

# ADVANCED ENGLISH WRITING

# 高级英语写作

李诗平 李 钢 李金姝 编著  
何其莘 审校

湖南人民出版社



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## 序

英文写作课在我国高校的英语教学中有一种比较独特的地位。一方面，作为“听说读写译”五项基本技能之一的英文写作能力的培养是中国人学习英语过程中最不易攻克的难关，是课堂教学中最费时、最难很快见到成效的一个教学环节。另一方面，一个英语学习者的写作水平又往往是初级阶段之后衡量一个人英语实际运用能力最主要的标准，是阻碍中国的英语学习者与人交往，特别是在学术交往中与英语国家人士在同一层次进行平等对话的最大障碍。

然而，在许多高校英语专业的课程设置中，英文写作课并没有得到足够的重视，也没有安排适当的课时。这种情况往往是由两个方面的因素造成的。一是，不少中国教师由于自身缺乏比较严格、系统的写作训练，因而不愿意承担写作课的教学任务；二是，缺乏适合中国高校英语教学需求的写作课教材。

近年来我国引进了一大批原版的英文教材，用于高校英语专业多种课型的教学，促进了我国高校英语专业的教材建设，对于提高我国的英语教学水平起到了很大的推动作用。然而，教材建设的实践证明，引进的教材可以用于阅读课、口语课、听力课和一系列英语专业知识课的教学，惟独写作课教材需由有丰富教学经验的中国教师自己来编写。其中的原因也很简单，那就是我国高校英文写作课的教学一定要充分兼顾中国人学习英文写作的独特需要。

英美出版的写作教程比较注重学生写作技巧的培养和掌握不同文体及篇章结构的能力；书中范文占了很大的篇幅，而讲解和分析就显得不很充分。当然，这是为英语作为母语的学生编写的教材，

许多术语的讲解和基本技能的训练就没有列入英语国家写作课课堂教学的范畴。很明显，这种教材很难直接搬到中国高校英文写作课上来使用。

李诗平、李钢、李金姝三位教师在总结了多年来从事英文写作课教学经验的基础上编写的《高级英语写作》，既兼顾了传统的英文写作课的基本要求，又充分考虑到了中国学生英文写作能力培养的特殊需要，是一部比较理想的、为我国高校英语专业英文写作课和非英语专业高年级写作课编写的教程。

与国内现有的写作课教材相比，这部教程有以下几个主要特点。

1. 针对性强。在篇章安排上，《高级英语写作》充分考虑到了中国学生在不同层次上英文写作能力培养的需求：从如何用词和句子结构入手，到模仿范文写作、段落写作技巧和篇章结构（第一、二、三、七章）；写摘要和学术论文（第八、九章）；应用文写作（第十、十一章）。在具体的教学环节安排上，也包括中国学生在写作技能训练中的几个难点：克服中国式英语（第一章第四节）、意译和压缩（第四章）、基本修辞手法（第五章）和上下文的承接（第三章第七节）等等。

2. 实用性强。作为交往的一种手段，当代中国的大学生不仅要学会撰写学术论文，而且也要学会书写各种文体的应用文。《高级英语写作》的第十、十一两章就充分考虑到了中国英语学习者的这一需求：书信、便条、备忘录、会议记录、电子邮件、个人简历大概是日常生活中最常用的几种文体。

3. 时代性强。《高级英语写作》的第六章就充分地考虑到了二十世纪后半叶的妇女解放、女权主义对语言特别是书面用语的影响。电子邮件的写作技巧和选用盖茨在微软公司北京研讨会上的致辞作为范文也是这部教程能够与时俱进的两个很好的例子。

