研究生英语写作教程

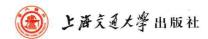## Graduate English
Writing Course

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Graduate English Writing

研究生英语写作教程

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前　　言

　　《研究生英语写作教程》编写组依据对中国高校本科生和研究生英语写作的多年分析和研究,认为大部分中国学生,尽管经过十多年的英语学习,有丰富的词汇和基本的语法知识,但英语写作技能仍比较薄弱,普遍存在双语"互译"现象。为此,本《教程》围绕学术英语写作技能,从样篇、写作技能、例文、练习和篇章阅读等方面组织学习内容,以满足研究生教育和英语学习的特殊需要,以及中高级英语学习者写作技能训练的需要。

　　本《教程》的主要适用对象为非英语专业研究生,因此,在整合基础写作技能知识的同时,主要以传输学术英语写作技能知识和提供实战训练为主,旨在以英语学术语篇的实证性和逻辑性特征培养研究生研究型和发现型学习阶段的学术思维能力;从学术篇章的结构、词句规律、连贯和衔接手段等方面培养研究生的学术英语意识,训练学术交流和创造性语言应用的能力。

　　本《教程》由十章组成,每章涉及学术英语说明文和论说文写作的结构和技能,由写作基础知识、样篇和例文、练习和篇章阅读等部分组成。第一章包括主题的一致和连贯、衔接、英语篇章的主要特征以及段落的结构和写作。第二章到第四章分述英语篇章的时间、空间、例证、对比、因果、定义、分类和论证的谋篇技巧、特征和训练,同时也涵盖了过渡、连贯和衔接、句式和用词等具体的写作技能训练。第五章到第十章编排了与学术研究和交流相关的应用写作部分,培养研究生撰写论文摘要、参考文献、读书报告、文献综述、前言等方面的应用技能。

　　每章内容依据样篇和例文对写作知识和技能进行实证性分析和描述。样篇和例证来自编写组对历年大学英语四、六级以及历年全国硕士研究生入学考试英语真题阅读理解语篇和媒体英语语篇的认真分析和采集。实证性的语篇分析和写作训练符合实践性技能学习和教学的规律。

　　为巩固和训练英语写作技能,本《教程》从连贯和衔接、句式变化、篇章写作和诊断性习作分析等方面编排练习内容,以期从基本技能训练发展综合英语写作能力。为巩固和丰富研究生学术写作的语言知识,每章安排了两篇阅读文章。

　　本《教程》是编写组对宁波大学近十届研究生英语写作课程和技能连续跟踪调查研究的成果。教材内容的选取和编排充分考虑了中国学生的知识表征和外语习得规律,依照心理语言学和认知语言学的外语学习观,优化了教材内容。

　　本《教程》由杨新亮策划、审校,龙云飞编写第一、二章,孟凡韶编写第三、四章,贾军红编写第五、六章,熊艳编写第七、八章,柳旦编写第九、十章。在编写过程中,得到了宁波大学外语学院大学外语部诸多同事的指导和帮助,在此向他们表示由衷的感谢。同时也向为本《教程》的基础理论和可行性研究提供帮助并提供丰富语料的宁波大学历届研究生表示谢意。

　　由于本《教程》内容丰富,信息含量大,语料领域广泛,编著过程中难免出现不妥之处,敬请读者指正。

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《研究生英语写作教程》编写组
2008 年 5 月

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Chapter One   English Paragraphs

Model Composition

*Public distrust of scientists stems in part from the blurring of boundaries between science and technology, between discovery and manufacture. **Most governments**, perhaps all governments, justify public expenditure on scientific research in terms of the economic benefits the scientific enterprise has brought in the past and will bring in the future. **Politicians** remind their voters of the splendid machines "our scientists" have invented, the new drugs to relieve old ailments（病痛）, and the new surgical equipment and techniques by which previously intractable（难治疗的）conditions may now be treated and lives saved. At the same time, **the politicians** demand of scientists that they tailor their research to "economic needs" that they award a higher priority to research proposals that are "near the market" and can be translated into the greatest return on investment in the shortest time. Dependent, as they are, on politicians for much of their funding, scientists have little choice but to comply. Like the rest of us, **they** are members of a society that rates the creation of wealth as the greatest possible good. **Many** have reservations, but keep them to themselves in what they perceive as a climate hostile to the pursuit of understanding for its own sake and the idea of an inquiring, creative spirit.*

