

EMPHASISM
TO FINE WRITING

高级英语写作

王久也 著

旅游教育出版社



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FOREWORD

Through many years of work in the field of the English language in interpretation, translation, and article writing it is felt that after the completion of one's study in the college there lacks a regular course of pursuit for the advancement to a higher degree of accomplishment. The only advice one can get from the aged and experienced is that one should keep up with the study and read much in a wide range of subjects so that in due course of time one would be in such command of the language that one could write it with ease and facility and with force and effect. While in agreement with the advice above the author deems it better if a regular course of subjects could be formed in which further analysis of the language after rhetoric could be studied and a key to the secret of excellent English be held.

With this object in view and through years of painstaking research the author has succeeded in discovering a rule governing the subject of advanced English with materials collected during the last forty years and thus a regular book has been formed in which an orderly arrangement has been made so that students and readers could follow their studies from step to step.

The lack of this guidance has been keenly felt by all especially those who tried to improve themselves after the college. It is hoped that the release of this publication will serve the purpose.

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Lesson 1

Introduction

第一课 简介

人能辨美丑、甘苦与优劣，此即差异。事物之结构源于差异。文字水平之高低有赖于轻量词之组合。知名作家在此棋高一着。

We note all things around us through our senses, of which there are five, the eyes, the ears, the nose, the tongue, and the hands, which transmit what we note to our mind. The eyes are able to see, the ears are able to hear, the nose is able to smell, the tongue is able to taste, the hands are most capable of feeling, but the mind is able to decide. It decides what is beautiful or ugly, what is pleasant or offensive, what is sweet or stink, what is sweet or bitter, and what is smooth or rough. When we see a picture, rendered in black and white, for instance, we immediately can see whether it is a nice picture or an ugly picture. When we hear the music we immediately can tell whether it is good music or bad music. In the same way we can tell the fragrance of flowers through our noses, the sweetness of fruits through our tongues, the smoothness of satin and silk as compared with cotton drills and gunny bags through the feeling of touch with our hands. Undoubtedly these are what happened to us in our everyday life. But, has it ever occurred to you, what is it that makes up all the differences of the good and the bad, the pleasant and the unpleasant, the smooth and the rough? What is it that makes up all the differences between the succeeding grades that run from the good

to the bad? Further, what is it that makes up all the differences between the still finer degrees that run from a higher to a lower degree and that intervene between the succeeding grades? In going further and further into the matter, like a scientist who keeps on splitting and re-splitting an atom, we will see that all the differences between the degrees, the grades, the good, and the bad, form a continuous run from one end to the other, so fine and so gradual that we can hardly notice the change. This is what we must know, what makes up all the differences, and comprises all the differences — the texture.

Take a picture rendered in black and white, or a photograph, for instance, and let us see what it is that is in it. In it there is not the real thing itself, but just the shades and shadows cast by it, be it a tree, a house, a human figure, or anything. The lighter shades or shadows are represented by lights, and the heavier shades or shadows are represented by shades. In the picture there is nothing but lights and shades, and the intermingling of lights and shades makes up all textures of the picture. The picture presents to your eyes an exact replica of the real thing itself. In the intermingling of the lights and the shades there are necessarily so many different grades of lights and shades and the intermediate grades. A capable painter or photographer is so skillful in choosing or arranging the positions of lights and shades that an accomplished picture presents to our eyes a pleasant appearance. But, if he should misplace the lights and shades, the picture will not be so appealing. In music as well, we know, in similar manner, what is harmonious and sweet and what is inharmonious and annoying. It depends upon the arrangement of the notes made up of the high-pitched voice and the low-pitched voice and the intermingling of the high and the low.

If a picture or a piece of music may appeal to us through its textures of lights and shades or high and low pitches of voice, why language, of all things, should be an exception? The language, without exception, comprises its own textures, not lights and shades, not high and low pitches of voice, but words made up

of accented and unaccented syllables. So many syllables make up a word, and so many words make up a sentence, so many sentences make up a paragraph, so many paragraphs make up a chapter, and finally so many chapters make up a book. In all these there are light words or non-emphatic words, heavy words or emphatic words. A skillful writer is so able to concentrate his energy on the heavy or emphatic words and arrange the light words auxiliary to them that in smooth and easy series of words he brings out the points of interest, so clear and so audible that they present to the mind of the reader or listener a clear-cut picture and leave an impression thereon of the exact thing represented. This is why it is so important that we should study the texture of language which we use.

