

新编研究生英语系列教程



北京高等教育精品教材
BEIJING GAODENG JIAOYU JINGPIN JIAOCAI

研究生英语写译教程

(提高级/第二版)

北京市研究生英语教学研究会
主编 杨若东 袁锡兴



中国人民大学出版社

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前 言

《新编研究生英语系列教程/研究生英语写译教程》(提高级/第二版)在第一版的基础上修订完成。

同第一版一样,本书的框架仍然分为写作和翻译两大部分。写作部分主要分五大块:首先是总的介绍,第二是英语句子的论述,第三是英语的段落,第四是英语的篇章,第五是学术论文写作。总的思路是组句成段,组段成章,使句子、段落和文章更加清晰、连贯、流畅。写作各个部分的划分纯粹出于论述方便,教师可根据自己的教学对象、教学目的、教学计划和要求、教学理念和学生的要求,打乱各个部分的划分,系统有机地灵活使用各个部分的材料,以期达到最佳效果。

翻译部分将英译汉和汉译英融合在一起讲解,各自单独举例论述,并有相应的译文,有利于对比学习和研究,使学生更深刻地掌握翻译的基本理论和常用技巧。该部分同时注重翻译的实用性,专门设计了不同文体的翻译一章。

此书的特点是选材多样新颖,语言地道纯正,突出写作和翻译技能的培养,着重写作和翻译手段的了解与掌握,揭示翻译和英文写作的特点及衡量标准,使学生在了解什么是好的翻译和英文写作的基础上学习翻译和英语写作。

在本书的编写过程中我们参考了大量的原文文献和参考书,主要部分总列如下: Elizabeth McMahan and Susan Day, *The Writer's Rhetoric and Handbook*, McGraw-Hill, Inc., 1980; William H. Roberts and Gregoire Turgeon, *About Language: A Reader for Writers*, Houghton Mifflin Company, 1998; H. Ramsey Fowler, *The Little Brown Handbook*, Little, Brown and Company, 1983; Alice Oshima and Ann Hogue, *Writing Academic English*, Longman, 1999; Robert G. Bander, *American English Rhetoric*, Holt, Rinehart and Winston, 1978; Arthur Brookes and Peter Grundy, *Beginning to Write*, Cambridge University Press, 1998; R. R. Jordon, *Academic Writing Course*, William Collins Sons and Co. Ltd., 1980; John Swales, *Writing Scientific English*, Thomas Nelson and Sons Ltd., 1971; Marilyn S. Sternglass, *Reading, Writing, and Reasoning*, Macmillan Publishing Company, Inc., 1983。由于材料较多,在书中我们没有一一标注出处,谨在此对以上作者一并表示衷心的感谢和敬仰。

在参考和分析文献的基础上,我们还结合了在教学实践过程中积累的点滴经验,整合我们认为比较好的材料和在英语写作教学中证明是有效的文献,尔后把它们汇编在本书里面。目的在于给广大英语教学一线的教师提供较为方便和能真正提高英语写作水平的参考材料。

本书练习的参考答案挂在中国人民大学出版社网站。详细内容请登录 [www. crup. com. cn](http://www.crup.com.cn) 转“外语分社”。

本书内容虽经多次反复修改，但仍难免存在个别缺点和错误，这有待于我们在今后的工作中进一步修改和完善，同时也希望广大同行和专家不吝赐教，在此我们表示由衷的谢意。

主编 杨若东（写作） 袁锡兴（翻译）

2007 年 5 月

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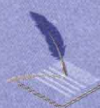
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研究生英语写译教程(提高级/第二版)

Proficient Writing 写作篇



Part I **General Introduction**

Chapter One **What Is Good Writing**

In the process of globalization, communication is becoming more and more important in interrelation with people all round the world. Writing, as one of the most useful means of communication, is generally considered to be one of the essential skills of college students' survival weapons in the world to be explored. Therefore, writing well becomes one of the most useful crafts that college students strive to develop because clear and good writing will greatly, at least, improve their chances of getting desirable jobs and bright future. But writing well is a painful process because writing requires not only precision but also time and practice. In this book, we have tried our best to make the writing process as painless as possible in order that students with limited time and patience are able to master some advanced writing strategies and to achieve proficiency in writing. For students who have already learned some basic techniques to be proficient writers, we think it imperative to demonstrate to them what good writing is in terms of communication purpose. Although criteria for good writing may change over time, just like taste in food and dress, there always remain common elements of it.