***In such circumstances** no one should be too hard on people who are suspicious of conflicts of interest. When we learn that the distinguished professor assuring us of the safety of a particular product holds a consultancy with the company making it, we cannot be blamed for wondering whether his fee might conceivably cloud his professional judgment. Even if the professor holds no consultancy with any firm, some people may still distrust him because of his association with those who do, or at least wonder about the source of some of his research funding.*

***This attitude** can have damaging effects. It questions the integrity of individuals working in a profession that prizes intellectual honesty as the supreme virtue, and plays into the hands of those who would like to discredit scientists by representing them a venal（可以收买的）. This makes it easier to dismiss all scientific pronouncements, but especially those made by the scientists who present themselves as "experts". The scientist most likely to understand the safety of a nuclear reactor, for example, is a nuclear engineer who declares that a reactor is unsafe, we believe him, because clearly it is not to his advantage to lie about it. If he tells us it is safe, on the other hand, we distrust him, because he may well be protecting the employer who pays his salary.*

Questions about the structure of the passage:

1. What role does the first paragraph play?
2. How do the following paragraphs develop around the first one?
3. Find the topic sentences in each paragraph.
4. How does the passage realize cohesion and coherence?

The Topic Sentence

A topic sentence expresses a paragraph's central purpose. It contains two parts: the subject and the controlling idea of a paragraph, or even a passage. The controlling idea is placed in a word or group of words to show which aspect of a basic sentence or subject will be discussed in the paragraph. A well-written topic sentence will help focus on the subject. But if a topic sentence is expressed in terms that are too general, it will be less likely to help you to limit the idea and eliminate unrelated ideas.

A topic sentence is often placed at the beginning of a paragraph. It may also appear in other places: sometimes it is found at the end; sometimes it appears in the middle; sometimes it does not appear at all but is understood. Yet no matter where it is placed, the topic sentence governs paragraph development. By stating the controlling idea in each paragraph, a writer makes clear the purpose in writing.

So, an English passage, even a paragraph is vividly embodied in a bunch of grape or a tree, both with the stem as the subject, branches linking the stem as main divisions, then further branches as secondary subsections, next attaches as tertiary subsections.

Read the passages carefully and answer the questions:

1. Is it cohesive?
2. Is it coherent or unified?
3. Does each paragraph have a topic sentence expressing a controlling idea?

In the 1960s, medical researchers Thomas Holmes and Richard Rahe developed a checklist of stressful events. They appreciated the tricky point that any major change can be stressful. Negative events like "serious illness of a family member" were high on the list, but so were some positive life-changing events, like marriage. When you take the Holmes-Rahe test you must remember that the score does not reflect how you deal with stress. It only shows how much you have to deal with. And we now know that the way you handle these events dramatically affects your chances of staying healthy.

By the early 1970s, hundreds of similar studies had followed Holmes and Rahe. And millions of Americans who work and live under stress worried over the reports. Somehow, the research got boiled down to a memorable message. Women's magazines ran headlines like "Stress causes illness!" If you want to stay physically and mentally healthy, the articles said, avoid stressful events.

But such simplistic advice is impossible to follow. Even if stressful events are dangerous, many—like the death of a loved one—are impossible to avoid. Moreover, any warning to avoid all stressful events is a prescription for staying away from opportunities as well as trouble. Since any change can be stressful, a person who wanted to be completely free of stress would never marry, have a child, take a new job or move.

The notion that all stress makes you sick also ignores a lot of what we know about people. It assumes we're all vulnerable and passive in the face of adversity. But what about human initiative and creativity? Many come through periods of stress with more physical and mental vigor than they had before. We also know that a long time without change or challenge can lead to boredom, and physical and mental strain.

There are good reasons to be troubled by the violence that spreads throughout the media. Movies, television and video games are full of gunplay and bloodshed, and one might reasonably ask what's wrong with a society that presents videos of domestic violence as entertainment.

Most researchers agree that the causes of real-world violence are complex, a 1993 study by the U.S. National Academy of Sciences listed "biological, individual, family, peer, school, and community factors" as all playing their parts.