一部好的教程只有在教学实践中千锤百炼才能达到炉火纯青的地步。《高级英语写作》的出版必将有助于三位作者在广泛实践的

基础上，更进一步完善这部教程，使之成为我国高校英语专业教材建设中的经典之作。

何其莘

2002年10月1日于北京

# 前 言

记得有一位美国教授曾经说过：“大学里的一切课程都是写作课。”这句话在某种程度上高度地概括了英语写作的重要性。在大学里，无论你学什么专业，攻读什么学位，都离不开英语写作。因为遣词造句的原理、构段谋篇的技巧、流畅的英文表达方式能够将一个人的整体英语素质暴露无遗。《高级英语写作》既考虑到传统英语写作教学的特点，又涵盖了现代语言学、语义学、词汇学、修辞学的最新研究成果。它具有内容翔实、体系科学、编排规范的特色。作者在总结多年英语写作教学经验的基础上，编著了这部英语写作读本，旨在帮助英语学习者系统地学习并掌握英语写作技巧，探讨各类写作的文体和英语应用交际规律。本书既可作为大学英语专业学生的英语写作教材，又可作为大学非英语专业高年级本科生、研究生研修英语写作的重要参考读物。它具有如下特点：

**一、时代性强。**本书大部分材料取材于美国大学里 20 世纪下半叶出版的写作理论与实践著作及国外英文报刊，语言纯正，准确度高。

**二、趣味性强。**本书既是一本写作著作，同时又是英语句法、词法、修辞及惯用法高度浓缩的结晶，具有很强的可读性。

**三、实用性和可操作性强。**作者充分考虑到我国大学生英语过级考试的实际，从段落写作到篇章组织，从摘要写作到扩写，从修辞手段到近义词的辨析以及中外各类应用文的标准范文，都为读者将来实际运用它们奠定了坚实的基础。

本书由下列人员共同编写：李诗平（负责整体框架构思，并负

责第一、二、三、四章及附录部分的撰写);李钢(负责编写第五、六、七、八、九章);李金姝(负责编写第十、十一、十二章)。

本书为湖南省社会科学成果评审委员会 2001~2002 年课题“英语写作与修辞研究”(批准号:201240C)的部分成果,并得到湖南省社科评审委员会及湖南文理学院科技处的资助。湖南文理学院副院长魏怡教授从课题的申请到具体的研究给予了悉心的指导。澳大利亚英语专家 Nicole Mouslay 女士细读了全部书稿,并提出了部分修改意见。

本书在正式出版之前,承蒙教育部高等学校外语专业教学指导委员会主任、全国英国文学研究会会长、北京外国语大学副校长、教授、博士生导师何其莘博士拨冗审校并作序,在此,作者向他表示最衷心的感谢。

李诗平





## 作者简介

李诗平，男，1956年1月出生，出生于湖南省澧县，现任湖南文理学院外语系主任，英语教授，硕士生导师，美国芝加哥大学高级访问学者。社会兼职：中国英汉词语教学翻译研究会副会长、湖南省普通高校(非重点)外语专业教学研究会副会长、湖南省翻译工作者协会常务理事。主要研究英语语言学、语法学、词汇学、修辞学、文体学、英语写作与惯用法。在《现代外语》、《外语学刊》、《外语教学》、《外语与外语教学》、《国外外语教学》等外语核心期刊及省级刊物上共发表论文20余篇，出版专著《英语修辞手册》一部。

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## Chapter 1 Effective Word Choice

When a person has a poor ear for music he will flat and sharp right along without knowing it. He keeps near the tune, but it is not the tune. When a person has a poor ear for words, the result is a literary flattening and sharpening; you perceive what he is intending to say, but you also perceive that he doesn't say it.

—Mark Twain

The difference between the almost right word and the right word is really a large matter—'tis the difference between the lightning-bug and the lightning.

—Ibid

Words should be only the clothes, carefully custom-made to fit the thought.

—Jules Renard

The more general the terms are, the picture is the fainter; the more special they are, the brighter.

—George Campbell

Proper words in proper places make a true definition of style.

—Jonathan Swift

We should endeavour to use words that correspond as closely as possible with we feel, see, think, imagine, experience and reason.