Lesson 2

Texture

第二课

结 构

文含主次，主重次轻方得体。宏观总体，粗如树杆一目了然；微观局部，细若珠丝易为疏略；强调应重，示意要轻；欲贬先褒，欲重先轻；语言之结构概如此。

In a nice picture which we see, painted by a skillful artist, the scenery presented to our eyes is, or almost is, the same as the scene itself. Now let us suppose that you have a miniature scenery in much smaller scale on your table; though the scenery is the same as the scene itself, the impression made in our mind is not. You feel that there is something wrong; it is not real. But, what is wrong and why does it not look real? The answer is, in the miniature scenery, there is no fore-shortening, no light or heavy lines,

and there is no concentration of interest. In the real scene, or a picture representing it, what is nearest to you is represented by heavy lines and of bigger dimension; what is farthest from you is represented by light lines and of smaller dimension; what is near you is clear and what is far from you is faint, and the subject of interest is so centred in the picture that interest is naturally concentrated on it. In the language which we use, like the picture which we see, there are necessarily fore-shortenings, clear subjects and faint backgrounds, light lines and heavy lines represented by light points and heavy points, and there are concentrations of interest. Take an article, for instance; there must necessarily be a main subject which we intend to bring out and there must necessarily be minor subjects which we want to touch upon; there must necessarily be subjects which we want prominently to present to our readers, and subjects which we want to place there in order to produce an auxiliary effect as a background. On this point we must not treat it as a matter of composition. Composition deals with the arrangement of the subjects of the picture. What we deal with now is the texture into which composition also goes. In composition or the general arrangement of subjects, we can easily see whether the arrangement is or is not well made. This is because the general arrangement is so conspicuous and clear that one can easily get at it. But when it comes to the question of texture, which makes up each and every point of the picture in small places as well as in big places, so numerous and sometimes so obscure, one may easily miss it. Yet miss it as we do, there it remains if there it is, unless we have means of analysis which will automatically bring it out for our attention.

An article, which comprises so many paragraphs, deals with a major subject; a paragraph, which comprises so many sentences, deals with a minor subject; and a sentence, which comprises so many words, deals with a point in the minor subject. By thorough combing and careful consideration of the different points and subjects it is not so difficult to choose the right thing to say

and the right word to use.

On what we want to concentrate our force we must put emphasis and stress; so we must use heavy word and make it a heavy point. Upon what we want to touch we must avoid emphasis or stress, and so must use light words and make it a light point.

Before making a heavy point we must take a light point first. So, before talking bad of a man it is usual to talk good of him first, and before talking good of him it is usual to talk bad of him first, as: "Although Comrade Li is quite clever and energetic he lacks the experience requisite to qualification." This means that he is out. But, if we say, "Although Comrade Li is somewhat inexperienced, he is full of energy and very clever," he will be in.

In order to get at the heavy point, not only must we start from a light point, we must also run from the light to the heavy in natural, smooth manner so that we go in steps in a gradual ascent or descent. Jumping over steps is to be avoided. In arriving at the heavy point we must arrange our terms in such a way that the accumulated force of language not only gets concentrated onto the point but also is given vent to so that it spans out smoothly and evenly in easy manner. In ancient Chinese literature, we have often come upon, at the end of a sentence, such ending particles as "yeh", "yu", "tsai", or such interrogative ending particles as "hoo". For what such ending particles could be if not intended to let out the air smoothly and in easy manner? In spoken language as well it is common that we use ending particles, such as "ma", "ba", "ni", etc. which correspond to "hoo", "yu", and "tsai" in literal language. In this connection we need not mix what we may call emphasis by contrast as in a balanced construction, in which sharp comparison is what we mean. The best example of comparison by contrast in a picture consists in showing a dark spot seemingly heavier by leaving spots perfectly white by its immediate side, or in showing a white spot seemingly lighter by rendering dark heavy spots right beside it. In comparison by contrast in language, we may say "While Liu is slender and tall, Chang is heavy and short." In this construc-

tion, a balanced construction in rhetoric, Liu seems taller and Chang, shorter.