Viewing abnormally large amounts of violent television and video games may well contribute to violent behavior in certain individuals. The trouble comes when researchers downplay uncertainties in their studies or overstate the case for causality（因果关系）. Skeptics were dismayed several years ago when a group of societies including the American Medical Association tried to end the debate by issuing a joint statement: "At this time, well over 1,000 studies ... point overwhelmingly to a causal connection between media violence and aggressive behavior in some children".

Freedom-of-speech advocates accused the societies of catering to politicians, and even disputed the number of studies (most were review articles and essays, they said). When Jonathan Freedman, a social psychologist at the University of Toronto, reviewed the literature, he found only 200 or so studies of television-watching and aggression. And when he weeded out "the most doubtful measures of aggression", only 28% supported a connection.

The critical point here is causality. The alarmists say they have proved that violent media cause aggression. But the assumptions behind their observations need to be examined. When labeling games as violent or non-violent, should a hero eating a ghost really be counted as a violent event? And when experimenters record the time it takes game players to read "aggressive" or "non-aggressive" words from a list, can we be sure what they are actually measuring? The intent of the new Harvard Center on Media and Child Health to collect and standardize studies of media violence in order to compare their methodologies, assumptions and conclusions is an important step in the right direction.

Another appropriate step would be to tone down the criticism until we know more. Several researchers write, speak and testify quite a lot on the threat posed by violence in the media. That is, of course, their privilege. But when doing so, they often come out with statements that the matter has now been settled, drawing criticism from colleagues. In response, the alarmists accuse critics and news reporters of being deceived by the entertainment industry. Such clashes help neither science nor society.

Cohesion

Halliday and Hasan take hold that the primary dominant of whether a set of sentences do or do not constitute a text depends on cohesive relationships within and between the sentences, which create texture: "A text has texture and this is what distinguishes it from something that is not a text ... The texture is provided by the cohesive Relation." Cohesive relationships within a text are set up "where the interpretation of some element in the discourse is dependent on that of another".

Halliday and Hasan outline taxonomy of types of cohesive relationships which can be formally established within a text, providing cohesive "ties" which bind a text together. The taxonomy of types of explicit markers of conjunctive relations is exemplified as follows:

- additive: and, or, furthermore, similarly, in addition, additionally, besides;
- adversative: but, however, on the other hand, nevertheless;
- causal: so, consequently, for this reason, it follows from this, thus, therefore, as a result;
- temporal: then, after that, an hour later, finally, at last, eventually.

The cohesive relationship which particularly interests them is that which they discuss under the headings *reference*, *substitution*, *ellipsis*, *tense and aspects* (referred to as grammatical relationships) *and lexical relationships*. Where the hearer's/reader's interpretation lies outside the text, in the context of situation, the relationship is said to be an exphoric relationship which plays no part in textual cohesion. Where their interpretation lies within a text, they are called **endophoric** relations and do form cohesive ties within the text. Endophoric relations are of two kinds: those which look back in the text for their interpretation are called **anaphoric** relations, and those which look forward in the text for their interpretation, **cataphoric** relations.

Cohesion may also be derived from lexical relationships of reiteration（复现）and collocation（同现）like hyponymy, synonymy, antonymy, near-synonymy and lexical items in the same semantic field, as well as derivatives, and repetition of the same lexical item.

Read the passages and find the cohesive devices:

It was the worst tragedy in maritime（航海的）history, six times more deadly than the Titanic. When the German cruise ship Wilhelm Gustloff was hit by torpedoes（鱼雷）fired from a Russian submarine in the final winter of World War II, more than 10,000

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people, mostly women, children and old people fleeing the final Red Army push into Nazi Germany, were packed aboard. An ice storm had turned the decks into frozen sheets that sent hundreds of families sliding into the sea as the ship tilted and began to go down. Others desperately tried to put lifeboats down. Some who succeeded fought off those in the water who had the strength to try to claw their way aboard. Most people froze immediately. "I'll never forget the screams", says Christa Ntitzmann, 87, one of the 1,200 survivors. She recalls watching the ship, brightly lit, slipping into its dark grave and into seeming nothingness, rarely mentioned for more than half a century.

Now Germany's Nobel Prize-winning author Gtinter Grass has revived the memory of the 9,000 dead, including more than 4,000 children with his latest novel Crab Walk, published last month. The book, which will be out in English next year, doesn't dwell on the sinking. Its heroine is a pregnant young woman who survives the catastrophe only to say later: "Nobody wanted to hear about it, not here in the West (of Germany) and not at all in the East". The reason was obvious. As Grass put it in a recent interview with the weekly Die Woche, "Because the crimes we Germans are responsible for were and are so dominant, we didn't have the energy left to tell of our own sufferings".

