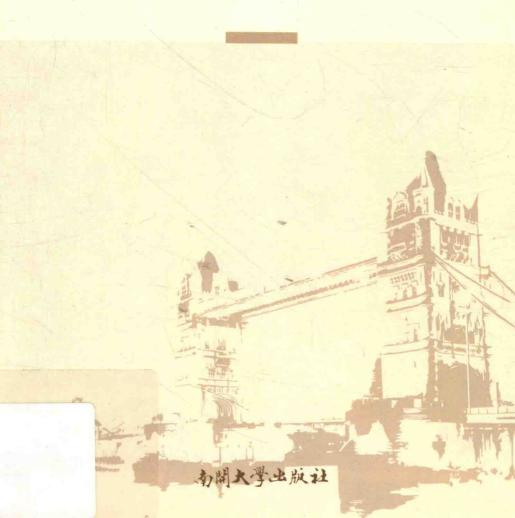
英语修辞基础教程

■ 秦 妍 编 著 NIN YAN



AND DESCRIPTION OF THE PARTY OF

英语修辞基础教程



英语修辞基础教程

English Rhetoric: A Basic Course

秦妍 编著

南开大学出版社 天津

图书在版编目(CIP)数据

英语修辞基础教程/秦妍编著.一天津,南开大学出 版社, 2013.11

ISBN 978-7-310-04332-3

Ⅰ.①英… Ⅱ.①秦… Ⅲ.①英语-修辞-高等学校 - 教材 Ⅳ.①H315

中国版本图书馆 CIP 数据核字(2013)第 236499 号

版权所有 侵权必究

南开大学出版社出版发行 出版人:孙克强

地址:天津市南开区卫津路 94 号 邮政编码:300071 营销部电话:(022)23508339 23500755 营销部传真:(022)23508542 邮购部电话:(022)23502200

天津泰宇印务有限公司印刷 全国各地新华书店经销

2013年11月第1版 2013年11月第1次印刷 210×148 毫米 32 开本 6.5 印张 185 千字 定价:18.00元

如遇图书印装质量问题,请与本社营销部联系调换,电话:(022)23507125

前言

什么是修辞? 学习修辞有什么样的意义? 在回答这两个问题之前,我们先看一看下面的几个句子,它们所要表达的都是"他生气了"的意思:"1. He became very angry. 2. He erupted. 3. He exploded. 4. He hit the roof."读了这几个句子你有什么样的体会?是不是觉得第一个句子写得虽然准确但却平平,而二、三、四句,尤其是第四句则生动而形象?如果你想传神地表达这个人生气的样子,二、三、四句(尤其是第四句)是不是你的首选?这个选择的过程就是修辞。杨鸿儒先生在《当代中国修辞学》中这样为修辞下定义:"通过对语言材料的选择、调整、修饰,使语言美化,更好地交流思想,表情达意。"如果我们知晓意义相近的句子在色彩上的微妙差别,如果我们熟识应该在哪样的语境来分别使用它们,我们就会作出正确的选择。这样看来,修辞其实离我们每个人都不远。

修辞可分为交际修辞和美学修辞两类。交际修辞主要指词、句式 的选择以及段落的安排,美学修辞主要侧重于各种修辞格的使用。本 书的重点是美学修辞,即主要探讨本书所包括的十二种修辞格对语言 产生的作用和影响。

提起修辞格,读者不禁想起明喻、暗喻、拟人、借代、排比、夸张等几种,而且不禁要问:学习这些修辞格的意义何在?其实修辞格并不只是语言外在的装饰和点缀,它与内容相融合,帮助作者表达自己的思想、意图、语气和情感。而对于读者来讲,学习修辞格可以增强自己的阅读理解力,理解语言所蕴含的深层含义。此外,学习各种修辞格还可以帮助读者拓宽文化视野,更好地领略英语语言之美。本

