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台湾第 10 版序

最近几年各种传播媒体相继报导,我国大学生的中文程度低落,连一封通顺的信都写不出来,因此呼吁有关当局加强修辞教学,这确是一个严肃的问题。

无独有偶,美国各媒体也大声疾呼“美国大学生连一个完整的英文句子都写不好”,他们有关当局立即加强改进教学方法观念(sentence sense),这种即说即做的精神叫人佩服,反观我们每年都提出同样的问题,但没有具体行动,因此,问题仍然是问题。

本书称“英文修辞”,而不叫“英文修辞学”,因为它比修辞学更实用,资料更丰富,不但告诉读者写作技巧和表现方法,同时对各种词类和句型结构都有详尽的说明和使用。因此使用本书的人必须具备一些英文语法知识和能用英文写出简单句子的能力。

这本书是我教授英文二十几年的心得,参考各种有关修辞资料编写而成,内容尽量使之切合学生需要,针对学生平日所问的问题及困难提出解决方法,我经常和学生谈到

要学会英文并不难,但要学好英文就有点困难,只要持之以恒,不断学习,要有计划,讲求方法,以密集方式学习,终会有成功的一天。

查阅出版有关英文修辞书籍真是琳琅满目,叫人不知读哪一本好,如果茫然去买一本回来读后,会觉得索然无味,久而久之会使读者对英文产生一种排斥心理,加上教学方法不当,因此有的学了七八年英文仍然连一个完整的句子都写不出来,反观我们在教学上所下的功夫可以说是罄竹难书,但效果不彰,为什么呢?本书会逐步提出解决方法,进而提高英文的兴趣,发挥你写作的潜能。

这本书历时十余年编写而成,初版后几年间竟重印至10版,得到台湾、东南亚及其他华人地区英语学习者的广泛好评,累积印数超过300万册,在台湾的大学生中几乎是人手一册,却是我始料未及的。在感谢读者厚爱的同时,还希望专家先生不吝赐教。

丁显文第10版谨识

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The Use of the Punctuations

标点符号的使用

标点符号使用在写作上占很重要的地位，如果运用恰当，不但句子清晰，同时强化它的内涵，加强思想表达效果。许多英语系国家，他们把标点符号与生字视为同等重要。因此，修辞学也特别提出讨论。

Part 1

Understanding Punctuations

A. Comma “,” 逗号

所谓逗号，表示很短停止，整个句子和意义还没有表现出来。

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[A] 逗号之功能 (The functions of comma)

由于句子结构的要求而使用逗号，它能叫你知道一个句子中的思想由什么地方结束，一个思想由何处开始。

(a) 逗号用在复合句 (compound sentence) 内，把由对等连接词 and, but, or, nor, for 等连结的句子分开，但最短的句子或容易分别的句子通常都把逗号省略。

例：

Beijing is one of the oldest cities in the world, and it is also one of the most famous.

这句中的主句是 Beijing is one of the oldest cities in the world. 而由对等连接词“and”连结另一个主句。it is also one of the most famous. 若我们只写 Beijing is one of the oldest cities in the world and it is also one of the most famous. 就会叫人有点模糊不清的感觉, 而显得整个句子松弛, 整个句子的中心思想无法分清。而使用逗号后, 不但加强句子的结构强而有力, 同时也表现了“it”的相关联的关系。

She came early, but I had already left.

这个句子是两个句子由“but”连结构成, 但我们也可以把逗号省略: She came early but I had already left.

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(b) 用逗号把从属句或短语与主句分开。

① 从属句放在主句的前面, 用逗号分开。例:

Although I am not a member of the Golf Club, I know much of its history.

② 前导的短语包括动名词、分词或不定式不管它多么短, 通常由逗号分开, 以免读错。例:

Before leaving, he kissed her.

Because of his violent, his punishment was increasing.

③ 短的前导短语除一些习惯用法外, 都用逗号分开。

如：“in fact, on the other hand”但“for example 和 generally speaking”等很少用逗号。例：

During the night he heard somebody cry.

这个句子由介词群“During the night”前导，因此不用逗号，但一般习惯表现法就不同了。例：

In fact, I hope to meet him tomorrow.

(c) 用逗号把连续项目，如：三个或三个以上的字、短语、从句等分开。例：

① 连续单字：

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They eat steak, bread, salad and desert.

由于逗号的功能叫我们很清楚了解上面的句子，如果不用逗号，就会使整个句子笨拙和不清：They eat steak bread salad and desert. 这种不用逗号把连续字分开的句子就显得思想混乱不清。

② 连续短语：

They play under trees, in the yard and by the pool.

这句话中的 under trees, in the yard, by the pool 都是短语，用逗号分开，使人了解他们游戏的地方。如不用逗号分开：They play under trees in the yard and by the pool. 这种表现法，使读者一时搞不清它们之间的关系，也使句子模糊不清，显得整个句子松弛。

③ 连续从句:

We are playing when my father has gone, or when my mother keep busying in house work.

(d) 当句中的从句好像不受限制或与其他从句不太有关联, 特别是从属连接词又和对等连接词相似时, 由逗号分开。例:

Jane is now in good health, although she has been an in valued most of her life.

这句中的从属连接词“although”和对等连接词“but”相似。

(e) 用逗号把对等形容词分开。例:

It is a clean, quiet room.

这句中的形容词“clean 和 quiet”是对等, 也可以用连接词 and 来代替逗号: It is a clean and quiet room.

(f) 在观念上混合时用逗号。例:

They ate meats, beans, rice and bananas.

这个句子看起来很单纯, 但我们仔细研究一下就会发现观念上不清, 因为 rice 和 bananas 混合不清, 这个句子应写成:

They ate meats, beans, rice, and bananas.

(g) 逗号不能用于形容词和名词之间。例:

This is a clean, quiet, room. 这样使用逗号就不对了, 应为: This is a clean, quiet room.

[B] 逗号用于分开非限定形容词从句修饰名词, 因为它们只是增加一些资料或说明一个事实, 把它们从句中拿掉不会破坏一个句子的完整意义

例:

The national museum, which locates in the Waisusi ville, is worth visiting.

[C] 逗号用于分开一些不受限定的副从句

It is worthy of a note that he had not visited the national museum when he wrote the book, although he did visit it later.

这句中的副词从句“although he did visit it later”是修饰主句中的动词, 因此用逗号分开。例:

The rest of the building consists, as you will discover of a museum.

[D] 用逗号分开非限定 (non-restrictive) 的短语或单字

(a) 逗号分开非限定短语：

The guest house, built of red brick, was finally completed about 1968.

这句中的短语“built of red brick”只是说明“house”建筑的情形，而这句的主要思想是完成日期。因此这个短语对完成日期无关，拿掉也不会破坏它的完整。

(b) 逗号分开非限定的单字：

Mr. Liu, our teacher, lives at Wuxi. 句中“our teacher”是非限定于某一字的单字。

My friend, we have no alternative.

句中的“my friend”是非限定于其他字的单字。

[E] 逗号用于各种不同情形

(a) 插入元素 (parenthetical elements)：

① 习惯表现法，非限定于其他从句。

There are, to be sure, many other clubs in Tianjing.

② 同位语非限定：

This club, the club of air forces, is very famous.

(b) 逗号用于日期：

He was born on Sunday, July 6, 1961.

(c) 逗号用于地址：

He has lived at Chengdu, Sichuan, the people's Republic of China, for ten years.

(d) 逗号用于短的引用语:

"Mr. Liu, thank your coming," he said.

"Yes" I believed that is true, he answered.

(e) 逗号用于插入语:

This cat, by the way, is not mine.

(f) 逗号用于中断:

The boy, however, is a laze bone.

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(g) 逗号用于加强同位语之间的对照:

His speech was long, yet interesting.

[F] 逗号的省略

我们讨论了逗号的用法和功能,但不可滥用,也就是说有些句子必须用逗号,但有时不需要逗号,为使初学者避免滥用,特举例说明:

(a) 不要用逗号把主语和动词分开。

The man, wearing red shirt, is my brother.

这句的正确写法是: The man wearing red shirt is my brother.

(b) 不要用逗号把动词和它的宾语分开。

The black dog ran after, a rabbit.

这句中的“ran after”是动词“a rabbit”的宾语，所以不能用逗号分开。The black dog ran after a rabbit.

(c) 不要用逗号把形容词和它修饰的名词分开。

The old, man walked across the road.

句中的“old”是形容词不能用点把它修饰的名词“man”分开。The old man walked across the road.

(d) 不要用逗号把由对等连接词连结的两个单字或两个短语分开。

The boys play together, and study in the same school.

这句应为：The boys play together and study in the same school.

He had decided to work hard, and to save some money.

这句应为：He had decided to work hard and to save some money.

(e) 不要用逗号把句子开始的单字或短语分开。

May be, he had a better reason for leaving.

这句应为：May be he had a better reason for leaving.

On last Monday, I went to a doctor.

这句应为：On last Monday I went to a doctor.

(f) 不要用逗号把限定从句、限定短语、限定同位格分

开。

A man, who hopes to succeed must work hard.

这句应为: A man who hopes to succeed must work hard.

A man, disinclined to work can not succeed.

这句应为: A man disinclined to work can not succeed.

That man, Jones, will be leaving for HongKong.

这句应为: That man Jones, will be leaving for HongKong.

(g) 当副词从句后跟着主句, 而从属连接词又与对等连接词相似时, 不需要逗号。

When you arrive, you will find a lot people waiting for you.

这句应为: When you arrive you will find a lot people waiting for you.

(h) 连续单字或短语最后逗号都省略。

They ate beans, meats, onions, and rice.

这句应为: They ate beans, meats, onions and rice.

(i) 形容词之间不真正对等, 而第二个形容词是名词一部分思想时, 不用逗号。

It is a quiet, dining room.

这句的“quiet 和 dining”不相等, 而“quiet”又似

乎修饰“dinning room”因此，这句应为：It is a quiet dinning room.

B. The Semicolon (分号)

所谓分号“;”表示比逗号较长休止。

[A] The functions of the Semicolon (分号的功能)

(a) 用分号把两个不是由对等连接词连结的两个独立句子分开。例：

We didn't be there; even some friends of mine have invited us.

Children begin by loving their parents; as they grow older,

They judge them; sometimes they forgive them.

To educate a man is to educate an individual; to educate a woman is to educate a family.

(b) 当一个连接副词(关系副词)(conjunctive adverb (relative adverb))或转变词(transitional expression)用于像一个连接副词在第二独立句前时，在它的前面用分号。例：

① 连接副词 (conjunctive adverb):

Americans spend millions of dollars for road-building;

however, our roads are rapidly deteriorating.

The Republic of Texas was acquired in 1845; further more, the successful conclusion of the Mexican war brought in an even vaster territory in 1848.

② 转变词 (transitional expression)。例:

The area acquired from Spain extended from Canada to the Gulf of Mexico; in short, the total area of the United States was now almost doubled.

An important addition was Alaska, acquired in 1867; equally important were the Hawaiian and Philippine Island and other outposts in the Pacific.

(c) 连接副词不能代替对等连接词, 一般规则, 则主句由连接副词连结必须由分号分开。例:

I carried a letter of introduction with me; therefore I had no difficulty in getting an interview.

为使初学者对什么是连接副词, 什么是从属连接词, 什么是转变词, 进一步认识, 特别分别说明:

<u>Conjunctive adverbs</u>	<u>Subordinating conjunction</u>	<u>Transitional expressions</u>
accordingly	when	after all
also	although	at length
besides	though	at the same time

indeed	since	e. g. (for example)
namely	if	equally important
consequently	because	for example
furthermore	so that	for instance
hence	as	for this purpose
however	after	i. e. (that is)
likewise	in order that	in addition
moreover	while	in any event
	unless	
nevertheless		in brief
notwithstanding		in fact
otherwise		in the meantime
so		on the contrary
still		on the other hand
then		to be sure
therefore		
thus		

(d) 用分号把两个由对等连接词连结的两个独立句子分开, 若这些句子很长而又包括逗号时。例:

In 1904, by an agreement with Republic of Panama, the United States acquired control over a strip of land ten miles

wide; and this acquisition of territory, though small, has proved to be of the utmost importance.

(e) 用分号把连续句子分开，若这些句子很长，而一个或更多句子内有标点符号：

The Canal Zone, as it is called, has an area of 549 square miles; for it the United States paid ten million dollars and agreed to make payments, annually, of \$ 250 000 ; but the United States control does not extend to the cities of Panama and Colon.

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[B] Avoiding misuses of the semicolon (避免滥用分号)

(a) 不要在独立句子与从属句之间用分号，一般人都忽略了这一规则，因此使整个句子思想不清，例：

The Canal Zone is a military reservation; which is administered by the war department.

这个句子是在主句子后用分号把它的从属句“which is administered by the war department”分开，使读者不知道这个句子的主要思想。这句应为：The Canal Zone is a military reservation which is administered by the war department.

(b) 不要在分词修饰前用分号。例：

Another great Canal is the Erie Canal; extending a total distance of 340 miles.

这句应为: Another great Canal is the Erie Canal, extending a total distance of 340 miles.

(c) 不要在信内称谓后用分号

如: dear sir; 是不对的, 应该用冒号“:”或逗号“,” 例: dear sir: 或 dear sir,

(d) 不要在直接引用语前面用分号

Wrong: He said; “I see you got here all right”.

Right: He said, “I see you got here all right”.

[C] 当连接词被省略或代替连接词时用分号

The ranchman from the valley in the foot hills rode in on saddles decorated with silver, and their sons demonstrated their skill with unbroken horses.

The ranchman from the valley in the foot hills rode in on saddles decorated with silver; their sons demonstrated their skill with unbroken horses.

C. Colon (冒号“:”)

所谓“冒号”用于表示某些事如后之意, 比如我们

平日所见一张名单，一个重要的同位语，一连串事项或正式的，很长的引用语等。

[A] 冒号用于名单

The article contains references to four kings: Louis XIV, Charles II, Philip I, and William II.

[B] 冒号用于重要同位语

394 When the speaker concluded, the audience remembered one word of his talk especially: cooperation.

[C] 冒号用于连续项目

Mary has several reasons to be happy: she likes her apartment, she likes her children, and she likes her work.

[D] 冒号用于引用语:

She said to her husband: "you must work hard, nevertheless, you will lost your job."

[E] 冒号用于强调复合句中的第二个从句，这时冒号可能代替分号

Because of the leaky roof the room was more than uncomfortable: It was actually dangerous.

[F] 当第二个从句重述或说明第一个句子时一般都
都用冒号

The trouble with Mr. McCabe is that he is lazy and dishonest: lazy about everything not directly connected with his personal comforts, dishonest in minor matters.

[G] 冒号的某些用法，由习惯成为固定的了

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(a) 引用语直接引导，那就是没有动词，如：“said, remarked, answered”等。例：

George hesitated for a moment or two: “Just what do you expect me to say?”

(b) 用冒号把时间的“时，分”分开，圣经的“章，节”，戏剧的“景，幕”等。例：

3:30 p.m.

the 5:15 train

I kings 8:1-6

Macbeth III: 3

New York: Doubleday & Co. Inc., 1956.

(c) 商业书信称谓后用冒号。例：

Gentlemen:

Dear Dr. Smith:

(d) 冒号时常用于如“namely”这些字后。例：

He wrote two books, namely: War and Sun rise.

[H] 避免滥用冒号：如没有正式介绍，引言或概述

All her thought were centered on: marriage.

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这句应为：All her thought were centered on marriage.

Three kinds of poems are: narrative, lyrics, and dramas.

