



Practical English Rhetoric

实用 英语修辞

| 范祖民◎编著

赏读佳句，品味修辞

感悟经典作品之精巧绝伦，情趣盎然

铭于心间，付诸笔端

亲历拙于言辞到文采卓绝，妙笔生花



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Preface

This book has brought me back to the days when I began to teach the optional course of English Rhetorical Devices some five years ago. Since that time I have been digging up and hammering away this field for years. As we all know the word *rhetoric* refers to “the art of speaking or writing effectively”. “Device”, according to Shakespeare, is “anything fancifully conceived”. So a “rhetorical device” is a fanciful term of phrase—a use of language that creates a literary effect and, ideally, prompts an emotional response.

Rhetorical devices are useful. It is “how” something is said, not just “what” is said that leaves an ever-lasting impression. Having a good idea or something significant to say is certainly important, but it is not enough. One must also get the message across to the intended recipient, and do it in such a way that both the message and its importance are received and understood.

This book is written for two main purposes. Firstly, as an English teacher teaching both juniors and seniors of English majors the textbook of *Advanced English* for more than twenty years, I have often come across this phenomenon: students can analyze many difficult sentences and tell their grammatical components, but, to my great surprise, they can’t identify the rhetorical devices in the sentences, let alone appreciate them. They also can make sentences which are grammatically correct, but they can’t compose sentences which contain rhetorical devices. According to these two aspects I know that it is of great importance for them to store some effective knowledge of rhetorical devices to fill the gap promptly. Having equipped with some necessary knowledge of rhetorical devices students can better understand and appreciate the articles in the textbook of *Advanced English*. Secondly, I have found there are only a few books on rhetorical devices available, most of which are incomplete in contents and are written in English. Most students have difficulty in understanding them. So I have made an attempt to teach my students an optional course of English Rhetorical Devices. Up to now I have been teaching this course for almost five years, which has greatly improved my cumulative ability to compile this book.

This book falls into three parts. Phonetic devices, semantic devices and syntactic devices are smoothly reflected in these three parts. Each part contains definition, function, use, translation practice and summary of about forty traditional rhetorical devices, all of which can still be useful today to improve the effectiveness, clarity, and enjoyment of your English reading, understanding, appreciating and writing.

The rhetorical devices presented here generally fall into three categories: those involving emphasis, association, clarification and focus; those involving physical organization, transition

and disposition or arrangement; and those involving decoration and variety. Sometimes a given device or trope will fall mainly into a single category, as for example an expletive is used mostly for emphasis; but more often the effects of a particular device are multiple, and a single one may operate in all three categories. Parallelism, for instance, helps to order, clarify, emphasize and beautify a thought. Occasionally a device has certain effects not readily identifiable or explainable, so I have not always been able to say why or when certain ones are good or should be used. My recommendation is to practice them all and develop that sense in yourself which will tell you when and how to use them. Lots of practice and experimentation are necessary before you will feel really comfortable with these devices.

This book is also very practical. More than 500 examples, as well as numerous sentences for translation practice are housed in this book, most of which are taken from famous literary works, essays, poems, proverbs, idioms and speeches by those outstanding figures in English language. This book is eminently suitable for college students of English at both undergraduate and graduate level, and is also a useful reference for self-study students of English, and it is a must for all English teachers as well.

Last but not the least, I wish to express here my heart-felt thanks to Ms. Yan Li and Ms. Zhang Pei, Acquisitions Editors, ELT Branch of Science & Humanities Publish Centre of Science Press for going over my initial drafts and offering valuable advice and suggestions, for which I am especially grateful. Without their contributions, there are no opportunities for this book to meet its readers.

Zumin FAN

2009.12

序

撰写此书常常使我回忆起五年以前担任英语专业修辞学课程教学的日日夜夜，严冬酷暑。年复一年的辛勤耕耘使我对英语修辞学理论与实践感触颇深。我们知道“修辞”（rhetoric）一词意为“语言的艺术，或语言表达的一种有效地表情达意的方式”。“手法”（device）一词，文学巨匠莎士比亚称之为“奇妙的构思”。因此，“修辞手法”一词是一个很有意思的表达方式，即提高语言表达效果的语言艺术，既能营造文采效果，又能激起情感的涟漪，能使语言具体形象、生动活泼，给人以美的享受。

修辞手法运用广泛，旨在“如何”表达，不是表达“什么”，并能给读者深刻的印象。表达语言内容固然重要，但仅此而已是不够的，如何清楚地表达内容更为重要。

撰写本书主要有两个原因：①作者从事英语专业大三、大四学生高级英语课程教学长达二十多年，时常被这样的现象所困扰：学生课上能分析难句，辨别句中的各种语法功能，却不能说出英语修辞手法为何物，更谈不上如何去鉴赏。在英语语言学习过程中，学生能易如反掌地写出合乎语法的句子，但要写出含有修辞手法的句子却比登天还难。因此，我认为他们有必要学习一些英语修辞知识来弥补这一缺憾，唯有掌握一些基本的修辞知识，学生才能更好地理解高级英语教材中的语言及语言风格。②目前有关修辞学知识的图书甚少，仅有的一些大多还是英文版的，学生读起来难免有些吃力，况且内容也不够完整。因此，近几年我进行了一些教学上的尝试，为学生开设了英语修辞学选修课程。至今，五年的英语修辞学教学帮助我积累了大量的修辞知识和撰写本书的很多经验及相关材料。

本书共分为三个部分：音韵修辞格、语义修辞格和句法修辞格。每个部分包括定义、特征、用法、英汉翻译实践及小结。本书共阐述了约四十种不同风格的传统修辞手法。这些用法目前仍很盛行，一定会对英语学习者英语阅读效率的提升、理解精确度的增强、鉴赏和写作等能力的提高提供极大的帮助。

本书中涉及的英语修辞手法共分为三类：即音韵修辞格、语义修辞格和句法修辞格。这些修辞格中，有的旨在强调音律、联想和阐述；有的突出句子结构、句子过渡、特征或排列；也有的侧重语义的变化和润色等。有时一种修饰手法只代表一种特征，也有一种修辞手法含有多种特征，甚至一种修饰手法三种特征兼而有之。有时一种修辞手法其特征含糊不清，模棱两可，不可言状。本书作者温馨提醒读者要反复加以练习，牢固掌握，知其然，更要知其所以然。唯有坚持不懈地学习，才能运用自如。

本书非常实用，例句美不胜收，并配备大量英汉翻译实践练习。它们大多选自文学名著、散文、诗歌、谚语、习语和名人演说等。本书面向大学英语专业本科生、硕士生，也可供大学非英语专业学生、英语自学者参考，也是大、中、小学校英语教师、英语研究人员的必备用书。