According to Elizabeth McMahan and Susan Day, who had referred to F. L. Lucas' article *On the Fascination of Style*, there are many attributes of effective writing such as **honesty, clarity, brevity, variety, good humor, good sense, vitality, and imagination**. They are for the professional writers. For our readers, however, it will suffice if we can fully explain the first four essential ones because the mastery of the four essentials listed below can guarantee college students' competence in writing.

Being honest: don't try to fake your ideas;

Being clear: don't puzzle your readers;

Being brief: don't waste your readers' time;

Seeking variety: vary sentence length, structure; work on liveliness.



As F. L. Lucas noted, clarity is the keynote, because the purpose of writing is to make our writing easily intelligible to our readers. So we need to let our readers know at the outset what you are going to discuss and then discuss it. As Elizabeth and Susan pointed out, it is generally considered ill-mannered to make our readers rack their brains trying to understand us. ... So they recommend we make our writing clear; and if possible, also make it graceful, make it persuasive, make it forceful. Only by doing this, they further note, can we fulfill our duty as a writer, a skillful, proficient and thus qualified writer at that.

Another feature of good writing is **forcefulness**. As can be often found in newspapers, magazines, and popular fiction, whose publications survive only through their appeal to a mass audience, forceful writing is specific, direct, and active.

To conclude, we can state that the more force a writing exhibits, the better it is. Clarity such as clear meaning, clear organization, clear structure and forcefulness involves countless elements and aspects. In the chapters of this book, we have merely provided, on the basis of our evaluation and application of numerous original writing textbooks in our teaching practice, what we think useful and valuable, **at least technically**, for the improvement and proficiency of our prospective readers.

Part II **Building Good Sentences**

Chapter Two **Essential Qualities of Sentences**

As a rule, the most skillfully developed and organized paragraph or essay can still be improved. In order to perfect paragraphs, we need to revise each sentence to make it better—more clear, more vivid, more concise, more interesting, more forceful. In the following we come directly to the study of sentences, which Professor Bascom in his *Philosophy of Rhetoric* calls “the first complete organic product of thinking.” Do we see why the phrase “organic product of thinking” is used? In the lower groups of words, such as, phrases and clauses, thinking is not complete enough to express a real thought. In order to be organic the thought must make on the reader’s mind one complete focal impression.

The sentence is regarded by Professor Saintsbury to be the unit of style, because in sentences human faculty can be exercised in all its forms. Does a person wish to show an outburst of emotion? Use exclamatory sentence. Does he desire to show a smooth flow of feeling? Use the long, periodic sentence. But in the ordinary way a sentence is said to be a group of words capable of expressing a complete thought, whether a statement, command, question, or exclamation.

As we all know, sentences may be classified either according to Grammar or according to Rhetoric. According to Grammar, sentences may be classified in two ways:

- As to Meaning
 - ▲ Declarative Sentence
 - ▲ Interrogative Sentence
 - ▲ Imperative Sentence
 - ▲ Exclamatory Sentence
- As to Form
 - ▲ Simple Sentence
 - ▲ Complex Sentence



▲ Compound Sentence

According to Rhetoric, sentences are classified also in two ways:

- As to the Arrangement of Sentences
 - ▲ Periodic Sentence
 - ▲ Loose Sentence
 - ▲ Balanced Sentence
- As to the Structure of Sentences
 - ▲ The Simplest Form
 - ▲ The Modified and Enlarged Form (Complex, Compound and Compound Complex Forms)
 - ▲ Elliptical Structure
 - ▲ Pleonastic Structure

Note: In Pleonastic Sentence Structure, one of the main elements of the sentence is repeated either for the sake of clearness or for special distinction. In a sentence with many details, very often the real subject is obscured. Hence, in order to be clear, it is very desirable that the subject be repeated in summarizing word. Take the following sentence for example:

Joys and sorrows, friends and enemies, abundance and poverty—these are the things that absorb human thoughts.

Here the word *these* is used to summarize all the words going before; it is called Pleonasm, and is used for the sake of increasing clarity.

There is another pleonastic phenomenon that some words like *job*, etc. require an emphatic repetition in such structures as demonstrated in the following sentence:

*A teacher's duty **it** is to impart knowledge and educate students.*

Section 1 The Uses of Sentences

Before we learn the rhetorical classification of sentences and their uses, we may here summarily show the uses of sentences. With this as a start it is hoped that interest may be maintained when we enter into the study of the type of sentences.

1. The Use of Simple Sentence

The Simple Sentence has only one clause to make the statement, so it is good for



clearness and **directness**. Wherever a statement of some weighty truth, or emphatic assertion, or important definition is desired, Simple Sentence should be used.