这句中的冒号把动词和补充词分开是不合理的，这句应为：

Three kinds of poems are narrative, lyrics, and dramas.

D. The period (句号)

所谓句号表示一句终了，而又表示一个思想的完整。

[A] 句号的功能

(a) 用于叙述句 (declarative sentence)

例：

He telephoned me yesterday.

I was surprised, because he didn't told me he got married.

We were surprised, because we had always thought he preferred the Marines.

(b) 是一个祈使句也是惊叹句一般都跟着一个句号

例：

Be sure to see him before he leaves.

Give him my best regards.

(c) 如果是一个强烈的祈使句仍然用惊叹号

Do it now!

(d) 片断 (fragment) 所表现是一个完整句子时结尾需用专有标点符号

例：

“You won't forget, will you?”

“No.”

“Will you do it soon?”

“Yes.”

“At what time?”

“Ten.”

“Good!”

(e) 缩写字母用句号

例:

Mr. Mrs. Washington D. C.

Dr. Liu

(f) 给某个人一种命令结尾时用句号

Come in.

Come here.

Don't bother me at midnight.

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[B] 省略法句号 (Ellipsis Periods)

(a) 省略法一般都用三个空格 (three spaces) 句号, 称为省略句号 “...”, 普通都在句子中间出现

例:

“I entered upon the execution of this plan for selfexamination, and continued it...for some time.

I was surprised to find myself so much fuller of faults than I had imagined...” —Frankling

(b) 省略表示在叙述句的结尾, 省略的字都用三个句号

例:

“Leave at once, or...! Shouted his father.”

“Do you think he...? No. It's out of the of question.”

E. The Question Mark (问号“?”)

所谓问号，在我们日常生活中或谈话时经常使用。当我们对某件事物发生疑问，首先会有一连串问号
How? Why? Where? What?

[A] 直接问题或询问用的问号

Are you looking for some one?

May I help you?

[B] 间接的问题或询问不能用问号而由句号代替

He asked who he is.

He asked why Mr. Liu wasn't here last night.

[C] 商业书信里为了礼貌，看起来是疑问句，但一般都不用问号而用句号

Will you please send us a booklet about your products.
Model 1.

[D] 在问号后面不要用逗号或句号

“Does he come here?”，这种用法是不对的，这句应为：Does he come here?

[E] 在括弧内的问号表示作者对前面资料怀疑或不确定时

We believe there were three editions altogether: 1702, 1705 (?), and 1710.

[F] 在长的疑问句中，问号在每疑问句后面提供较大强调

If this bill is passed, what is the average man to do about his job? his family? his home? his retirement?

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F. The exclamation point (惊叹号“!”)

惊叹号表示一种强烈的感觉或情绪，大凡在我们日常生活中所经历的喜、怒、哀、乐等。

[A] 表示喜、怒、哀、乐：

What! I don't believe it!

Shut your mouth!

help! help!

Why! It is impossible!

[B] 不要滥用惊叹号

(a) 温和的惊叹用逗号

Well, I will do my best.

(b) 惊叹号后面不要再用逗号

“Stop where you are!,” 这种用法不对，应为：

Stop where you are!

G. The dash (破折号 “——”)

破折号表示句子中的思想突然转变。

[A] 用于一个思想突然中断

I think that I——.

We shall be——oh! let me see, what shall we do?

Our entire supply of food——meat, potatoes, bread,
and coffee——disappeared during the night.

I've been waiting for——oh, there she is, across the
street!

Considering everything——Johnson thought to him-
self——it would be a mistake to decling the offer.

[B] 用于扼要陈述之前

The heat, the need for close application, the lack of proper ventilation——these forced him to complain to his boss.

[C] 用于生日后面

He was born in 1928——.

[D] 用于引用语后面

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He said, “I hope you do that; if not——.”

[F] 用于表示未确定

“He can't be——he can't be gone!” Bill in muttered.

[G] 用于强调同位语后面

He knew then what he must do——send her a telegram.

H. The Hyphen (连字符号 “-”)

所谓连字符号是连接部分复合字和词，表示一行结尾字的分界。最近有很多人避免使用连字符号，但这种尝试收效不大，尤其是写作时，为了使读者容易分辨复

合字都还使用。如：

lifeboat, lifeinsurance, bookstore, workshop, workman
等，使读者不易分辨，如用连字符号，就会一目了然。

例：life-boat, life-insurance, book-store, work-shop, work-
man。

[A] 用连字符号连接两个或两个以上形容词修饰
名词

a never-to-be-forgotten man

a ten-foot-tree

a second-class car

[B] 用连字符号连接复合数字

thirty-six dollars

ninety-nine percent

[C] 用连字符号构成复合字，但仍未被接受像单
字观念

post-office: postoffice

post-man: postman

base-ball; baseball

[D] 用连字符号连接字头和其他字结合或连接字尾使之表示另一意义或观念

self-center, self-important

vice-president ex-mayor

[E] 避免不清或拙劣字的结合用连字符号

例

Vicepresident 这种结合不清楚，如用连字符号就会很

104 清楚：

vice-president.

readdress 应为：re-address

reelection 应为：re-election

I. The Apostrophe [省略符号 (所有格符号 “’”)]

省略符号或所有格符号，在修辞学上叫顿呼法。

[A] 用顿呼法构成名词或不定代名词的所有格

(a) 一个字不管它是单数或复数字尾不是“s”时加上所有格符号形成所有格

例：

单数

复数

the woman's dress

the women's dress

the child's toy

the children's toy

- (b) 单数字尾有“s”加所有格符号，除非第二个“s”发音困难，在这种情形下加上所有格即可

例：

Jone's book.

He rang the Wilsons' doorbell.

The ladies' help was much appreciated.

The two dogs' tracks were plainly visible.

- (c) 若复数字尾有“s”，加上所有格符号即可

例：

the girls' school, the boys' school

- (d) 在复合字内只有最后字加所有格符号

例：

brother-in-law's bicycle

brothers-in-law's bicycle

- (e) 表示共同所有在名词与名词连结时，只在最后一个名词加所有格符号。表示个别所有时，在每个名词加所有格符号

例:

John and Paul's book (系指 John 和 Paul 共同所有)。

John's and Paul's book (指 John 和 Paul 各有一本书)。

[B] 用所有格符号表示字和数的省略

例:

does not: doesn't

can not: can't

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[C] 用所有格符号与“s”形成字的复数

例:

Mind your p's and q's.

There are too many and's in this sentence.

[D] 所有格符号用在省略字中表示字或数字已省略

例:

Do not do it.: don't do it.

He was born in 1928.: He was born in '28.

It is: It's

They are: They're

Who is: Who's

You are: You're

I have: I've

I shall: I'll

I should: I'd

We will: We'll

J. Quotation Marks (引号“ ”)

引号分双引号和单引号，表示引用资料或别人的话。例：

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I had gone to the bathroom for a shower he invited me to his lady's house, when he talked into the room. "Get out of that tub, you common house breaker" he said, "or I shall summon the police!" I laughed.

[A] 双引号表示直接引用他人的话或他人的资料
例：

He said, "Don't drive too fast."

[B] 单引号表示一个引号内之引号

She turned and said, "Remember father's advise, 'when

other people run, you walk.’”

[C] 若在文中引用几节时，在每节开始时用引号，结束时不用，但在最后一节结束时用引号

例：

“ (a) The...

(b) ...

(c) ...English.”

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[D] 特别字或俗语用引号加强某一点，使读者注意

例：

This raining day is certainly “perfect” for seeing a foot-ball game.

[E] 用引号把诗、歌、论文和短篇上说的题目分开

例：

“A song of Captain” is one of a famous poems of White-man.

“The killer” is a famous short story in the modern story.

[F] 用引号把特别观念或特别目的分开

例:

He referred to me as a “sage”.

Is this what you call “functional” architecture?

K. Parentheses (括弧 [()])

[A] 括弧用于和句子其余关系不太密切的词前面或后面，若它属于括弧的资料，把标点放在括弧内资料结束时，若它属于比括弧较大单元时，把标点放在括弧外

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例:

I am trying to learn their names (there are over fifty of them, as it happens, in the one office), and it isn't easy to do.

Burton's last novel (it is all about frontier life) was reviewed in yesterday's paper.

[B] 括弧用于正确目的，附随在用文字表示同样

总数或附随号码和字母，用于把连续项目分开时

例：

I am sending with this a postal order for eighty-five dollars (\$ 85. 00).

We shall study (1) the comma, (2) the semicolon, and (3) the period.

[C] Square Brackets (方括弧 [[]]) 方括弧表示作者对引用资料加上说明或评论。

例：

This young man [Christopher Marlowe] enjoyed a great reputation in his day. His first play [Tam burlaine] set the fashion for tragedy and was widely imitated.

“Your account of the memorial service [for Major Clark] is typical of the carelessness of modern journalism. Cancel my subscription at once.”

■ Part 2 ■

The Techniques of Using Punctuations (使用标点符号的技巧)

A. Punctuating Expanded and Combined patterns (标点的扩大和结合句型)

我们讨论过标点符号的使用和它的功能，已经了解它们的重要性。但在写作或读书时所遇的问题不只这些，而是如何运用标点符号和结合句型，因此，我们再提出一些实例，有系统加以研究。

[A] Sentences without internal punctuations (句子内无标点符号)

在写作时很多句子只包括一个主语和一个动词或动词群，因为句子内没有修饰语，所以句内不需要标点符号。例：

The boys chased the cats.

研究：若加上一些修饰语，仍然是一个简单句，不

需要标点符号。例：

The little boys around the corner chased the cats.

Some little boys around the corner who delight in cruelty chased the cats.

Some little boys around the corner who delight in cruelty chased the cats with long whips which they had constructed out of leather straps carelessly discarded by merchants who tend to use the area near where we live as a dumping ground.

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上例句中最后一个句子共有四十三个字，包括一个主语和动词群仍然是一个简单句，句内不需要标点符号。

[B] Series (连续)

若一个句子包括一连串的元素 (elements) 或修饰语在句内，一般都用逗号。例：

The boys, the girl, and the old man chased the cats.

The boys around the corner, the girls down the street, and the old man chased the cats.

The boys chased the cats, stoned the dogs, and cursed the police.

The boys chased the cats, the dogs, and the donkeys.

I need four pounds of potatoes, a dozen eggs, a quart of vinegar, some rubbing alcohol, and a corkscrew.

He spoke loudly, clearly, and forcefully.

They were young, innocent, and rather foolish.

Some little boys who delighted in cruelty, who were armed with whips, and who hared cats were walking down the street.

[C] 形容词的连续 (Series of adjectives)

两个以上形容词在名词主要字前使用标点符号也提出一个特殊问题，读一下例句看有什么不同。例：

a little old woman

an old, little woman

研究：第一例句没有标点，第二例句在“old”后有标点。这是在字群结构上不同，“little old woman”由两个直接成分组成“little”修饰“old woman”。但“old little woman”有三个直接成分“old 和 little”分别修饰 woman 它的意思不是 the woman is old, 而是 the woman is old and little.

初学者对上例可能还有疑问，但要时常看“and”是不是插入修饰语之间认识这些结构。为使初学者进一步了解这种结构再举例说明：

a happy young man

a happy, talkative man

a happy, talkative young man

a young, happy talkative fellow

a young, happy, and talkative person

a little black dog

a black, dangerous-looking dog

a vicious, spiteful deed

a spiteful new supervisor

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当一连串的元素，由连接词连接时，在说话时不要标点，写作时没有逗号。例：

The boys and the girls and the old man chased the cats.

He was handsome and gay and lovable.

Cecilia married a handsome and gay young man.

[D] Sentence patterns joined by conjunctions (句型由连接词连结)

连结句型的标点也很复杂，我们曾讨论过连接词，从属词和句子连结词，如由连接词：“and, or, but, for, yet, so, nor”等连结的句子，习惯上前面有逗号、分号或句号，这些标点中逗号经常使用。例：

He need more money, but he didn't know how to get it.

The sun had risen, and it was already uncomfortable warm.

We had packed only a small amount of food, for we expected to be back by Friday.

He must have been out of town, or he would have seen the news in the papers.

The dinner was getting cold, so we didn't wait for uncle Harry.

Stanley kept assuring me of his undying loyalty, yet I didn't altogether trust him.

The soup was watery and the roast beef tough, nor was the dessert very much better.

(a) 上面由连接词连结的例句中的逗号都可以用分号或句号代替:

He needed more money, but he didn't know how to get it.

He needed more money; but he didn't know how to get it.

He needed more money. But he didn't know how to get it.

(b) 不同的是强调, 用分号或句号, 使读者在第一句型结束时停顿一下, 而把重点移到第二句型上。

例:

He was asking for trouble, and we gave him some.

He was asking for trouble. And we gave him some.

(c) 避免使用过多的 and 和 but。

例：

Dick found a little doggie; and it was a nice little doggie, and Dick liked it very much. But Dick's father didn't like the doggie, and he wouldn't let Dick keep it. And this made Dick cry.

上面这段话很显然不是标点使用错误，而是过多使用“and 和 but”，在语法观念上，这种使用连接词一点没有错，但在写作时过多使用“and 和 but”会使整段或整篇文章有一种零碎感觉，同时也找不出主要思想。

(d) 初学者在使用连接词“and, or 和 but”时要注意它们是用来连接句型部分和连结整个句子一样，除非在 and 前的逗号连结一连串元素的最后两个。

例：

He was asking for trouble, and we gave him some.

He always sticking his oar in and asking for trouble.

He was always sticking his oar in, minding other people's business, and asking for trouble.

The people in the back complained, and the man upstairs refused to pay his rent.

The people in the back and the man upstairs complained and refused to pay their rent.

The people in the back, the man upstairs, and the lady across the hall complained to the police, wrote letters to the newspapers, and refused to pay the rent.

[E] Sentence patterns joined by sentence connectors
(句型由句子连结词连结)

当两个句型由句子连结词 “therefore, however, nevertheless” 连结时, 一般都在句型之间用一个分号或句号。例:

He needed more money; however, he didn't know how to get it.

The sun had not yet risen; nevertheless it was already uncomfortable warm.

The soup was watery and the roast beef tough; consequently we refused to pay the bill.

We didn't feel able to drive to the next town; moreover, we were running low on gas.

The delegates from French angrily stalked out of the meeting, and they were soon followed by those from Italy, thus the

conference began to break up.

(a) 上面由句子连结词连结的句子也可以由句号分开

例:

He needed more money. However, he didn't know how to get it.

The soup was watery and the roast beef tough. Consequently we refused to pay the bill.

(b) 不同的也是有点强调, 用句号把重点移到第二句型, 句子连结词可用于句子内或第二句型结尾, 而这个句型仍然用句号或分号分开

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We were determined to get an early start; we consequently told the clerk to wake us at two-thirty.

I hadn't seen Lovelace for thirty-five years. I had no trouble recognizing him, however.

The delegates from Terre Haute failed to show up, the meeting was accordingly postponed.

[F] Punctuation after sentence connectors (标点符号在句子连结词后面)

一般教科书上直接告诉我们把逗号放在句子连结词后面和把一个分号或句号放在它的前面一样, 这种说法

不能被专业使用者确认。有些句子连结词通常用一句逗号或几个把它们从句型其余部分分开，其他的就不是这样了。

有些句子连结词在其某些位置分开，但在其他地方就不分开，这是尽量减少标点符号使用，这一趋势已经慢慢被接受了。例：

(a) 句子连结词“moreover, indeed, in fact,”和其他的通常用逗号。

例：

Moreover, we were running low on gas.