The long silence about the sinking of the Wilhelm Gustloff was probably unavoidable and necessary. By unreservedly owning up to their country's monstrous crimes in the Second World War, Germans have managed to win acceptance abroad, marginalize (使……不得势) the neo-Nazis at home and make peace with their neighbors. Today's unified Germany is more prosperous and stable than at any time in its long, troubled history. For that, a half century of willful forgetting about painful memories like the German Titanic was perhaps a reasonable price to pay. But even the most politically correct Germans believe that they've now earned the right to discuss the full historical record, not to equate German suffering with that of its victims, but simply to acknowledge a terrible tragedy.

Google is a world-famous company, with its headquarters in Mountain View, California. It was set up in a Silicon Valley garage in 1998, and inflated (膨胀) with the Internet bubble. Even when everything around it collapsed the company kept on inflating. Google's search engine is so widespread across the world that search became Google, and google became a verb. The world fell in love with the effective, fascinatingly fast technology.

Google owes much of its success to the brilliance of S. Brin and L. Page, but also to a series of fortunate events. It was Page who, at Stanford in 1996, initiated the academic project that eventually became Google's search engine. Brin, who had met Page at a student orientation a year earlier, joined the project early on. They were both Ph. D. candidates when they devised the search engine which was better than the rest and, without any marketing, spread by word of mouth from early adopters to, eventually,

your grandmother.

Their breakthrough, simply put, was that when their search engine crawled the Web, it did more than just look for word matches. It also tallied (统计) and ranked a host of other critical factors like how websites link to one another. That delivered far better results than anything else. Brin and Page meant to name their creation Googol (the mathematical term for the number 1 followed by 100 zeroes), but someone misspelled the word so it stuck as Google. They raised money from prescient (有先见之明的) professors and venture capitalists, and moved off campus to turn Google into business. Perhaps their biggest stroke of luck came early on when they tried to sell their technology to other search engines, but no one met their price, and they built it up on their own.

The next breakthrough came in 2000, when Google figured out how to make money with its invention. It had lots of users, but almost no one was paying. The solution turned out to be advertising, and it's not an exaggeration to say that Google is now essentially an advertising company, given that that's the source of nearly all its revenue. Today it is a giant advertising company, worth $100 billion.

Unity and Coherence

The most important quality of an English paragraph is that it constitutes a separate unit of thought. In composing a paragraph, a writer discusses only one topic or one aspect of a topic. This characteristic of a paragraph is known as unity, or singleness of purpose. Because of this quality, all the facts, examples, reasons, statistics, and results obtained in surveys used to develop a separate idea must be relevant.

Writing in a foreign language is more than a mere difference between words and symbols. It is also a matter of the arrangement of words together in a sentence. The words and word groups of one language don't fit together in the same way as the words of another language do. Perhaps even more important, ideas don't fit together in the same way from language to language. Differences exist in arranging an idea on the same subject between varied cultures with their own special way of thinking. How a person thinks largely determines how that person writes. Thus, in order to write well in English, a foreign student should first understand how English speakers usually arrange their ideas.

A basic feature of an English paragraph is that it normally follows a straight line of development. This English thought pattern is important for a writer to understand. The paragraph begins with a statement of its central idea, known as a topic sentence, followed by a series of subdivisions of the central idea. These subdivisions have the purpose of developing the topic sentence, preparing for the addition of other ideas in later paragraphs.

The typically straight line of development of an English paragraph is the basis of its particular type of coherence. An English paragraph is coherent when its ideas are clearly related to each other in orderly sequence. Each sentence in such a paragraph should naturally grow out of each previous sentence in developing the central idea.

One way to achieve coherence is to arrange a paragraph's details in a systematic way that is appropriate for the subject matter. For instance, many writers of English place their supporting details in order of importance, often starting with the least important detail and ending with the most important one. Paragraph development by order of importance is an especially helpful way to gain coherence when you are writing an opinion or an argument. Paragraphs are also developed chronologically, spatially, from the general to the specific, or vice versa.