最后，也是最重要的一点，我特别要向科学出版社科学人文中心外语分社策划编辑阎莉女士和张培女士表示由衷的感谢。感谢她们对我撰写工作的关心和支持，感谢她们为我原稿的审读、修改所付出的努力和劳动，感谢她们对我原稿所提出的无私的宝贵意见。没有她们对此书所作出的无私奉献，没有她们给此书所赋予的无穷智慧，今天本书就很难有机会和读者见面了。

范祖民

2009年12月

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Introduction 简介

It is universally acknowledged that all languages have sound. All languages are spoken, and speech is primary as well as rhythmic. English is no exception. In ancient times people knew how to employ the sounds of English language for maximum rhetorical effects, and English rhetoric has various sound devices based on the “echoing” or the rhyming of sounds. As phonetic devices modern English has inherited such phonetic devices as alliteration (头韵), assonance (元韵), consonance (谐音) as well as onomatopoeia (拟声). They are also called sound devices, for phonetically English sounds are classified into vowels and consonants, and the pronunciation of words is done by combinations of vowels and consonants. And these are the basic features of English sounds. These sound devices can polish the English language and add to the aural appeal in poetry. Alliteration may be easier to identify than the other three, but all are employed quite frequently in poetry and literature. The following part will be devoted to the discussion of phonetic devices.

人们都知道凡语言皆有声。语言最重要的用途之一就是用来口头表达，言语是最基本的，表达出来的声音是有节奏的。英语也不例外。古代人就如何应用英语语言的声音来最大限度地表达某种修辞效果。英语根据其音韵和押韵不同形成多种音韵修辞手法，现代英语中头韵、元韵、谐音和拟声等音韵修辞格十分常见。它们有时也称为语音修辞格。英语语音可分为元音和辅音两种，而英语的发音是通过英语元音和辅音的组合而成的。它们是英语语音的基本特征，而这些音韵修辞手法能为英语语言增色，并大大提升英语语言的魅力。这些修辞手法中，头韵法是最易识别并掌握的。以下我们就英语音韵修辞格中最常见的四种修辞手法进行较为全面、系统的探讨。

1.1 Alliteration 头韵 押头韵，增添乐感

1.1.1 Definition 定义

Alliteration is one of the most commonly used phonetical devices. Alliteration, also nicknamed initial rhyme or head rhyme, originates from Latin language. It refers to the repetition of the same beginning sound of several words in sequence, or the reoccurrence of the same initial sound in words in close succession. In other words, the same consonant sound is repeated at intervals in the initial position of words or a series of words that begin with the same letter or sound alike.

头韵 (alliteration)，亦称首音押韵 (initial rhyme or head rhyme)，是由拉丁语短语 *ad literam* (根据字母) 转化而来的。意为“在英语语言中两个或两个以上的相邻单词以相同的首音音素开头，形成顺口悦耳的读音” (the recurrence of the same initial sound in words in close success)，称为头韵修辞手法。《韦氏新大学辞典》(第九版) 把头韵 (alliteration) 定义为：“在两个或两个以上相邻的词或音节中，起首辅音通常出现重复，以达到音韵相同或相近，读起来朗朗上口的效果。”若追本溯源的话，恐怕押头韵手法可以上溯到古英语 (Archaic English) 时期，大约公元 5 世纪时，盎格鲁-萨克逊 (Anglo-Saxons) 入侵者不仅给英国人带来了作为现代英语 (Modern English) 基础的盎格鲁-萨克逊语，而且一种新的诗歌形式应运而生，其主要特征就是频繁运用押头韵手法。因此，头韵是利用英语词语音韵的修辞格，属英语语音修辞格范畴。它也是英语古体诗韵律的基本形式之一。在现代英语中，头韵常用于诗歌、报刊文章、英文广告用语中。

1.1.2 Function 作用

Alliteration calls special attention of the readers to the phrases and fixes them in the reader's mind, and so is useful for emphasis of musical effect as well as the effect of art. It is well-known that tongue-twisters like “Peter Piper picked a peck of pickled peper” and “she sells sea-shells on the sea-shore”, in which alliteration is employed are used to practice certain consonant sounds. It is also employed for descriptive effect both by poets and prose writers. Besides these artistic purposes, alliteration can sometimes be employed simply to impress something on one's memory just through sheer repetition of initial sounds, especially in English proverbs, idioms, wise sayings and in advertisements. Because they are short and the sounds are easy to remember.

头韵 (alliteration) 是英语语音修辞主要手段之一，是加强语言节奏感的一种手段，是节奏式辅助因素。头韵利用英语语言的词语音韵现象，其作用是强化语势，增添乐感，诙

谐俏皮，简明生动，便于朗读。它蕴含了语言的音乐美和整齐美，使语言声情交融，音义浑然一体，具有很强的语音表现力和感染力。头韵也可起到突出重点，加深印象，平衡节奏，抒发感情的作用。头韵产生的音韵效果可增添语言的音乐感，便于背诵、记忆。这也是英语语言追求形式美、音韵美的一个重要表现。头韵作为一种语音修辞方式，常用于人物名称、文章标题、诗歌及广告语中。

1.1.3 Uses 用法

1. Names 用于人物名称

事实上，在英语语言中，头韵修辞手法的运用随处可见。很多明星、政要都有含头韵修辞手法的名字，如 Ronald Reagan（罗纳德·里根）、Marilyn Monroe（玛丽莲·梦露）、Galileo Galilei（伽利略）等等。以下是《哈利·波特》中一些人物名字含有头韵的例子：

Marlene McKinnon	马琳·麦金农
Peter Pettigrew	小矮星彼得
Severus Snape	西弗勒斯·斯内普
The Bloody Baron	血人巴罗
Ted Tonks	泰德·唐克斯
Willy Widdershins	威利·威德辛
Broderick Bode	布罗德里克·博德
Colin Creevey	科林·克里维
Dedalus Diggle	德达洛·迪歌
Dudley Dursley	达力·德思礼
Gregory Goyle	格雷戈里·高尔
Gladys Gudgeon	格拉迪斯·古吉翁
Luna Lovegood	卢娜·洛夫古德
Pancy Parkinson	潘西·帕金森
Stanley Shunpike	斯坦利·桑帕克

