受引向高潮,然而恰恰在将要达到高潮时突降下来,从而造成一种出人意外的讽刺效果。例④从“魔鬼”突然降到“老鼠”,含讽刺于幽默之中。例⑤“诱惑”在字里行间严肃的气氛中突然出现,显得机智俏皮。例⑥本应以“原子弹灾难”之类的话进入高潮,出人预料之外,却来了一个格调情绪完全相反的词,使高潮的位置上换上了低潮谷底,收到了幽默、嘲讽、悲凉的奇特效果。例⑦末尾突然出现“吃着生洋葱”,令人喷饭。

anticlimax 均出现在一个系列、一句句子或一节诗文的结尾。

- ⑧ Sooner let earth, air, sea, to chaos fall,  
Men, monkeys, lap-dogs, *parrots* , perish all!  
(Alexander Pope, *The Rape of the Lock* )

更快地让陆地、天空、海洋变成一片混沌,  
让人类、猴子、叭儿狗,鸚鵡统统消亡!

- ⑨ But thousands die, without or this or that,  
Die, and endow a college, or a *cat* :...  
(Alexander Pope, *Epistle to Lord Bathurst* )

但是成千人都死了,无这无那,  
死了,捐赠一所大学,或一只猫:.....

- ⑩ One speaks the glory of the British queen,  
And *one describes a charming Indian screen* ;...  
(Alexander Pope, *The Rape of the Lock* )

一位讲说英国女王的荣耀之事，  
又一位描绘迷人的印度屏饰；……

⑪ When George the Fourth was still reigning over the privacies of Windsor, when the Duke of Wellington was Prime Minister, and *Mr Vincy was mayor of the old corporation in Middlemarch*, Mrs Casaubon, born Dorothea Brooke, had taken her wedding journey to Rome.

(George Eliot, *Middlemarch*)

当乔治四世还在温莎堡深宫里统治着英国的时候，当威灵敦公爵担任首相，文西先生在米德尔马契旧市政厅担任市长的时候，卡苏朋夫人，即布鲁克家的多萝西娅小姐，前往罗马开始蜜月旅行了。

(项星耀译)

⑫ Alas! Alas! what shall I do? I've lost my wife and *best hat*, too!

哎呀！哎呀！我怎么办呢？我失去了妻子，又丢失了最好的帽子！

⑬ Happy for all her maternal feelings was the day on which Mrs. Bennet *got rid of her two most deserving daughters*.

(Jane Austen, *Pride and Prejudice*)

班纳特太太两个最值得疼爱的女儿出嫁的那一天，正是她做母亲的生平最高兴的一天。

(王科一译)

⑭ It was felt as such things must be felt. Every-body had a degree of gravity and sorrow; tenderness towards the departed, solicitude for the surviving friends; and *in a*

*reasonable time, curiosity to know where she would be buried.*

(Jane Austen, *Emma*)

这件事引起的感触可想而知。每个人都表情严肃,内心悲痛,怀念死者,关心亲属,到一定的时候打听她的落葬地点。

(张经浩译)

⑮ We don't bother much about dress and manners in England, because as a nation *we don't dress well and we've no manners.*

(George Bernard Shaw)

在英国,我们不很为衣着举止担心,因为我们英国民族衣着不整,没有礼貌。

⑯ David was a great statesman, a great warrior, a great poet, and *a skillful performer on the harp.*

戴维是一位伟大的政治家,伟大的战士,伟大的诗人,而且善于弹竖琴。

⑰ At one fell swoop, he lost his wife, his child, his household goods, and *his dog.*

一下子,他失去了妻子,孩子,家产和爱犬。

⑱ She fears thunder and lightning, she fears dogs and cats, *she fears moths and caterpillars.*

她害怕雷声和闪电,她害怕狗和猫,她害怕飞蛾和毛虫。

⑲ My car was stolen, my house burned down, and *I forgot to tie my shoes.*

我的汽车被偷了，我的房子烧成平地，我又忘记了结鞋带。

⑳ Furious, she yelled and threw herself onto the floor, disregarding her honour, the sneer of those around, and *her new dress*.

她因大发雷霆而大喊大叫；把自己摔倒在地板上，不顾廉耻，不顾众人嘲笑，也不顾她的新衣服。

㉑ When lovely woman stoops to folly and  
Paces about her room again, alone,  
She smooths her hair with automatic hand,  
And *puts a record on the gramophone*.

(Thomas Stearns Eliot, *The Waste Land*)

美丽的女人堕落的时候，又  
在她的房间里来回踱步，一个人，  
她以机械的手抚平她的头发，  
又在留声机上放上一张唱片。

(裘小龙译)

㉒ The duties of a soldier are to protect his country and *peel potatoes*.

士兵的职责是保卫祖国和剥土豆皮。

㉓ He sprang to his feet, flung off his coat, drew his sword, jumped upon the enemy, and *burped*.

他一跃而起，匆匆脱掉上衣，拔出利剑，向敌人猛扑过去，而且打嗝。

㉔ Golf does queer things to the players. The average man will show greater distress more openly over the loss of

a golf ball than over the loss of his business, his home or a close relation .

(H. I. Phillips, from *Saturday Evening Post*, April 1981)

高尔夫球使打球人变得古怪。普通人对失去一个高尔夫球,比失去生意,失去家庭或者失去亲密的关系,更加公开地表示更大的悲痛。

②⑤ I am told several pickpockets are here. Let them remember that the eye of God is on them, and also that *there are a number of policemen in the house* .

(Wesley)

我听说这儿有几个扒手。让他们记住上帝在注意着他们,而且房子里有许多警察。

②⑥ The rest of all the acts of Asa, and all his might, and the cities which he built, are they not written in the book of the chronicles of the kings of Judah? Nevertheless *in the time of his old age he was diseased in his feet* .

(Henry Watson Fowler, *A Dictionary of Modern English Usage* )

亚撒其余的所有行动,他所有的势力,以及他建筑的城池,难道没有写在犹大列王纪上书中吗?不过,他在晚年脚上害了病。

anticlimax 亦称 bathos, 二者的主要区别是:anticlimax 往往是为达到讽刺或幽默的效果而故意采用的,而 bathos 则一般是无意中形成的。

与英语 anticlimax 类似的汉语修辞格是“层递(递降)”,例如:

凡花一年只开得一度，四时中只占得一时，一时中只又占得数日。他熬过了三时的冷淡，才讨得这数日的风光。

（《今古奇观》卷八）

石像的整个姿态应该怎样，面目应该怎样，小到一个手指应该怎样，细到一根头发应该怎样，他都想好了。

（叶圣陶《古代英雄的石像》）

祖国是一座花园，  
北方就是园中的腊梅；  
小兴安岭是一朵花，  
森林就是花中的蕊。  
花香呀，沁满咱们的心肺。

（郭小川《祝酒歌》）

但是，“递降”是将三个或三个以上的句子，按照内容由深到浅、由高到低、由大到小、由重到轻地排列，强调层层递进。

## 29 Antiphrasis

antiphrasis(词义反用) 使用和本义相反的词语来表达本义。

运用 antiphrasis, 可以取得冷嘲或幽默的效果。

① All his wishes centred in domestic comfort and the quiet of private life. Fortunately he had a younger brother who was more *promising*.

(Jane Austen, *Sense and Sensibility*)

他的所有愿望都集中在家庭安逸和平静的个人生活上。幸运的是，他有一个弟弟比他有出息。

(吴力励译)

② Her complexion was *sallow*; and her features *small*,

without beauty, and naturally without expression; but a *lucky* contraction of the brow had *rescued* her countenance from the disgrace of insipidity, by giving it the strong characters of pride and ill-nature.

(Jane Austen, *Sense and Sensibility*)

她的面色灰黄,五官长得很小,毫无美感,自然也就不动人;但是,吉利的短额头使她的面貌表现出了骄傲与坏脾气的强烈个性,避免了因为刻板乏味而丢脸。

(吴力励译)

③ The child is a *giant* of three feet four inches.

这小孩是一个3英尺4英寸的巨人。

例①他的弟弟是一个不折不扣的大花花公子,因此 *promising* 在这里就被用来表达其相反的意义——“没有出息”。例② *lucky* 和 *rescued* 是词义反用。短额头只会使本来刻板乏味的黄脸更不好看,因此是不吉利的,不仅不会“避免”丢脸,反而更加令人讨厌。例③ *giant* 显然是词义反用。

*irony* 若存在于单个词中,就称为 *antiphrasis*。

与英语 *antiphrasis* 类似的汉语修辞格是“倒反”,例如:

……我们的家只有一个房间。我们的房间有两道墙。第一道是板墙,……第二道墙是家具排列成的圆形阵地,……房间的中央是我们的广场,二尺见方。

(子敏《一间房的家》)

“广场”是“狭小的屋地”的倒辞。

有几个“慈祥”的老板到菜场去收集一些菜叶,用盐一浸,这就是她们难得的佳肴。

(夏衍《包身工》)

“慈祥”是“凶狠”的反语。

## 30 Antithesis

antithesis (平行对照) 把结构相同或相似、意义相反或相衬的语言单位平行并列,以求得一种匀称的形式美和强烈的对比感。

① Brutus. . . . If then that friend demand why Brutus rose against Caesar, this is my answer: — Not that I loved Caesar *less*, but that I loved Rome *more* . . . .

(William Shakespeare, *Julius Caesar*)

勃鲁托斯 ……要是那位朋友问我为什么勃鲁托斯要起来反对凯撒,这就是我的回答:并不是我不爱凯撒,可是我更爱罗马。

(朱生豪译)

② The brave men, *living and dead*, who struggled here, have consecrated it, far above our poor power to *add or detract* .

(Abraham Lincoln, *Gettysburg Address*)

那些在这里战斗的勇士,活着的和死去的,已使这块土地神圣化了,远非我们的菲薄能力所能左右。

(《美国历史文献选集》)

③ And then with his next words he achieved rank (as his thoughts ran) with either *the great crowd of the world's sympathizers* or *the little crowd of its great financiers* .

(O. Henry, *The Whirligig of Life*)

然后他灵机一动,说出了一句话,使他一下进入了世界上



大批悲天悯人的人们的行列，或者小批的大金融家的行列。

(巫宁坤译)

④ *For many are called , but few are chosen .*

( *Holy Bible , Matthew 22:14* )

因为被召的人多，选上的人少。

(《新旧约全书》)

⑤ *The world will little note , nor long remember what we say here , but it can never forget what they did here .*

( *Abraham Lincoln , Gettysburg Address* )

世人会不大注意，更不会长久记得我们在此地所说的话，然而他们将永远忘不了这些人在这里所做的事。

(《美国历史文献选集》)

⑥ *I know not what course others may take ; but as for me , give me liberty , or give me death !*

( *Patrick Henry , March 23 , 1775* )

我不知道其他人在这件事上有何高策，但是对我自己来说，不自由则勿宁死！

(高 健译)

⑦ *A miser grows rich by seeming poor . An extravagant man grows poor by seeming rich .*

( *Reader's Digest* )

吝啬鬼装穷变富，奢侈者装富变穷。

⑧ *Travel in the young sort , is a part of education ; in the elder , a part of experience .*

( *Francis Bacon , Of Travel* )

对年轻人，旅行是教育的一部分；对年长一辈的人，那是

经验的一部分。

(梁实秋译)

⑨ *Crafty men contemn studies, simple men admire them, and wise men use them;...*

(Francis Bacon, *Of Studies*)

有一技之长者鄙读书,无知者羡读书,唯明智之士用读书,……

(王佐良译)

例①和例②是单词 antithesis; 例③是短语 antithesis; 例④-⑨是分句或句子 antithesis, 其中例⑨是三项式 antithesis。

运用 antithesis, 可以收到良好的说理效果; 可以揭示事物内部对立统一的辩证关系; 可以加强语势; 整齐美观, 音韵和谐, 便于记忆。

⑩ *They that sow in tears shall reap in joy.*

(*Holy Bible, Psalms 126:5*)

流泪撒种的, 必欢呼收割。

(《新旧约全书》)

⑪ *Penny wise and pound foolish.*

小事聪明, 大事糊涂。

⑫ *Least said, soonest mended.*

说得少, 弥补快。

⑬ *Marry in haste, and repent at leisure.*

匆忙结婚, 一生后悔。

⑭ *The end of passion is the beginning of repentance.*

盛怒的结束就是悔恨的开始。

⑮ *Hope is a good breakfast but a bad supper.*

希望是美味的早餐, 无味的晚餐。

⑯ One hundred years later, the Negro lives on a *lonely island of poverty* in the midst of a *vast ocean of material prosperity*.

(Martin Luther King, *I Have a Dream*)

一百年后的今天,黑人仍生活在物质充裕的海洋中一个  
贫困的孤岛上。

(《美国历史文献选集》)

⑰ If a free society cannot help *the many who are poor*,  
it cannot save *the few who are rich*.

(John Fitzgerald Kennedy, *Inaugural  
Address*)

自由社会若不能帮助众多的穷人,也就不能保全那少数  
的富人。

(《美国历史文献选集》)

⑱ Wild Spirit, which art moving everywhere;  
*Destroyer and preserver*; hear, oh hear!

(Percy Bysshe Shelley, *Ode to the  
West Wind*)

狂野的精灵!你吹遍了大地山河,  
破坏者,保护者,听吧——听我的歌!

(王佐良译)

⑲ Create half to *rise*, and half to *fall*;  
*Great Lord of all things*, yet a *prey to all*;  
*Sole judge of truth*, in *endless error hurled*;  
The *glory*, *jest*, and *riddle* of the world.

(Alexander Pope, *An Essay on Man*)

他生就的半要升天,半要入地;

既是万物之主,又受万物奴役;  
他是真理的唯一裁判,又不断错误迷离,  
他是世上的荣耀、世上的笑柄、世上的谜。

(吕千飞译)

⑳ King. ...

Therefore our sometime sister, now our queen,  
Th' imperial jointress to this warlike state,  
Have we, as 'twere with a defeated joy, —  
With an auspicious and a dropping eye,  
*With mirth in funeral and with dirge in marriage,*  
In equal scale weighing delight and dole, — Taken to wife:

...

(William Shakespeare, *Hamlet*)

国王 ……所以,在一种悲喜交集的情绪之下,让幸福和忧郁分据了我的两眼,殡葬的挽歌和结婚的笙乐同时并奏,用盛大的喜乐抵销沉重的不幸,我已经和我旧日的长嫂,当今的王后,这—一个多事之国的共同的统治者,结为夫妇;……

(朱生豪译)

㉑ The seed ye sow, another reaps;  
The wealth ye find, another keeps;  
The robes ye weave, another wears;  
The arms ye forge, another bears.

(Percy Bysshe Shelley, *Song to the  
Men of England*)

你们播下了种子,别人来收割;  
你们找到了财富,归别人占有;  
你们织布成衣,穿在别人身上;

你们锻造武器，握在别人的手。

(江 枫译)

⑳ Better to *reign in hell*, than *serve in heaven*.

(John Milton, *Paradise Lost*)

与其在天堂里做奴隶，倒不如在地狱里称王。

(朱维之译)

例⑩运用对比，意在劝善。例①—⑮为谚语，表达一种朴素的哲理，或提劝告，或讲道理，采用平行对照结构，毋庸赘言，事理自明。例⑯马丁·路德·金同时运用 *antithesis* 和 *metaphor*，把逻辑思维和形象思维结合起来，收到雄辩的说理效果。例⑰肯尼迪总统在其就职演说中采用 *antithesis*，为了增强说服力，千方百计赢得支持。例⑱在诗人笔下的西风的形象，既是“破坏者”，又是“保护者”，似乎自相矛盾，但这又是辩证统一的。西风横扫了冬天的一切枯枝败叶，同时也迎来了来年春天的万物复苏，姹紫嫣红，正如全诗末尾那著名的预言所揭示的：如果冬天已到，难道春天还用久等？*antithesis* 的运用，取得了出奇制胜的艺术效果。例⑲蒲柏运用 *antithesis*，把完全对立、相互矛盾的两个概念揉合在一起，似乎荒诞离奇，一经思索却尽在情理之中，深刻地说明了人的矛盾本性。例⑳是国王刺杀胞兄篡夺帝位不久，当众宣布与长嫂结婚时的台词。“殡葬的挽歌”和“结婚的笙乐”正好反衬出这个伪君子的卑鄙嘴脸。例㉑四个 *antithesis* 整齐并列，从四个不同角度揭露了社会的不公平，读来铿锵有韵，掷地有声。例㉒形式上整齐匀称，音律上节奏铿锵，朗朗上口，易诵易背。

英语谚语大量采用 *antithesis*。

㉓ Art is long, life is short.

人生有限，学问无穷。

㉔ Better a *glorious death* than a *shameful life*.

与其忍辱偷生，不如光荣而死。

㉕ A *bird in the hand* is worth *two in the bush*.

一鸟在手，胜于二鸟在林。

②⑥ The day has eyes, the night has ears.

日有眼，夜有耳。

②⑦ Deliberate slowly, execute promptly.

考虑要慢，实行要快。

②⑧ Easy come, easy go.

来得容易去得快。

②⑨ *A fair face may hide a foul heart.*

漂亮的面孔后面可能藏着一颗龌龊的心。

③⑩ Fire and water are *good servants*, but *bad masters*.

水火是好仆人，但不是好主人。

③⑪ He that deceives me once, shame fall him; if he deceives me twice, shame fall me.

初次受骗怪骗子，再次受骗怪自己。

③⑫ An idle youth, a needy age.

少时懒，老来穷。

③⑬ *In at one ear and out at the other.*

一只耳朵进，一只耳朵出。

③⑭ *The life of the wolf is the death of the lamb.*

让狼活着，羊就得死。

③⑮ Like father, like son.

有其父必有其子。

③⑯ The more haste, the less speed.

越是赶忙，速度越慢。

③⑰ No bees, no honey; no work, no money.

没有蜂就没有蜜，不做工就没有钱。

③⑧ No one is a fool always, every one sometimes.

没有一辈子总当傻瓜的人，也没有人一辈子不当傻瓜。

③⑨ An optimist sees an opportunity in every calamity; a pessimist sees a calamity in every opportunity.

乐观者在灾难中看到希望，悲观者在希望中看到灾难。

④⑩ Out of sight, out of mind.

眼不见，心不想。

④⑪ The prodigal robs his heir, the miser robs himself.

败家子抢后人的钱，吝啬人抢自己的钱。

④⑫ *Short accounts make long friends.*

勤算帐才能交情长。

④⑬ Small sorrows speaks; great ones are silent.

小悲说得出，大悲说不出。

④⑭ Soon learned, soon forgotten.

学得快，忘得快。

④⑮ Soon ripe, soon rotten.

熟得快，烂得快。

④⑯ Speech is silvern, silence is golden.

能说是银，沉默是金。

④⑰ To err is human, to forgive divine.

人孰无过，恕过者神。

④⑱ *When poverty comes in at the door, love flies out at the window.*

贫穷走进门来，爱情飞出窗外。

antithesis, parallelism 和 contrast 的区别在于: antithesis 一般由结构相同或相似的两项构成, parallelism 则由结构相同或相似的两项或两项以上构成, 而 contrast 却不要求结构相同或相似; antithesis 表达相反或相衬的意思, parallelism 则表达相近或相关的意义, 而 contrast 只表达相反的意思。

与英语 antithesis 相似的汉语修辞格是“对偶(反对)”, 例如:

梅须逊雪三分白,  
雪却输梅一段香。

(卢梅坡《雪梅》)

满招损, 谦受益。

(《尚书·大禹谟》)

生则天下歌, 死则天下哭。

(《荀子·解蔽》)

横眉冷对千夫指,  
俯首甘为孺子牛。

(鲁迅《自嘲》)

或作讲演, 则甲乙丙丁、一二三四的一大串; 或作文章, 则夸夸其谈的一大篇。无实事求是之意, 有哗众取宠之心。

(毛泽东《改造我们的学习》)

## 31 Apophasis

apophasis(阳否阴述) 从字面上声明不想说而实际上已说出或暗示出。

运用 apophasis, 可以使已说出或暗示出的内容显得更加突出, 给人留下更深刻的印象。

① Antony. ...

*I speak not to disprove what Brutus spoke,*



But here I am to speak what I do know. . . .

(William Shakespeare, *Julius Caesar*)

安东尼……我不是要推翻勃鲁托斯所说的话,我所说的只是我自己所知道的事实。……

(朱生豪译)

② Were I not aware of your reputation for honesty, I would say I believe you connived at the fraud yourself.

要是我不知道你出名的诚实,我就会说我认为你本人纵容这一骗局。

③ I will not remind you of his heroism.

我不愿使你想起他的英雄行为。

④ We will not mention his many crimes.

我们不愿提到他的许多罪行。

⑤ I shall not discuss his cowardice or his treachery.

我不想谈论他的懦怯和背叛。

⑥ I will not mention his kindness, his charities.

我不愿提及他的仁慈,他的善举。

汉语中没有与 apophasis 相应的修辞格。

## 32 Aposiopesis

aposiopesis(顿绝) 说话人或作者在没有办法或不愿意把话说完的情况下使句子突然中断。

aposiopesis 的作用是能真实地表现说话时的情态,使人得意于言外。

① Hamlet. . . . Heaven and earth!  
Must I remember? why, she would hang on him,  
As if increase of appetite had grown  
By what it fed on: and yet, within a month —  
Let me not think on 't — Frailty, thy name is woman! —  
(William Shakespeare, *Hamlet*)

哈姆莱特 ……天地呀!我必须记着吗?嘿,她会偎倚在他的身旁,好象吃了美味的食物,格外促进了食欲一般;可是,只有一个月的时间,我不能再想下去了!脆弱啊,你的名字就是女人!……

(朱生豪译)

② The horrors I saw there — but I dare not tell them.  
我在那里看到的使人恐怖的情况——但我不敢讲。

③ His courage — but surely that speaks for itself.  
他的勇气——但确实那不言而喻。

④ When I looked into the room, the first thing I saw  
— but I dare not describe that dreadful sight.

当我朝房间里面看时,我看见的第一件事——可我不敢描述那可怕的景象。

⑤ His behaviour was — but I blush to mention that.  
他的行为是——不过我提到那个脸就发红。

⑥ Why, I'll...  
嘿,我要……

例①是哈姆莱特的一段独白。他对叔父弑兄夺嫂和父亲尸骨未寒母亲即投入叔父的怀抱的乱伦行为,气得“不能再想下去了”,话语突然中断,留待读者去思考。例②“我”对所见之可怖情景无法讲下去,语句突然中断,留待听者得意于言外。例③“我”对他的勇敢的羡慕之情,

无法形容，句子突然中断，留待别人去体味。例④“我”对在房间里看到的可怖景象，怕得不敢形容，语句突然中断，留待听者去想象。例⑤“我”对他的举止行为之恶劣，羞于启齿，句子突然中断，留待别人去思考。例⑥语句突然中断，隐含威胁，说话时的情态，历历在目。

与英语 *aposiopesis* 类似的汉语修辞格是“跳脱(急收)”，例如：

宝玉笑道：“可是我只顾爱听，也就忘了妹妹劳神了。”黛玉笑道：“说这些倒也开心，也没有什么劳神的。只是怕我只管说，你只管不懂呢。”宝玉道：“横竖慢慢的自然明白了。”说着，便站起来，道：“当真的妹妹歇歇儿罢。明儿我告诉三妹妹和四妹妹去，叫她们都学起来，让我听。”黛玉笑道：“你也太受用了。即如大家学会了抚起来，你不懂，可不是对——”黛玉说到那里，想起心上的事，便缩住口，不肯往下说了。

(曹雪芹《红楼梦》)

咽下“可不是对”以下的“牛弹琴”三字。

### 33 Asyndeton

*asyndeton*(连词省略) 在并列的词句中省略连词。

运用 *asyndeton*，可以收到强调或简洁的效果。

① The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them. Thou didst blow with thy wind, the sea covered them; they sank as lead in the mighty waters.

(*Holy Bible*, *Exodus* 15:9-10)

仇敌说：‘我要追赶，我要追上，我要分掳物，我要在他们身上称我的心愿，我要拔出刀来，亲手杀灭他们。’你叫风一

吹,海就把他们淹没,他们如铅沉在大水之中。

(《新旧约全书》)

② I came, I saw, I conquered.

(Julius Caesar)

我来了,我看见了,我得胜了。

③ On your mark, get set, go!

各就各位,预备,跑!

④ They smiled, shook hands, parted.

他们微笑,握手,告别。

⑤ Come take it.

来把它拿走。

⑥ Go get him.

去把他叫来。

asyndeton 是 ellipsis 的一种特殊形式。

汉语中没有与 asyndeton 对应的修辞格。

## 34 Bathos

bathos(突降) 由庄严崇高突降至平庸可笑。

① Advance the fringed curtains of thy eyes,  
And tell me who comes yonder.

抬起你的双眼,你脸上那饰有流苏的帘幕,  
告诉我那边走来的是谁?

② Few months of life has he in store,  
As he to you will tell,  
For still, the more he works, the more

*His poor old ankles swell .*

(William Wordsworth, *Simon Lee*)

他没有几个月好活，  
如他会对你所讲，  
因为仍旧，他越干活，  
可怜老踝越肿胀。

③ The senator pledged to oppose war, fight poverty, protect individual freedom, and *name a new state flower* .

那位参议员保证反对战争，同穷困进行斗争，保护个人的自由，而且指定新的州花。

④ The exile came back to his home, crippled, unfriended, and *hatless* .

那个被流放的人返回故土，身体残废，无亲无友，而且未戴帽子。

⑤ He stands beaten and bloody, but with head unbowed and *without a hat* .

他站着，筋疲力尽，鲜血淋漓，但是没有低头，也没有帽子。

例①作者试图用繁缛体面的词语来使平淡无奇的意思变得富有诗意，结果无意中形成了突然下降，反而使他的诗句显得庸俗荒唐。例②华兹华斯试图激起对诗中老猎人的同情，但因无意中用了平庸可笑的词语而未能成功。例③从庄严崇高的内容无意中突然降到平庸可笑的内容。例④和例⑤作者试图激起同情，而实际效果则是荒唐可笑的。

bathos 是 anticlimax 的别称，二者的主要区别是：bathos 一般是无意中形成的，而 anticlimax 则往往是为达到讽刺或幽默的效果而故意采用的。

与英语 bathos 类似的汉语修辞格是“层递(递降)”，例如：

他父亲留下的一份家产就这么变小，变做没有，而且现在负了债。

(茅盾《春蚕》)

年青的尚未成家的男教师们，私下讨论着找老婆时，充满了这类感叹：“要能找着夏晚宜那么个老婆，这辈子算掉到蜜罐里了!”  
“有她二分之一的水平就知足啦!”“到她四分之一那个程度的也难找啊!”“嗨!我要能找着个顶她十分之一的也甘心啊!”

(刘心武《茶话会》)

但是，“递降”是将三个或三个以上的句子，按照内容由深到浅、由高到低、由大到小、由重到轻地排列，强调层层递进。

## 35 Chiasmus

chiasmus(交错配列) 在两个并列的和句法上平行的短语或分句中，故意把下文的句法成分的顺序同上文的交错开来。

运用 chiasmus，是为了避免语句的单调呆板，使句型错综变化，并可以收到强调的效果。

① Flowers are lovely; Love is flower-like;...

(Samuel Taylor Coleridge, *Youth and Age*)

花朵是可爱的;爱象花朵一样;.....

(余立三译)

② Let us never *negotiate out of fear*, but let us never *fear to negotiate*.

(John Fitzgerald Kennedy, *Inaugural Address*)

让我们永不因畏惧而谈判。但让我们永不要畏惧谈判。

(《美国历史文献选集》)

③ And so, my fellow Americans, ask not *what your country can do for you* ; ask *what you can do for your country* .

(John Fitzgerald Kennedy, *Inaugural Address* )

所以,同胞们:不要问你们的国家能为你们做些什么,而要问你们能为国家做些什么。

(《美国历史文献选集》)

④ *Eat to live* , and not *live to eat* .

(Benjamin Franklin, *Poor Richard's Almanac* )

吃饭是为了活着,活着不是为了吃饭。

⑤ *Die there* ; *there lie* .

死在那里;葬在那里。

⑥ *He went out* and *in came she* .

他出去而她进来。

⑦ *He went to the theatre* , but *home went she* .

他去看戏了,但她回家了。

⑧ *She went to Paris* ; *to New York went he* .

她到巴黎去了;他到纽约去了。

与英语 *chiasmus* 相似的汉语修辞格是“错综(错举)”,例如:

故圣人议多少、论薄厚为之政,故薄<sub>·</sub>罚不为慈,诛<sub>·</sub>严不为戾,称

俗而行也。

《韩非子·五蠹》

上文是“薄罚”，下文若与上文词序相同应为“严诛”，作者故意写成“诛严”，使上下文交错开来，显得活泼。

或“回环”，例如：

啊呀啊呀，真是愈有钱，便愈是一毫不肯放松，愈是一毫不肯放松，便愈有钱……

（鲁迅《故乡》）

## 36 Climax

climax(层进) 将一系列陈述或概念，按照内容由浅到深、由低到高、由小到大、由轻到重地排列。

运用 climax，可以使思想逐步加深，感情逐步强化，从而增强语言的说服力和感染力。

- ① Say *I'm weary* ,say *I'm sad* ,  
Say that *health and wealth have missed me* ,  
Say *I'm growing old* , but add,  
*Jenny kiss'd me* .

(Leigh Hunt, *Rondeau* )

说我疲倦了，说我悲哀，  
说我失去了健康和财产，  
说我渐渐老了，但加一句，  
詹妮吻过我。

- ② *All that most maddens and torments; all that stirs up  
the lees of things; all truth with malice in it; all that cracks  
the sinews and cakes the brain ; all the subtle demonisms of*



*life and thought; all evil*, to crazy Ahab, were visibly personified, and made practically assailable in *Moby Dick*.

(Herman Melville, *Moby Dick*)

举凡一切最使人狂怒和痛苦的事情,一切足以搅起事物的残渣的东西,一切附有恶念的真理,一切使人焦头烂额的东西,一切有关生命思想的神秘而不可思议的鬼神邪说;一切的邪恶等等,在疯狂的亚哈看来,都是莫比-迪克的显明的化身,因而实际上它是可诛的。

(曹庸译)

③ We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot *dedicate*, we cannot *consecrate*, we cannot *hallow* this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract.

(Abraham Lincoln, *Gettysburg Address*)

我们来到这里,奉献那个战场上的一部分土地;作为在此地为那个国家的生存而牺牲了自己生命的人的永久眠息之所。我们这样做,是十分合情合理的。可是,就更深一层意义而言,我们是无从奉献这片土地的——无从使它成为圣地——也不可能把它变为人们景仰之所。那些在这里战斗的勇士,活着的和死去的,已使这块土地神圣化了,远非我们的菲薄能力所能左右。

(《美国历史文献选集》)

④ Fighting was his element, and he fought with a

*passion* , a *tenacity* and a *success* such as few could rival...  
And he died *beloved* , *revered* and *mourned* by millions of  
revolutionary fellow workers — from the mines of Siberia to  
California, in all parts of Europe and America.

(Friedrich Engels, *Speech at the Graveside  
of Karl Marx* )

斗争是他得心应手的事情。而他进行斗争的热烈、顽强和卓有成效,是很少见的。……现在他逝世了,在整个欧洲和美洲,从西伯利亚矿井到加利福尼亚,千百万革命战友无不对他表示尊敬、爱戴和悼念,……

(《马克思恩格斯选集》第三卷)

⑤ Looking at Ruth Abbot, her husband, and Danny Ryon, he had the feeling that he had known them for a time that could not be measured in terms of *minutes* , or *hours* , or *days* or *years* , for those were standards that did not apply.

(H. Fast, *Clarkton* )

他瞧着露丝·艾博特和她的丈夫,以及丹妮·赖昂,感到自己似乎已经认识他们很久了,已经不能以分钟,或者以小时,或者以天数,甚至不能以年头来计算认识他们的时间了,因为这样的衡量标准都完全用不上了。

(余立三译)

⑥ He was a *little thinner* , a *little whiter* , a *little more austere* ; he was autocratic still and still disapproved of candles on the altar.

(William Somerset Maugham, *Of Human Bondage* )

他显得较前清癯,脸色也苍白了些,表情更为严肃。他仍然独断独行,还对把蜡烛插在圣坛上这件事耿耿于怀。

(张柏然 张增建 倪俊译)

例①诗人成功地运用 climax, 既表述了自己的境遇,又表达了他对人生价值的看法的等级,同时很雅致地赞美了简·韦尔什·卡莱尔(Jane Welsh Carlyle)。例②由 all that most maddens and torments 到 all evil, 逐层地揭示亚哈的愤怒情绪,最后推向高潮,从而增强了语言的感染力。例③ we cannot dedicate, we cannot consecrate, we cannot hallow 三个排比式短句,依次递进,简洁有力。例④ passion, tenacity, success 和 beloved, revered, mourned 两组词,意义分别逐层加深,有力地表达了恩格斯对马克思的颂扬之意和全世界劳动人民对马克思的爱戴之情。例⑤作者运用 climax, 生动地表述了 he 认识他们三人的时间之长。例⑥用三个平行短语,逐层加深地描写 he 的外表,深刻有力,音韵铿锵。

climax 若与 epanastrophe 结合,尤为有力。

⑦ ... but we glory in tribulations also; knowing that tribulations worketh patience; And patience, experience; and experience, hope; and hope maketh not ashamed;...

(Holy Bible, Romans 5:3-5)

……就是在患难中,也是欢欢喜喜的。因为知道患难生忍耐。忍耐生老练。老练生盼望。盼望不至于羞耻。

(《新旧约全书》)

⑧ For glances beget ogles, ogles sighs,  
Sighs wishes, wishes words, and words a letter...

(George Gordon Byron, *Beppo*)

因为注视会招来媚眼,而媚眼

惹出叹息,叹息则又引起渴望,

接着是言语搭讪,以后是书简……

(查良铮译)

单词、短语、分句或句子都可以按内容顺序排列成 climax。

⑨ She told him he was *cold* and *selfish* and *ungrateful* .

(William Somerset Maugham, *Of Human Bondage* )

她责备他冷酷自私,忘恩负义。

(张柏然 张增建 倪俊译)

⑩ Not for about 100 years had Britain witnessed such a miserable April, replete with *blizzards* , *rainstorms* and — finally — *flooding* .

(*Time* , May 11, 1981)

这是英国百年未遇的糟糕的四月,有暴风雪,又有暴风雨,最后还有洪水。

⑪ It was *the ruin of the family* , *the uprooting of morals* , *the destruction of Germany* .

(William Somerset Maugham, *Of Human Bondage* )

那出戏实在是家庭的毁灭,道德的沦丧,德意志的崩溃。

(张柏然 张增建 倪俊译)

⑫ I came, I saw, I conquered.

(Julius Caesar)

我来了,我看见了,我胜利了。

⑬ It is an outrage to bind a Roman citizen; to scourge him is a crime; to put him to death is almost parricide.

(Marcus Tullius Cicero)

捆绑罗马公民是凌辱，鞭打他是犯罪，杀死他则差不多是杀父母。

⑭ I am sorry, I am so sorry, I am so extremely sorry.

(Gilbert Keith Chesterton)

我抱歉，我很抱歉，我非常非常抱歉。

⑮ Let's face it. Let's talk sense to the American people. Let's tell them that there are no gains without pains.

(Aldai Stevenson)

咱们正视它。咱们向美国人民讲清楚道理。咱们告诉他们不劳则无获。

在结构上由短到长、由简单到复杂排列的 climax，称为“结构 climax”。

⑯ He has gone, he has escaped, he has broken away.

(Marcus Tullius Cicero)

他走了，他逃跑了，他强行逃脱了。

由单词和短语构成的 climax 可作句子的各种成分。

⑰ *Social position, friends, reputation, life itself*, had no longer any attraction for him.

社会地位，朋友，名誉，生活本身，对他再没有什么吸引力了。

⑱ They *talked and laughed and shouted*, and there was the clatter of knives and forks, and strange sounds of eating.

(William Somerset Maugham,

*Of Human Bondage*)

人们高谈阔论，哈哈大笑，大声叫唤，还夹杂着刀叉的乒乒乓乓的磕碰声和咀嚼食物的怪声音。

(张柏然 张增建 倪俊译)

⑱ The drunkard *smashed the glasses , upturned the table , and hit an old man .*

醉汉打碎那些玻璃杯,掀翻餐桌,而且打了一位老人。

⑳ She took the *vice and misery and cruelty* of the world as a matter of course; she found nothing to praise or blame in human actions; she accepted.

(William Somerset Maugham,  
*Of Human Bondage* )

她把疾病、不幸和世界的残忍统统当作理所当然的事情,觉得人们的行动既无值得赞扬也无值得责备的地方。她都默认了。

(张柏然 张增建 倪俊译)

㉑ The grass caught fire, spread like wildfire, and burnt for three days and nights, bringing loss of *property , livestock and human lives .*

草地着火,象野火般迅速蔓延,烧了三天三夜,导致财产、牲畜和人的生命的损失。

㉒ The victory of the battle was a miracle achieved by *valour , perseverance , perfect discipline and unconquerable patriotism .*

战斗的胜利,是靠勇猛、坚忍不拔、绝对的纪律和不可征服的爱国主义取得的奇迹。

㉓ After travelling a long way and failing to reach his destination, the man was *tired , hungry , and disillusioned .*

那个人在长途跋涉而未能到达目的地以后,筋疲力尽,饥肠辘辘,而且幻想破灭。

例⑰是主语的 climax, 例⑱和例⑲是谓语的 climax, 例⑳ 是

宾语的 climax, 例②①和例②②是介词宾语的 climax, 例②③是补语的 climax。

与英语 climax 相对应的汉语修辞格是“层递(递升)”, 例如:

天<sub>·</sub>时<sub>·</sub>不<sub>·</sub>如<sub>·</sub>地<sub>·</sub>利<sub>·</sub>, 地<sub>·</sub>利<sub>·</sub>不<sub>·</sub>如<sub>·</sub>人<sub>·</sub>和<sub>·</sub>。

(《孟子·公孙丑下》)

不<sub>·</sub>闻<sub>·</sub>, 不<sub>·</sub>若<sub>·</sub>闻<sub>·</sub>之<sub>·</sub>; 闻<sub>·</sub>之<sub>·</sub>, 不<sub>·</sub>若<sub>·</sub>见<sub>·</sub>之<sub>·</sub>; 见<sub>·</sub>之<sub>·</sub>, 不<sub>·</sub>若<sub>·</sub>知<sub>·</sub>之<sub>·</sub>; 知<sub>·</sub>之<sub>·</sub>, 不<sub>·</sub>若<sub>·</sub>行<sub>·</sub>之<sub>·</sub>。

(《荀子·儒效》)

听说四川有一只民谣, 大略是“贼<sub>·</sub>来<sub>·</sub>如<sub>·</sub>梳<sub>·</sub>, 兵<sub>·</sub>来<sub>·</sub>如<sub>·</sub>篦<sub>·</sub>, 官<sub>·</sub>来<sub>·</sub>如<sub>·</sub>剃<sub>·</sub>”的意思。

(鲁迅《谈金圣叹》)

但被几阵的自来水的冲洗, 街血也便随了染成红色的水, 流<sub>·</sub>到<sub>·</sub>沟<sub>·</sub>中<sub>·</sub>, 流<sub>·</sub>到<sub>·</sub>黄<sub>·</sub>浦<sub>·</sub>江<sub>·</sub>中<sub>·</sub>, 流<sub>·</sub>到<sub>·</sub>大<sub>·</sub>海<sub>·</sub>中<sub>·</sub>, 而<sub>·</sub>不<sub>·</sub>见<sub>·</sub>什<sub>·</sub>么<sub>·</sub>痕<sub>·</sub>迹<sub>·</sub>。

(郑振铎《六月一日》)

声<sub>·</sub>音<sub>·</sub>开<sub>·</sub>始<sub>·</sub>是<sub>·</sub>一<sub>·</sub>个<sub>·</sub>人<sub>·</sub>的<sub>·</sub>, 以<sub>·</sub>后<sub>·</sub>变<sub>·</sub>成<sub>·</sub>几<sub>·</sub>个<sub>·</sub>人<sub>·</sub>的<sub>·</sub>, 再<sub>·</sub>以<sub>·</sub>后<sub>·</sub>变<sub>·</sub>成<sub>·</sub>几<sub>·</sub>十<sub>·</sub>个<sub>·</sub>、<sub>·</sub>几<sub>·</sub>百<sub>·</sub>个<sub>·</sub>人<sub>·</sub>的<sub>·</sub>了<sub>·</sub>。这<sub>·</sub>口<sub>·</sub>号<sub>·</sub>声<sub>·</sub>越<sub>·</sub>来<sub>·</sub>越<sub>·</sub>洪<sub>·</sub>大<sub>·</sub>, 越<sub>·</sub>壮<sub>·</sub>烈<sub>·</sub>, 越<sub>·</sub>激<sub>·</sub>昂<sub>·</sub>, 好<sub>·</sub>象<sub>·</sub>整<sub>·</sub>个<sub>·</sub>宇<sub>·</sub>宙<sub>·</sub>全<sub>·</sub>充<sub>·</sub>满<sub>·</sub>了<sub>·</sub>这<sub>·</sub>高<sub>·</sub>亢<sub>·</sub>的<sub>·</sub>英<sub>·</sub>勇<sub>·</sub>的<sub>·</sub>呼<sub>·</sub>声<sub>·</sub>。

(杨沫《青春之歌》)

## 37 Ellipsis

ellipsis(省略) 凭借一定的语言环境, 省掉句中某个或某些单词。

运用 ellipsis, 可以使语言简洁明快, 收到某种艺术效果。

① Reading maketh a full man; conference a ready man; and writing an exact man.

(Francis Bacon, *Of Studies*)

读书使人充实,讨论使人机智,笔记使人准确。

(王佐良译)

② Into the sunshine,  
Full of the light,  
Leaping and flashing  
From morn till night!

Into the moonlight,  
Whiter than snow,  
Waving so flower-like  
When the winds blow!

(James Russell Lowell, *The Fountain*)

射入日光,  
晶辉弥漫,  
跳跃闪烁  
从早至晚!

射入月光,  
纯白逾雪,  
如彼花开,  
随风波屈!

(郭沫若译)

③ Manuel, lying on the ground, kicked at the bull's muzzle with his slippered feet. Kicking, kicking, the bull after him, missing him in his excitement, bumping him with his head, driving the horns into the sand.

(Ernest Hemingway, *The Undefeated*)



曼努埃尔躺在地上,用他穿着便鞋的双脚踢着牛的嘴和鼻子。踢着,踢着,牛在追他,有时太兴奋看不见他了,有时用头撞他,有时用角抵着沙地。

(文 光译)

例①第二和第三个并列分句中,各省略一个 *maketh*, 显得简洁明快。例②省略了主语,谓语也不完整,从而使诗具有让读者在吟咏之时能够体会想象的魅力。例③主人公曼努埃尔在斗牛场上奋力刺牛,不料刺歪在肩骨上,剑飞了出去,他本人跌倒在地上。公牛抵撞曼努埃尔,曼努埃尔奋力踢开公牛。在这生死攸关的时刻,作者似乎无暇顾及正规的句法,省略了主语和静态动词,直接以动态动词出现,强化速度,你死我活的拼搏景状跃然纸上。

与英语 *ellipsis* 类似的汉语修辞格是“省略”,例如:

与君离别意,同是宦游人。

(王勃《杜少府之任蜀州》)

两句皆省略主语。

岐王宅里寻常见,崔九堂前几度闻。

(杜甫《江南逢李龟年》)

省略宾语。

## 38 Epigram

*epigram*(警句) 用简练而新奇的语言,表达确切而深刻的含义。

① *Launcelot. Nay, indeed, if you had your eyes, you might fail of the knowing me; it is a wise father that knows his own child . . . .*

(William Shakespeare, *The Merchant of Venice*)

朗斯洛特 噫,真的,您就是眼睛明亮,也许会不认识我,只有聪明的父亲才会知道自己的儿子。……

(朱生豪译)

② A little learning is a dangerous thing;…

(Alexander Pope, *An Essay on Criticism*)

一知半解,为害不浅;……

③ Few, save the poor, feel for the poor.

(Letitia Elizabeth Landon,

*The Poor*)

除穷人以外,很少人同情穷人。

④ Dumby. *Experience is the name everyone gives to their mistakes.*

(Oscar Wilde, *Lady Windermere's Fan*)

邓贝 经验是人们为自己的过错取的代名词。

(钱之德译)

⑤ It is silly of you, for *there is only one thing in the world worse than being talked about, and that is not being talked about.*

(Oscar Wilde, *The Picture of*

*Dorian Gray*)

你这个傻瓜,世上比被人议论更糟糕的事情只有一桩,那就是根本没有人议论你。

(荣如德译)

⑥ The only way to get rid of a temptation is to yield to it.

(Oscar Wilde, *The Picture of*

*Dorian Gray*)

摆脱诱惑的唯一办法是向它屈服。

(荣如德译)

⑦ All great truths begin as blasphemies.

(George Bernard Shaw, *Anna Janska ,  
the Bolshevik Empress*)

伟大的真理都是以亵渎的言行开始出现的。

上述各例都有用语精奇简洁,含义深刻的特点。

与英语 epigram 相对应的汉语修辞格是“精警”,例如:

比较是医治受骗的好方子。

(鲁迅《随便翻翻》)

沉默的力量是伟大的,这正如最好的表演便是不表演,让看客永不知你的深浅,把自己的想象、猜测,都加到沉默者身上。

(苏叔阳《安娜小姐和老杨同志》)

## 39 Erotema

erotema (又名 eroteme) (修辞性疑问) 用疑问的形式表达确定的意思,不需要回答,答案寓于问语的反面。

erotema 的作用在于加强语气,表示强烈的感情,以引起深思。

① If this belief from heaven be sent,

If such be Nature's holy plan,

*Have I not reason to lament*

*What Man has made of Man ?*

(William Wordsworth, *Written in Early  
Spring*)

如果上天叫我这样相信,

如果这是大自然的用心，  
难道我没有理由悲叹  
人怎样对待着人？

(王佐良译)

② *Would you have me argue that man is entitled to liberty? that he is the rightful owner of his own body? You have already declared it. Must I argue the wrongfulness of slavery? Is that a question for republicans? Is it to be settled by the rules of logic and argumentation, as a matter beset with great difficulty, involving a doubtful application of the principle of justice, hard to be understood? How should I look today, in the presence of Americans, dividing and subdividing a discourse, to show that men have a natural right to freedom? speaking of it relatively and positively, negatively and affirmatively?*

(Frederick Douglass, July 4, 1854)

你们是要与我争辩“人类是否应当享有自由”，还是要我辩解“人类是否是他们本身的主人”？这些问题你们自己早已经告白天下了，用得着我来贬褒罪恶的奴隶制吗？对于共和国家这难道还成为问题吗？奴隶制的是非问题，还如同对付以公正的原则难作判断的、晦涩而棘手的麻烦，需要靠逻辑和推理来解决吗？如果我今天还要当着美国人的面，把讲话分成甲、乙、丙、丁，每项再分成1、2、3、4，从相对、绝对、否定、肯定各个角度来证明人有享受自由的天生权利，那在人们眼里，我成了什么样的人了？

(《中外演说名篇选》)

③ *But what else can one do when he is alone in a nar-*

row jail cell, other than write long letters, think long thoughts, and pray long prayers?

(Martin Luther King, *Letter from Birmingham Jail*)

然而,当一个人单独关在狭小囚室里的时候,除了写长信,长时间思考,长时间祈祷外,还能干什么呢?

例①诗人运用 erotema,有力地抒发了自己激动的感情——“我有理由悲叹……”。例②道格拉斯连续运用 erotema,深刻有力地谴责了罪恶的奴隶制,感染力大,鼓动性强。例③表达了作者对身陷囹圄的强烈的怨愤之情。

erotema 与 rhetorical question 同义。

与英语 erotema 对应的汉语修辞格是“反问”,例如:

虽然天山这时并不是春天,但是有哪一个春天的花园能比得过这时繁花无边的天山呢?

(碧野《天山景物记》)

## 40 Exclamation

exclamation(感叹) 用突然或省略的词语加强所要表达的思想感情。

exclamation 的作用在于强化抒情效果,在文学作品中,人物用 exclamation 则能使读者闻其声而见其人,作者用 exclamation 则能以己之情动人之情,两者都能在感情上引起读者强烈的共鸣。

Hamlet. . . . What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in ap-

prehension how like a god! the beauty of the world! the paragon of animals!...

(William Shakespeare, *Hamlet*)

哈姆莱特……人类是一件多么了不得的杰作!多么高贵的理性!多么伟大的力量!多么优美的仪表!多么文雅的举动!在行为上多么象一个天使!在智慧上多么象一个天神!宇宙的精华!万物的灵长!……

(朱生豪译)

哈姆莱特的两位好友奉国王和王后之命来陪伴他,替他解解愁闷,并乘机窥探他秘密的心事。哈姆莱特知道他们的来意,于是平心静气地对他们说:“我近来不知为了什么缘故,一点兴致都提不起来,什么游乐的事都懒得过问;在这一种抑郁的心境之下,仿佛负载万物的大地,这一座美好的框架,只是一个不毛的荒岬;这个覆盖众生的苍穹,这一顶壮丽的帐幕,这个金黄色的火球点缀着的庄严的屋宇,只是一大堆污浊的瘴气的集。”讲到这里,哈姆莱特郁积在心头的愤懑之情,再也控制不住了,突然用简短的词语吐出例中一番话,抒发了强烈的思想感情。接着他又平静下来,说:“可是在我看来,这一泥土塑成的生命算得了什么?人类不能使我发生兴趣;不,女人也不能使我发生兴趣,虽然从你现在的微笑之中,我可以看到你在这里想。”例前和例后说话时情绪的平静,更突出中间情绪的激昂,收到了很好的修辞效果。

与英语 exclamation 相对应的汉语修辞格是“感叹”,只是“感叹”需借助某些叹词或呼声语,例如:

嘻吁哦;危乎高哉!蜀道之难,难于上青天!

(李白《蜀道难》)

啊,乡愁呀,如轻烟似的乡愁呀!

(郑振铎《海燕》)

## 41 Hyperbaton

hyperbaton(倒置) 故意颠倒词语通常的或逻辑的顺序。

hyperbaton 的作用在于加强语势,突出重点。

一般来说,句子的各种成分都可以倒置。

① Echoed the hills.

群山发出回声。

② The boast of heraldry, the pomp of pow'r,  
And *all that beauty, all that wealth e'er gave*  
*Awaits alike th' inevitable hour,*  
The paths of glory lead but to the grave.

(Thomas Gray, *Elegy Written in a  
Country Churchyard*)

门第的炫耀,有权有势的煊赫,  
凡是美和财富所能赋与的好处,  
前头都等待着不可避免的时刻:  
光荣的道路无非是引导到坟墓。

(卞之琳译)

③ And when they heard these sayings, they were full  
of wrath, and cried out, saying, *Great is Diana of the  
Ephesians.*

(*Holy Bible, The Acts 19:28*)

众人听见,就怒气填胸,喊着说:“大哉,以弗所人的亚底米啊!”

(《新旧约全书》)

④ *This I must see.*

这个我一定要看。

⑤ *They dashed that torrent through.*

他们猛冲过那道急流。

例①是主谓倒置；例②是主谓倒置，宾语前置，通常语序为 *the inevitable hour awaits all that beauty, all that wealth ever gave*；例③是主谓倒置，表语前置；例④是宾语前置；例⑤是介词后置。

*hyperbaton* 与 *inversion* 和 *anastrophe* 同义。

与英语 *hyperbaton* 相似的汉语修辞格是“倒装”，例如：

看戏出来，走在十里长街上，秋风肃肃，而我的心却热乎乎的，在中国年轻的一代中有这么多热爱莎士比亚戏剧的人们，这也是可以告慰于先生的，我想。

（朱世达《记一位莎士比亚学者

——忆林同济先生》）

上例是宾语前置。

## 42 Hyperbole

*hyperbole*（夸张）故意夸大或缩小表达对象的某种特征或品格，以增强话语的表现力。

① Hamlet. O God, I could *be bounded in a nutshell* and count myself *a king of infinite space*, were it not that I have bad dreams.

（William Shakespeare, *Hamlet*）

哈姆莱特 上帝啊！倘不是因为 我总作恶梦，那么即使把我关在一个果壳里，我也会把自己当作一个拥有着无限空间



的君王的。

(朱生豪译)

② Cleopatra. His legs *bestrid the ocean* ; his rear'd arm  
*Crested the world* . . . .

(William Shakespeare, *Antony  
and Cleopatra* )

克莉奥佩特拉 他的两足横跨海洋；他的高举的胳臂罩临  
大地；……

(朱生豪译)

③ For she was beautiful — her beauty *made*  
*The bright world dim* , and every thing beside  
*Seemed like the fleeting image of a shade* ;…

(Percy Bysshe Shelley, *The Witch of Atlas* )

因为她很美——她的美使得  
明亮的世界黯然失色，而附近的事物  
都仿佛幽灵闪现的影象：……

④ *The brain is wider than the sky* ,  
For, put them side by side,  
*The one the other will include*  
*With ease, and you beside* .

*The brain is deeper than the sea* ,  
For, hold them, blue to blue,  
*The one the other will absorb* ,  
*As sponges, buckets do* .

(Emily Dickinson, “The brain is  
wider than the sky”)

头脑比天空宽广，

因为,若把它们放在一起,  
这一个就会轻而易举地  
包住另一个,还有你。

头脑比海洋深邃,  
因为,若把它们装起来,蓝色对蓝色  
这一个就会吸收另一个,  
象海绵、水桶吸收水那样。

⑤ I cannot forecast to you the action of Russia. It is a  
*riddle wrapped in a mystery inside an enigma.*

(Winston Leonard Spencer Churchill,  
October 1, 1939)

我无法向你们预报俄国的行动。它是谜中之谜。

⑥ The planes left *mountains of flame and smoke* behind them, they crippled our Pacific fleet, sank five of our biggest warships, and killed more than 3,000 American soldiers and sailors.