Indeed, he looked remarkably well.

(b) “Thus, hence, consequently”一般都不太用标点符号。

例：

Thus the conference began to break up.

Consequently we refused to pay the bill.

(c) 有些使用标点或作者不按规定使用。

例：

However we did what we were told.

However, we did what we were told.

(d) 标点符号的位置也有很大差别。

例：

We nevertheless tried to help him.

We tried, nevertheless, to help him.

第一句没有标点符号，使读者混淆不清，第二句有两个逗号分开就比较清楚。

[G] Sentence patterns joined by subordinators (句型由从属词连结)

从属词连结句型也提供标点符号的问题，从属词连结两个句型，在它们间通常用逗号或不用，若遇到传统所谓片段 (fragment) 或片段句子都用分号或句号分开。

例：

We stayed home all day. Became we were rather tired.

He'll have to agree; whether he wants to or not.

If I had my way; I'd have him arrested.

[H] Summary of the punctuation of combined sentence patterns (结合句型的标点符号的概要)

一般习惯用于结合句型标点符号摘要。例：

Sentence Pattern, conjunction sentence pattern

Sentence Pattern; conjunction sentence pattern

Sentence Pattern. conjunction sentence pattern

Sentence Pattern; sentence connector sentence pattern

Sentence pattern. Sentence connector sentence pattern

Sentence Pattern subordinator sentence pattern

Sentence Pattern, subordinator sentence Pattern

- (a) 现在很多作家倾向尽量减少标点符号，因此有时逗号会在连接词连结的短句前消失

例：

The car broken down again and we were stuck.

Take it or leave it.

- (b) 逗号有时用在句子连结词前代替分号

例：

Sam hadn't come, therefore nothing could be done.

- (c) 有时，特别在小说里，从属词前用分号

Stanley reluctantly agreed to go and milk the cows; because, after all, that was what he was paid for.

B. Punctuating Sentence Modifier (用标点分开句子修饰语)

- [A] Sentence modifiers preceding the sentence pattern
(句型前的句子修饰语)

研究句子直接成分时，我们讨论过下列句型。

Ordinarily, the boys did what they were told.

研究：这个句子的直接成分是：“ordinarily”是一个，而“the boys did what they were told”是另一个。再没有别的方法区分了。因为“ordinarily the boys”不是一个单元，而“ordinarily...did what they were told”也不是。因此“ordinarily”在这个句子里称为修饰语，它的意思是用于整个句型，而不是句型的部分。

句子修饰语可能出现在几个不同位置，有时在它们修饰的句子前，有时在后，有时在句内，而标点符号的使用将按照它的位置不同而定。

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(a) 在句型前，一般都用逗号把它们所修饰的句子分开

例：

After they had finished lunch, they proceeded to Shanghai.

When dawn came, we could see the island very plainly.

Since we had plenty of time, we agreed to play another set.

If you know what's good for you, you'll mind your own business.

Whether he likes it or not, the deal is going through.

Although he was very tired, he kept on going.

(b) 修饰语由从属词引导，在句型前一般用标点分开，

即使修饰语不是一个完整句子

例:

Although very tired, he kept on going.

If at all possible, try to look up Mr. Liu.

- (c) 副词作为句子修饰语时, 也用标点, 虽然很多作家省略了标点, 但我认为应当谨慎, 否则会使句子混淆不清。

例:

Ordinarily, the boys did what they were told.

Fortunately, nobody had told Mary.

Instantly, the men in the front line dropped their rifles.

Instinctively, I knew just what she meant.

- (d) 一般时间副词都不用标点分开

例:

Sometimes he makes me sick and tired.

Usually we went to bed earlier.

- (e) 介词短语在句子前作为句子修饰语, 标点使用变化很大, 现在很多作家和编辑都喜欢省略, 特别是介词短语很短时。

例:

After lunch we drove on to the city.

In the other room a man was peeling an orange.

With a quiet smile Stanley flicked open his knife.

On a hunch I looked the table.

(f) 介词短语很长时，也使用逗号把它和修饰句子分开。

例：

On the pretext of looking for my napkin, I crawled under the table.

In a little secret room which opened off the hall, a man was peeling an orange.

42 [B] Verb clusters as sentence modifier (动词群作句子修饰语)

特别在写作时动词群也作句子修饰语。例：

Mary ran into the room.

Running into the room, Mary announced her engagement.

研究：“ran into the room 和 running into the room”都是动词短语，内部结构一样，只是与句子其他部分关系不同，“ran into the room”是句子的主要动词短语，“Mary”是它的主语，而“running into the room”是句子修饰语。它对句子所有部分，我们不能说“running into the room”修饰“Mary”因为它不能表示“running into the room Mary”是一个单元，而这个句子的直接成分很清楚

是“running into the room”而“Mary announced her engagement”是另一个直接成分。

由上证明动词短语作句子修饰语和其他结构作句子修饰语之间有显著不同，当动词短语作句子修饰语由主要句的主语表示动词行为的执行者。在上例句中“Mary”是“running”行为执行者，是“announced her engagement”的主语。若作者不能检查这些连结，就会写出模糊不清的句子。例：

Running into the room, the engagement was announced.

Running into the room, Mary's engagement was announced.

Running into the room, Alice was awakened by Mary.

前两例句的结构会被认为“the engagement ran into the room.”而不是“Mary”。第三句的主语“Alice”似乎是跑者(Runner)。这是不可能的，除非“Alice”在梦中跑，因此这些都是摇摆不定的表现法。初学者不可不注意。

[C] Punctuation of verb clusters as sentence modifiers

(动词短语的标点符号作句子修饰语)

动词短语作句子修饰语，在写作时都用逗号分开。

例：

Hoping for the best, we pushed on resolutely.

Seeing the ashes in the fireplace, John knew that someone had been there before him.

Raising the telescope, the Captain took a quick look.

Knowing that the mountain was dangerous, I advised Stanley to take a rope.

(a) 动词在这些字群里可以“verb 加 ed”形式代替“verb 加 ing”形式

例：

Pressed to tell all I knew, I responded promptly.

Awakened by the noise, Mary looked around him in surprise.

(b) 有几分类似在这些结构里动词短语是介词的一部分。

例：

In trying to reach the candle, I lost my balance.

By rationing the water carefully, they managed to stay alive.

这些修饰语通常都由逗号分开，它们也表示在修饰语内的动词和主句的主语之间，同样的连结，而很多作者避免如：By rationing the water carefully, many lives were

saved.

(c) 形容词短语也可作为修饰语，它们也用标点分开，也都与形容词和后面的主语之间保持连结。

例：

Angry at the refusal, John turned and walked away.
(形容词短语) (主语)

Quick to forgive, Samuel was also quick to take offence.
(形容词群) (主语)

Sad at the thought of parting, we tried to talk of other
(形容词短语) (主语)

things.

(d) 在结构内作为句子修饰语的名词或代名词也跟着一个动词短语。

例：

The men having gone out, the ladies discussed freely.
(名词) (动词短语)

The door being open, I cautiously the hall.
(名词) (动词短语)

[D] Sentence modifier inside the sentence pattern (句型内的句子修饰语)

句子修饰语用在它们修饰的句子前。是由标点位置说明作为句子修饰语，与主要句型的主语和动词分开，很清楚的修饰全句。句子修饰语用在主要句型后或内就

比较复杂，词的结合(juncture of speech)或写作时，逗号可能只是一个信号(signal)。修饰语用于全句，而不是句子的一部分。例：

The students coming from out of town protested.

The students, coming from out of town, protested.

研究：这些句子的意义十分不同，第一句是关于学生本身一部分住在城市和一部不住在城里，只是不住在城市的部分学生抗议。第二句表示全部住在城外的学生他们全部抗议。

传统上我们把第一句中的“coming from out of town”称为限定修饰语(restrictive modifier)。第二句的“coming from out of town”为非限定修饰语(non-restrictive modifier)。第一句它是限定或限制“students”的意义，第二句就不是，因此我们认定在句子的结构上，我们称第一句中是一个名词修饰语，第二句中就不是。而第一句中的“the students from out of town”是一个很紧密的单元，是名词短语，第二句中就不是一个单元，而是两个分开的观念(two separate idea) the students came from out of town 和 the students protested。

唯一连结“the students 和 the modifier 是 the students”是动词短语行为执行者。在这些句子里除了结合或标点符号外，就无法区别，只有在口头上靠发音不同那就是

说由包含或省略两个接合点，在写作上由插入或省略逗号区别。为使初学者进一步认识动词短语作句子修饰的位置提出一些比较。

(a) 动词短语作名词修饰语

Angelo, smiling quietly, answered the question.

The boy smiling quietly was Angelo.

My father, trying to shave with a bread knife, cut himself badly.

Any man trying to shave with a bread knife is likely to cut himself.

The people, not understanding the government's position were enraged.

(b) 有些句子修饰语可能在它们所修饰的句子后面出现例：

The students protested, coming from out of town.

Angelo answered the question, smiling quietly.

The people were enraged, not understanding the government's position.

(c) 比较下列句子

The policeman chased the boy, waving a big stick.

The policeman chased the boy waving a big stick.

研究：第一句中的“waving a big stick”是句子修饰

语：“the policeman waving the stick.”。第二句的“waving a big stick”是名词短语的一部分。“the boy waving a big stick”，是“the boy waves it.”。唯一区别是逗号。

[E] Subordinating groups of the “who” type (由“who”引导组成的从属短语)

从属句也用于句子修饰语，在它们修饰的句子内或后面。而用于句子内的句子修饰语一般都是从属句而由从属词“who (whose, whom) 或 which”引导，和我们所讨论过的动词短语一样。例：

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- ① The students living out of town protested.
- The students, living out of town, protested.
- ② The students who live out of town protested.
- The students, who live out of town, protested.

研究：第二组的第一句中的从属句 who live out of town 是一个名词修饰语，是名词短语的一部分。第二句中的从属句由逗号分开是非限定用法，是句子修饰语，增加句子的另一意思。例：

the students (all of) them live out of town 和 the students protested

同样的：

Angelo, who was smiling quietly, answered the question.

The boy who was smiling quietly was Angelo.

Mr. Quimby, who met us at the airport, is Stanley Quimby's father.

The Mr. Quimby who met us at the airport is Stanley Quimby's father.

The women, who had seen the accident, were called as witnesses.

The women who had seen the accident were called as witnesses.

从属词“that”只能引导名词修饰语，而不是句子修饰语。“that”可以代替上例每组的第二句中的“who”，但不能代替每组第一句中的“who”。

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(a) 从属词“which”有时引导名词修饰语

The house which had recently been built on Jie Fang north road were crumbling rapidly.

(b) “which”一般都作句子修饰语

Our house, which had been built in 1970, was beginning to sag.

The goat, which was usually staked behind the house, had been moved to the front lawn.

The next-cyclone, which was much worse, struck on the first of the month.

(c) 这些修饰语，也可在句子的结尾出现

We were met by Mr. Quimby, who is Stanley Quimby's father.

We were worried about our house, which had been built in 1970.

以上各例句，在从属词和一些主要句中的名词之间有连结的意思。最后例句中的“which”用于对“house”，而第一句中的“who”用于对“Mr. Quimby”，这种连结是经常使用的，但不普遍，比较模糊。

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John paid me the money, which I thought rather nice of him.

She has a sweet disposition, which is more than one can say of her mother.

(d) 注意下例表现

Jimson appeared with a dog which startled everybody.

Jimson appeared with a dog, which startled everybody.

第一句是“the dog that startled every body.”第二句是“Jimson's appearing with it.”

[F] Subordinating groups of the “because” Type (由“because”引导所组成的从属短语)。

由从属词“because, when, since”引导的从属句多少有些不同, 我们曾讨论过。当这些句子开始时, 它们是句子修饰语。一般说话时由一个连接点分开, 而在写作时由逗号分开。

Because he knew what he was doing, we left him alone.

When there was nothing else to do, we threw stones at the postman.

研究: 这些从属句在句尾时, 可能是动词修饰语或句子修饰语。下列这些句子由发音不同或用标点符号, 而意义上也有些不同:

We left him alone because he knew what he was doing.

We left him alone, because he knew what he was doing.

第一句主语“we”是一个直接成分, 而其他动词是另一个成分, 从属句“because he knew what he was doing”修饰“left him alone.”。第二句的直接成分是从属句作为一个, 而主要句“we left him alone”作为另一个, 而从属句修饰整个句子。

在意义上不同, 第一句是对“why did you leave him alone?”的直接回答。从属句是提出回答主要部分。因此从属句“because he knew what he was doing”是说明“left”的理由。第二句是回答“what did you do?”而由主句“we left him alone.”回答。从属句只是自愿加上去的

一个观念。

- (a) 注意有些从属词在这个位置，一般都是引导句子修饰语，而其他都引导动词修饰语。但“although 和 whereas”大都引导句子修饰语

I offered to help him, although I didn't know much about automobiles.

Edwin always minded his own business, whereas Mary was always poking her nose into other people's.

- (b) “if, when, before”通常用于引导动词修饰语

We'll be glad to help you if we can.

Mr. Johnson always visited us when he came to town.

Put that dynamite away before some one gets hurt.

- (c) “since 和 while”用于表时间时则引导动词修饰语，不表时间时是句子修饰语

No one had spoken to Alfred since the accident occurred.

No one would speak to Alfred, since he was blamed for the accident.

Ted and Lucy cooked dinner while the rest of us were gathering wood for the campfire.

Some insisted on climbing the peak, while others feared that it was too dangerous.

- (d) 各种从属词的行为 (behavior) 作整体说明时很复

杂，初学者应对时机 (juncture) 易于辨别，当要读者去听这种连合时用逗号，不听时省略逗号

I haven't thought much of Beavers since he ran off with my sister.

Our family owes a great deal to Beavers, since he married my sister.

We won't go unless the rain stops.

We might go to Big Basin, unless you have a better idea.

He settled in Santa Fe When the West was still wild.

He settled in Santa Fe in 1872, When the West was still wild.

They kept trying to repair the dam until the task appeared impossible.

They kept trying to repair the dam, until suddenly the whole south side gave away.

[G] Appositives (同位语)

与句子修饰语有点相似称为同位语，所谓同位语是发生在这个句子里的某些事的再命名，同位语一般说话时由连接点把句子隔开 (marked off)，在写作时用逗号。

例：

Mr. Alfonso, a friend of my father's, visited us every year.

这句中的“a friend of my father's”是一个同位语，它说明“who Mr. Alfonso is”而这样对句子增加另一观念。例：

Mr. Alfonso visited us every year, 和 Mr. Alfonso was a friend of my father's.

(a) 为使初学者进一步认同同位语和标点使用，再举例说明

例：

The rabbit, a small and timid little creature, blinked at us unhappily.

Alice, a girl who knew exactly what she wanted, answered immediately.

The police force of Cedar Rapids, as fine a group of men as ever served a community, resented the accusation.

He buzzed off in his new car, a 1958 Alfa-Romeo.

He invited us into his house, a vermin-infested shack.

(b) 同位语通常都跟着和使用明了 (clarify) 的名词，但不是经常这样做，有时同位语曾用于把先行句型的观念作概略说明 (to sum up the idea of a preceding sentence pattern)

例:

He suggested that we climb the north face, a notion which
(名词)
struck us as idiotic.

John paid me the money, a gesture which I much appreci-
(名词)
ated.