我们在英语学习中也常常会遇见一些运用头韵修辞手法的书名，如：美国小说家菲兹杰拉德（F. Scott Fitzgerald）的名作 *The Great Gatsby*（《了不起的盖茨比》），*The Spirit of Solitude*（《孤独的心灵》）。英国玄学派诗人约翰·邓恩（John Donne）的诗集 *Songs and Sonnets*（《歌与十四行诗》），其题目本身就用了押头韵技巧，爱情是这本诗集中表述的基本主题，诗人甚至认为爱情的本质是灵与肉的结合（the union of soul and body），指出爱情仅有精神是不够的，也是不完美的。这个观点与众不同，因为它与中世纪只重精神，不重肉体的观念截然相反。英国诗人威廉·布莱克（William Blake）写过一部题为 *Marriage of Heaven and Hell*（《天堂与地狱联姻》）的作品，这部作品中论说文与诗文相嵌并进，探索了一对极端矛盾之间的关系。苏格兰诗人罗伯特·彭斯（Robert Burns）的一首名诗，诗歌题为“O My

Love's Like a Red Red Rose”（《我的爱像一朵红红的玫瑰》），其中最后三个词三个字母 r 连读，音韵之美，不可名状。或许是押头韵使语言既优美又便于记忆的缘故，英国小说家简·奥斯汀著有两部小说，书名都是运用了押头韵手法：Pride and Prejudice（《傲慢与偏见》），Sense and Sensibility（《理智与情感》）。

2. Phrases and Sentences 用于词组和句子

在莎士比亚的作品中，押头韵的词组的例子比比皆是。例如：

<i>crafty confusion</i>	装糊涂
<i>for the fantasy of fame</i>	为虚名
<i>delight and dole</i>	喜与悲
<i>painted pomp</i>	虚饰的荣华
<i>wonted way</i>	常态
<i>mangled matter</i>	弄糟的事
<i>wild whirling words</i>	疯话

英语中最常见的押头韵的短语有：

<i>first and foremost</i>	首先
(with) <i>might and main</i>	尽全力地
<i>saints and sinners</i>	圣人与罪人
(in) <i>weal and (or) woe</i>	无论是福是祸
<i>safe and sound</i>	安然无恙

（sound 作形容词用，解释为“完好的，健全的，无恙的，无损的”）

<i>through thick and thin</i>	同甘共苦
<i>a war of wit and words</i>	唇枪舌剑

在散文中，人们也时常运用押头韵技巧来润色语言，增加文采。英国著名散文家培根（Francis Bacon）在 *Of Envy*（《论嫉妒》）一文中用了 *play-pleasure*（看白戏式的快乐）指出好事者在旁观别人时那种看白戏的快感；又如：*sober sort of politique persons*（头脑清醒的政客），提醒应该留意深算叵测、头脑清醒的政客，他们在任时还会哀叹自己过的苦难日子。在 *Of Nobility*（《论贵族》）一文中用 *waves and weathers*（饱经风霜），表达饱经风霜、历史悠久的贵族令人敬重，因为新贵由权利造就，而世袭贵族则由时间造就。在 *Of Seditions and Troubles*（《论叛乱与动乱》）一文中用了 *secret swellings of seas*（暗涌的海浪），暗示国家政治叛乱之前也有预兆，犹如暴风雨前的疾风和暗涌的海浪。英国数学家、哲学家及作家罗素（Bertrand Russell）写过一部《自传》，出版者在该书的引语中，用了 *a particular, persistent reason*（一个特别而又持久的原因），运用押头韵手法的短语来说明罗素在九十多年的一生中始终具有巨大的魅力，尤其对年轻人来说更有魅力，其中一个特别而持久的原因是他不辞辛劳，用简洁的英语进行写作；该引语中还用了 *a comparable combination of*

qualities (各种素质的均衡结合) 用押头韵的短语来说明罗素受到尊敬的原因。在罗素的《自传》中读者会发现许多押头韵的例子。比如:

<i>a deliberate design</i>	特意设计
<i>doomed to a dark destiny</i>	在劫难逃
<i>the darkest despair</i>	绝境
<i>paroxysms of pains</i>	一阵一阵的痛苦
<i>a saint and a sage</i>	圣贤之人
<i>a foolish fear</i>	愚蠢的恐惧
<i>merely mundane misfortune</i>	纯粹的世俗不幸
<i>daily pursuit and pleasure</i>	日常的追求和快乐
<i>a mixture of public and private events</i>	公事和私事兼有
<i>thick and thin</i>	同甘共苦
<i>black and blue</i>	遍体鳞伤
<i>now or never</i>	勿失良机, 机不可失
<i>then and there</i>	当场
<i>cut and carve</i>	乱切乱砍
<i>bed and board</i>	食宿
<i>sink or swim</i>	听任沉浮, 不论好歹

英语中也有一些广告、名言含有头韵修辞法, 如: *Big Bucks the Easy Way*. 此句为广告语, buck 是美国英语俚语 dollar 之意, 而 big buck 即我们常说的“大钞”。*Big Bucks the Easy Way*. (轻轻松松赚大钱) 中重复的是爆破音 [b], 读起来朗朗上口, 铿锵有力, 富有节奏感, 令人难忘。For *comfort, convenience, and superb service*. 广告语, 意为“舒适、便捷、服务一流”。“*Bye, Bye, Balanced Budget*” (别了, 别了, 平衡的预算) 这是一篇文章的标题, 标题每个单词都以字母 B 开头, 彼具俏皮味。英国诗人雪莱的名诗《西风颂》(“*Ode to the West Wind*”) 那气势磅礴起首句让人难忘: *O Wild West Wind, thou breath of Autumn's being* (啊, 狂野的西风, 你是秋日的气息)。又如:

(1) *Let us go forth to lead the land we love.* (J. F. Kennedy, The Inaugural Address)
让我们领导我们热爱的祖国, 奋勇向前。

(2) *Round the rocks runs the river.*
河流沿着山峦蜿蜒流淌。

(3) *Next to health, heart, home, happiness for mobile Americans depends upon the automobile.*
对于好动的美国人来说, 幸福不单取决于他们是否拥有健康的身体、幸福的爱情、温馨的家庭, 还取决于他们是否拥有汽车。

(4) “*Churchill paid the price, both publicly and privately—He was removed from the Admiralty and lost his position of political influence.*”
作为公务员和个人他都付出了代价——被免去了海军部的职务, 失去了显赫的政治地位。

六个[p]音渲染了丘吉尔的痛苦和失落。

(5) In face of the enemy, she *held her head high*.

面对敌人，她高高地昂起了头。

此句中最后四词使用了头韵修辞手法，旨在表现女英雄视死如归的英雄气概。

3. Idioms and Proverbs 用于英语习语和谚语

英语习语、谚语中头韵修辞手法屡见不鲜。由于英语习语谚语简单、对称，便于朗读和记忆，因此，头韵修辞手法是理想的手段，朗读起来朗朗上口，有节奏感，又便于记忆。例如：

No *sweet* without *sweat*.

先苦后甜。

Great gifts are from *great men*.