(Richard Tregaskis, *Guadal-canal Diary*)

轰炸机过后,留下高山般的烈火浓烟严重削弱了我们的太平洋舰队,击沉我们最大的军舰中的五艘,炸死三千多美国士兵和水手。

⑦ AHHHH, the jet age. *Breakfast in Paris, dinner in H. K., luggage in Peoria.*

啊!喷气式飞机旅行的时代。早餐在巴黎,正餐在香港,行李在皮奥里亚。

⑧ Stand still in Shanghai for *two minutes and ten*

*million people will rush at you like pins at a magnet.*

在上海,只要你在那里站上两分钟,千百万人就会向你拥来,犹如磁铁吸住了无数的针棒。

例①be bounded in a nutshell 是故意缩小,a king of infinite space 是故意夸大,二者形成强烈的对照,有力地揭示哈姆莱特的心理状态。例②是克莉奥佩特拉对已故的安东尼(Antony)的描述,运用夸大的手法,以表达对他的深切怀念,思夫之情,跃然纸上。例③生动地夸大了她美丽绝伦。例④诗人通过故意夸大头脑的作用,深刻地说明人脑的想象力使人类能够了解浩瀚的宇宙。例⑤是邱吉尔在一次广播演说中谈到他对当时苏联的政策感到捉摸不定时说的话。他渐次用了 riddle (谜),mystery (不可思议的奥秘)和 enigma(难以解开的密码)三个词,形象地夸大了苏联行动的变幻莫测,给听众留下了难以磨灭的印象。例⑥夸大地描述了熊熊烈火和滚滚浓烟的情状。例⑦生动具体地夸大了乘喷气式飞机旅行速度之快。例⑧通过故意缩小和夸大来生动地说明上海街道上行人之多。

hyperbole 可以强烈地表现作者对所表达的人或事物的感情态度,或褒或贬,或肯定或否定,从而激起读者强烈的共鸣;还可以引发人们的联想与想象,更有利于揭示事物的本质。

⑨ Smooth flow the waves, the zephyrs gently play,  
Belinda smiled, and *all the world was gay*.

(Alexander Pope, *The Rape of the Lock*)

水缓缓地流,风轻轻地吹,

比琳达微微一笑,全世界为之快乐。

⑩ Jesse went out. *The whole world seemed to have turned golden*. He limped slowly, with the blood pounding his temples, and a wild incommunicable joy in his heart.

"*I'm the happiest man in the world*," he whispered to himself. "*I'm the happiest man in the world.*"

(Albert Maltz)

杰西走了出去。世界仿佛变成一片金黄色。他一瘸一拐慢慢地走，热血猛击太阳穴，心中有一种无法表达的狂喜。“我是世界上最幸福的人，”他低声地自言自语，“我是世界上最幸福的人。”

例⑨和例⑩运用 hyperbole 表现强烈的喜悦之情。

⑪ Hamlet. I lov'd Ophelia; *forty thousand brothers*  
Could not, with all their quantity of love,  
Make up my sum. . . .

(William Shakespeare, *Hamlet*)

哈姆莱特 我爱奥菲利娅；四万个兄弟的爱合起来，还抵不过我对她的爱……

(朱生豪译)

⑫ Faustus. Was this the face that *launcht a*  
*thousand ships* ,  
And burnt the topless Towers of Ilium?  
Sweet Helen, *make me immortal with a kiss* ;  
Her lips suck forth my soul, see where it flies.

...

O thou art fairer than the evening's air,  
*Clad in the beauty of a thousand stars* : . . .

(Christopher Marlowe, *The Tragical*  
*History of Dr. Faustus* )

浮士德 就是这张脸使千帆齐发，  
把伊利安的巍巍城楼烧成灰的么？

甜蜜的海伦,你一吻就使我永生。

看,她的嘴唇吸走了我的灵魂!

.....

啊,你比黄昏更美,

尽管它披戴了一千颗美丽的星,.....

(王佐良译)

⑬ She has more goodness *in her little finger* than he has *in his whole body*.

(Jonathan Swift)

她小指中的美德比他全身的美德还要多。

例⑪运用 hyperbole 表达强烈的爱,例⑫表现极大的赞美,例⑬表示高度的赞扬。

⑭ Othello. . . . then must you speak  
Of one that lov'd not wisely but too well;  
Of one not easily jealous, but being wrought,  
Perplex'd in the extreme; of one whose hand,  
Like the base Judean, threw a pearl away  
Richer than all his tribe; of one whose subdu'd eyes,  
Albeit unused to the melting mood,  
Drop tears *as fast as the Arabian trees*  
*Their medicinable gum* . . . .

(William Shakespeare, *Othello*)

奥瑟罗 .....你们应当说我是一个在恋爱上不智而过于深情的人;一个不容易发生嫉妒的人,可是一旦被人煽动以后,就会糊涂到极点;一个象印度人一样糊涂的人,会把一颗比他整个部落所有的财产更贵重的珍珠随手抛弃;一个不惯于流妇人之泪的人,可是当他被感情征服的时候,他会象涌流

着胶液的阿拉伯胶树一般两眼泛滥。……

(朱生豪译)

⑮ Macbeth. . . .

What hands are here? ha! they pluck out mine eyes.  
Will *all great Neptune's ocean* wash this blood  
Clean from my hand? No, this my hand will rather  
*The multitudinous seas incarnadine* ,  
Making the green one red.

(William Shakespeare, *Macbeth* )

麦克白 ……这是什么手!嘿!它们要挖出我的眼睛。大洋里所有的水,能够洗净我手上的血迹吗?不,恐怕我这一手的血,倒要把一碧无垠的海水染成一片殷红呢。

(朱生豪译)

例⑭和例⑮运用 hyperbole 表达极度的悲痛和无限的悔恨。

⑯ “Shut up a minute!” Brackett ordered angrily. “Listen! You just have to *look* at this soup, see? *You just cough loud and it blows!*”

(Albert Maltz)

“住一下口!”布拉克特发怒地命令道。“听着!你只要看看这硝化甘油,明白吗?你仅仅大声咳嗽,它就会爆炸。”

⑰ I've told you *hundreds of times* not to leave the door open.

(John Ball)

我已告诉你千百次不要让门开着。

⑱ Edna. . . . My feet are *absolutely killing me* .

(Neil Simon, *The Prisoner of Second Avenue* )

埃德娜 ……我的双脚痛得我要命。

①9 He ran down the avenue, making a noise *like ten horses at a gallop*.

(Harvey King)

他沿着大街跑,声音之响,犹如十马奔腾。

②0 The winds from the east go tearing round the mountains *like forty thousand devils*.

从东方吹来的风如同百万个魔鬼在山周围狂奔猛闯。

例①⑥-②0运用 hyperbole 表达强烈的发怒、急躁或厌恶等情感。

②1 They said, when he stood up to speak, *stars and stripes came right out in the sky* and once he spoke against a river and *made it sink into the ground*. They said, when he walked the woods with his fishing rod, *Killab, the trout, would jump out of the streams into his pockets*, for they knew it was no use putting up a fight against him; and, when he argued a case, he could *turn on the harps of the blessed and the shaking of the earth underground*. That was the kind of man he was, and his big farm up at Marshfield was suitable to him... A man *with a mouth like a mastiff, a brow like a mountain and eyes like burning anthracite* — that was Dan'l Webster in his prime.

(Stephen Vincent Benet, *The Devil and Daniel Webster*)

他们说,当他起立讲话时,星星和条纹立刻在天空中出现;一次他迎着一条河讲话而使河水低落到地下去。他们说,当他携钓竿走过树林时,小鲑鱼基拉尔就会从溪流中跃进他的口袋,因为它们知道同他战斗是徒劳无益的;他辩论时,口

若悬河,惊天动地。那就是他这一种人,而他在马什菲尔德的大农场正适合他……他嘴大如猛犬,额高似大山,双目炯炯宛若燃煤——那就是壮年时期的丹尼尔·韦伯斯特。

② When I'm playful I use meridians of longitude and parallels of latitude for a seine, and drag the Atlantic ocean for whales! I scratch my head with the lightning and purr myself to sleep with the thunder! When I'm cold, I bibe the Gulf of Mexico and bathe in it; when I'm hot I fan myself with an equinoctial storm; when I'm thirsty I reach up and suck a cloud dry like a sponge; when I range the earth hungry, famine follows in my track!

(Mark Twain, *Life on the Mississippi*)

当我顽皮的时候,我用黄经圈和纬圈作拖网,在大西洋捕捉鲸鱼!我用闪电搔头,听雷声入睡!我冷了就到墨西哥湾里洗澡;我热了就用赤道风暴给自己扇扇子;我渴了就伸长脖子象海绵一样把一团云吮吸干;我游荡得饿了,顷刻间就闹饥荒。

例①和例②运用 hyperbole 给读者以强烈的印象。

③ I have never taken household hints too seriously.

Once I sent a suggestion to "Good Housekeeping" pointing out that dust balls stored under the bed throughout the year *make wonderful, safe toys for the baby and were unique stocking stuffers.*

They cancelled my subscription.

(Erma Bombeck, columnist)

我从来不很认真对待家用须知。

一次,我给《好家务管理》杂志寄去一条建议,指出全年贮藏在床底下的灰尘球,是婴儿极好的安全的玩具,也是填充长



筒袜的稀有之物。

他们取消了我的订阅。

②④ I sat for a while *frozen with horror* ; and then in the listlessness of despair, I again turned over the pages. I came to typhoid fever — read the symptoms — discovered that I had typhoid fever, must have had it for months without knowing it — wondered what else I had got; turned up St. Vitus's Dance — found, as I expected, that I had that too — began to get interested in my case, and determined to sift it to the bottom, and so started alphabetically... . *I plodded conscientiously through the twenty-six letters, and the only malady I could conclude I had not got was housemaid's knee .*

(Jerome K. Jerome, *Three Men in a Boat* )

我吓得呆呆地坐了一会儿；接着，在绝望的倦怠中，我又翻阅书页。我翻到伤寒——读其症状——发现我患了伤寒，一定患了好几个月自己还不知道——很想知道我还患什么病；查阅舞蹈病——如我所料，发现我也患此病——开始关心我的病症，决心把它细查到底，于是依字母顺序地开始……我认真地努力翻完二十六个字母，我可以断定，我唯一未患的病是髌前囊炎。

②⑤ ... once, when Manchester United had the narrowest of squeaks, disaster averted only by a heroic piece of goalkeeping ... once, just this once, young Herbert uttered a single piercing scream *that must have been audible in Peru ; His soul flew out of his mouth with a sound like a fiend in torment .* I glanced round and saw his little pudgy face transfigured, his cheeks were *as red as fire* and

his eyes were *blazing like twin stars* .

(Tyrone Guthrie)

……一次，当曼彻斯特联队取得极勉强的成功——仅因守门员英勇地抢了一个险球而挡开的灾难——的时候……一次，就这一次，年轻的赫伯特发出了一声在秘鲁一定听得见的刺耳的尖叫：他的灵魂随着象受折磨的魔鬼一样的声音从口中飞了出去。我向周围看了一下，看见他那象布丁的小面孔变了形，双颊象火一样红，双眼象两颗星星。

②⑥ You could *shave with the razor-sharp crease in his trousers* .

(David Parks)

你能用他长裤上剃刀般锋利的折缝修面。

②⑦ And at last, as a due and fitting climax to the shameless persecution that party rancour had inflicted upon me, nine little toddling *children, of all shades of color and degrees of raggedness* , were taught to rush onto the platform and *call me PA!*

(Mark Twain, *Running for Governor* )

最后，党派斗争的积怨对我的无耻迫害达到了自然而然的高潮：有人教唆九个刚刚在学走路的小孩，包括各种不同的肤色，穿着各式各样的破烂衣服，冲到一次民众大会的讲台上来，抱住我的双腿，管我叫爸爸！

(董衡巽译)

②⑧ 1968 was a rotten year — a succession of jolts, shocks, *fingers in the eye* , and *knees in the groin* for all of us. You could sit *for the next five hours* trying to think of something cheerful that happened during 1968, and every

time you came up with something someone would point out that *the good thing you recalled actually took place during 1967 or 1945 or 1066.*

(Patrick Butler, 1968 — *And the Hell with It*)

对我们大家来说,1968年是糟糕的一年——一连串令人震惊的事情,手指在眼睛里,膝盖在腹股沟中。你可以坐它五个小时,试想起1968年中发生的某件令人愉快的事情,你每提出某件事情,有人就会指出,你所回想起的好事情,实际上发生在1967年或1945年或1066年。

例⑳—㉔运用 hyperbole 产生幽默的效果,或温和的娱乐,或词语的滑稽,或讽刺性幽默。

hyperbole 可以把事物描绘为大得多或小得多,好得多或坏得多,或者比实际情况更强烈,或者把不可能的事描写成真实的。

⑳ Portia. You see me, Lord Bassanio, where I stand,  
Such as I am; though for myself alone  
I would not be ambitious in my wish,  
To wish myself much better; yet, for you  
I would be *trebled twenty times* myself;  
*A thousand times* more fair, *ten thousand times*  
More rich;...

(William Shakespeare, *The Merchant of Venice*)

鲍西娅 巴萨尼奥公子,您瞧我站在这儿,不过是这样的一个人。虽然为了我自己的缘故,我不愿妄想自己比现在的我更好一点;可是为了您的缘故,我希望我能够六十倍胜过我的本身,再加上一千倍的美丽,一万倍的富有;……

(朱生豪译)

③⑩ Paul was cutting down trees near Whistling River one day. Suddenly the river rose on its hind legs and *squirted 4519 gallons of water straight into the middle of Paul's whiskers*. Paul let out an angry yell. People heard him *for a thousand miles*. "I'll tame that river," Paul said. "I'm going to make some changes in it. I'll get rid of its curves."...

He put on his old cap, and he called Babe. Paul and the Ox started north. They *covered six miles at each step*. About noon they *reached the North Pole*.

( *Paul Bunyan and the Whistling River* )

一天,保罗在惠斯林河附近砍伐树木。突然河水猛涨,把4519加仑水直接喷进保罗的颊须中间。保罗怒吼一声,1000英里以外的人都听得到。“我将把那条河治好,”保罗说。“我要对它作些更动。我将把它的弯道去掉。”……

保罗戴上旧帽子,叫唤巴布。他和公牛动身向北。他们每一步跨过6英里。中午前后他们到达北极。

③⑪ ... she loved him too well not to detect, from the deepened line between his eyes and *a score of other minute signs*, that he had received an unexpected blow.

(Archibald Joseph Cronin, *The Citadel* )

……她太爱他了,不可能从他两眼间那道加深了的纹路和二十来种其他细微的形迹上瞧不出来,他受到了一个意外的打击。

(主 万译)

③⑫ *Seventy times seven* did I take counsel with my soul.

我在内心深处不知道考虑了多少次。

③③ *Waves high as mountains* broke over the reef.

山一般高的巨浪冲击着礁石。

③④ She was not actually nervous about the wild beast, but she had a morbid dread of performing *an atom* more service than she had been paid for.

(Saki, *Mrs. Packletide's Tiger*)

她倒并非真正害怕那只老虎,而是绝对不愿多做一点没有报酬的事。

(王德伦译)

③⑤ *I've not had a wink of sleep* these last two nights.

(John Galsworthy, *Villa Robein*)

这两天晚上我一直没合眼。

③⑥ Her eyes were shining brilliantly, but her face lost its colour *within twenty seconds*.

她的两眼闪光,晶莹明亮,可是她的脸在一瞬间突然失色了。

③⑦ He fought the enemy *to the last drop of his blood*.

他与敌人战斗到最后一滴血。

③⑧ He sat perfectly quiet, and *had never spoken a syllable*.

他静静地坐着,一言不发。

例②⑨-③⑧把事物描绘为大得多或小得多。

③⑨ She is *the prettiest girl in the world*.

她是世界上最漂亮的姑娘。

④⑩ She's feeling *miles better* today.

她今天感觉好多了。

④① He was *miles out* in his calculation.

他的计算大错特错了。

④② She *cried her eyes out*.

她痛哭流涕。

④③ The smell is so strong that you can stink it *a mile off*.

这臭味浓得一英里之外也能闻到。

例③⑨-⑩把事物描绘为好得多或坏得多。

④④ I did not cry. I could not. My cheeks were *as hot as fire*, and my very eyes burnt in my head.

(Elizabeth Cleghorn Gaskell, *North and South*)

我并没有哭。我哭不出，脸蛋儿热得象火一样，两眼也在燃烧。

(主 万译)

④⑤ "... But I see you are *tired to death*, and will wish you good-night...."

(Charles Dickens, *Martin Chuzzlewit*)

".....可是我瞧出您累得要死了，还是跟您道晚安吧。....."

(叶维之译)

④⑥ Upon hearing the news, he was *thunderstruck*.

他听到这消息时吓坏了。

④⑦ She *laughed herself sick*.

她笑得要死。

④⑧ His anger *nearly burst his belly* .

他气得肚子简直炸裂了。

例④⑧-④⑧把事物描绘为比实际情况更强烈。

④⑨ The cheers *reached the stars* .

欢呼声响彻云霄。

⑤⑩ He *bombarded* me with a number of questions.

他象连珠炮般地向我提出了许多问题。

⑤⑪ He *raised the roof* .

他在屋内吵翻天。

例④⑨-⑤⑪把不可能的事描写成真实的。

hyperbole 在日常口语中用得很多。

⑤⑫ Oh, I'm *dying of laughter* .

啊,笑死我啦!

⑤⑬ I've been there *scores of times* .

我曾多次去那里。

⑤⑭ I've *dozens of things* to do.

我有许多事情要做。

⑤⑮ I've *a hundred and one things* to do before we set out for our holiday.

在我们出发度假之前,我还有许许多多事情要做。

⑤⑯ He said he's been thinking about it *for ages* .

他说他想此事想了好久了。

⑤⑰ She wept *oceans of tears* .

她泪水如海。

⑤8 The film was a *fantastic* success.

那部影片极为成功。

⑤9 She thinks her husband is *a man in a million*.

她认为她的丈夫是百里挑一。

⑥0 Mother shopped in *a million* stores today.

母亲今天在许许多多商店买东西。

⑥1 Only a *wizard* could remember how many times I answered the telephone that day.

只有奇才才能记得我那天接了多少次电话。

hyperbole 又通俗地称为 overstatement。

与英语 hyperbole 相对应的汉语修辞格是“夸张”，例如：

白发三千丈，

缘愁似个长。

不知明镜里，

何处得秋霜？

（李白《秋浦歌》）

严监生正在大厅陪着客，妈妈慌忙走了出来说道：“奶奶断了气了！”严监生哭着走了进去，只见赵氏扶着床沿，一头撞去，已经哭死了。众人且扶着赵氏灌开水，撬开牙齿，灌了下去。灌醒了时，披头散发，满地打滚，哭得天昏地暗，连严监生也无可奈何。

（吴敬梓《儒林外史》）

以上二例是“夸大”。

山，

快马加鞭未下鞍。

惊回首，

离天三尺三。

（毛泽东《十六字令》）

你瞧瞧，头两天，这麦子还是青绿青绿的，一眨巴眼的工夫就



黄梢了。

(浩然《艳阳天》)

以上二例是“缩小”。

他酒没沾唇，心早就热了。

(郑直《激战无名川》)

“你这烟不错，是蛟河烟。没错，是蛟河烟。”

“嗨！行家嘛！你什么时候学会抽烟的？”

“在娘肚子里我就会抽两口了！”

(陈放《白与绿》)

以上二例是“超前”。

### 43 Hysteron-proteron

hysteron-proteron(逆序) 故意颠倒几个概念的逻辑顺序。

运用 hysteron-proteron, 可以起强调的作用或收到幽默的效果。

① Let us *die*, and *rush into the midst of the fray*.

(Virgil, *Aeneid*)

我们现在只有冲向战斗, 以求一死。

(杨周翰译)

② Dogberry. . . Masters, *it is proved already that you are little better than false knaves; and it will go near to be thought so shortly*. How answer you for yourselves?

(William Shakespeare, *Much Ado about Nothing*)

道格培里 ……两位先生, 你们已经被证明是两个比奸

恶的坏人好不了多少的家伙,大家也就要这样看待你们了。你们自己有什么辩白没有?

(朱生豪译)

③ Then came *the thunder and the lightning* .

接着雷轰电闪。

④ He put on his *shoes and stockings* .

他穿上鞋子和长袜。

⑤ Is your father well? Is he yet alive?

你父亲身体好吗?他还活着吗?

按逻辑的或自然的顺序,以上各例的前后两部分应互换位置。

汉语中没有与 *hysteron-proteron* 相对应的修辞格。

## 44 Innuendo

*innuendo* (暗讽) 故意不直接说出,而用曲折含蓄的话,旁敲侧击、含沙射影地暗示本意。

运用 *innuendo*, 意在嘲弄,并可以使语言生动活泼,幽默风趣。

① I am His Highness' dog at Kew;

Pray tell me, sir, whose dog are you?

(Alexander Pope)

我是殿下在基尤的狗;

请问,先生,您是谁的狗?

(展程译)

② You look divine as you advance —

Have you seen yourself retreating?

(Ogden Nash)

你前进时显得非凡——

你见过自己后退吗？

(展程译)

③ After three days in Japan, the spinal column becomes extraordinarily flexible.

(Jacques Danvoir, *Hiroshima — the “Liveliest” City in Japan*)

在日本三天,就已经使背椎骨变得富有弹性了。

(张真译)

④ “The weatherman said it would be warm. He must take his readings in a bathroom.”

(David Parks, *G. I. Diary*)

“天气预报员说天气将暖和。他一定是在浴室里记录读数的。”

⑤ “I stopped at page 412, with 407 pages to go.”

(*The Atlantic*, August 1981)

“我看到412页停了下来,还剩下407页。”

⑥ He is a man who is most dependable when you are not in need.

他是一个在你不需要的时候最可靠的人。

⑦ Mr. Smith is quite a family man. He goes home early once or twice a month.

史密斯先生是一个相当爱好家庭生活的人。他每月一二次早回家。

⑧ — I hear he makes rather long speeches.

— Yes, he likes to hear his own voice.

——我听说他作报告相当长。

——是的,他喜欢听自己的嗓音。

例①蒲柏曾向威尔士亲王殿下呈献一条狗,并在狗的脖围上题了两行献词。他知道廷臣们会看这献词,于是暗地里嘲弄他们。例②意在嘲弄妇女们穿长裤。西方妇女传统上是穿裙子的。例③把习惯于鞠躬说成“使背椎骨变得富有弹性”,十分幽默有趣。例④作者暗示天气预报员的天气报告不准确。天气寒冷,而不是暖和。例⑤作者(Gore Vidal)承认他简直不能评完他正在评论的一本书。例⑥暗示在需要的时候他是最不可靠的。例⑦暗讽史密斯先生不爱好家庭生活,否则他就会经常早回家。例⑧是对他爱作长报告的嘲弄。

innuendo 是一种温和的 irony。

与英语 innuendo 类似的汉语修辞格是“婉曲(曲语)”,例如:

这是我们已经听得耳膜起茧了的议论。

(鲁迅《势所必至,理有固然》)

暗示这一议论因听得太多而使人厌烦。

## 45 Inversion

inversion(倒装) 故意颠倒句子中词语正常的或自然的顺序。

inversion 的作用在于能加强语势,突出重点,协调音节,错综句法。

- ① Of man's first disobedience, and the fruit  
Of that forbidden tree whose mortal taste  
Brought death into the World, and all our woe,

With loss of Eden, till one greater Man  
Restore us, and regain the blissful Seat,  
Sing, Heavenly Muse, . . .

(John Milton, *Paradise Lost*)

唱吧, 天上的缪斯, 唱人的初次违令,  
唱他如何尝了禁树上致命之果,  
从而把死亡带到人世, 后来的一次灾难,  
失去了伊甸园, 直到有更高尚的人出现,  
我们才恢复了幸福的旧居。……

(王佐良译)

② In Xanadu *did* Kubla Khan

*A stately pleasure-dome decree ;*  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
Down to a sunless sea.

(Samuel Taylor Coleridge,  
*Kubla Khan*)

忽必烈汗降下旨意, 要在上都  
修筑游乐之宫, 堂皇富丽:  
其处圣河阿尔夫  
流穿深不可测的山窟,  
注向阴暗的海里。

(吕千飞译)

例①前五行是所唱的内容, 移到动词 *sing* 的前面, 重点突出。例②第一、二行句法错综, 不但在主语 *Kubla Khan* 前面加了 *did*, 表示过去时, 而且把宾语 *a stately pleasure-dome* 移到动词 *decree* 前面, 这样每一行均为抑扬格四音步, 同时, *decree* 又与第五行末的 *sea*

押韵,音律协调匀称。

一般来说,句子的各种成分都可以倒装。

③ *Down went* Pew with a cry that rang high into the night; and the four hoofs trampled and spurned him and passed by.

(Robert Louis Stevenson, *Treasure Island*)

皮尤的一声惨叫响彻夜空,四只马蹄从他身上践踏而过。

(荣如德译)

④ After a brief interval, *forth came* good Mr. Hooper also, in the rear of his flock.

(Nathaniel Hawthorne, *The Minister's Black Veil*)

过了片刻,胡波牧师随着教民也走出来了。

(聿 枚译)

⑤ “What have you been doing for the last two weeks, Dele?” he asked.

She braved it for a moment or two with an eye full of love and stubbornness, and murmured a phrase or two vaguely of Gen. Pinkney; but at length *down went* her head and *out came* the truth and tears.

(O. Henry, *A Service of Love*)

“这两个星期以来,你到底在干些什么,迪莉?”他问道。

她带着充满爱情和固执的眼神熬了一两分钟,含含混混地说着平克尼将军;但终于垂下头,一边哭,一边说出实话来了。

(王仲年译)

⑥ *Came Saturday and its hollow victory at three o'clock.*

(Jack London, *Martin Eden*)

星期六下午三点钟,空虚的胜利来到了。

(吴 劳译)

⑦ "... If Mas'r Davy and my sister comes aboard at Gravesen', afternoon o' next day, they'll see the last on us."

"And *that* we shall do," said I, "be sure!"

(Charles Dickens, *David Copperfield*)

"..... 要是卫少爷跟我妹妹明天下午到格里夫孙那儿赶到船上,那他们还能跟我们最后见上一面。"

"我们一定走到船上,"我说,"一定!"

(张谷若译)

⑧ Earth has not anything to show more fair:  
*Dull would* he be of soul who could pass by  
A sight so touching in its majesty:...

(William Wordsworth, *Composed Upon Westminster Bridge*)

大地不会显出更美的气象:

只有灵魂迟钝的人才看不见

这么庄严动人的伟大场面:.....

(屠 岸译)

⑨ *Most true is it that "beauty is in the eye of the gazer."*

(Charlotte Brontë, *Jane Eyre*)

"情人眼里出美人",说得对极了。

(祝庆英译)

⑩ But so wonder-struck were they, that his greeting hardly met with a return.

(Nathaniel Hawthorne, *The Minister's Black Veil*)

他们却看呆了,顾不得还礼。

(聿 枚译)

⑪ “In mist or cloud, on mast or shroud,  
It perched for vespers *nine* ;  
Whiles all the night, through fog-smoke *white* ,  
Glimmered the white moon-shine.”

(Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*)

“在雾里、云间,凭桅杆、纤索,  
它栖息了九个夜晚。  
通宵达旦,隔着雪雾,  
苍白的月光惨淡。”

(吕千飞译)

⑫ *Away* Laura flew, still holding her piece of bread-and-butter.

(Katherine Mansfield, *The Garden Party*)

劳拉立刻飞跑而去,手里还拿着她那块涂了黄油的面包。

(唐宝心 李自修 王嘉龄译)

⑬ *Neatly upon his left ear on the callous pavement* two waiters pitched Soapy.

(O. Henry, *The Cop and the Anthem*)

两个侍者把苏贝干净利落地叉出门外,他左耳贴地摔在



坚硬的人行道上。

(共 鸣译)

⑭ Like children bathing on the shores

Buried a wave *beneath* .

象孩子们在海滨沐浴

葬身于波涛之下。

(邹世诚译)

⑮ Three poets, in three distant ages born,

Greece, Italy, and England did adorn.

The first in loftiness of thought surpassed;

The next in majesty; in both the last.

The force of Nature could no farther go:

To make a third she joined the former two.

(John Dryden, *Lines on Milton* )

三位诗人各自诞生在三个时代，

为希腊、罗马和英国增光添彩。

第一位意境崇高绝伦，第二位

气象庄严无比；两者兼长是第三位：

创造更好的诗人，造物主已无能为力，

只好把前两位二美兼备、揉合一起。

(吕千飞译)

以上例③和例⑤是谓语前置，短语动词词序颠倒；例⑥是谓语前置；例⑦是宾语前置；例⑧是表语和助动词前置；例⑨和例⑩是谓语前置，连系动词和表语词序颠倒；例⑪是定语后置；例⑫和例⑬是状语前置；例⑭是介词后置；例⑮按正常顺序，*in three distant ages born* 应为 *born in three distant ages*，*did adorn* 应置于 *Greece, Italy, and England* 之前，*in loftiness of thought* 应置于 *sur-*

passed 之后, in both 和 the last 应互换位置,按语义和逻辑的顺序,最后两行应颠倒句序。

inversion 与 anastrophe 和 hyperbaton 同义。

与英语 inversion 基本相对应的汉语修辞格是“倒装”,例如:

当我带着梦里的心跳,  
睁大发狂的眼睛,  
把黎明叫到了我的窗子上——  
你真理一样的歌声。

(臧克家《春鸟》)

上例是主谓倒装。

在他们有了办法之后,我们忍辱求全的设法不教青年们受到最大的损失——肉体上的,精神上的。

(老舍《四世同堂》)

上例是定语后置。

白天出去的鸟回来了,一群一群地。

(晓剑《“古里”——鼓里》)

上例是状语后置。

“雷峰夕照”的真景我见过,并不见佳,我以为。

(鲁迅《论雷峰塔的倒掉》)

上例是宾语前置。

这时我早已忘却去欣赏那浓绿,虽然那湿润的绿、鲜明的绿,  
愈加可爱了。问题是那江流吸引了我。

(刘白羽《平明小札》)

上例是偏正互换。

## 46 Irony

irony (反语) 使用和本意相反的词来表达本意。

运用 irony, 或可使语言活泼、幽默、有风趣, 或能蕴含深刻的思想和激越的情感, 有强烈的讽刺作用。

① And Job answered and said, *No doubt but ye are the people, and wisdom shall die with you*. But I have understanding as well as you; I am not inferior to you; yea, who knoweth not such things as these?

(*Holy Bible*, Job 12:1-3)

约伯回答说:“你们真是子民哪!你们死亡,智慧也就灭没了。但我也有聪明,与你们一样,并非不及你们。你们所说的,谁不知道呢?……”

(《新旧约全书》)

② Antony. Friends, Romans, Countrymen, lend me your ears;

I come to bury Caesar, not to praise him.  
The evil that men do lives after them;  
The good is oft interred with their bones;  
So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious;  
If it were so, it was a grievous fault,  
And grievously hath Caesar answer'd it.  
Here, under leave of Brutus and the rest —  
*For Brutus is an honourable man*;  
So are they all, all honourable men —  
Come I to speak in Caesar's funeral.  
He was my friend, faithful and just to me;  
But Brutus says he was ambitious;  
*And Brutus is an honourable man*.

...

I thrice presented him a kingly crown,

Which he did thrice refuse: was this ambition?

Yet Brutus says he was ambitious;

*And, sure, he is an honourable man.*

I speak not to disprove what Brutus spoke,

But here I am to speak what I do know.

(William Shakespeare, *Julius Caesar*)

安东尼 各位朋友,各位罗马人,各位同胞,请你们听我说;我是来埋葬凯撒,不是来赞美他。人们做了恶事,死后免不了遭人唾骂,可是他们所做的善事,往往随着他们的尸骨一齐入土;让凯撒也这样吧。尊贵的勃鲁托斯已经对你们说过,凯撒是有野心的;要是真有这样的事,那诚然是一个重大的过失,凯撒也为了它付出惨酷的代价了。现在我得到勃鲁托斯和他的同志们的允许——因为勃鲁托斯是一个正人君子,他们也都是正人君子——到这儿来在凯撒的丧礼中说几句话。他是我的朋友,他对我是那么忠诚公正;然而勃鲁托斯却说他是有野心的,而勃鲁托斯是一个正人君子。……我三次献给他一顶王冠,他三次都拒绝了;这难道是野心吗?然而勃鲁托斯却说他是有野心的,而勃鲁托斯的的确确是一个正人君子。我不是要推翻勃鲁托斯所说的话,我所说的只是我自己所知道的事实。

(朱生豪译)

③ The grave's a *fine* and private place,

But none, I think, do there embrace.

(Andrew Marvell, *To His Coy Mistress*)

坟墓固然是很隐蔽的去处,也很好,

但是我看谁也没在那儿拥抱。

(杨周翰译)

④ I do therefore humbly offer it to public consideration that of the hundred and twenty thousand children already computed, twenty thousand may be reserved for breed, . . . That the remaining hundred thousand may, at a year old, be offered in sale to the persons of quality and fortune through the kingdom; always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table.

(Jonathan Swift, *A Modest Proposal*)

因此我愿不揣冒昧将下事提供人们考虑,即上面已得出之十二万婴儿中,可留二万作种,……所剩余的那十万则可于其一周岁时公开售与国中有钱有势之人;并责令孩子母亲于一月之前将其奶水喂足,以便个个滚圆肥胖,好上桌盘。

(高 健译)

⑤ What has the gray-hair'd prisoner done?  
Has murder stain'd his hands with gore?  
Not so. *His crime's a fouler one —*  
*God made the old man poor.*

(John Greenleaf Whittier)

那个头发灰白的囚犯犯了什么罪?  
是谋杀的血沾污了他的双手吗?  
并非如此。他的罪行更加邪恶——  
上帝使这个老人贫寒穷困。

(展 程译)

⑥ “Generally speaking,” said Miss Murdstone, “I don't like boys. How d'ye do, boy?”

Under these *encouraging* circumstances, I replied that I

was very well, and that I hoped she was the same, with such an indifferent grace that Miss Murdstone disposed of me in two words, "Wants manner!"

(Charles Dickens, *David Copperfield*)

“说起来,我是不喜欢小子的,”枚得孙小姐说,“你好哇,小子?”

在这样令人鼓舞的情况下,我答道,我很好,我希望她也很好;我说的时侯,态度不够恭敬的,因此惹得枚得孙小姐只用三个字就把我一下打发了:

“缺家教!”

(张谷若译)

⑦ “Well, I hope it don't stop in the night,” Easton said. “It would be *a bit of all right* not knowing what time it was in the morning. I suppose the next thing will be that we'll have to buy a new clock.”

(Robert Tressell, *The Ragged Trousered Philanthropists*)

“喔,我希望它不要半夜里停,”伊斯顿说,“白天不知道时间关系还不大。我想,我们下一件要办的事情就是去买一个钟。”

(孙 铗 龙文佩 张月祥译)

⑧ Like all the other officers at Group Headquarters except Major Danby, Colonel Cathcart was *infused with democratic spirit*; he believed that all men were created equal, and he therefore spurned all men outside Group Headquarters with equal fervor.

(Joseph Heller, *Catch-22*)

与丹比少校以外的大队司令部其他军官一样,卡思卡特

上校也富于民主精神：他相信人是生来平等的，因此他用同样的热忱抛开了不在大队司令部工作的全体部下。

(南 文 赵守垠 王德明译)

⑨ *We are lucky . It's the other side on the thirteenth of December. That makes us feel real good .*

(David Parks, *G. I. Diary*)

我们很幸运。12月13日到彼岸。那使我们觉得真愉快。

(展 程译)

例①是约伯对他的谋士们讲的一句反话，含有讽刺的意味。事实上，人死了，智慧是不会灭没的。例②安东尼在凯撒的丧礼上发表的演说中反复讲勃鲁托斯是一个“正人君子”，在场的人逐渐认识到安东尼是讲的反话，意在讽刺挖苦勃鲁托斯及其同伙，他们非但不是“正人君子”，相反是残忍的谋灭犯。例③诗人在这短短的对句中，笔锋一转，意外地运用反语，把坟墓说成是“很好的”去处，从而使语言幽默、有风趣。例④斯威夫特对17—18世纪英国贵族对爱尔兰人民的残酷压榨和欺凌，义愤填膺，忍无可忍，于是运用反语，建议爱尔兰人把婴儿卖给英国贵族地主作盘中餐，以免自己挨饿，这是对英国统治阶级的辛辣讽刺和无情谴责。例⑤老人因贫穷而成了囚犯，诗人故意把贫穷说成比谋杀还要邪恶，这显然是反话，是对使老人贫穷的社会制度的讽刺和嘲弄，也反映出诗人对穷苦老人的无限同情。例⑥说“令人鼓舞”，这是反话，因为当时的情况根本不令人鼓舞，相反是令人泄气，因为枚得孙小姐说过她不喜欢小子。作者这样写，使语言活泼、幽默。例⑦伊斯顿担心早晨不知道时间，上班迟到会被开除，心想那关系重大，但嘴上却说“关系还不大”，这样说反话，使语言幽默、有风趣。例⑧用反话讽刺卡思卡特上校根本不民主，他的民主精神只在大队司令部内适用，不在大队司令部工作的全体部下，他则轻蔑而专横地对待之。例⑨作者的本意与所说的完全相反。13对于多数西方人是一个不吉利的数字，因此他们当然不幸

运。由于在12月13日他们将在太平洋彼岸的越南登陆参加越南战争,因而他们根本不觉得愉快。事实上,他们都对将要发生的事十分害怕。

irony 也广泛运用于普通谈话。

⑩ That's a *fine* excuse.

那真是一个好理由。

⑪ A *fine* friend you are!

你真够朋友!

⑫ You've got us into a *nice* mess.

你已使我们处境很妙了。

⑬ A *fat lot of* good it did him.

这对他有很多好处。

⑭ Everything was just *lovely*.

事事令人愉快。

⑮ He was *sage* indeed.

他确是明智的。

⑯ I just *adore* mosquitoes.

我最爱蚊子了。

⑰ What a *glorious* mess!

多么壮观啊!

⑱ I am certainly *enjoying myself*.

我过得真快活。

⑲ This is a *nice, pleasant* sort of weather.

这是一个美好而令人愉快的天气。

例⑩是 very poor (很坏的)的反语,例⑪是 bad(坏的)的反语,例



⑫是 difficult(困难的)的反语,例⑬是 very little of(很少的)的反语,例⑭是 not lovely(令人不愉快的)的反语,例⑮是 unwise(不明智的)的反语,例⑯是 hate(不喜欢)的反语,例⑰是 dreadful(可怕的)的反语,例⑱是 having a bad time(过得不快活)的反语,例⑲是 perfectly detestable(非常令人讨厌的)的反语。

以上讨论的 irony 也可以称为 verbal(词语的)或 rhetorical(修辞的)irony。

irony 和 sarcasm 在表示嘲笑方面是一致的。二者的主要区别是:irony 主要使用和本意相反的词语来表达本意,而 sarcasm 主要用于伤人感情的那一类幽默,常运用嘲笑或讽刺的反语。

与英语 irony 相对应的汉语修辞格是“倒反(反语)”,例如:

一个衙宇一发齐整,但见:烂柱巧镶黑板,颓椽强饰红檐,破地平东缺西宇,旧软门前搜后补,穿堂巴斗大,纸糊窗每扇剩格子三条;私室庙堂般,朽竹笆每行搁瓦儿几片。古桌半存漆,旧床无复红。璧缺难碍日,门缺不关风。还有一班衙役更好气象:门子须如戟,皂隶背似弓,管门的向斜阳捉虱,买办的沿路寻葱。衣穿帽破步龙钟,一似卑田院中都统。

每日也甚兴头:

立堂的,一庭青草;吆喝的,两部鸣蛙。告状,有几个噪空庭乌雀嘴喳喳;跪拜,有一只骑出入摇铃饿马。

(梦觉道人西湖浪子《三刻拍案惊奇》)

譬如说你住在二楼或三楼上吧。楼或小窗下,是人来人往的街道或汽车如流的马路,那么早、午、晚你就会被迫“享受”众声汇合而成的噪音流了。

(香港·舒巷城《噪音篇》)

孙占元……,肥头大耳的,是猪肉铺的标准美男子。

(老舍《也是三角》)

哼,多有本事!你在这儿哭吧,打吧,多伟大的男子汉!

(贾平凹《小月前车》)

## 47 Litotes

litotes (反叙) 用否定对立的词语表示肯定。

运用 litotes, 往往能收到更加强调的效果。

① As lean was his horse as is a rake,

And he was *not right fat*, I undertake.

(Geoffrey Chaucer, *The Canterbury Tales*)

他的一匹马瘦得像一把铁耙, 我看他自己也不算胖,

.....

(方重译)

② Lady Macbeth. . . . thou wouldst be great;

Art *not without ambition*, but without

The illness should attend it: . . .

(William Shakespeare, *Macbeth*)

麦克白夫人 ..... 你希望做一个伟大的人物, 你不是没有野心, 可是你却缺少和那种野心相联属的奸恶; .....

(朱生豪译)

③ But that he was forever inconsolable, that he fled from society, or contracted an habitual gloom of temper, or died of a broken heart, must not be depended on; for he did neither. He lived to exert, and frequently to enjoy himself. His wife was *not always out of humour*, nor his home *always uncomfortable*; and in his breed of horses and dogs, and in sporting of every kind, he found *no inconsiderable* degree of domestic felicity.

(Jane Austen, *Sense and Sensibility*)

但是, 读者不能指望他永远不得安宁, 不能指望他自绝于

社交,或养成习惯性的忧郁,或死于心碎——因为他实际上不是如此。他活着,在奋斗,常常自得其乐。他的妻子并非总是使性子,他的家庭也并非总不舒适!他养马饲狗,进行各种运动,他发现家庭生活的情趣并非微不足道。

(王雨棠译)

④ ... and it is *not very wonderful* that with all their promising talents and early information, they should be entirely deficient in the less common acquirements of self-knowledge, generosity, and humility.

(Jane Austen, *Mansfield Park*)

尽管她们天资聪明,很有前途,尽管她们小小年纪已经懂得了很多事情,但是在那些不那么平常的才能方面,如自知之明,宽宏大量,谦虚和气等,她们都十分欠缺。这算不得十分奇怪。

(嵇佩译)

⑤ I see myself, with Agnes at my side, journeying along the road of life. I see our children and our friends around us; and I hear the roar of many voices, *not indifferent to me* as I travel on.

(Charles Dickens, *David Copperfield*)

我看到我自己,身旁跟着爱格妮,在人生的路途上前进。我看到我们的孩子和我们的朋友,在我们身旁追随回绕。我听到许许多多的喊声,在我仆仆的征途上,并非使我漠不关心。

(张谷若译)

⑥ My guardian will be awfully keen for you to come and stay with us. He is *not half bad* when you know him.

(John Galsworthy, *The Dark Flower*)

我的监护人非常渴望你能来和我们住在一起。等你认识他,就知道他并不坏。

例①表示 *right lean* (很瘦的); 例②表示 *quite ambitious* (相当野心勃勃的); 例③表示 *sometimes in good humour* (有时情绪好), *and... sometimes quite comfortable* (有时相当舒适的) 和 *considerable* (相当大的); 例④表示 *too bad* (真糟糕); 例⑤表示 *caring for me* (关心我的); 例⑥表示 *quite good* (相当好的)。从字面上看, 上面的例子语气较弱, 实际上却收到比直接肯定更加强调的效果。

litotes 常见的形式有:

1. no (或 not a) + (形容词) + 名词

⑦ He is *no dullard* .

他远非蠢人。

⑧ John is a man of *no common ability* .

约翰是一个有非凡才能的人。

⑨ It was *no easy matter* .

这远非易事。

⑩ He has experienced *no little sorrow* since then.

自那时以来他经历了不少痛苦。

⑪ That was *no mean feat* .

那事干得真了不起。

⑫ This is *no rare occurrence* .

这远非不常发生的事。

⑬ This was *no small storm* .

这远非小风暴。

⑭ It gave me *no small pleasure* to receive a letter from you.

接到你的信我很高兴。

⑮ The face wasn't a *bad one* ; it had what they called charm.

(John Galsworthy)

这张脸并不丑；它有所谓迷人之处。

例⑦表示 *decidedly clever* (确实聪明的), 例⑧表示 *exceptional ability* (非凡的才能), 例⑨表示 *a frequent occurrence* (经常发生的事), 例⑩表示 *a difficult matter* (困难的事), 例⑪表示 *much sorrow* (很多痛苦), 例⑫表示 *an outstanding accomplishment* (杰出的成就), 例⑬表示 *quite a violent storm* (非常猛烈的风暴), 例⑭表示 *great pleasure* (非常高兴), 例⑮表示 *a fair one* (美丽的脸)。

2. nobody (或 nothing 或 none 等)(…) + 含有否定意义的词语

⑯ Nobody failed.

没有人失败。

⑰ Nothing is useless.

没有一件东西是没有用处的。

⑱ Nothing great was ever achieved without enthusiasm.

(Ralph Waldo Emerson, *Circles*)

没有热情任何大事都做不成。

⑲ *None but* fools have ever believe it.

只有傻瓜才相信。

例⑩表示 *Everybody succeeded* (大家都成功), 例⑪表示 *Everything is useful* (每一件东西都有用处), 例⑫表示 *Anything great was achieved with enthusiasm* (有热情才能做成大事), 例⑬表示 *only* (仅仅)。

3. *not*... + 含有否定意义的形容词(或动词)

⑭ *Such accidents are not uncommon.*

这类事故并不罕见。

⑮ *We were not unprepared for the war.*

我们对战争并不是没有准备的。

⑯ *I hope my labours have not been fruitless.*

我希望我的劳动不会白费。

⑰ *I shan't be sorry when it's over.*

此事过后我不会难过。

⑱ *I was not a little surprised to hear of his failure.*

听到他失败的消息我惊讶不已。

⑲ *He did not deny his fault.*

他并不否认他的过错。

⑳ *His deserts cannot be overlooked.*

他的功劳不可忽视。

㉑ *Never fail to come.*

不可不来。

例⑭表示 *common* (普通的), 例⑮表示 *prepared* (有准备的), 例⑯表示 *fruitful* (富有成效的), 例⑰表示 *shall be glad* (会高兴), 例⑱表示 *much surprised* (非常惊讶的), 例⑲表示 *admit* (承认),

例②⑥表示 *should be paid attention to* (应该注意), 例②⑦表示 *be sure* (一定)。

4. *not* (… ) + *without* (或 *unless* 或 *until*) …

②⑧ *We can't learn English well without watching out for idiomatic ways of saying things.*

我们不注意英语的习惯说法是学不好英语的。

②⑨ *Not without tears the child told his mother of what had happened to him.*

这个孩子泪水汪汪地告诉他母亲他所发生的事情。

③⑩ *You will not succeed unless you work harder.*

你若不更加努力就不会成功。

③⑪ *Not until midnight did it stop raining.*

直到午夜, 雨才停止。

例②⑧表示 *can... with*, 例②⑨表示 *with*, 例③⑩全句表示 *You will succeed if you work harder* (你若更加努力就会成功), 例③⑪全句表示 *It rained up to midnight* (雨一直下到午夜)。

5. *not* (… ) + *all* (或 *altogether* 或 *always* 或 *every* 或 *everybody* 或 *everything* 或 *everywhere* 或 *many* 或 *much* 或 *often* 等)

③⑫ *Not all teachers of English are experienced teachers.*

并非所有英语教师都是有经验的。

③⑬ *I don't remember all these formulas.*

我并不完全记得这些公式。

③⑭ *That's not altogether bad.*

那并非全坏。

- ③⑤ He's *not always* at home in the evening.  
他晚上不总在家。
- ③⑥ *Not every* resolution here is practical.  
这里的决议并非每项都是切实可行的。
- ③⑦ *Not everyone* here likes pop music.  
这里并非每个人都喜欢流行音乐。
- ③⑧ Don't believe *everything* you hear.  
不要全信你的耳闻。
- ③⑨ This plant is *not to be found everywhere*.  
这种植物并非到处都可找到的。
- ④⑩ There were *not many* persons who agreed with him.  
同意他意见的人不多。
- ④⑪ I don't have *much* experience in teaching.  
我没有很多教学经验。
- ④⑫ He did *not often* come here.  
他不经常来这里。

例③②表示 *some* (一些), 例③③全句表示 I remember *some* formulas (我记得一些公式), 例③④全句表示 That's *somewhat* good (那有些好), 例③⑤表示 *sometimes* (有时), 例③⑥表示 *some*, 例③⑦全句表示 *Some* people here like pop music (这里有些人喜欢流行音乐), 例③⑧全句表示 Believe *some* things you hear (相信你听到的一些事情), 例③⑨表示 *somewhere* (有些地方), 例④⑩表示 *a few* (一些), 例④⑪表示 *a little* (一些), 例④⑫表示 *sometimes*。

## 6. no (或 not) + 比较级的形容词或副词 + than



- ④③ He is *no better* than a beggar.  
他并不比乞丐好。
- ④④ He committed *no fewer than* ninety-one errors.  
他犯的错误竟有九十一个之多。
- ④⑤ His case is *no more serious than* yours.  
他的情况一点也不比你的严重。
- ④⑥ Joe was *no richer than* his friend.  
乔并不比他的朋友富。
- ④⑦ Joe was *not richer than* his friend.  
乔不比他的朋友更富。
- ④⑧ She is feeling *no better than* yesterday.  
他并不觉得比昨天有所好转。
- ④⑨ We went *no farther than* the bridge.  
我们走到桥边就不再往前了。

例④③表示 *practically the same as* (几乎和……一样), 例④④表示 *really as many as* (竟有……之多), 例④⑤表示 *practically the same as*, 例④⑥表示 *as poor as* (和……一样穷), 例④⑦表示 *as rich as* (和……一样富), 例④⑧表示 *as bad as* (和……一样不舒服), 例④⑨表示 *only as far as* (只远到)。

*litotes* 也可以用直接肯定的结构来故意缩小事态, 从而收到加强表现力的效果, 这样就与 *meiosis* 相同。

- ⑤⑩ ... Oh, Sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave com-

mands ;  
Then *all smiles stopped together*. There she stands  
As if alive. . . .

(Robert Browning, *My Last Duchess*)

……噢，阁下，毫无疑问，她会微笑，  
当我走过她身边；可谁走过时不得到  
同样的一笑？事情在发展，我下了命令，  
于是，一切微笑全都结束，她就活生生  
站在了这儿。……

(陈维杭译)

⑤① *It seemed a bit poor.*

这似乎相当不妙。

⑤② *Turner is rather a good painter.*

特纳是一位相当出色的画家。

⑤③ *The place is some distance off.*

到那地方还有一点儿距离呢。

⑤④ *There was a slight disturbance in the city yesterday.*  
*All the shops were shut.*

昨天城里出了一点小乱子。所有的商店都关门了。

例⑤①公爵夫人对任何人都同样微笑，公爵因她这一错误而把她处死，公爵在描述此事时轻描淡写，缩小事态，结果却给人强烈的印象；例⑤②表示 a total failure (彻底的失败)；例⑤③表示 quite a good painter (相当出色的画家)；例⑤④表示 a good distance away (挺远)；例⑤④表示 a great disturbance (大乱子)。

litotes 这一辞格名称正在被 understatement 代替。

与英语 *litotes* 类似的汉语修辞格是“夸张(缩小)”,例如:

我从乡下跑到京城里,一转眼已经六年了。

(鲁迅《一件小事》)

六年的漫长时间被轻描淡写成“一转眼”,从而收到更加强调的效果。

或“否定”,例如:

从前线回来的人说到白求恩,没有一个不佩服,没有一个不为他的精神所感动。晋察冀边区的军民,凡亲身受过白求恩医生的治疗和亲眼看过白求恩医生的工作的,无不为之感动。

(毛泽东《纪念白求恩》)

“没有一个不佩服”表示个个佩服,“没有一个不为他的精神所感动”表示个个为他的精神所感动,“无不为之感动”表示都为之感动。三者都是双重否定表示肯定。

或“倒反(倒辞)”,例如:

“捅开了马蜂窝,好不热闹。”听着这煮粥一样的枪炮声,张学干说。

(周立波《湘江一夜》)

“好不热闹”实际上表示好热闹。

## 48 Meiosis

*meiosis* (曲言) 故意轻描淡写,缩小事态。

运用 *meiosis*, 可表示强调,或收到冷嘲或幽默的效果。

① In order to punish him for a preference which seemed to interfere with his own suit, Athelstane, confident of his strength, and to whom his flatterers, at least, ascribed great skill in arms, had determined not only to deprive the Disinherited Knight of his powerful succour, but, if an op-

portunity should occur, *to make him feel the weight of his battle-axe* .

(Walter Scott, *Ivanhoe* )

阿泽尔斯坦觉得这个选择对他是一种侵犯。他本来对自己的膂力很有信心,恭维他的人又常常称赞他武艺高强,所以他决心报复一下“被剥夺了继承权的骑士”,不但使后者得不到像他那样一个强有力的支援者,而且倘若有机可乘,还要他尝受一下自己的战斧的重量。

(刘尊棋 章 益译)

② If once a man indulges himself in murder, very soon he comes to think little of robbing; and from robbery he comes next to drinking and Sabbath-breaking, and from that to incivility and procrastination. Once begin upon this downward path, you never know where you are to stop. Many a man has dated his ruin from *some murder or other that perhaps he thought little of at the time* .

(Thomas de Quincey)

如果一个人一旦沉缅于谋杀,很快他就认为抢劫算不了什么;接着他就认为酗酒和不守安息日算不了什么,然后又认为粗鲁和拖延算不了什么。一旦开始走上这条向下的道路,你永远不知道你要在什么地方停下来。许多人认为他们的毁灭是从某次他们当时也许认为算不了什么的谋杀开始的。

③ I've studied human nature, and  
I know a thing or two;  
Though a girl may fondly love  
a living gent, as many do,  
*A feeling of disgust upon her*

*senses there will fall*

When she looks upon his body  
chopped particularly small.

