

507.1  
35.0

# 用英文學作文

張覺明 / 著

**用英語學作文**

**Learning Composition Through  
English**

# 序

作文是主動及積極的表意過程。從意念開始，以至寫成文章，中間經過許多步驟。閱讀理解則是讀者從文字追蹤作者原意的過程。因此，閱讀理解與寫作的關係非常密切，過程也很相似，只是進行的方向正好相反。

然而，一般人總認為閱讀理解要比作文容易。這種想法多少有心理語言學上的理由，因為作文是產生文字訊號的過程，而閱讀只是接受及解釋的過程。前者是主動，後者是被動。此種關係也存在於聽與說之間，國人學英語，也常感說比聽難。

讀與寫之間既然有這種關係，我們學習作文，便不能忽略閱讀了。從閱讀一篇文章開始，到完全理解其內容，最後用更簡明的話把原文寫成摘要，這一過程正是要了解原作者寫作時思考過程的好方法。

寫作的竅門不易精通，沒有良善的教師、適用的文範，難有寸進。國內教英文的人很多，所以，求得良善的教師，還不太難。至於適用的教材，坊間仍不多見，研究英文之士及莘莘學子，頗以為憾。

筆者有鑑於此，編著「用英語學作文」，彙集歐美名家的作品，擷精取華，去蕪存菁，供讀者研究參考，其能有助於寫作，必非淺顯。

多看名家的作品，可以幫助讀者擴充語彙，精通句法，吸取別人的長處，懂得別人表達的方法。但必須專心一志，細細玩索，才能融會貫通，吸收應用。否則，把它當作一種消遣，則視而不見，對寫作能力的增進毫無助益。

寫作不能單憑靈感，而是靠多加練習，這也必須經心用意，痛下工夫，才能達到目的。

多看、多寫，兩者猶如輔車相依，缺一不可。姚鼎曾說：「學文之法無他，多讀多寫，以待其一日之成就，非可以人力速之也。」歐陽修也說：「疵病不必待人指摘，多作自能見之。」這些大家的寶貴指點，都是經驗之談，如能拳拳服

## 2 用英語學作文

廣，必可受用無窮。

本書不用中英文對照方式，目的在節省篇幅，並引導讀者直接閱讀英文。採用中英文穿插編排，目的在使讀者既可學中文寫作，又可學英文寫作，一書而兩種功能兼具。

希讀者從閱讀之中，善體寫作的佳妙，精通作文的法門。

張覺明

序于七十四年七月十日

# 目 錄

序·····	I
導 論·····	1
思想要透徹·····	5
大綱的必要·····	13
段落須分明·····	23
文字要清通·····	35
統一與連貫·····	43
組織見功夫·····	55
潤飾與改寫·····	71
使文章好讀·····	79
好文章要素·····	87
標點慎使用·····	101
用統計圖表·····	137
附 錄·····	149
參 考 書 目·····	159

# 導 論

人與人溝通，主要藉著語言和文字兩種媒體。自從電話發明以來，現代人學習了「君子」之風，動口而不動手，語言這個溝通媒體，愈來愈重要。從前的青少年，寫洋洋灑灑的情書來談情；目前的青少年，談情的工具是馬拉松式電話，情之為「談」，真是名副其實。

從前傅雷五日一短函、十日一長函，在家書中和兒子傅聰大談為學、做人、藝術、文化之道。傅聰乖乖地回信，除了盡人子之責，還可趁此練習寫作。現在即使有傅雷那樣勤於寫信的慈父，也少有傅聰那樣勤於覆信的孝子了。電話一撥，即接即通，事無大小，聲情俱傳。聲音之外，聲畫兼備的電視，更構成對文字的嚴重威脅。晚上和周末，青少年學生把耳朵和眼睛交給了電話和電視，應接之不暇，那有餘裕注意文字媒體？