书主要介绍明喻、暗喻、借代、提喻、换称、拟人、移就、反讽、叠言、层进、突降和双关这十二种常见的、对英语学习者大有裨益的修辞格。

首先举暗喻这种修辞格为例。下面几个句子反映了人们普遍的一种认知方式: "1. The economy is *overheating*. (经济过热) 2. Measures have to be taken to *fine-tune* the economy. (要采取措施微调经济)"从这两个句子可以发现,如果我们这样理解: "The economy is a machine. (经济是一台机器)",那么选用这两个词汇的原因就非常明显了。暗喻反映的认知方式就是人们喜欢用自己熟识、了解的事物来理解、描述某些陌生的事物。这是暗喻最有趣的地方: 在学习词汇时可以透过形形色色的词汇和表达形式发现这些词所反映的认知方式,这种理解式的学习可以加深记忆并且有效地扩大词汇量。再举一个例子: 以下三句话"1. His mind isn't *operating* today. (他脑子今天不转了) 2. He is a little *rusty* today. (他脑子今天有点生锈) 3. He is still *grinding* out a solution. (他还在琢磨解决办法)"所表明的认知方式就是"The mind is a machine (头脑是一部机器)"因此可以用联想记忆法,从一个主题(一种认知方式)记住这个集合里很多种表达。

移就也是本书要介绍的修辞格。下面的两个句子由于使用了移就而显得生动有趣:"1. The host handed me a *hospitable* glass of wine.(好客的主人递给我一杯葡萄酒)2. They were exchanging *smiling* words. (他们又说又笑)"移就是关于形容词的奇妙的用法,从"a *hospitable* host"和"They were *smiling*"分别变为"a *hospitable* glass of wine"和"*smiling* words",这样奇特的用法给英语增添了生气,使语言显得既生动又简洁,可以说这种修辞格极大地丰富了英语的表达。其实汉语中也不乏这样的例子,比如:笨笔、喜酒、同情泪、赤胆忠心。

还要介绍的一种修辞格是叠言(rhetoric repetition)。林肯总统的那句名言 "...government of *the people*, by *the people*, and for *the people*, shall not perish from the earth (使我们这个民有、民治、民享的政府永存于世)"可以称得上家喻户晓,其中"the people"重复了三次。使用这种修辞格可以大大提升英文的表达力,增强语言的节奏感,

还可以给听众带来美的感受, 引起听众共鸣。

本书选材广泛,语言地道、富于时代气息,例句不仅选自当代英 文期刊、名家散文、小说以及教材,还有一部分来自名人演讲以及各 种音频和视频材料,是英语爱好者提高英语欣赏水平的理想教材。

由于编者水平有限,书中谬误和疏漏的地方在所难免,衷心希望 读者不吝赐教,这是对编者最大的爱护。

编者 2013年2月

Contents

Chapter 1	An Introduction to Rhetoric 1
Chapter 2	Aesthetic Rhetoric:
	An Introduction to the Figures of Speech6
Chapter 3	Simile 明喻10
Chapter 4	Metaphor 暗喻······24
Chapter 5	Metonymy 借代
Chapter 6	Synecdoche 提喻······86
Chapter 7	Antonomasia 换称94
Chapter 8	Personification 拟人110
Chapter 9	Transferred Epithet 移就122
Chapter 10	Irony 反讽133
Chapter 11	Rhetoric Repetition 叠言142
Chapter 12	Climax & Anticlimax 层进与突降 ······160
Chapter 13	Pun 双关语172
Answers to the Exercises	
Terms Used	I in this Book 195
References	

Chapter 1 An Introduction to Rhetoric

Exercises:

In each group, there are two sentences with nearly the same meaning. Find out in each group the sentence that is better written, and then point out in what way they are more expressive (更富于表达力).

Group 1:

- a. He thundered to his audiences.
- b. He *shouted loudly* to his audiences. 他对听众咆哮。

Group 2:

- a. Our voices were drowned out by the roars of applause.
- b. Our voices were *covered up* by the roars of applause. 我们的声音被淹没在一片赞许的欢呼声中。

Group 3:

- a. I absolutely loved bargains and will go a lot out of my way to find them.
- b. I absolutely loved bargains and will *take the trouble* to find them. 我特别喜欢廉价商品,再远也愿意跑去买。

Group 4:

- a. He contends that a big part of the problem *stems from* the enormous financial rewards reaped by powerful executive.
- b. He contends that a big part of the problem *comes from* the enormous financial rewards reaped by powerful executive.

 他认为问题的主要原因在于高管得到的资金回报过于丰厚。

Group 5:

- a. Every morning, the policeman on duty will see thousands of cars *flash* past him.
- Every morning, the policeman on duty will see thousands of cars drive past him.