(William Schwenck Gilbert)

我研究过人性,而且  
我知道一两件事;  
一个姑娘可能如许多姑娘所做的  
深情地爱一位活的绅士,  
但当她看他的躯体  
被砍成一小块一小块时,  
一种作呕的感觉  
就会袭击她的理智。

④ She was always longing to dock his grub, he knew.  
Would see her further first!

(John Galsworthy, *Caravan*)

他知道她一直巴望尅扣他的伙食,真是见她的鬼。

⑤ “One million dollars!” exclaimed Cowperwood.  
“Don’t you think that’s a little steep, Mr Purdy?”

(Theodore Dreiser, *The Titan*)

“一百万元!”柯帕乌喊道。“你不认为有点过头了吗,巴狄先生?”

(韦丛芜译)

⑥ I spent *some time* trying to convince her.

我费了相当多的时间试图说服她。

⑦ He is rather fat, but he has a *decent* face.

他有点儿胖,但脸相当漂亮。

⑧ “Is it worth seeing?”

“Rather!”

“那值得一看吗?”

“当然!”

⑨ It isn't half hot today.

今天热得很。

例①是 to kill him with his battle-axe (用战斧把他砍死)的故意轻描淡写的说法,但却更有分量;例②故意对“谋杀”轻描淡写,但反而收到强调和冷嘲的效果;例③比说 She is shocked (她震惊)给读者留下更加深刻的印象;例④意思是 will not do so (死也不);例⑤意思是 too;例⑥意思是 a fairly long time; 例⑦意思是 very nice; 例⑧意思是 Yes, most certainly; 例⑨意思是 very。

meiosis 在严格意义上是和 litotes 有区别的,但现在一般被认为是 litotes 的同义词,而且 meiosis 这一辞格名称正在被 understatement 代替。

与英语 meiosis 类似的汉语修辞格是“夸张(缩小)”,例如:

可是更妙的是三五月明之夜,天是那样的蓝,几乎透明似的,月亮离山顶,似乎不过几尺……

(茅盾《风景谈》)

写月离山近,“似乎不过几尺”,是故意缩小的写法。

## 49 Oxymoron

oxymoron(矛盾形容,逆喻) 两个意思互相矛盾或互相排斥的词语紧密地联结在一起,组成句子描述一个事物或表达一种思想或说明一个道理。

oxymoron 的作用在于能鲜明地表现人物特殊的性格、情操；能生动地刻画人物的心理、气质和情状；还可用于文章题目，吸引读者，耐人寻味。

① Romeo. . . .

Why, then, O *brawling love* ! O *loving hate* !

O any thing, of nothing first create!

O *heavy lightness* ! *serious vanity* !

*Mis-shapen 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. . . .

(William Shakespeare, *Romeo and Juliet* )

罗密欧 ……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！我感觉到的爱情正是这么一种东西，可是我并不喜爱这一种爱情。……

(朱生豪译)

罗密欧起初与罗萨琳相爱，失恋之后，万念俱灰，痛不欲生。以上一段是他失恋后心理活动的生动写照。这段对失恋后的内心世界矛盾的描写，情感充沛，淋漓尽致。

② Juliet. . . .

Good night, good night! parting is such *sweet sorrow*,

That I shall say good night till it be morrow.

(William Shakespeare, *Romeo and Juliet* )

朱丽叶 ……晚安！晚安！离别是这样甜蜜的凄清，我真

要向你道晚安直到天明!

(朱生豪译)

罗密欧与朱丽叶花园相会,私订终身,分手时产生了一种欢乐与惆怅交织的心情,这种悲喜交集的心理就是一种 *sweet sorrow* (甜蜜的凄清)。

③ Juliet. O serpent heart, hid with a flow'ring face!  
Did ever dragon keep so fair a cave?  
*Beautiful tyrant ! fiend angelical !*  
*Dove-feather'd raven ! wolfish-ravening lamb !*  
*Despised substance of divinest show !*  
Just opposite to what thou justly seem'st,  
*A damned saint , an honourable villain !...*

(William Shakespeare, *Romeo and Juliet*)

朱丽叶 啊,花一样的面庞里藏着蛇一样的心!那一条恶龙曾经栖息在这样清雅的洞府里?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!圣洁的外表包复着丑恶的实质!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!

(朱生豪译)

当朱丽叶听到她心爱的表哥提伯尔特(Tybalt)是死在她丈夫罗密欧手里时,她先是惊骇,后是感情奔涌,对她的丈夫既是爱,又是恨,她想到三小时以前的罗密欧,是那样风度翩翩,温柔体贴,脉脉多情,而现在正是杀死她表哥的凶手,她的心情矛盾达到了极点,随即说出例中激愤的话,既是爱恋,又是愤怒,既是敬仰,又是诅咒。



④ Friar Laurence. . . .

But I will write again to Mantua,  
And keep her at my cell till Romeo come;  
Poor *living corse* , clos'd in a dead man's tomb!

(William Shakespeare, *Romeo and Juliet*)

劳伦斯 ……我现在要再写一封信到曼多亚去,让她留在我的寺院里,直等罗密欧到来。可怜的没有死的尸体,幽闭在一座死人的坟墓里!

(朱生豪译)

朱丽叶为了与罗密欧终成眷属,采用劳伦斯神父的计策,喝下一种安眠药水,不知内情的人以为她已名登鬼泉,其实她还活着,“没有死的尸体”描写的就是这么一种情形。

⑤ Duke. . . .

Come hither, boy: if ever thou shalt love,  
In the *sweet pangs* of it remember me; . . .

(William Shakespeare, *Twelfth Night*)

公爵 ……过来,孩子。要是你有一天和人恋爱了,请在甜蜜的痛苦中记着我;……

(朱生豪译)

sweet pangs (甜蜜的痛苦)生动地描绘出奥西诺公爵向奥莉维亚(Olivia)小姐求婚不成时的复杂心情。

⑥ Malvolio. . . . Farewell. She that would alter services with thee,

The *Fortunate-Unhappy* . . .

(William Shakespeare, *Twelfth Night*)

马伏里奥 ……再会!我是愿意跟你交换地位的,幸运的不幸者。”……

(朱生豪译)

“幸运的不幸者”指奥莉维亚小姐家的管家马伏里奥。在剧中,小姐的叔父和几个仆人串通一气,制造种种假象,使马伏里奥误以为小姐垂青于他,结果把他戏弄了一番。马伏里奥居于仆人之列,因而是处于一种 unhappy 的地位,但倘若小姐真的倾心于他,岂不是天大的幸事!“幸运的不幸者”指的就是这么一回事。

⑦ Othello.

Why, any thing;

An honourable murderer, if you will;

For nought I did in hate, but all in honour.

(William Shakespeare, *Othello*)

奥瑟罗 随便你们怎么说吧;要是你们愿意,不妨说我是一个正直的凶手,因为我所干的事,都是出于荣誉的观念,不是出于猜嫌的私恨。

(朱生豪译)

奥瑟罗轻信谗言,错杀清白的爱妻,沦为杀人凶手,但他杀人是为了维护珍视的荣誉,动机是正直的,所以他才称自己为“正直的凶手”。两种对立的特性奇特地集中在他的身上,既相对立,又相统一。

⑧ Apemantus.

So, so, there!

Aches contract and starve your supple joints!

That there should be small love 'mongst these *sweet knaves*,

And all this courtesy!...

(William Shakespeare, *Timon of Athens*)

艾帕曼特斯 好,好!愿疼痛把你们柔软的骨节扭成一

团!这些温文和气的恶人彼此不怀好意,面子上却做得这样彬彬有礼!……

(朱生豪译)

sweet 一词显然含有强烈的嘲讽意味。艾帕曼特斯当着泰门家那些虚情假意的客人的面,一语揭穿了他们表面上温文尔雅,实际上满肚子坏水的真面貌。

⑨ Then had I not been thus exiled from light,  
As in the land of darkness, yet in light,  
To live a life half dead, a *living death* ,  
And buried; but, O yet more miserable!

(John Milton, *Samson Agonistes* )

那样,我就不会这样流放于光明之外;  
身在光天化日之中,宛在黑暗世界,  
过半死不活的生活,一个活死人,  
被埋葬了,但比埋葬更为悲惨。

(朱维之译)

斗士参孙被妻子出卖,落入非利士人之手,双目失明,囚禁在暗无天日的牢狱中,过着半死不活的生活。从肉体上来看,他仍然活着,但从精神上说,这种生活比死还要令人难受,他成了一个“活死人”。弥尔顿用 *living death* 深刻地揭示了斗士参孙经磨历劫后的心境。

⑩ At length with love and wine at once oppressed  
The *vanquished victor* sunk upon her breast.

(John Dryden, *Alexander's Feast* )

终于,禁不起醇酒和爱恋夹攻,

战胜者被征服，倒向她怀中。

(吕千飞译)

诗人用 *vanquished victor* (被征服的战胜者) 来揭示爱情的力量和激起爱情的音乐的力量。

⑪ *Speaking silence, dumb confession,*  
*Passion's birth, and infant's play.*

(Robert Burns, *To a Kiss*)

千言万语的静默，默默无声的坦白；  
激情的产儿，孩童的游戏。

(顾明栋译)

*speaking silence* 和 *dumb confession* 都指 *kiss*，前者说明亲爱者之间的一吻，虽默默无言，却包含着千言万语的不尽之意，后者说明表达爱慕之心用的是默默无声的方式。

⑫ ... while Rowena, who was pleased in the same proportion, as if to make amends for the brutal jest of her unfeeling suitor, requested Rebecca to ride by her side.

"It were not fit I should do so," answered Rebecca, with *proud humility*, "where my society might be held a disgrace to my protectress."

(Walter Scott, *Ivanhoe*)

……相反，罗文娜听了却满心高兴，她好像为她那冷酷无情的求婚者阿泽尔斯坦刚才说的那句粗野笑话转圜似的，竟邀请蕊贝卡和她并骑而行。

“这样恐怕不合式，”蕊贝卡用自重而谦逊的口气说道，“把我和您放在一块儿走，恐怕会玷辱您这个保护人的身分。”

(刘尊棋 章 益译)

proud humility (自重的谦逊)揭示了蕊贝卡虽然社会地位低下,但有高度的自尊心这样一种矛盾,也描写了她谢绝邀请时那种不卑不亢的态度。

⑬ And when she agreed to this, with a touch of *sorrowful gladness* that they would go back to the rectory and be arranged on the accustomed walls once more, he sent word that he feared that he had not room for them all, and perhaps Miss Matty would kindly allow him to leave some volumes on her shelves.

(Elizabeth Cleghorn Gaskell, *Cranford*)

玛蒂同意了他的要求,悲喜交集地庆幸这些书又回到教区长那所宅子里,重新排在那些书架上。教区长又打发人来说他房里地方不够,恐怕安置不了,故而请玛蒂小姐同意他留一部分下来,借摆在她书架上。

(刘凯芳 吴宣豪译)

原教区长的女儿玛蒂小姐,破产之后不得不拍卖家产,连亡父的藏书也难逃厄运。想到此她不禁十分难过;但转面一想,这些藏书能回到其父生前藏书的地方,又感到十分高兴,这就是“悲喜交集”的原因。

⑭ He knew he could bear hunger; for that power of endurance had been called forth when he was a little child, and

had seen his mother hide her daily morsel to share it among her children, and when he, being the eldest, had told the *noble lie*, that “he was not hungry, could not eat a bit more”, in order to imitate his mother’s bravery, and still the sharp wail of the younger infants.

(Elizabeth Cleghorn Gaskell, *Mary Barton*)

他知道他挨得起饿；那种本领是自小练成了的，当时他看到母亲把自己一份吃的节省下来让小孩们多分几口，他就会说出这样一个伟大的谎言，“我不饿，我再也吃不下了，”照着母亲勇敢的榜样，去止住几个小弟弟辛酸的啼号。

(荀 枚 余贵棠译)

noble lie (伟大的谎言)说明小说中的主人公巴顿(Barton)的 lie 是不得已而为之，他虽然饥肠辘辘，却仍然违心地欺骗母亲说：“我不饿。”这正是“伟大的谎言”。

⑮ I tempted all His servitors, but to find  
My own betrayal in their constancy,  
In faith to Him their fickleness to me,  
Their *traitorous trueness*, and their *loyal deceit*.

(Francis Thompson, *The Hound  
of Heaven*)

我考验了他所有的侍从，结果发现  
他们对我不讲信义而对他一如既往，  
他们对他忠心耿耿而对我反复无常，  
他们奸诈的忠实，忠诚的狡诈。

traitorous trueness 和 loyal deceit 看似矛盾，但只要联系上

文,便不难看出,侍从对外人不讲信义,反复无常,对主人忠心耿耿,一如既往,不正是一种“奸诈的忠实,忠诚的狡诈”吗?

⑯ I despise its very vastness and power. It has the *poorest millionaires*, the *littlest great men*, the *haughtiest beggars*, the *plainest beauties*, the *lowest skyscrapers*, the *dolefulest pleasures* of any town I ever saw.

(O. Henry, *The Duel*)

我嗤之以鼻的正是其宏大与权势,我从未见过哪个城市有像这里这样的最贫穷的百万富翁,最渺小的伟人,最高傲的乞丐,最丑陋的美人,最低矮的摩天大楼,最无趣味的乐事。

(顾明栋译)

例中接连出现六个含 oxymoron 的词组,是看问题的角度不同的结果。从实际的角度去看,纽约的确不乏腰缠万贯的富翁,声名显赫的伟人,不名一文的乞丐,倾国倾城的美人,高耸入云的大厦,趣味横生的乐事;但从说话者的角度去看,在其心目中,富翁不富,伟人渺小,乞丐不穷,美人不美,高楼不高,乐事不乐。从中可以看出纽约表面繁华富裕,五光十色,而内里极为空虚贫乏、腐朽堕落的两重性。

⑰ I have met them at close of day  
Coming with vivid faces  
From counter or desk among grey  
Eighteenth-century houses.  
...  
*A terrible beauty is born.*

That woman's days were spent  
In ignorant good-will,  
Her nights in argument

Until her voice grew shrill.

...

*A terrible beauty is born.*

Hearts with one purpose alone  
Through summer and winter seem  
Enchanted to a stone  
To trouble the living stream.

...

The stone's in the midst of all.

Too long a sacrifice  
Can make a stone of the heart.

...

*A terrible beauty is born.*

(William Butler Yeats, *Easter 1916*)

我在日暮时遇见过他们，  
他们带着活泼的神采  
从十八世纪的灰色房子  
从柜台或写字台走出来。

.....

一种可怕的美已经诞生。

那个女人的白天花在  
天真无知的善意中，  
她的夜晚却花在争论，  
直争得她声嘶脸红。



.....

一种可怕的美已经诞生。

许多心只有一个宗旨  
经过夏天,经过冬天,  
好象中了魔变为岩石,  
要把生命的流泉搅乱。

.....

石头是在这一切中间。

太长久的牺牲  
能把心变为一块岩石。

.....

一种可怕的美已经诞生。

(查良铮译)

爱尔兰共和兄弟会(Irish Republican Brotherhood)于1916年复活节在都柏林举行武装起义,遭英军镇压,领导者十五人被处死。本诗的第一节、第二节和第四节最后一行都是 A terrible beauty is born,这是叶芝对这次起义的总看法,总评价:这次起义是不幸的,甚至是错误的(terrible),但它又是悲壮的,因而是美的(beauty)。

⑱ *Bad Good News*

(*Time*, May 11, 1981)

不好的好消息

用 oxymoron 的形式命题,耐人寻味,既然是“好消息”,为什么又

是“不好的”呢?吸引读者阅读文章。

oxymoron 有下面几种主要形式:

1. 形容词+名词

⑲ Theseus. . . .

'A tedious brief scene of young Pyramus  
And his love Thisby; very tragical mirth.'

Merry and tragical! tedious and brief!

That is, hot ice and wondrous strange snow. . . .

(William Shakespeare, *A Midsummer  
Night's Dream*)

忒修斯 . . . . .“关于年轻的皮拉摩斯及其爱人提斯柏的冗长的短戏,非常悲哀的趣剧”。悲哀的趣剧!冗长的短戏!那简直是说灼热的冰,发烧的雪。 . . . .

(朱生豪译)

⑳ Don John. . . though I cannot be said to be a  
*flattering honest man*, it must not be denied but I am a  
*plain-dealing villain* . . . .

(William Shakespeare, *Much Ado about  
Nothing*)

约翰 . . . . .我固然不是一个善于阿谀的正人君子,可是谁也不能否认我是一个正大光明的小人, . . . . .

(朱生豪译)

㉑ Claudio. . . .

But fare thee well, most foul, most fair! farewell,

Thou *pure impiety* and *impious purity*!

(William Shakespeare, *Much Ado about  
Nothing*)

克劳狄奥 ……可是见会吧,你这最下贱、最美好的人!  
你这纯洁的淫邪,淫邪的纯洁,再会吧!

(朱生豪译)

②② Clown. ... for what says Quinapalus? 'Better a  
*witty fool than a foolish wit.*'...

(William Shakespeare, *Twelfth Night*)

小丑 ……昆那拍勒斯怎么说的?“与其做愚蠢的智人,  
不如做聪明的愚人。”

(朱生豪译)

②③ Doll. Ah, you *sweet little rogue*, you! Alas, poor  
ape, how thou sweatest!...

(William Shakespeare, *The Second Part  
of King Henry IV*)

桃儿 啊,你这可爱的小流氓,你!唉,可怜的猴子,你流  
多少汗哪!……

(朱生豪译)

②④ Helena. ...

There shall your master have a thousand loves,

...

His *humble ambition*, *proud humility*,

His *jarring concord*, and his *discord dulcet*,

His faith, his *sweet disaster*;...

(William Shakespeare, *All's Well that  
Ends Well*)

海丽娜 ……你的主人在外面将会博得无数女子的倾  
心, ……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，  
.....

(朱生豪译)

- ②⑤ A dungeon horrible, on all sides round  
As one great furnace flamed, yet from those flames  
No light, but rather *darkness visible*  
Served only to discover sights of woe,...

(John Milton, *Paradise Lost*)

一座阴森森的地牢，四周熊熊  
烈火像个大熔炉；可是这火焰  
有焰无光，黑漆漆依稀可见，  
只足以窥见哀伤凄凉的情景，.....

(金发荣译)

- ②⑥ ... she what was honour knew,  
And with *obsequious majesty* approved  
My pleaded reason. ...

(John Milton, *Paradise Lost*)

.....她懂得什么该尊重，  
温顺依从而端庄肃穆地赞许了  
我求恳的理由。.....

(金发荣译)

- ②⑦ Come to me in the silence of the night;  
Come in the *speaking silence* of a dream;  
Come with soft rounded cheeks and eyes as bright  
As sunlight on a stream;  
Come back in tears,

O memory, hope, love of finished years.

(Christina Georgina Rossetti, *Echo*)

在深夜的寂静里来到我身边；  
在梦中宛然话语的寂静里来到；  
来时带着丰润的面颊和明亮的双眼  
就像在清溪上的阳光照耀；  
噙着眼泪回还，  
啊，逝去的华年的记忆、希望和爱恋。

(王大江译)

⑳ For once, Jim Hall was right. He was innocent of the crime for which he was sentenced. . . .

. . . Jim Hall believed that the judge knew all about it and was hand in glove with the police in the perpetration of the monstrous injustice. So it was, when the doom of fifty years of *living death* was uttered by Judge Scott, that Jim Hall, hating all things in the society that misused him, rose up and raged in the courtroom until dragged down by half a dozen of his bluecoated enemies.

(Jack London, *White Fang*)

那一次，吉姆·霍尔本来没有错。他无罪而被判了罪。

.....

.....吉姆·霍尔认为法官心里完全明白却与警察狼狈为奸制造了这起重重大冤案。所以，当司各特法官宣布判处他五十年活着的死亡以后，他怀着对这个虐待他的整个社会的仇恨，站起身来在法庭上大发雷霆，直到他被半打穿蓝上衣的仇敌拖出去。

(余立三译)

②⑨ In the thought there was a *bitter sweetness* .

(Arthur Hailey, *Airport* )

想到这里,她是甜中带苦,苦中有甜。

(任家桢 方正平译)

③⑩ The mother is undergoing the *joyful pain* , and the *painful joy* of childbirth.

这位母亲正经受着分娩的欢乐的痛苦,痛苦的欢乐。

③⑪ It is an *open secret* that the scientist and the nurse are already of one mind.

这位科学家和这位护士情投意合已成为公开的秘密。

(姜达人译)

③⑫ An atmosphere of *dangerous calm* could be felt throughout the mining region.

全矿区都可以感到一种危险的平静气氛。

③⑬ John had kept on thinking of ... his parent's laughing, *good-natured untidiness* ,...

约翰总是想到……他父亲那样笑容可掬,和蔼可亲,却不修边幅,……

## 2. 形容词+形容词

③⑭ To whom the virgin majesty of Eve,  
As one who loves, and some unkindness meets,  
With *sweet austere* composure thus replied...

(John Milton, *Paradise Lost* )

夏娃,犹如一个人热爱而碰上不如意的事情,以处女的尊

严,严肃而亲密的神情向他这样回答:……

(金发桑译)

- ③⑤ Oh dream how sweet, too sweet, too *bitter sweet* ,  
Whose wakening should have been in Paradise,  
Where souls brimfull of love abide and meet ;  
Where thirsting longing eyes  
Watch the slow door  
That opening, letting in, lets out no more.

(Christina Georgina Rossetti, *Echo* )

啊,梦儿多香甜,太香甜,甜中有苦,  
这梦儿只应该是在天堂中觉醒,  
有情人在那里聚会和居住;  
那里有热切渴望的眼睛  
注视着那缓慢的大门  
慢慢开户,放你进去,放出来再也不行。

(王大江译)

### 3. 副词+形容词

- ③⑥ Plac'd on this isthmus of a middle state,  
A being *darkly wise* , and *rudely great* :...

(Alexander Pope, *An Essay on Man* )

他愚昧地聪明,拙劣地伟大,  
位于中间状态的狭窄地岬:……

(吕千飞译)

③⑦ “How you shot the goat and frightened the tiger to death,” said Miss Mebbin, with her *disagreeably pleasant* laugh.

(Saki, *Mrs. Packletide's Tiger* )

“你是怎样打死了山羊，吓死了老虎？”梅宾小姐答道，同时发出一种令人不快的笑声。

(王德伦译)

③⑧ He was *conspicuously absent* at the party.

他引人注目地未出席聚会。

#### 4. 动词+副词

③⑨ Hotspur. . . .

Doomsday is near; die all, *die merrily*.

(William Shakespeare, *The First Part  
of King Henry IV*)

霍茨波 ……末日已经近了，大家快快乐乐地同归于尽吧。

(朱生豪译)

#### 5. 名词+名词

④⑩ a *love-hate* relationship

又爱又恨的关系

下面二例也属于 oxymoron。

④⑪ I fumbled at my nerve,  
I scanned the windows o'er,  
The *silence* like an ocean *rolled*,  
And broke against my ear.

(Emily Dickinson, “I Years Had Been  
from Home”)

我竭力使我自己镇静，  
把窗棂仔细审视一遍，  
寂静却像海洋般翻腾，



一直冲向我的耳边。

(王岷源译)

④ I don't mean to imply that we are suddenly *threatened* in the United Nations *with harmony*.

(Adlai Stevenson)

我的意思不是说我们在联合国中突然面临着调和的威胁。

oxymoron 和 paradox 的共同点是：字面意义互相矛盾，不合逻辑，有时甚至荒唐可笑，但仔细推敲，却语言含蓄，哲理深刻，耐人寻味；两者不同之处在于：在 oxymoron 中，意义相悖的词语紧密地置于一处，有修饰与被修饰的直接关系，或者是说明与被说明的关系；而 paradox 则把意义相对的概念组合在句子中，不一定存在直接修饰或说明的关系。

与英语 oxymoron 类似的汉语修辞格是“对顶”，例如：

“呸！你们这班人都是活死人么？事先怎么一点也不知道，临到出了事，才来向我讨办法！……”

(茅盾《子夜》)

一种甜蜜的忧郁，满足的怅惘，充塞着吴仲曦的心头。他真想一辈子就在这夏夜的海边坐着，让灵魂浮在空中，永远永远地停留在这幻梦似的境界里。

(鲁彦周《彩虹坪》)

除此以外，就是寂静。耳朵里有不可捉摸的声响，极远的又是极近的，极洪大的又是极细切的，像春蚕在咀嚼桑叶，像野马在平原上奔驰，像小泉在呜咽，像波涛在澎湃。

(陆定一《老山界》)

她不会提中午的事，只当作不晓得婆婆去找过父亲。她体谅这一切。她也明白，婆婆是真心地说着违心的话。

(陆星儿《歌词大意》)

空白的五线纸一拿在手上,李鸣觉得精力集中得全分散了,怎么也不能思考。

(刘索拉《你别无选择》)

陌生的朋友

(电影名)

聪明的糊涂与糊涂的聪明

(文章的标题)

## 50 Paradox

paradox (似非而是的隽语) 表面上自相矛盾但实质上入情入理的阐述。

paradox 的作用在于可以造成警句,发人深省;能鲜明地表现人物特殊的性格、情操;能生动地刻画人物的心理、气质和情状;还可用于广告、文章的题目,吸引读者,耐人寻味。

① As unknown, and yet well known; as dying, and, behold, we live; as chastened, and not killed; As sorrowful, yet always rejoicing; as poor, yet making many rich; as having nothing, and yet possessing all things.

(*Holy Bible, II Corinthians 6:9-10*)

似乎不为人所知,却是人所共知的;似乎要死,却是活着的;似乎受责罚,却是不至丧命的;似乎忧愁,却是常常快乐的;似乎贫穷,却是叫许多人富足的;似乎一无所有,却是样样都有的。

(《新旧约全书》)

这些表面上自相矛盾的概念实际上含有深刻的人生哲理。

② I find no peace, and all my war is done;

I fear and hope, I burn and freeze like ice;  
I flee above the wind, yet can I not arise;  
And nought I have and all the world I season.

(Petrarch, *Sonnet CXXXIV*)

我结束了战争,却找不到和平,  
我发烧又发冷,希望混着恐怖,  
我乘风飞翔,又离不开泥土,  
我占有整个世界,却两手空空;

(飞 白译)

诗人把互相对立的概念巧妙地联系在一起,使得自己要表达的思想鲜明生动,耐人寻味。

③ Nurse. His name is Romeo, and a Montague;  
The only son of your great enemy.

Juliet. *My only love sprung from my only hate!*  
Too early seen unknown, and known too late!  
Prodigious birth of love it is to me,  
That I must love a loathed enemy.

(William Shakespeare, *Romeo and Juliet*)

乳媪 他的名字叫罗密欧,是蒙太古家里的人,咱们仇家的独子。

朱丽叶 恨灰中燃起了爱火融融,  
要是不该相识,何必相逢!  
昨天的仇敌,今日的情人,  
这场恋爱怕要种下祸根。

(朱生豪译)

罗密欧与朱丽叶分属两个世仇很深的家族,可朱丽叶对罗密欧一

见钟情,这就是 My only love sprung from my only hate 的来由。

④ Juliet. Sweet, so would I;  
Yet I should kill thee with much cherishing, . . .

(William Shakespeare, *Romeo and Juliet*)

朱丽叶 好人,我也但愿这样;可是我怕你会死在我的过分的爱抚里。……

(朱生豪译)

I should kill thee with much cherishing 生动地刻画了朱丽叶对罗密欧深深的爱恋之情。

⑤ Caesar. Cowards die many times before their deaths;

The valiant never taste of death but once . . .

(William Shakespeare, *Julius Caesar*)

凯撒 懦夫在未死以前,就已经死过好多次;勇士一生只死一次。……

(朱生豪译)

凯撒看似矛盾的陈述,鲜明地表现了他刚愎自用和傲慢自信的性格。

⑥ But, oh! as to embrace me she inclined,  
I waked, she fled, and day brought back my night .

(John Milton, *On His Deceased Wife*)

但是,啊!正当她俯身要拥抱我,  
我醒了,她不见了,白昼带回了我的黑夜。

(朱 刚译)

day brought back my night 说明了弥尔顿失明后,醒来后的

白昼就像黑夜一样毫无二致。

⑦ My heart leaps up when I behold

A rainbow in the sky;

So was it when my life began;

So is it now I am a man;

So be it when I shall grow old,

Or let me die!

*The Child is father of the Man ;*

And I could wish my days to be

Bound each to each by natural piety.

(William Wordsworth, *My Heart Leaps  
Up When I Behold*)

每当我看见天上的虹，

我的心就跳。

初生时这样，

长成人也这样，

老了也不会不同——

否则不如死掉！

婴儿是成人的父亲。

但愿我一生的时间

前后有天生的虔诚贯串！

(王佐良译)

*The Child is father of the Man* 的意思不仅是说每个人都先有童年才有成年，而且成年人性情中纯洁美好的部分都保持了在童年时期形成的东西。

⑧ *My life closed twice before its close ;*

It yet remains to see  
If Immortality unveil  
A third event to me,

So huge, so hopeless to conceive,  
As these that twice befell.  
*Parting is all we know of heaven ,*  
*And all we need of hell .*

(Emily Dickinson, "My life closed  
twice before its close")

我的生命结束前已结束过两次；  
它还要等着看  
永恒是否会向我展示  
第三次事件。

像前两次一样重大  
一样，令人心灰望绝。  
离别，是我们对天堂体验的全部，  
对地狱短缺的一切。

(江 枫译)

在这首诗中，诗人连续用了两个 paradox。人的生命只赋予人一次，一个人怎么能两次死去而复生呢？但人生中风云变幻是常有之事，这就是 My life closed twice before its close 所含的真理。另外，天堂和地狱是截然相反的东西，两者毫无共同之处，但悲欢离合是人之常情，而悲欢又常常交融于离合之中，这就是 Parting is all we know of heaven, And all we need of hell 的含义所在。

⑨ The cruellest lies are often told in silence.

(Robert Louis Stevenson, *Truth of Intercourse*)

最伤人的谎言往往是安静地说的。

作者运用 paradox 造成警句,揭示生活中的事实,言简意赅,发人深省。

⑩ To travel hopefully is a better thing than to arrive.

(Robert Louis Stevenson, *El Dorado*)

满怀希望旅行是一件比到达更好的事情。

这一警句,粗粗一看,令人费解,但细细一想,却令人叹服。

⑪ The only way to get rid of a temptation is to yield to it.

(Oscar Wilde, *The Picture of Dorian Gray*)

摆脱诱惑的唯一办法就是屈从于它。

(彭恩华译)

作者运用 paradox,说出与本意相反的话,意在讽刺。

⑫ This suspense is terrible. I hope it will last.

(Oscar Wilde)

这一悬念是可怕的。我希望它持续下去。

人们通常不希望可怕的事情持续下去,但作者在这里的意思是他确实喜欢这一悬念,并希望它持续下去。

⑬ Yet, *those who have eyes apparently see little*. The panorama of color and action which fills the world is taken for granted.

(Helen Keller, *Three Days to See*)

可是,明眼人显然徒有两只眼睛,充满着大千世界的丰富多彩、千姿百态的画景,在他们看来竟是平淡无奇。

(许明龙译)

作者用 *those who have eyes apparently see little* 这一似非而是的话,劝人们要珍惜已经有的东西。

⑭ ‘Shut up,’ Golz had said, in English. ‘I joke if I want. *I am so serious is why I can joke*. Now drink this and then go. You understand, huh?’

(Ernest Hemingway, *For Whom the Bell Tolls*)

“闭嘴,” 戈尔兹用英语说。“我想开玩笑就开。正因为我  
很认真,才能开玩笑。现在把酒喝了就走吧。你懂了吗,  
呃?”

(程中瑞 程彼德译)

*I am so serious is why I can joke*, 表面上似乎自相矛盾,实际上是戈尔兹将军在派遣部下去执行一项危险任务,告别的时候为了使  
人胆壮,不觉得有可能永别,才开玩笑的,情长意深。

⑮ All animals are equal, but some animals are more equal than others.

(George Orwell, *Animal Farm*)



动物都是平等的,但一些动物比其它动物更加平等。

(展程译)

这一诙谐的 paradox 是由动物公社的第一条戒律修改而成的,意在讽刺空想社会主义。

⑩ There is this quality, in things, of the right way seeming wrong at first.

(John Updike, *Rabbit, Run*)

事物都有这么个特点,正确方法最初总被认为是谬误。

(李力 李欣 王康译)

例⑩表面上自相矛盾,实际上阐明了一个普遍存在的现象。

⑪ In fact, it appears that the teachers of English teach English so poorly largely because they teach grammar so well.

(Wendell Johnson)

确切地说,看来英语教师英语教得那么差,主要因为他们语法教得这么好。

(展程译)

作者在这里提出了一个十分重要的问题——学会要有高度语法意识的学生,未必能说好或写好道地的英语。

⑫ At eleven, she enjoyed the fright of reading Dracu-

la.

(From *A Writer's Handbook*)

她十一岁时,喜欢在阅读德拉库拉时的那种恐怖气氛。

德拉库拉是爱尔兰作家布拉姆·斯托克(Bram Stoker, 1847—1912)所著小说《德拉库拉》中的吸血鬼之王。此例表现了既想读恐怖小说又害怕读的矛盾心理。

①9 John McEnroe: The Champ You Love to Hate  
(*Newsweek*, September 7, 1981)

约翰·麦肯罗:你既喜欢又不喜欢的冠军

这一文章标题诙谐地表达了多数球迷对这位世界闻名的网球运动员的感情:他们喜欢他高超的球艺,但他们不喜欢他在球场上发脾气。

②0 Saturday Night on Sunday Morning  
(*Time*)

星期日早晨的星期六晚上

星期六晚上怎么会发生在星期日早晨?逝世的时间可以重现吗?时间关系如此颠倒看来是违反常识的。原来这是一则推销录像机的广告的标题,正文说由于现代科学技术的“魔法”,录像机可以把周末的精彩节目录下来,到星期日早上再一一重放。读者花了一点工夫,费了一点推敲,从“非”中悟出“是”来。满意之余,对这个商品就会产生好感。

②1  $2+3=6$

2加3等于6

这是一则推销有五缸发动机的汽车的广告的标题。正文说新工艺技术制造的五缸汽车发动机和六缸发动机一样使用。标题生动醒目,耐人寻味。

②② One of The Fine Things About Owning It Is Selling It.

拥有它的一件好事情就是出售它。

这是大众牌 (Volkswagen) 汽车的一则广告。own 与 sell 意思不是相反吗?其实它是说这种汽车外形美观,性能优良,买进以后,再脱手转让也很方便,有相当的转买价值。

②③ Can The Socks Go From Golf Course To Cocktail Party Without Changing People?

这种短袜既能穿着打高尔夫球又能穿着出席鸡尾酒会而不改变人的样子吗?

这是一家袜商的广告,其实就是说,这种短袜舒适耐穿,运动时很理想,同时也大方美观,可以穿着它出席鸡尾酒会。

②④ The more haste, the less speed.

越是赶忙,速度越慢。

paradox 和 oxymoron 的共同点是:字面意义互相矛盾,不合逻辑,有时甚至荒唐可笑,但仔细推敲,却语言含蓄,哲理深刻,耐人寻味;两者不同之处在于:paradox 把意义相对的概念组合在句子中,不一定存在直接修饰或说明的关系,而在 oxymoron 中,意义相悖的词语紧密地置于一处,有修饰与被修饰的直接关系,或者是说明与被说明的关系。

与英语 paradox 类似的汉语修辞格是“对顶”,例如:

我去看他们时,他们已经结婚了,就住在那个院子里。他们的新家什么也没有,除了一张床,一张写字桌,一把破椅子,就只剩下感情了。这女孩子是搞国画的,所有的钱都花在买宣纸、买笔上了,很穷。不过,他俩精神状态很好,那个女孩子说:“其实我们并不穷,只是没有钱。”

(王安忆《感情·理解·表达》)

“不穷”和“没有钱”表面上自相矛盾,实际上说明“他俩”尽管经济

上窘迫,但在思想感情上是富有的。

沉默的力量是伟大的,这正如最好的表演便是不表演,让看客永不知你的深浅,把自己的想象、猜测,都加到沉默者身上。

(苏叔阳《安娜小姐 and 老杨同志》)

“沉默的力量是伟大的”和“最好的表演便是不表演”说明了文艺表演的辩证法。

## 51 Paraleipsis

paraleipsis(假省) 省略重要部分反而加强意义。

运用 paraleipsis,意在强调。

① I will say nothing of his manners, though they have always been swinish; or of his morals, though they have always been hyenaish.

(Lind)

我不愿提及他的举止,尽管他的举止总是猪一样的;我也不愿提及他的品行,尽管他的品行总是鬣狗一样的。

(展程译)

② I will not speak of Pope's filial piety, nor mention his noble tribute to his father and his loving care of his aged mother.

我不愿提及蒲柏的孝道,也不愿提及他对他父亲崇高的赞颂和他对他老母细心的照料。

③ I confine to this page the volume of his treacheries and debaucheries.

我把他的那些背信行为和纵酒饮乐限制在这一页范围之内。

例①反而强调他举止粗鲁和品行阴险,例②反而强调蒲柏对父母的孝敬,例③反而强调他的背信行为和纵酒饮乐。

paraleipsis 和 preterition 这两个辞格可以换用。

汉语中没有与 paraleipsis 相对应的修辞格。

## 52 Preterition

preterition(假省) 假装省略反而扼要提及重要部分。

preterition 的作用在于强调。

① There are many drawbacks to your plan, not to mention the cost.

你的计划有许多障碍,更不用说费用了。

② Three people were badly hurt, to say nothing of damage to the building.

三人重伤,更不用说大楼受到了破坏。

例①强调费用,例② 强调大楼受到破坏。

preterition 和 paraleipsis 这两个辞格可以换用。

汉语中没有与 preterition 相对应的修辞格。

## 53 Rallying Cry

rallying cry(战斗口号) 运用激励人的、呐喊般的简洁语句。

rallying cry 的作用在于加强语气,增强号召力。

Now's the day, and now's the hour;

See the front o' battle lour!  
See approach proud Edward's power ——  
*Chains and slaverie !*

(Robert Burns, *Scots Wha Hae*)

时刻已到, 决战已近,  
前线的军情吃紧,  
骄横的爱德华在统兵入侵——  
带来锁链, 带来奴役!

(王佐良译)

汉语中没有与 rallying cry 相对应的修辞格。

## 54 Rhetorical Question

rhetorical question (修辞性疑问) 用疑问的形式表达确定的意思, 不需要回答, 答案寓于问语的反面。

rhetorical question 的作用在于加强语气, 表示强烈的感情, 以引起深思。

① Shylock. ... *Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?*

(William Shakespeare, *The Merchant of Venice*)

夏洛克 ……难道犹太人没有眼睛吗?难道犹太人没有五官四肢、没有知觉、没有感情、没有血气吗?他不是吃着同样的食物,同样的武器可以伤害他,同样的医药可以疗治他,冬天同样会冷,夏天同样会热,就像一个基督徒一样吗?你们要是用刀剑刺我们,我们不是也会出血的吗?你们要是搔我们的痒,我们不是也会笑起来的吗?你们要是用毒药谋害我们,我们不是也会死的吗?那么要是你们欺侮了我们,我们难道不会复仇吗?

(朱生豪译)

② The trumpet of a prophecy! O, Wind,  
If Winter comes, *can Spring be far behind?*  
(Percy Bysshe Shelley, *Ode to the  
West Wind*)

吹响一个预言!啊,西风,  
如果冬天已到,难道春天还用久等?

(王佐良译)

③ They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But *when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot?*

(Patrick Henry, March 28, 1775)

有人对我们讲了,先生们,我们的力量太弱;不足以抵御

这样一支强敌。那么请问要等到何时才能变强?等到下月还是下年?等到我们全军一齐解甲,家家户户都由英军来驻守吗?难道迟疑不决、因循坐误,便能蓄集力量、转弱为强吗?难道一枕高卧、满脑幻想,直至敌来、束手就缚,便是最好的却敌之策吗?

(高 健译)

例①是夏洛克在法庭上的一段独白,综合运用 rhetorical question 和 parallelism, 层层深入,中肯有力,表达了对基督徒歧视犹太人的强烈反抗情绪。例② If Winter comes, can Spring be far behind? 这一有名的诗句,深刻有力地表达了诗人对革命斗争的高昂信心。例③亨利连续运用 rhetorical question, 驳斥了民族败类的妥协观点,号召人们拿起武器,为争取民族独立而坚决地斗争,语气丰富,力量集中,气势磅礴,排山倒海,具有很强烈的鼓动性和说服力。

rhetorical question 被广泛地运用于普通的语言。

④ Is that a reason for despair?

难道那就是绝望的理由吗?

⑤ Didn't I tell you he would forget?

我难道没有告诉你他会忘记吗?

⑥ What difference does it make?

那有什么关系呢?

⑦ Who does not love his country?

谁不热爱祖国呢?

rhetorical question 与 erotema 同义。



与英语 rhetorical question 相对应的汉语修辞格是“反问”，例如：

就水仙花的姿态而论，青翠光润的叶片，亭亭直立的花梗，疏落有致的花序，冰肌玉骨的花瓣，芬芳清幽的香气，哪一样不令人感得可爱？

（贾祖璋《水仙》）

四十多个青年的血，洋溢在我的周围，使我艰于呼吸视听，那里还能有什么言语？

（鲁迅《纪念刘和珍君》）

## 55 Sarcasm

sarcasm(讽刺) 用比喻、夸张等手法对于不良的或愚蠢的行为进行揭露或批评。

① Fool. ...

[Singing] Fools had ne'er less grace in a year  
For wise men are grown foppish,  
And know not how their wits to wear,  
Their manners are so apish.

(William Shakespeare, *King Lear*)

弄人 .....

这年头傻瓜供过于求，  
聪明人个个变了糊涂，  
顶着个没有思想的头，  
只会跟着人依样葫芦。

（朱生豪译）

② I have been assured by a very knowing American of

my acquaintance in London, that *a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled*; and I make no doubt that *it will equally serve in a fricasee or a ragout*.

I do therefore humbly offer it to public consideration, that, of the hundred and twenty thousand children already computed, twenty thousand may be reserved for breed, whereof only one fourth part to be males, *which is more than we allow to sheep, black cattle, or swine*; . . . That the remaining hundred thousand may at a year old be offered in sale to the persons of quality and fortune through the Kingdom, always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. . . .

I grant this food will be somewhat dear, and therefore *very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children*.

(Jonathan Swift, *A Modest Proposal*)

我在伦敦的一个熟人，一位相当精明的美洲人士曾向我讲过，喂养良好的一岁健婴乃是一种味道精美营养丰富的上好食品，炖烤烘煮，俱无不可；于是我想，如把它们制成种种佳肴盛饌，例如费加西或拉古等，也必无有不宜。

因此我愿不揣冒昧将下事提供人们考虑，即上面已得出之十二万婴儿中，可留二万作种，其中阳性须不多于四分之一，按这已较我们在牛羊猪的留种数目为宽；……所剩余的那十万则可于其一周岁时公开售与国中有钱有势之人；并责令

孩子母亲于一月之前将其奶水喂足,以便个个滚圆肥胖,好上桌盘。……

我承认这种食品的价格不免稍为昂贵,故特适于地主老爷们来享用,这些人既已将其父母吞噬无余,则对其子女当然更应有权下手。

(高 健译)

③ Laws are like cobwebs, which may catch small flies, but let wasps and hornets break through.

(Jonathan Swift)

法律就像蜘蛛网,它也许捕到小苍蝇,却让黄蜂和大黄蜂逃之夭夭。

(展 程译)

④ I have been lately informed, by the proprietor of *The World*, that two papers, in which my Dictionary is recommended to the public, were written by your Lordship. To be so distinguished, is an honour, which, being very little accustomed to favours from the great, I know not well how to receive, or in what terms to acknowledge.

When, upon some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address; and could not forbear to wish that I might boast myself *Le vainqueur du vainqueur de la terre*; — that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged, that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can pos-

sess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now past, since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it, at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a Patron before.

...

*Is not a Patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the Public should consider me as owing that to a Patron, which Providence has enabled me to do for myself.*

(Samuel Johnson, *Letter to Lord  
Chesterfield*)

顷据《世界报》主人通知,该报近所载有关拙著词典之推荐文章二篇,均系出自勋爵阁下手笔。承蒙如此重视,自是荣耀非常,但以平日未习惯于贵人之垂青,故余真不知将以何心情领受,并不知以何言辞鸣谢也。

犹忆当年小蒙鼓励,因有幸初次踵门拜谒之际,余之为阁

下之辞令心醉，亦犹人也；因不禁私心庆幸，自谓将能以“世上征服者之征服者”而自豪，即世人所求而弗得之眷顾，余能得也；然继而发现，余之一番追随趋奉既悉数落空，乃至无论出于自尊自卑，似已皆不许可此种往来之继续。再如某次当众向大人致词之时，则于取悦一端，实已罄尽一介寒士之能事，固可谓已尽其在我；即或犹有未足，似亦未容如此忽视。

自曩昔候教于大人正厅外室，乃至见逐门外，于今已七年矣；在此七年间，余已将拙作之编著，于种种困难之中，向前多所推进（按此节固亦无须抱怨），时至于今，业已出版有日。然于此期间，固绝不闻有一事之援助，一言之鼓励，一笑之赞许。此种厚待我固亦不曾指望，余实不曾有过赞助之人。

.....

然则所谓赞助者即彼见人溺水呼救而无动于衷及其抵岸又重以援助相絮聒之人乎？阁下于我辛劳之枉顾，如其到来稍早，亦必曾令人感戴，然而延稽至今，我已麻木不仁，而不知感受矣；我已孑然一身，而无人得与分享矣；我已功成名就，而无此必要矣。然不得恩遇则难言领情。命运既以此书期委我于独成，我亦不应使世人误认我尚有赞助之人，此话谅亦不致视为苛刻。

（高 键译）

⑤ ... no poverty of any kind, except of conversation, appeared -- but there the deficiency was considerable.

(Jane Austen, *Sense and Sensibility*)

这里看上去什么都不缺，只有言谈除外——不过这种缺陷相当严重。

（王雨棠译）

⑥ ... his own hat ... an ancient extinguisher of the “slouch” pattern, limp and shapeless with age, discolored by vicissitudes of the weather, and banded by an equator of bear’s grease that had stewed through.

(Mark Twain, *Rogers*)

……他自己的帽子……一顶古代灭烛器样“垂边”式的帽子。它年深月久已磨损得不成样子，经历风风雨雨，颜色也退光了。另外，还从里面渗透出一圈粘腻的头油。

(范 岳译)

⑦ Lord Darlington. I couldn’t help it. *I can resist everything except temptation.*

(Oscar Wilde, *Lady Windermere’s Fan*)

达林顿勋爵 我不能不这样说，唯有诱惑，我不能抵御。

(钱之德译)

⑧ Magnus. ... Frankly, I have been accustomed to regard your President as a statesman whose mouth was the most efficient part of his head. ...

(George Bernard Shaw, *The Apple Cart*)

马格纳斯 ……老实说，我经常以为你们的总统是这么一位政治家：他的嘴是他脑袋上最能干的部分。……

(老 舍译)

⑨ As I passed out of the door, the “help”, a comely, middle-aged woman, could not conquer a grin that twisted her lips and separated them till the throat, out of involuntary sympathy, made the uncouth animal noises we are wont to designate as “laughter”.

(Jack London, *The People of the Abyss*)

我走出门的时候,那个“女佣人”,一个外表秀雅的中年妇女,禁不住嘻嘻地笑了起来,她的嘴唇扭曲着,向上下张开,直到喉咙里由于不能自主的共鸣,发出我们常称之为“大笑”的那种粗俗的野兽般的声音。

(范 岳译)

⑩ It was 3:30 P. M. on Monday, April, 1945, ten days after Adolf Hitler's fifty-six birthday, and twelve years and three months to a day since he had become Chancellor of Germany and had instituted the Third Reich. It would survive him but a week.

(William L. Shirer, *The Rise and Fall of the Third Reich*)

时间是1945年4月30日,星期一,下午三点三十分。这是阿道夫·希特勒五十六岁生日后的第十天,是他担任德国总理、建立第三帝国以来的整整十二年零三个月。第三帝国的寿命只不过比他多活一个星期。

(陈廷祐 赵师传 程祁昌译)

例①讽刺一群不会用理智的人像类人猿一样,跟着别人亦步亦趋。例②作者运用反语,辛辣地嘲讽英国统治阶级和爱尔兰地主对爱尔兰人民的残酷剥削和压榨。例③讽刺当时法律的虚伪性。例④约翰逊以满腔的愤慨,尖锐辛辣地讥讽内阁大臣切斯特菲尔德伯爵事前施以闭门羹、事后欲当赞助人,以便分享自己声誉的“贵族风范”。例⑤辛辣地讽刺了有闲的中产阶级先生太太们思想的贫乏空洞。例⑥几乎每个词都具有讽刺色彩,而用 equator (赤道)一词来形容渗透的面积,增强了讽刺的含蓄意味。例⑦讽刺英国贵族不能抵御诱惑的可笑样子。例⑧生动有力地讽刺这位总统哗众取宠、夸夸其谈的性格特征。例⑨在生动的

富有讽刺意味的细节描写中, sympathy 与 uncouth animal noises 巧妙地搭配在一起,活灵活现地揭示出一个外表“秀雅”的女人的内心世界。例⑩作者用精确的数字,对当年曾骄横不可一时,妄图征服全世界,到头来却落得个死无葬身之地的可耻下场的希特勒及其所豢养的第三帝国,进行了入木三分的辛辣讽刺。全文不着一贬词,仅运用数字,而讽刺之意,尽在不言之中。

sarcasm 和 irony 在表示嘲笑方面是一致的。二者的主要区别是:sarcasm 主要用于伤人感情的那一类幽默,常运用嘲笑或讽刺性反语,而 irony 则主要使用和本意相反的词语来表达本意。

汉语中没有与 sarcasm 相对应的修辞格,但许多修辞格可以产生讽刺的效果。

## 56 Understatement

understatement(低调) 轻描淡写地陈述事物。

运用 understatement, 可以取得更好的、戏剧性的或幽默嘲讽的效果。

① Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse.

(Jonathan Swift)

上星期我看见一个女人被剥了皮,而你几乎不会相信这把她身体改变得多么更不好。

(展程译)

② ... there was a loud cry from a number of voices, and the horses reared and plunged.

*But for the latter inconvenience*, the carriage probably would not have stopped; carriages were often known to



drive on, and leave their wounded behind, and why not?...

(Charles Dickens, *A Tale of Two Cities*)

……从许多声音之中发出一种绝叫,马提起前脚跳了一下。

单是为了这点不方便,马车是不会停止的;照例,可以照常驰骋,把受伤者弃置在后面,为什么不可以呢?……

(罗稷南译)

③ The result was that we got choicer rooms at the hotel in Chamonix than we should have done if his majesty had been a slower artist — or, rather, *if he hadn't most providentially got drunk before he left Angentiere*.

(Mark Twain, *A Tramp Abroad*)

结果我们在夏蒙尼的旅馆得到较好的上等房间,如果陛下是个行动稍缓慢的行家里手——或者说,在他离开阿尔让蒂埃尔之前,没有那样最幸运地喝醉了,我们是不会得到的。

(张振杰 王璟玲译)

④ Augustus (gloomily): Madam, I beg! Please! My military exploits are *not a pleasant subject*.

(George Bernard Shaw, *Augustus Does His Bit*)

奥古斯都斯 (愁眉苦脸地)小姐,我请求你,不要说了!不幸得很,我在军事方面的成就,并不是一个愉快的题目。

(俞大缜译)

⑤ The two girls, Anne and Mary, would gladly have stayed and helped the maid get dinner, *only it seemed such a pity to, on a lovely day like this, having their new hats*.

(Stephen Leacock, *How We Kept Mother's Day*)

安娜和玛丽姐妹倒也都乐意留下来，帮着女佣人做中饭，只是在这样一个美好的日子里，她们买了新帽子不戴一戴，未免太使人扫兴。

(张振杰 王璟玲译)

⑥ Mrs. Packletide indulges in no more of big-game shooting.

“The *incidental expenses* are so heavy,” she confides to inquiring friends.

(Saki, *Mrs. Packletide's Tiger*)

帕克尔泰德太太再也不打大猎物了。

“杂七杂八的开销太大了，”她向问起的朋友们这样说道。

(王德伦译)

⑦ A few days ago in Central Park I saw a man leaning on a litter can drinking a carton of orange juice, and when he finished he tossed the container not in the receptacle but on the ground.

I don't *understand* this, but there is a lot about New York I don't *understand* ...

(Caskie Stinnett, *Farewell, My Unlovely*)

几天以前在中央公园，我看见一个人靠着废物箱喝橙汁，喝完以后不是把盒子扔进废物箱里，而是扔到了地上。

我对此很不理解，对纽约我还有许多事情不理解。……

(王德伦译)

⑧ I have never been mugged or physically molested in any way, *possibly because my large build does not make me an ideal prospect for a hoodlum*.

(Caskie Stinnett, *Farewell, My Unlovely*)

我从未遭过抢劫,身体上也未受过什么伤害,或许是因我身材魁梧,不是流氓理想的攻击目标。

(王德伦译)

⑨ He once saved his own life in the Second World War by playing so dead that a German soldier pulled out three of his teeth without suspecting that Mengel was not a corpse.

The soldier wanted Mengel's three gold inlays.

He got them.

(Kurt Vonnegut, Jr., *Mother Night*)

门格尔曾经在第二次世界大战中用装死的方法救了自己的命。他装死装得很像,连一个德国士兵拔掉他三颗牙齿也没有怀疑他不是一具死尸。

这个士兵要门格尔镶嵌的三颗金牙。

他如愿以偿。

(展程译)

⑩ It has been said that, by nature, the American people love the underdog. It must be true, for we create so many of them.