非常人方能成就非常事。

The *worst wheel* of a cart makes *most* noise.

车轮越差，响声越大。

A *penny* wise, a *pound* foolish.

捡了芝麻，丢了西瓜。

Speech is *silver*, *silence* is *gold*.

雄辩是银，沉默是金。

A *bad bush* is *better* than the open field.

再差的林子也比空地强。

The *sound* should be an echo to the *sense*.

言为心声。

The man who *makes* no *mistakes* does not *make* anything.

不犯错误的人，大多一事无成。

Will, *work* and *wait* are the pyramidal cornerstones for success.

意志、工作和等待是成功之塔的基石。

Love laughs at *locksmiths*.

爱情锁不住。

Forbidden fruit is *sweet*.

禁果格外甜。

Fortune favors the *fool*.

人傻命好。

A *light heart* lives *long*.

静以修身。

All *rivers* run into sea.

海纳百川。

Beauty lies in the *lover's* eyes.

情人眼里出西施。

A *bad beginning* makes a *bad ending*.

不善始者不善终。

Early to bed and early to rise makes a man *healthy*, *wealthy* and *wise*.

早睡早起身体好。

A *friend* without *faults* will never be *found*.

没有十全十美的朋友。

Many a little makes a *mickle*.

积少成多。

Stuff today and *starve* tomorrow.

今天撑破肚，明天勒紧裤。

Fortune favors *fool*.

憨人有憨福。

Care killed the *cat*.

忧能伤身。

Be *wise* *worldly*, but not *worldly wise*.

要善于处世，却不要世故狡猾。

Money makes the *mare* go.

有钱能使鬼推磨。

Be *swift* to hear, *slow* to *speak*, *slow* to *wrath*.

勤倾听，缓开口，慢发火。

汉语中我们常说“外来的和尚会念经”，英语译文便采用了头韵修辞手法。*Far fowls have fair feathers*；汉语中说某人“面善心恶”，英语是 *A fair face hides a foul heart*；汉语中说“酒后说胡话”，英语是 *When wine sinks, words swim*；读书人常说：*A book that is shut is but a block*。（一本不打开读的书与木块无异）。

4. Tongue-twisters 用于英语绕口令

英语绕口令中常常运用英语头韵修辞手法，其目的是练习英语中某个发音的正确性。英语语音老师常喜欢请学生朗读那段家喻户晓的英语绕口令（tongue twisting）：

Susan Sells Sea Shells

*She sells sea-shells by the sea-shore,
And the shells she sells are sea-shells, I'm sure;
So if she sells sea shells by the sea-shore,
The shells she sells are sea-shells, for sure.*
她在海滨卖海类贝壳，
我相信她所卖的贝壳是海贝；
要是她在海滨卖海贝，
那我相信她卖的是海滩上的贝壳。

1.1.4 Practice 实践

A. Translate for appreciation the following sentences into Chinese

- (1) The doctors are busy *testing and treating* the patients now.
- (2) In face of the enemy, she *held her head high*.
- (3) *Want of wit is worse than want of wealth*.
- (4) *Speech is the small change of silence*.
- (5) *Sometimes snakes slithered past*.
- (6) A *majestic mountain* was visible in the distance.
- (7) He *hopped about happily*.
- (8) The *baker busily kneaded the bread*.
- (9) They stayed up while the *moon mounted* in the sky.
- (10) Next to *health, heart, home, happiness* for mobile Americans depends upon the automobile.

译文

- (1) 医生正忙于为病人检查病情，医治疾病。
- (2) 面对敌人，她高高地昂起了头。
- (3) 不怕没财产，就怕没才智。

- (4) 雄辩只是略微改变了的沉默。
- (5) 有时毒蛇从旁边蜿蜒游过。
- (6) 远处宏伟壮观的青山隐约可见。
- (7) 他幸福地跳跃着。
- (8) 面包师不停地揉捏着面包。
- (9) 他们久久不能入睡，月亮高高地爬上了天空。
- (10) 对于好动的美国人来说，幸福不单取决于健康、爱情、温馨的家，还取决于汽车。

B. Sentences for reading appreciation

- (1) *Miserable Mary moaned most Monday.*
- (2) *Horrid Helen hated hairy hats.*
- (3) *Brave Billy bought billions of books.*
- (4) *Happy Harry had horrid hot dogs.*
- (5) *The elephant eats eleven eggs every evening.*

1.1.5 Summary 小结

From the illustrations quoted above, we can draw the conclusion that in English language alliteration is employed here and there to achieve sound effect. It is quite unique in English language. It makes the English language more expressive, more vivid and more attractive.

由于汉语的语言特点，汉语中没有头韵修辞格。但汉语的很多连绵词也是押头韵的。例如：枇杷、蜘蛛、鸳鸯、慷慨、仓促、吩咐、惆怅、含糊、踌躇、踊跃、参差、仿佛、澎湃、玲珑、伶俐、留连、犹豫、嘹亮、恍惚、忐忑、崎岖、尴尬、褴褛等，故在翻译英语中的头韵修辞格时，试图用汉语中的连绵头韵词组来对应，以获得音、形、意相结合的译文表达效果是可遇而不可求的事情。有时在英语语言中，作者为了使英语单词首音相同，在选词时往往会产生类似因词害意的情况，在一定程度上牺牲了措词的合理性和准确性。遇到这种情况，汉译时就要格外小心，避免原文失之毫厘，译文谬之千里的现象。头韵修辞手法一般很难采用直译法，而是根据实际情况采用意译的方法，表达出原句的意思。在英语写作中如果能够运用一些押头韵手法来表达，文章的质量就会立竿见影，好像一口仙气，吹走原本干瘪瘪的 (*dry and drab*) 的东西，使文章中英语语言有血有肉，生动活泼，充满魅力。Alliteration is a *satisfying sensation*!

1.2 Assonance 元韵 押元韵，飞珠喷玉

1.2.1 Definition 定义

Assonance involves the “echoing” or “resemblance” of vowel sounds in the stressed

syllables of a sequence of rhyming words. The word “assonance” roots from the French word “assonāre” meaning to respond to sound. Simply put, assonance deals with similar vowel sounds repeated in successive or proximate words containing different consonants.

元韵 (assonance), 源自法语, 后进入英语。意为“若干押音单词重读音节中辅音虽不同而元音相同”(rhyme in which the same vowel sounds are used with different consonants in the stressed syllables of rhyming words)。它是通过相同或相近的元音在句子中重复出现来调谐音韵的。

1.2.2 Function 作用

Assonance is used specifically to create sound to the writing through the use of vowels. This is similar to a rhyme and is done by taking vowels that are in different words and using them repetitively. Poets of all ages have used this device to effectively convey various sensory impressions. And in prose, especially descriptive prose, assonance also serves to emphasize the quality of some person, scene or feeling.