[H] Summary of comma Punctuation (逗号标点符号
的扼要说明)

很多作家用逗号:

- ①把由接连词连结的句子分开。
- ②把一连串会员分开。
- ③把它们所修饰的从句的修饰语分开。

这种用法很多作家都遵守,但也有例外:

(a) 当我们对名字不知如何发音时,用逗号表示之

例:

The next speaker was Mr. Khilaghyzw, the delegate from
Nmomph.

(b) 有时用音调 (intonation)

例:

What did you put in the salad, Alice? 和 What did you
put in the salad? Alice?

上例句是按照它们的音调区别，若我们能用标点符号会更清楚。例：

There is, when you stop to think it, much to be said for his point of view.

We thought Anita was behaving rather badly.

Anita, we thought, was behaving rather badly.

Her behavior, in the opinion of many of us, was inexcusable.

It was Venezuela, not Brazil, that objected.

Shooting, Henry, would be against the law.

Shooting Henry, would be against the law.

Why don't you look inside, Charlie?

Why don't you look inside Charlie?

Exercise

一、Re-write these sentences, using commas wherever needed to set off non-restrictive modifiers:

1. The Nobel Fund through which prizes are awarded each year was established by Aifred B. Nobel.

2. Nobel who was the inventor of dynamite died on December, 10, 1896.

3. The fund which he established is now managed by a Board of Directors.

4. It was designed to reward those persons who in the opinion of the board had contributed most during the previous year to the service of mankind.

5. Prominent persons including a number of Americans are among those who have received the Nobel Prize.

6. Although the Nobel Prize for Peace was not awarded in 1924 it was awarded the next year to Charles G. Dawes an American and to Sir Auster Chamberlain an Englishman.

二、Rewrite these sentences, supplying any missing commas:

1. Another famous trust fund was established by Cecil John

Rhodes a South African who died in 1902.

2. Originally according to the provisions of the will two scholarships at Oxford were established for eligible young men in each of the states in this country.

3. The fund as subsequently modified assigns thirty-two scholarships each year to the United States and the country for the purposes election is divided into eight districts each consisting of six states.

4. Four scholars are chosen from each district yearly but each scholar represents his own state.

5. A candidate must meet certain requirements: he must meet certain requirements: he must be over nineteen and not over twenty-five years of age he must have had at least two years of college training and he must show evidence of ability and interest in scholarship and athletics.

6. After the one-outbreak of the Second World War the Rhodes scholarships were suspended for the duration.

三、Supply semicolons and colons wherever needed in the following sentences:

1. Great trust funds for philanthropic purposes have been established in this country there are some twenty-five such pub-

lic trusts now in operation.

2. Those established with an original endowment of more than \$ 10 000 000 include the following the Rockefeller Foundation, the Carnegie Corporation of New York, the Juilliard Foundation, and the Duke Endowment.

3. American foundations make possible research in a variety of fields education, social welfare, medicine, public health, housing, economics, and many others.

4. The Guggenheim Memorial fellowship are granted for research in many fields of knowledge they are awarded to capable and talented persons, regardless of race, color, or creed.

5. One of the many funds set up by Andrew Carnegie is the Carnegie Hero fund commission it awards medals and sums of money to heroes and heroines or to their dependents.

四、The following sentences contain unnecessary commas. remove them.

1. The Seven Wonders of the world are, the Pyramids, the Hanging Gardens of Babylon, the Temple of Diana, the Statue of Jupiter Clympus, the Mauseleum, the Phares of Alexandria, and the Colossus of Rhodes.

2. The best known of these, is the Pyramids of Egypt.

3. The great stone lion called the Sphinx, was hewn, We believe, from a single stone.

4. The Colossus of Rhodes must not be confused with the Coliseum: the former was a statue of Apollo; the later is that great amphitheatre, Which still stands in Rome.

5. Another famous monument of antiquity, is Stonehenge, a group of huge stones on Salisbury Plain, in England.

五、 Rewrite the following sentences, supplying all necessary marks of punctuation:

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1. The Monroe Doctrine one of the important documents of history was incorporated in President Monroes message to congress on December 2, 1823.

2. The result of much consultation with members of the Cabinet the doctrine asserted that "the" American continents... are henceforth not to be considered as subjects for future colonization by any European powers.

3. Jefferson echoing the Farewell Address of Washington declared Our-first and fundamental maxim should be never to entangle ourselves in the broils of Europe.

4. The Monroe Doctrine has been discussed re-examined and debated both at home abroad during the last century.

5. This discussion we have every reason to believe will continue.

六、Supply marks of punctuation wherever needed in the following Paragraph.

It was near sunset I repeat and we were crossing the bay of Gibraltar I stood on the prow of the vessel with my eyes intently fixed on the mountain fortress which though I had seen it several times before filled my mind with admiration and interest Viewed from this situation it certainly if it resembles any animate object in nature has something of the appearance of a terrible couchant lion whose stupendous head menaces Spain Had I been dreaming I should almost have concluded it to be the genius of Africa in the shape of its most puissant monster who had bounded over the sea from the clime of sand and sun bent on the destruction of the rival continent more especially as the hue of its stony sides its crest and chine is tawny even as that of the hide of the desert king A hostile lion has it almost invariably proved to Spain at least since it first began to play a part in history which was at the time when Tarik seized and fortified it It has for the most part been in the hands of foreigners first the swarthy and turbaned Moor possessed it and it is now tenanted by a fair

haired race from a distant isle Though a part of Spain it seems to disavow the connection and at the end of a long narrow sandy isthmus almost level with the sea raising its blasted and perpendicular brow to denounce the crimes which deform the history of that fair and majestic Land.

七、The following sentences are designed to test your ability to use the dash, the apostrophe, quotation marks, parentheses, and the like. Supply all necessary marks of punctuation:

1. Halt who goes there.
2. The new boarder he's from Louisana speaks with a delightful accent.
3. Everything important life liberty the pursuit of happiness seemed about to be lost forever.
4. Freedom of speech freedom from want freedom from fear freedom of religion these they felt were great ideals.
5. The applicant identified himself as follows George Albert Wison 2205 Mill St Smithtown California.
6. Its impossible summered the young man Do you really think hed.
7. Because of his abilities as a leader Sam was more than

just a likely candidate he was the one man for the job.

8. I have collected many things in my time stamps coins arrowheads books and cigarbands.

9. I'll say his upset said my room-mate He was shouting down with examinations.

10. Our clubs last meeting was devoted to a debate on the question shall the constitution be revised.

How To Write An Effective Sentence? 如何写出生动句子?

我们研究了各种词类、各种句子的基本观念、标点符号的使用，各种句子及它们特殊关系，也不厌其烦的讨论各种表现方法，现在讨论如何写出完整而生动的句子。

我们都知道语法是句子构造基本原则。一个好的句子可以很清楚表达思想。而生动的段 (paragraph) 或一篇好的文章是这些思想或事实的组合。因此，初学者必须熟练和运用语法上的规则及表现方法，进而了解句子的直接成分和功能，比如以修饰语 (modifier) 来说，它给我们兴趣、活动和观念的充分意义。名作家 Henry David Thoreau 写过一篇文章，解释：“他为什么离开文明生活两年” (Why he had left “civilized” life for two years)。他在这篇文章中有一段很生动的描述：

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, dis-

cover that I had not lived.

我们读了这段文章后就会发现很多值得研究的材料：

一、交待很清楚 (clear)。

二、用字简洁 (compact)。

三、生动 (effective)。

研究：现在我们逐一加以讨论。

第一点交待清楚 (clear)：作者在这段文章中表现了单一思想：

I went to the woods because I wished to live deliberately.

因此我们了解其他的陈述都直接呼应着如：

front the essential facts

learn what it had to teach

and not, discover that I had not live

主要思想交待很清楚，同时包括清晰的细节，这个句子是统一的 (unity)。

第二点，在这段文章中使我们了解它是连续清楚的，为什么呢？(why?)，因为句中的“it”是代名词，它很清楚的指出“life”，容易使人了解，而使前半段：I went to the woods because I wished to live deliberately, to front only the essential facts of live, 与后半段：and see if I could

not learn what it had to teach, and not, when I came to die, discover that I had not lived. 联系起来, 发生互相呼应作用。

句中开始用不定式“to live 和 to front”由相等语法结构连结, 紧跟着由连接词“and”转变而引导出一个大的主要观念, 同时由“live 和 die, 以及 front 和 learn”的关系, 把句子两部份紧紧地结合在一起。因此, 所有句子都有很清楚的关系, 可以说是连贯的调和 (coherence)。

第三点句子的各部份安排非常生动, 而主要的思想是: I wished to live deliberately. 一开始就站在强调的位置至少是强调句子的部分。而在句中作者用补充说明方法, 重复主要观念“die 和 not lived”使之生动平衡, 而获得所有重要的位置。句中的“not lived”更表现了 live 文学 (literal) 及假借或比喻 (figurative) 的意义, 而提供了一个文体风格和对句子的真实结论 (conclusion), 因为主要观念非常清楚这个句子是强调 (emphasis) 的。

由上面我们研究一个句子的生动与否, 要看它是不是具备 unity, coherence 和 emphasis 的特质。

■ Part 1 ■

Unity (统一)

统一 (unity) 在英文修辞学中非常重要，它是构成生动句子的特质，这里所谓统一是指思想或相关观念 (idea) 的统一。如果我们写一篇文章或一个句子，只是把一些字和词凑在一起，或把一些片断 (fragment) 集合起来，像这样的文章或句子毫无思想可言，而读者不知你写的是什么，因为你所用的都是一些不相关的观念 (unrelated ideas)，你就无法把你要写的思想或要说的话很完整表达出来。因此，统一是帮助你的思想合理而清晰表现方法之一。要达到一个句子思想的统一，几项原则必须遵守：

首先，避免用不相关的观念：

例：The students at State College use a great deal of slang and they are from all parts of the country.

研究：这个句子在语法观念上没有任何问题，但我

们深入研究一下，就会发现这个句子有两种思想：

① The students used a great deal of slang.

② They are from all parts of the country.

这两种思想都不相关，也找不出统一的特质。

Hubbard sprang from his chair, and the startled dog began to bark furiously.

这个句子是两个相关思想的连结表现了统一的特质。

其次，一个简单句子不要用太多观念或细节，这样会破坏句子的统一，而使读者从重要思想转到其他从属思想。

例：Reading his letter that morning, standing on the crowded platform waiting for the down town train, the morning sun just lighting up the tops of the nearby buildings and making the sleepy-eyed commuters blink or shade their eyes, made a profound impression on me.

以上例子，我们发现有好几种思想在一个简单句内，而使读者不知你在写些什么。

第三，一个不完整的思想或不完整的文法结构也会破坏句子的统一，像下列这些句子就会导致作者某方面的疏忽，认为读者不会反对补充所缺思想和完整。

例：This is such a thick book.

I was so pleased about the letter.

The news is too wonderful.

研究：这两句话，在思想表达上显然是失败的，表达也不完整，我们可以加上一些子句或其他字代替“such, so 和 too”这些字；改写一下就会达到统一效果。

This is a very thick book indeed.

例：

This is such a thick book that it is uncomfortable to handle.

I was extremely pleased.

例：

I was so pleased about the letter that I ran to tell Bill.

The news is indeed wonderful.

例：

The news is too wonderful to be true.

A. Using Subordination (运用从属关系)

Put the most important idea of a sentence in the main clauses; put less important ideas in subordinate clauses or phrases.

我们讨论过句子的构成是由各个单元、字、短语和句子组合而成，有些句子表示一个完整思想，而有一些就不能，前者我们称它为独立句子和主句，而后者称片断 (fragment)，从属句或无动词句子 (verbless sentence)。有些句子可能包括不只一个思想，这时我们应决定哪些是从属思想，因为从属思想可以帮助主句达成思想统

一，而强调主要思想，例：

I walked down the road, I saw a bird, it was in a tree.

It was singing.

研究：像这种句子我们就无法找出它的主要思想，而是一些片断的凑合，缺少从属，如果我们把这些片断用一种方法组合起来就能表现一个完整思想。

例：

I walked down the road, and I saw a bird, and it was in a tree, and it was singing.

这样句子是用连接词把它连结起来，合乎语法的要求，但仍找不出主要思想，而缺少从属完成思想统一，现在我们用写作技巧再写一遍：

As I walked down the road, I saw a bird singing in a tree.

经过改写后的句子就很容易找出主要思想：I saw a bird，而从属思想 As I walked down the road，它帮助了主句的完整及思想的统一，由此证明从属关系的重要，这句中的“singing”是一个字，“in a tree”是一个短语它们都是修饰名词的。

若我们认为 singing of a bird 比看到更重要的话，我们可写成这样的句子。

A bird was singing in a tree as I walked down the road.

这样的句子很容易看出它的主要思想是“a bird was

singing”，而从属思想是“As I walked down the road”。

[A] 把一些相关性单纯句子组合在一起表达一个完整思想

例：

Here is the door. It is closed. Probably it is locked. Paul usually locks the door. He is very careful. He puts the key under the doormat. Perhaps it is there now. I will look. I hope it is.

若我们要写出生动的句子，必须避免用这种单纯的方式 (monotonous fashion) 把我们的思想写下。因此，我们先用复合句 (compound sentence)，把这些观念组合起来。例：

Here is the door, but it is closed. Probably it is locked, for Paul usually locked the door. He is very careful, and he puts the key under the doormat.

[B] 若我们要告诉某人所发生的事，可能写出下列这样的句子

I was waiting on the platform for the train and I suddenly remembered about Paul's package, but there was still time,

and I decided to go back for it. So I looked at my wrist watch and it was ten minutes to five, and I dashed back down the street towards Paul's house. I ran up the steps and I tried the door but it was locked and I was ready to give up. But then I remembered something about Paul and that was his habit of leaving the key under the doormat and I kicked the mat aside and there was the key.

研究：我们很成功地把我们的思想组织起来，虽然不够熟练，而每一个思想好像一个比一个重要，上面这篇文章中共有十五个别的思想，有些当然并不太重要。如果我们能运用修辞技巧，把这些不太重要的句子，组成短语可能会达到某些效果。例：

Waiting on the station platform I suddenly remembered the package. With a quick glance at my wrist watch, which told me that there was just enough time to go back and get it, off I went down the street, towards Paul's house. Dashing up the steps, I tried the door, only to find it locked. Just as I was ready to give up in despair, I remembered Paul's habits, kicked the doormat aside, and pounced upon the key!

读了上面这段话，我们发现写作并不是一件困难的事，只要运用技巧就会把十五个分别思想减为四个主要思想和十一个从属思想，使从属观念与主要思想有了关

联，而达到思想统一目的。

[C] 假设我们有两种陈述在一个句子内表达，而这两件事又是相对的，我们应用对等连接词，把它连结，而成为一个完整而生动的句子

例：He has many friends.

He is a gloomy person.

研究：像这两个句子叫我们无法看出他真正要说什么？现在以语法观念，用连接词把它们连结起来：

He has many friends and he is a gloomy person.

这个句子我们是按照语法观念连结，但交待还是不够清楚而也不大合理。如果我们运用从属关系，改变写作方法就会有下例句子：

Although he is a gloomy person, he has many friends.

我们也可写成下列句子：He has many friends but he is a gloomy person.

或写成：

Although he has many friends, he is a gloomy person.

[D] 研究修辞，最主要的目的是如何写出生动而

清晰的句子，现在我们讨论从属关系，但千万要在主要主句内，用更多从属思想，最好表达一个思想为主。因此，我们必须注意下列三点

(a) 不要把主要思想放在从属位置

例：

The fullback crossed the goal-line, when the game was definitely lost.

研究：这个句子的主要思想是“the game was definitely lost”，但放在从属位置。这句应为：When the fullback crossed the goal-line, the game was definitely lost.