—Goethe

Using words correctly is one thing; using words *effectively* is quite another. Every time you write or speak you choose from thousands and thousands of words that make up the English language. Because you have such a large potential vocabulary, it is possible for you to express a great many shades of meaning—to be precise in communicating what you mean. But along with this advantage, there is the problem of finding the appropriate word to use in every situation. If you are to succeed in expressing your thoughts and emotions effectively, you must first become a competent user of words.

In the spoken medium, diction (or choice of words) is often imprecise. But fortunately, in many conversational situations, our diction does not have to be sharply precise in order to communicate adequately. We can clarify or emphasize our meaning with the help of facial expression, bodily gesture, tone of voice, and the like.

In the written medium, however, we do have the leisure to search for a precise word, and we are not available to the reader who may want or need more specific information than our words supply. Generally speaking, the written medium requires that words we choose be as exact, as specific, as unequivocal as we can make them. Consulting a thesaurus or a dictionary that discriminates the meanings of synonyms will frequently yield the word that conveys our intended meaning precisely. So in the course of writing, we should weigh well our words because the study of diction is an essential part of a writing course.

## I .Specificity

To gain exactness and clarity in your writing, try to use specific rather than general words. The words you choose should enable your reader to create a clear *image* of what you are discussing. Examine each of the following sentences:

1. A car was parked in the street.
2. Some children stood anxiously at the counter.
3. Our friends have a place at the shore.
4. The table was cluttered with his things.
5. A man was standing at the corner.
6. She bore a great burden.

Do you get a clear mental picture from each sentence? Do the words give you the details you need? The weakness in these sentences is that general rather than specific words have been used. See if you can create clearer images from these sentences:

1. A shiny red Mercury convertible was parked against the curb near a hydrant.

2. Four little urchins in ragged blue jeans stood with their smudgy faces pressed against the candy counter.

3. The Rothblums have a two-bedroom bungalow a block from the ocean in Brandt Beach, New Jersey.

4. Jeff's notebook, books, and baseball glove cluttered the dining-room table.

5. A tall, lanky farmer in faded overalls and a battered straw hat was leaning against the mailbox on the corner of Main Street and First Avenue.

6. After her mother died, Sylvia helped raise her younger brothers and cared for her ill father.

Notice: Abstract and general words enable us to express ideas. Specific words enable us to refer to definite entities—definite people, things, actions, or whatever. Obviously both kinds of language are indispensable, and the accomplished writer can take advantage of both—can move back and forth between the language of ideas and the language of hard realities. Inexperienced writers, however, tend to rely



so heavily on abstract, general words that prose becomes vague and imprecise. Such people need doses of specificity.

Besides nouns, other parts of speech can also be regarded as leaning towards either the specific or the abstract and general. The adjective *brightly-colored* is not as *specific* as *red* or *scarlet*. The adverb *slowly* is not as specific as *four miles an hour*, and the verb *run* is not as specific as any of these synonyms: *sprint*, *dash*, *gallop*, *bolt*, *race*, *dart*, *trot*, *scurry*, *scamper*, *lope*. And *walk* suggests an even greater variety of more specific synonyms:

amble	trudge	drag	tiptoe
saunter	clump	slouch	prance
stroll	tramp	totter	trot
waddle	shuffle	swag	
mince	stride	hobble	
toddle	loiter	lurch	
stagger	strut	limp	
stumble	swagger	plod	

### Exercise 1

1. Using more specific, concrete words or expressions to rephrase the following sentences in order to make them more interesting.

① I thrust my tool into the hard frozen earth, turned up a lump of soil, and placed it into the basket.

② My relative gave me two gifts.

③ A period of unfavorable weather was set.

④ She showed satisfaction as she took possession of her well-earned reward.

⑤ She uses simplicity in her style of writing.

⑥ A clown's part in Othello is very small.