不過，現代人頻頻以口溝通，並不表示動手寫作已經過時。便條、書信的往還，至今仍然是人際溝通的一種手段。在溝通的過程中，訊息的傳達務求準確、清晰，這是人人皆知的常識，用不著「呂氏春秋察傳篇」的作者，也用不著現代的傳播學理論家如宣偉伯（Wilbur Schramm），來提醒我們。既然如此，寫作能力不濟，不能以文字清楚準確地表達意思的人，在今天這個社會，仍然是要吃虧的。文字不清楚準確，可能意味著那個人的思考不清晰，這個問題就大了。

溝通之外，寫作的能力，還可用來謀生。中學之後讀大學，或者讀教育學院，畢業後出來當教師，這是很多人從學業到職業之路，也是很好的一條路。將來準備當教師的，教文科的不用說，教其他科目的也必須具備相當的寫作能力，否則怎能以身作則？怎能傳道解惑？教書之外，在報紙雜誌當記者、做編輯，在電臺和電視臺擔任編劇，都非寫作能力高強者莫辦。

國內目前的專業作家不多，卻也有相當數目。「著書都為稻粱謀」，這不失為寫作的實用價值。靠寫作賺錢致富的人，日本早就有了，近年的臺灣，也不甘

後人哩！當然，大量生產、粗製濫造之風，不足為訓。然而，這是題外話了。靠寫作謀生的，還有歌詞作者和廣告撰稿人，大部分是文科出身的。大學的文科生，受過寫作的訓練，畢業後學以致用，憑其寫作能力而謀得高職和厚薪。由此可見，寫作的訓練，可以成為非常實用的職業訓練。在這個專業化而又多元化的社會中，寫作者正如醫生、律師、工程師一樣，可以發揮專門而具體的作用。

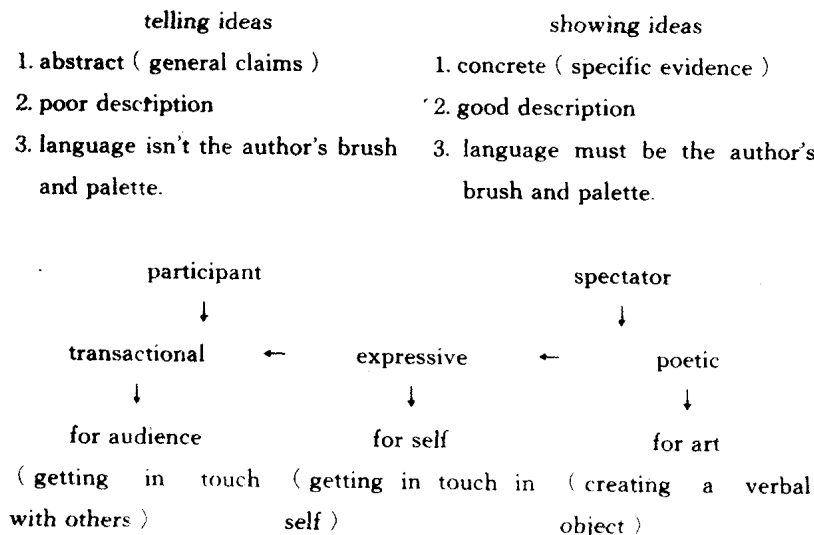
寫作是種綜合能力的運用，寫作是一種過程和方法，在寫作中可以訓練自己觀察，想像、比較、綜合等本領，而這些本領正是現代人不可或缺的。

寫作就像線圈，呈環狀前進，我們可以發現寫作有幾個層次：

一、先是發自自我經驗，此經驗具體，是種 showing ideas，而非 telling ideas，往往離不開個人的視覺、聽覺、味覺、嗅覺和觸覺，此種寫作是「作者本位的寫作」，不必讓人瞧、讓人知，往往暢所欲言，甚至涉及自我隱私，這種文章寫來天真爛漫，親切感人，惜只寫給自己看，讀者就是自己。