2. The Use of Compound Sentence

The Compound Sentence consists of two or more statements of equal importance made by independent clauses. Whenever we wish to show a contrast, an inference, or some alternative, it is best to use Compound Sentence.

3. The Use of Complex Sentence

The Complex Sentence consists of one Principal clause with one or more Subordinate clauses. In expressing our thoughts we often need to show a certain idea is more important than the rest. This can be best shown by the use of Complex Sentence, where the important idea inevitably is expressed in the main clause. Thus the chief use of Complex Sentence is to show the relative importance and to mark the precise relation of one idea to other ideas.

4. The Use of Compound-Complex Sentence

The Compound-Complex Sentence consists of two or more independent members, at least one of which contains a dependent clause. This kind of sentence is good for a show of eloquence. The orators or pleaders at the bar use this kind of sentence to move the people on account of its long sweeping movement and cadence.

5. The Use of Periodic Sentence

The Periodic Sentence is one in which no complete thought can be got until the end is reached. This kind of sentence is good for promoting suspense. By linking together all the related parts of the sentence, it is good for producing unity of expression.

6. The Use of Loose Sentence

Loose Sentence is the opposite of Periodic Sentence. In this kind of sentence there is no attempt to delay its parts by suspense. Subject, or predicate, or modifiers come in where they naturally suggest themselves. In a Loose Sentence complete sense can be secured before the end. This kind of sentence is good for its informal ease and naturalness. In conversation



or entertaining story-books. Loose Sentences may be freely used to advantage.

7. The Use of Balanced Sentence

Balanced Sentence is one in which the parts of the sentence are paired and made to balance over against each other. This kind of sentence is good for making the expression pointed and easily remembered, for one part of the thought helps the other to make the meaning stand out prominently. It is good for making some point or important statement.

Section 2 Some Basic Qualities of Sentences

Since we are treating sentence as an organic unit, it naturally has some attributes to distinguish its individuality. Sentence has even been said to be a composition on a small scale. It has all the elements that the larger units of composition have. Its subject is equivalent to the topic of a paragraph, or the title of a book. Its predicate is the same as the treatment in the paragraph or the discussion of the book. Besides, the simple thought that the sentence is composed of may contain several thoughts, all having complete grammatical construction, yet so dependent on each other as to make up a larger unity. With such a grammatical organism, sentences naturally has its qualities. Such sentence qualities will be dealt with under the following headings: Sentence Clarity, Sentence Unity, Sentence Coherence, Sentence Emphasis, Sentence Euphony, and Sentence Strength.

1. Sentence Clarity

The general rule for the clarity of sentence is that the arrangement of words should be such that the meaning cannot be misunderstood. This clarity in sentence is secured by correct diction and by accurate punctuation.

(1) Correct Diction

1) Position of Adverbs

Adverbs should be placed as near as possible to the words they modify, sometimes before and sometimes after as the case may be. Generally speaking, with the exception of the word "enough," an adverb that modifies an adjective or another adverb is placed before the



modified word. For example,

You have some very good books.

The work should not be done too fast.

He can talk exceedingly well.

When a verb is intransitive, an adverb or an adverbial phrase is usually placed after the verb. For example,

He came hurriedly into the house.

The horse ran across the field.

2) Position of Modifiers in General

All modifiers, whether words, phrases, or clauses, should be placed as near as possible to the word or words they modify. For example,

He went to town, on horseback, driving a flock of sheep.

It is incorrect to say:

He went to town, driving a flock of sheep, on horseback.

3) Watching for Squinting Construction

Squinting construction refers to a sentence in which the adverb appears to modify two different elements. For example,

Tell them tomorrow to begin the work.

Here the word *tomorrow* may modify the verb *tell* or it may modify the infinitive phrase *to begin the work*. The construction is said to be squinting. Change of the position of the adverb *tomorrow* will remedy it.

Tell them to begin the work tomorrow.

In addition, squinting modifiers should also be avoided. A squinting modifier is one that may refer to either the preceding or the following word, leaving the reader uncertain about which modification is intended. A modifier can modify only one grammatical element in a sentence. It cannot serve two elements at once.

Squinting: *The work that he hoped would satisfy him **completely** frustrated him.*

Clear: *The work that he hoped would **completely** satisfy him frustrated him.*

Clear: *The work that he hoped would satisfy him frustrated him **completely**.*

The following are some further examples of this sort, unclear in meaning. Discuss them with your classmates and try to locate the squinting modifiers.

The baseball team that wins championships most of the time has excellent pitching.

I told my son when the game was over I would play with him.

A person who skis often gets cold.

The man who was bald totally refused to seek a remedy.

People who see psychologists occasionally will feel better.