例：The flood broke the dam, when the town was doomed.

这句主要思想很显然是 The town was doomed “城市被毁灭。”而不是 The flood broke the dam。“洪水把水坝冲毁”。因为这种误会不容易发现，整个句子的思想也会被误解，如运用技巧改写就会生动而清晰：When the flood broke the dam, the town was doomed.

例：We read the headlines, a feeling of utter despair over
 whelming us.

这个句子是由两个独立句子构成，主从关系很不清楚，因此应改写为：As we read the headlines, a feeling of

utter despair overwhelmed us.

- (b) 不要用对等连接词把从属思想或不相关思想连结在一起。对等连接词“and”等是用来连结字和词对等思想有关联的句子，否则会破坏整个句子思想统一

例：

Rationing is complicated affair, and which some women can't grasp.

研究：这句中的主要思想，是：Rationing is complicated affair，但插入一个连接词“and”硬把从句：which some women can't grasp 分开，叫人弄不清怎么回事，而破坏了句子思想统一。这句应改为：Rationing is complicated affair which some women can't grasp.

例：I want several new books, but which are too expensive for me to buy.

这个句子也和上例句一样，主要思想是 I want several new books，但用连接词 but 把从句连结破坏句子思想统一。这句应为：

I want several new books which are too expensive for me to buy.

- (c) 不要错用从属连结词

研究：这个句子子就是错用从属连结词，因为“as”

多用于一般原因或时间，如运用思想加以改写，就会生动活泼。

They are not positive that they can do it.

我们都知道“that”多用于一般从属连结词引导从属句修饰“positive”。

The reason he was late getting to work was because the overslept.

句中的从属连结词“because”是用于原因连结，使整个句子陷入混乱，如改写一下就会收到统一效果：

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The reason he was late getting to work was that the overslept.

这个句子由从属连结词“that”引导子句，作为“was”的补语。

Because he speaks softly is no proof that he is kind.

这句话中的从属连结词“because”也是错用，改写为下列句子就会使句子思想统一而生动。

That he speaks softly is no proof that he is kind.

或写成：

His gentle speech is no proof that he is kind.

B. Parallelism (运用对比法)

我们曾讨论过，对不重要的思想一定放在从属句内，帮助句子的主要思想，假若两个思想是同等格 (coordinate)，而在句子内必须给予同等看待，如下面两个叙述句：

Charlies is my brother.

James is my cousin.

研究：若我们把这两个叙述句组成一个句子，结果很显然是：

Charlie is my brother and James is my cousin.

如果我们想把一个叙述句从属于另一个叙述句，就有点可笑：

Charlies is my brother, James being my cousin.

若有三个叙述句，问题仍然一样：

He was born in 1966.

He attended school at Wuhan city.

He entered Beijing University in 1984.

这三个思想很合理的对比，在整个句子内必须用对比法：

例：He wasd born in 1966, he attended school at Wuhan city, and he entered Beijing University in 1984.

现在我们把三个叙述句改成复合句 (compound sentence)，但我们也可运用修辞技巧改成一个简单句 (sim-

ple sentence):

He was born in 1966, attended school Wuhan city's and entered Beijing University in 1984.

这个句子是由连接词“and”连结三个句子述部构成“复合述部”，而不破坏主要对比法，但若我们把它变成从属，就可能成为一个误解思想 (distorted thought):

Born in 1966, he attended school at Wuhan city, entering Beijing University in 1984.

为使初学者进一步了解对比法的功能，特再举例说明：

He was born of poor parents.

He was obliged to work his way through high school.

He graduated at the head of his class.

研究：读了上面例句，我们很快发现三个句之中的两个句子，从属于第三句：

Although he was born of poor parents and was obliged to work his way through high school, he graduated at the head of his class.

这个句子的主要思想是：“he graduated at the head of his class.”，而其他两个子句变成它的从属，帮助它完成整个句子思想统一。

运用对比法应注意下列几点：

(a) 特别注意对比法的结构，即名词对名词、动词对动词、从属句对从属句、动名词对动名词

例：

she told us to look on the mantel and that we should tell her what we found.

研究：这个句子很明显的没用对比法，因为主要思想内用不定式，而从属句内却用从句，如要整个句子思想统一，必须用对比法。

She told us to look on the mantel and to tell her what we found.

我们把从属句“that we should tell her”改成不定式“to tell her”，使之与主句内不定式“to look”对比而整个句子思想统一。

例：Sam's job is reading books and to write book reviews.

研究：这个句子内的分词“reading”与不定词“to write book reviews”连结违犯了对比法的原则：

Sam's job is reading books and writing book reviews.

经过修改后的句子不但思想统一，而且安排也非常合理。

例：

We went to travel extensively and new experiences.

研究：这个句内的不定式“to travel”而与名词

“new experiences” 连结，不但违犯了对比法，同时破坏句子的统一。

We went to travel extensively and to have new experiences.

经过用对比法改写后的句子不但思想统一，而整个句子非常合理。

例：

He was sympathetic, tolerant, and people respected him.

研究：这句内动词后面跟着形容词“sympathetic 和 tolerant”，但又与从句“people respected him”连结，破坏了句子思想统一，而不合理。

现在我们可用两种方法改写，一是用连接词连结两个谓语，另一种是从属关系：

He was sympathetic, tolerant, and respected by people.

Because he was sympathetic and tolerant, most people respected him.

经过修改后的句子我们很容易了解哪个是主要思想，哪个是从属思想。

例：

The lecturer called attention to the beginning of the movement and how it ended.

研究：这个句子也犯了不用对比法的毛病，而把动

名词与从句连结：

The lecturer called attention to the beginning and end of the movement.

经过修改后的句子，不但思想统一，而且非常生动。

(b) 为了使对比法能很清楚，有时需要重复介词 (to repeat preposition) 或其他字

例：

For dessert I had an apple and plum.

研究：这句内虽然连结两个名词，但“an apple 和 plum”连结很显然未用对比法因为“plum”前应加冠词，才会使整个句子有一种统一感觉：

For dessert I had an apple and a plum.

虽然只加上一个冠词“a”，但整个句子思想表达很清晰。

例：

They were sure that the attendance would be large, that interest would be keen, and that the affair would be a success.

研究：这个句子使用连结短句，整个句子陷入混淆不清，因为凡是从句应由从属连结词引导：

They were sure that the attendance would be large, that interest would be keen, and that the affair would be a success.

还有一些句子不用对比法很容易引起误导 (misleading):

例:

He wrote to his uncle and employer.

这个句子很容易使人误解 “his uncle” 和 “employer” 的关系，而破坏了句子思想统一。

He wrote to his uncle and to his employer.

(c) 正确使用关联词 (correlatives) 连结对比元素

例:

He not only likes tennis but also golf.

研究：这个句子内的连接词短语 “not only...but also” 的位置不对，因为它连结的是动词短语，“likes tennis 和名词 golf” 犯了连接不当的毛病，这句应为：

He likes not only tennis but also golf.

经过修改后的句子是名词 “tennis 和 golf” 连结，使整个句子的思想统一。

例:

We were uncertain whether we should turn to the right or to go straight ahead.

研究：这句也是连接不能对比。因为 “we should turn” 是一个从句，而与不定式 “to go” 连接，破坏了句子思想统一。

We were uncertain whether to turn to the right or to go straight ahead.

经过改写后的句子，不定式“to run 与 to go”连结，使整个句子的思想统一。

例：

Frank neither looked hurt nor discouraged.

研究：这句也是犯了连结不当，因为“looked hurt”是动词短语，而“discouraged”是动词。因此改写后的句子，不但生动，而且合理。

Frank looked neither hurt nor discouraged.

(d) 不要省略合理的步骤，因为对你可能很清楚，但对读者则产生了困惑，且不合理

例：

He was in the army, but he didn't have enough money to finish college.

研究：这个句子，虽然我们在写作时自己明白怎么回事，但由于这种连结是不相关联，而使读者不了解怎么回事，那就是在军队中怎么又会谈到没有钱完成大学教育呢？因为服兵役和完成大学教育是两件不相关联的事。如我们用另一种方式写成下面例句：

Although his service in the army entitled him to some schooling under the GI Bill, he didn't have enough money fin-

ish college.

注：“GI bill”是指“美国对服役的军人所立的一个法案”，在这个法案下，服兵役的士兵有权利进入一些学校就读完成学业。

(e) 不要把一连串各种事实串在一起 (string out), 纵然它们都很重要 (Do not string out a series of miscellaneous facts as though they were all of equal importance)

“Light Horse Harry” Lee Lived from 1756 to 1818 and was an officer in the Revolutionary War. His army was responsible for quelling the Whiskey Rebellion in Pennsylvania’ and he also served his country as governor of Virginia and as a member of Congress. It was “Light Horse Harry” who described Washington as “first in war, first in peace, and first in the hearts of his countrymen”, and was the father of Robert E. Lee ...

这种描述，当然在语言观念上交待明白，使我们知道这些事实的存在，但不知它的真正主要思想，这种表现法在教课书上经常看得到，但要写作时最好能找出它的主要思想及从属思想，使读者容易接受，现在我们运用修辞技巧改写如下：

The author of description of Washington as “first in war, first in peace, and first in the hearts of his countrymen”, was

“Light Horse Harry” Lee, father of Robert E. Lee. “Light Horse Harry”, having made a reputation as an officer in the Revolutionary War, later became governor of Virginia and led the army which quelled the Whiskey Rebellion.

(f) 不要用对等连接词连结不合理同类的项目 (Do not use a coordinate conjunction to join items that are not logically of the same kind.)

我们都知道对等 (coordination) 暗示合理的平等, 当这些不合理同类或同级项目连结时, 其结果是混淆不清。

例:

Entered in the pet show were several dogs, a parrot, a monkey, and one rather mangy cocker spaniel.

研究: 这句内的 “The mangy cocker spaniel” 很清楚的属于 “dogs”, 但句子的结构分四类, 实际上只有三类: “dogs, a parrot, and a monkey.” 这句应为:

Entered in the pet show were a parrot, a monkey, and several dogs, one of which was a rather mangy cocker spaniel.

(g) 不要把句子的主要观念放在从属结构里 (Do not put the principal idea of a sentence in a subordinate construction)

很多句内决定那种观念放在主句, 那种放在从属句

内完全依上下文而定。

例：

While Lincoln was still president, he was shot.

研究：这样句子很容易分别出它的主要观念强调“the was shot”，但在另一方面我们也可写成：

When he was shot, Lincoln was still in office.

这个句子很显著的事实是“he was still in office”。

但很多句子里，读者对文章的期待非常合理，如：

He happened to glance at the side walk, noticing a large diamond at his feet.

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在我们的观念里“glancing at the side walk 和 noticing a diamond”相对的重要，有点矛盾，除非在一种不正常情况下，我们发现“a diamond”会比重要的事实更合理，而我们想把这句话写成：“Happening to glance at the side walk, he noticed a large diamond at his feet”。这种表现法在语法观念里，当然没有问题，但在我们的观念里有一种颠倒是非感觉。

例：

The octopus momentarily released its grip, when the diver escaped.

研究：这个句子在语法观念上虽然没有问题，但由于主从思想的颠倒，而使整个句子思想不清，也破坏了

它的统一。

The octopus momentarily released its grip, the diver escaped.

经过修改后的句子不但思想统一，同时整个句子非常生动。

例：

He was playing his first major league game, being a better first baseman than some who had been playing for years.

研究：这个句子同样犯了主要思想与从属思想颠倒的错误，如我们用思考加以分别，先找出它的主要思想加以改正，就会使整个句子非常生动。

Although he was playing his first major league game, he was a better first baseman than some who had been playing for years.

修改后的句子我们很容易看出哪个是主要思想，哪个是从属思想。

例：

I visited my home town after being away twenty years, when I was astonished at the change in its appearance.

研究：这个句子也是把主要思想与从属思想颠倒，因为这句话的意思是我很惊奇它的外貌改变很多，而不是他离开家乡二十年后回家。

When I visited my home town after being away twenty years, I was astonished at the change in its appearance.

或者我们可写成下列这样句子:

After being away twenty years, I visited my home town and was astonished at the change in its appearance.

(h) 避免初学形式, 除非你要达到某种特定效果 (Avoid the "primer style" unless you want to achieve a specific effect.)

所谓初学形式, 就是语法观念上称一个句子的构成, 必须由主语加动词加宾语组成, 这种表现法就是把一切行动或观念都同等重要和同等份量, 使你的写作有一种单调 (monotonous) 和零碎 (choppy) 的感觉。

例:

He stood on a street corner. The wind was blowing. He peered into the darkness. He was a stranger. He realized that he had no place to go.

还有一种初学形式, 就是一般初学者喜欢用连接词 "and 和 but", 连结一些独立句, 使整篇或整段文章混淆不清。例:

We approached the river and we looked down from the bluff, and we could see the silvery stream and it wound below in the valley.

研究：上面这些句子只是有连接词“and”把它们凑在一起，使读者不知你所要表现的主要思想是什么，使整段文章思想混乱。在结构上松弛不紧凑，更无生动可言，现在我们运用修辞技巧把它写成下列：

When we approached the river and we looked down from the bluff, and we could see the silvery stream winding below in the valley.

(i) 不要用过度的从属词或从句，使句子错杂 (Do not overload sentences with excessive subordination)

因为过多的叙述，会使读者捉不住重点，不知道你要写些什么。例：

My fishing equipment includes a casting rod which Uncle Henry gave me many years ago and which is nearly wornout, and an assortment of lines, hooks, and bass flies, which make good bait when I can get time off from work to go bass fishing at Hardwood Lake.

这段文章内用了太多从属句，使整段文章有点笨拙、混乱，叫读者不知道哪一个修饰哪一个。当然一些职业作家，有时为了使读者对整篇文章能彻底了解，都喜欢多用一些从属思想强调主要思想。但一定要运用修辞技巧，才不会使读者混淆不清。像上面这段文章不但不能达到清晰的效果，反而增加混乱，现在我们运用修

辞技巧改写成如下例：

My fishing equipment includes a casting rod and an assortment of lines, hooks, and bass flies. The flies make good bait when I am fishing at Hardwood Lake.

(j) 正确而清晰运用连结词，如“but, as, while”等。

(Use all connectives (e. g. but, as, while) accurately and clearly)

正确使用连接词，如“but, and, as, or 和 while”，使读者很清楚了解句子意义的关系，及你要表达意向：

① 在句子内不要把连接词“as”用于表时间 (time) 又表原因 (cause)。(Do not use the conjunction “as” in sentences where it could mean either time or cause). 例：

As the river rose to flood stage, many people fled to higher ground.

这个句子因用连接词“as”，而使整个句子的意义摇摆不定，使读者弄不清是时间“*As the river rose to flood stage*”，还是原因“*many people fled to higher ground*”。现在我们正确使用连接词，可能有下列两种情形：

时间 (time):

When the river rose to flood stage, many people fled to higher ground.

原因 (cause):

Because the river rose to flood stage, many people fled to higher ground.

② 不要用连接词“as”表现于“whether 或 that”观念中 (Do not use the conjunction “as” in the sense of whether or that)。例:

I do not know as I want to go tomorrow.

这个句子的意思是“明天要不要去还不知道”，因此不能用“as”连结，最好用“whether 或 that”:

I do not know whether I want to go tomorrow.

I do not know that I want to go tomorrow.

③ 用连接词“but”连结对比的叙述。(Use the conjunction “but” to connect contrasted statements)。例:

He was an all-American in college, and today he is in poor physical condition.