在英语写作过程中, 每个作者在遣词造句方面都会绞尽脑汁, 精心组织并十分注重词语声音的变化来表达不同人的思想情绪。元韵修辞手法应运而生, 它是一种最理想的手段。它是一种通过语调、节奏和音韵而不是词义来获得修辞效果的修辞手法。元韵修辞手法使用得当可增加语句的音乐感, 令人听起来有飞珠喷玉之感。元韵修辞手法能使文章显得声情并茂, 具有很强的渗透力和震撼力。

1.2.3 Uses 用法

Assonance is usually only used in a short space, such as in a sentence or phrase. By doing this, it creates an effect that allows the writing to move forward differently, such as with a rhythm to the words being used.

When using assonance, the words do not have a direct rhyme. For instance, if you said, *cat* and *bat*, the “a” sound may be considered assonance. However, since the “t” is at the end, it is considered a rhyme. If you say *cat* and *ban*, then it is closer to assonance because the vowels are the same, not the ending consonant. One of the common techniques used with literature is assonance. This provides specific sounds throughout the piece of work to create an interesting twist to the writing. When assonance is used, the vowels are able to accent what is being said. As this happens, a rhythm is developed in the areas where the accent falls. It should be kept in mind that this is different than a rhyme, as it simply moves the words forward, even though the ending consonants are different.

If you are reading a piece of literature and are looking for assonance, you will want to look

for cues. One of the easiest is to see if you are reading a poem-like piece of work. Typically, these will use more assonance than fiction or non-fiction. However, some authors may add in some assonance to change things with their literature.

The easiest way to identify assonance is to listen to how you are reading an article and where the accents are. If you notice that there are accents on certain vowels, then you are most likely using assonance. You can also look for repetitiveness of the same vowel in a short phrase or line. For instance, if you see “o” repeated several times and they all have the same sound, then you are most likely using assonance.

元韵修辞手法的用法极为广泛，主要用于英语词组、英语句子、英语诗歌等文学体裁中。它能借助元韵修辞手法的修辞力量加强英语语句的坚定性、说服力和感染力。

1. Phrases 用于英语词组

Examples of assonance in the following phrases will be discussed in details.

<i>quite right</i>	非常正确
<i>free as a breeze</i>	自由自在
<i>high as a kite</i>	悬空高挂
<i>quite like</i>	十分相像
<i>a hot pot</i>	火锅
<i>silent child</i>	安静的孩子
<i>high time</i>	恰逢适时
<i>bright light</i>	明亮的灯光
<i>healthy and wealthy</i>	健康富足
<i>foolish tool</i>	愚蠢的工具

2. Sentences 用于英语句子

英语元韵修辞手法在英语句子中也时常可见，使用之巧妙，不得不令人拍案叫绝。例如：

(1) Truth sits upon the lips of a dying man.

人之将死，其言也善。

(2) Punishing is justice for the unjust.

对不义之徒，惩罚便是伸张正义。

(3) Happiness in marriage is entirely a matter of chance.

幸福的婚姻完全是一种机遇。

(4) Life is too short for chess.

生命苦短，棋局太长。

(5) Most quarrels are inevitable at the time; incredible afterwards.

大多数吵架，吵的时候都觉得不可避免，而事后却又觉得不该发生。

- (6) Debt is better than death.
欠债总比死强。
- (7) No man is sane who does not know how to be insane on proper occasions.
该糊涂时而不糊涂的人就是糊涂人。
- (8) A man can have but one life and one death, one heaven, one hell.
人只能生一次，死一次，下一次地狱，上一次天堂。
- (9) Adversity reveals genius, fortune conceals it.
苦难现才华，好运隐天资。
- (10) The first wealth is health.
健康是人生最重要的财富。

3. Paragraphs 用于段落中

We also can find many examples of assonance employed in short paragraphs and poems. Here are some of the typical examples. Take this passage by Edgar Allen Poe for example:

(1)

And so, all the night tide, I lie down by the side;
Of my darling! My darling! My life and my bride.
夜晚的潮汐呀，我整夜地躺在您的身旁；
我的爱人！我的宝贝！您是您的生命！您是我的新娘！

The [ai] sound that is used throughout the poem is also repeated in each word, showing a strong connection with the vowel sounds.

- (2) The most melancholy of human reflections, perhaps, is that, on the whole, it is a question, whether the benevolence of mankind does most good or harm.
就总体而言，人类的仁慈究竟有利还是有害，这个问题也许是最令人忧郁的了。
- (3) It is happy for you that you possess the talent of flattering with delicacy, may I ask whether these pleasing attentions proceed from the impulse of the moment, or are the result of previous study?
你真幸运，具有娴熟的奉承本领。可否问一声，你这讨喜的谄媚功夫是来自一时的冲动呢，还是学有所成呢？
- (4) If a man will begin with certainties, he shall end in doubts; but if he will be content to begin with doubts, he shall end in certainties.
如果一个人从肯定某事出发，他必将以疑虑告终；如果他愿意从疑问着手，就会以肯定结束。

(5)

I shall never see her more
 Where the reeds and rushes quiver
 Shiver, quiver;
 Stand beside the sobbing river;
 Sobbing, throbbing, in the falling;
 To the sandy lonesome shore.

(Jean Ingelow, "The High Tide on the Coast of Lincolnshire", 1571)

我将和她永别，
 在那北风呼啸的芦苇丛中，
 吹呀，吹呀；
 我站在那静静的河边哭泣；
 泪流满面，心跳加速；
 独自倒在那轻柔的沙滩。

The short [i] sound in river, quiver, shiver contrasts sharply with the rounded [ɔ] sound in sobbing, throbbing. We can imagine how the reeds and rushes sway with sorrow beside the mourning sounds of the rushing water.

(6) And they stand still and watch the potatoes float by, listen to the screaming pigs being killed in a ditch and covered with quicklime, watch the mountains of oranges slop down to putrefying ooze... (John Steinbeck, *The Grapes of Wrath*)

他们站在那里，一动也不动。时而看见河里的土豆漂流而过，时而听见沟里人们杀猪时的猪叫声，然后用生石灰掩埋；看着漫山遍野的橘子落到干涸的泥塘。

The long [əu] sound is used to show the potatoes slowly moving down the river; the short [i] invokes an image of pigs being quickly slaughtered and buried, and the [au] and [ɔ] sounds echo the tons of oranges being dumped.