Another way to ensure a paragraph's coherence is to turn to various transitions—words or phrases that connect one idea to another. In the following paragraph, the writer gains coherence by leading the reader from one sentence to the next with transitional signals:

In the United States there is *a belief*. *It* goes that *people* are rewarded for working, producing, and achieving. *Many people believe* that there is *equality of opportunity*. *It* allows anyone to become successful. *This belief* is illustrated by stories written by a nineteenth-century American novelist, Horatio Alger. *He wrote* about the American Dream. *In his stories he* described *poor people*. *They* became rich because of their hard work, honesty, and luck. *The stories* reinforced *the idea*. *The idea* is that all individuals, no matter how poor, were capable of becoming wealthy as long as they were honest and hardworking. For many Americans, *however*, Horatio Alger's *rag-to-riches stories* do not present the reality of opportunity. *Many poor immigrants* were able to become rich. *They* came to the United States in the nineteenth and twentieth centuries. Today, *however*, *the poor* generally do not rise to the middle and upper classes. *That* is why the American Dream is now described as a myth.

The devices that give this paragraph its coherence are obviously demonstrated in the transitional markers of the first "It", "This belief", and "however". The first transition in the second sentence presents the "belief". The second transition "This belief" illustrates the reinforced idea in stories. And the third transition "however" alerts the reader that some kind of reversal of the idea is going to take place.

Read the passages and find the coherent techniques involved:

In spite of "endless talk of difference", American society is an amazing machine for homogenizing people. This is "the democratizing uniformity of dress and discourse, and the casualness and absence of consumption" launched by the 19th century department stores that offered "vast arrays of goods in an elegant atmosphere. Instead of intimate shops catering to a knowledgeable elite". These were stores "anyone could enter, regardless of class or background. This turned shopping into a public and democratic act". The mass media, advertising and sports are other forces for homogenization.

Immigrants are quickly fitting into this common culture, which may not be

altogether elevating but is hardly poisonous. Writing for the National Immigration Forum, Gregory Rodriguez reports that today's immigration is neither at unprecedented level nor resistant to assimilation. In 1998 immigrants were 9.8 percent of population; in 1900, 13.6 percent. In the 10 years prior to 1990, 3.1 immigrants arrived for every 1,000 residents; in the 10 years prior to 1890, 9.2 for every 1,000. Now, consider three indices of assimilation—language, home ownership and intermarriage.

The 1990 Census revealed that "a majority of immigrants from each of the fifteen most common countries of origin spoke English 'well' or 'very well' after ten years of residence". The children of immigrants tend to be bilingual and proficient in English. "By the third generation, the original language is lost in the majority of immigrant families". Hence the description of America as a graveyard for language. By 1996 foreign-born immigrants who had arrive before 1970 had a home ownership rate of 75.6 percent, higher than the 69.8 percent rate among native-born Americans.

Foreign-born Asians and Hispanics "have higher rates of intermarriage than do U.S.-born whites and blacks". By the third generation, one third of Hispanic women are married to non-Hispanics, and 41 percent of Asian-American women are married to non-Asians.

Rodriguez notes that children in remote villages around the world are fans of superstars like Amold Schwarzenegger and Garth Brooks, yet "some Americans fear that immigrants living within the United States remain somehow immune to the nation's assimilative power".

Are there divisive issues and pockets of seething in America? Indeed. It is big enough to have a bit of everything. But particularly when viewed against America's turbulent past, today's social induces suggest a dark and deteriorating social environment.

You hear the refrain all the time: the U.S. economy looks good statistically, but it doesn't feel good. Why doesn't ever-greater wealth promote ever-greater happiness? It is a question that dates at least to the appearance in 1958 of The Affluent (富裕的) Society by John Kenneth Galbraith, who died recently at 97.

The Affluent Society is a modern classic because it helped define a new moment in the human condition. For most of history, "hunger, sickness, and cold" threatened nearly everyone, Galbraith wrote. "Poverty was found everywhere in that world. Obviously it is not of ours". After World War II, the dread of another Great Depression gave way to an economic boom. In the 1930s unemployment had averaged 18.2 percent; in the 1950s it was 4.5 percent.

To Galbraith, materialism had gone mad and would breed discontent. Through advertising, companies conditioned consumers to buy things they didn't really want or need. Because so much spending was artificial, it would be unfulfilled. Meanwhile,

government spending that would make everyone better off was being cut down because people instinctively and wrongly labeled government only as "a necessary evil".