这个句子是两个对比的独立句，而由对等连接词“and”连结，使整个句子模糊不清现在改用 but 连结。

He was an all-American in college, but today he is in poor physical condition.

④ 在正式写作时，不要用介词“like”代替连接词“as if”或“as though” (Do not use the preposition “like” as a substitute for the conjunctions “as if” or “as though” in formal writing)。例:

He looks like he is exhausted.

这个例句在非正式写作或口语时使用，但在正式写作时就显得不够庄重。例：

He looks as if he were exhausted.

He looks as though he were exhausted.

⑤ 不要把连接词“while”用在“and 或 but”的观念中。(Do not use the conjunction “while” in the sense of and or but.) 例：

John is a doctor, while Sam is an engineer.

这个句子是由两个独立从句组成，因为它是对等的关系，因此不能用“while”连结，应用对等连接词。例：

John is a doctor and Sam is an engineer.

经过用对等连接词“and”连结后的句子，不但思想统一同时非常清晰生动。

Monday was a cool day, while Tuesday was warmer.

这个句子虽然是两个独立从句，它的观念是对比的，因此不能用“while”连结，一定要用对等连接词。例：

Monday was a cool day, but Tuesday was warmer.

⑥ 不要把连接词“while”用于不清楚的时间或让步的意向。(Do not use the conjunction while in case where it is

not clear whether time or concession is intended), 例:

While I was working at night in the library, I saw Jane often.

这个句子使我们无法分别时间, 还是让步的意向。

时间 (time): When I was working at night in the library, I saw Jane often.

让步 (concession): Although I was working at night in the library, I saw Jane often.

■ Part 2 ■

Coherence 调和

初学英文写作的人，不能忽略句子的结构，语法上的各种规则，这些都是基本的主要的工具，就像花木一样，只是把种子播下，并不一定会成好的材料，开好的花，结好的果。因此必须加以培育修剪，才能成为有用之才。一个句子的好坏，并不是按照语法上的基本规则，就可写出生动的句子，而是要我们加以修饰。因此，调和（coherence）在一个句子里非常重要。正如一个人穿衣服一样，颜色要调和，如果上身穿一件绿色的外套，下身则穿一件大红裤子会使人感到不调和，除非是标新立异。

修辞是一件很困难的工作，不但要有艺术眼光，同时还要清新的头脑，而调和的功能就是使句子内的各部

份关系清楚而正确，为使初学者对这种关系进一步认识，分别提出作有系统的研究。

A. Reference of Pronouns (代名词的关系)

我们已经在语法上讨论过代名词，那就是它必须要有一个先行词，才能产生出所要使用的代名词，必须要和它的先行词的身 (person)，数 (number) 和性 (gender) 一致。

例：

He put the new English dictionary on the table, which his brother had bought.

研究：这个句子，在语法观念上并没有错，但我们讲修辞，就不能加以研究了，上述句中的代名词“which”是指“table”呢？还是指“dictionary”？这是一个很有趣的问题，按照语法观念上，代名词用法和产生要看它的先行词，才能决定，照这么说这句中的代名词“which”是代替“table”的啦？但这句的意思及整句的思想是说“他哥哥买字典、而不买桌子”，因此，发生了代名词关系不分明的问题，而是使整个句子失去调和，现在我们运用修辞观念把它改写如下情形就不同了：

He put the new English dictionary which his brother had bought upon the table.

[A] 关系要分明

例:

John told me that he had made a mistake.

研究: 这个句子首先叫我们怀疑的是: 谁做错? (who made the mistake?), 很显然的是代名词的关系模糊。运用技巧改写如下。例:

John said to Mary, "you have made a mistake."

或:

John said to Mary, "I have made a mistake."

经过改写后的句子关系非常清楚而生动。

例:

It is hard for men to like many people who enjoy solitude.

研究: 这句中的代名词关系非常模糊: "who" 是指 "many people" 呢? 还是指 "men"? 若是指 "men", 但它放在 "people" 之后, 而整个句子的意思及整体思想应是指 "men", 才能分明:

It is hard for men who enjoy solitude to like many people.

[B] “身”要与先行词一致

例：The man has done their best to save money.

这句中的代名词所有格与先行词不一致。应为：

The man has done his best to save money.

[C] “数”的一致，不要先行词用单数，而代名词是复数：

例：

The Xinghua company is now using coal in their furnaces instead of fuel oil.

这句中的先行词是单数，而用复数代名词所有格“their”。

The Xinghua company is now using coal in its furnaces instead of fuel oil.

[D] 避免很远的关系

不要把代名词放在离它的先行词太远，或放在从属句内，这样会使读者不知中心思想在什么地方。

He sat by little window all day and worked steadily at his writing, it was too small to give much light.

研究：这句中的代名词“it”，离它的先行词“win-

dow”太远，而会让读者一时迷糊，直到读完全句才能了解怎么回事。现在运用我们的技巧，把它改写如下：

He sat by little window all day and worked steadily at his writing, the window was too small to give much light.

经过改写后的句子，我们是用名词重复方法。因为代名词离得太远，使整个句子不调和，现在我们把它的先行词“window”，重复一遍，使整个句子有一种清新的感觉。

[E] 避免代名词与它的先行词不一致

When John's club was organized, he asked Smith to become a member.

这句中的代名词“he”与它的先行词“John's”不一致，因为“John's”是所有格关系，应为：

When John organized his club, he asked Smith to become a member.

[F] 避免代名词对上文干语 (title of theme) 关系的称呼

He and I enjoyed hiking.

这句的干语称呼应为：Hiking with my brother 或 hik-

ing with my friend。而代名词“he”是什么？没有人知道。
这句话应为：

My brother and I enjoyed hiking.

[G] 运用广泛关系

通俗英文里先行词的使用很自由，但必须由它的内容推知，即使标准的英文里代名词关系没有错误时，也接受一般观念做它的先行词，但初学者往往会误用代名词关系。现在提出几点作为参考：

(a) 避免用代名词关系对先行词或从句一般观念，除非它的意义清楚，而无错误时

例：

John was absent from the conference, which caused trouble.

研究：这句中的代名词“which”没有先行词，它的关系不明，改写如下：

John's absence from the conference caused much trouble.

这个句子是把代名词“which”去掉，因为它的关系不明，如此整个句子非常调和而生动。

(b) 一般规则不要只求助一个名词，而是从一些字中去推知

例：

My mother is an English teacher, it is a profession I know nothing about.

研究：这句的代名词“it”并未说明它代表是什么，为使整个句子调和，我们运用连接词改写如下：

My mother is an English teacher, but the teaching of English is a profession I know nothing about.

(c) 一般正式写作中，尽量避免用不定代名词，如：

“it, you 或 they”。因为这些代名词每个人都会用，但都用得不恰当

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例：

If a person breaks the law you may be arrested.

研究：这个句子是错用代名词，现在修改如下，就会使人感到清晰生动。

If you break the law, you may be arrested.

[H] 避免用一句子内的代名词重复和不同先行词的混淆

例：

We should have prepared for our examination earlier, it is too late to do it now.

研究：这句中的第一个代名词“it”是代替它的先行词 examination，而第二个代名词“it”是用一句内的代名词重复，使读者有一种混淆不清感觉。现在修改如下，就会使整个句子清晰而生动。

We should have prepared for our examination earlier, it is now too late to prepared.

B. Split Construction (分裂的结构)

初学写作时最易犯的错误，就是分裂的结构，即使一个成名的作家有时也会忽略，为了避免这种分裂结构提出几点作为参考：

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[A] 不要把互相有密切关系的字分开，尤其是不定式分裂

例：The player started to viciously hit the ball.

研究：这句中的错误是副词“viciously”把不定式“to hit”分开。我们都知道，不定式是由“to”加动词原形组成，它们的关系非常密切，但在中间插入一个“副词”，使整句子的思想模糊不清。

The player started to hit the ball viciously.

经过改写后的句子，不但清晰，而且非常调和。

[B] 不要把关系密切句子的要素分开，除非故意使它有一种强调作用

例：

We, having finished our work earlier than we expected, found ourselves watching the clock.

研究：这句中的“we”与它的关系密切的要素“found”分开，使读者有一种零碎感觉，同时也不调和。

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Having finished our work earlier than we expected, we found ourselves watching the clock.

C. 误置句子的各部份 (Misplaced parts of the sentence)

我们曾经讨论过各种修饰语的用法及句子的结构，但修辞的主要目的是叫我们如何认清或区别各种不同修饰语，同时了解句子各部份的构造，以及它的位置是否恰当，使它与句子的其他部份产生完整的意义。现在我们以“only”这个字作比较看它位置的重要性：

She said that she loved only him.

这句话的意思是说，“她不爱其他人”。(she loved no one else.)

She said that only she loved him.

这个句子的意思是：“没有别人爱他。”(no one else loved him)

She said only that she loved him.

这句话的意思是说：“她只说她爱他”，而没有说其他的事 (she said nothing else)。

[A] 避免误置句中的各部份，尽量不要把句子的各部份关系分开

例：

Last night I went to see movies in a new dress.

研究：这句中的“in a new dress”是一个短语，按照例句中的位置，它是修饰名词“movies”的，这种表现法很容易造成错误，但深入研究我们发现电影不能穿新衣，因此，它应当是修饰主语“I”的。

Last night in a new dress I went to see a movies.

经过修改后的句子，使我们了解它所要表现的思想是什么，整个句子也很调和。

例：

At age six my father took me to Japan.

研究：这个句子的主要思想是说：“我六岁时父亲

把我带到日本。”但因把相关部份误置，使整个句子混淆不清，我们把它改写如下：

When I was six, my father took me to Japan.

经过修改后的句子不但思想清晰，也很调和。

[B] 研究 (almost, ever, hardly, just, merely, only, nearly, even, before”等副词，很清楚而合理的用于它们所修饰的字，但一般初学者很容易忽略这些副词，而把它们的位置误放，尤其是“only”这个字更容易误置。

例：

I only delivered the parcel.

研究：这句中的副词“only”由于误置使读者不知道它是修饰“parcel”呢？还是修饰动词“delivered”。

I delivered only the parcel.

经过修改后的句子，很显然的“only”是修饰动词“delivered”的。

例：

We only caught three fish

研究：这个句子在非正式写作，或讲话时，当然没

有问题，但在标准英文里就值得商榷，如改写如下：

We caught only three fish.

经过修改后的句子把“only”放在动词“caught”后面，使整个句子思想清晰而调和。

例：

She nearly blushed until she was purple.

研究：这个句子在结构上不合理，表达上也不调和，因为把副词“nearly”放在主要思想里，但只说明它的发生，而结果是purple。

She blushed until she was nearly purple.

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经过改正后的句子不但调和，而且由发生“blushed”而结果“nearly purple”

例：

I almost read half the book.

研究：这个句子内的副词也是误置，应当放在动词后面：

I read almost half the book.

[C] 短语应放在它所修饰的字附近

例：

The girl says that she means to leave the country in the

first stanza.

研究：这句中的短语“in the first stanza”是说明“says”的场合，现在把它放在“country”的后面，使读者误会主语“girl”所说（says）是什么，整个句子限入迷糊，正确的用法是应当放在动词“says”的后面：

The girl says in the first stanza that she means to leave the country.

经过修改后面的句子就非常清晰而生动。

例：

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He pays a great part in the war with Japan as a commanding officer.

研究：这句中的“as a commanding officer”是一个短语，主要功能是说明主语“He”所扮演角色，而不是修饰名词“Japan”的。

As a commanding officer he pays a great part in the war with Japan.

[D] 从句尤其是关系从句应放在它所修饰的字附近

例：

I placed the chair in the corner of the room which I had re-

cently bought.

研究：这句中的关系从句是由“which”引导“I had recently bought”组成，按照上例句的位置它是修饰“room”的，但整个句子的意思是说明“chair”的来源，因关系从句离它修饰的字太远，使整个句子模糊不清。

I placed the chair which I had recently bought in the corner of the room.

或是写成下列：

I placed in the corner of the room the chair which I had recently bought.

经过改正后的句子不但清晰也很调和。

例：

I saw the man stop at the bus station who wears blue suit.

研究：这句中的关系从句，像似修饰“station”，但“station”是一个场所，而不是人，当然不能穿蓝色西服，很显然把关系从句误置。

I saw the man who wears blue suit stop at the bus station.

修改后的句子不但清晰，也很生动。

[E] 避免倾向 (squinting) 修饰语

所谓倾向修饰语 (Squinting modifies)，它可能修饰

前面的字或后面的字，这种右边或左边的倾向字，会使读者混淆不清。

例：

I agreed on the next day to help him.

研究：这句中的“on the next day”，是短语放在动词后面，使整个句子不调和。

I agreed to help him on the next day.

经过修改后的句子就很平衡合理而生动。

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[F] 避免拙劣分裂的不定式

所谓分裂不定式就是不要把“to”与动词分开，这与语法观念上分裂不同，有时应避免拙劣的分裂。

例：

She tried to not carelessly hurt the kitten.

研究：这个句中的“to hurt”是因“not carelessly”而分开，在思想上是非常拙劣，同时也不清楚。

She tried not to hurt the kitten carelessly.

经过修改后的句子非常清晰而生动。

例：

You should try to, if you can, take a walk everyday.

研究：这个句子是由从句把不定式分开，应为：If

you can, you should try to take a walk everyday.

这个句子在结构上合乎语法，而又使整个思想调和。

例：

You should now begin to, if you wish to succeed, hunt for a job.

研究：这个句子也是把不定式分开，应为 If you wish to succeed, you should now begin to hunt for a job.

初学写作的人应当避免把不定式分开，除非要润滑或强调一个句子的意义。如

例：

I, knowing all the facts, want to be excused.

研究：这句中的主语“*I*”由动名词短语“*knowing all the facts*”和动词“*want*”分开，使整个句子发生疑问，如运用修辞功能予以修改就会使整个句子生动而清晰。

Knowing all the facts, I want to be excused.

D. 避免摇摆不定的修饰语

初学写作的人，要写出生动的句子，首先要能运用各种词类，进而再合理的处理句子的各部份，所谓摇摆

不定的修饰语，一般是指作副词用的短语，如：分词短语、动名词短语、不定式和从句。要把这些修饰语很清楚用于它们所修饰的字，如何避免这些修饰语摇摆不定是件困难的工作，因此，我们必须注意句子的结构，而要测知一个短语是否摇摆不定，主要的是依据这个句子的主句的主语而定。只要问这个短语所说的是谁？或正在做什么？如你的回答是肯定的，那么这个短语就是运用恰当，因此，我们必须注意：

① Making the modifier apply clearly to the word it modifies.

② Expanding the dangling phrase into a subordinate clause.

[A] 避免摇摆不定的分词短语

例：

Taking our seats, the game started.

研究：这句中的分词短语“taking our seats”，不是指“game”，而在整个句子内，不对任何字。因此，我们必须运用技巧把它改写：

Taking our seats, we watched the opening of the game.

经过修改后的句子“taking our seats”，很显然是指

主句的主语“we”，有时为了使整个句子的意义更清楚或避免摇摆不定的修饰语，我们还可以把分词短语扩大为从句。

例：

After we had taken our seats, the game started.

经过把短语扩为从句后，整个句子更清楚生动。

例：

Driving through the mountains, several bears were seen.

研究：这句中的分词“Driving”不修饰任何字，虽然像修饰“bears”，但对它又没有合理关系。

Driving through the mountains, we saw several bears.

这句中的“driving”很清楚是修饰主句的主语“we”，现在为了使句子更清晰，我们把分词短语扩成从句：

When we drive through the mountains, we saw several bears.