每天清晨,成千上万辆汽车在值班交警面前飞驰而过。

Answers:

Groups 1-5: Sentence a is better written, because it is more vivid than sentence b and helps readers see in their mind's eye the picture described. From the light of the figure of speech used, sentence a in these five groups is an example of metaphor.

1.1 What is rhetoric

The definition of rhetoric has been defined in various ways, and the following may be inspiring to you.

- The art of using words in speaking or writing so as to persuade or influence others. (*The World Book Dictionary*)
- The art of effectively using language in speech or writing, including the use of figures of speech. (Random House Webster's College Dictionary)

Generally speaking, rhetoric means the choosing of words, sentence structures, the polishing of sentences, and the arrangement of paragraphs in order to ensure that one's ideas are not only well organized, but also most appropriately expressed. Thus, in order to clearly and effectively convey your ideas and opinions, rhetoric is a necessity. As a matter of fact, the choosing of words and sentence structures is largely decided by the context. By "context", it means not only linguistic context (语言环境), but also situational context (场景语境). That is to say, you have to consider, in addition, whether the subject (主题) of your speech or writing suits the occasion involved. But as is mentioned in the foreword, figures of speech

and how they are used in sentences are the focus of this book.

1.2 The classifications of rhetoric

Generally speaking, rhetoric can be divided into two large groups: communicative rhetoric and aesthetic rhetoric. By communicative rhetoric, it means the choosing of words, sentence patterns, and the arrangement of paragraphs in order to best suit the context and the subject concerned, as well as to achieve the effect of conciseness, clearness, precision, coherence, sense of balance and expressiveness. Communicative rhetoric is also regarded as passive rhetoric.

By aesthetic rhetoric, it means the choosing of particular figures of speech in order to enhance the vividness and expressiveness of the language, form a picture in readers' mind and to evoke their feelings. And it is usually regarded as active rhetoric.

1.3 The purposes of using rhetoric

By using rhetoric, the author means to achieve an effective communication. When it comes to communicative rhetoric, the author intends to put across his opinions—to get someone informed of the present state of affairs, to persuade, to declare war, to give a report, etc. For example, communicative rhetoric can often be found in public speeches delivered by the leader of a country on a particular occasion, and it can also be used in our daily communication, for example, in writing a composition. In a word, we choose words for an effective communication, and the efforts involved are communicative rhetoric.

When it comes to aesthetic rhetoric, the author means to form a picture in readers' mind by using concrete, vivid images, as well as certain figures of speech to appeal to readers, so they can appreciate the vividness of the language or get deeply affected. It can be said that aesthetic rhetoric is very appealing to readers and works to enrich the flavor of language.

Exercises:

Directions: Rhetoric means making choices. Choose from the following groups the better written sentences, and try to point out why they are better written in comparison.

Group 1:

- a. She flatly refused him on the ground that he was too poor.
- b. She flatly refused him for the *reason* that he was too poor.

Group 2:

- a. His manner was bad to the *point* of rudeness.
- b. His manner was bad to the degree of rudeness.

Group 3:

- a. It goes against the grain for me to borrow money from others.
- b. It goes against my wishes to borrow money from others.

Group 4:

- a. Despite his efforts, Churchill was completely defeated.
- b. Despite his efforts, Churchill was massively defeated.

Group 5:

- a. Our marriage is on the rocks.
- b. Our marriage is likely to break up soon.

Group 6:

- a. I found my resolve slipping occasionally.
- b. Occasionally I found my resolve gradually disappearing.

Group 7:

- a. I could see from her expression that his comments had hit home.
- b. I could see from her expression that his comments had had the intended effect.

Group 8:

- a. To have more free time and to have an increased pay is to want to have your cake and eat it.
- b. To have more free time and to have an increased pay is to have two

things that it is impossible to have together.

Group 9:

- a. The moment she put pencil to paper, her baby would cry.
- b. The moment she started to write, her baby would cry.

Chapter 2 Aesthetic Rhetoric: An Introduction to the Figures of Speech

If communicative rhetoric means the choosing of the most appropriate words or sentence structures in order to achieve precision, coherence, clearness and expressiveness, aesthetic rhetoric means to render the language more concrete, vivid, interesting, and appealing, or to form a picture in readers' mind. For this particular aim, particular figures of speech are used.