(Carl Rowan)

据说,美国人民生性爱在竞争中失败的人。那一定是千真万确的,因为我们创造那么多失败的人。

(展程译)

例①轻描淡写地陈述剥女人的皮这一令人毛骨悚然的事件,从而取得辛辣的讽刺效果。例②马车停下来竟不是因为撞死了人所犯的罪,而是因为马受了惊这点不便,轻描淡写,反而有力地揭露当时封建贵族横行霸道、视民如芥的丑恶本质。例③他们之所以能使其其他的众多旅行者望尘莫及,一是因车夫有技术,二是因车夫喝了点酒。作者在此故意

避前就后,把车速快的主要原因轻描淡写地归于车夫喝醉了,其驾车技艺从反面得到了有效的渲染。例④是用反说代替正说 a nasty subject (使人感到极不愉快的题目),表现了奥古斯都斯的虚荣心。例⑤两姐妹在母亲节不愿呆在家中,其原因竟是两顶新帽子,实在是闪烁其辞,但笔触轻巧,两姐妹的贪玩及爱美之心得以和盘托出。例⑥帕克尔泰德太太打虎未中而吓死了一只心律衰竭的老虎,又害怕此丑闻泄露出去,她的女佣藉此对她进行了巧妙的讹诈, incidental expenses 主要指这笔被诈的巨额钱财, incidental expenses 一语轻描淡写,但对于描写这位太太有苦难言的窘态和死要面子的心理真可以说是言简意赅。例⑦作者所描绘的陋习其实并不难理解,而作者却重复运用了 understand 一词,若换用 like, 作者的感情色彩是化隐为显了,但文句则变得稚嫩浅显, understand 一词的力量在于:它使读者感受到作者的观察是冷静的,分析是公正的。例⑧作者轻描淡写地陈述严酷的现实,令读者发出苦涩的笑,如将原句改为 ... possibly because I am powerfully built, 句子同样达意,但其味终寡。例⑨作者用黑色幽默的手法,以完全冷淡的方式,轻描淡写地陈述了发生在第二次世界大战中的一件暴行,从反面揭示了此类暴行在现代社会中是司空见惯、无须震惊的。例⑩作者以一种微妙的、冷淡的方式,轻描淡写地陈述美国社会竞争激烈、失败者多的现象,冷嘲热讽地宣泄心中的愤懑,作者是黑人作家这一事实更增加了他的陈述的力度。

understatement 常运用下面一些手段:

### 1. 运用 litotes

⑪ You have *no small* chance of success.

你大有成功的希望。

⑫ She did not enjoy the best reputation.

她的名声不是太好。

⑬ Henry VIII's relations with his wives were *not very fortunate*.

英王亨利八世和他的妻子们的关系是非常不幸的。

⑭ This piece of work is *nothing to be proud of*.

这件工作是不光彩的。

⑮ I couldn't be happier.

我幸福极了。

例⑪意思是 great, 例⑫意思是 She has a bad reputation (她的名声很坏), 例⑬意思是 very unfortunate (非常不幸的), 例⑭意思是 is disgraceful (是不光彩的), 例⑮意思是 I am very happy.

## 2. 运用 meiosis

⑯ She's *rather* good-looking.

她十分美貌。

⑰ We have a *rather* full house tonight.

今晚观众人数相当多。

⑱ He has written *quite a number of* books.

他写了相当多的书。

⑲ He's been *a bit* poorly since the winter. But I didn't expect him to go like this.

入冬以来他就一直不大舒服, 我却没有料到他就这样丢下这个世界去了。

⑳ I don't know why you like him. I think he's *a bit of* a fool.

我不明白你为什么喜欢他。我觉得他颇有点傻。

㉑ We can do with plenty of these days from now on.

要继续有这样的天气就好了。

②② The place has been here since 1915, and no hurricane has ever *bothered* it.

(Joseph P. Blank)

这幢房子是1915年造的,至今飓风还从未找过它的麻烦。

②③ Beethoven was undoubtedly a difficult pupil for he had a strongly independent mind, and *was impatient of* accepted rules and conventions.

贝多芬是个难教的学生,因为他有着坚定的独立见解,而且讨厌陈规惯例。

(毛荣贵译)

②④ Those of us who are quitting are the impatient ones who *lack the imagination* to believe that the bright dream will glow again.

(Caskie Stinnett, *Farewell, My Unlovely*)

我们这些离去者缺乏耐性,想象力贫乏,不相信往日的辉煌之梦还会重放光彩。

(王德伦译)

②⑤ During last year's Central Park Bicycle Race, five of the racers were attacked and had their bikes stolen while the race was in progress. *This is something of* a handicap in a bicycle race.

(Caskie Stinnett, *Farewell, My Unlovely*)

去年在中央公园举行自行车赛,有五名参赛者在比赛期间遭到袭击,自行车被盗走。这也是自行车比赛中的一种故障吧。

(王德伦译)

例①⑥和例①⑦意思分别是 quite, 例①⑧意思是 a lot of, 例①⑨意思是 quite, 例②⑩意思是 quite a, 例②⑪意思是 would like to have (想有), 例②⑫意思是 hit (袭击), 例②⑬意思是 disliked (讨厌), 例②⑭意思是 do not, 例②⑮意思是 This is。

### 3. 运用 euphemism

②⑥ This is more than I can promise.

这我可允诺不了。

②⑦ You ought to know better than to do such things.

你不该做那种事。

②⑧ All music is alike to Tom.

汤姆不懂音乐。

②⑨ You should have been here earlier.

你要早点来就好了。

③⑩ This speech *leaves much to be desired*.

这个讲演尚有需要改进之处。

例②⑥意思是 I cannot promise this (这我不能允诺), 例②⑦意思是 You should not do such things (你不该做那种事), 例②⑧意思是 Tom does not know music (汤姆不懂音乐), 例②⑨意思是 needs improving (需要改进), 例③⑩意思是 You are late (你来迟了)。

understatement 这一辞格名称现正在代替 litotes 和 meiosis。

从广义上说, euphemism 是一种 understatement, 但它们之间有着明显的区别: euphemism 存在一种相对固定的说法, 而 understatement 一般没有固定的说法; euphemism 总是用于取代犯忌触讳, 或显粗鲁及令人不快的表达, 而 understatement 则不总是如

此。

与英语 understatement 类似的汉语修辞格是“夸张(缩小)”，例如：

我只好一动不动，除上课外，便关起门躲着，有的连烟卷的烟  
钻出窗隙去，也怕犯了挑剔学潮的嫌疑。

(鲁迅《孤独者》)

或“倒反(倒辞)”，例如：

这里春红已谢，没有赏花的人群，也没有蜂围蝶阵。有的就是  
这一树闪光的，盛开的藤萝。花朵儿一串挨着一串，一朵接着一朵，  
彼此推着挤着。好不活泼热闹！

(宗璞《紫藤萝瀑布》)

或“婉曲(婉言)”，例如：

我没顾得上回她的嘴。打秋千那热烈而惊险的游戏占有了我  
全部的注意力，我张着大嘴巴，看得眼睛直发呆。

二姐姐用手捂上我的大嘴巴：“快闭上你那嘴，看人家的羊肚子  
手巾飞进去哩！”她不乐意人家看见自己妹子那副呆头呆脑的样子。

(张洁《盯梢》)



# 声音类

## 57 Alliteration

alliteration(头韵) 在一组词或一行诗中用相同的字母或声韵开头。

① When I do count the clock that *tells* the *time*, . . .

(William Shakespeare, *Sonnet XII*)

当我数着壁上报时的自鸣钟, . . . . .

(梁宗岱译)

② The sea swept the little craft from *stem* to *stern*.

海浪把小船打得颠来到去。

③ *Each* and *all* have gone to see the *play*.

大伙都去看戏了。

④ Though oft the *ear* the open vowels *tire* . . . .

虽然开元音经常使耳朵疲倦 . . . . .

(展程译)

⑤ Apt *alliteration's* *artful aid* . . . .

(Charles Churchill)

适当的头韵的巧妙的帮助 . . . . .

⑥ Come; for *all* the *vales*

*Await* thee, *azure pillars* of the *hearth*

*Arise* to thee. . . .

(Alfred Tennyson)

来吧!因为所有的溪谷  
等候着你,壁炉中蔚蓝的火柱  
升起来欢迎你……

(展程译)

例①和例②是辅音 alliteration; 例③和例④是元音 alliteration, 元音可以不同; 例⑤和例⑥是字母 alliteration。

运用 alliteration, 能够产生韵律美, 增强表现力。

⑦ Quince. . . .

Anon comes Pyramus, sweet youth and tall,  
And finds his trusty Thisby's mantle slain;  
Whereat, with blade, with bloody blameful blade,  
He bravely broach'd his boiling bloody breast; . . .

(William Shakespeare, *A Midsummer  
Night's Dream*)

昆斯 ……隔了不久,皮拉摩斯,那个高个儿的美少年,  
也来了,一见他那忠实的提斯柏的外套躺在地上死了,便赤楞  
楞地一声拔出一把血淋淋的该死的剑来,对准他那热辣辣的  
胸脯里豁拉拉地刺了进去。……

(朱生豪译)

⑧ Holofernes. . . .

The preyful princess pierc'd and prick'd a pretty pleasing  
pricket;  
Some say a sore; but not a sore, till now made sore with  
shooting. . . .

(William Shakespeare, *Love's Labour's  
Lost*)

霍罗福尼斯 ……

公主一箭鹿身亡，  
昔日矫健今负伤。……

(朱生豪译)

⑨ The fair breeze blew, the white foam flew,  
The furrow followed free;  
We were the first that ever burst  
Into that silent sea.

(Samuel Taylor Coleridge, *The Rime of  
the Ancient Mariner*)

和风吹荡、水花飞溅，  
船儿破浪前进，  
闯入那沉寂的海洋领域，  
我们是第一群人。

(吕千飞译)

例⑦第三行中用了三个 w 和四个 b 起头的词，第四行中连续用了五个 b 起头的词和两个 h 起头的词，语言带了金属的声音，而且这种声音和行动紧密联系在一起，仿佛从声音中可以辨别得出剑从剑鞘中拔出的声音，剑刺进了胸脯的声音。这种 alliteration 和 onomatopoeia 混合使用，产生了奇特的修辞效果。例⑧第一行中用了七个 p 起头的词，把公主射出一箭，刺中美丽可爱的小鹿这一动作，用声音表达得活灵活现，如见其景，如闻其声，特别其中的 pierc'd, prick'd 和 pricket，在连续朗读时，起到了特殊的修辞效果。例⑨头韵 /f/ 音，与行内韵 /u:/ (blew, flew) 和 /ɜ:/ (first, burst) 以及谐韵 /i:/ (free, sea) 等一起，造成诗行悦耳动听的韵味和节奏感，给读者以气韵回荡、余音缭绕的美感。押头韵的柔软辅音 /f/，模仿柔风轻涛的声响，创造了一种宁静的意境。最后两个 /s/ 音，宛如和风吹过

沉寂海面发出的丝丝声。诗人把音韵和意境巧妙地结合起来的高超技艺,精妙绝伦。

alliteration 作为诗歌手法,常与 assonance 和 consonance 结合使用。

- ⑩ No longer *mourn* for *me* when I am dead  
Than you shall hear the surly sullen bell  
Give *warning* to the *world* that I am fled  
From this *vile world*, with *vilest worms* to dwell; ...

(William Shakespeare, *Sonnet LXXI*)

我死去的时候别再为我悲哀,  
当你听见那沉重凄惨的葬钟  
普告给全世界说我已经离开  
这龌龊世界去伴最龌龊的虫:……

(梁宗岱译)

- ⑪ I caught this *morning morning's minion*, kingdom of  
*daylight's dauphin*, *dapple-dawn-drawn*  
Falcon, ...

(Gerard Manley Hopkins, *The Windhover:*  
*To Christ Our Lord*)

我看见了那黎明的宠儿,在今天早上,  
在日光王子的国度,那斑斓黎明引诱的茶隼……

(曹明伦译)

alliteration 被广泛运用于各种文学形式。

- ⑫ Ned needs a neat net.

内德需要一张好的网。

- ⑬ *Peter Piper picked a peck of pickled pepper.*

彼得·派珀吃了许多盐渍的胡椒。

- ⑭ *She sells sea-shells on the seashore.*

她在海边卖贝壳。

- ⑮ *His bark is worse than his bite.*

他说话严厉,但并无恶意。

- ⑯ *Many a little makes a mickle.*

积少成多。

- ⑰ *Row, row, row your boat,  
Gently down the stream,  
Merrily, merrily, merrily,  
Life is interesting.*

划呀,划呀,划你的小船,

轻盈地顺流而下,

欢乐地,欢乐地,欢乐地,

生活真有趣。

(展程译)

- ⑱ *There are twelve months in all the year,*

*As I hear many men say,*

*But the merriest month in all the year*

*Is the merry month of May.*

*(Robin Hood and the Widow's Three Sons)*

我常听许多人都这样讲:

一整年之中有十二个月,

而年中那最最美好的时光,

要数那春光明媚的五月。

(朱次榴译)

- ①9 Spawmed in some estaminet of Antwerp,  
Blistered in Brussels, patched and peeled in Lon-  
don.

(Thomas Stearns Eliot, *Gerontion*)

在安特卫普一家小酒馆下子儿，  
在布鲁塞尔长水泡，在伦敦脱皮、贴膏药，……

(赵毅衡译)

- ②0 A speckled hen swaggered down the main street of  
the “settlement,” cackling foolishly.

(O. Henry, *The Whirligig of Life*)

一只花母鸡沿着“居民点”的大街一摇一晃地走着，一面  
咯咯地傻叫。

(巫宁坤译)

- ②1 The flakes were falling thick and hard now, pouring  
past the window, a waterfall of mystery.

(Jonathan Nicholas, *First Snow*)

现在雪花下得又密又大，好似神秘的瀑布在窗外飘泼。

(方红译)

- ②2 I see a world without a slave. Man at last is free.  
Nature's forces have by science been enslaved. Lightning  
and light, wind and wave, frost and flame, and all the se-  
cret, subtle powers of earth and air are the tireless toilers for  
the human race.

(Robert Green Ingersoll, *A Vision of  
War and A Vision of the Future*)

我看见的是这样一个世界,那里,没有一个奴隶,人类终于获得了自由。大自然的种种力量由于科学而成为人类驯服的仆人。闪电和光亮,风暴和海浪,冰霜和火焰,以及大地与天空的一切神秘,微妙的力量都成了为人类服务的不知疲倦的劳动者。

(凌祎彦译)

②③ “I’ve had too good a nurse,” he answered, shaking her hand, “not to be fine as a fiddle by now.”

(Frank Norris, *The Pit*)

“我有了一个这么好的护士,”他握着她的手,回答说:“所以现在我的身体好极了。”

②④ *Glorious profits allow glamorous pleasures*

(*Newsweek*)

丰盈的利润带来增添魅力的享受

②⑤ *Jazzy in Jeans, Sassy in Sweater*

(*Life*)

穿上牛仔裤,活泼利索;套上毛线衫,潇洒俊俏

②⑥ *Pei’s Pyramids Puzzle Paris*

(*Time*)

贝氏的金字塔使巴黎困惑不解

②⑦ *Splashy and Stylish*

(*Time*)

纵情嬉水,水珠四溅,而泳装入时

②⑧ *Starlight on Skyline, Galaxy of Glamour*

(*National Geographic*)

高楼摩天,星光灿烂;火树银花,瑰丽绝伦

⑲ *Fit or Fat?*

健康还是肥胖?

⑳ *The Gloom behind the Glee*

(*The Economist*)

笼罩在阴影下的欢乐

㉑ *Wild Mushrooms: Mysterious Menacing — Magnificent*

(*Reader's Digest*)

野蘑菇:神秘莫测,隐有危险——上等佳品

㉒ *Predictably the winter will be snowy, sleety and slushy.*

(*Eastern Review*)

可以预言,今年冬天将多雪,多冻雨,多泥泞。

㉓ *Cut Costs without Cutting Corners.*

减少花费而不必节省。

㉔ *Sea, sun, sand, seclusion — and Spain.*

大海,阳光,沙滩,僻静——和西班牙。

例⑫-⑭是拗口令,例⑮和例⑯是谚语,例⑰是童谣,例⑱是民谣,例⑲是诗歌,例⑳是小说,例㉑是散文,例㉒是演讲词,例㉓小说中引用的成语,例㉔-㉖是报纸杂志的标题或新闻(说明:例㉕是评述英国戴安娜公主的服饰风格的文章的标题,例㉖贝氏指著名建筑师、美籍华人贝聿铭,例㉗是介绍新的时髦泳衣的标题,例㉘是劝人们从事体育锻炼的报道文章的标题,例㉙是评论国际市场文章的标题。例㉔-㉖简明生动,例㉘和例㉙渲染对比,例㉚突出重点。),例㉓和例㉔是广告。

alliteration 与 assonance, consonance 和 rhyme 的区别是: assonance 是只有元音押韵,辅音不押韵,或只有辅音押韵,元音不押韵(如 *spirit — ditties, wild — world*); consonance 是词尾或



重读音节中辅音的重复(如 *bill* — *wall*); rhyme 是词尾的元音和辅音相同,元音前面的辅音不同(如 *told* — *cold*)。

汉语中没有与 alliteration 相对应的修辞格。

## 58 Anadiplosis

anadiplosis(尾首重复) 在连续两个句子里,后一句句首重复上一句句尾某个主要的词。

- ① Thou wast not born for death, immortal Bird!  
No hungry generations tread thee down;  
The voice I hear this passing night was heard  
In ancient days by emperor and clown:  
Perhaps the self-same song that found a path  
Through the sad heart of Ruth, when, sick for  
home,  
She stood in tears amid the alien corn;  
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!  
Adieu! the fancy cannot cheat so well  
As she is famed to do, deceiving elf.  
Adieu! adieu! thy plaintive anthem fades  
Past the near meadows, over the still stream,  
Up the hill-side; and now 'tis buried deep  
In the next valley-glades;  
Was it a vision, or a waking dream?

Fled is that music:— Do I wake or sleep?  
(John Keats, *Ode to a Nightingale*)

永生的鸟啊,你不会死去!  
饥饿的世代无法将你蹂躏;  
今夜,我偶然听到的歌曲  
曾使古代的帝王和村夫喜悦,  
或许这同样的歌也曾激荡  
露丝忧郁的心,使她不禁落泪,  
站在异邦的谷田里想着家;  
就是这声音常常  
在失掉了的仙域里引动窗扉:  
一个美女望着大海险恶的浪花。

啊,失掉了!这句话好比一声钟  
使我猛省到我站脚的地方!  
别了!幻想,这骗人的妖童,  
不能老耍弄它盛传的伎俩。  
别了!别了!你怨诉的歌声  
流过草坪,越过幽静的溪水,  
溜上山坡;而此时,它正深深  
埋在附近的溪谷中:  
噫,这是个幻觉,还是梦寐?  
那歌声去了:——我是睡?是醒?

(查良铮译)

下面一节的首语 *Forlorn* 仿佛是上面一节的尾语 *forlorn* 的更突出、有力的回音。由于经过两个诗节之间的停顿, *forlorn* 这一词的重复着重渲染了荒凉孤寂的气氛。

② He retained his virtues amidst all his *misfortunes* — *misfortunes* which no prudence could foresee or prevent.

他身处逆境仍保持其美德——深谋远算所无法预知和预防的逆境。

(展程译)

③ He gave his *life* ; *life* was all he could give.

他献出了生命;生命是他所能献出的一切。

④ In anticipation he feared *death* , *death* that found him unafraid, however.

预先他害怕死亡——发现他并不害怕的死亡。

例②-④运用 *anadiplosis*, 句子结构整齐, 语气贯通, 表达了回环复沓的思想感情, 节奏感强, 而且反映了事物间环环相扣的有机联系。

*anadiplosis* 与 *epanastrophe* 同义, 是 *repetition* 的一种类型。与英语 *anadiplosis* 相对应的汉语修辞格是“顶真”, 例如:

.....

门旁空留“梳妆台”。

梳妆台呵, 千万载,

梳妆台上何人在?

乌云遮明镜,

黄水吞金钗。

但见那: 辈辈艄工洒泪去,

却不见: 黄河女儿梳妆来。

梳·妆·来·呵，梳·妆·来·！  
——黄·河·女·儿·头·发·白。  
挽·断·“白·发·三·千·丈”，  
悲·杀·黄·河·万·年·灾！  
登·三·门·，向·东·海·：  
问·我·青·春·何·时·来·？！

何·时·来·呵，何·时·来·？……  
——盘·古·生·我·新·一·代·！  
举·红·旗·，天·地·开·，  
史·书·万·卷·脚·下·踩·。  
大·笔·大·字·写·新·篇·：  
社·会·主·义——我·们·来·！

我·们·来·呵，我·们·来·，  
昆·仑·山·惊·邛·山·呆·：  
展·我·治·理·万·里·图·，  
先·扎·黄·河·腰·中·带——  
神·门·平·，鬼·门·削·，  
人·门·三·声·化·尘·埃·！

（贺敬之《三门峡——梳妆台》）

天·安·门·是·皇·城·的·正·门·。皇·城·之·内·是·护·城·河·。护·城·河·之·内·是·紫·禁·城·。紫·禁·城·之·内·是·皇·宫·。

（聂华苓《三十年后》）

## 59 Anaphora

anaphora(首语重复) 同一单词或短语出现在连续数句或数行诗的开头。

① *Where is the wise? where is the scribe? where is the  
disputer of this world?*

(*Holy Bible , I Corinthians 1:20*)

智慧人在哪里?文士在哪里?这世上的辩士在哪里?

(《新旧约全书》)

② Orlando. ...

*If ever you have look'd on better days,  
If ever been where bells have knoll'd to church,  
If ever sat at any good man's feast,  
If ever from your eyelids wip'd a tear  
And know what 'tis to pity and be pitied,  
Let gentleness my strong enforcement be:  
In the which hope I blush, and hide my sword.*

(William Shakespeare, *As You Like It*)

奥兰多 ……假如你们曾经见过较好的日子,假如你们曾经到过鸣钟召集礼拜的地方,假如你们曾经参加过上流人的宴会,假如你们曾经揩过你们眼皮上的泪水,懂得怜悯和被怜悯的,那么让我的温文的态度格外感动你们:我抱着这样的希望,惭愧地藏好我的剑。

(朱生豪译)

③ The isles of Greece, the isles of Greece!

*Where burning Sappho loved and sung,  
Where grew the arts of war and peace,  
Where Delos rose, and Phoebus sprung!  
Eternal summer gilds them yet,  
But all, except their sun, is set.*

(George Gordon Byron, *Don Juan*)

希腊群岛啊,美丽的希腊群岛!

热情的莎弗在这里唱过恋歌，  
在这里，战争与和平的艺术并兴，  
狄洛斯崛起，阿波罗跃出海波！  
永恒的夏天还把海岛镀成金，  
可是除了太阳，一切已经消沉。

(查良铮译)

④ *O what can ail thee, knight-at-arms ,*  
Alone and palely loitering?  
The sedge has witherèd from the lake,  
And no birds sing.

*O what can ail thee, knight-at-arms ,*  
So haggard and so woe-begone?  
The squirrel's granary is full,  
And the harvest's done.

(John Keats, *La Belle Dame sans Merci*)

骑士啊，是什么苦恼你，  
独自沮丧地游荡？  
湖中的芦苇已经枯了，  
也没有鸟儿歌唱！

骑士啊，是什么苦恼你，  
这般憔悴和悲伤？  
松鼠的小巢贮满食物，  
庄稼也都进了谷仓。

(查良铮译)

⑤ Smile O voluptuous cool-breath'd earth!  
*Earth of the slumbering and liquid trees!*  
*Earth of the departed sunset-earth of the mountains*  
*misty-topt!*  
*Earth of the vitreous pour of the full moon just*  
*tinged with blue!*  
*Earth of shine and dark mottling the tide of the rider!*  
*Earth of the limpid gray of clouds brighter and*  
*clearer for my sake!*  
 Far-swooping elbow'd earth — rich apple-blossom'd  
 earth!

Smile, for your lover comes.

(Walt Whitman, *Song of Myself*)

啊,喷着清凉气息的妖娆的大地,微笑吧!  
 长着沉睡的宁静的树林的大地呀!  
 夕阳已没的大地,——载着云雾缭绕的山头的大地呀!  
 浮着刚染上淡蓝色的皎月的光辉的大地呀!  
 背负着闪着各种光彩的河川的大地呀!  
 带着因我而更显得光辉明净的灰色云彩的大地呀!  
 无远弗届的大地——充满了苹果花的大地呀!  
 微笑吧,你的情人现在已来到了。

(楚图南译)

⑥ Cannon to right of them,  
 Cannon to left of them,  
 Cannon behind them  
 Volley'd and thunder'd;...

(Alfred Tennyson, *The Charge of  
 the Light Brigade*)

炮在他们右边，  
炮在他们左边，  
炮在他们后边，  
发出阵阵雷鸣；……

(梁实秋译)

⑦ *It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair,...*

(Charles Dickens, *A Tale of Two Cities*)

这是最好的时候，这是最坏的时候；这是智慧的年代，这是愚蠢的年代；这是信仰的时期，这是怀疑的时期；这是光明的季节，这是黑暗的季节；这是希望之春，这是失望之冬；……

(罗稷南译)

⑧ *But it was out of the question. Let him be fifty feet away, let him not even speak to you, let him not even see you, he permeated, he prevailed, he imposed himself. He changed everything. She could not see the colour; she could not see the lines; even with his back turned to her, she could only think.*

(Virginia Woolf, *To the Lighthouse*)

然而那是不可能的。让他离开这里五十英尺，让他甚至别跟你说话，让他甚至看不见你，他渗透，他占优势，他把自己强加于人。他改变一切。她看不见那色彩；她看不见那些线条；甚至他背对着她时，她也只能思考。

(展程译)

⑨ *We shall fight him by land, we shall fight him by*



sea, *we shall fight him* in the air, until, with God's help, we have rid the earth of his shadow and liberated its peoples from his yoke.

(Winston Leonard Spencer Churchill)

我们将从陆上与他战斗,我们将从海上与他战斗,我们将从空中与他战斗,直到我们凭借上帝的佑助,从地球上清除了他的阴影,从他的奴役下解放了各国人民。

⑩ Yesterday the Japanese Government also launched an attack against Malaya.

*Last night* Japanese forces attacked Hong Kong.

*Last night* Japanese forces attacked Guam.

*Last night* Japanese forces attacked the Philippine Islands.

*Last night* the Japanese attacked Wake Island.

And this morning the Japanese attacked Midway Island.

(Franklin Delano Roosevelt, December 8, 1941)

昨天,日本政府已发动了对马来亚的进攻。

昨夜,日本军队进攻了香港。

昨夜,日本军队进攻了关岛。

昨夜,日本军队进攻了菲律宾群岛。

昨夜,日本人进攻了威克岛。

今晨,日本人进攻了中途岛。

(《罗斯福选集》)

⑪ “Why, Comrade General?”

“Why?” Golz said, angrily. “How many attacks have

you seen and you ask me why? *What is to guarantee that my orders are not changed? What is to guarantee that the attack is not annulled? What is to guarantee that the attack is not postponed? What is to guarantee that it starts within six hours of when it should start? Has any attack ever been as it should?*”

“It will start on time if it is your attack,” Robert Jordan said.

“They are never my attacks,” Golz said. “I make them. But they are not mine. The artillery is not mine. I must put in for it. I have never been given what I ask for even when they have it to give. . . .”

(Ernest Hemingway, *For Whom the Bell Tolls*)

“为什么，将军同志？”

“为什么？”戈尔兹气愤地说。“你经历过好多次进攻，还问我为什么？有什么能保证我的命令不被变动？有什么能保证这次进攻不被取消？有什么能保证这次进攻不被推迟？有什么能保证实际发动进攻的时间和预定时间相差不超过六小时？有过一次按计划进行的进攻吗？”

“如果指挥进攻的是你，就会准时发动，”罗伯特·乔丹说。

“我从来也指挥不了，”戈尔兹说。“我只是发动而已。但我就是指挥不了。炮队不是我的。我必须提出申请。即使他们有的东西也从没按照我所要求的给我。……”

(程中瑞 程彼德译)

⑫ *But one hundred years later, we must face the tragic fact that the Negro is still not free. One hundred years later,*

the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. *One hundred years later* , the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. *One hundred years later* , the Negro is still languished in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize an appalling condition.

... *Now is the time to make real the promises of Democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to open the doors of opportunity to all of God's children. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.*

...

*This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood.*

*With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.*

(Martin Luther King, Jr. , August 28,  
1963)

然而一百年后的今天,我们必须正视黑人还没有得到自由这一悲惨的事实。一百年后的今天,在种族隔离的镣铐和种

族歧视的枷锁下，黑人的生活备受压榨。一百年后的今天，黑人仍生活在物质充裕的海洋中一个穷困的孤岛上。一百年后的今天，黑人仍然萎缩在美国社会的角落里，并且意识到自己是故土家园中的流亡者。今天我们在这里集会，就是要把这种骇人听闻的情况公诸于众。

……现在是实现民主的诺言的时候。现在是从种族隔离的荒凉阴暗的深谷攀登种族平等的光明大道的时候。现在是向上帝所有的儿女开放机会之门的时候。现在是把我们的国家从种族不平等的流沙中拯救出来，置于兄弟情谊的磐石上的时候。

……

这就是我们的希望。我怀着这种信念回到南方。有了这个信念，我们将能从绝望之岭劈出一块希望之石。有了这个信念，我们将能把这个国家刺耳的争吵声，改变成为一支洋溢手足之情的优美交响曲。

有了这个信念，我们将能一起工作，一起祈祷，一起斗争，一起坐牢，一起维护自由；因为我们知道，终有一天，我们是会自由的。

（《美国历史文献选集》）

⑬ *Harm watch, harm catch.*

害人反害己。

⑭ *Light come, light go.*

来得容易去得快。

⑮ *Love me, love my dog.*

爱屋及乌。

⑯ *Nothing venture, nothing gain.*

不入虎穴，焉得虎子。

⑰ *Out of sight, out of mind.*

眼不见，心不想。

以上17例运用 anaphora，加强了语势，抒发了强烈的感情，表达了深刻的思想，增强了语言节奏感。其中例⑦综合运用 anaphora，parallelism 和 antithesis，深刻地揭示了狄更斯那个时代的复杂性和矛盾性。

anaphora 与 epanaphora 同义，是 repetition 的一种类型。

与英语 anaphora 类似的汉语修辞格是“反复(间隔反复)”，例如：

呜呼公瑾，不幸夭亡！修短故天，人岂不伤？我心实痛，酹酒一觞；君其有灵，享我烝尝！吊君幼学，以交伯符；仗义疏财，让舍以居。吊君弱冠，万里鹏抟；定建霸业，割据江南。吊君壮力，远镇巴丘；景升怀虑，讨逆无忧。吊君丰度，佳配小乔；汉臣之婿，不愧当朝。吊君气概，谏阻纳质；始不垂翅，终能奋翼。吊君郢阳，蒋干来说；挥洒自如，雅量高志。吊君弘才，文武筹略；火攻破敌，挽强为弱。想君当年，雄姿英发；哭君早逝，俯地流血。忠义之心，英灵之气；命终三纪，名垂百世。哀君情切，愁肠千结；惟我肝胆，悲无断绝。昊天昏暗，三军怆然；主为哀泣，友为泪涟。

(罗贯中《三国演义》)

红军哥呀  
我盼你，  
夜里不能把眼闭，  
草枕天天用泪洗！

红军哥呀，  
我盼你，

大浪里破船盼人救，  
旱焦的秧苗盼甘雨！

(乔林《白兰花》)

## 60 Antimetabole

antimetabole(颠倒重复) 按相反的次序重复相同的词语或概念。

① *Be wisely worldly , but not worldly wise .*

(Francis Quarles)

要明智地善于处世,但不要俗不可耐地聪明。

(展程译)

②... *ask not what your country can do for you ; ask what you can do for your country .*

(John Fitzgerald Kennedy,  
*Inaugural Address*)

……不要问你们的国家能为你们做些什么,而要问你们能为国家做些什么。

(《美国历史文献选集》)

以上两例运用 antimetabole,不但揭示了事物间相互对立的辩证关系,而且使语言有节律感,增强感染力。

antimetabole, antistrophe, regression 和 epanodos 的共同点是,它们都是按相反的次序重复词语。它们的不同点是,在 antimetabole, regression 和 epanodos 中,重复后的词语或概念与原词语或概念意思发生逆转;而在 antistrophe 中,重复是为了强调,表示同一的概念,意思没有发生变化。

antimetabole 是 repetition 的一种类型。

与英语 antimetabole 类似的汉语修辞格是“回环”，例如：

“人家说了再做，我是做了再说”。

“人家说了也不一定做，我是做了也不一定说”。

(臧克家《闻一多先生的说和做》)

## 61 Antistrophe

antistrophe(逆转重复) 按相反的次序重复词语。

① Hamlet. ... What's *Hecuba* to him, or he to *Hecuba*,

That he should weep for her?...

(William Shakespeare, *Hamlet*)

哈姆莱特 ……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?……

(朱生豪译)

② I closed my lids, and kept them close,  
And the balls like pulses beat;  
For the *sky* and the *sea*, and the *sea* and the *sky*  
Lay like a load on my weary eye,  
And the dead were at my feet.

(Samuel Taylor Coleridge, *The Rime  
of the Ancient Mariner*)

我阖上眼睛,闭住眼皮,

眼珠却像脉搏跳动。

因为天空、大海,大海、天空,

重压着我疲倦的眼睛,

尸体在脚下纵横。

(吕千飞译)

- ③ Higher still and higher  
From the earth thou springest  
Like a cloud of fire;  
The blue deep thou wingest,  
And *singing* still dost *soar* , and *soaring* ever *singest* .  
(Percy Bysshe Shelley, *To a Skylark* )

向上,再向高处飞翔,  
从地面你一跃而上,  
像一片烈火的轻云,  
掠过蔚蓝的天心,  
永远歌唱着飞翔,  
飞翔着歌唱。

(江 枫译)

- ④ Underfed she looks too. *Potatoes and marge , marge*  
and *potatoes* .

(James Joyce, *Ulysses* )

她看上去营养也不良。马铃薯加麦淇淋,麦淇淋加马铃薯。

(展 程译)

- ⑤ Willy. The way they boxed us in here. *Bricks and*  
*windows , windows and bricks* .

(Arthur Miller, *Death of a Salesman* )

威利 人家在这儿把咱们困成这个地步。砖墙啊,窗子  
啊,窗子啊,砖墙啊。

(陈良廷译)



⑥ 'Work — work — work

Till the brain begins to swim,  
Work — work — work  
Till the eyes are heavy and dim!  
*Seam*, and *gusset*, and *band*,  
*Band*, and *gusset*, and *seam*,  
Till over the buttons I fall asleep,  
And sew them on in a dream!

(Thomas Hood, *The Song of the Shirt*)

“工作——工作——工作，  
作得晕头转向；  
工作——工作——工作，  
作得两眼迷茫！  
缀缝，托衬，贴边，  
贴边，托衬，缀缝，  
钉钮扣时我睡着了，  
钉扣子是在梦中！”

(梁实秋译)

以上各例运用 *antistrophe*，加强了语势，增强了语言节奏感。

*antistrophe*, *antimetabole*, *regression* 和 *epanodos* 的共同点是，它们都是按相反的次序重复词语。它们的不同点是，在 *antistrophe* 中，重复是为了强调，表示同一的概念，意思没有发生变化；而在其余三个辞格中，重复后的词语或概念与原词语或概念意思发生逆转。

*antistrophe* 是 *repetition* 的一种类型。

与英语 *antistrophe* 类似的汉语修辞格是“回环”，例如：

村舍与树林是这地盘上的棋子，有村舍处有佳荫，有佳荫处有村舍。

(徐志摩《我所知道的康桥》)

或“序换”，例如：

区长他们把菜端来,两头都放了一大盆肉,一大盆鱼,还配搭两碟子凉菜——一碟子是粉条豆腐白菜,一碟子是白菜豆腐粉条。

(袁静 孔厥《新儿女英雄传》)

## 62 Apostrophe

apostrophe(呼语) 在演说或文章中用第二人称称呼不在场的人物或拟人的事物。

apostrophe 的作用在于增强抒情性,即可以直接抒发说写者对说写对象的感情,以引起听众或读者强烈的共鸣。

① How are the mighty fallen in the midst of the battle!  
*O Jonathan*, thou wast slain in thine high places. I am distressed for thee, *my brother Jonathan*: very pleasant hast thou been unto me; thy love to me was wonderful, passing the love of women.

(*Holy Bible*, *II Samuel* 1:25-26)

英雄何竟在阵上仆倒!约拿单何竟在山上被杀!我兄约拿单哪,我为你悲伤!我甚喜悦你,你向我发的爱情奇妙非常,过于妇女的爱情。

(《新旧约全书》)

② Antony. . . .  
That I did love thee, *Caesar*, O, 'tis true: . . .

(William Shakespeare, *Julius Caesar*)

安东尼 ……啊,凯撒!我曾经爱过你,这是一件千真万确的事实;……

(朱生豪译)

- ③ *Milton ! thou should'st be living at this hour ,  
England hath need of thee ; . . .*

(William Wordsworth, *London* , 1802)

弥尔顿!你该活在这个时候,  
英国需要你!……

(王佐良译)

- ④ *O Captain ! my Captain ! our fearful trip is done ,  
The ship has weather'd every rack , the prize we  
sought is won , . . .*

(Walt Whitman, *O Captain! My Captain!* )

啊,船长,我的船长哟!我们可怕的航程已经终了,  
我们的船渡过了每一个难关,我们追求的锦标已经得  
到,……

(楚图南译)

- ⑤ *O Cuckoo ! shall I call thee bird ,  
Or but a wandering Voice ?*

(William Wordsworth, *To the Cuckoo* )

杜鹃哪!我该把你叫做鸟?  
或只叫飘荡的歌声?

(黄杲炘译)

- ⑥ *O rose , thou art sick !  
The invisible worm  
That flies in the night ,  
In the howling storm ,*

*Has found out thy bed  
Of crimson joy ,*

And his dark secret love  
Does thy life destroy.

(William Blake, *The Sick Rose*)

啊,玫瑰,你病了!

那看不见的虫,  
在晚上飞的,  
跟着咆哮的风,

它发现了你的床,  
一床猩红的喜悦,  
于是用它暗中的邪爱  
把你的生命毁灭。

(王佐良译)

⑦ Lear. . . . But, for true need, —  
*You heavens*, give me that patience, patience I need! . . .

(William Shakespeare, *King Lear*)

李尔 . . . . .可是,讲到真的需要,那么天啊,给我忍耐吧,  
我需要忍耐! . . . . .

(朱生豪译)

⑧ *Time*, you nold gypsy man,

Will you not stay,  
Put up your caravan  
Just for one day?

(Ralph Hodgson, *Time, You Old Gypsy Man*)

时辰,你吉卜西老人,  
把你的行李车子停停,

就只一天也好吧，  
你肯不肯为我停停？

(郭沫若译)

与英语 *apostrophe* 相对应的汉语修辞格是“呼告”，例如：

且不言他三人战斗。却说那长老在洞里悲啼，思量他那徒弟。眼中流泪道：“悟能啊，不知你在那个村中逢了善友，贪着斋供；悟净啊，你又不知在那里寻他，可能得会？岂知我遇妖魔，在此受难！几时得会你们，……”

(吴承恩《西游记》)

此例是“呼人”。

长城啊，你这凝固的国魂！你这中华民族的脊梁！你这渴望着腾飞的巨龙！

(李延国《在这片国土上》)

此例是“呼物”。

## 63 Assonance

*assonance*(准押韵) 只有元音押韵，辅音不押韵，或只有辅音押韵，元音不押韵。

*feel — need — sleep*  
*begin — him — wing*  
 *dwell — tread*  
 *sharper — garter*  
 *slumber — blunder*  
 *main — came*  
 *ripe — eye*  
 *time — light*

lone — show  
gloaming — boating  
devil — merit  
sonnet — porridge  
stony — holy  
calamo — platano  
penitent — reticence  
*held — healed*  
*killed — cold*  
cheery — chary  
spanner — spinner  
mystery — mastery

在一句话或一个诗行中间运用 assonance, 往往是为了含蓄或幽默等特殊目的。

- ① Then he put on the old man's cloak,  
Was patch'd black, blue, and red;  
He thought no shame, all the day long  
To wear the bags of bread.

( *Robin Hood and the Widow's  
Three Sons* )

第二他再穿上老僧的外套，  
那外套上缝着红蓝黑布袋：  
他穿着那三色食物袋袋衣，  
并没有感觉到有何不自在。

(朱次榴译)

- ② *I arise from dreams of thee*  
*In the first sweet sleep of night, . . .*  
(Percy Bysshe Shelley, *The Indian Serenade* )

在夜晚第一度香甜的睡眠里，  
从梦见你的梦中起身下了地，……

(江 枫译)

- ③ *There is no frigate like a book*  
    *To take us lands away ,*  
*Nor any coursers like a page*  
    *Of prancing poetry.*

*This traverse may the poorest take*  
    *Without oppress of toll;*  
*How frugal is the chariot*  
    *That bears a human soul!*

(Emily Dickinson, "There is no frigate  
like a book.")

没有一艘快船能像一本书。  
也没有一匹骏马能像  
一页跳跃着的诗行——  
那样把人带往远方。

这渠道最穷的人能走，  
而不必为通行税伤神，  
这是何等节俭的车，  
它载着人的灵魂。

(江 枫译)

- ④ "O where are you going?" said *reader* to *rider* ,  
    " That valley is fatal when *furnaces burn* ,  
    Yonder's the *midden* whose odours will *madden* ,

That gap is the grave where the tall return. ”

(Wystan Hugh Auden, *Song: “O Where Are You Going?”* )

“哎呀，你上哪儿去？”解答者对骑马人说，  
“若熔炉燃烧那山谷会致人死命，  
那里是气味使人发狂的垃圾堆，  
那山峡是坟墓，只有高个子可返回。”

(展程译)

- ⑤ And death shall have no dominion.  
Dead men naked they shall be one  
With the *man* in the wind and the west *moon* ;  
When their bones are picked clean and the clean  
bones gone, . . .

(Dylan Thomas, *And Death Shall Have No Dominion* )

死亡也一定不会战胜。  
赤条条的死人一定会  
和风中的人西天的月合为一体；  
等他们的骨头被剔净而干净的骨头又消灭，……

(巫宁坤译)

- ⑥ . . . the great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along, shining in the sun; . . .

(Mark Twain, *Life on the Mississippi* )

……伟大的密西西比河，庄严壮丽的密西西比河，使一英里宽的潮水滚滚向前流，在阳光下闪闪发光；……

在诗行内，assonance 常与 alliteration 和 consonance 相结



合,以丰富诗行的结构。

⑦ Nothing is so beautiful as Spring —

When weeds, in wheels, shoot long and lovely  
and lush;

Thrush's eggs look little low heavens, and thrush  
Through the echoing timber does so rinse and wring  
The ear, it strikes like lightnings to hear him sing;...

(Gerard Manly Hopkins, *Spring*)

没什么像春天这等美——

草,窜得又高,又美,又葱茂;

画眉蛋活像小小苍穹,而鸟叫  
穿过回声的林木,荡漾紧飞  
入耳,听他唱就如闪电忽来;.....

(周珏良译)

在当代诗歌中,assonance 被广泛用作一种押韵格式。

⑧ And always light, aerial, underneath

Goes the elate meter of her wheels.

(Stephen Spender, *The Express*)

然而总是轻盈而昂扬地流着

她那轮下的意气风发的节拍。

(查良铮译)

⑨ Courage was mine, and I had *mystery*,

Wisdom was mine, and I had *mastery*;

To miss the march of this retreating *world*

Into vain citadels that are not *walled*.

(Wilfred Owen, *Strange Meeting*)

我有过勇气,也感到过神秘,

我有过智慧,也掌握过技艺,  
我没参加过世界的后退,  
退向那无墙的虚幻堡垒;

(王佐良译)

assonance 与 alliteration, consonance 和 rhyme 的区别是:alliteration 是词首辅音的重复(如 *nature* — *never*); consonance 是词尾或重读音节中辅音的重复(如 *shines* — *bones*); rhyme 是词尾的元音和辅音相同,元音前面的辅音不同(如 *quite* — *right*)。

汉语中没有与 assonance 相对应的修辞格。

## 64 Consonance

consonance(辅音韵) 诗行中词尾或重读音节中辅音的重复。

*add* — *read*  
*stroke* — *luck*  
*rain* — *tone*  
*mock*er — *mak*er  
*furnish*ed — *varnish*ed

运用 consonance, 往往是为了含蓄或幽默等特殊目的。

① *The curfew tolls the knell of parting day, . . .*

(Thomas Gray, *Elegy Written in a  
Country Churchyard*)

晚钟鸣, 夕阳冉冉渐西沉, . . . . .

(劳陇译)

② Bottom . . . .

The ousel cock so black of hue,  
With orange-tawny bill, ...  
(William Shakespeare, *A Midsummer Night's  
Dream*)

波顿 .....

山鸟嘴巴黄沉沉，  
浑身长满黑羽毛，.....

(朱生豪译)

例①给人以薄暮沉闷的感觉，例②体现了织布工 Bottom 的幽默。

在当代诗歌中，consonance 被广泛用作一种押韵格式。

③ I am the enemy you killed, my friend .  
I knew you in this dark; for so you frowned  
Yesterday, through me as you jabbed and killed .  
I parried, but my hands were loath and cold .  
Let us sleep now . . .

(Wilfred Owen, *Strange Meeting*)

我是你杀死的敌人，朋友，  
我暗中认识你，昨天你皱着眉头，  
对着我冲来，又刺又砍，  
我抵挡了，可我的手发冷，无心再战。  
现在，让我们睡吧.....”

(王佐良译)

④ Let the boy try along this bayonet-blade  
How cold steel is, and keen with hunger of blood ;

Blue with all malice, like a madman's flash ;  
And thinly drawn with famishing for flesh .

(Wilfred Owen, *Arms and the Boy*)

让那个男孩来摸摸这刺刀刃，  
钢刀凉飕飕，快得像要张开血口吃人；  
那透着恶意的蓝光，像疯子发作时的眼神；  
吃不着肉饿得瘦骨嶙峋。

(高 虹译)

- ⑤ Light breaks where no sun shines ;  
Where no sea runs, the waters of the heart  
Push in their tides .  
And broken ghosts with glowworms in their heads ,  
The things of light  
File through the flesh where no flesh decks  
the bones.

(Dylan Thomas, *Light Breaks Where  
No Sun Shines*)

没有太阳的地方，日光碎裂；  
没有大海的地方，心中的洪波  
卷起自己的潮汐；  
支离的鬼魂，头颅中萤火飞舞，  
光的万物  
横穿不曾盖住骨骼的肌肤。

(王 焘 水 琴译)

consonance 与 alliteration, assonance 和 rhyme 的区别是：  
alliteration 是词首辅音的重复(如 *daylight* — *dauphin*)；asso-  
nance 是只有元音押韵，辅音不押韵，或只有辅音押韵，元音不押韵(如

brave — vain, moan — mourn );rhyme 是词尾的元音和辅音相同,元音前面的辅音不同(如 hound — ground )。

汉语中没有与 consonance 相对应的修辞格。

## 65 Conversion

conversion(尾语重复) 在连续几个短语或分句的结尾重复使用一个词。

It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that government of the *people*, by the *people*, for the *people*, shall not perish from the earth.

(Abraham Lincoln, *Gettysburg Address*)

我们应该在此献身于我们面前所留存的伟大工作——由于他们的光荣牺牲,我们要更坚定地致力于他们曾作最后全部贡献的那个事业——我们在此立志誓愿,不能让他们白白死去——要使这个国家在上帝庇佑之下,得到新生的自由——要使那民有、民治、民享的政府不致从地球上消失。

(《美国历史文献选集》)

上例运用 conversion,加强了语势,表达了深刻的思想,增强了语言节奏感。

conversion 与 epiphora 和 epistrophe 基本同义,是 repetition 的一种类型。

与英语 conversion 类似的汉语修辞格是“双齐(齐尾式)”，例如：  
万里强调教育改革的根本目的是多出人才，快出人才，出好人才。

(《光明日报》1984年2月14日头版标题)

## 66 Echo

echo(声音重复) 重复声音,仿佛从声源反射出来。

Still the wood is dim and lonely;  
Still the flashing fountains play;  
But the past and all its beauty,  
Whither has it *fled away*?  
Hark! the mournful echoes say —  
*Fled away!*

(Proctor)

树林仍然阴暗而荒凉；  
闪耀的泉水依旧嬉戏流淌；  
可是往昔的美丽景色，  
而今消失至何方？  
听！那些悲切的回声说——  
消失了！

(展程译)

echo 是 repetition 的一种类型。  
汉语中没有与 echo 相对应的修辞格。

## 67 Epanalepsis

epanalepsis(首尾重复) 在一个分句或句子的开头和结尾,使用相同的单词或短语。

① Fool. ... Can you make no use of nothing, nuncle?  
Lear. Why, no, boy; *nothing* can be made out of *nothing*.

(William Shakespeare, *King Lear*)

弄人 ……老伯伯,你不能从没有意思的中间,探求出一  
点意思来吗?

李尔 啊,不,孩子;垃圾里是淘不出金子来的。

(朱生豪译)

② *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)

白人说流血你就流血;白人说咬你就咬;白人说吠叫你就  
吠叫。

(展程译)

③ *Blood will have blood*.

以血还血。

④ *Like attracts like*.

物以类聚。

以上四例句子结构整齐匀称,言简意赅。

epanalepsis 与 epidiplosis 基本相同,是 repetition 的一种类

型。

与英语 epanalepsis 类似的汉语修辞格是“双齐(首尾双齐式)”，  
例如：

仁者见仁，智者见智。

(格言)

## 68 Epanaphora

epanaphora(首语重复) 同一单词或短语出现在连续数句或数行诗的开头。

① To every thing there is a season, and a time to every purpose under the heaven; *A time* to be born, and *a time* to die; *a time* to plant, and *a time* to pluck up that which is planted; *A time* to kill, and *a time* to heal; *a time* to break down, and *a time* to build up; *A time* to weep, and *a time* to laugh; *a time* to mourn, and *a time* to dance; *A time* to cast away stones, and *a time* to gather stones together; *a time* to embrace, and *a time* to refrain from embracing; *A time* to get, and *a time* to lose; *a time* to keep, and *a time* to cast away; *A time* to rend, and *a time* to sew; *a time* to keep silence, and *a time* to speak; *A time* to love, and *a time* to hate; *a time* of war, and *a time* of peace.

(*Holy Bible*, *Ecclesiastes* 3:1-8)

凡事都有定期，天下万物都有定时。生有时，死有时；栽种有时，拔出所栽种的也有时；杀戮有时，医治有时；拆毁有时，建造有时；哭有时，笑有时；哀恸有时，跳舞有时；抛掷石头有时，堆聚石头有时；怀抱有时，不怀抱有时；寻找有时，失落有时；保守有时，舍弃有时；撕裂有时，缝补有时；静默有时，言语



有时；喜爱有时，恨恶有时；争战有时，和好有时。

（《新旧约全书》）

② Brutus. . . . *As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him. . . .*

（William Shakespeare, *Julius Caesar*）

勃鲁托斯 ……因为凯撒爱我，所以我为他流泪；因为他是幸运的，所以我为他欣慰；因为他是勇敢的，所以我尊敬他；因为他有野心，所以我杀死他。……

（朱生豪译）

③ *And she forgot the stars, the moon, and sun,  
And she forgot the blue above the trees,  
And she forgot the dells where waters run,  
And she forgot the chilly autumn breeze.*

（John Keats, *Isabella*）

从此，她忘了日月和星辰，  
从此，她忘了树梢上的青天，  
她忘了流水潺潺的山谷，  
也忘了冷峭的秋风飞旋；……

（查良铮译）

④ “Why didn’t you dare it before?” he asked harshly.  
“When I hadn’t a job? When I was starving? When I was just as I am now, as a man, as an artist, the same Martin Eden?…”

（Jack London, *Martin Eden*）

“那你为什么当初不放胆干呢？”他冷酷地问。“想当初，我没有工作，我饿着肚子，可是跟如今一模一样，也是这么一个

人,这么一个艺术家,这么一个马丁·伊登,那时候,你为什么不放胆干呢?……”

(吴 劳译)

⑤ *All covet, all lose.*

贪多必失。

⑥ *Easy come, easy go.*

来得容易去得快。

⑦ *Like father, like son.*

有其父必有其子。

⑧ *No pains, no gains.*

不劳则无获。

以上八例运用 epanaphora, 加强了语势, 增强了语言节奏感。

epanaphora 与 anaphora 同义, 是 repetition 的一种类型。

与英语 epanaphora 类似的汉语修辞格是“反复(间隔反复)”, 例如:

永别了, 我的亲人! 永别了, 医院! 永别了, 我的病人! 我是舍不得离开你们的啊!

(湛容《人到中年》)

## 69 Epanastrophe

epanastrophe(尾首重复) 在连续两个句子里, 后一句句首重复上一句句尾的一个词。

① Still he sought for *fame* — *fame*, that last infirmity of a noble mind.

他仍然追求名望, 名望——一个高尚而有才智的人那最

不可能有的弱点。

② If we fail in this defence it will not be for lack of money. It will be on account of *money*. *Money* has been the most serious handicap that we have met.

(Clarence Darrow, American Lawyer; Leopold and  
Loeb murder trial)

如果我们在这场辩护中失败,那不是因为缺少金钱。那是因为金钱。金钱已是我们碰到的最严重的障碍。

(展程译)

以上二例运用 epanastrophe, 句子结构整齐, 语气贯通, 表达了回环复沓的思想感情, 节奏感强, 而且反映了事物间环环相扣的有机联系。

epanastrophe 与 anadiplosis 同义, 是 repetition 的一种类型。

与英语 epanastrophe 相对应的汉语修辞格是“顶真”, 例如:

做戏的锣鼓, 在阿 Q 耳朵里仿佛在千里之外; 他只听得桩家的歌唱了。他赢而又赢, 铜钱变成角洋, 角洋变成大洋, 大洋又成了叠。他兴高采烈得非常:

“天门两块!”