二、寫給讀者看，是種「讀者本位的寫作」，往往含有以己力說服別人，或以己說影響別人，本身是一參與者，其讀者對象往往是同輩。

三、本身是一旁觀者，其讀者對象往往年長者，較有學行修養者。因此，此時的寫作是為藝術而寫作，創作一種新的言辭境界。圖示如下：



reader-based writing      writer-based writing

如果說寫作謀生帶有銅臭，我們不妨轉而談談花香。任何時代任何國家的知識分子，都以保存和發揚文化為己任。而保存和發揚文化的工具，少不了文字。古代世界各國的文化，依賴文字和繪畫（當然還有實實在在的古蹟和文物）保存下來。二十世紀錄音和攝影發明以後，人類文化的保存，多了這兩個傳真性能極佳的媒體。然而，文字至今仍然是保存文化不能或缺的工具。細膩感情的表達、玄妙思維的陳述，單靠聲音和影像是難以奏效的，我們非借助文字不可。湯恩比的「歷史的研究」可以有無數七彩精印的插圖，為了讀者的方便和興趣，還可加製幻燈片和紀錄片以為輔助。不過，我們實在難以想像，一部沒有文字的「歷史的研究」，還能夠算得上是「歷史的研究」嗎？人類文化的芳香，正離不開文字的芳香。

文字寫作更可以是藝術的創造，而偉大的藝術具有永恆不朽的生命。李白說：「屈平詞賦懸日月，楚王台榭空山邱。」異國異代的莎士比亞，與李白有相同的看法：

王侯公子的大理石和鑲金碑座  
都比不上這有力的詩篇長壽

如果我們把文學看作「不朽之盛事」，那麼，寫作就是個人安身立命的憑藉、一生理想的寄託。何況，寫作還有超乎個人的社會和時代功能！有良知、有勇氣的作家，揮其如椽巨筆，寫出淳風俗、正乾坤的作品。作家和作品的芳香，將永留於後世。由此可見，寫作的價值大矣哉！





## 思想要透徹

一篇好文章，應該是「意在筆先」並「以文傳意」，不是草率而成、任意揮灑的。要做好這一點，就要通過精密的構思，作好立意的功夫，然後下筆。

同一樣的題目，可以寫出各種各樣的作品，可以做出完全相反的文章，這就是立意不同的緣故。陳騷文說：「文之作也，以載事為難，事之載也，以蓄意為工。」這「蓄意」就是思想透徹的功夫。

在行文之先，必須立定一個主意，也就是先要確立一個中心思想，這正是李笠翁說的「立主腦」。

中心思想，是文章的靈魂。中心思想明確，才會寫出一篇有內容、有見地的文章；反之，文章就沒有意義，就會失去生命，失却活力，只有軀壳，沒有靈魂。當然，有中心思想的文章，不一定就好。例如：寫上一些思想不正確、感情不健康的東西，就是不好。但是沒有中心思想的文章，讀起來抓不住中心，使人感到不知所云，這樣的作品，則肯定是不好的。確定了中心思想，然後語不離宗，前後貫串，才能馳騁自如，清澈到底。

要文章有價值，必須立意正確，有突出的中心思想，從而文章中的比喻、引證、說明、議論……一切都為這個中心服務，一切為這個中心而存在，並且層層往裏推進，層層向中心接近，絕不能愈扯愈遠，儘管有時要照顧到各方面。

立意怎樣才能正確，才能有突出的中心思想？這自是須有高深的學養，豐富的生活，對客觀事物有深切的體認，對一己的責任有一定的認識。一個人的思想水平越高，觀察力便越敏銳，分析力越強，就越是善於在現實生活中發現有意義的題材；越是善於透過具體的材料，搜索蘊含在裏面的思想意識，始能煉出具有積極意義的中心思想來。而文字的結構，也可臻於周密，道理的說明也會嚴謹而合乎邏輯。