(7) Everyone will tell you that during the 1980s the mood of Britain changed. Now everything is leaner and meaner, cleaner and keener. Concrete gives way to glass, sex gives way to money. Malcolm Bradbury. (*The New York Times*, 11.12.88)

每个人都会告诉你，在 20 世纪 80 年代，英国人的情感发生了根本性的变化。现在大家都喜欢瘦的，都变得更自私了；更讲究清洁了，也寻求更刺激的东西了。透明的玻璃材料替代了混凝土建筑，性在金钱面前显得毫无抵御能力。

In this short paragraph, the close or narrow long [i:] sound stresses the nature of the change.

1.2.4 Practice 实践

A. Translate for appreciation the following sentences into Chinese

(1) I made my way to the lake.

(2) Except genuine and real friends, there is no prescription that can link up different minds.

- (3) If we *must suffer*, let us suffer nobly.
- (4) The *horizon of life* is broadened chiefly by the *enlargement* of the *heart*.
- (5) Shallow men believe in *luck*, self-*trust* is the first secret of success.
- (6) *Deeds*, not words shall *speak* me.
- (7) The *more* foreigners I *saw*, the *more* I love my country.
- (8) *Every* noble crown is, and on earth will *ever* be, a crown of thorns.
- (9) *Under* the *bludgeoning* of chance, my head is *bloody*, but unbowed.

译文

- (1) 我往湖边走。
- (2) 知心朋友是唯一能够沟通心灵的良方。
- (3) 如果受苦受难是人生的必经之路的话，那就让我们坦然受之吧。
- (4) 人的胸怀变宽阔了，人生的地平线也随之开阔起来。
- (5) 肤浅之人信运气，唯有自信才是成功的秘诀。
- (6) 使我明志的是行动，不是言语。
- (7) 我见得老外越多，我对祖国越充满热爱。
- (8) 这是一条颠覆不破的真理，每个荣耀之冠都是用荆棘编成的。
- (9) 命运在无情地鞭打着我，我的头在流血，但我仍昂首向前。

B. Sentences for reading appreciation

- (1) A *city* that is set on a *hill* cannot be *hid*. (“Matthew”, 5:14b)
- (2) Let your *light* so *shine* before men, that they may see your good works, and *glorify* your father which is in heaven. (“Matthew”, 5:16)
- (3) The spider skins *lie* on their *sides*, translucent and ragged, their legs *drying* in knots.
(Annie Dillard, *Holy the Firm*)
- (4) *Old age* should burn and *rave* at *close* of *day*;
Rage, rage, against the dying of the light.
(Dylan Thomas, “Do Not Go Gentle into That Good Night”)
- (5) The setting sun was *licking* the hard *bright* machine *like* some great *invisible* *beast* on its *knees*. (John Hawks, *Death, Sleep, and the Traveler*)
- (6) It *beats* as it *sweeps*, as it *cleans*. (Slogan for Hoover Vacuum Cleaners)
- (7) I must *confess* that in my *quest* I *felt* *depressed* and *restless*.
(Thin Lizzy, “With Love”)

1.2.5 Summary 小结

For the writers who are using assonance, be careful. It is important to stay balanced with

this particular type of tool. If it is used too much, readers will pay attention to only the accented vowel sounds and not what is being said. However, if it is not used enough or in the right places, it won't accent the words that you are focusing on.

以上各例充分说明英语语言能借助元韵修辞手法的力量加强语句的坚定性、说服力和感染力，不过使用时也需适度，忌滥用。

■ 1.3 Consonance 谐音 押辅韵，情趣悠悠

1.3.1 Definition 定义

Consonance belongs to another form of phonetic rhetorical device. It refers to the repetition of internal or ending consonant sounds of words close together especially in poetry. In other words it is the repetition, at close intervals, of the final consonants of accented syllables or important words, especially at the end of words, as in *blank* and *think* or *strong* and *string*.

谐音 (consonance), 其意为“辅音的和谐” (harmony of consonance)。谐音是利用相近的单词中不同元音后的相同辅音来形成音韵而产生的。它是英诗中常见的一种押韵方式。

1.3.2 Function 作用

Consonance is also a stylistic device. The term is most commonly used, though, for a special case of such repetition in which the words are identical except for the stressed vowel sound (*group / grope*, *middle / muddle*, *wonder / wander*); this device, combining alliteration and terminal consonance, is sometimes known more precisely as “rich consonance”, and is frequently used in modern poetry at the end of verse lines as an alternative to full rhyme. Consonance may be regarded as the counterpart to the vowel-sound repetition known as assonance. The adjective consonantal is sometimes ambiguous in that it also means, more generally, “pertaining to consonants”.

谐音 (consonance), 作为一种修辞手法, 其修辞功能主要是营造音韵美的气氛, 便于朗读、背诵和记忆, 使诗句更富有诗意, 更能拨动心弦。

1.3.3 Uses 用法

谐音 (consonance) 在英语语言中主要用于三个方面, 即英语词组、英语句子和英语诗歌中, 下面我们就谐音 (consonance) 的用法作一个较为详细的阐述。

1. Phrases 用于英语词组中

<i>litter and batter</i>	小动物和击球手
<i>spelled and scald</i>	拼写和清洗
<i>laughed and deft</i>	微笑和灵巧
<i>dress and boss</i>	衣服和老板
<i>slither and lather</i>	滑行和起泡沫

2. Sentences 用于英语句子中

- (1) I *dropped* the *locket* in the thick mud.
我把小金属盒扔到泥坑里了。
- (2) If I *lost* thee too, my *dearest*, I must die.
如果我失去你，我的宝贝，我一定会死的。
- (3) I glare him a *dark, angry look*.
我朝他投去冷冷的愤怒的目光。
- (4) He had made other's words the tool of his *wicked deed*.
他把别人的话当作自己罪恶行径的工具。
- (5) His quick recognitions made him *frantically impatient of deliberate judgment*.
他敏锐的辨别能力使他在深思熟虑时反而显得急躁并失去耐心。
- (6) Their fictional world has been replaced by a fantastic real one of *trackless dunes and icy crags*.
他们那个虚构的世界早已被那荒芜的沙丘和酷寒的山岳这一真实的奇景所替代了。

3. Poems 用于英语诗歌中

Example of Consonance Literary Term:

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.

His house is in the village though;

He will not *see me* stopping here

To watch his woods fill up with snow.