[B] 避免摇摆不定的动名词短语

所谓动名词，是由动词加“ing”组成并为名词，像分词一样，动名词暗示一个行为者，因此必须确实使用才会避免混淆不清。

例：

On entering the theatre, the size of the crowd surprised one.

研究：这句内动名词短语“on entering the theatre”看起来好像不归属任何字，使整个句子不清晰，这种摇摆不定的动名词短语经常会出现，实在是修辞的障碍。

On entering the theatre, one is surprised by the size of crowd.

经过修改后的句子动名词短语有了一个主语“one”
404 修饰，也发挥了修饰语的功能，使整个句子非常调和，再如：

After getting the facts, the results were evident.

这句中的动名词短语“after getting the facts”不归于任何字，按上列的结构它是修饰“results”吗？否则是谁“getting the facts”呢？因此摇摆不定。

After getting the facts, we could know the results.

经过修改后的句子，动名词短语找到一个主语“we”修饰，使整个句子非常清晰而生动。

[C] 避免摇摆不定的不定式短语

例：

To do well in sports, a training schedule must be followed.

研究：这句中的不定式短语“to do well in sports”不属于任何字，看起来好像修饰“training schedule”的，但在意义上并不是“做好运动工作”，而是训练日程表。因此这个不定式短语是摇摆不定。

例：

To do well in sports, one must be followed a training schedule.

经过改正后的句子，不定式短语很清晰的修饰主句的主语“one”，使整个句子非常生动。

例：

To run efficiently, proper oiling is needed.

研究：这句中的不定式短语“to run efficiently”不属于任何字，但照上例句中不定式短语的位置，好像是修饰“proper oiling”的。因此使整个句子意思欠分明也不调和。

例：To run efficiently, the machine must be properly oiled.

经过修改后的句子不定式短语很清楚的是修饰主语“machine”，使整个句子调和。

例：

To write effectively, practice is necessary.

研究：这句中的不定式不能合理的用于主句的主语“practice”，它是摇摆不定，应为：

To write effectively, one must practice.

经过修改后的句子，不定式很清楚的是修饰主语“one”，如果按照第一句来讲，我们也可以改写成从句：

If one wishes to write effectively, practice is necessary.
(or he must practice.)

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例：

To examine the brakes, the wheel must be moved.

研究：这句中的不定式“to examine”不能用于修饰“the wheel”因此是摇摆不定。

To examine the brakes, one must remove the wheel.

经过修改后的句子很清楚表示不定式 to examine 修饰主语“one”，我们也可以把不定式改成从句：

If you wish to examine the brakes, the wheel must be removed. (or you must remove the wheel.)

我们讨论了摇摆不定分词，摇摆不定动名词和摇摆不定的不定式。但也有例外，如果它们的目的是一般真理而不是一个特定人或事物的行为，可能与主句无关，

如：

Taking everything into consideration, the campaign was
(分词短语)

successful.

To sum up, we all agreed to support the manager.
(不定式短语)

To judge from reports, all must be going well.
(动名词短语)

还要特别注意，当一个独立短语，由名词或代名词组成，跟着分词时，在语法意义上是独立的，不属于任何字。例：

The game having ended, we went home.

No one having objected, the motion was passed.

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[D] 避免摇摆不定省略的从句 (elliptical clauses)

所谓省略的从句是暗示 (implies) 主语或动词，而不是陈述 (stated)。假若它的暗示主语不能与主句的主语一致时，这个从句就是摇摆不定。我们可以用下列两个方法避免摇摆不定从句：

- (a) 使摇摆不定从句与主句的主语一致 (Making the dangling clause agree with the subject of the main clause)
- (b) 补充省略的主语或动词 (Supplying the omitted sub-

ject or verb.)

例:

When a baby, my grandfather gave me a silver cup.

研究: 这句中的从句省略了暗示主语和动词 (I was), 而摇摆不定, 因为主句的主语是 “my grandfather” 与从句的暗示主语不一致, 现在我们用上列方法加以改正:

When a baby, I was given a silver cup by my grandfather.

经过修改后的句子主句的主语与省略从句的暗示主

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语一致。例:

When I was a baby, my grandfather gave me a silver cup.

现在我们把省略的主语和动词, 用到了省略的从句内。

例:

While rowing on the lake, the boat overturned.

研究: 这个句子是省略了暗示主语和动词而与主句的主语不一致。

While rowing on the lake, we overturned the boat.

这句中的主句的主语与省略从句内的暗示主语一致, 我们也可以写成:

While we were rowing on the lake, the boat overturned.

(or we overturned the boat.)

这句中的省略从句扩大为从属从句。

E. Point of view (观点)

改变观点 (change point of view) 也可以帮助句子的调和, 所谓观点是指当我们继续用一个主语时, 在代名词中的身和数一致, 以及时态 (tense)、语气 (mood) 和语态 (voice) 在动词中一致而言。就以足球的比赛来说, 我们可以从不同观点描述。如在最上一层座位的观众, 可告诉我们他看到什么 (what he sees), 或球员中的一个也可给我们比赛时生动描述。但要记住, 最重要的是: 读者所看到仅是我们看到的 (the reader sees only what we see), 他的观点就是我们的观点, 至少暂时应排除别的观点。因此, 我们描述一事物时, 要采取一个有用的观点, 而直到有了好的理由再改变。要告诉读者我们看到什么——不是我们所知道、我们应看到的外表 (Not what we know we should see)。在写作时, 最好的描述是把我们看到的事物写下来, 一个训练有素的作家, 凭记忆描述, 而一个非职业作家似乎是详细说明, 而不是采用他看到的观点, 只是因为他知道它们的存在。

在某些描述的文章里, 我们可采用固定观点 (Sta-

tionary point of view)。比如说：我们站在街的某一角落，描述我们所看到的是什么，但在另一段文章里，可能要求对景物继续的观点。我们穿过大街走进一个大厦爬上楼梯，由窗口向外看到外面交通流动情形，不论何时它从一个有形的观点，很快转成另一个观点，我们当然要谨慎说明这种转变，因此读者才会跟着我们。哈代在他的名著《回乡》(Return of the native)中很成功的生动描述一个叫雨丘(Rain barrow)的单独形状，再从谷底路上描述那个形状，从接近某形状消失，他想变化他的位置，再把他所看到的描述写下来，他《回乡》一文中有一段很生动描述：

Had a lookeron been posted in the immediate vicinity of the barrow, he would have learned that these persons were boys and men of the neighbouring hamlets. Each, as he ascended the barrow, had been heavily laden with furze - faggots, carried upon the shoulder by means of a long stake sharpened at each end for impaling them easily - two in front and two behind. They came from a part of the heath a quarter of a mile to the rear, where furze almost exclusively prevailed as a product.

Every individual was so involved in furze by his method of carrying the faggots that he appeared like a bush on legs tile he

had thrown them down. The party had marched in trail, like a travelling flock of sheep that is to say, the strongest first, the weak and young behind.

而下面一段哈代想叫我们再跟着书中两个角色，从雨丘顶到深谷客栈，也有一段很生动的描述。

Down, downward they went, and yet further down—their descent at each step seeming to outmeasure their advance. Their skirts were scratched noisily by the furze, their shoulders brushed by the ferns, which, though dead and dry, stood erect as when alive, no sufficient winter weather having as yet arrived to beat them down. Their tartarean situation might by some have been called an imprudent one for two unattended women. But these shaggy recesses were at all seasons a familiar surrounding to Olly and Mrs. Yeobright; and the addition of darkness lends no frightfulness to the face of a friend.

哈代在这篇文章里，他用了下列几点说明几个转换点 (turning points)，例：

“The besom-maker turned to the left…”

“Mrs. Yeobright followed the straight track…”

“She first reached Wildeve’s Patch…”

“When Mrs. Yeobright had drawn near to the inn…”

“Intread of entering the inn at once, she walked by it and towards the van…”

而在距离方向他写着：

“some two hundred yards…”

“beyond it …”

“a few yards aside…”

哈代给我们的是一个书面，而不是一张地图。

观点的改变，也是句子调和的因素，但初学者必须注意几点：

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[A] 不要随便变化句子的主语或动词语气

例：

Dogs could be heard barking as we neared the village.

研究：这句是把主语“dogs”变化成“we”，而把动词从被动语气变成主动语气“could be heard”，但“neared”又是主动语气，因此前后不一致，这句应为：

We heard dogs barking as we neared the village.

[B] 避免不必要变换时态

例：

She closed her book and hurries away to the kitchen.

研究：这句中的时态很显然把过去时态“closed”变换成现在时态“hurries”，使读者不了解主语“she”所表达思想。这句应改写如下：

She closed her book and hurried away to the kitchen.

经过修改后的句子时态完全一致，很清楚的表示它的思想。

[C] 避免不必要变换语气

例：

First turn to left and then you should turn to right.

研究：这个句中的语气是祈使语气（imperative mood）“turn to left”，后又变换成直陈语气（indicative）“should turn to right”，使整个句子的思想混淆不清。我们运用技巧改写如下：

First turn to left and then turn to right.

经过修改后的句子，思想非常清楚，也很调和。

[D] 不要随便变换人称的身（in person）

例：

We have arrived to Xian station where one ought to get a taxi.

研究：这句中先是第一身复数“we”而在从句内又用第三人称“one”，使整个句子模糊不清。

we have arrived to Xian station where we ought to get a taxi.

修改后的句子人称数一致，整个句子的思想也很清晰。

[E] 不要随便变换数 (number)

所谓数是指单数、复数而言。

例：

If a person practices diligently, they can become an expert archer.

研究：这句中的“a person”是第三人称单数，而在主句内又变成第三人称复数“they”，注意此处的“a person = he”。

If a person practices diligently, he can become an expert archer.

经过修改的句子，把原来第三人称复数改成第三人称单数“he”，使整个句子人称数一致非常生动而调和。

[F] 不要把间接论述变换成直接论述

例：

My father asked whether I know the teacher and, will he be with the class.

研究：这个句子是混合间接论述及直接谈话，整个句子不调和，因此所谈论的也是模糊不清。

My father asked whether I know the teacher and whether he would be with the class.

经过修改后的句子，都变成间接论述。但我们也可写成下列：

My father asked, “do you know the teacher? will he be with the class?”

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这样直接谈话方式，在小说对话中经常出现，是一种很容易表现的方法。

例：

A big jazzy moon bathed the sea in mellow light.

研究：这句中的“jazzy”（活泼）是一个俚语，而与“mellow”（柔和、而丰满，亲切）是一俗语，它们之间冲突，应该用“harvest”代替“jazzy”。

A big harvest moon bathed the sea in mellow light.

[H] 句子各部份构造应保持一致

例：

From the top of the Washington Monument the government offices seemed to be so many beehives, and the workers droned at their tasks behind long row of desks.

研究：整个句子在构造上由“Monument”，而变换成内部“government offices”，在观念上不一致，这句应为：

From the top of the Washington Monument, the government buildings seemed to be so many beehives, and it was easy to imagine the workers droning their tasks behind long row of desks.

[I] 保持句子的各部合理

例：

Standing in the valley, I could see our troops at the crest of the hill, on the other side of the ridge, the enemy in full retreat.

研究：这句话很显然是不合理，因为你站在谷底 (standing in the valley)，怎么能看到部队呢 (troop)？你又怎么能看到山的另一边的敌人全部撤退呢？ (on the other side of the ridge, the enemy in full retreat)

From the airplane I could see our troops at the crest of the hill, and on the other side of the ridge, the enemy in full retreat.

经过修改后的句子，安排非常合理，因为从飞机上向下看，什么事都会看得很清楚。

F. Omission and incompleteness and illogical comparisons (省略和不完整及不合理的比较)

在语法里讨论过省略的方法，现在我们再提出检讨，因为省略必须的字和短语会使整个句子的思想模糊不清和不合理。

例：The opportunities for men television repair are varied.

研究：这个句子很显然在“men”后面省略一个介词“in”，而使读者怀疑整个句子的结构。

The opportunities for men in television repair are varied.

经过修改后的句子，我们在men的后面加上一个介词“in”，就把整个句子的思想沟通，而非常生动。

例：

Many millions people were unemployed last depression.

研究：这个句子作者在写作时忽略在“people”前加上一个介词“of”，因为“millions 和 people”都是“名

词，它们的关系很明确，但因省略了一个介词“of”，而使它们的关系个别独立，谁也不属于谁。而在补充词“last”前面应加一个介词“during”，以表示这种不景气的（depression）时间。

Many millions of people were unemployed during the last depression.

经过修改后的句子，不但清晰而且非常生动。

例：

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Learning by imitation is one of the most common in early life.

研究：这个句子虽然有点混合，但和上面的例句情形一样，也是在后面的补充词内没有交待清楚。因此使这个句子的思想有些模糊，应在“common”的后面加上“methods of learning”，构成“common methods of learning”使之与主语“learning by imitation”相呼应，把整个句子的思想交待很清楚。

Learning by imitation is one of the most common methods of learning in early life.

还有另一种省略方法会使整个句子的结构模糊，

例：

If you miss chapel, either because of sickness or will pow-

er, you must account for your absence.

这个句子作者似乎用于“the possibility of missing chapel”是因为意志的力量“because of will power”，在语法意义上及思想的逻辑上都有问题。因为你“missing chapel”在一般宗教习惯上有了“will of power”（意志力量）才产生信仰，这与你不去教堂在习惯上是冲突的，而应为缺乏意志力量（lack of will power”才会“missing chapel”，因此这句应为：

If you miss chapel, either because of sickness or lack of will power, you must account for your absence.

经过修改后的句子，整个句子的结构非常清楚也很合理。

例：

Having spent most of my first year in college in mathematics and chemistry has made me a bit wary of English.

研究：这个句子又给我们一个更复杂的关系，使读者想到“wariness of English courses”是由英文课的经验而来，不是数学或化学，同样的“Having eaten biscuits, I am afraid of jam”使我们困扰。虽然合理，但在结构上似乎少了某些东西，在观念上似乎不完整。

现在我们再举例说明省略法在谈话时可以省略，但

在写作时就不可以，例：

We became friends, spring semester.

这种结构在谈话时可以用，因为我们可以是在谈话时遇到省略地方停顿一下，会使读者（listener）了解你说什么，但在写作时就有问题，因为在“spring”前少了一个介词“du-ring”，而使整个句子混淆不清，因此这个句子应为：

We became friends during spring semester.

510 还有一种在谈话时省略法，同一结构在写作时就有问题，例：The trouble was the paper had not been turned in. (The trouble was that the paper had not been turned in.)

这个句子省略了连接词“that”，使整个句子在结构上混淆不清，但在谈话时可以在省略连接词的地方停顿一下，使读者知道你所要表达的是什么。

最使初学者头痛的问题，就是不知不觉陷入这种省略法，因此，我奉劝初学写作者尽量避免使用省略法，同时检讨，并注意草稿的改正，因此，我们提出几点作为参考：

[A] 谨慎校对草稿，注意粗心的省略 (Carefully proofread your manuscripts to catch careless omis-

sions.)

例:

The ball sailed over back fence and out of sight.

研究: 这个句子如果不仔细分析, 就很容易疏忽, 而使整个句子模糊, 因为“sailed over”是一个动词短语, 而“back”在此处是形容词, 它是修饰“fence”的, 很显然省略了冠词“the”, 例:

The ball sailed over the back fence and out of sights.

经过修改后的句子, 使整个句子关系清晰而生动。

例:

The officers of the fraternity were brought before the dean and asked explain the incident.