總之，寫文章，題目定好，便要好好立意，思考再三然後下筆。因為事物都是曲折複雜的，必須反覆研究，才能反映恰當，若粗心大意，便將無法表現文章主題。

清初散文家鄭日奎說：「一題到手，必靜相其神理所起止，由實字勘到虛字，更由有字句處勘到無字句處。既入其中，復周索之上下四旁焉，而題無餘蘊矣，及其取於心而注於手也，務於他人所數十百言未盡者，予以數言了之，及其幅窮墨止，反覺有十百言在筆下，又於他人數言可了者，予更以數十百言排蕩搖曳而出之，及其幅窮墨止，反覺紙上不多一字。」今天讀來，還是值得我們參考。

## Clear Writing Comes from Clear Thinking

Do you remember how people talk when they're under emotional stress—angry, overjoyed, or excited? The words come rolling out, but often they're unclear, disjointed. A person in a fit of rage cannot collect his thoughts so that they emerge coherently. An individual reporting a crime to the police babbles excitedly but fails to provide essential information, such as where it happened and to whom. Fire alarms are frequently called in by witnesses who neglect to give the location, so hysterical are they.

Such lapses are understandable from persons suffering emotional stress. But they cannot be so easily forgiven in the case of writers who turn out sloppy, hard-to-follow prose under normal working conditions.

*You can't write clearly until you begin thinking clearly.* Whether you are producing reports, essays, memos, term papers or business letters, you must

know what you want to say and then write it clearly and logically. Professional writers *think* before they write. They may sit, staring at their typewriters, for several minutes, sometimes longer. But this usually is not wasted time. They are sorting out ideas in their heads before committing them to print. Even if you have to spend three or four days mulling over your paper, it's well worth it. It's better to stay away from the typewriter or pen than to throw together a bunch of words and sentences that don't make sense.

Here are some suggested guidelines to consider *before* you start writing:

1. Have a firm idea of what you want to say and to whom? What is your purpose?
2. Collect the facts to support your argument or position. Do your homework.
3. Decide on the **format** you want to use—report, essay, article, etc.
4. Have some idea about length. This, however, can be changed later if necessary.
5. Set aside the time needed for the job.
6. Have the proper **reference** tools at your elbow.

Now let's consider these steps one by one.

## Have a Firm Idea of What You Want to Say and to Whom

A popular myth is that a skilled professional writer can simply sit down at the typewriter and **bang** away, the words flowing in a steady stream. The truth is something else. Most authors may spend hours and days thinking of their project *before* they commit a word to paper. And even at the typewriter, they may pause frequently to gather their thoughts, work out the right sentence or develop a smooth transition from one paragraph to another. Newspaper reporters, who are among the fastest writers, often have to stop in midpara-

graph to think about the story's organization. Wordsmithing is a tough business for professionals and amateurs alike.

Think carefully before you write. Ask yourself what you want to accomplish and what is the best way of going about it. Assume that you're required to write an essay to get into college, qualify for a job or pass a test. You know the purpose. The next thing is to turn your full attention to the subject and how to handle it. This problem is more easily solved if you narrow your focus. Don't bite off more than you can chew. If the topic is rapid transit, stick to it! Don't let your mind and fingers wander into other areas. On the basis of your knowledge and research, plan out your piece. If it helps, do an outline before you write. But put yourself on the right track.

This kind of approach also can be helpful in other kinds of writing. For example, you may have had an experience so amusing, shocking or unusual that you feel it would be of interest to others. Consider first the best way to go about it. Perhaps it will have greater impact if you fictionalize the incident in the third person. If other people were involved, this form would give you greater freedom to develop the event without embarrassing them. On the other hand, a first person, nonfiction account may serve better because the reader would identify with the experience more easily. Your choice would depend on the circumstances.

## Collect the Facts

Research is an important part of a writer's job. Some find it tedious; others, exhilarating. But it must be done. You can't properly think out a piece until you've collected the data that enables you to see the issue clearly. Facts may be gathered in libraries, archives, newspaper files, home reference books, interviews, etc.

But before you start your search, know what you're looking for! Otherwise, you can waste a lot of time jotting down useless stuff. Unless material

bears on your topic, don't bother with it. And make your research as broad as possible. Don't rely on one or two sources. A particular reference book may contain a bibliography that can put you on the trail of further information.