Robert Frost (1874-1963)

雪夜林边小驻

我知道林子的主人是谁，
虽村落是他所居之地。
他不会看到我停留于此，

凝视他的林子雪花纷飞。

罗伯特·福鲁斯特

1.3.4 Practice 实践

A. Translate for appreciation the following sentences into Chinese

- (1) A bat can *dart about* in a room filled with crisscrossing wires, without even hitting one.
- (2) Even the *last* was *out of date* when she eventually came.
- (3) They *turned round* and ran to the gate where others *had* already *clustered* to see what *had happened*.
- (4) Upon reflection, Nixon and I decided to *appoint* David K. E. Bruce, one of our *ablest* ambassadors and *most distinguished* public figures.
- (5) You were *forced* on me, and *what a sweet figure I cut!*
- (6) The stone cut their hands and *made* them *bleed*, but the men did *not worry about that*.
- (7) I hurried on, suppressing a *savage urge* to push my fist through the pane.

译文

- (1) 在一间房子里布满了电线，但蝙蝠在里面飞来飞去，不会碰到一根电线。
- (2) 当她最终来到这里时，一切都变了。
- (3) 他们转身走向大门，那里围了很多人，想看看发生了什么。
- (4) 经再三考虑，尼克松决定任命戴维·布鲁斯为大使，因为他是国内最得力的大使和最有声望的社会名流之一。
- (5) 你们在强我所难，我已经出尽洋相了。
- (6) 石头划破了他们的手，鲜血直流，但他们却满不在乎。
- (7) 我按捺住了强烈的冲动，没有伸手砸毁橱窗，而是急忙向前走去。

B. Sentences for reading appreciation

- (1) She was not an *existence*, an *experience*, a *passion*, a structure of *sensation*, to anybody but him.
- (2) The high stern castle was a riot of carved *gods*, *demons*, *knights*, *kings*, *warriors*, *mermaids* and *cherubs*.
- (3) I shall delight to pass the *shores* of *those* lonely rock-islets where the *sea-birds* like and breed unmolested.
- (4) As he *thought* of *it*, a sharp pang of pain struck through him like a knife and made each *delicate* fibre of his nature quiver.
- (5) This was a demoniac laugh-low, suppressed and deep-*uttered*, as it *seemed*, at the very keyhole of my chamber door.

1.3.5 Summary 小结

英汉语言中的谐音修辞存在一定的差异，汉字中同音字（词）较多，这些字（词）读音相同而意义各异。因此汉语中谐音众多，用法更灵活。例如，每逢过年，在大门上贴一个倒着的“福”字，取“福到了”的口彩，这里的“到”与“倒”谐音。民间年画中往往有这样的图案：莲池之上，一个穿布兜的娃娃双手抱着一条大鱼。这里的“鱼”谐“余”（富余），“莲”谐“连”（连年），于是，这幅画的主题就成了“连年有余”的意思。谐音修辞在汉语中历史悠久。如古乐府《读曲歌》：“杀荷不断藕（谐“偶”），莲（谐“怜”）心已复生。”刘禹锡《竹枝词》：“东边日出西边雨，道是无晴（谐“情”）却有晴（谐“情”）。”李商隐《无题》：“春蚕到死丝（谐“思”）方尽，蜡炬成灰泪始干。”等等。这些诗句利用谐音手法增添了情趣，表达了一种难以言表的情愫，朦胧妙曼，形象生动，也成为千古名句。谐音广告语运用谐音修辞也是美不胜收。例如：

- | | | |
|--------------------|--------|---------|
| (1) 一分“珍”情，一分“寿”获。 | (真)(收) | (珍珠口服液) |
| (2) “e”网情深。 | (一) | (网站) |
| (3) 默默无“蚊”的奉献。 | (闻) | (蚊香) |
| (4) “机”压群芳。 | (技) | (办公设备) |
| (5) “咳”不容缓”。 | (刻) | (止咳药) |
| (6) “鳖”来无恙” | (别) | (鳖精保健品) |
| (7) “胃”，你好吗？ | (喂) | (胃药) |
| (8) 我要“清”嘴。 | (亲) | (含片) |

网络用语的谐音修辞方式随处可见。试举：大虾（大侠）、美眉（妹妹）、王八（网吧）、886（拜拜喽）、稀饭（喜欢）、斑竹（版主）、幽香（邮箱）、菌男（外貌不佳的男性网友）、霉女（外貌不佳的女性网友）、博客（Blog）、当（Download）、猫（Modem）、748（去死吧）、9494（就是就是）、70345（请你相信我）、88（Byebye）、74（Kiss）、555（呜呜呜）、3x（Thanks）、3Q（Thank you）等。网络谐音修辞的积极效果是经济便捷，活泼幽默。

当然，我们有时也能看到一些不健康的含谐音广告语。例如：好色之“涂”（徒），（涂料广告）；“玩”（完）美女人，（化妆品广告）；“仁”（人）肉包子，（虾仁和猪肉做成的包子）；“丰胸”（逢凶）化吉，（化妆品广告）。

1.4 Onomatopoeia 拟声 闻其声，身临其境

1.4.1 Definition 定义

This device makes use of imitative and naturally suggestive words for rhetorical sound effect. These sounds may be those made by a person, an animal or a thing, or associated with some action or movement. It is a device much used in poetry and prose to add vividness or

vitality to description or narration.

拟声 (onomatopoeia) 一词源自于希腊语, 后引入拉丁语, 再引入英语演变而来。原意为“起名字”(to make a name)。从语法角度上讲, 它指的是通过仿拟相关事物的声响来构词。英语中许多动物的叫声便由此而来。比如: *meow* (猫叫)、*moo* (牛叫)、*bow-wow* (狗叫)、*baa* (羊叫) 等。从修辞学研究角度上讲, 拟声指模仿人、动物、自然现象、机器或工具等物品或动作所产生的各种声响的词语来达到音响修辞效果。世界上各种语言都有很多模拟声音的拟声词, 拟声修辞手法是人类语言中普遍存在的语言现象。

1.4.2 Function 作用

Onomatopoeia is the use of words whose pronunciation imitates the sound the word describes. *Buzz*, for example, when spoken is intended to resemble the sound of a flying insect. Other examples include these: *slam*, *pow*, *screech*, *whirr*, *crush*, *sizzle*, *crunch*, *wring*, *wrench*, *gouge*, *grind*, *mangle*, *bang*, *bam*, *zap*, *fizz*, *burp*, *roar*, *growl*, *blip*, *click*, *whimper*, and, of course, *snap*, *crackle* and *pop*. Note that the connection between sound and pronunciation is sometimes rather a product of imagination (*slam* and *wring* are not very good imitations). And note also that written language retains an aural quality, so that even unspoken your writing has a sound to it. Compare these sentences, for instance:

- (1) Someone yelled, "Look out!" and I heard the skidding of tires and the horrible noise of bending metal and breaking glass.
- (2) Someone yelled "Look out!" and I heard a loud *screech* followed by a *grinding*, *wrenching crash*.