(鲁迅《阿 Q 正传》)

## 70 Epanodos

epanodos (交错重复) 按倒转的次序重复一个词或陈述。

① *Man is not the creature of circumstances. Circum-*

stances are the *creatures of men* .

(Benjamin Disraeli, *Vivian Grey* )

人不是环境的产物。环境是人的产物。

(展程译)

② There is a great deal of difference between the eager man who *wants to read a book* , and the tired man who *wants a book to read* .

(Gilbert Keith Chesterton)

一个急于求知的人要读书,跟一个疲乏怠倦的人要书读,是大不相同的。

(钟良弼译)

③ When the *going gets tough* , the *tough gets going* .

情况吃紧时,硬汉就吃香。

(张文庭译)

④ In life, *experience is the best teacher* . In Scotch, *Teachers is the best experience* .

在生活中,经验是最好的教师。在苏格兰威士忌酒中,蒂彻斯酒是最好的体验。

(展程译)

以上各例运用 epanodos, 从不同的方面揭示出事物之间的辩证关系,而且形成语意勾连,往复回荡,铿锵入耳。

epanodos, regression, antimetabole 和 antistrophe 的共同点是,它们都是按相反的次序重复词语。它们的不同点是,在 epanodos, regression 和 antimetabole 中,重复后的词语或概念与原词语或概念意思发生逆转;而在 antistrophe 中,重复是为了强调,表示同一的概念,意思没有发生变化。

epanodos 是 repetition 的一种类型。

与英语 epanodos 类似的汉语修辞格是“回环”，例如：

科学需要社会主义，社会主义需要科学。

（郭沫若《科学的春天》）

## 71 Epidiplosis

epidiplosis(首尾重复) 在一个句子的句首和句尾,使用相同的词。

① *Justice* took no note of Joe; and he paid the same tribute to *justice*.

公正不注意乔,乔也不注意公正。

② *Diamond* cut *diamond*.

旗鼓相当。

③ *Dog* does not eat *dog*.

同行如同命。

以上三例句子结构整齐匀称,言简意赅。

epidiplosis 与 epanalepsis 基本相同,是 repetition 的一种类型。

与英语 epidiplosis 类似的汉语修辞格是“双齐(首尾双齐式)”,例如:

仁者见仁,智者见智

(格言)

## 72 Epiphora

epiphora(尾语重复) 在数句或数诗节的结尾重复使用一个单词或短语。

① There was dust, I believe — there was a good deal of dust, I believe. I have a faint impression that Mr. Spellow remonstrated with me for riding in it; but I knew of none. I was sensible of a mist of love and beauty about Dora, but of nothing else. He stood up sometimes, and asked me what I thought of the prospect? I said it was delightful, and I dare say it was; but it was all Dora to me. The sun shone *Dora*, and the birds sang *Dora*; the south wind blew *Dora*, and the wild flowers in the hedges were all *Doras*, to a bud.

(Charles Dickens, *David Copperfield*)

我相信,那时路上有尘土。我相信,那时路上有不少的尘土。不过我却只模模糊糊地记得,斯潘娄先生好像劝我,别在尘土里走;但是我当时实际上却并没听见他都说了些什么。我只感觉到,朵萝四围有一片爱、一团美、氤氲团圉,但是其他却一无所知。斯潘娄先生有时在车里站起来,问我四外的景致美不美。我说景致很令人心旷神怡;我敢说,我这话是真的;不过,对我说来,那一切的景致,都是朵萝。照耀的太阳是朵萝,叫的鸟儿是朵萝,吹的南风是朵萝,树篱中间开的野花,一直到每一个花骨朵,也全是朵萝。

(张谷若译)

② ‘They are,’ repeated young Jolyon, ‘half England, and the better half, too, the safe half, the three per cent half, the half that counts. It’s their wealth and security that makes everything *possible*; makes your art *possible*, makes literature, science, even religion, *possible* . . .’

(John Galsworthy, *The Man of Property*)

“他们是英国的半壁江山，”小乔里恩重复一句，“而且也是优秀的半数，可靠的半数，三厘钱的半数，有出息的半数。没有他们的财富和安全，什么事都行不通；你的艺术就行不通，文学、科学、甚至于宗教都行不通。……”

(周煦良译)

③ Grasp *all* , lose *all* .

贪多必失。

以上三例运用 epiphora, 加强了语势, 增强了语言节奏感。

epiphora 与 epistrophe 和 conversion 基本同义, 是 repetition 的一种类型。

与英语 epiphora 类似的汉语修辞格是“反复(间隔反复)”, 例如:

夜, 静极了; 月光, 静极了; 大地, 静极了。在这如水的静夜中, 她仿佛是一朵莲花, 在微风中开放。

(戈阳《杰出的苏联舞蹈》)

## 73 Epistrophe

epistrophe(尾语重复) 在连续几个短语、分句或句子的结尾重复使用相同的单词或词组。

① If slavery is not *wrong* , nothing is *wrong* .

(Abraham Lincoln)

如果奴隶制度不是错的, 那么就没有东西是错的。

② What meals I had in silence and embarrassment, always feeling that there were a knife and fork *too many* , and those *mine* ; an appetite *too many* , and that *mine* ; a plate

and chair *too many* , and those *mine* ; a somebody *too many* ,  
and that *I* !

(Charles Dickens, *David Copperfield*)

我吃饭的时候,永远默不作声,拘束局促:永远觉得多了一把刀子和一把叉子,而那把刀子和那把叉子是我的;永远觉得多了一张嘴,而那张嘴是我的;永远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;永远觉得多了一个人,而那个人是我自己!所以我吃的这种饭,是什么样的饭啊!

(张谷若译)

③ O youth! The strength *of it* ! the faith *of it* , the  
imagination *of it* !

(Joseph Conrad, *Youth*)

啊,青春!它那股精力,它的信念,它的想象力!

(方平译)

④ And this day will *come* , shall *come* , must *come* .

(James Joyce)

这一天将会到来,势必到来,一定到来。

⑤ Faith is a good *guide* , reason is a better *guide* ,  
truth is the best *guide* .

信念是好的向导,理智是更好的向导,真理是最好的向导。

⑥ Waste *not* , want *not* .

勤俭节约,吃穿不缺。

⑦ Sow *nothing* , reap *nothing* .

不种则无收。



以上七例运用 epistrophe, 加强了语势, 抒发了强烈的感情, 如例①-④, 表达了深刻的思想, 如例⑤-⑦, 增强了语言节奏感。

epistrophe 与 conversion 和 epiphora 基本同义, 是 repetition 的一种类型。

与英语 epistrophe 类似的汉语修辞格是“反复(间隔反复)”, 例如:

你迅速一挥手, 苍蝇嚙地飞起, 惶惶飞向窗玻璃——碰鼻——转回来; 你又一挥手, 它又飞去——碰鼻——又转回来; 你再次挥手; 它再次飞去——碰鼻——再次转回来。

(嵇亦工《中午》)

## 74 Geminatio

geminatio(连续重复) 连续重复使用一个单词、短语或分句。

① The bells! The bells!

钟声! 钟声!

② Manuel, lying on the ground, kicked at the bull's muzzle with his slippered feet. *Kicking, kicking*, the bull after him, missing him in his excitement, bumping him with his head, driving the horns into the sand.

(Ernest Hemingway, *The Undefeated*)

曼努埃尔躺在地上, 用他穿着便鞋的双脚踢着牛的嘴和鼻子。踢着, 踢着, 牛在追他, 有时太兴奋看不见他了, 有时用头撞他, 有时用角抵着沙地。

(文 光译)

③ *Happy, happy, happy pair!*

*None but the brave*

*None but the brave*

*None but the brave* deserves the fair!

(John Dryden, *Alexander's Feast*)

美满、美满、美满缘

只有英雄，

只有英雄，

只有英雄配红颜。

(吕千飞译)

④ And always it was the identical washer or strip or screws, *over and over and over and over and over and over and over* again, while working conditions — including an overlay of noise — made communication difficult, friendly association between individuals impossible.

(Arthur Hailey, *Wheels*)

何况又总是一样的垫圈，一样的铁条，一样的螺丝，重复，重复，再重复，一遍，一遍，又一遍，另一方面，又是那么样的劳动条件，包括那铺天盖地的喧闹，连攀谈几句都困难，彼此交际一番都不行。

(朱 雯 李金波译)

⑤ “Niter?” he asked at length.

“Niter,” I replied. “How long have you had that cough?”

“Ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh!”

My poor friend found it impossible to reply for many minutes.

(Edgar Allen Poe, *The Cask of Amontillado*)

“硝？”他终于问道。

“硝，”我答道。“你害上那种咳嗽有多久啦？”

“呃嘿！呃嘿！呃嘿！——呃嘿！呃嘿！呃嘿！——呃嘿！呃嘿！呃嘿！——呃嘿！呃嘿！呃嘿！——呃嘿！呃嘿！呃嘿！”

我那可怜的朋友老半天答不上口。

(陈良廷译)

⑥ ‘But why do I talk of death?

That phantom of grisly bone,

I hardly fear his terrible shape,

*It seems so like my own —*

*It seems so like my own ,*

Because of the fasts I keep;

O God! that bread should be so dear,

And flesh and blood so cheap!

(Thomas Hood, *The Song of the Shirt* )

“我何以要谈到死？

那瘦骨磷磷的鬼模样，

我不怕那可怖的形状，

那样子和我自己很像——

那样子和我自己很像，

因为我常不得吃饭；

啊上帝！面包那样贵，

而血肉这样贱！

(梁实秋译)

⑦ HOW TO BUY A TELEVISION  
WITH YOUR EYES CLOSED

Ever since the early days of television, manufacturers have stressed *picture*, *picture*, *picture*. As a result, television sound has changed little since the introduction of the first sets over 50 years ago.

...

怎样闭上眼睛购买电视机

自从电视问世以来,制造商强调图像,图像,图像。因此,自从五十多年前生产出第一批电视机以来,电视机的音响几乎没有改变。

.....

(展程译)

例①强调了“钟声”,且有节奏感。例②两个短促的 *kicking*, 突出了你死我活拼搏的紧张气氛。例③抒发了强烈的感情,音律铿锵悦耳,具有高度的音乐美。例④连续七个 *over* 由 *and* 连接起来,表达了劳动机械单调的深刻思想。例⑤十五个拟声词 *ugh* 真实地再现了病人连续咳嗽的可怜情状。例⑥缝衣妇连续两次说死神的形象和她自己的相似,深刻说明缝衣妇的生活悲惨困苦。例⑦连续三个 *picture*, 强调说明过去的电视机只着重图像,而这则广告要推销的电视机,不但图像清晰,而且音响效果好。

*geminatio*n 是 *repetition* 的一种类型。

与英语 *geminatio*n 相对应的汉语修辞格是“反复(连续反复)”, 例如:

鼓动吧,风!咆哮吧,雷!闪耀吧,电!把一切沉睡在黑暗怀里的东西,毁灭,毁灭,毁灭呀!

(郭沫若《屈原》)

呼唤风、雷、电,呼唤它们去“毁灭”黑暗的东西,反复三次“毁灭”,

突出了强烈的叛逆精神和对黑暗的憎恶之情。

柔软的波浪不停地舔着沙滩，咿哟，咿哟，咿哟，像催眠曲，像咏叹调，同时把一些圆形石头子儿洗涮干净，向岸上推去，好像是说：“送给你，送给你，送给你……”

（秦兆阳《海边销魂记》）

三个小句子“送给你”连续反复，表现海浪往复不停冲洗沙滩的动态和声响。

苏苏是一个痴心的女子：

像一朵野蔷薇，她的丰姿，

像一朵野蔷薇，她的丰姿——

来一阵暴风雨，摧残了她的身世。

这荒草地里有她的墓碑：

淹没在蔓草里，她的伤悲；

淹没在蔓草里，她的伤悲——

啊，这荒土里化生了血染的蔷薇。

（徐志摩《落叶集·苏苏》）

句子的两个连续反复，分别突出她的姿态之美和遭遇之悲。

## 75 Homoeoteleuton

homoeoteleuton（词尾重复） 相同或相似的词尾出现在连续数词、数句或数行诗的结尾。

① But in a larger sense, we cannot *dedicate* — we cannot *consecrate* — we cannot *hallow* — this ground.

（Abraham Lincoln, *Gettysburg Address*）

可是，就更深一层意义而言，我们是从无从奉献这片土地的——无从使它成为圣地——也不可能把它变为人们景仰之

所。

（《美国历史文献选集》）

② Enormous volumes of smoke, whitish, yellowish, thick, greasy, misty, choking, ascended as high as the trucks.

(Joseph Conrad)

浓烟滚滚，淡白色的，浅黄色的，稠密的，油腻的，雾濛濛的，呛人的烟，一直上升到桅杆顶端。

（张文庭译）

以上二例运用 homoeoteleuton，增强了语言韵律感。

homoeoteleuton 是 repetition 的一种类型。

汉语中没有与 homoeoteleuton 相对应的修辞格。

## 76 Onomatopoeia

onomatopoeia (拟声, 声喻) 运用模拟或暗示自然声音的词语, 以使语言更加形象生动。

① Spring, the sweet Spring, is the year's pleasant  
king;

Then blooms each thing, then maids dance in a ring,  
Cold doth not sting, the pretty birds do sing,  
*Cuckoo, jug-jug, pu-we, to-witta-woo!*

(Thomas Nash, *Spring*)

春, 甘美之春, 一年之中的尧舜,  
处处都有花树, 都有女儿环舞,  
微寒但觉清和, 佳禽争着唱歌,

啁啁，啾啾，哥哥，割麦、插一禾！

(郭沫若译)

- ② *Baa , baa , black sheep ,*  
Have you any wool?  
Yes, sir, yes, sir,  
Three bags full.

(Nursery Rhyme)

你有羊毛吗，  
咩，咩，黑绵羊？  
先生，有，有，有，  
三袋鼓囊囊。

- ③ How the pretty ladies talk —  
*Tittle tattle, tittle tattle !*  
Like their patters when they walk —  
*Pittle pattle, pittle pattle .*

(Erasmus Darwin)

漂亮小姐怎样闲话——  
叽叽喳喳，叽叽喳喳！  
恰似她们步履轻捷——  
劈啮啮啮，劈啮啮啮。

- ④ Second Witch. . . .

For a charm of pow' rful trouble,  
Like a hell-broth boil and *bubble* .  
All. Double, double toil and trouble;  
Fire burn and cauldron *bubble* .

(William Shakespeare, *Macbeth* )

女巫乙 .....

炼为毒蛊鬼神惊，  
扰乱人世无安宁。  
众巫（合）不惮辛劳不惮烦，  
釜中沸沫已成澜。

（朱生豪译）

- ⑤ The curfew tolls the knell of parting day,  
The *lowing* herd winds slowly o'er the lea, . . .  
(Thomas Gray, *Elegy Written in a  
Country Churchyard*)

晚钟鸣，夕阳冉冉渐西沉，  
牛羊归，相呼迂绕过草径，……

（劳 陇译）

- ⑥ The ice was here, the ice was there,  
The ice was all around;  
It *cracked* and *growled*, and *roared* and *howled*,  
Like noises in a swoond!  
(Samuel Taylor Coleridge, *The Rime  
of the Ancient Mariner*)

这里是冰，那里是冰，  
到处是冰墙重重。  
崩裂、咆哮、吼鸣、嚎啸，  
真个是震耳欲聋。

（吕千飞译）

- ⑦ The *moan* of doves in immemorial elms,  
And *murmuring* of innumerable bees.  
(Alfred Tennyson, *The Princess*)

古老的榆木林中鸽子的呢喃，



还有成群飞舞的蜜蜂的嗡嗡声。

(余立三译)

- ⑧ Listen! you hear the grating *roar*  
Of pebbles which the waves draw back, and fling,  
At their return, up the high strand,  
Begin, and cease, and then again begin,  
With tremulous cadence slow, and bring  
The eternal note of sadness in.

(Matthew Arnold, *Dover Beach*)

听啊!你听得见聒耳的咆哮,  
是水浪把石子卷回去,回头  
又抛出,抛到高高的岸上来,  
来了,停了,然后又来一阵,  
徐缓的旋律抖抖擞擞,  
带来了永恒的哀音。

(卞之琳译)

- ⑨ Over the cobbles he *clattered* and *clashed* in the dark  
inn-yard,  
And he tapped with his whip on the shutters, but all  
was locked and barred.

(Alfred Noyes, *The Highwayman*)

他卡嗒卡嗒走在客栈黑暗院子里的圆石上,  
用鞭子轻叩窗板,但它们都被锁住和闩上。

(展程译)

- ⑩ My souls, how the wind did scream along! And  
every second or two there'd come a glare that lit up the  
white-caps for a half a mile around, and you'd see the is-

lands looking dusty through the rain, and the trees thrashing around in the wind; then comes a *h-wack!-bum! bum! bumble-umble-um-bum-bum-bum-bum* — and the thunder would go *rumbling* and *grumbling* away, and quit — and then *rip* comes another flash and another sockdolager.

(Mark Twain, *The Adventures of Huckleberry Finn*)

天哪,大风尖叫着一阵吹过去,那股劲儿可真够瞧的!每过一两秒钟,就会有一股闪电的光,把前后左右半哩以内的一片白浪照得透亮,这时候你就会透过那大雨瞧见那些小岛上好像是尘土满处飞似的,那些树也让大风刮得东歪西倒;跟着就是哗的一声——轰隆!轰隆!轰隆隆、轰隆隆、轰隆、轰隆、轰隆、轰隆——雷就这么呼隆隆、扑通通越响越远,后来就不响了——一会儿又是挺亮的一闪,跟着又是一阵响得要命的劈雷。

(董衡巽译)

- ⑪ A little black thing among the snow  
Crying 'weep 'weep in notes of woe!

(William Blake, *The Chimney Sweeper, II*)

风雪里一个满身乌黑的小东西

“扫呀,扫呀”的在那里哭哭啼啼!

(卞之琳译)

- ⑫ War, he sung, is toil and trouble,  
Honour but an empty *bubble* ;...

(John Dryden, *Alexander's Feast*)

他唱道,战争是劳苦烦扰,

荣誉是空幻的水泡。

(吕千飞译)

- ⑬ Now air is hushed, save where the weak-eyed bat,  
With *short shrill shriek* flits by on leathern wing, ...  
(William Collins, *Ode to Evening*)

现在空中静了下来,唯有视弱的蝙蝠,

扇动皮质的翅膀,吱吱吱吱飞来飞去,……

(展程译)

例①和例⑩模拟自然的声音,是纯粹的 onomatopoeia; 例⑪-⑬暗示自然的声音,是依存的 onomatopoeia. 例①模拟小鸟的叫声,使诗中的春意更浓; 例②模仿绵羊的叫声,突出童谣的特征; 例③模拟姑娘们在一起闲谈的声音和急促的脚步声,使人仿佛听到活泼可爱的姑娘们在叽叽喳喳谈笑; 例④模仿液体煮沸的声音,通过 /b/ /l/ /ʌ/ 等音素的反复出现,仿佛使几行诗都在汩汩作响; 例⑤模仿牛羊的哞哞叫声,使诗中增添了几许乡村恬静的气氛; 例⑥模拟冰裂的嘎嘎声,生动地再现了大海上冰涛汹涌的严寒景象; 例⑦模拟鸽子和蜜蜂的嗡嗡声,此外, /m/ /l/ 两个音素的反复出现,既使人产生平静安宁的感觉,又使人联想到蜜蜂催眠的嗡嗡声; 例⑧模拟巨浪拍岸的咆哮声,并和韵律一起,大大加强了诗的意义; 例⑨模拟鞋底踩踏圆石的得得声,并与 alliteration 相结合,使诗行音韵铿锵; 例⑩模拟雷鸣的声响,增强了表达的艺术效果。例⑪诗人把扫烟囱的孩子的悲怆喊声,与“扫”的声音奇妙地结合在一起, sweep 一词略去 s 之后,其读音与扫烟囱所发出的声响极为相似; 例⑫暗示自然声音,给人一个水泡破裂的听觉表象; 例⑬三个以 sh 开头的词放在一起,使人获得蝙蝠尖叫的听觉表象。

拟声词可作句子的各种成分: 主语、谓语、宾语(或介词宾语)、补语、定语、状语和独立成分等。

⑭ The *ticking* of the clock was the only sound that greeted him, for not a soul remained.

迎接他的只是的答响的钟声,因为没有一个人留下来。

⑮ There came a *murmur* of conversation from the next room.

隔壁房间传来一阵轻轻的谈话声。

⑯ Judge Scott *pooh-poohed* and laughed, but not with reason, for it was in his last days on the bench that Jim Hall had stood before him and received sentence.

(Jack London, *White Fang*)

史各特法官呸呸了几声，呵呵大笑，可是并无理由。因为，正是他当法官的最后期间，吉姆·霍尔站在他面前接受判决的。

(余立三译)

⑰ The car *screeched* to a halt.

汽车嘎然刹住。

⑱ The train *hooted* in the distance.

火车的汽笛声在远处鸣响。

⑲ The door *banged* open.

门砰地开了。

⑳ The taxi *chugged* with difficulty up the winding road.

出租汽车呼哧着，艰难地开上了盘旋曲折的路。

㉑ The anvils *clanged*.

铁砧当当响。

㉒ The prison gate *clanked* shut.

牢门哐啷一声关上。

㉓ The breeze *murmured* in the pines.

松林里微风沙沙作响。

- ②④ The train *tooted* .  
火车鸣响汽笛。
- ②⑤ The windows *rattled* in the wind.  
窗子在风中格格作响。
- ②⑥ The rain *dripped* from the trees.  
雨水从树上滴下。
- ②⑦ The leaves *rustled* in the breeze.  
树叶在微风中飒飒作声。
- ②⑧ The bell began *pealing* .  
钟声当当响起。
- ②⑨ The whip *cracked* .  
鞭子噼啪作响。
- ③⑩ The lamp *crashed* to the floor and the bulb burst.  
灯啪地一声掉在地上,灯泡碎了。
- ③⑪ The rusty hinges *creaked* when the door opened.  
门开时生锈的铰链嘎吱嘎吱作响。
- ③⑫ The tyres *hissed* over the damp concrete.  
轮胎哧溜驶过潮湿的水泥地。
- ③⑬ The bottle cork *popped* when he pulled it out.  
他在拔出瓶塞时,瓶塞发出噗的一声。
- ③⑭ The rain *splashed* on the window.  
雨水劈啪地打在窗户上。
- ③⑮ The mail bags *thudded* onto the platform.  
邮袋砰砰地卸落在车站月台上。
- ③⑯ A tall clock *tick-tocked* on the stair.

楼梯上一座落地大钟滴答响着。

③7 Little bells *tinkle* .

小铃铛丁当响。

③8 The helicopter *chattered* off.

直升飞机轧轧响着起飞了。

③9 A fire *crackled* in the hearth.

炉中火焰噼啪作响。

④0 The train *puffed* slowly up the incline.

列车噗哧噗哧缓慢地爬上斜坡。

④1 We could hear the *roar* of the waterfall from a distance.

我们从远处就能听到瀑布的轰鸣声。

④2 This remark raised a wild *hiss* .

这句话引起了一片乱嘘声。

④3 He received an awful *bang* on the head.

他头部砰地撞在什么东西上。

④4 The vase fell on the floor with a *crash* .

花瓶哗啦一声掉在地上。

④5 The string broke with a sharp *twang* .

那根弦发出尖利的“崩”一声断了。

④6 All that we could hear was the quiet *clatter* of machinery.

我们所能听到的只是机器轻轻的卡嗒声。

④7 I heard the door *slamming* all night long.

我整夜听到门砰砰地响个不停。

④⑧ Wanda, confused, stood on the steps and could not think what to do — then two young girls ran right into her, uttering high, shrill, *giggling* little screams.

(Joyce Carol Oates, *Pilgrim's Progress*)

旺达感到心慌意乱,站在台阶上,想不出该怎么办……接着,两个年轻姑娘发出轻微的然而尖锐刺耳的咯咯的叫声直奔过来,同她撞了个满怀。

(主 万译)

④⑨ There's the bell *clinking* from the chapel-top; ...

(Robert Browning, *Andrea del Sarto*)

小教堂顶上传来当当钟声;……

(展 程译)

⑤⑩ *Bang* went the fireworks.

烟火砰地爆开了。

⑤⑪ The balloon went *pop*.

气球噗的一声破了。

⑤⑫ A baseball came *crash* through the window.

一只棒球哗啦一声打破窗子飞了进来。

⑤⑬ The rain fell *pitter-patter* on the window.

雨劈劈啪啪地打在窗子上。

⑤⑭ *Pop*, the door flew open!

砰的一声,门一下子打开了。

例④和例⑤作主语,例⑥-⑩作谓语,例⑪-⑬作宾语,例⑭和例⑮作介词宾语,例⑯和例⑰作补语,例⑱和例⑲作定语,例⑳-⑳作状语,例㉑作独立成分。

与英语 onomatopoeia 相对应的汉语修辞格是“摹绘(摹声)”,例

如：

车<sub>辘辘</sub>，马<sub>萧萧</sub>，行人弓箭各在腰。

（杜甫《兵车行》）

大弦<sub>嘈嘈</sub>如急雨，小弦<sub>切切</sub>如私语；  
嘈<sub>嘈</sub>切<sub>切</sub>错杂弹，大珠小珠落玉盘。

（白居易《琵琶行》）

鸣！鸣，鸣，鸣——

汽笛叫声突然从那边远远的河身的弯曲地方传了来。

（茅盾《春蚕》）

秋虫的鸣声最复杂；但无论纺织娘的<sub>咕嘎</sub>，蟋蟀的<sub>唧唧</sub>，金玲子的<sub>叮令</sub>，还有无数不可名状的秋虫之鸣声，其声调凄抑却都是一样的……

（郑振铎《蝉与纺织姑娘》）

附：动物鸣叫拟声词例。

Apes *gibber* . 无尾猿吱吱叫。

Asses *bray* . 驴叫。

Bears *growl* . 熊咆哮。

Bees *hum* . 蜜蜂发嗡嗡声。

Beetles *drone* . 甲虫嗡嗡叫。

Bulls *bellow* . 公牛吼叫。

Camels *grunt* . 骆驼发呼噜声。

Cats *meow* ( *meow* , *mew* , *purr* ).

猫咪咪叫(咪咪叫,喵喵叫,发呼噜声)。

Cows *moo* . 母牛哞哞叫。

Crickets *chirp* . 蟋蟀唧唧叫。

Dogs *bow-wow* . 狗汪汪叫。

Doves *coo* . 鸽咕咕叫。

Ducks *quack* . 鸭子呱呱叫。



Eagles *scream* . 鷹尖鳴。  
Elephants *trumpet* . 象吼叫。  
Flies *buzz* . 蒼蠅發嗡嗡聲。  
Frogs *croak* . 蛙呱呱叫。  
Geese *cackle* ( *gabble* ) . 鵝咯咯叫(嘎嘎叫)。  
Goats *bleat* . 山羊咩咩叫。  
Hens *cluck* . 母雞咯咯叫。  
Horses *neigh* ( *snort* ) . 馬嘶(噴鼻息)。  
Hounds *bay* . 獵狗連續吠叫。  
Kittens *mew* . 小貓喵喵叫。  
Lambs *bleat* . 小羊咩咩叫。  
Larks *warble* . 云雀啾鳴。  
Lions *roar* . 獅子吼叫。  
Magpies *chatter* . 喜鵲喳喳叫。  
Mice *squeak* . 老鼠吱吱叫。  
Monkeys *chatter* . 猴子唧唧叫。  
Owls *hoot* ( *screech* ) . 貓頭鷹鳴叫(尖叫)。  
Oxen *low* ( *bellow* ) . 公牛哞哞叫(吼叫)。  
Parrots *squawk* . 鸚鵡咯咯呱呱叫。  
Pigs *squeal* ( *grunt* ) . 豬大聲尖叫(發呼嚕聲)。  
Pigeons *coo* . 鴿子咕咕叫。  
Puppies *yelp* . 小狗嗥吠。  
Ravens *croak* . 渡鴉呱呱叫。  
Sheep *baa* . 綿羊咩咩叫。  
Snakes *hiss* . 蛇發出嘶嘶聲。  
Thrushes *whistle* . 鶉啾鳴。  
Tigers *growl* ( *roar* ) . 虎咆哮(吼叫)。

Turkeys *gobble* . 火鸡咯咯叫。

Wolves *howl* . 狼嚎叫。

## 77 Paregmenon

paregmenon(同源并列) 将词源相同的词并列使用。

① First Lord. He hath *out-villained villany* so far,  
that the rarity redeems him.

(William Shakespeare, *All's Well that  
Ends Well* )

臣甲 他的无耻厚脸,简直是空前绝后,这样一个宝货倒也是不可多得的。

(朱生豪译)

② *Sense and Sensibility*

(Jane Austen)

《理智与情感》

(吴力励译)

③ I wish he would *explain* his *Explanation* .

(George Gordon Byron, *Don Juan* )

我希望他把“解释”再加以解释。

(查良铮译)

④ Aerial and light everything was, *new* as a morning,  
fresh and *newly-begun*. Like a dawn the *newness* and the  
bliss filled in.

(David Herbert Lawrence, *The Rainbow* )

万物空而轻,犹如清晨似的清新、新鲜;一切刚刚开始,像

黎明似的清丽和快乐。

(葛备 杨晨 曹慧毅译)

⑤ Classified Classics

(*Reader's Digest*)

“分类文学名著”

⑥ Quotable Quotes

(*Reader's Digest*)

“可引用的引语”

⑦ The *friendliness* dropped out of Mr *Friendly's* eyes,  
“Then, I'm afraid I can't help you.”

(S. Sheldon, *The Naked Face*)

弗兰德利先生眼中的友善消失了，“那么，我恐怕无法帮助你。”

(展程译)

⑧ What is better than *presence* of mind in a railway accident? *Absence* of body.

(*Punch*, 1849)

在铁路事故中比镇定沉着更好的是什么？人不在场。

⑨ CELEBRITY: A person who is *known* for his *well-knownness*.

(*Reader's Digest*, January 1984)

名人：众所周知有名的人。

⑩ I invented a spot *remover* that *removes* spots left by spot *removers* . . . .

(*Reader's Digest*, June 1941)

我发明了一种能去掉各种去污剂留下的污渍的去污剂

.....

- ⑪ Alas, good friend, what profit can you see  
In *hating* such a *hateless* thing as me?

(Percy Bysshe Shelley, *Lines to a Critic*)

哦,好朋友,恨我这样一个  
不知恨的,能够有什么甜头?

(江 枫译)

- ⑫ We love *justice* greatly, and *just* men but little.  
(J. Roux, *Meditations of Parish Priest*)

我们非常热爱正义,而几乎不爱正直的人。

- ⑬ *An Unsocial Socialist*

(George Bernard Shaw)

《反社会的社会主义者》

- ⑭ Olivia. . . .

Love *sought* is good, but given *unsought* is better.

(William Shakespeare, *Twelfth Night*)

奥丽维娅 . . . . .

须知求得的爱虽费心力,  
不劳而获的更应该珍惜。

(朱生豪译)

- ⑮ The *egoist* does not tolerate *egoism* .

(J. Roux, *Meditations of Parish Priest*)

利己主义者不能容忍利己主义。

- ⑯ Teach the *unforgetful* to *forget* .

(Dante Gabriel Rossetti, *The One Hope*)

教不健忘的人健忘。

- ⑰ His wife was obliterated from him, she was in her

own world, quiet, secure, *unnoticed*, *unnoticing* .

(David Herbert Lawrence, *The Rainbow* )

他妻子这时被淹没在另一个世界里,即她自己的世界里;在那个世界里,她显得娴静,安详,不为人注意,也不注意别人。

(葛备 杨晨 曹慧毅译)

⑱ He believes the best *defense* is to be *offensive* .

(A. Salter)

他认为最好的防御是进攻。

⑲ Nothing *succeeds* like *success* .

一事成功,万事顺利。

⑳ *Home is home* , though it be never so *homely* .

家再简陋总是家。

㉑ Money often *unmakes* the men who *make* it.

赚钱的人常常毁于钱。

㉒ What's *done* cannot be *undone* .

事已定局,无法挽回。

㉓ Clown. . . . for what says Quinapalus? "Better a *witty fool* than a *foolish wit* ."

(William Shakespeare, *Twelfth Night* )

小丑 ……昆那拍勒斯怎么说的?“与其做愚蠢的智人,不如做聪明的蠢人。”

(朱生豪译)

以上二十三例运用 *paregmenon*, 使音韵和谐,如例①和例③,突出了重点,如例④和例⑥,幽默诙谐,耐人寻味,如例⑦和例⑩,讽刺挖苦,增强了文章的战斗性,如例⑪和例⑬,言简意赅,准确鲜明,如例⑭

和例②,似非而是,发人深思,如例③。

paregmenon 是 repetition 的一种类型。

汉语中没有与 paregmenon 相对应的修辞格。

## 78 Ploce

ploce(异义重复) 重复相同的词,但另作别解。

① Hitzwater. Surrey, thou *liest*.

Surrey. Dishonourable boy!

That *lie* shall *lie* so heavy on my sword,

That it shall render vengeance and revenge

Till thou the *lie*-giver and that *lie* do *lie*

In earth as quiet as thy father's skull;...

(William Shakespeare, *The Tragedy of  
King Richard II*)

费兹华特 萨立,你说谎!

萨立 卑鄙无耻的孩子!我的宝剑将要重重地惩罚你,叫你像你父亲的尸骨一般,带着你的谎话长眠地下。……

(朱生豪译)

② "... She guessed I'd go *crazy* if I didn't sail, and yet certainly I'd go *crazy* if I did."

(Henry James, *Four Meetings*)

"……她估计如果我不能出航,我是会发疯的。然而,如果我能去,我才真的是要发疯哪。"

(吕千飞译)

③ "It's hard to say. We were supposed to sortie yesterday. Maybe we will today. There's a rather *headless* feel-

ing in this fleet.”

“I completely understand. I feel sort of *headless* myself.”

“It’s still there on your shoulders, Dad.”

(Herman Wouk, *The Winds of War*)

“那就难说了。我们原说昨天要出击。也许改在今天。舰队里很有一种没头脑的情绪。”

“我完全理解。我自己就觉得没头没脑。”

“您是有头脑的，爸。”

(石 韧译)

④ If the price of gas gets much higher, your *take-home* pay won’t even *take you home*.

(*Reader’s Digest*)

如果汽油的价格涨得很高，你实得的工资甚至不能带你回家。

(展 程译)

⑤ There are *satins* — and there are *satins*.

既有好缎子——也有坏缎子。

⑥ There are *medicines* and *medicines*.

既有好药，也有坏药。

⑦ There are *artists* and *artists*.

艺术家中有好的也有坏的。

⑧ You can find *doctors* and *doctors* in there.

在那里，既有好医生，也有坏医生。

例①几个 *lie* 分别是“说谎”、“谎言”和“躺”的意思，表现出使用者的机智，显得诙谐风趣。例②第一个 *crazy* 意为“急得发疯的”，而第二

个 crazy 意为“高兴得发疯的”，重复使用，起到串连上下文的作用。例③第一个 headless 意为“缺乏首脑，没有领导”，而第二个 headless 意为“头脑空虚，思想混乱”，上下串连，相映成趣。最后一句中的 It 则更是把 head 从 headless 上取下来作本义“头”解了。例④take-home 意为“(工资)(在扣除捐税等后)实得的”，也就是“可以带回家的”，而 take... home 意为“带……回家”，重复使用，生动幽默。例⑤-⑧每句两个重复的词中，前一个表示好的，后一个表示坏的。

ploce 是 repetition 的一种类型。

与英语 ploce 类似的汉语修辞格是“双关(语义双关)”，例如：

老乖又把瓜送到她的嘴唇边说：“你尝尝，可甜了！”巧玉却不用手接，调皮地用嘴把瓜咬了一口。老乖忙问：“甜不甜？”

“甜！”巧玉妩媚地笑着看了他一眼……

(李准《瓜棚风月》)

第一到第三个“甜”指瓜甜；第四个“甜”既指瓜甜，也指心甜、日子甜。

## 79 Polyptoton

polyptoton(异形重复) 在同一句中，以不同的格、屈折形式或语态，重复使用一个词。

- ① My bride to be, my evermore delight,  
My own heart's heart, my ownest own, farewell; ...  
(Alfred Tennyson, *Maud: A Monodrama*)

我未来的新娘，我终身的伴侣，  
我的心肝，我的宝贝，再见；……

(展程译)

- ② And on the pedestal these words appear:



“My name is Ozymandias, *king of kings* :  
Look on my works, ye Mighty, and despair!”  
(Percy Bysshe Shelley, *Ozymandias of  
Egypt*)

……在台座上石足下，  
有这样的字迹依稀可读：“众王之王——  
奥西曼达斯就是我，看看我的业绩吧，  
纵然是一世之雄，也必定会颓然而绝望！”

(江 枫译)

③ Frieda is a *Parisian* of the *Parisians* .

弗丽达是个最最地道的巴黎人。

④ I couldn't follow you. Can you explain it in the  
*simplest* of the *simple* language?

我听不懂你讲什么。你能否用最最简单的话解释一  
下？

⑤ Mr. Bumble is the *meanest* of the *mean* fellow in the  
parish.

邦布尔先生是教区里最最吝啬的家伙。

例①heart's 是名词 heart 的所有格形式，ownest 是形容词  
own 的最高级形式；例②kings 是名词 king 的复数形式；例③  
Parisians 是名词 Parisian 的复数形式；例④simplest 是形容词  
simple 的最高级形式；例⑤meanest 是形容词 mean 的最高级形式。  
以上各例运用 polyptoton，加强了语势，增强了语言节奏感。

polyptoton 是 repetition 的一种类型。

汉语中没有与 polyptoton 相对应的修辞格。

## 80 Polysyndeton

polysyndeton (连词叠用) 接连使用几个连词,通常重复相同的连词(如 and, or, nor)连接若干并列的词语或分句。

① *And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it.*

(*Holy Bible, Matthew 7:27*)

雨淋,水冲,风吹,撞着那房子,房子就倒塌了,并且倒塌得很大。

(《新旧约全书》)

② *For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come. Nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.*

(*Holy Bible, Romans 8:38-39*)

因为我深信无论是死,是生,是天使,是掌权的,是有能的,是现在的事,是将来的事,是高处的,是低处的,是别的受造之物,都不能叫我们与神的爱隔绝;这爱是在我们的主基督耶稣里的。

(《新旧约全书》)

③ *As I walked through the wilderness of this world, I lighted on a certain place where was a den, and I laid me*

down in that place to sleep, *and* as I slept I dreamed a dream. I dreamed, *and* behold I saw a man clothed with rags, standing in a certain place, with his face from his own house, a book in his hand, *and* a great burden upon his back. I looked, *and* saw him open the book, *and* read therein; *and* as he read he wept and trembled, *and* not being able longer to contain, he brake out with a lamentable cry, saying, "What shall I do?"

(John Bunyan, *The Pilgrim's Progress*)

我在旷野里行走,来到一个地方,那里有个洞穴,我就在那儿躺下睡觉:我睡熟了,做了一个梦。唉,我梦见一个衣衫褴褛的人站在那儿,背后就是他自己的房子,他手里拿着一本书,背上背着一件看来很重的东西。我见他打开手上的一本书念着;他一面念,一面不住地流泪,浑身颤抖着;他委实控制不住了,发出一声悲伤的呼喊:“我该怎么办呢?”

(西 海译)

④ Once in camp I put a log on top of the fire *and* it was full of ants. As it commenced to burn, the ants swarmed out *and* went first towards the center where the fire was; *then* turned back *and* ran towards the end. When there were enough on the end they fell off into the fire. Some got out, their bodies burnt *and* flattened, *and* went off not knowing where they were going. *But* most of them went towards the fire *and* then back towards the end *and* swarmed on the cool end *and* finally fell off into the fire. I remember thinking at the time that it was the end of the world *and* a splendid chance to be a messiah *and* lift the log off the fire *and* throw it out where the ants could get off onto the ground. *But* I did not do anything *but* throw a tin cup of water on the log, so

that I would have the cup empty to put whisky in before I added water to it. I think the cup of water on the burning log only steamed the ants.

(Ernest Hemingway, *A Farewell to Arms*)

我有一次野营,加一块木头在火上,木头上全是蚂蚁。木头一烧起来,蚂蚁成群地拥向前,起先往中央着火的地方跑,随即掉头向木头的尾端奔跑。蚂蚁在木头尾端叠得高高的,就掉到火里边去了。有一些逃了出来,身体烧得又焦又扁,乱奔乱跑,不晓得要跑到什么地方去。但是大多数还是朝火里奔跑,接着又往尾端奔走,拥在那还没着火的尾端上,到末了还不是全部跌在火中。我记得当时想着,这就是世界的末日,我大有机会做个救世主,从火中抽出木头,丢到一个蚂蚁可以逃命的地方。但是我并没做什么,只是把锡杯子里的水倒在木头上,因为那杯子我要拿来盛威士忌,然后再掺水。那杯水浇在燃烧的木头上,大概只是叫蚂蚁蒸死吧。

(林疑今译)

⑤ Kino hesitated a moment. This doctor was not of his people. This doctor was of a race which for nearly four hundred years had beaten *and* starved *and* robbed *and* despised Kino's race, *and* frightened it too,...

(John Steinbeck, *The Pearl*)

奇诺踌躇了一会儿。这个大夫跟他不是同一个民族。这个大夫是另一个种族的人,那种族近四百年以来打过、饿过、抢过、鄙视过奇诺的种族,并且吓住了他们,……

(巫宁坤译)

⑥ He ran *and* jumped *and* laughed for joy.

他高兴得又跑又跳又笑。

⑦ We have ships *and* men *and* money *and* stores.

我们有船,有水手,有金钱,有补给品。

以上各例运用 polysyndeton, 加强了语势,增强了语言节奏感;在例③和例④中, polysyndeton 的运用,还使得行文脉络清晰,铺叙绵密;另外,在例④中,作者除了用 and 来串连各个情节外,还通过使用 and, but 和起连接功能的 then 来连接各个独立的分句,制造意外,使人料想不到下面要发生的事。

polysyndeton 是 repetition 的一种类型。

汉语中没有与 polysyndeton 相对应的修辞格。

## 81 Refrain

refrain(叠句) 在诗歌中,每隔一定距离,通常在每一诗节之末,重复一个词组、一行诗或几行诗。

①      Sound the flute!      Now it's mute.  
         Birds delight      Day and night;  
         Nightingale      In the dale,  
         Lark in sky,      Merrily,  
*Merrily, merrily, to welcome in the year.*

         Little boy,      Full of joy;  
         Little girl,      Sweet and small;  
         Cock does crow,      So do you;  
         Merry voice,      Infant noise,  
*Merrily, merrily, to welcome in the year.*

Little lamb,	Here I am;
Come and lick	My white neck;
Let me pull	Your soft wool;
Let me kiss	Your soft face;

*Merrily, merrily, we welcome in the year.*  
 (William Blake, *Spring*)

笛声加紧！	俄而悄静。
无昼无夜，	百鸟和鸣；
谷中有	夜鸣莺，
天上有百灵，	多喜幸，

多喜幸，多喜幸，迎接新春。

小童们，	真高兴；
小娘们，	甜而嫩；
鸡在唱，	人在吟；
婴儿笑声	沁人心，

多喜幸，多喜幸，迎接新春。

小羊羔，	我在等；
你请来	舐我白颈；
把你柔毛	让我舐；
把你面庞	让我吻；

多喜幸，多喜幸，迎接新春。

(郭沫若译)

② When icicles hang by the wall

And Dick the shepherd blows his nail  
And Tom bears logs into the hall

And milk comes frozen home in pail,  
When blood is nipp'd and ways be foul,  
*Then nightly sings the staring owl ,*

*Tu-whit ;*

*Tu-who, a merry note ,*

*While greasy Joan doth keel the pot .*

When all aloud the wind doth blow

And coughing drowns the parson's saw  
And birds sit brooding in the snow

And Marian's nose looks red and raw,  
When roasted crabs hiss in the bowl,  
*Then nightly sings the staring owl ,*

*Tu-whit ;*

*Tu-who, a merry note ,*

*While greasy Joan doth keel the pot .*

(William Shakespeare, *Love's Labour's Lost* )

一条条冰柱挂在墙檐前，

牧羊人狄克在哈气暖着指尖，

汤姆背着圆木往大厅里搬送，

牛奶冻结在桶里提回到家中，

手脚冻僵，道路泥泞不堪，

夜猫子瞪着眼睛唱了起来，

“图——惠特！图——呼！”叫声多

么快活，

这时满身油垢的琼正搅动着热锅。

风儿在大声呼啸，  
咳嗽声淹没了牧师的说教，  
鸟儿在雪中趴着不动，  
玛利安的鼻子冻得通红，  
烤热的酸苹果在酒碗里吱吱作声，  
夜猫子瞪着眼睛唱了起来，  
“图——惠特！图——呼！”叫声多  
么快活，  
这时满身油垢的琼正搅动着热锅。

(王逢鑫译)

以上二例运用 refrain，收到了强调的效果，增强了诗歌的音乐美。

refrain 是 repetition 的一种类型。

与英语 refrain 类似的汉语修辞格是“反复”，例如：

我们对着大地喊：

周总理——

大地轰鸣：

“他刚离去，他刚离去，  
你不见那沉甸甸的谷穗上，  
还闪着他辛勤的汗滴……”

我们对着森林喊：

周总理——

松涛阵阵：

“他刚离去，他刚离去，  
宿营地上篝火红呵，



伐木工人正在回忆他亲切的笑语。”

(柯岩《周总理,你在哪里?》)

## 82 Regression

regression(交错重复) 按倒转的次序重复一个词或陈述。

① Woe unto them that call *evil good* , and *good evil* ; that put *darkness for light* , and *light for darkness* ; that put *bitter for sweet* , and *sweet for bitter* !

( *Holy Bible , Isaiah 5:20* )

祸哉!那些称恶为善、称善为恶,以暗为光、以光为暗,以苦为甜、以甜为苦的人。

(《新旧约全书》)

② Leonato. A kind overflow of kindness: there are no faces truer than those that are so washed. How much better is it to *weep at joy* than to *joy at weeping* !

(William Shakespeare, *Much Ado about Nothing* )

里奥那托 这是天性中至情的自然流露;这样的泪洗过的脸,是最真诚不过的。因为快乐而哭泣,比之看见别人哭泣而快乐,总要好得多啦!

(朱生豪译)

③ *Eat to live* , and not *live to eat* .

(Benjamin Franklin, *Poor Richard's Almanac* )

吃饭是为了活着,活着不是为了吃饭。

- ④ “ *Beauty is truth , truth beauty ,*”— that is all  
Ye know on earth, and all ye need to know.  
(John Keats, *Ode on a Grecian Urn* )

“美即是真,真即是美,”这就包括  
你们所知道、和该知道的一切。

(查良铮译)

- ⑤ Let us never *negotiate out of fear* , but let us never  
*fear to negotiate* .

(John Fitzgerald Kennedy,  
*Inaugural Address* )

我们永不因畏惧而谈判。但让我们永不要畏惧谈  
判。

(《美国历史文献选集》)

- ⑥ You can *take Salem out of the country* , but you  
can't *take the country out of Salem* .

你可以把塞勒姆香烟从这个国家带出去,但你不能把这  
个国家从塞勒姆中去掉。

(展程译)

以上各例运用 regression, 从不同的方面揭示出事物之间的辩  
证关系,而且形成语意勾连,往复回荡,铿锵入耳。

regression, epanodos, antimetabole 和 antistrophe 的共  
同点是,它们都是按相反的次序重复词语。它们的不同点是,在 re-  
gression, epanodos 和 antimetabole 中,重复后的词语或概念与  
原词语或概念意思发生逆转;而在 antistrophe 中,重复是为了强调,  
表示同一的概念,意思没有发生变化。

regression 是 repetition 的一种类型。

与英语 regression 类似的汉语修辞格是“回环”,例如:

长相知,才能不相疑;不相疑,才能长相知。

(曹禺《王昭君》)

## 83 Repetition

repetition(重复,反复) 重复使用同一词语或同义词语。

运用 repetition,可以加强语势,抒发强烈的感情,表达深刻的思想,分清文章脉络、层次,增强语言节奏感。

① Lear. And my poor fool is hang'd! *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 !...*

(William Shakespeare, *King Lear*)

李尔 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!  
.....

(朱生豪译)

② “*Would you please please please please please please please please stop talking.*”

(Ernest Hemingway, *Hills Like White Elephants*)

“那就请你,请你,求你,求你,求求你,求求你,千万求求你,不要再讲了,好吗?”

(翟象俊译)

③ *It's like a windfall, like a godsend, like an unexpect-*

ed piece of luck.

(Joseph Conrad, *Youth* )

它像飞来鸿运,像天降洪福,像意外喜事。

(张文庭译)

④ *Danny in the back seat wants a cup of water .*

*Have to wait . Got no water here.*

*Listen — that the rear end?*

*Can't tell.*

*Sound telegraphs through the frame.*

*There goes a gasket. Got to go on. Listen to her whistle.*  
Find a nice place to camp an' I'll jerk the head off. But, God Almighty, the food's gettin' low, the money's gettin' low. When we can't buy no more petrol — what then?

*Danny in the back seat wants a cup of water . Little fella's thirsty.*

*Listen to that gasket whistle .*

Chee-rist! There she went. Blowed tube an' casing all to hell. Have to fix her. Save that casing to make boots; cut 'em out an' stick 'em inside a weak place.

Cars pulled up beside the road, engine heads off, tires mended. Cars limping along 66 like wounded things, panting and struggling. Too hot, loose connexions, loose bearings, rattling bodies.

*Danny wants a cup of water .*

People in flight along 66. And the concrete road shone like a mirror under the sun, and in the distance the heat made it seem that there were pools of water in the road.

*Danny wants a cup of water .*

*He'll have to wait , poor little fella. He's hot. . . .*

(John Steinbeck, *The Grapes of Wrath* )

汽车后面坐着的丹尼要一杯水喝。

只好等一等。这里没水。

听——是车屁股上的响声吧？

说不准。

响声透过了整个车身。

有一个垫圈脱落了。还是得往前开。听它那噓噓叫的声音。找个好地方停一停，我来掀开车头的盖子修一修。可是天哪，吃的东西越来越少了，钱也越来越少了。等我们再也买不起汽油的时候，那怎么办？

后面座位上的丹尼要一杯水喝，小东西是渴了。

听听那个垫圈噓噓叫的声音。

哎呀呀！垫圈又掉了。他妈的，内胎外胎全都破了。非换不可了。把那条破胎留起来垫破洞；把它割开垫在车胎磨坏了的地方。

有些汽车在路边停下来了，拆修着发动机，修补着车胎。有些汽车像受伤的野物一般，喘息着，挣扎着在六十六号公路上，颠簸着往前跑。太热了，机件是松的，轴承是松的，车身嘎啦嘎啦地响。

丹尼要一杯水喝。

人们沿着六十六号公路在奔逃。那条混凝土的公路在太阳底下像镜子一般发亮，往远处一望，炎热的阳光使路上显得好像有一潭一潭的水似的。

丹尼要一杯水喝。

他只好等着，可怜的小东西。他热了。

（胡仲持译）

⑤ There was an old bear, fierce and ruthless, not merely just to stay alive, but with the fierce pride of *liberty and freedom*, proud enough of the *liberty and freedom* to see it threatened without fear or even alarm; nay, who at times even seemed deliberately to put that *freedom and liberty* in jeopardy in order to savor them, to remind his old strong bones and flesh to keep supple and quick to defend and preserve them.

(William Faulkner, *The Bear*)

这里有一只老熊，凶暴而冷酷，它不止于要活下去，而且要保持它那种强烈的对自己享有独立自主的自豪，自豪到眼看独立自主受到威胁也不害怕，甚至也不惊慌；不，不止那样，它有时甚至像有意把自己的独立自主置于危险的境地，为的是品尝它们的滋味，为的是提醒自己苍劲的筋骨要保持灵活敏捷以保卫它们。

(周珏良译)

⑥ Holding the muleta, with the sword in his left hand widening it in front of him, *he* called to the *bull*.

The *bull* looked at *him*.

*He* leaned back insultingly and shook the widespread flannel.

The *bull* saw the muleta...

(Ernest Hemingway, *The Undefeated*)

他拿着红巾，左手握着剑，把那条红巾在牛面前展开，他呼唤着牛。

牛看看他。

他凶狠地往后一仰，摇晃着展开的红法兰绒。

公牛看到了红巾。……

(文 光译)

⑦ *I remember , I remember*

The house where I was born,  
The little window where the sun  
Came peeping in at morn;  
He never came a wink too soon  
Nor brought too long a day;  
But, now, I often wish the night  
Had borne my breath away.

(Thomas Hood, *Past and Present*)

我还记省,我还记省,  
我所诞生的门庭,  
墙上有小小的窗,  
朝阳从那儿窥进,  
不觉得它是匆匆一瞬,  
也不觉日子长得闷人;  
然而如今我常常怨恨,  
长夜不使我一眠不醒。

(郭沫若译)

例①李尔王在得知爱女考狄利娅(Cordelia)被缢死之后,呼天唤地,悲痛欲绝,连续使用 no 和 never 两词,来抒发自己内疚、悔恨、痛苦和绝望的感情。例②女主角为了不让男主角把话继续讲下去,连续用了7个 please,达到了加强语势的目的。例③三个 like 和三个同义词语结合使用,着重说明船在初出航时遇到风和日暖天气的难能可贵。例④ Danny wants a cup of water, have to wait 和 listen to that

gasket whistle 交织着反复出现,有力地表达了美国破产农民向西迁移时的困苦情况。例⑤liberty and freedom 接连出现三次,使整段文字感情充沛,铿锵有力;当 liberty 和 freedom 出现两次后,作者将词序改变为 freedom and liberty,让它们再次出现,这样,不变中有变,避免了简单机械的重复。例⑥叙述的焦点在公牛和斗牛士之间跳跃式地移动,交叉重复出现,显得紧凑,急迫,造成疾速、连贯、千钧一发的气氛,出色地再现了一幅生死搏斗的紧张场面。例⑦两个 I remember 连续出现,既加强了语势,又增强了语言节奏感。

repetition 主要分为 immediate repetition (连续重复)和 intermittent repetition(间隔重复)两种。

immediate repetition:把相同的词语连续不断地使用,中间不插进别的词语。

- ⑧ Lispered to me the low and delicious word death,  
And again *death, death, death, death, . . .*

(Walt Whitman, *Out of the Cradle  
Endlessly Rocking*)

低声说出这美妙的“死”字,  
说了又说,死,死,死,死,……

(楚图南译)

- ⑨ *Break, break, break*

At the foot of thy crags, O Sea!  
But the tender grace of a day that is dead  
Will never come back to me.