It's often said that only the rich are getting ahead; everyone else is standing still or falling behind. Well, there are many undeserving rich overpaid chief executives, for instance. But over any meaningful period, most people's incomes are increasing. From 1995 to 2004, inflation-adjusted average family income rose 14.3 percent, to $43,200. People feel "squeezed" because their rising incomes often don't satisfy their rising wants for bigger homes, more health care, more education, and faster Internet connections.

The other great frustration is that it has not eliminated insecurity. People regard job stability as part of their standard of living. As corporate layoffs increased, that part has eroded. More workers fear they've become "the disposable American", as Louis Uchitelle puts it in his book by the same name.

Because so much previous suffering and social conflict stemmed from poverty, the arrival of widespread affluence suggested utopian（乌托邦式的）possibilities. Up to a point, affluence succeeds. There is much less physical misery than before. People are better off. Unfortunately, affluence also creates new complaints and contradictions.

Advanced societies need economic growth to satisfy the multiplying wants of their citizens. But the quest for growth lets loose new anxieties and economic conflicts that disturb the social order. Affluence liberates the individual, promising that everyone can choose a unique way to self-fulfillment. But the promise is so extravagant that it predestines many disappointments and sometimes inspires choices that have anti-social consequences, including family breakdown and obesity（肥胖症）. Statistical indicators of happiness have not risen with incomes.

Should we be surprised? Not really. We've simply reaffirmed an old truth: the pursuit of affluence does not always end with happiness.

Paragraph Writing

Just as a whole passage, a paragraph is also a collection of related sentences dealing with a single topic in unity, coherence and cohesion. Learning to write good paragraphs will help you as a writer stay on track during your drafting, writing and revision stages. Good paragraphing also greatly assists your readers in following a coherent and cohesive development of writing.

The basic rule of keeping one idea to one paragraph is: A paragraph is concerned with one focus, topic or idea. Usually a general sentence, or a topical sentence, will state the focus or topic of the paragraph at the beginning, in the middle or at the end of a paragraph. There are some simple ways to tell if you are on the same topic or not. You can have one idea and several bits of supporting evidence within a single paragraph. You can also have several points in a single paragraph as long as they relate to the overall topic of the paragraph.

The rule of unity, coherence and cohesion are characteristics of a paragraph by logical and

verbal bridges. Conjunctions, adverbs and prepositional phases can be used as logical connectives, and lexical techniques can also be adopted such as derivatives, synonymous words, pronouns, antonyms, and repetition of a key word, in order to make a paragraph unified, coherent and cohesive.

A paragraph's topic which is introduced by the topic sentence should be discussed fully and adequately. This varies from paragraph to paragraph, depending on the author's purpose. The ensuing list involves some workable methods to make your paragraph well-developed:

- Use examples and illustrations;
- Cite data (facts, statistics, evidence, details, and others);
- Examine testimony (what other people say such as quotes and paraphrases);
- Use an anecdote or story;
- Define terms in the paragraph;
- Compare and contrast;
- Evaluate causes and reasons;
- Examine effects and consequences;
- Analyze the topic;
- Describe the topic;
- Offer a chronology of an event (time segments);
- How do I know when to start a new paragraph?

Many things make people think artists are weird and the weirdest may be this: artists' only job is to explore emotions, and yet they choose to focus on the ones that feel bad.

This wasn't always so. The earliest forms of art, like painting and music, are those best suited for expressing joy. But somewhere in the 19th century, more artists began seeing happiness as insipid, phony or, worst of all, boring as we went from Wordsworth's daffodils to Baudelaire's flowers of evil.

You could argue that art became more skeptical of happiness because modern times have seen such misery. But it's not as if earlier times didn't know perpetual war, disaster and the massacre of innocents. The reason, in fact, may be just the opposite: there is too much damn happiness in the world today.

After all, what is the one modern form of expression almost completely dedicated to depicting happiness? Advertising. The rise of anti-happy art almost exactly tracks the emergence of mass media, and with it, a commercial culture in which happiness is not just an ideal but an ideology.

People in earlier eras were surrounded by reminders of misery. They worked until exhausted, lived with few protections and died young. In the West, before mass communication and literacy, the most powerful mass medium was the church, which reminded worshippers that their souls were in peril and that they would someday be meat