Onomatopoeia can produce a lively sentence, adding a kind of flavoring by its sound effects. For example:

- (1) The flies *buzzing* and *whizzing* around their ears kept them from finishing the experiment at the swamp.
- (2) No one talks in these factories. Everyone is too busy. The only sounds are the *snip, snip* of scissors and the *hum* of sewing machines.
- (3) But I loved that old car. I never heard the incessant *rattle* on a rough road, or the *squeak* whenever I hit a bump; and as for the *squeal* of the tires around every corner—well, that was macho.
- (4) If you like the *plop, plop, plop* of a faucet at three in the morning, you will like this record.

拟声修辞现象, 在英语中使用广泛, 形式多样, 有的惟妙惟肖, 有的逼真自然, 有的雅致含蓄, 不露痕迹。拟声修辞格能借助读者对拟声词产生的心理反应和联想, 摹声状物, 用声音去打动读者, 烘托气氛, 调谐语言节奏和乐感, 起到传意映象, 使读者心动神移的作用。古人云: “古人鼻之所得, 耳之所得, 皆可借声闻以概之。” 把事物无声的姿态描绘得似乎有声, 仿佛使人从视觉里感受听觉。拟声修辞手法运用的关键在于拟声词的使用, 拟声词具有

独特的修辞效果，运用得当会使语言表达生动活泼、引人入胜，不仅如见其形，而且如闻其声，把事物无声无息的姿态描绘得有声有色，把事物的某些特征展现得淋漓尽致。

1.4.3 Uses 用法

英语语言中的拟声词很丰富，常用的拟声词主要包括以下几个方面：

1. 同一声音在英语和汉语中用相同的拟声词来表达

meow (或 meou)	喵
hiss	嘶嘶做声
dingdong	铃声，叮当声
ping	乒
giggle	咯咯地笑
pit-a-pat	劈劈啪啪地
cuckoo	咕咕
bow-wow	狗叫声
roar	吼
bang	砰，枪声
baa	羊叫
A cow <i>moos</i> .	母牛哞哞叫。
A pigeon <i>coos</i> .	鸽子咕咕叫。

2. 同一声音在英语和汉语中用不同的拟声词来表达

a-doodle-do	喔喔喔
clip-clop	马蹄得得声
tick-tack	钟表滴答声
hoot (toot)	嘟嘟
dub-a-dub	鼓咚咚声
jingle-jangle	丁零当啷
The rain <i>patters</i> .	嗒嗒的雨滴声。
The wind <i>whistles</i> .	风在呼啸。
The trees <i>rustle</i> .	风把树吹得沙沙地响。
The birds <i>chirp</i> .	鸟吱吱地在叫。
The frogs <i>creak</i> .	青蛙呱呱地叫。
A bugle <i>honks</i> .	军号哒哒地吹响了。
A train <i>toots</i> .	火车拉响了嘟嘟的汽笛声。
A door <i>bangs</i> .	门发出砰的一声响声。

A window <i>rattles</i> .	窗户在大风中嘎嘎作响。
A fire <i>crackles</i> .	火燃烧着，发出噼噼啪啪的声响。
A machine <i>clangs</i> .	机器转动着，发出铿锵有力的响声。
A horse <i>neighs</i> .	马嘶。
A horse <i>whinnies</i> .	马鸣。
A horse <i>nickers</i> .	马啸。
A dog <i>barks</i> .	狗汪汪叫。
A dog <i>yaps</i> .	犬吠。
A dog <i>yelps</i> .	狗吠。
A dog <i>bays</i> .	狗叫着。
A dog <i>snarls</i> .	狗咆哮地叫着。
A dog <i>growls</i> .	狗嚎叫。
A dog <i>howls</i> .	狗在嚎叫。
A fly <i>hums</i> .	苍蝇嗡嗡叫。
A fly <i>buzzes</i> .	苍蝇嗡嗡叫。
A fly <i>drones</i> .	苍蝇哼哼叫。
A mosquito <i>buzzes</i> .	蚊子哼哼叫。
A mosquito <i>hums</i> .	蚊子嗡嗡叫。
A mosquito <i>drones</i> .	蚊子嗡嗡叫。
A pig <i>grunts</i> .	猪哼哼叫。
A pig <i>squeals</i> .	猪咕噜咕噜叫。

3. 不同的声音用相同的拟声词

babble	婴儿咿呀学语声，流水潺潺声
smack	拍击声，鞭打声，砸嘴声，掌掴声

1.4.4 Practice 实践

A. Translate for appreciation the following sentences into Chinese

- (1) Suddenly he heard the *ticktack* of her high heels in the corridor.
- (2) The scudding clouds and *whistling* wind speak of rain.
- (3) The wind is whistling through the *crack* in the shack.
- (4) The express train *whistled* by the station.
- (5) He *rattled* the newspapers nervously.

译文

- (1) 突然，他听到走廊里传来她那高跟鞋的笃笃声。

- (2) 疾飞的云和呼啸的风预示着要下雨。
- (3) 风呼呼地直从板缝里灌进小屋里来。
- (4) 火车呼啸着驶过了车站。
- (5) 他心神不安地把报纸抖得直响。

B. Sentences for reading appreciation

- (1) The clock *ticked* louder and louder in the quiet room.
- (2) The *jingle* of bells announced the arrival of the ice-cream truck.
- (3) 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")
- (4) "*Bang! Bang!*" shouted the boys in imitation of gunfire.
- (5) The wind drove the rain against the windowpanes in *hissing* gusts.

1.4.5 Summary 小结

英语语言中的拟声修辞在汉语中也有相应的修辞格。有人称它为模拟，包括模拟声、色、状、形，我国最早的诗歌《诗经》，开头就是拟声词“关关”二字，用来模拟水鸟的悦耳叫鸣，为的是由此联想到“窈窕淑女”。我们在研究比较汉英双语的拟声修辞时，发现虽然汉英双语都有极为丰富的象声词，但由于语言结构和思维方式不同，在翻译时，不能简单硬套。译者在充分理解原文的基础上，发挥想象力，把自己置身于语境之中去体会去感受，才能恰当地表达出来。试举例：

- (1) The window *rattled* in the wind.
窗户在风中咯咯作响。
- (2) The train *rattled* on.
列车哐啷哐啷地开着。
- (3) The old taxi *rattled* down the street.
破旧不堪的出租车稀里哗啦地沿街驶去。
- (4) He *rattled* the ice in his glass.
他嘎啦嘎啦地摇着杯子里的冰块。
- (5) A wild goose dashed away with a *rattle* of wings.
一只大雁扑棱棱地振翅飞去。

我们常把英语语言中的拟声修辞手法总结成“传意、状物、助情、调声”，也就是说表达思想、描绘形态、渲染气氛和调谐声音节奏，四者相辅相成，浑然一体。