2.1 The figures of speech to be learned

As aesthetic rhetoric mainly refers to the rhetoric in which figures of speech are used, aesthetic rhetoric has everything to do with the study of figures of speech. The figures of speech to be introduced in this book are as follows: simile, metaphor, metonymy, synecdoche, antonomasia, personification, transferred epithet, irony, rhetoric repetition, climax, anticlimax, and pun.

2.2 The classifications of figures of speech

The list of the figures of speech may seem overwhelming, yet they can be classified into certain groups.

(1) Figures of similarity:

simile, metaphor, personification

In each of these figures of speech, there is similarity between two things from two different domains. In simile, one thing is *like* the other thing; in metaphor, one thing *is* the other thing; and in personification, also

regarded as "personal metaphor", one thing is a person.

(2) Figures having to do with continuity:

metonymy, synecdoche, antonomasia, transferred epithet

Metonymy, synecdoche, antonomasia and transferred epithet are figures of speech having to do with association of continuity and changing names. In metonymy, what is the most familiar to people is used to refer to what can be easily associated with it. Synecdoche involves using part for whole, whole for part, abstract for concrete, material for the product made of it, etc. Antonomasia involves using a proper noun with literary, historical, religious or mythological origin in place of an ordinary noun.

Transferred epithet is another figure of speech having to do with association of continuity. In transferred epithet, an adj. which should have been used to modify one noun is transferred instead to modify another noun to which it does not belong. Take the example of a hospitable glass of wine: it is most probably because the author is deeply impressed with the hospitable host who offers him a glass of wine that the host can be easily associated with the wine.

(3) Figures of emphasis:

climax, anticlimax, rhetoric repetition

In climax, the thoughts are getting more and more intense and emphatic at a uniform rate just in the way a man climbs up a ladder and reaches a higher position.

In anticlimax, there is a sudden transition in discourse from a significant idea to a trivial or ludicrous idea. By the unexpected change in tone, the author means to be emphatic.

In rhetoric repetition, through the repeated use of a word, phrase or sentence structure, the author means to enhance the sense of rhythm of the language, ensure the thematic progression and highlight the theme.

(4) Figures defying logic:

personification, transferred epithet, anticlimax

Personification is a figure of speech in which the words used for a man are now used instead to describe other domains than humans. This is an extraordinary collocation and goes beyond the semantic limitations that words indicating human characters can only be used for humans. It is for this reason that personification defies logic.

In transferred epithet, since the "adj. + n." collocation is the result of the recording of the author's feelings or impressions, the collocation is a kind of extraordinary collocation, and even goes beyond the generally accepted semantic limitations. For this reason, transferred epithet, as a figure of speech, defies logic.

In anticlimax, the sudden transition in discourse from a significant idea to a ludicrous idea can be regarded as a sudden transition from one conceptual domain to another domain, or a deviation from the linear thinking / logical thinking. For this reason, anticlimax goes totally beyond readers' expectations and is a figure of speech defying logic.

Exercises:

Directions: As is mentioned in this chapter, aesthetic rhetoric means to render the language more concrete, vivid, interesting, and appealing, or form a picture in readers' mind. In each of the following groups there are two sentences, with one sentence the example of aesthetic rhetoric. Decide which sentence in each group is the example of aesthetic rhetoric, and then try to point out in what way this sentence is better written in comparison.

Group 1:

- a. He was a man who never smiled, and who has a blank face.
- b. He was a man who never smiled, and whose face was as blank as a whitewashed wall.

Group 2:

- a. The tensions of the two-day exercise broke.
- b. The tensions of the two-day exercise broke like a dam giving way to a

flood.

Group 3:

- a. A thought suddenly occurred to him.
- b. A thought struck him like a silver dagger.

Group 4:

- a. The brilliant founders *branched* into new areas.
- b. The brilliant founders developed into new areas.

Group 5:

- a. Without a watchful eye, the market can spin out of control.
- Without an effective system of supervision, the market can spin out of control.

Group 6:

- a. They smiled and greeted each other.
- b. They were exchanging smiling words.

Group 7:

- a. Nothing could calm the anger of Hurricane Camille.
- b. Nothing could calm down Hurricane Camille.

Group 8:

- a. He had five mouths to feed in his family.
- b. He had five people to feed in his family.

Group 9:

- a. Want, despair, and madness have been the attendants of my career.
- b. I have experienced want, despair, and madness in my career.