(Alfred Tennyson, *Break, Break,  
Break*)

碎了,碎了,碎了,  
拍碎在你悬崖峭壁的脚下,啊大海!



可是那逝去的温柔而光彩的日子  
将永远再不会回来。

(陈维杭译)

⑩ *Day after day , day after day ,*  
*We stuck, nor breath nor motion;*  
*As idle as a painted ship*  
*Upon a painted ocean.*

*Water , water , everywhere ,*  
*And all the boards did shrink ;*  
*Water , water , everywhere*  
*Nor any drop to drink.*

(Samuel Taylor Coleridge, *The Rime  
of the Ancient Mariner* )

日复一日,天复一天,  
我们困住,风不吹,船也不动,  
死呆呆,好像是纸画的船儿,  
停留在纸画的海中。

海水,海水,四面是海水,  
而船板却在干缩;  
海水,海水,四面是海水,  
却没有一滴可喝。

(吕千飞译)

⑪ “*Stop it. Stop it. Stop it ,*” the woman cried.  
(Ernest Hemingway, *The Short Happy  
Life of Francis Macomber* )

“别说了。别说了。别说了，”那女人叫道。

(范与中译)

⑫ “*I don't — I don't —*” Hubben wiped his forehead with both hands.

(Joyce Carol Oates, *Pilgrim's Progress*)

“我不……我不……”哈本用两手擦着前额。

(主 万译)

intermittent repetition: 把相同的词语间隔开来使用,中间插进了别的词语。

⑬ Hamlet. . . . *To die, to sleep;*  
*To sleep: perchance to dream: . . .*

(William Shakespeare, *Hamlet*)

哈姆莱特 ……死了;睡着了;睡着了也许还会做梦;  
……

(朱生豪译)

⑭ *To follow, to seek, to be with her dear dead son.*

(Walt Whitman, *Come Up from the  
Fields Father*)

去追随,去寻觅,亲爱的已死的儿子,去和他在一起。

(楚图南译)

⑮ Theresa had a tender eye for the dashing Almering, a young idler and loafer of the district, the son of a stationer farther up the street. *What a fine fellow he was, indeed! What a handsome nose and chin! What eyes! What authority!*

(Theodore Dreiser, *Old Rogaum and  
His Theresa*)

特丽萨看上了打扮得漂漂亮亮的阿尔玛丁,他是这一带

地方上一个游手好闲的小混子,是街那头一个文具商人的儿子。他是一表人才,真是的!鼻子和下巴有多俊俏!还有那双眼睛!多神气!

(巫宁坤译)

①⑥ There she stretched, growing *warmer and warmer*, *sleepier and sleepier*.

(Eudora Welty, *A Piece of News*)

她伸了个懒腰,觉得越来越暖和,也越来越想瞌睡。

(文美惠译)

①⑦ He sat on a log, the *invisible* compass in his *invisible* hand,...

(William Faulkner, *The Bear*)

他坐在一根木头上,连指南针和他托着指南针的手都还看不清,……

(周珏良译)

①⑧ *Don't* lose your loved ones, I wrote, because of excessive radioactivity. *Don't* be a wallflower at the dance because of strontium 90 in your bones. *Don't* be a victim of fallout.

(John Cheever, *The Death of Justina*)

别由于超量的放射现象而失去你心爱的人,我写道,别由于你骨头里所含的锶90而在舞会上作个没舞伴、呆坐一旁的女子。别作放射性尘埃的牺牲品。

(屠 珍译)

①⑨ *Why were they proud?* Because their marble fountains  
Gushed with more blood than do a wretch's tears?

*Why were they proud ? Because fair orange-mounts  
Were of more soft ascent than lazar stairs?  
Why were they proud ? Because red-lined accounts  
Were richer than the songs of Grecian years?  
Why were they proud ? Again we ask aloud,  
Why in the name of glory were they proud?  
(John Keats, *Isabella* )*

他们何必骄傲?因为有大理石喷泉  
比可怜虫的眼泪流得更欢腾?  
他们何必骄傲?因为有美丽的橘架  
比贫病者的台阶更易于攀登?  
他们何必骄傲?可是因为有红格帐本  
比希腊时代的诗歌更动听?  
他们何必骄傲?我们还要高声询问:  
在荣誉的名下,他们有什么值得夸矜?

(查良铮译)

⑳ *Who has seen the wind ?*

Neither I nor you;  
But when the leaves hang trembling  
The wind is passing thro'.

*Who has seen the wind ?*

Neither you nor I;  
But when the trees bow down their heads,  
The wind is passing by.

(Christina Rossetti, *The Wind* )

谁看见过风?

不是我也不是你；  
枝头叶儿抖动时  
便是一阵风吹起。

谁看见过风？  
不是你也不是我；  
树木萧萧皆低头  
便是一阵风吹过。

(林同珠译)

- ②① *There are words like Freedom*  
Sweet and wonderful to say.  
On my heartstrings freedom sings  
All day every day.

*There are words like Liberty*  
That almost make me cry.  
If you had known what I know  
You would know why.

(James Langston Hughes, *Words like  
Freedom*)

有许多像自由这样的字眼  
说起来真是美妙动听。  
自由在我的心弦上  
每天从早到晚歌唱不停。

有许多像自由这样的字眼  
听起来几乎要使我哭泣。

假如你知道我所知道的一切  
你就会晓得这是为什么道理。

(蒲金厚译)

repetition 有下列各种类型：

anadiplosis (尾首重复)

anaphora (或 epanaphora) (首语重复)

antimetabole (颠倒重复)

antistrophe (逆转重复)

conversion (或 epiphora) (尾语重复)

echo (声音重复)

epanalepsis (首尾重复)

epanastrophe (尾首重复)

epidiplosis (首尾重复)

epistrophe (尾语重复)

gemination (连续重复)

homoeoteleuton (词尾重复)

paregmenon (同源并列)

plote (异义重复)

polyptoton (异形重复)

polysyndeton (连词叠用)

refrain (叠句)

regression (或 epanodos) (交错重复)

symploce (首尾同复)

repetition 与 parallelism 有区别。repetition 着眼于词语字面的重复,以起到强调感情、突出思想、增强节奏感的作用;而 parallelism 着眼于结构相似、语气一致,多项并举,起到加强语势,提高表达效果的作用。

但 repetition 与 parallelism 常常兼用,以同时达到两种修辞的效果。

② He told her of all that had happened between them , of the birth of the child , and of the meeting with Griffiths, of his folly and his trust and his immense deception .

(William Somerset Maugham,  
*Of Human Bondage*)

他把他们之间发生的事情都告诉了她,还讲了那个孩子的出生,和格里菲思的相会,他的愚蠢,他的信任和他受到的巨大的欺骗。

(徐进 雨嘉 徐迅译)

例②of 间隔重复出现四次, his 间隔重复出现三次, and 间隔重复出现二次,是 repetition, 逐渐增强地强调了感情;而 of all that had happened between them, of the birth of the child, of the meeting with Griffiths 和 of his folly and his trust and his immense deception, 又是四个结构相同语气一致的介词短语, his folly, his trust 和 his immense deception 又是三个结构相同语气一致的词组, 并行排列在一起, 句式匀称, 表达有力, 又是 parallelism。所以这是 repetition 与 parallelism 兼用。

与英语 repetition 基本相对应的汉语修辞格是“反复”, 例如:

北京人说“春脖子短”。南方来的人觉着这个“脖子”有名无实, 冬天刚过去, 夏天就来到眼前了。

最激烈的意见是:“哪里会有什么春天, 只见起风, 起风, 成天刮土, 刮土, 眼睛也睁不开, 桌子一天擦一百遍。”

(林斤澜《春风》)

“起风, 起风”和“刮土, 刮土”, 分别是由两个动宾词组构成的连续

反复,以突出北京风多,土多。

苏州城里,有不少这样别致的小街小巷:长长的,瘦瘦的,曲曲又弯弯;石子路面,经夜雾洒过,阵雨洗过,光滑、闪亮。在它的旁边,往往淌着一条小河,同样是长长的,瘦瘦的,曲曲又弯弯。

(凤章《水港桥畔》)

“长长的,瘦瘦的,曲曲又弯弯”,间隔重复出现两次,突出了苏州的别致的水乡风光。

子曰:“贤哉,回也!一簞食,一瓢饮,在陋巷,人不堪其忧,回也不改其乐,贤哉,回也!”

(《论语·雍也》)

“贤哉,回也”间隔重复出现两次,突出了孔子对颜回的赞美之意。

## 84 Rhyme

rhyme (押韵) 用词尾重音元音及其相随辅音相同或相似的词。

运用 rhyme,能使音调和谐优美。

① Cloten. . . .

Hark ,hark ! the lark at heaven's geat sings , . . .

(William Shakespeare, *Cymbeline* )

克洛顿 . . . . .

听!听!云雀在天门歌唱, . . . . .

(朱生豪译)

② The fields breathe sweet , the daisies kiss our feet ,  
Young lovers meet , old wives a-sunning sit ,  
In every street these tunes our ears do greet ,  
Cuckoo, jug-jug, pu-we, to-witta-woo!



Spring ! the sweet Spring !

(Thomas Nash, *Spring*)

郊原荡漾香风,雏菊吻人脚踵,  
情侣作对成双,老姬坐晒阳光,  
走向任何通衢,都有歌声悦耳,  
啁啁,啾啾,哥哥,割麦、插一禾!  
春!甘美之春!

(郭沫若译)

- ③ Once upon a midnight dreary , while I pondered,  
weak and weary ,...

(Edgar Allan Poe, *The Raven*)

从前一个沉闷的午夜,我在深思,虚弱而困乏,……

- ④ We huffed and puffed to get the ball away from the  
boys.

(Jack Kerouac, *On the Road*)

我们把球从孩子们手里夺来,个个气喘吁吁。

(孙白梅译)

rhyme 通常用在诗行的末尾。

- ⑤ When we have run our passion's heat ,  
Love hither makes his best retreat .

(Andrew Marvell, *The Garden*)

当我们炽热的情欲已经消去,  
爱会在这里找到最好的隐息地。

(杨周翰译)

- ⑥ And from this chasm, with ceaseless turmoil  
seething ,  
As if this earth in fast thick pants were breathing ,

...

(Samuel Taylor Coleridge, *Kubla Khan*)

而自那裂罅不断翻滚沸腾，  
好像大地喘息哮鸣，……

(吕千飞译)

- ⑦ His reverend tutors had at times a tussle,  
And for their Aeneids, Iliads, and Odysseys,  
Were forced to make an odd sort of apology,  
For Donna Inez dreaded the Mythology.

(George Gordon Byron, *Don Juan*)

这给可敬的师长惹来不少麻烦，  
而必须找出古里古怪的名目  
去解释《伊尼德》、荷马史诗等等，  
因为伊内兹对神话实在头疼。

(查良铮译)

- ⑧ And yonder all before us lie  
Deserts of vast eternity.

(Andrew Marvell, *To His Coy Mistress*)

而在那前方，在我们面前，却展现  
一片永恒的沙漠，寥廓、无限。

(杨周翰译)

- ⑨ And by his smile I knew that sudden *hall*,  
By his dead smile I knew we stood in *Hell*.

(Wilfred Owen, *Strange Meeting*)

我看他的笑，知道这是在阴森的土地，  
他的笑是死的，我知道我们站在地狱里。

(王佐良译)

- ⑩ It seemed that out of battle I *escaped*  
 Down some profound dull tunnel, long since *sco-*  
*oped*  
 Through granites which titanic wars had groined.  
 (Wilfred Owen, *Strange Meeting*)

我似乎脱离战斗,逃进了  
 花岗岩下一条沉闷的大坑道,  
 惊天动地的战争早把岩石挖通,……

(王佐良译)

- ⑪ This is my letter to the *World*  
 That never wrote to *Me* —  
 The simple News that Nature *told*  
 With tender *Majesty*  
 (Emily Dickinson, "This is my letter  
 to the World")

这是我写给世界的信  
 它不曾给过我一个字——  
 是自然告诉我的简单消息——  
 以温柔而庄严的方式

(江 枫译)

例⑤是末重音节押韵,称为 masculine rhyme (阳韵);例⑥是第二音节无重音的双音节韵,称为 feminine rhyme (阴韵);例⑦是连续三个音节发音相同的韵,称为 triple rhyme (三节韵);例⑧结尾拼法相似但发音不同,称为 eye rhyme (视觉韵);例⑨和例⑩首尾辅音分别对照重复,称为 pararhyme (排韵);例⑪是元音不同的韵脚,称为 near rhyme (准韵)或 half-rhyme(半押韵)。

英语诗歌的押韵格式主要有:

couplet(对句) 两行尾韵相谐的诗句。

- ⑫ But most by numbers judge a poet's song ;  
And smooth or rough, with them, is right or  
wrong ;  
In the bright Muse though thousand charms  
conspire ,  
Her voice is all these tuneful fools admire ;

(Alexander Pope, *An Essay on Criticism*)

大众以音韵俗雅说诗人劣优，

凡人借笔调细粗定韵文正谬。

虽然缪斯编织了迷人的千歌万曲委婉动听，

但是愚人只称赞她们的美妙歌喉和谐传情。

(王逢鑫译)

triplet (三行联句) 同押一韵长短相等的三行诗句。

- ⑬ Who haunt Parnassus but to please their ear ,  
Not mend their minds; as some to church repair ,  
Not for the doctrine, but the music there .

(Alexander Pope, *An Essay on Criticism*)

缪斯出没帕纳索斯,仅让人耳目一新,

诗神流连诗乡歌土,不為人革面洗心。

如同有人进教堂,为的是欣赏优美音乐,

恰似有人做礼拜,决不为聆听教义神学。

(王逢鑫译)

terza rima (三行诗节隔行押韵法) 每诗节三行,按照  
aba, bcb, cdc 次序押韵的方法。

- ⑭ O wild West Wind, thou breath of Autumn's being ,

Thou, from whose unseen presence the leaves *dead*  
Are driven, like ghosts from an enchanter *fleeing*,

Yellow, and black, and pale, and hectic *red*,  
Pestilence-stricken multitudes: O *thou*,  
Who chariotest to their dark wintry *bed*

The wingéd seeds, where they lie cold and *low*,  
Each like a corpse within its grave, until  
Thine azure sister of the Spring shall *blow*

Her clarion o'er the dreaming earth, and *fill*  
(Driving sweet buds like flocks to feed in *air*)  
With living hues and odours plain and *hill*;

(Percy Bysshe Shelley, *Ode to the*  
*West Wind*)

啊,狂野的西风,你把秋气猛吹,  
不露脸便将落叶一扫而空,  
犹如法师赶走了群鬼,

赶走那黄绿红黑紫的一群,  
那些染上了瘟疫的魔怪——  
啊,你让种子长翅腾空,

又落在冰冷的土壤里深埋,  
像尸体躺在坟墓,但一朝  
你那青色的春风妹妹回来,

为沉睡的大地吹响银号，  
驱使羊群般的蓓蕾把大气猛喝，  
就吹出遍野嫩色，处处香飘。

(王佐良译)

ballad stanza (叙事诗歌(或民谣)体诗节) 韵律为 abcb  
的四行诗节。

⑮ O, my luvve is like a red red rose  
That's newly sprung in June :  
O, my luvve is like the *melodie*  
That's sweetly played in *tune* .

As fair art thou, my bonie lass ,  
So deep in luvve am I ;  
And I will luvve thee still, my dear ,  
Till a' the seas gang dry .

(Robert Burns, *A Red, Red Rose*)

啊,我的爱人像朵红红的玫瑰,  
六月里迎风初开;  
啊,我的爱人像支甜甜的曲子,  
奏得合拍又和谐。

我的好姑娘,多么美丽的人儿!  
请看我,多么深挚的爱情!  
亲爱的,我永远爱你,  
纵使大海干涸水流尽。

(王佐良译)

heroic quatrain (英雄诗体中的押韵四行诗)或 elegiac

stanza (挽歌诗节) 韵律为 abab 的四行诗节。

- ⑩ But Knowledge to their eyes her ample page  
Rich with the spoils of time did ne'er unroll ;  
Chill Penury repressed their noble rage ,  
And froze the genial current of the soul .

(Thomas Gray, *Elegy Written in  
a Country Churchyard*)

可是“知识”从不曾对他们展开  
它世代积累而琳琅满目的书卷；  
“贫寒”压制了他们高贵的襟怀，  
冻结了他们从灵府涌出的流泉。

(卞之琳译)

rubáiyát stanza (鲁拜体四行诗) 韵律为 aaba 的四行诗节。

- ⑪ Myself when young did eagerly frequent  
Doctor and Saint, and heard great Argument  
About it and about; but evermore  
Came out by the same Door as in I went .

(Edward Fitzgerald, *The Rubáiyát of  
Omar Khayyám of Naishápúr*)

我年轻时曾热心的访问  
学者与圣徒，听他们高谈阔论，  
这个那个无所不谈；但是我  
走出来的还是走进去的那个门。

(梁实秋译)

“In Memoriam” stanza (“悼念集”诗节) 韵律为 abba 的四

行诗节。

- ⑱ Thy voice is on the rolling *air* ;  
I hear thee where the waters *run* ;  
Thou standest in the rising *sun* ,  
And in the setting thou art *fair* .  
(Alfred Tennyson, *In Memoriam* )

你的声音随风流动，  
在水的潺潺中我听见你，  
你站在初升的太阳里，  
落日里也映出你的面容。

(飞 白译)

rhyme royal (君王诗体)或 Chaucerian stanza (乔叟诗节)韵脚为 ababbcc 的七行诗节。

- ⑲ To you I call, you goddess of torment ,  
You cruel Fury, sorrowing ever in *pain* ,  
Help me, who am the sorrowful instrument  
That, as I can, help lovers to *complain* .  
For well it suits — the old saying is not *vain* —  
A sorry man to have a sorry *mate* ,  
And a sad tale to go with a sad *gait* .

(Geoffrey Chaucer, *Troilus and Cressida* )

我向你呼唤，苦难的女神，残忍的魔怪，你永远在痛楚中哀号，协助我，我就是悲哀的工具，尽我所能，帮衬着情人们歌哭！正是，伤心人应有潦倒的伴侣，愁苦的事迹应有悲惨的阵容。

(方 重译)



ottava rima (八行诗) 韵式为 abababcc 的八行诗节。

- ⑳ Now pillowed cheek to cheek in loving sleep ,  
Haidée and Juan their siesta took ,  
A gentle slumber, but it was not deep ,  
For ever and anon a something shook  
Juan and shuddering o'er his frame would creep ;  
And Haidée's sweet lips murmured like a brook  
A wordless music, and her face so fair  
Stirred with her dream as rose leaves with the air ;  
(George Gordon Byron, *Don Juan* )

现在,海黛和唐璜脸偎着脸,  
正相亲相爱地享受着午眠。  
那是一阵小睡,睡得并不沉,  
因为不时地仿佛有一种预感  
使唐璜轻颤,并且传过他全身;  
海黛的嘴唇好似溪水在喃喃,  
发着无字的乐曲;她的脸被梦  
熏得像风吹乱的玫瑰一般红。

(查良铮译)

Spenserian stanza (斯宾塞诗节) 韵式为 ababbcbcc 的九行诗节。

- ㉑ To that high Capital, where kingly Death  
Keeps his pale court in beauty and decay ,  
He came; and bought, with price of purest  
breath ,  
A grave among the eternal. — Come away !  
Haste, while the vault of blue Italian day  
Is yet his fitting charnel-roof! while still

He lies, as if in dewy sleep he lay ;  
Awake him not! surely he takes his fill  
Of deep and liquid rest, forgetful of all ill .

(Percy Bysshe Shelley, *Adonais*)

他来到雄伟的都城,那里死亡  
在美和凋残的苍白宫廷临朝听政;  
他用最纯洁的呼吸购买下一方  
同不朽的死者们相邻为伍的坟茔;  
快来吧!趁意大利白昼的蓝天  
仍是和他相称的覆盖灵堂的拱顶;  
趁他躺着,像进入露水般的梦境,  
不要把他惊醒!他一定是在尽情  
享受深沉而明净的休息,忘却了一切酸辛。

(江 枫译)

Petrarchan sonnet (彼特拉克体十四行诗) 韵式为 ab-  
ba abba cde cde 或 abba abba cdc dcd 的十四行诗。

- ②② Cyriak, this three years' day these eyes, though  
clear  
To outward view of blemish or of spot ,  
Bereft of light, their seeing have forgot ;  
Nor to their idle orbs doth sight appear  
Of sun or moon or star, throughout the year ,  
Or man or woman. Yet I argue not  
Against Heaven's hand or will, nor bate a jot  
Of heart or hope, but still bear up and steer  
Right onward. What supports me, dost thou ask ?

The conscience, friend, to have lost them overplied  
In liberty's defense, my noble task ,  
Of which all Europe talks from side to side ,  
This thought might lead me through the world's  
vain mask ,  
Content though blind, had I no better guide .

(John Milton, *To Mr. Cyriack Skinner* ,  
*Upon His Blindness* )

西里克,三年来我这眼睛全失了神,  
它尽管外表上没有斑点,没有污垢,  
被剥夺了光,已忘掉了看。一年到头  
这废眼珠里再没出现过日月星辰,  
再没出现过一个男人或一个女人。  
可我只坚定、忍耐、向前行。没有抗议,  
没有反对上帝的手或苍天的旨意,  
也绝对没有让我的希望减少半分,  
心,退缩一寸。什么在支持我,你要问?  
良心!朋友,意识到:是为了捍卫自由  
我才用力过度而永远失去了它们!  
我这神圣的使命现已传遍了全欧。  
这认识会带我——若无更好的带路人——  
走过人世的舞台,瞎,但知足而优游。

(陈维杭译)

Shakespearean sonnet (莎士比亚体十四行诗) 韵式为  
abab cdcd efef gg 的十四行诗。

②③ Since brass, nor stone, nor earth, nor boundless sea,  
 But sad mortality o'er-sways their power,  
 How with this rage shall beauty hold a plea,  
 Whose action is no stronger than a flower?  
 O, how shall summer's honey breath hold out  
 Against the wrackful siege of batt'ring days,  
 When rocks impregnable are not so stout,  
 Nor gates of steel so strong, but Time decays?  
 O fearful meditation! where, alack,  
 Shall Time's best jewel from Time's chest lie hid?  
 Or what strong hand can hold his swift foot back?  
 Or who his spoil of beauty can forbid?  
 O, none, unless this miracle have might,  
 That in black ink my love may still shine bright.

(William Shakespeare, *Sonnet LXV*)

既然铜、石、或大地、或无边的海，  
 没有不屈服于那阴惨的无常，  
 美，她的活力比一朵花还柔脆，  
 怎能和他那肃杀的严威抵抗？  
 哦，夏天温馨的呼息怎能支持  
 残暴的日子刻刻猛烈的轰炸，  
 当岩石，无论多么险固，或钢扉，  
 无论多坚强，都要被时光融化？  
 哦，骇人的思想！时光的珍饰，唉，  
 怎能够不被收进时光的宝箱？  
 什么劲手能挽他的捷足回来，  
 或者谁能禁止他把美丽夺抢？

哦,没有谁,除非这奇迹有力量:  
我的爱在翰墨里永久放光芒。

(梁宗岱译)

rhyme 与 alliteration, assonance 和 consonance 的区别是: alliteration 是词首辅音的重复(如 *brain — brawn*); assonance 是只有元音押韵,辅音不押韵,或只有辅音押韵,元音不押韵(如 *mate — shape, birds — bards*); consonance 是词尾或重读音节中辅音的重复(如 *rain — tone*)。

汉语中没有与 rhyme 相对应的修辞格。

## 85 Symploce

symploce(首尾同复) 在连续的分句或句子里,后一句句首重复上一句句首的词语,后一句句尾重复上一句句尾的词语。

① Doolittle. [‘most musical, most melancholy’] I’ll tell you, Governor, if you’ll only let me get a word in. *I’m willing to tell you. I’m wanting to tell you. I’m waiting to tell you.*

(George Bernard Shaw, *Pygmalion*)

杜立特尔 (声调柔和凄惨) 老爷,咱要告诉您,可是您得让人家说一句话呀。咱是愿意告诉您,咱是想要告诉您,咱是打算告诉您呀。

(杨宪益译)

② *I will recruit for myself and you as I go ,  
I will scatter myself among men and women as I*

*go , . . . .*

(Walt Whitman, *Song of the Open Road*)

一路上我要补养你们和我自己,

一路上我要把我自己散布在男人和女人中间, . . . . .

(楚图南译)

③ *Spring clothes the trees ;*

*Spring leads back the birds to the trees .*

春天给树木穿上新装;

春天把小鸟带回到树上。

(展程译)

symploce 是 repetition 的一种类型。

与英语 symploce 类似的汉语修辞格是“双齐(齐头齐尾式)”, 例如:

因地制宜, 因时制宜, 因人制宜

(格言)

# 文字游戏和技巧类

## 86 Ambiguity

ambiguity (歧义) 在特定的语境中有意识地利用一词多义的特点,造成语义分歧。

ambiguity 的作用在于:使语言生动有趣,能收到幽默诙谐、揭示矛盾、增加含义、引起联想等效果。

① Hamlet. Ha, ha! *are you honest?*

Ophelia. My lord?

Hamlet. *Are you fair?*

Ophelia. What means your lordship?

(William Shakespeare, *Hamlet*)

哈姆莱特 哈哈!你贞洁吗?

奥菲利娅 殿下!

哈姆莱特 你美丽吗?

奥菲利娅 殿下是什么意思?

(朱生豪译)

哈姆莱特用蓄意模棱两可的问题来奚落奥菲利娅,这些问题似乎怀疑她的贞洁,但表面上可能意指其它。诗行中的模棱两可,暗示了哈姆莱特相互抵触的思想和复杂的思想状况。

② The Clerk. *Are you engaged?...*

Augustus. What business is that of yours? However, if you will take the trouble to read the society papers for this

week, you will see that I am engaged to the Honourable Lucy Popham, youngest daughter of —

The Clerk. That isn't what I mean. Can you *see* a female?

Augustus. Of course. I can see a female as easily as a male. Do you suppose I'm blind?

The Clerk. You don't seem to follow me, somehow. There's a female downstairs; what you might call a lady. She wants to know can you see her if I let her up.

(George Bernard Shaw, *Augustus Does His Bit*)

办事员 你有空没有?……

奥古斯都斯 我订婚没有和你有什么相干?可是,你要是不怕麻烦,去看看本星期的社会新闻,你就会知道我已经和露西·潘番小姐订婚了,她就是那位贵族的最小的女儿,就是……

办事员 我不是指这件事情。你能不能见一个女人?

奥古斯都斯 当然我能看见女人也像我看得见男人一样的容易。你还以为我瞎了眼,看不见人吗?

办事员 你好像不大明白我的意思。楼下有一个女人,好像是你所说的那种太太小姐们的女人。她想知道,如果我让她上来,你是不是可以见她?

(俞大缜译)

Are you engaged? 可理解为“你在忙吗?”也可理解为“你订婚了吗?”问者的原意为前者,却被误解为后者。see 可理解为“会见”,也可理解为“看见”。问者的原意当然是“会见”,而奥古斯都斯听来却是“看见”。两处歧义收到了风趣幽默的效果。

### ③ The way a crow



Shook down on me  
The dust of snow  
From a hemlock tree

Has given my heart  
*A change of mood*  
And saved some part  
Of a day I had rued.

(Robert Frost, *Dust of Snow*)

在铁杉树枝头，  
栖停着一只乌鸦，  
它朝我的身上  
撒下片片雪花。

这使我的心里  
情绪为之一变，  
总算使这一天  
没有愁闷到晚。

(赵毅衡译)

飘落的雪花显然改变了他的情绪，但诗人未明确说出其新的情绪的确切性质，这就给读者留下无限的联想。

④ When they had severally remained in this condition for some minutes, Miss Sally all at once gave a loud rap upon the desk with her clenched fist, and cried, "*I've hit it!*" — as indeed she had, and chipped a piece out of it too; but that was not her meaning.

(Charles Dickens, *The Old Curiosity Shop*)

他们这样子停留了几分钟，萨丽女士忽然用拳头往桌上

大拍一下，叫道，“我打中了！”——她真的打中了，并且还打下了一块木片来；但是她的本意并不是想打坏了桌子。

（许君远译）

萨丽女士突然想到偷东西的人必是她哥哥最信赖的人吉特无疑，于是拍案叫道：“我猜中了！”——这是 hit 的习语用法，其中 it 泛指猜中的事物。可这一拍却打破了桌面，打下了一块木片，真可谓“我打中了”——这是 hit 的普通用法，其中 it 指代那张桌子。it 的运用，使原话的意思模棱两可，产生了幽默的效果。

⑤ About ten o'clock on the following morning, seedy and hungry, I was dragging myself along Portland Place, when a child that was passing, towed by a nursemaid, tossed a luscious big pear — minus one bite — into the gutter. I stopped, of course, and fastened my desiring eye on that muddy treasure. My mouth watered for it, my stomach craved it, my whole being begged for it. But every time I made a move to get it some passing eye detected my purpose, and of course I *straightened up* then, and looked indifferent, and pretended that I hadn't been thinking about the pear at all.

(Mark Twain, *The £1, 000, 000, Bank-Note*)

第二天上午大约十点钟，我饿着肚子，狼狈不堪，正在波特兰路拖着脚步走的时候，刚好有一个小孩子由保姆牵着走过，把一只美味的大梨扔到了阴沟里——只咬过一口。不用说，我站住了，用贪婪的眼睛盯着那泥污的宝贝。我嘴里垂涎欲滴，肚子也渴望着它，全副生命都在乞求它。可是我每次刚一动手想去拿它，老是有过路人看出了我的企图，当然我就只好再把身子站直，显出若无其事的神气，假装根本就没有想到过那只梨。

(张友松译)

straighten up 既可作“直起身子”解,又可作“排除邪念”解,在这里其意思模棱两可,颇为幽默。

⑥ And Mrs. Cluppins, after distinctly stating that Mr. Pickwick *addressed* himself to Mrs. Bardell, repeated, by slow degrees, and by dint of many questions, the conversation with which our readers are already acquainted.

(Charles Dickens, *The Posthumous Papers of Pickwick Club*)

于是克勒平斯太太清清楚楚地说是匹克威克先生在向巴德尔太太求婚,然后,借着许多询问的帮助,慢慢地把那一番谈话重复了一遍,那番谈话读者早已知道了的。

(蒋天佐译)

address 既可作“向……求爱”解,又可作“对……说话”解。在法庭上对质时,克勒平斯太太指责匹克威克先生向巴德尔太太“求婚”,但狡猾地选用 address 这一带歧义的词,以便必要时可以狡赖,克勒平斯太太的形象故显得更加生动。

⑦ How To Be A Guilty Parents

(*New York Times*)

父母怎样才能自知有愧

(徐仲炳译)

这是一篇文章的标题,似乎是劝诱家长:如何做有愧的父母。但文章内容却是要父母们的言行检点些,不要动辄责备孩子。这种带有歧义的标题,收到新颖醒目的效果。

ambiguity 是 pun 的一种形式,但比 pun 具有更广泛的可能性,pun 往往为讲话人主观上本来就意含双关,而 ambiguity 则往往

为讲话人主观上本无双关之意,但由于词语的歧义,客观上造成了双关现象,常引起误解,因此在说明文中应避免运用 ambiguity。

与英语 ambiguity 类似的汉语修辞格是“歧义”,例如:

栾平 嘿嘿嘿,好一个胡彪,你不是——  
杨子荣 是我的不是,还是你的不是?

(《智取威虎山》)

栾平在威虎厅认出了化妆打入匪巢的杨子荣,要告发他不是真胡彪,是解放军,机智的杨子荣截住了栾平的后半句话,把表否定判断的“不是”,偷换成“不对”、“有错误”的意思,转移论题,争取了主动。

## 87 Anagram

anagram(换音造词,回文构词) 变换字母顺序以构成另一个有意义的词语,新构成的词语最好与原词语有一些逻辑关系。

anagram 可用来掩盖本来的名称或表达微妙的意思,也常用于纵横填字游戏。

① Erewhon

② cask

(Samuel Butler)

《埃瑞洪》

酒桶

③ dais

④ dame

讲台

女人

⑤ rose

⑥ evil

玫瑰花

邪恶

⑦ adder

⑧ thorn

蝰蛇

荆棘

⑨ moon starrer

观察月相者

⑩ never so mad a ladie

从来没有这么狂妄的女子

⑪ best in prayer

祈祷最好的

⑫ He saw the ragged Continentals row.

他看见精疲力竭的大陆军士兵划船。

⑬ Flit on, cheering angel.

轻快地向前飞吧,令人高兴的天使。

⑭ I require love in a subject.

我要求得到臣民的爱。

⑮ won

居住

⑯ evil

邪恶

⑰ devil

魔鬼

例①和例⑭是换音造词。例①由 nowhere 构成,作者在写关于一个不存在的理想的文明国家时,运用 anagram,起了这个书名;例②由 sack (萨克葡萄酒)构成;例③由 said 构成;例④由 made 构成,据基督教《圣经》称,人是上帝创造的;例⑤由 Eros (爱神厄洛斯)构成;例⑥由 veil (面纱)构成;例⑦由 dread (畏惧)构成;例⑧由 north 构成;例⑨由 astronomer (天文学家)构成;例⑩由 Dame Eleanor Davies (查理一世统治时期的女预言者)构成;例⑪由 Presbyterian (长老会教友)构成;例⑫由 Washington crossing the Delaware (正在过特拉华河的华盛顿)构成;例⑬由 Florence Nightingale (英国女护士,近代护理学和护士教育创始人)构成;例⑭由 Queen Vic-

toria's Jubilee (维多利亚女王五十周年纪念大庆)构成。例⑮和例⑰是回文构词,例⑮由 now 构成,例⑯由 live 构成,例⑰由 lived 构成。

Palindrome 是 anagram 的一类。

汉语中没有与 anagram 相对应的修辞格。

## 88 Antanaclasis

antanaclasis(换义) 利用某些词的多义性,在一定语境中,将原本表示彼义的词用来表示此义,并使这两种意义互相关联起来。

antanaclasis 的作用在于:增加语趣,给人以新鲜感,使语言别开生面、生动活泼。

① “Do you play much?” the foreign man said.

“I put a *nap* or two down,” said Jos, with a superb air, flinging down a gold piece.

“Yes; ay *nap* after dinner,” said the man archly . . . .

(William Makepeace Thackeray, *Vanity Fair*)

外国腔的面罩问道:“你的输赢大吗?”

乔斯神气活现,丢下一块金洋说:“一两个拿破仑一次。”

面罩顽顽皮皮地说:“噯,等于饭后打一个盹儿罢哩。”

.....

(杨 必译)

② We must all *hang* together, or assuredly we shall all *hang* separately.

(Benjamin Franklin, July 4, 1776)

我们大家必须团结一致,否则我们一定都会被分开绞死。

③ Learn some *craft* when young, that when old you may live without *craft*.

趁年轻时学一点手艺,以便在年老时可不靠行骗为生。

④ While we *live*, let us *live*.

当我们活的时候,让我们生活吧。

例①前一个 *nap* 是拿破仑头像金币,后一个 *nap* 是“小睡”的意思,词的字面相同,表达的意义却不同了,前后两种意义又互相关联,一两个金币等于饭后打一个盹儿。例②前一个 *hang* 与 *together* 构成成语,意为“团结一致”,后一个 *hang* 是“被绞死”之意,字面相同,意义不同,前后呼应,语言生动,言简意赅。例③前一个 *craft* 是“手艺”的意思,后一个 *craft* 是“骗术”的意思,形同义不同,两种意义互相关联,语趣很浓。例④前一个 *live* 是“活”的意思,后一个 *live* 是“生活”的意思,形同义变,语言生动,语意悲怆。

*antanaclasis* 是 *pun* 的一种形式。

与英语 *antanaclasis* 相对应的汉语修辞格是“换义”,例如:

人固然应该办“公”,然而总须大家都办,倘人们偷懒,而只有几个人拼命,未免太不“公”,……

(鲁迅《两地书·六二》)

由“公事”的“公”,换义为“公平”的“公”。

## 89 Hendiadys

*hendiadys*(重言) 用 *and* 连接两个独立的词,以代替一个独立的词加上其修饰词的惯常组合。

*hendiadys* 的作用在于:使语言凝炼生动,言简意赅,给

人以深入一层的意境。

① They drank *from goblets and from gold* .

(Virgil)

他们用金质酒杯饮酒。

② He was put to death *with the sword and with the steel* .

他被用钢刀杀死。

③ She looked at Mary *with eyes and envy* .

她用妒忌的眼睛看着玛丽。

④ Helen was running *with fear and haste* .

海伦胆怯而急速地奔跑着。

⑤ *deceit and thoughts*

奸诈诡计

⑥ *grace and favour*

钦赐

⑦ *death and honour*

光荣牺牲

⑧ *nice and warm*

很暖和的

⑨ *nice and soft*

非常柔软的

例①代替 *from golden goblets*, 例②代替 *with the steel sword*, 例③代替 *with envious eyes*, 例④代替 *with fearful haste*, 例⑤代替 *deceitful thoughts*, 例⑥代替 *gracious favour*, 例⑦代替 *honourable death*, 例⑧代替 *nicely warm*, 例⑨代替 *nicely soft*。



汉语中没有与 hendiadys 相对应的修辞格。

## 90 Palindrome

palindrome(回文) 刻意追求字母顺序的回环往复,使同一语句可顺读,也可倒读。

运用 palindrome,可以加强语气,增强语言感染力,达到生动醒目、幽默诙谐的目的。

① Madam, I'm Adam.

女士,我叫亚当。

② Able was I ere I saw Elba.

(Napoleon)

不到俄岛我不倒。

③ A man, a plan, a canal, Panama!

伟大的人,伟大的计划,伟大的巴拿马运河!

④ Stressed was I ere I saw desserts.

看到甜点心,才消除了我的馋涎。

⑤ Ten animals I slam in a net.

砰的一声,我把十只动物都关了进去。

⑥ Pa's a sap.

(*Reader's Digest*)

爸爸是个傻瓜。

⑦ Ma is as selfless as I am.

妈妈像我一样无私。

⑧ Poor Dan is in a droop.

可怜的但恩很消极。

⑨ Stella won no wallets.

斯特拉没有获得奖品。

⑩ Step on no pets.

不要踩伤爱畜。

⑪ Live not on evil.

别把自己的幸福建筑在别人的痛苦上。

⑫ Name no one man.

不要只提一个人的名字。

⑬ Pull up if I pull up.

如果我停车,你也停车。

⑭ Draw, O Coward!

胆小鬼,把剑抽出来吧!

⑮ Evade me, Dave!

戴夫,避开我吧!

⑯ Niagara, O roar again!

怒吼吧,尼亚加拉大瀑布!

⑰ O gnats, tango!

小蠓子,起舞吧!

⑱ Was it a rat I saw?

我看到的是只老鼠吗?

⑲ Won't lovers revolt now?

难道现在情人们不会翻脸吗?

⑳ Was it a cat I saw?

No, Miss, it is Simon.

我看到的是只猫吗？

不，小姐，你看到的是西蒙。

⑳ Some men interpret nine memos.

“Do nine men interpret?” “Nine men,” I nod.

一些人译了九份备忘录。

“是九个人译的吗？”我点头说：“是九个人翻译的。”

(翁鹤年译)

㉑ Live, O devil! Revel ever! Live! Do evil!

哦，魔鬼，你一生猖獗，恶事做尽。

㉒ Do, O God, no evil deed, live on, do good!

天啊！不要干坏事啊！活下去，干好事！

㉓ YREKA BAKERY

㉔ KLIM

例①是亚当在伊甸园里初次向夏娃作自我介绍时说的话，例②是拿破仑被流放到爱尔巴岛时说的话，例③是美国加利福尼亚州 Yreka 市一家面包铺子的招牌，例④是美国一种奶粉的牌子。

palindrome 是 anagram 的一类。

与英语 palindrome 类似的汉语修辞格是“回文”，例如：

马歇尔歇马， 华来士来华。

(《人民日报》1988年8月13日海外版)

白杨长映孤山碧， 碧山孤映长杨白。

春暮伤别人， 人别伤暮春。

雁归迷塞远， 远塞迷归雁。

楼倚独深愁， 愁深独倚楼。

(王元美《菩萨蛮·暮春》)

潮随暗浪雪山倾， 远浦渔舟钓月明。

桥对寺门松径小， 槛当泉眼石波清。

迢迢绿树江天晓，    霭霭红霞晚日晴。  
遥望四边云接水，    碧峰千点数鸥轻。

（苏轼《题金山寺》）

可读为：

轻鸥数点千峰碧，    水接云边四望遥。  
晴日晚霞红霭霭，    晓天江树绿迢迢。  
清波石眼泉当槛，    小径松门寺对桥。  
明月钓舟渔浦远，    倾山雪浪暗随潮。

## 91 Parody

parody (仿拟) 故意模仿现成的语、句、篇而临时创造新的语、句、篇。

parody 的作用在于：有助于揭示所表达的事物内在的矛盾，增强说服力，并使语言生动活泼，幽默诙谐，有讽刺色彩。

① *Wine was thicker than blood to the Mondavi brothers, who feuded bitterly over control of the family business, Charles Krug Winery.*

(*National Geographic*)

查尔斯·库勒格酿酒厂使蒙特维兄弟忘了手足情谊，他们为争夺这份家业而结怨成仇。

(张培基译)

例①模仿谚语 *Blood is thicker than water* (血浓于水)，揭示了蒙特维兄弟之间的矛盾，嘲笑他们见利忘义。

② *Books, like men their authors, have no more than one way of coming into the world, but there are ten thou-*

sand to go out of it, and return no more.

(Jonathan Swift, *The Battle of the Books*)

书籍,像它们的作者一样,要问世,仅有一条道可走,但却有千万条路退出世界,一去永不返。

(陈佑林译)

例②仿照古罗马哲学家塞内加(Lucius Annaeus Seneca)的名言 Eternal law has arranged nothing better than this, that it has given us one way into life, but many ways out(永恒的法则把这件事安排得再好不过了,即它给我们一条道路出生,但给我们多条道路去世),清楚地说明许多书籍都是昙花一现的东西,根本没有什么价值,问世以后很快就被人们忘得一干二净。

③ “A penny for your thoughts,” said Miss Wilkinson, looking at him with a smile.

“I’m not going to tell you,” he answered.

...

“Twopence for your thoughts,” smiled Miss Wilkinson.

“I was thinking about you,” he answered boldly.

(William Somerset Maugham, *Of Human Bondage*)

“你楞楞地在想些什么,”威尔金森小姐笑吟吟地瞅着他说。

“我可不想告诉你,”他答道。

.....

“瞧你又在愣神了,”威尔金森小姐莞尔一笑。

“我在想你呐,”他鼓足勇气答道。

(张柏然 张增建 倪俊译)

例③模仿成语 A penny for your thoughts (你呆呆地在想什么啦), 作者巧妙地将价钱抬高一倍, 以此表示急于要知道对方心事的感情。读来兴趣盎然, 其幽默感跃然纸上。

④ “Here I am as *right as the mail* , Aunt Kate! Go on up. I’ll follow,” called out Gabriel from the dark.

(James Joyce, *The Dead* )

“我在这儿, 跟邮件一样准时呢, 凯特姨妈! 上楼吧。我这就来,” 加布里埃尔在暗处大声说。

(王智量译)

例④模仿成语 *right as nails* (十分准确), 使之带上了幽默的色彩, 因为邮件一般都准确无误。

⑤ “How doth the little crocodile  
Improve his shining tail,  
And pour the waters of the Nile  
On every golden scale!

(Lewis Carroll, *Alice’s Adventures  
in Wonderland* )

“小鳄鱼是怎样  
改进它尾巴上的闪光,  
又将尼罗河水泼洒在  
片片金色的鱼鳞上!

(陈佑林译)

例⑤仿照瓦茨(Isaac Watts)的诗:

How doth the little busy bee  
Improve each shining hour,  
And gather honey all the day  
From every opening flower!

(忙碌的小蜜蜂是怎样  
改进每一阳光充裕的时刻,  
又从早到晚采集花蜜  
从朵朵盛开的鲜花!)

使之饶有风趣,格外幽默。

⑥ “Bennie’s their son,” said Henry.

“*Like son, like father*, I imagine,” said Bonnefois, …

(Piers Paul Read, *The Professor’s Daughter*)

“本尼是他们家的儿子,”亨利说明。

“我看是有其子必有其父,”博纳富瓦说,……

(上海外国语学院英语系

翻译组等译)

例⑥模仿谚语 *Like father, like son* (有其父必有其子)。上文讲到美国参议员之子本尼责怪法国人忘恩负义,博纳富瓦则借机讽刺其父。

⑦ “*Tartuffe ou l’Imposteur*” was acted once before Louis XIV in 1664, then virtually banned for five years on the initiative of ecclesiastics who felt that this portrait of *a wolf in priest’s clothing* might cast reflections on genuine religion.

(G. Brereton)

《伪君子答尔丢夫》这出戏曾于1664年在路易十四御前演过一次,后来,由于教会权贵们的带头反对,实际上被禁锢了五年之久。因为那批教会权贵们觉得,对于穿上神父外衣的恶狼的刻划和描写也许会使人们对真正的宗教产生想法。

(苏诚一译)

例⑦模仿成语 a wolf in sheep's clothing (披着羊皮的豺狼), 其讽刺程度更加突出了。

parody 分为以下三类:

1. 根据现成的短语、成语或谚语临时仿造一语, 即把其中的某词换成意义相近或相反的词, 或以其它方式, 临时仿造出一个“新”的短语。

⑧ Socialism places the human being at the center of things, not the machine, not the *Almighty Dollar*, not the maximum profits of billionaires.

(Michael Gold)

社会主义认为事物的中心是人, 而不是机器, 不是全能的金元, 不是亿万富翁的最大限度的利润。

(陈佑林译)

例⑧是根据短语 Almighty God (全能者, 上帝) 临时仿造出来的。

⑨ Stanton You're busy building yourself a *fool's hell* to live in.

(John Boynton Priestley)

斯坦登 你正为自己造一座地狱而奔忙哩, 真是庸人自扰。

例⑨是根据成语 a fool's paradise (黄粱美梦) 仿造的。

⑩ There'll be a *seven-day wonder*; no more. 'I am an old hand, sir. I've seen this sort of thing before.

(P. Abrahams)

这充其量不过是件昙花一现的新闻; 一阵风就完了。我见得多了, 先生, 我以前经历过这等事。

(苏诚一译)

例⑩模仿成语 nine days' wonder (轰动一时的事物), 减少两天, 以强调这个新闻的短暂性。



⑪ ... and I could not help exclaiming to myself:  
“Stand forth, ye big-wigged, ye gloriously feeding Doctors!  
Stand forth, ye rich of that church whose poor have had given them a hundred thousand pounds a year, not out of your riches, but out of the taxes, raised, in part, from *the salt of the labouring man* !...”

(William Cobbett, *Oxford*)

……于是我又不禁高声自语：“站出来吧！你们这些戴大假发、整天大鱼大肉的博士们！站出来吧，你们这些教会里的阔佬们！你们教会里的穷人得了每年十万镑的救济金，但这笔钱不是从你们腰包里拿出来的，而是靠抽税得来的，其中一部分是劳动者的血汗！……”

(王佐良译)

例⑪ 是根据成语 salt of the earth (社会中坚)仿造的。

⑫ “I was brought up rich.”

“Yeah,” I said. “You were *born with a Cadillac in your mouth* .”

(R. Chandler)

“我从小就富有。”

“是啊，”我说，“你生下来嘴里就含着一辆凯迪拉克。”

例⑫是根据成语 born with a silver spoon in one's mouth (生在富贵人家)仿造的，Cadillac 是美国的一种名牌轿车。

⑬ The sixteenth century gives us some exceedingly curious minute works, and I have a fairly representative col-

lection. They are *worth their weight in diamonds*.

(E. Phillpots)

十六世纪为我们提供了一些特别珍贵、精致的佳作，我搜集了一批有相当代表性的东西，它们的价值贵如钻石。

例⑬是根据成语 *worth one's weight in gold* (非常有价值的) 仿造的，强调其贵重。

⑭ In marrying this girl he *married a bit more than he could chew*.

(*Daily Telegraph*)

他和这女人结婚，未免不自量力。

(张培基译)

例⑭是根据成语 *bite off more than one can chew* (承担力所不及的事) 仿造的。

⑮ In writing this book I have had more especially in mind three classes of readers. I can only hope that I have not, in consequence, *fallen between three stools*.

(G. V. Carey)

我写这本书的时候，心目中是以三种读者为对象的。我只希望这样做不致于三方面全部落空，谁也不见我好。

例⑮是根据成语 *fall between two stools* (两头落空) 仿造的。

⑯ The elaboration of his theory that Britain "*has grown too small for its boots*" ought to be read by every Foreign Office official.

(*Daily Worker*)

他所阐述的“英国变得小心翼翼，自惭形秽”的理论应当让外交部每一个官员读一读。

(苏诚一译)

例⑯是根据成语 *grow too big for one's boots* (变得自以为是)仿造的。

⑰ All his life had been spent in *keeping his nose above water*, lecturing at night-schools and acting as temporary English master at some of the smaller public schools.

(Graham Greene)

他一辈子是挣扎在生命线上度过的,在夜校教书,又在一些小的公学里当临时英语教师。

例⑱是根据成语 *keep one's head above water* (凑合着活下去)仿造的,使读者形象地感到人物之窘境。

⑱ I pulled splendidly. I got well into a steady rhythmical swing. I *put my arms, and my legs, and my back into it*.

(Jerome K. Jerome, *Three Men in a Boat*)

我划得棒极了。我很有节奏地不断摆动双桨。我把四肢以及全身的力气都用上了,拼命地划着。

例⑲是根据成语 *put one's back into* (竭尽全力于……)仿造的,使原来代表抽象意义的成语也同时代表具体意义。

⑲ A motor-car went past the window. Ugly great lumbering thing, making all that racket. But there it was, the country *rattling to the dogs!*

(John Galsworthy)

一辆汽车在窗外驶过。正是这个庞然怪物发出阵阵闹声。有了这玩意儿,国家少不得也要嘎啦嘎啦地奔向灭亡了!

例⑲模仿成语 *go to the dogs* (毁灭),生动地表达了一个十九世纪的人对汽车深恶痛绝之感。

⑳ In the post we've been extremely critical of those who *reside on the fence* and smile benignly at both sides.

(*Morning Star*)

在报馆里,我们对那些一向保持骑墙态度、对任何一方都以笑脸相迎的人,特别感到讨厌。

例㉔摹拟成语 *sit on the fence* (骑墙),以说明那种骑墙态度不是一时一事的,而是一贯的。

㉑ Under cover of her silence he pressed her arm closely to his side; and, as they stood at the hotel door, he felt that they had escaped from their lives and duties, escaped from home and friends and run away together *with wild and radiant hearts* to a new adventure.

(James Joyce, *The Dead*)

趁她默默无声时,她把她的手臂拉过来紧贴着自己,他俩站在旅馆的门前,他感到他俩逃脱了他们的生活和责任,逃脱了家和朋友,两人一块,怀着两颗狂乱的、光芒四射的心跑开了,要去从事一次新的冒险。

(王智量译)

例㉒是根据短语 *with a light heart* (轻松地)仿造的。

㉒ Judge (in dentist chair): “*Do you swear that you will pull the tooth, the whole tooth, and nothing but the tooth?*”

法官(在牙科座椅上):“你发誓就拔那颗牙,不会拔错吗?”

例㉓是根据法官常用的一句套话 *Do you swear that you will tell the truth, the whole truth, and nothing but the truth?* (你发誓据实陈述而决无谎言吗?)仿造的,所产生的幽默效果叫人久久

难忘。

⑳ In economics *all roads lead to socialism* .

(George Bernard Shaw)

在经济学方面,条条道路通向社会主义。

例㉓是根据谚语 *All roads lead to Rome* (条条道路通罗马)仿造的。

㉔ *All work and no play makes a dull stay.*

(*Time* , September 27, 1982)

只干不玩的逗留会单调。

例㉔为新加坡一家名叫 *Ming Court* 的大饭店刊登的广告的大标题,是根据谚语 *All work and no play makes Jack a dull boy* (只工作不玩耍,聪明孩子也变傻)仿造的,意在招徕行商的富贾等下榻,要他们在逗留期间享受旅馆提供的方便,免得旅途单调。

㉕ “I won’t have Ralph upset. After all,” she grinned, “*a husband in the hand is worth two in the bush* .”

(Charles Percy Snow)

“我不让拉尔夫感到心烦意乱。不管怎么样,”她露齿笑道,“有一个丈夫,毕竟要比两个还没有定当的好啊。”

例㉕模仿谚语 *A bird in the hand is worth two in the bush* (双鸟在林不如一鸟在手),赋与一种幽默和明快的感觉。

㉖ Another one said, “*The straw that broke my back was when the anchor went down. The chain made so much noise you could have heard it in Rome.*”

(Ernie Pyle, *G. I. Joe* )

另一个说:“最后当锚抛下去时,我真是完全忍受不住了。锚链声之大,甚至远在罗马的人也能听到。”

例②⑥仿自谚语 *the last straw that broke the camel's back* (最终使人无法忍受的事)。

②⑦ He intended to take an opportunity this afternoon of speaking to Irene. *A word in time saves nine . . .*

(John Galsworthy)

他打算今天下午找个机会和艾琳谈谈。一句话说在点子上,以后就可以省却许多麻烦……

例②⑦是根据谚语 *A stitch in time saves nine* (一针及时,可省九针)仿造的。

②⑧ Speak I must; *I had been trodden on severely and must turn*; but how? What strength had I to dart retaliation at my antagonist?