This is the idea of texture of language.

Lesson 3

Classification of Elements in the English Language I

第三课

英语成份分类 I

1. 一类成份：一词；名词，形容词，副词。
2. 二类成份：介词及其宾语或动词不定式做名词成份，形容词成份，副词成份用。
3. 三类成份：二词以上；有主谓语之句为从句，做名词成份，形容词成份，副词成份用。

General — There are nine parts of speech in the English language; namely, the noun, the pronoun, the adjective, the verb, the adverb, the preposition, the conjunction, the interjection, and the article. These nine parts of speech cover all the words in the language. Any word you take, or whatever it is, belongs to one of these parts. Though no word could possibly belong to a tenth part, yet certain part of speech may not necessarily consist of only one word; it may consist of two or more words, called element.

The parts of speech that may consist of two or more words are, —

1. The noun
2. The adjective

3. The adverb

Elements — Elements may be divided into three classes: the first class element, the second class element, and the third class element. The first class element consists of one word only; namely, a noun, an adjective, or an adverb. The second class element may consist of a preposition and its object, or an infinitive, called phrase, used as a noun element, an adjective element, or an adverbial element. The third class element may consist of more than two words, making up a complete sentence with subject and predicate complete, called clause, used also as a noun element, an adjective element, or an adverbial element.

Alternatively, when the noun element consists of one word only, it is called a noun; when it consists of a phrase, it is called a substantive phrase; and when it consists of a clause, it is called a substantive clause. When an adjective element consists of a word, it is called an adjective; when it consists of a phrase, it is called an adjective phrase or modifier; and when it consists of a clause, it is called an adjective clause, or modifier.

In like manner, when an adverbial element consists of one word, it is called an adverb; when it consists of a phrase, it is called an adverbial phrase; and when it consists of a clause, it is called an adverbial clause, or modifier.

Simple Elements — In case where the noun element, or substantive, consists of one word only as the first class element, say,

“Riding,”

the second class element should be,

“To ride,”

and the third class element should be,

“That a man should ride.”

The first class element is a noun, the second class element, an infinitive and the third class element, a substantive clause. It must be noted that in the case of a substantive, or noun clause, a complete sentence is generally preceded by the word “That”.

In the sentence,

“Riding is pleasant,”
we may substitute “To ride” for “Riding” thus,
“To ride is pleasant,”
or we may substitute “That a man should ride” for “To ride”,
thus, —

“That a man should ride is pleasant.”

In the first case what we use is a noun, or the first class element;
in the second case, a substantive phrase, or second class element;
and in the third case, a substantive clause, or third class element.

Similarly, in the sentence,

“He is a strong man,”

we may substitute a second class adjective element for the first
class, thus,

“He is a man of strength,”

and we may substitute a third class adjective element for the
second class, thus,

“He is a man who can break the world record of weight
lifting.”

In like manner, in the sentence,

“He works quickly,”

we may substitute a second class adverbial element for the first
class, thus,

“He works with speed,”

and we may substitute a third class adverbial element for the
second class, thus,

“He works so fast that he can finish two days’ work
in three hours.”

The following table shows in columnized manner the
elements mentioned above: — (see Table 1)

Classification of Elements of Nouns, Adjectives and Adverbs (Table 1)

Parts of Speech	1st Class	2nd Class	3rd Class
Noun	Riding	To ride	That a man should ride
Adjective	Strong	Of strength	Who can break the world record of weight lifting
Adverb	Quickly	With speed	So fast that he can finish two days' work in three hours

Classification of Complex Elements of Nouns, Adjectives and Adverbs (Table 2)

Kinds of Element	1st Class	2nd Class	3rd Class
Substantive	Quick riding	To ride fast	That a man should ride fast
Adjective	Very strong	Of great strength	Who can easily break the world record of weight lifting
Adverbial	Very quickly	With high speed	So fast that he can easily finish two days' work in three hours