Selection is the name of the game in research, but don't let your preconceived notions limit your quest. Don't pick only those facts which mirror your own notions of the situation or that conform to the conventional wisdom. An objective approach is always more effective in fact-finding. Be curious.

## Decide on Your Format

Certain social occasions call for different kinds of dress. You normally don't wear the same attire to an out-door barbecue as you would to a formal dinner party. It's the same with presenting information. There are various formats for this task and it's important that you select the appropriate one. Such decisions should be based on your audience, how much time you have, the nature of your material, the degree of formality required and past precedents in the matter.

A harried executive who barely has time for lunch will probably not welcome an elaborately bound report that runs twenty-five or thirty pages. A brief memo will suit him fine if it contains the essential facts he needs to know. Personal judgements should be left out unless requested.

On the other hand, a college application essay could well benefit from subjectivity. But even here, the writer should be careful not to clutter it up with irrelevancies. The essay should be neatly written (a typewriter is better) and follow the directives of the admissions office.

If you're attempting to "sell" an idea or plan, a formal brochure or pamphlet may be in order. In making presentations to potential clients, advertising and public relations firms doll up their pitch with handsome binders, expensive art work and other ornaments. The purpose, of course, is to impress the client. It's the same principle used by purveyors of perfume and cosmetics,

which come in those swanky boxes. This may be the right technique in some cases.

Pretend that you belong to a group advocating a summer recreation program in your community. Support for the plan must come from the city council. In this instance, a fairly elaborate package would be in order. After you've assembled your data, put it together in a way designed to make the councilmen sit up and take notice. The presentation might be sectioned off into various aspects of the proposal. Other devices such as chapter headings and subheads could help simplify a complex problem. If pictures help, toss them in. But remember, all the window dressing in the world won't help your cause if the hard and compelling facts are not there. Fancy covers and beautiful displays may draw the reader to your offering, but convincing him is another matter.

In term papers, if footnotes are used, stick them at the bottom of the page in which the word or passage is numbered. They should appear only when something needs explanation. A paper can become so bogged down in footnotes that it loses all interest for the reader.

Footnotes can also be placed at the end of your paper, thereby not competing with the content. There also should be a bibliography after the final page. It gives your work authority, indicating to your instructor that you took a serious, scholarly approach to your task. The commonly accepted style for the bibliography goes like this:

Nolen, William A. *A Surgeon's World*. New York: Random House, 1970.

A system beginning with the title would take this form:

*Megatrends*. John Naisbitt. New York: Warner Books, 1982.

In the latter form, the articles *the* and *a* never go first even if they are first in the title as in this example:

*Mass Media, The*. William L. Rivers. New York: Harper & Row, 1964.

A magazine reference is given this way:

Stein, M. L. "West Germany's Adversary Press." *Saturday Review*, May 8, 1971, pp. 47-48.

Make at least one duplicate of every paper or manuscript. Manuscripts are occasionally lost by publishers and high school and college instructors have been known to lose term papers and essays. Carbon paper is quite cheap and copying machines are easily available at low cost. Whatever the price, it beats doing the paper over again.

## Have Some Idea about Length

Some newspaper and magazine editors have definite ideas of how long an article should be and will so instruct the writer. More often, though, you must make the decision yourself. Use your common sense about this. If you can tell the story in two hundred words, don't take two thousand. The yield from your research is usually an accurate barometer of how much you should write. If the gleanings are small, don't stretch out a report to make yourself look good. In reality, you'll look bad.

There's an old saying in the newspaper business: when you come to the end, stop. This is sound advice. Journalistic style is direct and to the point. Editors frown on extra words and sentences, penciling them out in a hurry. The noblest punctuation mark in the English language is the period. If more writers used it more often, a lot of communication problems would be solved.

An outline may aid you in keeping a rein on length. Just a simple listing of points to be covered will serve to hold you in bounds. If this doesn't work, there's always editing. All writers must learn to trim their copy—and without mercy!