(Charlotte Brontë, *Jane Eyre*)

我必须说话:我一直受到残酷的践踏,如今非反抗不可啦;可是怎么反抗呢?我有什么力量向我的仇人报复呢?

(祝庆英译)

例②⑧是根据谚语 *Tread on a worm and it will turn* (蠕虫被踩,也会翻身)仿造的。

②⑨ One nonlinguistic explanation of failure at school is that *you can take a child to Euclid but you can't make him think*.

(Michael Stubbs)

对学校教育质量低劣的一个非语言性的解释则是:你可以把小孩带到欧几里德面前,但却无法强迫他思考。

例②⑨是根据谚语 *You may take a horse to the water but*

you cannot make him drink (带马到河边容易, 逼马饮水难)仿造的。

2. 以世界上古今名句为依据,基本上保持原句的句式,更换句中的部分词语而仿造新句。

⑩ Artist Descending a Staircase

(Tom Stoppard)

《走下楼梯的艺术家》

例⑩为一广播剧的名字,是仿拟法国立体派艺术家马塞·布香(Marcel Buchamp)的名画的画名“Nude Descending a Staircase”(“走下楼梯的裸体”)而造出来的。

⑪ I know death hath ten thousand several doors  
For men to take their exits.

(John Webster)

我知道,死亡为人们退出舞台  
敞开了千万扇大门。

例⑪是根据古罗马哲学家塞内加(Lucius Annaeus Seneca)的名言 Anyone can stop a man's life, but no one his death; a thousand doors open on to it(任何人都可以使一个人的生命中断,但没有人能停止一个人死亡;一千扇大门对死亡敞开着)仿造的。

⑫ He is not only dull in himself, but the cause of dullness in others.

(Samuel Foote)

他不仅自己阴郁沉闷,而且还是他人阴郁沉闷的根源。

例⑫是根据莎士比亚剧本《亨利四世下篇》(*The Second Part of King Henry IV*)中的台词 I am not only witty in myself, but the cause that wit is in other men(我不但自己聪明,并且还

把我的聪明借给别人)仿造的。

③③ In the tone of a political manifesto, they call on the oppressed capitalists *to rise like lions after slumber and shake off their chains like dew*.

(Michael Gold)

他们以政治宣言的口吻,号召受压迫的资本家,要像狮子一样地从昏睡中猛醒过来,像摇撼身上的露珠一样地将锁链摆脱掉。

例③③是根据雪莱的名诗句

Rise like Lions after slumber  
In unvanquishable number —  
Shake your chains to earth like dew  
Which in sleep had fallen on you —  
You are many — they are few.

(像睡醒的群狮一样站起来吧,

你们的人数多得不可征服;

快摆脱你们的锁链,

像抖掉沉睡时落在身上的霜露:

你们是多数,他们是少数。)

仿造的。

3. 故意摹拟前人的成篇或诗节。

③④ Twinkle, twinkle, little bat!  
How I wonder what you're at!  
Up above the world you fly,  
Like a tea-tray in the sky.

Twinkle, twinkle —

(Lewis Carroll, *Alice's Adventures  
in Wonderland*)



小小蝙蝠眨眼睛！  
你在干啥我说不清，  
高高在上把翅展，  
好似空中一茶盘。

——眨眼睛

例③④故意摹拟简·泰勒 (Jane Taylor) 的诗《星星》( *The Star* ):

Twinkle, twinkle, little star,  
How I wonder what you are!  
Up above the world so high,  
Like a diamond in the sky,  
Twinkle, twinkle little star,  
How I wonder what you are!

(小小星星亮晶晶，  
你是什么我说不清！  
高高在上闪闪亮，  
好似空中一钻石，  
小小星星亮晶晶，  
你是什么我说不清！)

与英语 parody 相对应的汉语修辞格是“仿拟”，例如：

若悌的这位嫂子从那时起，就表现得精明。她不是恋爱，而是练爱，非把若悌练得一点脾气都不敢有，练到俯伏在地，举手投降为止。

(李国文《小事》)

例中由“恋爱”仿造出“练爱”，突出了若悌的妻子当初恋爱时折磨并力图“征服”对方的错误态度。

虹销雨霁，彩彻云衢。落霞与孤鹜齐飞，秋水共长天一色。

(王勃《滕王阁序》)

山恋隐约,波光迷离,帆影点点,浪花层层,真是春涛与松涛齐鸣,湖水共长天一色。

(叶晓山《雨中太湖》)

以上二例均摹拟庾信的《马射赋》诗句:“落花与芝盖齐飞,杨柳共春旗一色”。

我的所爱在山腰;  
想去寻她山太高,  
低头无法泪沾袍。  
爱人赠我百蝶巾;  
回她什么:猫头鹰。  
从此翻脸不理我,  
不知何故兮使我心惊。

我的所爱在闹市;  
想去寻她人拥挤,  
仰头无法泪沾耳。  
爱人赠我双燕图;  
回她什么:冰糖壶卢。  
从此翻脸不理我,  
不知何故兮使我糊涂。

我的所爱在河滨;  
想去寻她河水深,  
歪头无法泪沾襟。  
爱人赠我金表索,  
回她什么:发汗药。  
从此翻脸不理我,  
不知何故兮使我神经衰弱。

我的所爱在豪家；  
想去寻她兮没有汽车，  
摇头无法泪如麻。  
爱人赠我玫瑰花；  
回她什么：赤练蛇。  
从此翻脸不理我，  
不知何故兮——由她去罢。

（鲁迅《我的失恋》）

此例故意摹拟张衡的《四愁诗》：

我所思兮在太山，欲往从之梁父艰，侧身东望涕沾翰。美人赠我金错刀，何以报之，英琼瑶。路远莫致倚逍遥，何为怀忧，心烦劳。

我所思兮在桂林，欲往从之湘水深，侧身南望涕沾襟。美人赠我金琅玕，何以报之，双玉盘。路远莫致倚惆怅，何为怀忧，心烦伤。

我所思兮在汉阳，欲往从之陇阪长，侧身西望涕沾裳。美人赠我貂襜褕，何以报之，明月珠。路远莫致倚踟蹰，何为怀忧，心烦纡。

我所思兮在雁门，欲往从之雪氛氛，侧身北望涕沾巾。美人赠我锦绣缎，何以报之，青玉案。路远莫致倚增叹，何为怀忧，心烦惋。

## 92 Paronomasia

paronomasia (又名 paronomasy) (谐音双关) 用同音异义或近音异义的词构成双关。

paronomasia 的作用在于：使语言新鲜活泼，诙谐有趣，能收到滑稽幽默、冷嘲热讽、生动有力或醒目的效果。

① Hamlet. Thou dost lie in 't, to be in 't and say it is thine; 'tis for the dead, not for the *quick*; therefore thou

liest.

First Clown. 'Tis a *quick* lie, sir; 'twill away again, from me to you.

(William Shakespeare, *Hamlet*)

哈姆莱特 你在里头,又说是你的,这就是“在里头胡闹”。因为挖坟是为死人,不是为会蹦会跳的活人,所以说你胡闹。

小丑甲 这套胡闹的话果然会蹦会跳,先生;等会儿又该从我这里跳到您那里去了。

(朱生豪译)

前一个 *quick* 意为“活的”,后一个 *quick* 意为“活泼的”,二词谐音双关,滑稽有趣。

② Antony. Post back with speed, and tell him what hath chanc'd:

Here is a mourning *Rome*, a dangerous *Rome*,

No *Rome* of safety for Octavius yet;...

(William Shakespeare, *Julius Caesar*)

安东尼 赶快回去,告诉他这儿发生的事。这是一个悲伤的罗马,一个危险的罗马,现在还不是可以让奥克泰维斯安全居住的地方;.....

(朱生豪译)

Rome 与 room 发音相近,这里 Rome 假托有 room 之意,强调罗马对奥克泰维斯来讲没有任何立足之地。

③ Gadshill. ... and yet, 'zounds, I lie; for they *pray* continually to their saint, the commonwealth; or rather,

not *pray* to her, but *prey* on her, for they ride up and down on her and make her their boots.

(William Shakespeare, *The First Part of King Henry IV*)

盖兹希尔 …… 可是我说错了,他们时时刻刻都在为国家人民祈祷,虽然一方面他们却把国家人民放在脚底下踩,就像是他们的靴子一般。

(朱生豪译)

*pray*(祈祷)和 *prey*(掠夺)是一对同音异义词,前后对比,十分鲜明,活生生地勾勒出上流社会达官贵人们的伪君子嘴脸。

④ Here the Red Queen began again. “Can you answer useful questions?” she said. “How is bread made?”

“I know that!” Alice cried eagerly. “You take some *flour* —”

“Where do you pick the *flower*?” the White Queen asked: “In a garden or in the hedges?”

“Well, it isn’t picked at all, ” Alice explained: “it’s *ground* —”

“How many acres of *ground* ?” said the White Queen. “You mustn’t leave out so many things. ”

(Lewis Carroll, *Through the Looking-Glass*)

红王后又开始问:“你能回答常识题吗?面包是什么东西做的?”

“这我知道!”艾丽丝急忙回答,“你拿一点面粉……”

白王后问:“你在哪儿摘的花?在花园里还是在树篱上?”

“唉,根本不是摘的,”艾丽丝解释道,“是碾出来的……”

白王后问：“有多少亩地？别丢三拉四的，一气说完。”

(许季鸿译)

flour (面粉)和 flower (花)是一对同音异义词,ground 是 grind (磨)的过去分词,与 ground (土地)同音异义。两组谐音双关词的运用,使对话滑稽有趣。

⑤ “‘LINES TO A BRASS POT .

“‘Oh Pott ! if you'd known  
How false she'd have grown,  
When you heard the marriage bells tinkle;  
You'd have done then, I vow,  
What you cannot help now,  
And handed her over to W...’”

(Charles Dickens, *The Posthumous Papers  
of Pickwick Club*)

啊卜特!结婚钟响时,  
假使你已经知道她是,  
她是会变成多么虚伪的薄幸儿;  
你当时就会,我发誓,  
做出你现在不得不做的事,  
干脆把她交给了文××。

(蒋天佐译)

这首打油诗,挖苦一位名叫 Pott 的编辑。Pott 与 pot(壶)发音相同。Brass Pot 听来到底是“铜壶”,还是“厚脸皮的卜特”?简直叫人啼笑皆非。

⑥ *More sun and air for your son and heir .*

我们这里阳光灿烂,空气新鲜,对您的儿子——事业和财产的继承人——大有裨益。

这是写在一幅为海滨浴场作宣传的广告画上的一句话，其目的是要把广大度假者全家老小都吸引到海滨浴场来。因为巧用了同音异义词(sun —— son, air —— heir),所以使这句话具有很强的号召力,由于它打动了父母的爱子之心。

⑦ Oh, *Wellington* ! (or “ *Villainton* ” — for Fame  
Sounds the heroic syllables both ways;  
France could not even conquer your great name,  
But punned it down to this facetious phrase —  
Beating or beaten she will laugh the same,)  
You have obtained great pensions and much  
praise:  
Glory like yours should any dare gainsay,  
Humanity would rise, and thunder “Nay!”  
(George Gordon Byron, *Don Juan* )

哦,惠灵吞!(或不如说“毁灵吞”!  
声誉使这个名字怎样拼都成;  
法国对你的大名竟无可奈何,  
就用这种双关语把它嘲弄,  
好使她无论胜败都能够开心,)  
你得到了不少的年金和歌颂,  
像您这种光荣谁若敢反对,  
全人类都会起而高呼:NAY!

(查良铮译)

Wellington 是带兵在滑铁卢大败拿破仑的英军名将。滑铁卢一役后,法国报刊常将 Wellington 别称为 Villainton,因为英语 villain 或法语 vilain 都与此谐音,而且都是骂人话,意为“恶棍”。

⑧ *A Budget That Will Barely Budge*

(*Time*)

几乎不会变动的预算

budget 与 budge 发音相近,首尾对照,十分醒目。

paronomasia 是 pun 的一种形式或另一称呼。

与英语 paronomasia 相对应的汉语修辞格是“双关(谐音双关)”,例如:

空对着,山中高士晶莹雪,  
终不忘,世外仙姝寂寞林。

(曹雪芹《红楼梦》)

“雪”谐音“薛”,指薛宝钗;“林”表面上指树林,实际上指林黛玉。

杨柳青青江水平, 闻郎江上唱歌声。  
东边日出西边雨, 道是无晴却有晴。

(刘禹锡《竹枝词》)

“晴”谐音“情”,指情感。

姓陶不见桃结果,  
姓李不见李开花,  
姓罗不见锣鼓响,  
三个蠢才哪里来?

(歌剧《刘三姐》)

刘三姐就“陶、李、罗”三姓与“桃、李、锣”三物同音相谐,就姓联物,指物借意,对给地主当帮凶的三个秀才进行了辛辣的嘲讽。

## 93 Pun

pun(双关) 运用一个词语来暗示两层或两层以上的意思或不同的联想,或者运用两个或两个以上同音异义或近音异义的词语。



pun 的作用在于:使语言新鲜活泼,诙谐有趣,能收到滑稽幽默、冷嘲热讽、甚至悲剧的效果。

① Mercutio. No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough, 'twill serve: ask for me to-morrow, and you shall find me a *grave* man. I am peppered, I warrant, for this world. A plague o' both your houses!

(William Shakespeare, *Romeo and Juliet*)

茂丘西奥 是的,它没有一口井那么深,也没有一扇门那么阔,可是这一点伤也就够要命了;要是你明天找我,就到坟墓里来看我吧。我这一生是完了。你们这两家倒霉的人家!

(朱生豪译)

grave 有两个意思:“坟墓”和“严肃的”,因此本句还可理解为“要是你明天找我,你将发现我已经变成个十分严肃的人了。”从而使茂丘西奥的开朗性格跃然纸上。

② HERE	这里
LIES	埋葬的是
LESTER MOORE	赖斯特·莫尔
FOUR SLUGS	他死于
FROM A44	A44枪弹
NO LES	不多不少
NO MORE	整四颗

(B. Cunningham)

(徐仲炳译)

No Les, No More 有三重含义:一是 Les(ter) is no more (赖斯特死了);二是 No Les(ter), no Moore (没有赖斯特也就没有莫尔了);三是 No less no more (不多不少,整四颗子弹击中了

他)。

③ Romeo. Not I, believe me; you have dancing shoes  
With nimble soles; I have a soul of lead  
So stakes me to the ground I cannot move.

(William Shakespeare, *Romeo and Juliet*)

罗密欧 我实在不能跳。你们都有轻快的舞鞋；我只有一个铅一样重的灵魂，把我的身体紧紧地钉在地上，使我的脚步不能移动。

(朱生豪译)

莎士比亚妙用 sole 和 soul 这对同音异义词，生动地刻画出罗密欧当时心头烦恼、无心跳舞的心境。

④ Lady Macbeth. Infirm of purpose!  
Give me the daggers: the sleeping and the dead  
Are but as pictures; 'tis the eye of childhood  
That fears a painted devil. If he do bleed, I'll *gild* the faces  
of the grooms withal;  
For it must seem their *guilt*.

(William Shakespeare, *Macbeth*)

麦克白夫人 意志动摇的人！把刀子给我。睡着的人和死了的人不过和画像一样；只有小儿的眼睛才会害怕画中的魔鬼。要是他还流着血，我就把它涂在那两个侍卫的脸上；因为我们必须让人家瞧着是他们的罪恶。

(朱生豪译)

*gild* 和 *guilt* 是一对近音异义词，这一双关的运用暴露了麦克白夫人杀人灭口、嫁祸于人的罪恶。

*pun* 分为谐音双关和语义双关两种。

谐音双关：利用同音近音的条件构成双关。

⑤ Second Commoner. A trade, sir, that, I hope, I may use with a safe conscience; which is, indeed, sir, a mender of bad *soles*.

(William Shakespeare, *Julius Caesar*)

市民乙 先生,我希望我干的行业可以对得起自己的良心;我不过是个替人家补缺补漏的。

(朱生豪译)

莎士比亚借用 *soles* 与 *souls*(灵魂)的同音异义造成双关,充分表现了修鞋匠的机智和幽默。

⑥ First Gentleman. Thou art always figuring diseases in me; but thou art full of error; I am *sound*.

Lucio. Nay, not as one would say, healthy; but so *sound* as things that are hollow; thy bones are hollow; impiety has made a feast of thee.

(William Shakespeare, *Measure for Measure*)

绅士甲 你总以为我有那种病,其实你大错特错,我的身体响当当的。

路奇欧 响当当的,可并不结实;就像空心的东西那样响当当的:你的骨头都空了;好色的毛病把你掏空了。

(英若成译)

莎士比亚以 *so sound as things that are hollow* 一语道破绅士甲的自命体魄健全,恰如当头一棒。

⑦ On Sunday they *pray* for you and on Monday they *prey* on you.

他们星期日为你们祈祷,星期一对你们敲诈。

借用 *pray* 与 *prey* 的同音异义造成双关,深刻有力地讽刺了西方

教堂里的绅士、太太、小姐们貌似虔诚的丑恶嘴脸。

⑧ “When does the baker follow his trade?”

“Whenever he *kneads* the dough.”

“面包师傅什么时候营业?”

“每当他揉面的时候。”

利用 need (需要)和 knead (揉)这一对同音异义词,并配上 dough 一词的多义(既作“生面”又作“钱”讲),形成两个双关来构成幽默。

语义双关:利用词语的多义性,构成表里两层意思。

⑨ Gloucester. Well, your imprisonment shall not be long;

I will deliver you, or else *lie* for you:

Meantime, have patience.

(William Shakespeare, *The Tragedy of King Richard III*)

葛罗斯特 好吧,你的监禁决不会太久,我一定来救你,不然的话,我就见不得人啦。目前你还要忍耐才是。

(方 重译)

lie 在此有“坐牢”和“撒谎”两层意思。

⑩ Provost. Come hither, sirrah. Can you cut off a man's head?

Pompey. If the man be a bachelor, sir, I can; but if he be a married man, he's his wife's head, and I can never *cut off a woman's head*.

(William Shakespeare, *Measure for Measure*)

狱吏 过来,小子,你会杀头吗?

庞贝 老爷,他要是个光棍汉子,那就好办;可是他要是个有老婆的,那么人家说丈夫是妻子的头,叫我杀女人的头,

我可下不了这个手。

(朱生豪译)

把“丈夫”比作“妻子的头”，“杀女人的头”一语有比喻，也有双关：“杀了丈夫便等于也杀了妻子”。

⑪ The tyrant of the Chersonese

Was freedom's best and bravest friend;  
That tyrant was Miltiades!  
Oh! that the present hour would lend  
Another despot of the kind!  
Such chains as his were sure to bind.

(George Gordon Byron, *Don Juan*)

克索尼萨斯的一个暴君  
是自由的最忠勇的朋友，  
那暴君是密尔蒂阿底斯！  
啊，但愿现在我们能够有  
一个暴君和他一样精明，  
他会团结我们不受人欺凌！

(查良铮译)

拜伦渴望再出现一位像雅典大将密尔蒂阿底斯那样的专制君主，因为他的锁链尽管“束缚人”，但定会“使全体希腊人民团结在一块”，去抵御异族侵略军，赢得民族的自由和解放。动词 to bind 包含了这么双重意义。

⑫ Ben Battle was a soldier bold,

And used to war's alarms;  
But a cannonball took off his legs,  
So he laid down his arms.

(Thomas Hood, *Faithless Nelly Gray*)

本·巴特尔是一位骁勇的战士，  
他已习惯了战争的警报笛；  
可惜一颗炮弹打掉了他的双腿，  
他，只得放下双臂，也放下武器。

(李国南译)

arms 在这里兼有“双臂”和“武器”的意思，一语双关，与上行的 legs 相对应，产生了很强的悲剧效果。

⑬ Perhaps from some vague rumour of his college honours which had been whispered abroad on his first arrival, perhaps because he was an unmarried, unencumbered gentleman, he had been called the *Bachelor*.

(Charles Dickens, *The Old Curiosity Shop*)

也许是因为他初来时大家交头接耳传说他在大学里有过学位，也许是因为他是一位没有结过婚、无拘无束的绅士，他便被称为光棍学士。

(许君远译)

bachelor 在此一词二义：“单身汉”和“学士”，构成幽默。

⑭ Mr. Rochester continued blind the first two years of our union; perhaps it was that circumstance that drew us so very near — that knit us so very close; for I was then his vision, as I am still his right hand. Literally, I was (what he often called me) *the apple of his eye*. He saw nature — he saw books through me;...

(Charlotte Brontë, *Jane Eyre*)

我们结婚的头二年，罗契斯特还是失明：或者是这种情形使我们这样接近——把我们这样密切地结合起来：因为我那时是他的眼，如同我现时还是他的右手一样。如字面所说，我

是他的眼里的瞳人(他常常这样叫我)。他藉着我看见自然,看见书籍;……

(李霁野译)

罗契司特瞎了双眼,“我”代他看书,欣赏大自然,把看到的一切用语言传达给他。于是,“我”成了他的“瞳人儿”;另一方面,他如此真心地爱着“我”,“我”也便成了他“心爱的人”。词组 *the apple of his eye* 在这里语带双关。

⑮ Sartorius. (forcibly) Yes! a mortgage on my property. When I, to use your own words, screw, and bully, and drive these people to pay what they have freely undertaken to pay me, I cannot touch one penny of the money they give me until I have first paid you your seven hundred a year out of it. What Lickcheese did for me, I do for you. He and I are alike intermediaries; you are the *principal*. It is because of the risks I run through the poverty of my tenants that you exact interest from me at the monstrous and exorbitant rate of seven per cent, forcing me to exact the uttermost farthing in my turn from the tenants....

(George Bernard Shaw, *Widowers' Houses*)

萨托里阿斯(强有力地)是啊!你的抵押品就是我的房产啊。用你自己的话来说吧,我用压榨、恫吓和威胁的手段强迫房客们缴纳租金(其实他们倒是自愿设法把租金付给我的),但是我每年却必须先付清你那七百镑的利息,否则我连一个小钱都不能动用。我替你做的事也就是李克奇斯替我做的事。他和我同样都是经手人,你才是东家呢。由于我的房客全都是穷人,我要担很大的风险,你却趁机以高得可怕的七分利从我身上榨取利息,逼得我不得不把我的房客榨取得干干

净净。……

(黄 钟译)

principal 在这里兼有“东家”和“主犯”这双重意义,暗指“东家”就是榨取房客“罪魁祸首”,真可谓一箭双雕。

⑩ It is a moot point whether Tom-all-Alone's be uglier by day or by night; but on the argument that the more that is seen of it the more shocking it must be, and that no part of it left to the imagination is at all likely to be made so bad as the reality, day carries it. *The day begins to break now*; and in truth it might be better for the national glory even that the sun should sometimes set upon the British dominions, than that it should ever rise upon so vile a wonder as Tom.

(Charles Dickens, *Bleak House*)

托姆独院究竟在白天还是在晚上更难看,这也是个难下结论的问题;但是人们认为看到它的次数愈多,它就显得愈加丑恶,而且不管人们想象中托姆独院的什么地方,都绝不可能像它实际上那么糟糕,所以根据这种看法,便可以肯定它在白天更难看。现在天快亮了;说句老实话,为了英国的荣誉,甚至有时候让太阳在大英帝国的属地上落下去,也许比它升起来照着托姆这么一个不体面的怪物好。

(黄邦杰 陈少衡 张自谋译)

*The day begins to break* 是自然现象,但作者借此暗喻一种更重要的社会现象;托姆独院的一切肮脏罪恶就要暴露在众目睽睽之下,就像世间的一切丑恶怪物必定在光天化日之下原形毕露。

⑪ ... They were adding more than a spice of adven-



ture to their much envied and ever-enduring Romance by a Safari in what was known as *Darkest Africa* . . .

(Ernest Hemingway, *The Short Happy Life of Francis Macomber*)

……他们远途打猎,来到以前称为“最黑的非洲”的地方,……给他们那极令人羡慕而又一直维持着的罗曼斯所加上去的,绝不仅是一点点冒险的风味而已。

(范与中译)

*Darkest Africa* 可理解为“非洲皮肤最黑的人居住之地”,也可理解为“非洲最黑暗最蒙昧的地方”,语带双关,为 *Macomber* 被其妻枪杀埋下了伏笔。

⑱ My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbours because she had brought me up “by hand.” Having at that time to find out for myself what the expression meant, and knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me, I supposed that Joe Gargery and I *were* both *brought up by hand* .

(Charles Dickens, *Great Expectations*)

我的姐姐,也就是乔·葛吉瑞大嫂,要比我大二十多岁。我是由她“一手”带大的;不光是她自己老爱拿这件事自赞自夸,连街坊邻居也都这样夸她赞她。那时候,我怎么也弄不明白这“一手”两个字究竟是什么意思,只知道她的手生来又粗又笨,动不动就要啪的一下落到她丈夫和我的身上,我就想:大概乔·葛吉瑞和我两个人都是她“一手”打大的吧。

(王科一译)

习语 to be brought up by hand 表示“由人工喂养大”，本身并无双关含义，但处于乔·葛吉瑞大嫂动辄打人的语境中，且出自幼稚天真的孩童之口，就带有“一手打大”之意。

①⑨ “My Faith is gone!” cried he, after one stupefied moment. “There is no good on earth; and sin is but a name. Come, devil; for to thee is this world given.”

(Nathaniel Hawthorne, *Young Goodman Brown*)

“我的费丝完了！”他呆了一刹那，大叫起来，“在人世间没有善，而罪恶只不过是一个空名而已；来吧，魔鬼，这世界是属于你的。”

(陈平建译)

Faith 是 Goodman Brown 之妻，又含有“忠实”的意思。Goodman 原指望用虔诚的祈祷感动上帝拯救其妻大病不死，谁知上帝不灵，到头来未免一死，他绝望地喊出了“My Faith is gone!”这句含悲带愤的双关语。

②⑩ “At least put something warm on, Mr. Bober,” advised Tessie.

“I’m almost finished,” Morris grunted.

“It’s your health,” said Nick.

The first floor window shot up. Ida stood there in her flannel nightgown, her hair down.

“Are you crazy?” she shouted to the grocer.

“Finished,” he answered.

...

“Come up now,” Ida shouted.

“Finished,” Morris cried.

(Bernard Malamud, *The Assistant*)

“你至少得穿暖些，”泰锡劝道。

“我快铲完了，”莫里斯咕噜一声。

“要保重身体，”尼克说道。

二楼窗口突然亮起来。艾达穿着法兰绒睡衣，披头散发，站在那儿。

“你疯了？”她对掌柜大声嚷叫。

“就快完了，”他答道。

.....

“马上上楼来，”艾达叫道。

“就快完了，”莫里斯喊了一声。

(叶 封译)

finished 既可理解为“干完了”，也可理解为“完蛋了”，“死了”。Finished!——这简直是一种绝望的呼喊，最后一次更是一种临死的哀鸣。果然此回铲雪后，一辈子穷愁潦倒、贫病交加的莫里斯便一病不能复起，了结了悲惨的一生。

②1 Tanya handed Amy the soaked towel “Sorry it got wet. Are you a P.C.V.?”

(Der Zee, *Love Beyond Reason*)

塔尼亚把湿毛巾还给艾米说：“对不起，擦湿了。你是 P.C.V. 成员吗？”

(徐仲炳译)

P.C.V. 是 Peace Corps Volunteer (和平队志愿队员)的缩写，还含有 Potential Crime Victim (潜在案件中的受害者)和 Poor Confused Virgin (可怜而糊涂的处女)的意思。艾米休假从美国赶到肯尼亚，指望同男友结合，不料产生了误会，此时第一次遇见她意想中的情敌塔尼亚，后者说出这样语带多关的话，一个无意，一个有心，艾米

听了心中好似打破了五味瓶。

②② *The Sun Sets for Last Time*

(*South China Morning Post*, 1981)

《太阳报》停刊

这是报道香港英文小报《太阳报》停刊的新闻标题。把“《太阳报》停刊”比作“太阳下山”，十分形象。可是这个“太阳”下山，永远也不会再上来了。

②③ *Sagging Spirits in Scotland*

(*Newsweek*, 1983)

苏格兰制酒业萧条

这是关于苏格兰制酒业萧条、酒厂纷纷关闭的报道标题，报道者利用双关，企图告诉人们：不但“酒产量下降”，而且有关人员“情绪低落”。

②④ *Soccer Kicks Off with Violence*

(*The Times*, 1972)

足球开踢 拳打足踢

这是报道一场开踢即动武的足球赛的新闻标题。其中 kick 一词双关，与 off 构成习语“(足球)开踢”，与 with violence 搭配，意即“动武相踢”，合二而一，天衣无缝。

②⑤ *The Unique Spirit of Canada*

别具风味的加拿大酒

这是推销加拿大威士忌酒的广告，其另一义是“加拿大独特的国民精神”。加拿大的早期历史告诉我们：这个国家的人民具有一种征服大自然、不屈不挠的独特的斗争精神。

pun 包含 paronomasia, antanaclasis 和 ambiguity 三种辞格。

与英语 pun 相对应的汉语修辞格是“双关”，例如：

太仓一富人宴客，王元美与焉。僕有臭鳖及生梨子。元美曰：

“世人万般愁苦事，无过死鳖与生梨。”座客大噱。

(冯梦龙《古今谭概》)

“死鳖与生梨”本应是“死别与生离”，二者谐音，王元美将其暗换了，所以“座客大噱”。

因此仰望杏子不舍，又想起邢岫烟已择了夫婿一事；虽说男女大事，不可不行，但未免又少了一个好女孩儿，不过二年，便是“绿叶成荫子满枝”了。

(曹雪芹《红楼梦》)

“子满枝”表面上是指杏子结子，实际是说邢岫烟将子女满堂。

## 94 Syllepsis

syllepsis(一笔双叙) 用一个词(如动词、形容词、介词等)同时与两个或更多的词相搭配，在与一个词搭配时用一种词义，而在与另一个词搭配时则用另一种词义。

syllepsis 的作用是：生动形象，言简意赅，幽默风趣。

① While the Vietnam vet was fighting, and *losing limb and mind*, and dying, others stayed behind to pursue education and career.

(*The Atlantic*, June 1980)

当越战退伍军人那时正在战斗、失去肢体和理智，并濒临死亡的时候，其他人则留在本国求学和谋生。

(展程译)

② McHabe advised us to *keep our public image intact and our students in their seats*.

(Bel Kaufman, *Up the Down Staircase*)

麦克黑布劝我们不使自己公开的形象受损伤，而使学生

前安坐不动。

③ Men were nominated for seats through personal contacts made in their trade unions, local councils.... This is the entree to Parliament which a woman must penetrate if she is to *make policy* instead of *tea*.

(*The Times*, November 24, 1981)

男人们通过在其工会、地方议会……中亲自接触被提名为议会议员候选人。这就是进入议会，而一个妇女若打算参政而不沏茶，她就必须打入议会。

(展程译)

④ At the next corner he shook off his companion and ran. He halted in the district where by night are found the *lightest streets, hearts, vows and librettos*.

(O. Henry, *The Cop and the Anthem*)

一拐弯，他摆脱了他的同伴，撒腿就跑。他一口气跑到一个地方，那儿晚上有最明亮的街道，最愉快的心情，最轻率的盟誓和最轻松的歌声。

(共鸣译)

⑤ All of his purchases of recent years had to be liquidated *at a great sacrifice both to his health and his pocketbook*.

(Rube Goldberg, *Art for Heart's Sake*)

他不得不把最近几年买的东西赔本卖掉，这使他的身体和经济大伤元气。

(张振杰 王璟玲译)

⑥ She was *dressed in a maid's cap, a pinafore*, and a *bright smile*.

她戴着一顶少女帽，穿着一件学生裙，脸上露出了欢

快的微笑。

(展程译)

⑦ “The colonel’s lady and Judy O’Grady were sisters *under their skins*” — and *gowns* .

(Jack London)

“皮肤之下,上校夫人和朱迪·欧格雷迪是姐妹”——我说长袍里面也一样。

(张振杰 王璟玲译)

例①to lose one’s limbs 是原义,而 to lose one’s mind 是比喻,意为 to go mad (发疯)。例②to keep our public image intact 是比喻,意为 to give the public a good impression (给公众一个良好的印象),而 to keep our students in their seats 则是原义。例③动词 make 与 policy 搭配意为“制订”,而与 tea 搭配则意为“沏”。例④形容词 the lightest 与四个名词搭配,分别表示“最明亮”、“最愉快”、“最轻率”和“最轻松”的意思。例⑤at a great sacrifice to his health 意为 caused him mental anguish and therefore affected his health (给他精神上增添极度的痛苦,因此影响了他的健康),而 at a great sacrifice to his pocketbook 意为 made him lose a lot of money (使他在经济上蒙受重大损失)。例⑥dressed in a maid’s cap, a pinafore 中的 dressed in 意为 wearing (穿,戴),而 dressed in a bright smile 中的 dressed in 意为 having... on her face (脸上露出)。例⑦under their skins 意为 same in mental makeup and character (在精神特质和性格上相同),而 under their gowns 则意为 physically the same (肉体上相同)。

sylllepsis 主要有下面几种形式:

1. 一个动词与两个或更多的宾语搭配

⑧ Mrs. Packletide had already arranged in her mind

the lunch she would give at her house in Curzon Street, ostensibly in Loona Bimberton's honour, with a tigerskin rug occupying most of the foreground and all of the conversation.

(Saki, *Mrs. Packletide's Tiger*)

帕克尔泰德太太心里早已盘算好,她将在克仁大街家中公开举行午宴款待鲁娜·宾伯顿,把虎皮做成的毯子摆在最引人注目注目的地方,使之成为宾客唯一的话题。

(王德伦译)

⑨ They couldn't keep a cook and a secret.

(John Andrew Rice)

他们不能又雇用厨师,又保守秘密。

⑩ They got a wave, but not a word, and Kissinger proceeded directly to the White House.

基辛格向他们挥挥手,但没有说一句话,便径直向白宫走去。

⑪ The newly elected member for Central Leeds took the oath and his seat.

(Henry Watson Fowler, *A Dictionary of Modern English Usage*)

中利兹新当选的议员宣誓就职。

⑫ The umpire lost his cap and his cool.

裁判员丢了帽子,大为激动。

⑬ He caught a cold and a bus.

他感冒了并赶上了公共汽车。

⑭ He lost his coat and his temper.

他丢了上衣,大发脾气。

⑮ The senator picked up his hat and his courage.



参议员拣起帽子并鼓起了勇气。

①⑥ *He swallowed bread and butter and a spasm of emotion .*

他吞下奶油面包,忍住一阵激动。

①⑦ *He lost the game and his temper .*

他输了这一局,大发脾气。

2. 一个动词与两个或更多的状语搭配

①⑧ *He took her to dinner and seriously .*

他带她去吃饭,并认真对待她。

3. 一个形容词与两个或更多的名词搭配

①⑨ *On the opposite side of the street was a restaurant of no great pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick ; its soup and napery thin .*

(O. Henry, *The Cop and the Anthem*)

对街有一家不怎么华丽的饭馆。它迎合胃口大而荷包小的吃客。它的盘盏和气氛都很粗厚;它的汤和餐巾却很稀薄。

(共鸣译)

②⑩ *His temper was as short as his coat-tails .*

他的脾气暴躁得像他的上衣后摆短得一样。

②⑪ *Their taunts were more cutting than knives .*

他们的嘲笑比小刀更锋利。

4. 一个介词与两个或更多的介词宾语搭配

②⑫ *He was a round little man with a red face and a whole box of tools with dials and wires.*

(Issac Asimov)

他是一个圆胖的小个子,有一张红脸,提着一整箱工具以及转盘和电线。

⑳ He departed *in tears and a taxi* .

他含泪乘出租汽车离开了。

㉑ He fought *with desperation and a stout club* .

他用一根粗大的棍棒拼命搏斗。

㉒ She went home *in a flood of tears and a sedan-chair* .

她泪如泉涌地坐着轿子回家。

㉓ He fought *with desperation and his trusty sword* .

他用他那柄可靠的剑拼命搏斗。

㉔ She was seen washing clothes *with happiness and Pears' soap* .

有人见到她用皮尔斯肥皂愉快地洗衣服。

syllipsis 还有变化的格式,即一句话中用来搭配的关键词重复出现,分别与两个或更多的词搭配,而具有不同的意义。

㉕ Progressive societies *outgrow institutions* as children *outgrow clothes* .

(*The Great Quotations*)

现代社会发展得超过各种制度的作用范围,就像孩子们长大穿不下衣服一样。

(展程译)

㉖ Those children don't have *broken bones* , but they have *broken psyches* . . . .

(*Newsweek* , August 9, 1982)

那些孩子们不是有折断的骨头,而是有破碎的心灵

.....

下面一例也属于 syllepsis。

③⑩ The sum and substance of it was that there was no hope, and they wanted the money with the least trouble possible. Hurstwood *read his doom*.

(Theodore Dreiser, *Sister Carrie*)

总而言之,信里说是没有希望,他们只要归还款项,不想多麻烦。赫斯渥看到了自己的厄运。

(裘柱常 石 灵译)

例 ③⑩ read his doom 相当于 read the letter and his doom.

syllepsis 在形式上与 zeugma 相似,但严格说来,二者并不相同。syllepsis 并非错误,只不过要求同一个词要从不同的意义上去理解,而 zeugma 则是一个错误,因为一个词在与它所搭配的那些词中一个词搭配时实际上没有意义(如 kill the boys and the luggage 所示);但是 syllepsis 和 zeugma 这两个词长期以来是通用的。

与英语 syllepsis 类似的汉语修辞格是“换义”,例如:

他眼睛近视,思想可不近视。

(周立波《山乡巨变》)

心头也缠着一段云,扯不断,拂不散。天阴心也阴。

(刘庆瑜《栀子花》)

## 95 Zeugma

zeugma(轭式搭配) 用一个词与句中两个或更多的词相搭配,其中只有一个搭配是合乎逻辑的,或在与这些词搭配时用不同的词义。

zeugma 的作用是:生动形象,言简意赅,幽默风趣。

① John's curiosity was excited by the mystery observed by the stranger; and, being already displeased with the issue of the tournament, in which the challengers whom he favoured had been successively defeated by one knight, he answered haughtily to the marshals, "By the light of Our Lady's brow, this same knight *hath been disinherited as well of his courtesy as of his lands*, since he desires to appear before us without uncovering his face. — Wot ye, my lords," he said, turning round to his train, "Who this gallant can be, that bears himself thus proudly?"

(Walter Scott, *Ivanhoe*)

约翰看到今天比武的结果,他所宠爱的几个挑战者都被一个骑士击败,心里已经很不高兴,监场官的报告使他对这位生客又多了一层好奇心。他回答监场官说,“我以圣母眉宇的光辉发誓说,这个骑士既然不肯当着我们显露他的面孔,那么他不仅被剥夺田产的继承权,而且我们对他也用不着客气。”说着他把脸转向左右的随从人员问道,“众位,你们可知道这个不可一世的骑士究竟是谁呀?”

(刘尊棋 章 益译)

② To make flying more comfortable, we *went to great lengths* — and *great widths*.

(*Newsweek*)

为了使飞行更加舒适,我们不遗余力——而且业务广泛。

(展 程译)

③ with *weeping eyes and hearts*

一双双泪汪汪的眼睛和一颗颗哭泣的心

④ At noon Mrs. Turpin would *get out of bed* and

*humour, put on kimono, airs, and the water to boil for coffee.*

(O. Henry)

特宾夫人总在中午起床,没有脾气,穿上和服,摆出一副姿势,拿水去煮咖啡。

(邹世诚译)

⑤ Miss Bolo rose from the table considerably agitated, and went straight home, *in a flood of tears and a sedan chair.*

(Charles Dickens, *The Posthumous Papers of the Pickwick Club*)

博洛小姐餐毕离席,相当焦急不安,泪如泉涌地坐着轿子径直回家。

例①动词 *disinherit* (剥夺……的继承权)本来只能与 *lands* (田产)搭配,不能与 *courtesy* (礼貌)搭配,但这里把 *courtesy* 与 *lands* 连起来说,非但不牵强,反而显得形象生动,言简意赅。例②是一则航空公司的广告。*go to great lengths* (不遗余力)是一成语,而 *go to great widths* 则是牵强附会的搭配,但与 *go to great lengths* 连用,旨在表明该航空公司不仅服务周到,而且业务广泛,遍及全球,达到广告语言简洁醒目的目的。例③形容词 *weeping* (泪汪汪的)本来只能与 *eye* 搭配,不能与 *heart* 搭配,通常应当用 *grieving* (感到悲痛的)来修饰 *heart*,这里用 *weeping* 同时修饰 *eye* 和 *heart*,比分别用 *weeping* 和 *grieving* 来修饰,显得生动形象。例④ *get out of humour* 和 *put on the water* 都是牵强附会的搭配,分别与正常的搭配连用,使语言显得幽默风趣。例⑤介词 *in* 与 *a flood of tears* (泪流如注)和 *a sedan chair* (轿子)都可以搭配,但所用词义不相同,与前者搭配意为“处在……中”,与后者搭配意为“在……里面”。

*zeugma* 主要有下面几种形式:

1. 一个动词与两个或更多的宾语搭配

⑥ *to wage war and peace*

发动战争与谋求和平

⑦ *Mr. Pickwick took his hat and his leave.*

(Charles Dickens, *The Posthumous  
Papers of the Pickwick Club*)

匹克威克先生拿起帽子,告辞离去。

⑧ *She dropped a tear and her pocket-handkerchief.*

(Charles Dickens)

她掉下一滴泪水,不当心,她的手帕也掉了。

⑨ *She possessed two false teeth and a sympathetic heart.*

(O. Henry)

她有两颗假牙和一颗同情的心

⑩ *Side by side for seven years we had mined, ranched, sold patent churns, herded sheep, took photographs and other things, built wire fences, and picked prunes.*

(O. Henry)

在七年中,我们一起当矿工,在农场工作,卖专利搅乳器,牧放羊群,拍照片和偷东西,建筑铁丝栅栏,以及采摘洋李。

(展程译)

⑪ *She opened the door and her heart to the homeless boy.*

她开门把那个无家可归的男孩让进屋里,对他表示爱怜。

2. 一个形容词与两个或更多的名词搭配

⑫ *The room was not light, but his fingers were.*

房间并不明亮,但他的手指却很灵活。

3. 一个介词与两个或更多的介词宾语搭配

⑬ *He left in a huff and a taxi.*

他怒冲冲地乘出租汽车离开了。

⑭ ... old people gathering in the social hall *for comradeship and a hot lunch.*

(*National Geographic*, June 1980)

……老年人聚集在交谊厅,为了友谊,也为了一顿热腾腾的午餐。

4. 两个主语与一个动词搭配

⑮ *Ten minutes later, the coffee and Commander Dana of Naval Intelligence arrived simultaneously.*

(J. P. Bachman, *The Maro Incident*)

过了十分钟,咖啡送来了,海军情报机构的达纳中校也同时来到。

(展程译)

zeugma 还有变化的格式,即一句话中用来搭配的关键词重复出现,分别与两个或更多的词搭配。

⑯ *Salerio. Why, I am sure, if he forfeit, thou wilt not take his flesh; what's that good for?*

*Shylock. To bait fish withal; if it will feed nothing else, it will feed my revenge....*

(William Shakespeare, *The Merchant of Venice*)

萨拉里诺 我相信要是他不能按约偿还借款,你一定不会要他的肉的;那有什么用处呢?

夏洛克 拿来钓鱼也好；即使他的肉不中吃，至少也可以出出我这一口气。……

(朱生豪译)

⑰ “During our war against the Dutch,” he recalled, “I was a pacifist — but still a patriot. Other people *carried guns*, I *carried words*. Wherever people gathered, I spoke against the Dutch. . . .”

(*National Geographic*, March 1981)

“在我们的反荷战争期间，”他回忆说，“我是一个和平主义者——但仍是一个爱国者。其他人扛枪打仗，我发表演说。人们在哪里聚集，我就在哪里发表反荷演说……”

(展程译)

⑱ Tourists are afraid to come. That's one of the serious effects of poaching. It *scares off visitors*. And that means it *scares off money* that this young nation of Kenya needs.

(*Safari Adventure*)

旅行者怕来。那是偷猎的一个严重结果。偷猎吓跑了旅行者。而那就意味着偷猎吓跑了肯尼亚这个年轻的国家所需要的钱。

(展程译)

⑲ He runs *for pleasure*, I *for fear*.

他跑步是为了消遣，我逃跑是由于害怕。

下面三例也属于 zeugma。

⑳ Some pitying hand may find it there, when *I* and *my sorrows* are *dust*.

(Charles Dickens, *A Tale of Two Cities*)

将来会有慈悲的手在那里找到它的吧，当我和我的忧愁



都已化为烟尘的时候。

(罗稷南译)

⑳ Benedick. I would *my horse* had the *speed of your tongue*, and so good a continuer....

(William Shakespeare, *Much Ado about Nothing*)

培尼狄克 我希望我的马儿能够跑得像您说起话来一样快,也像您的舌头一样不知道疲倦。……

(朱生豪译)

㉑ Benedick. Why, i' faith, methinks she's too *low* for a *high praise*, too *brown* for a *fair praise* and too *little* for a *great praise*; only this commendation I can afford her, that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.

(William Shakespeare, *Much Ado about Nothing*)

培尼狄克 好,那么我说,她是太矮了点儿,不能给太高的恭维;太黑了点儿,不能给她太美的恭维;又太小了点儿,不能给她太大的恭维。我所能给她的唯一的称赞,就是她倘不是像现在这样子,一定很不漂亮;可是她既然不能再好看一点,所以我一点不喜欢她。

(朱生豪译)

例㉑是两个主语与一个做表语的名词搭配。人可以化为 *dust* (尘土), *sorrow* (忧愁) 则本来不能这样变化,但有了上文,也就可以理解了,并且使人体会到只有等他死后他的忧愁才能结束,言简意赅。例㉒ *horse* (马) 可以有 *speed* (速度), *tongue* (舌头) 则本来应当与 *sharpness* (刻薄) 搭配,不能同 *speed* 连用,但有了上文,就不但

很自然，而且很幽默了。例②low 作为 high (高的) 的反义词，意思是“低的”，但形容人矮通常用 short，因此是牵强附会的；fair 作为 brown (肤色深的) 的反义词，意思是“白皙的”，在这个词义上本来是不能与 praise (赞扬) 搭配的，只有用它的另一个词义“公平的”，才能与 praise 搭配，因此是牵强附会的；great (大的) 与 praise 搭配属于抽象概念，这里与 little (矮小的) 连用，也是牵强的。然而这几对反义词放在一起，各自都显得很自然而富有幽默感。

zeugma 在形式上与 syllepsis 相似，但严格说来，二者并不相同。zeugma 是一个错误，因为一个词在与它搭配的那些词中一个词搭配时实际上没有意义(如 kill the boys and the luggage 所示)，而 syllepsis 则并非错误，只不过要求同一个词要从不同的意义上去理解；但是 zeugma 和 syllepsis 这两个词长期以来是通用的。

与英语 zeugma 类似的汉语修辞格是“拈连”，例如：

突然一道没有雷鸣干燥的闪电从夜空里划下来，一直划破了他的梦。

(郑万隆《古道》)

“闪电从夜空里划下来”的“划”字，拈来用在“划破了他的梦”句中，把“闪电”和惊梦两个事物连了起来。

哼！你别看我耳朵聋——可我的心并不“聋”啊！

(郭澄清《大刀记》)

把“耳朵聋”的“聋”拈来，连用成“心聋”。

我只是伫立凝望，觉得这一条紫藤萝瀑布不只在我眼前，也在我心上流过。

(宗璞《紫藤萝瀑布》)

“……瀑布不只在我眼前”省略了“流过”二字，这个“流”字又拈来用在“也在我心上流过”句中。

或“换义”，例如：

他眼睛近视，思想可不近视。

(周立波《山乡巨变》)

# 拟误类

## 96 Circumlocution

circumlocution (迂说) 用过多的词迂回地表达一个意思。

circumlocution 如使用得当,可以使语言增色生辉,使话语婉转含蓄,使说话滑稽风趣。

① Macbeth. . . .

And pity, like a naked new-born babe,  
Striding the blast, or heaven's cherubin, hors'd  
Upon *the sightless couriers of the air*,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind. . . .

(William Shakespeare, *Macbeth*)

麦克白 . . . . . “怜悯” 像一个赤身裸体在狂风中飘游的婴儿, 又像一个御气而行的天婴, 将要把这可憎的行为揭露在每一个人的眼中, 使眼泪淹没叹息. . . . .

(朱生豪译)

② Who foremost now delight *to cleave*

*With pliant arm thy glassy wave?*

(Thomas Gray, *Ode on a Distant Prospect  
of Eton College*)

谁现在首先喜欢用灵活的手臂

划破你那明净的水波？

- ③ “ ’ T is *the Moon when leaves are falling* ;  
All the wild-rice has been gathered,  
And the maize is ripe and ready;...”

(Henry Wadsworth Longfellow,  
*The Song of Hiawatha* )

“这是树木落叶的月份；  
菰米都已收进了谷仓，  
玉米也成熟等待收摘；……”

- ④ Pictures of growing spring and farms and homes,  
With *the Fourth-month* eve at sundown, and the gray  
smoke lucid and bright,...

(Walt Whitman, *When Lilacs Last in the  
Dooryard Bloomed* )

那将是新生的春天和农田和房舍的图画，  
图画里有四月间日落时候的黄昏，有清澄而明亮的  
烟霞，……

(楚图南译)

- ⑤ The absence of intelligence is an indication of satis-  
factory developments.

(Henry Watson Fowler, *A Dictionary of  
Modern English Usage* )

没有消息是进展令人满意的迹象。

- ⑥ Is she *the wife of your father's brother* ?

她是你父亲兄弟的妻子吗？

- ⑦ the gentle coruscations of declining day

(Samuel Johnson)

黄昏时分柔和的闪光

⑧ the land of the midnight sun

子夜太阳的国家

⑨ the cheering produce of the grape

葡萄的令人振奋的产品

⑩ cravings of the inner man

胃的渴望

例① = the winds, 例② = to swim, 例③ = September, 例④ = April, 例⑤ = No news is good news (没有消息就是好消息), 例⑥ = your aunt, 例⑦ = sunset, 例⑧ = Norway, 例⑨ = wine, 例⑩ = hunger。

circumlocution 也叫做 periphrasis, 二者的微小差别是: periphrasis 是扩展的 circumlocution。

与英语 circumlocution 类似的汉语修辞格是“婉曲(曲语)”, 例如:

有一次我下班晚了, 回到家里, 煤炉凉了, 饭锅空着, 菜篮子还晾着吹风。

(陈旭明《马路指挥家》)

“菜篮子还晾着吹风”是“还没买菜”的曲语。

## 97 Malapropism

malapropism (误用词语) 误用发音相似而意义不同的词语。

malapropism 的作用在于: 无意误用能生动真实地描述和记录说话人说话时的情景, 使读者有如临其境的感受;

有意误用能增添语言的趣味性和幽默感，甚至还能寓讽刺嘲笑于滑稽幽默之中。

① Mrs. Malaprop. . . . Then, Sir, she should have a *supercilious* knowledge in accounts; — and as she grew up, I would have her instructed in geometry, that she might know something of the *contagious* countries; . . . and likewise that she might *reprehend* the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know; — and I don't think there is a *superstitious* article in it.

(Richard Brinsley Sheridan, *The Rivals*)

马勒普罗普太太 . . . . .那么，先生，她应该具有充分的算帐知识；——而当她长大成人了，我要请人教她几何学，让她能了解邻近的国家；. . . . .并同样让她能理解她所说的话的真实意思。安东尼先生，这就是我要一个女人知道的事情；——而我认为其中没有多余的东西。

(展程译)

② Mrs. Malaprop. . . . Sure, if I *reprehend* anything in this world, it is the use of my *oracular* tongue, and a nice *derangement of epitaphs* !

(Richard Brinsley Sheridan, *The Rivals*)

马勒普罗普太太 . . . . .当然，如果我在这个世界上领悟到什么东西的话，那就是使用我的本国语，以及很好地安排表述词语！

(展程译)

③ “Ernest,” said Theobald, from the arm-chair in front of the fire, where he was sitting with his hands folded

before him, "don't you think it would be very nice if you were to say 'come' like other people, instead of 'tum'?"

"I do say 'tum'," replied Ernest, meaning that he had said 'come'.

(Samuel Butler, *The Way of All Flesh*)

“欧内斯特，”西奥博尔德说，他这时正把两手交抱在胸前，坐在炉火前面的一把安乐椅上。“你不认为要是你跟别人一样说‘去’，而不要说‘器’，那听起来会让人舒服多了吗？”

“我是说的‘器’，”欧内斯特回答说，意思当然是说，他说的是“去”。

(黄雨石译)

④ A man from the Continent was travelling in England. He had caught a very bad cold. He coughed day and night.... He put on his coat and hat and went to a chemist's. When asked what he wanted, the traveller said, "I want something for my *cow*, please."

一位欧洲大陆来的人在英国旅行。他患了重伤风。他日夜咳嗽……他穿上上衣，戴上帽子，到一家药房去。当问他要买什么时，他说：“我要买一些止咳的药。”

(展程译)

⑤ "You go first, Helen," my mother was saying, and Helen was replying:

"No, Elly, you go and leave me; I'd *jist as leave* stay!..." Just as if it were a Sunday afternoon walk she was talking about! And not a rising flood that might wash her away any minute.

(Agnes Smedley, *Daughter of Earth*)

“你先走，海伦，”我母亲在说，接着海伦回答道：

“不，爱丽，你先走，把我留下；我很愿意留在这里哩！……”好像她们是在商量星期日午后的散步而不是每一分钟都有可能涨上来把她冲走的大水！

(陶春杰译)

⑥ “She’s very home-loving,” Mr. Fennick said. “Our famous elms,” he went on, waving his hand skywards. “St. Ambrose’s rooks.”

“Crooks?” Driver said with astonishment.

“Rooks. In the elms....”

(Graham Greene, *When Greek Meets Greek*)

“她非常爱家，”芬尼克先生说。“我们那些著名的榆树，”他向上挥挥手，继续说。“圣安布罗斯的秃鼻乌鸦。”

“钩子？”马车夫惊讶地说。

“秃鼻乌鸦。在那些榆树上……”

(展程译)

⑦ When Miss Sharp had performed the heroic act mentioned in the last chapter, and had seen the *Dixonary*, flying over the pavement of the little garden, ... and she sank back in the carriage in an easy frame of mind, saying, “So much for the *Dixonary*; and, thank God, ...”

(William Makepeace Thackeray, *Vanity Fair*)

我们在前一章里已经提到夏泼小姐勇敢的行为。她眼看着字典飞过小花园的甬道……她出了气心里舒畅，往后一靠，说道：“字典打发掉了，谢天谢地，……”

(杨必译)

⑨ “Sh-Sh!” said Ruth. “Now you must listen. Mrs.



Escobar's going to read you a lovely story about an owl and pussy."...

Mrs. Escobar began: —

"The *aul* and the *pooseh-cut* went to sea...."

(Aldous Leonard Huxley, *Fairy Godmother*)

“嘘—嘘!”鲁丝说。“现在你们必须听好。埃斯科巴太太要给你们朗读一个猫头鹰和猫咪的好听的故事。”……

埃斯科巴太太开始朗读：——

“猫头鹰和猫咪乘船走了……”

(展程译)

⑨ By the time Joy came in, they had usually finished the weather report and were on one or the other of Mrs. Freeman's daughters, Glynese or Caramae, Joy called them *Glycerin* and *Caramel*.

(Flannery O'connor, *Good Country People*)

到乔伊进来的时候，她们往往谈完了气象报告，继续谈论弗里曼太太的女儿格利尼斯或卡拉米，乔伊把她们叫做甘油和焦糖。

(展程译)

例①和例⑥是无意误用，例⑦和例⑨是故意误用。例①Malaprop太太喜欢炫耀响亮美丽的字眼，玩弄一知半解的词藻，但却经常读错字别音，洋相百出，她把 sufficient (充分的) 说成 supercilious (骄傲的)，把 contiguous (邻近的) 说成 contagious (传染性的)，把 apprehend (理解) 说成 reprehend (谴责)，把 superfluous (多余的) 说成 superstitious (迷信的)。于是，人们把念白字别音戏之为 malapropism，Malaprop 太太就成了 malapropism 一词的来源。同样，在例②中，她把 apprehend (理解) 说成 reprehend (谴责)，

把 vernacular (本国的) 说成 oracular (暧昧的), 把 arrangement (安排) 说成 derangement (混乱), 把 epithets (表述词语) 说成 epitaphs (墓志铭), 真实地记录 Malaprop 太太的语言错误, 她的滑稽可笑的形象便跃然纸上。例③由于幼小的欧内斯特舌位不对, 发音不准, 屡次把 come 说成 tum, 如实地记录和反映了发音有毛病的儿童的语言。一方面, 欧内斯特的天真无邪使读者乐而生笑; 另一方面, 他的误用“过错”却使得严厉的父亲为之大动肝火。例④那位旅行者懂英语不多, 只知道机械地按照以往的经验——ough 可以发成 /au/——想当然地把 cough 念作 /kau/, 结果 cough (咳嗽) 便成了 cow (母牛), 一知半解, 却自以为是。例⑤海伦因缺乏正规教育, 脱口而出, 把 just 说成 jist, 把 as lief (情愿) 说成了毫无意义的 as leave, 使人如闻其声, 如见其人。例⑥马车夫没有听清对方的讲话, 故将芬尼克所说的逗人喜欢的 rooks (秃鼻乌鸦) 惊奇地误为 crooks (钩子), 对话情态自然, 逼真。例⑦第一个 Dixonary 是作者对夏泼小姐错误发音的故意仿效, 因为后者把 dictionary 说成 Dixonary, 表达了对趾高气扬的夏泼小姐的不满和嘲笑。例⑧埃斯科巴太太是在以儿童口吻给孩子们讲故事, 她故意把 owl (猫头鹰) 和 pussy cat (猫咪) 念成与它们发音相近的 aul 和 pooseh-cut, 为的是增强语言风趣, 适应儿童的特点。例⑨乔伊将弗里曼太太的大女儿 Glynese 叫作 Glycerin, 而将她的小女儿 Caramae 称为 Caramel, 这是因为 Glycerin (甘油) 与 Glynese 读音相近, Caramel (焦糖) 与 Caramae 发音相似, 旨在诙谐打趣。

与英语 malapropism 类似的汉语修辞格是“飞白(语音飞白)”, 例如:

英国人之后, 进来了敦敦实实的伊藤直哉, 进门就深鞠躬: “这些老师是——”听了韩克图如此这般的介绍, 他又来了一个九十度鞠躬: “我有燕(眼)不识泰山!”

(马瑞芳《面对外国青年的眼睛》)

## 98 Periphrasis

periphrasis (折绕) 用迂回的和通常抽象的方法陈述一个意思。

periphrasis 如使用得当, 可以使语言增色生辉, 使话语婉转含蓄, 使说话滑稽风趣。

① And I report to you that I believe *with abiding conviction* . . . they and those for whom they speak and all of us are going to suffer very serious consequences. . .

(Lyndon Baines Johnson)

于是我向你们报告, 我怀着始终不渝的坚定信念相信……他们和他们为之讲话的人, 以及我们大家, 将承担非常严重的后果。

② Persons prejudicial to the public peace may be assigned by administrative process to definite places of residence.

危害公共治安的人, 可按行政手续, 指派到限定的居住场所。

③ He brought his enfolded hand into abrupt juxtaposition with his rival's olfactory organ.

他使他折叠的手与敌手的嗅觉器官处于突然的并列。

④ That state of his was purely *an effort of imagination* .

他的那种状态全然是想象的成果。

⑤ He resembled *the animal that browses on thistles* .

他像吃蓟的动物。

⑥ His *prominent feature* was like an eagle's beak.

他面貌凸出的部分像一只雕的喙。

⑦ The answer is in the negative.

回答是否定的。

⑧ Is he *the husband of your father's sister* ?

他是你父亲妹妹的丈夫吗？

例①=firmly, 例②=Breakers of the law may be sent to gaol, 例④=fiction 或 falsehood, 例⑤=an ass, 例⑥=nose, 例⑦=No, 例⑧=your uncle。

periphrasis 也叫做 circumlocution, 二者的微小差别是: periphrasis 是扩展的 circumlocution。

与英语 periphrasis 类似的汉语修辞格是“婉曲(曲语)”, 例如:

江古利被老伴戏弄得性起, 吼道:“谁和你嘻嘻哈哈? 别儿戏似的! 不嫁闺女先添个外孙, 你就鲜啦!” 老伴骇然了。这倒是, 二娃和荷花都是二十二、三岁的人了, 见天混在一起, 谁敢担保。

(赵本夫《进城》)

“不嫁闺女先添个外孙”是“女儿未婚先孕”的曲语。

## 99 Pleonasm

pleonasm (冗笔) 用多于必要的词来表达意思。

pleonasm 如使用得当, 可以达到强调的目的, 使意思表达得清楚明白。

① The spacious firmament *on high* ,

With all the blue *ethereal* sky, . . .

(Joseph Addison, *Ode* , in *The Spectator* ,

No. 465, August 23, 1712)

高空无边无际的苍穹，  
一片蔚蓝色上苍的天空，……

- ② Come all *ye* brave Kentuckians,  
I'd have *ye for to* know,  
That we against the enemy  
Are going *for to* go.

来吧，所有勇敢的肯塔基人，  
我要使你们知道，  
我们打算反对  
我们的敌人。

- ③ Look at that *tiny* little child.

看那个很小的小孩。

- ④ I heard it *with my own ears* .

我亲耳听见。

pleonasm 与 periphrasis 密切相关。

与英语 Pleonasm 颇相似的汉语修辞格是“重说”，例如：

他躺在被窝里，翻来覆去，辗转反侧，心绪纷乱。平日，生活中的一些小事，又莫名其妙地浮现在眼前……

（傅溪鹏《安得广厦千万间》）

“翻来覆去”和“辗转反侧”这两个成语意思重复，强调睡不着的景状。

## 100 Spoonerism

spoonerism (首音互换) 把两个或两个以上的词的首音或其它部分互换位置。

偶然运用 spoonerism, 可以产生滑稽可笑的效果。

- ① a blushing crow
- ② votey heart
- ③ hush my brat
- ④ tons of soil
- ⑤ ears and sparrows
- ⑥ well-boiled icicle
- ⑦ occupewing a pie
- ⑧ Yes, indeed; the Lord is a *shoving leopard*.
- ⑨ Let me *sew you to your sheet*.
- ⑩ You have *hissed the mystery lectures*.
- ⑪ We all know what it is to have a *half-warmed fish*
- ⑫ MC. What kind of work do you do, Mr. Kramden?  
Ralph. I'm a *brus diver*.

MC. A *brus diver*?

Ralph. Yeah. I *brive a dus*.

MC. Oh, you drive a bus!

Ralph. That's what I said. I'm a *dus briver*!

MC. Mr. Kramden, I can understand you being nervous, but it will be to your advantage to relax and calm yourself....

(Leonard Stern and Sydney Zelinka,  
*The \$ 99000 Answer*)

主持人 克雷姆顿先生, 您做什么工作?

拉尔夫 我是一个 brus diver。

主持人 一个 brus diver?

拉尔夫 是的, 我 brive a dus。

主持人 噢, 您驾驶公共汽车。

拉尔夫 对, 我是这么说的, 我是一个 dus briver。

主持人 克雷姆顿先生，我理解您此时的紧张心情，可放松一点，镇静下来对您是有利的。……

例①应说成 a crushing blow，例②应说成 hearty vote，例③应说成 brush my hat，例④应说成 sons of toil，例⑤应说成 spears and arrows，例⑥应说成 well-oiled bicycle，例⑦应说成 occupying a pew，例⑧应说成 loving shepherd，例⑨应说成 show you to your seat，例⑩应说成 missed the history lectures，例⑪应说成 half-formed wish，例⑫应分别说成 bus driver，bus driver，drive a bus 和 bus driver。

有时，spoonerism 偶然应用于整个词的位置互换。

⑬ *A glass bun and a bath of milk* , please!

例⑬应说成 a Bath bun 和 a glass of milk。

汉语中没有与 spoonerism 相对应的修辞格。

## 辞格的综合运用

在语言的实际运用中，有时在一句话或一个句群里，把几个辞格结合起来使用，这种现象叫做辞格的综合运用。

综合运用辞格，可以把事物记叙得更加具体生动，把道理阐述得更加深刻透彻，把感情抒发得更加真切动人。

辞格的综合运用有三种类型：连用、套用和兼用，而更为常见的是几种类型交插、联结的混合型。

连用：在一句话或一个句群里，几个辞格连续使用。

- ① The trumpet of a prophecy! O, Wind,  
If Winter comes, can Spring be far behind?

(Percy Bysshe Shelley, *Ode to the  
West Wind*)

吹响一个预言！啊，西风，  
如果冬天已到，难道春天还用久等？

(王佐良译)

② A tall man in a nightcap had caught up a *bundle* from among the feet of the horses, and had laid it on the basement of the fountain, and was down in the mud and wet, *howling over it like a wild animal*.

...

“*I know all, I know all,*” said that last comer. “Be a brave man, *my Gaspard!* It is better for the poor little *plaything* to die so, *than to live*. It has died in a moment without pain. *Could it have lived an hour as happily?*”

(Charles Dickens, *A Tale of Two Cities*)



一个戴小帽的高大男人从马脚之间拾起一包东西，把它放在水堤上；这高人爬在泥水里，像一只野兽似的嚎叫着。

.....

“我全知道，我全知道，”刚才赶来的那男人说。“要勇敢，我的加斯拍！穷苦的小把戏这样死了比活着好。它一下子就死掉，不再受苦了。它活着会有一小时的快乐么？”

(罗稷南译)

③ The *whirling wheels* began to *sing* in a steadily modifying key, until at last they died away in a low *buzz*. There was an *audible stillness*, in which the common voice sounded strange.

(Theodore Dreiser, *Sister Carrie*)

滚动的车轮响起缓和的调子，渐远渐低，终至于消失。这时是一片寂静，连一些人声听起来也是异样的。

(裘柱常、石灵译)

例①两个 apostrophe (the trumpet of a prophecy 和 O, Wind) 之后连着一个 rhetorical question (If Winter comes, can Spring be far behind?). 例②连续使用了 metaphor (bundle), onomatopoeia (howling), simile (like a wild animal), repetition (I know all, I know all), apostrophe (my Gaspard), metaphor (plaything), simile (than to live) 以及 rhetorical question (Could it have lived an hour as happily?). 例③先是用 alliteration (whirling wheels), 然后用 personification (sing), 接下来用 onomatopoeia (buzz) 和 oxymoron (audible stillness), 最后又用 alliteration (sounded strange)。

套用：在一个辞格中又套用另一个或几个辞格，即一个或几个套用的辞格包含在一个辞格中。

④ His head is as the most fine gold, his locks are bushy, and black as a raven. His eyes are as the eyes of doves by the rivers of waters, washed with milk, and fitly set. His cheeks are as a bed of spices, as sweet flowers; his lips like lilies, dropping sweet smelling myrrh. His hands are as gold rings set with the beryl; his belly is as bright ivory overlaid with sapphires. His legs are as pillars of marble, set upon sockets of fine gold; his countenance is as Lebanon, excellent as the cedars.

( *Holy Bible , The Song of Solomon* ,  
5: 11-15)

他的头像至精的金子；他的头发厚密累垂，黑如乌鸦。他的眼如溪水旁的鸽子眼，用奶洗净，安得合式。他的两腮如香花畦，如香草台。他的嘴唇像百合花，且滴下没药汁。他的两手好像金管，镶嵌水苍玉。他的身体如同雕刻的象牙，周围镶嵌蓝宝石。他的腿好像白石玉柱，安在精金座上。他的形状如黎巴嫩，且佳美如香柏树。

(《新旧约全书》)

⑤ Isabella. Most strange, but yet most truly, will I speak;

*That Angelo's forsworn; is it not strange ?*  
*That Angelo's a murderer; is 't not strange ?*  
*That Angelo is an adulterous thief ,*  
*An hypocrite, a virgin-violator ;*  
*Is it not strange and strange ?*

(William Shakespeare, *Measure for Measure* )

依莎贝拉 我要说的话听起来很奇怪，可是的确确实是事实。安哲鲁是一个背盟毁约的人，这不奇怪吗？安哲鲁是一个杀人的凶手，这不奇怪吗？安哲鲁是一个淫贼，一个伪君子，一个蹂躏女性的家伙，这不是奇之又奇的事情吗？

(朱生豪译)

⑥ Mr. Wickham was the happy man towards whom almost every female eye was turned, and Elizabeth was the happy woman by whom he finally seated himself;...

(Jane Austen, *Pride and Prejudice*)

韦翰先生是当天最得意的男子，差不多每个女人的眼睛都朝着他看；伊丽莎白是当天最得意的女子，韦翰终于在她的身旁坐了下来。

(王科一译)

⑦ It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way —...

(Charles Dickens, *A Tale of Two Cities*)

这是最好的时候，这是最坏的时候；这是智慧的年代，这是愚蠢的年代；这是信仰的时期，这是怀疑的时期；这是光明的季节，这是黑暗的季节；这是希望之春，这是失望之冬；人们前面有着各样事物，人们前面一无所有；人们正在直登

天堂，人们正在直下地狱——……

(罗稷南译)

例④总体看是 parallelism，其中“as the most fine gold”，“bushy”，“as a raven”，“as the eyes of dove...”，“as a bed of spices”，“as sweet flowers”，“like lilies...”，“as gold rings...”，“as bright ivory...”，“as pillars of marble...”，“as Lebanon”以及“as the cedars”是 simile。例⑤整体是 parallelism，其中三个“*That Angelo's*”是 anaphora，“is it not strange”是 rhetorical question，“an adulterous thief, an hypocrite, a virgin-violator”又是包含其中的 parallelism，最后一个 rhetorical question 中还包含 repetition (strange and strange)。例⑥总体看是 parallelism，其中套用 repetition (the happy) 和 contrast (man 和 woman)。例⑦是 parallelism 中套用 antithesis，antithesis 中套用 anaphora。

兼用：几个辞格交织在一起运用，从一个角度看是一个辞格，从另一个角度看又是另一个辞格，几个辞格完全融为一体。

⑧ The Major again pressed to his blue lips the tips of the fingers that were disposed on the ledge of the wheeled chair with *careful carelessness* ,...

(Charles Dickens, *Dombey and Son*)

少校用一种精心作出的漫不经心姿态，再次把原来放在轮椅椅架上的手指的指尖按在自己青紫色的嘴唇上，……

⑨ I would say to the House, as I said to those who have joined this Government: “I have nothing to offer but *blood, toil, tears and sweat.*”

(Winston Leonard Spencer Churchill,

May 13, 1940)

正如我曾对参加本届政府的成员所说的那样，我要向下院说：“我没有什麼可以奉献，有的只是热血、辛劳、眼泪和汗水。”

（《世界名人演说词选集》）

⑩ With this faith we will be able to hew out of *the mountain of despair a stone of hope*.

(Martin Luther King Jr., *I Have a Dream*)

有了这个信念，我们将能从绝望之岭劈出一块希望之石。

（《美国历史文献选集》）

例⑧“careful carelessness”把 alliteration, paregmenon 和 oxymoron 交织在一起使用。例⑨“blood”，“toil”，“tears”和“sweat”是 metonymy，结构上又是 parallelism。例⑩“the mountain of despair”“a stone of hope”既是 antithesis 又含 metaphor。

连用、套用、兼用的综合使用：

⑪ His honour rooted in dishonour stood,

And faith unfaithful kept him falsely true.

(Alfred Tennyson, *Lancelot and Elaine*)

他的荣誉生根于不名誉，

他的不忠诚可靠的忠实使他似真还假。

（谢祖钧译）

⑫ Etiquette to society is what apparel is to the individual. Without apparel men would go in shameful nudity which would surely lead to the corruption of morals; and without etiquette society would be in a pitiable state and the

necessary intercourse between its members would be interfered with by needless offences and troubles. If society were a train, the etiquette would be the rails along which only the train could rumble forth; if society were a state coach, the etiquette would be the wheels and axis on which only the coach could roll forward. The lack of proprieties would make the most intimate friends turn to be the most decided enemies and the friendly or allied countries declare war against each other. We can find many examples in the history of mankind. Therefore I advise you to stand on ceremony before anyone else and to take pains not to do anything against etiquette lest you give offences or make enemies.

(William Hazlitt, *On Etiquette*)

礼节之于社会其作用犹如衣服之于个人。人无衣服，就会赤身露体，实属可耻，这必将导致道德败坏。社会若无礼节则会陷入可悲的境地，社会成员之间必要的交往就会受到不必要的冒犯和纠纷之干扰。假如社会为一列火车，礼节则犹如轨道，火车只能沿着这条轨道隆隆前进。假如社会为一辆御用马车，礼节则犹如车轮和车轴，马车只有依靠它们才能滚滚前进。缺乏礼节会使最亲密的朋友变成不共戴天的仇敌，也会使友好的或结盟的国家彼此宣战。我们在人类历史上可以找到许多此类例子。因此我奉劝你对任何人都要遵守礼节，并尽力不做任何违反礼节的事，以免开罪于人或为己树敌。

(陈冠商译)

⑬ “O, men with sisters dear!

O, men! with mothers and wives!

It is not linen you're wearing out,

But human creatures' lives!  
Stitch — stitch — stitch,  
In poverty, hunger, and dirt,  
Sewing at once, with a double thread,  
A shroud as well as a shirt.

(Thomas Hood, *The Song of the Shirt*)

“啊！男人，你们有姐妹；  
啊！男人，你们有妻子、母亲。  
你们穿的不是麻纱布，  
而是人命酸辛！  
一针——一针——一针，  
贫穷，饥饿，龌龊，  
同时缝，用双线缝，  
是衬衫、也是裹尸的布。

(梁实秋译)

例⑪ “honour” 和 “dishonour” 是 paradox，下面 “stood” 是 inversion，连下来 “faith unfaithful” 是 paregmenon，最后 “falsely true” 是 oxymoron；其中 “honour” 和 “dishonour” 同时又是 paregmenon，“faith unfaithful” 又兼 inversion 和 oxymoron。例⑫连续使用 “apparel”，“a train” 和 “a state coach” 三个 analogy，其中 “without... and without...” 以及 “If society were a train, the etiquette...; if society were a state coach, the etiquette...” 在结构上是 parallelism，而两个 “without” 和两个 “If society were” 又分别是 anaphora，两个 “the etiquette would be” 是 repetition，其中还套用 onomatopoeia (rumble)。例⑬ “O, men” 是 apostrophe，然后

“sisters dear”是 inversion, 接下来“O, men”又是 apostrophe, 下面“creatures”是 synecdoche, 三个“stitch”是 gemination, “poverty”, “hunger”和“dirt”在结构上是 parallelism, 最后“shroud”和“shirt”是 alliteration; 其中两个“O, men”又是 anaphora, “shroud”和“shirt”同时又是 antithesis。

在很多语言实例中, 连用、套用、兼用交织在一起, 创造出许多色彩丰富, 姿仪万千, 内涵深蕴, 趣味盎然的语段来。



## 附 录

### 英语辞格的注音、词源和英语释义

(按字母顺序排列)

allegory /'æliɡəri/ (Greek *allēgoriā* — *allos*, other, *agoreuein*, to speak) a story in which people, things, and happenings have a hidden or symbolic meaning; allegories are used for teaching or explaining ideas, moral principles, etc.

(*Webster's New World Dictionary  
of the American Language*)

alliteration /əˌlɪtə'reɪʃn/ (Latin *ad*, to, and *littera*, littera, a letter) 1. the commencement of two or more stressed syllables of a word group: *a.* with the same consonant sound or sound group (**consonantal alliteration**), as in *from stem to stern* *b.* with a vowel sound which may differ from syllable to syllable (**vocalic alliteration**), as in *each to all* 2. the commencement of two or more words of a word group with the same letter, as in *apt alliteration's artful aid*

(*The Budget Macquarie Dictionary*)

allusion /ə'lu:ʒn/ (Latin *allūdēre* — *ad*, at, *lūdēre*, *lūsum*, to play) a figure of speech consisting of a passing, but significant, reference to a well-known person, place, event, etc.

(*Funk & Wagnalls New Practical Standard  
Dictionary of the English Language*)

ambiguity /ˌæmbɪˈɡjuːɪti/ (ambiguous: Latin *ambiguus* — *ambigēre*, to go about, waver — prefix *ambi-*, both ways, *agēre*, to drive) use of words that allows alternative interpretations

( *Encyclopaedia Britannica* )

anadiplosis /ˌænədɪˈplɒsɪs/ (Greek *anadiplosis* — *ana*, back, *diploein*, to double) repetition of a prominent word, usually the last in a phrase, clause, sentence, or verse, at the beginning of the next phrase, clause, sentence, or verse (as “rely on his honor — honor such as his?”)

( *Webster's Third New International  
Dictionary of the English Language* )

anagram /ˈænəgræm/ (Greek *ana-*, back, *gramma*, letter) transposing letters of a word or group of words to produce other words that possess meaning, preferably bearing some logical relation to the original

( *Encyclopaedia  
Britannica* )

analogy /əˈnælədʒi/ (Greek *analogiā* — *ana*, according to, and *logos*, ratio) a figure of speech embodying an extended or elaborate comparison between two things or situations

( *Webster's Third New International  
Dictionary of the English Language* )

anaphora /əˈnæfərə/ (Greek *anaphorā*, a carrying back, reference — *ana*, back, *pherein*, to bear) a figure in rhetoric in which the same word or words are repeated at the beginning of succeeding verses or clauses: “*Where is the wise? Where is the scribe? Where is the disputer of this*

world?"

( *Webster's Dictionary of  
the English Language* )

anastrophe /ə'næstrəfi/ (Greek *anastrophē* — *ana* , back ,  
and *strephein* , to turn) in rhetoric, the inversion of the  
natural or usual order of words, as "Homeward directly  
he went. "

( *Standard College Dictionary* )

antanaclasis /æn,tænə'kleɪsɪs/ (Greek *antanaklasis* , a bend-  
ing back against — *anti* , against, *anaklān* , to bend back)  
in rhetoric, a figure which consists in repeating the  
same word in a different sense; as, while we *live* , let us  
*live* ; learn some *craft* when young, that when old you  
may live without *craft*

( *Webster's Dictionary of  
the English Language* )

anticlimax /,æntɪ'klaɪmæks/ (Greek *anti* , against, instead  
of, etc. , *klīmax* , *-akos* , a ladder — from *klīnein* , to  
slope) the usually sudden transition in writing or speak-  
ing from an idea of significance or dignity to an ~~idea~~ trivial  
or ludicrous by comparison especially at the close of a se-  
ries , sentence , or passage (as *a love of God , justice , and  
sports cars* )

( *Webster's Third New International  
Dictionary of the English Language* )

antimetabole /æn,tɪmə'tæbəlɪ/ (Greek *antimetabolē* — *anti* ,  
against, *meta* , beyond, *ballein* , to throw) a figure in  
which the same word or ideas are repeated in inverse order

( *The Oxford English Dictionary* )

antiphrasis /æn'tɪfrəsɪs/ (Greek *antiphrasis* — *anti* ,

against, *phrasis* , speech) a figure of speech by which words are used in a sense opposite to their proper meaning

( *The Oxford English Dictionary* )

antistrophe /æ'n'tɪstrəfɪ/ (Greek *antistrophē* , a turning about — *anti-*, against, *strophē* , a turning) the repetition of words in inverse order

( *The Oxford English Dictionary* )

antithesis /æ'n'tɪθɪsɪs/ (Greek *antithesis* — *anti-* , against, *thesis* , placing) in rhetoric, a figure of speech in which irreconcilable opposites or strongly contrasting ideas are placed in sharp juxtaposition and sustained tension, as in the saying “Art is long, and Time is fleeting.”

The opposing clauses, phrases, or sentences are roughly equal in length and balanced in contiguous grammatical structures.

The world will little note nor long remember what we say here, but it can never forget what they did here.

(Abraham Lincoln, *Gettysburg Address* )

( *Encyclopaedia Britannica* )

antonomasia /,æntənəʊ'smeɪzɪə/ (Greek *antonomasiā* — *onomazein* , to name, *onoma* , a name) 1. the substitution of another designation for a common obvious, or normal one: as a: the use of an official title or an epithet in place of a proper name (as ‘his honor’ for ‘Judge Doe’) or ordinary appellative (as ‘chief executive’ for ‘the president’) b: the use of a proper name to designate a member of a class (as a ‘Solomon’ for a ‘wise ruler’); also: the making of a common noun or verb from a proper name (as ‘pasteurize’ from ‘Pasteur’) 2: the giving of a proper name (as to a character in fiction) that names or sug-

gests a leading quality (as 'Squire *Allworthy* , Doctor *Sawbones* )

( *Webster's Third New International  
Dictionary of the English Language* )

apophasis /ə'pɒfəsis/ (Greek *apophasis* , denial — *apo-*, away, and *phanai* , to say) in rhetoric, the pretended suppression or denial of what one is really saying or proposing

( *Funk & Wagnalls New Practical Standard  
Dictionary of the English Language* )

aposiopesis /ˌæpəʊsaɪəʊ'piːsɪs/ (Greek *aposiōpēsis* — *apo*, off, and *siōpē* , silence) in rhetoric, the sudden breaking off of a discourse before it is ended and passing over something as if unable or unwilling to tell it

( *Webster's Dictionary of  
the English Language* )

apostrophe /ə'pɒstrəfi/ (Greek *apostrophē* — *apo* , from, and *strophē* , a turning) a figure of speech, by which a speaker or writer suddenly stops in his discourse, and turns to address pointedly some person or thing, either present or absent; an exclamatory address. (As explained by *quintilian*, *apostrophe* was directed to a person *present* ; modern use has extended it to the *absent* or *dead* (who are for the nonce supposed to be present); but it is by no means confined to these, as sometimes erroneously stated.)

( *The Oxford English Dictionary* )

assonance /'æʃəʊnəns/ (Latin *assonāre* , -*ātum* — *ad* , to, *sonāre* , to sound) a similarity of sound between words or syllables, especially as used as an alternative to rhyme

in poetry by means of (a) repetition of vowels without repetition of consonants (e. g. in *stony* and *holy*) (b) repetition of consonants without repetition of vowels (e. g. in *held* and *healed* and in *spanner* and *spinner*)

( *Longman Dictionary of the English Language* )

asyndeton /æ'sɪndɪtən/ (Greek *asyndeton* — *a-*, privative, *syndetos*, bound together, *syn*, together, *deein*, to bind) a rhetorical figure of speech in which connectives are omitted for the sake of effect, as in “sighted sub, sank same”

( *Funk & Wagnalls New Practical Standard Dictionary of the English Language* )

bathos /'beɪθɒs/ (Greek *bathos*, depth) a sudden descent from the sublime or elevated to the commonplace or absurd in writing or speech

( *Longman Dictionary of the English Language* )

chiasmus /kai'æzməs/ (chiasm; Greek *chiasma*, a cross-shaped mark, *chiastos*, laid crosswise, like the Greek letter X (*chi*, *chei*), *lithos*, a stone) the inversion of the order of syntactical elements in the second of two juxtaposed and syntactically parallel phrases or clauses (as *a superman in physique but in intellect a fool*)

( *Webster's Third New International Dictionary of the English Language* )

circumlocution /ˌsɜ:kəmlə'kju:ʃn/ (Latin *circum*, around, *loqui*, *locutus*, to speak) the use of an unnecessarily large number of words to express an idea

( *Webster's New Collegiate Dictionary* )

climax /'klaɪmæks/ (Greek *klīmax* , *-akos* , a ladder — from *klīnein* , to slope) a figure in which a number of propositions or ideas are set forth so as to form a series in which each rises above the preceding in force or effectiveness of expression

( *The Oxford English Dictionary* )

conceit /kən'si:t/ (conceive; Old French *concever* — Latin *concipere* , *conceptum* , from *con-* , together , and *capere* , to take) figure of speech, usually a simile or metaphor, which forms an extremely ingenious or fanciful parallel between apparently dissimilar or incongruous objects or situations

( *Encyclopaedia Britannica* )

consonance /'kɒnsənəns/ (Latin *cōnsonāns* , *-antis* , present participle of *cōnsonāre* , to harmonise. — *con-* , *sonāre* , to sound) in prosody, correspondence or agreement of the final consonants but not vowels of stressed syllables, as *bill* and *wall* , and *furnished* and *varnished*

( *Macmillan Contemporary Dictionary* )

contrast /'kɒntrɑ:st/ (French *contraster* — Latin *contrā* , opposite to , *stāre* , to stand) comparison of similar objects to set off their dissimilar qualities

( *Webster's New Collegiate Dictionary* )

conversion /kən'vɜ:ʃn/ (convert; Latin *convertēre* , *conversum* — *con-* , *vertēre* , to turn) repetition of a word at the end of successive clauses

( *Encyclopedia of English* )

echo /'ekəʊ/ (Latin, — Greek *ēchō* , a sound) repetition of sound, as if reflected from its source

( *Encyclopedia of English* )

ellipsis /ɪˈlɪpsɪs/ (Latin — *ellipsis* — Greek *elleipsis* — *elleipein*, to fall short — *en*, in, *leipein*, to leave) figure of speech in which one or more words necessary to the complete grammatical construction, but not to the sense, of a sentence are omitted; the omitted words are understood by implication

( *Encyclopaedia Britannica* )

emblem /ˈembləm/ (Latin, — Greek *emblēma*, -atos, a thing inserted — *en*, in, and the root of *ballein*, to throw) a fable or allegory such as might be expressed pictorially

( *The Oxford English Dictionary* )

empathy /ˈempəθi/ (Greek *empathēia*, affection, passion — *en*, in, *pathos*, feeling) the projection of human qualities into a material or natural object so that those qualities are felt to be possessed by that object, i. e., a dynamic force felt to reside in the object of perception

( *Collier's Encyclopedia* )

enallage /enˈælədʒi/ (Greek *enallagē* — *en*, in, and *allassein*, to change) the exchange of one part of speech, or one modification of a part of speech, for another

( *Encyclopedia of English* )

epanalepsis /eɪpænəˈleɪpsɪs/ (Greek *epanalēpsis*, a repetition, regaining, from *epanalambanein*, to take up again, repeat — *epi*, upon, *analambanein*, to take up) in rhetoric, a figure by which the same word or phrase is repeated after other words have intervened

( *Webster's Dictionary of the English Language* )



epanaphora /ˌepəˈnæfərə/ (Latin, from Greek *epanaphora*, a reference, repetition, from *epanapherein* — *epi*, upon, *anapherein*, to bring back) in rhetoric, a figure of speech which consists in the repetition of a word or phrase at the beginning of successive clauses; anaphora

( *Webster's Dictionary of the English Language* )

epanastrophe /ˌepəˈnæstrəfi/ (Greek *epanastrophē*, a return, from *epanastrephein* — *epi*, upon, *anastrephein*, to turn back) in rhetoric, a figure by which the speaker makes the end of one clause the beginning of the next; anadiplosis

( *Webster's Dictionary of the English Language* )

epanodos /eˈpænɒdɒs/ (Greek *epanodos*, a rising up, return, recapitulation — *epi*, upon, *anodos*, a way up) in rhetoric, a figure in which a sentence or phrase is repeated in inverse order

( *Webster's Dictionary of the English Language* )

epidiplosis /ˌepɪdɪˈplɒsɪs/ (Greek *epidiplōsis* — *epi*, upon, after, *diploein*, to double) use of the same word at the beginning and at the end of a sentence

( *Encyclopedia of English* )

epigram /ˈepɪgræm/ (Through French and Latin, from Greek *epigramma* — *epi*, upon, *gramma*, a writing — *graphein*, to write) a short, pointed statement, in verse or prose, which expresses a thought in a witty and polished style

( *Merit Students Encyclopedia* )

epiphora /ə'pɪfərə/ (Greek *epiphora* , a bringing to or upon, an addition — *epi* , upon, after, *pherein* , to bear) in rhetoric, the repetition of a word or phrase at the end of several sentences or stanzas

( *Webster's Dictionary of the English Language* )

epistrophe /ɪ'pɪstrəfi/ (Greek *epistrophē* , a return — *epi* , upon, *strephein* , to turn) repetition of the same word or expression at the end of successive phrases, clauses, or sentences for rhetorical effect

( *Longman Dictionary of the English Language* )

epithet /'epɪθet/ (Greek *epitheton* , neuter of *epithelos* , added — *epi* , on, *tithenai* , to place) a descriptive word or phrase added to or used in place of the usual name of a person or thing

( *Encyclopaedia Britannica* )

erotema /'erəʊ'ti:mə/, eroteme /'erəʊ'ti:m/ , erotesis /'erəʊ'ti:sɪs/ (Greek *erōtēma* , *erōtēsis* — *erōtaein* , to question) a rhetorical question

( *Chambers Twentieth Century Dictionary* )

euphemism /'ju:fɪmɪzəm/ ( Greek *euphēmosmos* — *euphēmizein* , to speak words of good omen — *eu* , well, *phanai* , to speak) figure of speech in which something of an unpleasant, distressing, or indelicate nature is described in less offensive terms, as in the expressions “under the weather” for “ill” or “passed away” for “died”.

( *Encyclopaedia Britannica* )

exclamation /'ɛksklə'meɪʃn/ (exclaim: French *exclamer* — Latin *exclāmāre* , -ātum — *ex-*, out, *clāmāre* , to shout) the “abrupt or elliptical expression that a strongly felt

thought takes before it has calmed itself down to a logical affirmation” (Genung)

( *Encyclopedia of English* )

gemination /ˌdʒemɪˈneɪʃn/ (geminate; Latin *geminus* , twin)  
the immediate repetition of a word, phrase, or clause for rhetorical effect

( *Collins Dictionary of the English Language* )

hendiadys /henˈdaɪədɪs/ (Greek *hen dia dyoin* , literally one by two) the expression of an idea by the use of usually two independent words connected by *and* (as *nice and warm* ) instead of the usual combination of independent word and its modifier (as *nicely warm* )

( *Webster’s New Collegiate Dictionary* )

homoeoteleuton /ˌhəʊmi:əʊtɪˈljʊ:ɪtən/ (Greek *homoioteleuton* — *homoios* , like, *teleutē* , ending) an old rhetorical figure requiring like-sounding words, syllables, or phrases at the close of a series of sentences or lines

( *Webster’s Dictionary of the English Language* )

hypallage /hɑːˈpæləgi:/ (Greek *hypo* , under, *allassein* , to exchange) a figure of speech in which there is an interchange of two elements of a proposition, the natural relations of these being reversed

( *The Oxford English Dictionary* )

hyperbaton /hɑːˈpɜ:bətən/ (Greek *hyperbaton* — *hyper* , over, *bainein* , to go) a figure of speech in which the customary or logical order of words or phrases is inverted, especially for the sake of emphasis

( *The Oxford English Dictionary* )

hyperbole /hɑːˈpɜ:bəli/ (Greek *hyperbolē* , excess, exaggeration) a figure of speech consisting in exaggerated or

extravagant statement, used to express strong feeling or produce a strong impression, and not intended to be understood literally

( *The Oxford English Dictionary* )

hysteron-proteron /<sub>1</sub>hɪstərɒn'prɒtərɒn/ (Greek *husteron-proteron*, literally latter-former) a figure in which the logical order of ideas is reversed; as, "I die, I faint, I fail."

( *Webster's Dictionary of the English Language* )

innuendo /<sub>1</sub>ɪnju:'endəʊ/ (Latin *innuendo*, by nodding at, intimating) an indirect or subtle reference, especially one made maliciously or indicating criticism or disapproval

( *Collins Dictionary of the English Language* )

inversion /ɪn'vɜːʃn/ (inverse; Latin *inversus*, past participle of *invertĕre*, *inversum* — *in*, in and *vertĕre*, to turn) *Rhetoric*. reversal of the usual or natural order of words; anastrophe. *Example*: happy is the returning traveler; the house beautiful

( *The World Book Dictionary* )

irony /'aɪərəni/ (Latin *irōnĭa* — Greek *eirōneiā*, dissimulation — *eirōn*, a dissembler, perhaps — *eirein*, to talk) a figure of speech in which the intended meaning is the opposite of that expressed by the words used; usually taking the form of sarcasm or ridicule in which laudatory expressions are used to imply condemnation or contempt

( *The Oxford English Dictionary* )

kenning /'kenɪŋ/ (Old Norse, from *kenna*) concise compound or figurative phrase replacing a common noun, especially in Old Germanic, Old Norse, and Old English poetry. A kenning is commonly a simple stock compound

such as “whale-path” or “swan road” for “sea”; “God’s beacon” for “sun”; or “ring-giver” for “king.”

( *Encyclopaedia Britannica* )

litotes /'laɪtəʊti:z/ (Greek *litotēs* , simplicity) a figure of speech, in which an affirmative is expressed by the negative of the contrary

( *The Oxford English Dictionary* )

malapropism /'mæləprɒpɪzəm/ verbal blunder in which one word is replaced by another similar in sound but different in meaning. Although Shakespeare used the device for comic effect, the term derives from the character, Mrs. Malaprop, in Richard Brinsley Sheridan’s play “The Rivals” (1775). Her name is taken from the term *malapropos* (French: “inappropriate”) and is typical of Sheridan’s practice of concocting names to indicate the essence of a character. Among her solecisms are: “If I reprehend any thing in this world, it is the use of my oracular tongue, and a nice derangement of epitaphs”; and “She is having a historical [hysterical] fit.”

( *Encyclopaedia Britannica* )

meiosis /maɪ'əʊsɪs/ (Greek *meiōsis* , diminution) a figure of speech by which the impression is intentionally conveyed that a thing is less in size, importance, etc. , than it really is

( *The Oxford English Dictionary* )

metalepsis /,metə'lepsɪs/ (Greek *metalēpsis* , substitution) a rhetorical figure mentioned by Quintilian, consisting in the metonymical substitution of one word for another which is itself figurative

( *The Oxford English Dictionary* )

metaphor /'metəfə/ (Greek *metaphorā* — *pherein* , to carry)  
in rhetoric, a figure of speech that, presupposing a similarity of two or more things, denotes one of them by terms properly or literally signifying the other, as if they were identical. The first two lines of Shakespeare's Sonnet II contain several words used metaphorically:

When forty winters shall besiege thy brow,

And dig deep trenches in thy beauty's field,...

Here, for example, the word "trenches" means wrinkles of age, and it suggests a similarity between wrinkles and ditches dug by besieging soldiers

( *Encyclopedia Americana* )

metonymy /mɪ'tɒnɪmi/ (Greek *metōnymia* , change of name — *meta* , indicating change, and *onyma* = *onoma* , a name) figure of speech in which the name of an object or concept is replaced with a word closely related to or suggested by the original, as "crown" for "king" ("The power of the crown was mortally weakened") or an author for his works ("I'm studying Shakespeare"). Closely related to synecdoche, the naming of a part for the whole or a whole for the part, metonymy is a common poetic device; it has the effect of creating concrete and vivid images in place of generalities, as in the substitution of a specific "grave" for the abstraction "death." Metonymy is standard journalistic and headline practice as in the use of "city hall" for "municipal government," the "White House" for the "president," or "Kremlin" for Soviet government.

( *Encyclopaedia Britannica* )

onomatopoeia /ɒnəʊmætəʊ'pi:ə/ (Greek *onomatopoiā* ,

-*poiē sis* — *onoma* , *-atos* , a name , *poieein* , to make)  
word formation based on the imitation of natural sounds ;  
e. g. , English “whisper,” “bang,” “hiss.” The word may  
be either the name of the sound itself, as “moo” or  
“crash,” or the name of the source of the sound, as  
“cuckoo” or “peewit.”

( *Encyclopaedia Britannica* )

oxymoron /<sub>1</sub>ɒksɪ'mɔːrɒn/ (Greek neuter of *oxymōros* , liter-  
ally pointedly foolish — *oxys* , sharp, *mōros* , foolish) a  
rhetorical figure by which contradictory or incongruous  
terms are conjoined so as to give point to the statement or  
expression

( *The Oxford English Dictionary* )

palindrome /'pælɪndrəʊm/ (Greek *palindromos* , running  
back — *palin* , back, *dromos* , a running) a word,  
name, verse, sentence, or number that reads the same  
from left to right and from right to left. The strict form,  
also called “reciprocal,” is exemplified by the word *level* ,  
the name *Otto* , the verse *Madam, I'm Adam* , the sen-  
tence *Able was I ere I saw Elba* , and the number 1881.

A “recurrent” palindrome is one that, read from right to  
left and from left to right, makes different words. Exam-  
ples include *trap* and *emit* .

( *Encyclopedia Americana* )

paradox /'pærədɒks/ (Greek *paradoxos* , -*on* , contrary to  
opinion — *para* , beside, beyond, *doxa* , opinion) ap-  
parently self-contradictory statement, the underlying  
meaning of which is revealed only by careful scrutiny

( *Encyclopaedia Britannica* )

paraleipsis /'pærə'laɪpsɪs/ ( Greek *paraleipsis* , —

*paraleipein* , to leave aside — *para* , beside, beyond, *lei pein* , to leave) a rhetorical figure in which the speaker emphasizes something by affecting to pass it by without notice, usually by such phrases as “not to mention”, “to say nothing of”

( *The Oxford English Dictionary* )

parallelism /'pærələlɪzəm/ (parallel: Greek *parallēlos* , as *par'* *allēloin* , beside each other) component of literary style in both prose and poetry, in which coordinate ideas are arranged in phrases, sentences, and paragraphs that balance one element with another of equal importance and similar wording. The repetition of sounds, meanings, and structures serves to order, emphasize, and point out relations. In its simplest form parallelism consists of single words that have a slight variation in meaning: “ordain and establish” or “overtake and surpass”. Sometimes three or more units are parallel; for example: “Reading maketh a full man, conference a ready man, and writing an exact man” (Francis Bacon, *Of Studies* ).

( *Encyclopaedia Britannica* )

paregmenon /pə'regmənən/ (Greek *paregmenon* , derived — *paragein* , to bring side by side) a figure in which are words conjoined, which are derived one of another, as *discreet*, *discretion*

( *The Oxford English Dictionary* )

parody /'pærədi/ (Greek *parōidiā* — *para* , beside, *ōidē* , an ode) an imitation of a serious author or literary work designed for comic effect or ridicule. A parody humorously reveals the peculiarities or excesses of the original work. It often takes a serious style of writing and uses it



for a trivial subject. A parody sometimes ridicules its subject as a typical example of absurd or sentimental attitudes. It may also implicitly criticize the ideas or ideals of a given age or society. Parodies can be written in verse or prose, and they may take the form of plays. Their humorous effect depends largely on the reader's knowledge of the style or particular work being ridiculed.

( *Merit Students Encyclopedia* )

paronomasia /ˌpærənəʊ'meɪzjə/ (Greek *paronomasia* — *para*, beside, *onoma*, *onyma*, name) a play upon words in which the same word is used in different senses or words similar in sound are set in opposition so as to give antithetical force

( *Webster's Third New International  
Dictionary of the English Language* )

periphrasis /pə'rɪfrəsis/ (Greek *periphrasis* — *peri*, around, *phrasis*, speech) the use of a longer phrasing (as in naming by descriptive epithet, introduction of abstract general terms) in place of a possible shorter and plainer form of expression

( *Webster's Third New International  
Dictionary of the English Language* )

personification /pɜːsənɪfɪ'keɪʃn/ (personify: Latin *persōna*, a person, *facere*, to make) a figure that endows objects, animals, ideas, or abstractions with human form, character, or sensibility, as in the description of the urn in John Keats' *Ode on a Grecian Urn*: "Thou still unravish' d bride of quietness."

( *Encyclopedia Americana* )

pleonasm /'pliəʊnæzəm/ (Greek *pleonasmos* — *plōn*, more)

the use of more words in a sentence than are necessary to express the meaning (either as a fault of style, or as a figure purposely used for special force or clearness)

( *The Oxford English Dictionary* )

ploce /'plɔ:si:/ (Greek *plokē* , a plaiting — *plekein* , to plait) in rhetoric, a figure of speech which embodies the repetition of a word, generally with a modification of meaning: example, there are *medicines* and *medicines*

( *Webster's Dictionary of the English Language* )

polyptoton /,pɒlɪp'təʊtɒn/ (Greek *poly* , much, *ptōtos* , verbal adjective of *piptein* , to fall) the rhetorical repetition of a word in a different case, inflection, or voice in the same sentence (as in Tennyson's "my own heart's heart, and ownest own, farewell")

( *Webster's Third New International Dictionary of the English Language* )

polysyndeton /,pɒlɪ'sɪndəʊtɒn/ (Greek *polysyndeton* — *poly* , much, *syndeton* , a conjunction — *syn* , together, *deein* , to bind) a figure consisting in the use of several conjunctions in close succession; usually, the repetition of the same conjunction (as *and* , *or* , *nor* ) to connect a number of co-ordinate words or clauses

( *The Oxford English Dictionary* )

preterition /,prɛtə'rɪʃən/ (preterite: Latin *praeteritus* — *ire* , *itum* , to go) a figure by which summary mention is made of a thing, in professing to omit it

( *The Oxford English Dictionary* )

prolepsis /prəʊ'lepsɪs/ (Greek *prōlēpsis* — *pro* , before, *lambanein* , to take) the application of an adjective to a noun in anticipation of the result of the action of the verb  
( *Webster's New Collegiate Dictionary* )

prosopopoeia /prɒ'səʊpə'pi:ɪə/ (Greek *prosōpopoia* — *prosōpon* , face, person, *poieein* , to make) a figure in rhetoric by which things are represented as persons, or by which things inanimate are spoken of as animated beings, or by which an absent person is introduced as speaking, or a deceased person is represented as alive and present  
( *Webster's Dictionary of the English Language* )

pun /pʌn/ (perhaps from Italian *puntiglio* , fine point, quibble) the use of a word in such a way as to suggest two or more meanings or different associations, or the use of two or more words of the same or nearly the same sound with different meanings, so as to produce a humorous effect

( *The Oxford English Dictionary* )

rallying cry /'rælɪŋ kraɪ/ a short, rousing phrase, like a war-cry

( *Encyclopedia of English* )

refrain /rɪ'freɪn/ (Old French *refrain* — *refraindre* — Latin *refringere* — *frangere* , to break) a phrase or verse recurring at intervals, especially at the end of each stanza of a poem or song

( *The Oxford English Dictionary* )

regression /rɪ'ɡresjən/ (regress: Latin *regressus* — *regredi* — *re-* , *gradi* , to go) the repetition of a word or words in an inverted order

( *Encyclopedia of English* )

repetition /ˌrepiˈtɪʃn/ (repeat: French *répéter* — Latin *repetere*, *repetitum* — *re-*, again, *petere*, to seek) in rhetoric, the iteration or repeating of the same words, or of the meaning in different words, for the purpose of making a deeper impression on the audience

( *Webster's Dictionary of the English Language* )

rhetorical question /rɪˈtɒrɪkl ˈkwɛstʃən/ a question asked, as in oratory or writing, only for rhetorical effect, to emphasize a point, introduce a topic, etc., no answer being expected

( *Webster's Dictionary of the English Language* )

rhyme /raɪm/ (Old French, *rime* — Latin, *rhythmus* — Greek, *rhythmos* — *rheein*, to flow) phenomenon that occurs when two or more words with similarly sounding final syllables are so placed as to echo one another

( *Encyclopaedia Britannica* )

sarcasm /ˈsɑ:kæzəm/ (Latin *sarcasmus* — Greek *sarkasmos* — *sarkazein*, to tear flesh like dogs, to speak bitterly — *sarx*, *sarkos*, flesh) use of sharp, cutting remarks or language intended to mock, wound, or subject to contempt or ridicule

( *Macmillan Contemporary Dictionary* )

simile /ˈsɪmɪli/ (Latin neuter of *similis*, like) a figure of speech involving a comparison between two unlike entities. In the simile, unlike the metaphor, the resemblance is explicitly indicated by the words “like” or “as.” The common heritage of simile in everyday speech usually re-

flects simple comparisons based on the natural world or familiar domestic objects, as in "He eats like a bird," "He is as smart as a whip," or "He is as slow as molasses." In some cases the original aptness of the comparison is lost, as in the expression "dead as a doornail."

( *Encyclopaedia Britannica* )

spoonerism /'spu:nərɪzəm/ (Rev. W. A. Spooner (1844 — 1930), a noted perpetrator of transpositions of this kind) a transposition, usually accidental and comic in effect, of the initial sounds or other parts of two or more words

( *Encyclopedia Americana* )

syllepsis /sɪ'lepsɪs/ (Greek *syllēpsis*, a taking together — *syn*, together, and the root of *lambanein*, to take) a figure in rhetoric by which a word does duty in a sentence in the same syntactical relation to two or more words but has a different sense in relation to each

( *Chambers Twentieth Century Dictionary* )

symbol /'sɪmbl/ (Greek *symbolon*, a token — *syn*, together, *ballein*, to throw) something that stands for or suggests something else by reason of relationship, association, convention, or accidental but not intentional resemblance; especially: a visible sign of something (as a concept or an institution) that is invisible

( *Webster's Third New International Dictionary of the English Language* )

symploce /'sɪmpləʊsi:/ (Greek *symplokē*, an interweaving — *syn*, with, *plekein*, to weave) a figure consisting in the repetition of one word or phrase at the beginning, and of another at the end, of successive clauses or sentences; a combination of *anaphora* and *epistrophe*

( *The Oxford English Dictionary* )

synaesthesia /,sɪnɪs'ti:ziə/ (Greek *synaesthesia* — *syn* , together, *aisthēsis* , sensation) the spontaneous association of sensations of different kinds, e. g. the suggestion of a certain colour by certain sounds

( *Longman Modern English Dictionary* )

synecdoche /sɪ'nekdəki/ (Greek *synekdochē* — *syn* , together, *ekdechesthai* , to receive) a figure of speech by which a part is put for the whole (as *fifty sail* for *fifty ships* ), the whole for a part (as *the smiling year* for *spring* ), the species for the genus (as *cutthroat* for *assassin* ), the genus for the species (as *a creature* for *a man* ), or the name of the material for the thing made (as *willow* for *bat* ).

( *Webster's Third New International*

*Dictionary of the English Language* )

transferred epithet / træns'fɜ:d 'epɪθet/ a figure of speech where an epithet (an adjective or descriptive phrase) is transferred from the noun it should rightly modify to another to which it does not really apply or belong

understatement /,ʌndə'steɪtmənt/ a statement deliberately worded so as to be unemphatic or restrained in tone, often used as a contrast to point up the significance of its contents

( *Funk & Wagnalls New Practical Standard*

*Dictionary of the English Language* )

vision /'vɪʒn/ (French, — Latin *visiō* , *visiōnis* — *vidēre* , *vīsum* , to see) a figure of speech by which something present to the imagination (as a person or scene) is represented as actually before the eyes (as in Tennyson's "I see the wealthy miller yet, his double chin, his portly

size”)

( *Webster's Third New International  
Dictionary of the English Language* )

zeugma /'zju:gmə/ (Greek — *zeugnynai*, to yoke) a figure by which a single word is made to refer to two or more words in the sentence; especially when properly applying in sense to only one of them, or applying to them in different senses

( *The Oxford English Dictionary* )