研究: 这个句子的前段没有什么值得研究的, 第二部份“and asked explain”就有了毛病, 因为“asked”是动词过去式, 而紧跟着一个动词“explain”, 在语法观念上站不住脚, 若在“explain”前面加上一个“to”, 构成不定式“to explain”, 使之发生宾语关系:

The officers of the fraternity were brought before the dean and asked to explain the incident.

[B] 不要省略或忘记任何不完整的结构或字, 它

们是句子清晰所必需的字或结构

例：

In college as compared with high school, teachers are more equal with students instead of a statue on a high pedestal.

研究：这个句中的“as compared with high school”结构不完整，而使整个句子的思想混乱，这句应修改为：

College teachers often treat their students as equals; high school teachers often set themselves above their students.

经过修改后的句子，结构不但清晰，而整个句子的思想非常调和，我们可以用另一种表现方法：

Instead of a statue on a high pedestal college teachers often treat their students as equals; high school teachers often set themselves above their students.

这种表现方法适合于“written English”，也是一般成名作家很喜欢用的，再如：

例：

His ideas were round and adopted without discussion.

研究：这句中的“were”需要重复，因为两个动词不对比，第一个“were”用于主句的动词，而第二个“were”用于作为“adopted”的助动词（auxiliary）。这句应为：

His ideas were sound and were adopted without discussion.

还有一种省略也是初学者最易犯的错误：

Henry was interested and skillful at photography.

这句中的 *interested* 一般习惯用法都跟着一个介词 “in”。

Henry was interested in and skillful at photography.

注意 “interested” 的习惯用法是需要一个介词 “in”，若省略 “in” 可能导致读者误为 “interested at”。

例：

The instructor noticed the students in the examination were anxious to start.

研究：这个句子在结构观念上非常混淆不清，因为省略连结词 “that”，这句应改正为：

The instructor noticed that the students in the examination were anxious to start.

若省略了 “that” 会使读者把 “students” 作为 “noticed” 的直接宾语。而我们加上一个 “that” 很显然的表示，由它引导的整个子句是 “noticed” 的直接宾语。

[C] 在句内提供必须的变化 (provide all necessary transitions within sentences.)

一个好的作家，他的特征之一就是能运用字和短语，从句的各种变化。而很谨慎的从一个思想转变成另一思想，通顺合理，而达到段（paragraph）的调和是不可缺少的，而使一个观念到下一个观念很流畅，而合理进行，同时运用各种连结字，使句子各部份的关系清晰。

例：

The captain had had many adventures; he once had been lost in the African jungle.

研究：这个句子很显然的是关系交待不清，“many adventures”是指多少？而在第二部份又用“once”，当然是指一次，因此用字不当，交待不清。

The captain had had many adventures; for instance, he once had been lost in the African jungle.

经过修改后的句子，我们曾加了一个连结词“for instance”，而转变了句子各部之间关系。

例：

I have lived in several large cities, New York and Chicago.

研究：这个句子也很模糊，所举“New York 和 Chicago”无法使读者弄清楚是怎么回事。现在我们用各

种不同表现方式说明，两大部份之间对比。

I have lived in several large cities such as New York and Chicago.

I have lived in several large cities; among them New York and Chicago.

I have lived in New York and Chicago, and in other large cities.

经过修改后的句子，增加连结词“such as, among, and”等使整个句子的对比关系非常清楚。

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[D] 避免不合理的使用“than any 或 any of”

(Avoid the illogical use of than any or any of)

假若您在谈话时说：

I like Wednesday better than any day of the week.

当你说：“than any other day of the week.”时，似乎不太合理，但当你这样写：

I like “Mending Wall” better than any of Robert Frost’s poems. 而你的意思是“better than any other.”这样就比较合理而生动。再如：

He is the best singer of any in the chorus.

这个句子也是不合理，应为：

He is the best singer in the chorus.

[E] 不要与不合理比较项目比较 (Do not compare items that are not logically comparable.)

例:

The buildings here are as impressive as any other city.

这个句子在比较上不合理, 因为“any other city”不能与“building”比较, 这句应为:

The bulidings here are as impressive as those in any other city.

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(a) 完整的比较 (Complete all comparisons)

不完整的比较会使句子的思想混乱, 所谓完整的比较, 即句子的最后部份比较, 应依先行插入元素的意义。

例:

He is as strong, if not stronger, than I am.

研究: 这句内的插入元素为“if not stronger”, 如我们把插入元素省略就会成: He is as strong than I am. 这种表现法在俗语里是很普通, 但在正式习惯用法就不太正确, 因此我们不能省略必须的“as 或 than”。

He is as strong, if not stronger, than I am.

这个句子的比较不完整，应为：

He is as strong as, if not stronger than, I am.

或写成：

He is as strong as I am, if not stronger

另一种我们要特别注意的是避免不完整的使用最高级。

例：She is a very kind, if not the kindest, woman I know.

研究：这个句子内的比较不完整的最高级，应改为完全最高级：She is one of the kindest woman I know, if not the kindest.

(b) 在一个句子内，两个条件 (terms) 比较 (Give both terms of the comparison.)

例：

I admire her more than Jane.

这句中的“more than”只比较一个名词，应为：

I admire her more than I admire Jane, 或写为：

I admire her more than Jane does.

(c) 说明比较的基础 (State the basis of comparison)

例：

Our new automobile uses less gasoline.

这句也是不完整比较，没有说明那一个少用汽油，

应为：

Our new automobile uses less gasoline than our old one did.

G. Avoid awkward and obscurity clauses, phrases and words. (避免笨拙和暖昧的从句、短语和字)

一个句子是不是生动，要看句子的结构是否有错，用字是否恰当。一般常发生的错误如：缺少对比 (lack of parallelism)，从属关系混淆 (poor subordination)，或是部份之间关系模糊 (“vague reference”)。因此，当我们完成一个句子时，一定要很仔细检查一遍，对笨拙、混淆和暖昧的句子最好重写，这样才能达到生动调和的结果。为使初学者注意这些容易犯的错误，特别提出几点作为参考：

[A] 避免重复思想

一个句中如果用一个字就能表达一种思想，就不须再用其他字重复这种思想，否则会增加读者对整个句子思想模糊不清的感觉。

例：

The senators all refered back to their questions.

研究：这句中的“refered”已包含了“back”的意思，因此“back”一字是重复，而使整个句子意义不清而笨拙，虽然“back”一字是多余的，但一般常用语法是“refer back”。因此这句应为：

The senators all refered to their questions.

这句话的意思是：“众议员们都回到他们的询问上。”

[B] 避免笨拙的短语

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一个句子中的短语若是重复，而整个句子的思想不清。

例：

Some farmers plow their land in the fall of the year, and this is better they think.

研究：这个句子在语法观念及用字方面都没有问题，但在修辞方面就发生了思想重复和短语运用笨拙。“in the fall”已很明白指出“秋天”，因为一年中只有一个秋天，所以不应再加上一个“of the year”的短语，而“and this is better they think”是一个短句，意思是说，“他们认为这样比较好”，在思想上模糊不清，现在我们

运用修辞技巧，改写如下：

Some farmers prefer to plow their land in the fall.

经过修改后的句子，不但生动，而且简洁清晰。

[C] 避免混合结构，合理的安排每一部分

例：

Because he was sick caused him to stay at home.

研究：这个句子是由一个由从属句“Because he was sick”构成复杂句的一部分，但和简单句的谓语部分“caused him to stay at home”滑合，这种结构上的混合也是初学者容易犯的错误。像这样的句子，我们可以运用修辞技巧写成两种形式，一是把原来想构成的复杂句（complex sentence）变成简单句（simple sentence）：

His sickness caused him to stay at home.

另一种是把原来的副词从句“Because he was sick”保留，再在第二部分动词“stay at home”前加上一个主语构成主句：

Because he was sick he stayed at home.

[D] 尽量使句子的每部分与其他部分一致

一个句子是由各种元素组成，按照语法规则使用当

然不会有问题，但有时因结构或思想不一致，会使整个句子模糊不清。

例：

Many of the men were refusing to reenlist and were returning home to their family.

研究：这个句子在思想上安排不合理，因为“many of the men”可能在一个军队里，但不可能都是从一个家庭出来，因此“to their family”不合理。

Many of the men were refusing to re-enlist and were returning home to their families.

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[E] 避免用双重否定语

例：

I don't want none.

研究：这个句子在语法观念上没有错，但在我们的观点里先用了否定词“don't”，而又在后面用否定词“none”构成双重否定是不合理的，这个句子应为：

I don't want any.

[F] 避免不合理而又没有理由的叙述

一个好的作家写出的句子都有理由。因此，我们特

别提出三点，一般容易犯的错误作为参考：

(a) 当我们对某件事的推理而不顺着它的事实时

例：

“He’s an honest boy; he’ll make a success at anything he tries.”

这个句子的意思是说“他是一个诚实的孩子”，但他不一定对他所做任何事都会成功，这是没有依据的。因为推论一定要有事实。

(b) 暧昧的问题都是人为关系

例：

He’s a radical; his arguments against the assessment are worthless.

这句话的意思“他是一个急进份子”，但他的辩论不一定没有价值（worthless）。

(c) 特别注意避免草率的一般化

例：

None of my children will drink coffee; children don’t like coffee.

像这样句子太一般化了，“children”不只是一个孩子，应当指出哪一个孩子不喜欢喝咖啡。

H. Variety (变化)

变化 (variety) 一词，在语法里讨论过，它只是告诉我们从某种语气转变到另一语气，在修辞里也非常重要。因为它不但可使句子生动，同时也可使整个句子的思想清晰。因此这种变化，必须慎重思考整个句子，而不是句子的一部分，不论它是复杂短句或长的复合句都要研究其内容是不是调和，思想是否统一。它可以帮助我们避免单调无味的句子，它可以反映作者思想在一个句子的造型 (molding) 和谨慎选择句子的结构和长度，以及知道应在什么地方强调。因此研究句子的变化，我们必须能辨别一个句子中哪些是主句，哪些是从句，及什么是从句、短语、简单句子、复杂句、复合句和混合句。具备了这些知识，才能知道如何变化句子，为使初学者进一步了解句子的变化，我们特提出几点作为参考：

[A] 避免滥用 (overuse) 短而单纯的句子

因为用一连串短句或简单句子，组成一个长的句子在思想上个别表现，仍然脱不了初学形式 (primer style)，因此就无法写出生动的句子。

例：

I settled back to my place. I recharge the three pistols. I had fired them earlier. I keep watch with both eye and ear.

研究：这样的句子在语法观念上并没有错，但在修辞方面就形成一些短句的组合，不但思想模糊不清，而且各自独立表现，因此可能产生一连串疑问，如“*I settled back to my place*”，而读者一定会问对为什么回到原来位置？（*why settled back?*），形成单调无思想表现，再如：“*I recharge the three pistols*”（我把三把手枪再装上子弹），读者一定会问做什么？（*what for?*）根本没有交待清楚，而“*I had fired them earlier*”，读者一定会问对什么开火？（*fired what?*）就无法成为一个表现单元“*I keep watch with both eye and ear*”，读者会问监视什么？（*keep watch what?*）。像上面这些句子硬把一些零碎的句子拼凑，使整个思想失去调和，统一，而观念也模糊不清，现在我们运用修辞技巧把上面的例句改写如下：

I settled back to my place, recharge the three pistols I had fired, and keeping watch with both eye and ear.

[B] 避免滥用长的连续的复合句（*compound sentence*）

例：

The stage coach rounded a bend, but two masked horsemen blocked the road, and they covered the driver with their rifles, and then they ordered him to raise his hands.

研究：这个句子开始“The stage coach rounded a bend”是一个独立句子，由连接词“but”连结“two masked horsement blocked the road”也是一个独立句子，而“they covered the driver with their rifles”也是一个句子，“then they ordered him to raise his hands”也是一个句子均由连接词连结，在思想上都是对等的，而使整个句子模糊不清，使读者不知道它的主要思想表现的是什么，从属思想是什么？为使初学者避免滥用连续的复合句，我们提出几种技巧作为参考：

(a) 由从属句开始

为使初学者了解如何把这些由连接词连结的对等句子，变化成生动清晰的句子，我们运用修辞技巧改写如下：

As the stage coach rounded a bend, two masked horsemen blocked the road. Covering the driver with their rifles, they ordered him to raise his hands.

经过修改后的句子，我们把第一对等句“The stage coach rounded a bend”变化成从属句“As the stage coach

rounded a bend”，而把第二对等句子变成主从句“two masked horsemen blocked the road”，把连接词“but”去掉，这样一来有了主从思想，而构成复杂句（complex sentence），同时把第三对等句子“and they covered the driver with their rifles”，改成一个动名词短语“covering the driver with their rifles”，而把第四个对等句子“and then they orderd him to raise his hands”，变成第二句中的主句“they orderd him to raise his hands.”，而把连接词“and then”去掉，使整个句子的思想前后呼应，统一而清晰。

(b) 把滥用的复合句变成名词短语开始

例：He was chief of the volunter fire company, and he was the town's grocer, but he was never too busy in his store to attend a fire.

研究：上面的例句是由三个对等句子构成，而思想表现是个别的，但实际是讲“*He*”一个人所做的事，表现一个主要思想“*he was never too busy in his store to attend a fire.*”，因此整个句子思想模糊不清，现在我们把它变成下列：

The chief of the volunter fire company, who was also the town's grocer, was never too busy in his store to attend a fire.

经过修改后的句子，我们把第一对等句子变换成名

词短语：

The chief of the volunteer fire company. 做主句的主语，把第二对等句子变换成非限定关系词句子“who was also the town's grocer”说明主语“the chief of the volunteer fire company”，而把第三对等句子变成主句的谓语部分“was never too busy in his store to attend a fire”。

(c) 为了使整个句子调和和生动，把不需要的复合句变换成简单句子

例：

She carefully powdered her face, and then she applied her lipstick, and then she smiled at her reflection in the mirror.

研究：这个句子也是由三个对等句子构成的复合句，但都各自表现它的思想，实际是说一件事，那就是“she”在做些什么？因此使读者不知主要思想是什么，从属思想是什么，现在我们运用修辞技巧把它变成简单句子：

She carefully powdered her face, applied her lipstick, and then smiled at her reflection in the mirror.

经过修改后的句子，我们把二、三两个对等句子转换为这个句子的复合谓语，以保留原意，使整个句子生动而调和。

[C] 运用句子的各种结构，避免句子的单调而增加句子的生动

若我们不能把握住句子的类型，在写作时，很容易使整个句子单调而无意义，为了避免这种情形的发生，最好的方法是有效的变化，但要注意整个句子的表现及句子之间个别关系。

(a) 在句子的开始变化

① 句子开始用介词短语 (Beginning with a prepositional phrase):

例:

Deer grazed peacefully and were unaware of the advancing hunter.

像这样的句子，只是平铺直述，毫无生动可言，现在我们运用写作技巧，把上面例句改写如下:

In the valley the deer grazed peacefully and were unaware of the advancing hunter.

修改后的句子，不但保留了原意，也未损坏句子的完整，反而强调了“Deer grazed”的地方“in...the valley”，使整个句子的思想更生动而调和。

② 句子开始用动名词短语 (Beginning with a verbal phrase):

Grazing peacefully, the deer in the valley were unaware of the advancing hunter.

这个句子由动名词短语开始强调“Deer in grazing”。

③ 句子开始用虚字 (expletive) there, it. (Beginning with an expletive)

There were deer grazing peacefully in the valley, unaware of the advancing hunter.

句子开始用虚字补充句子是强调某一件事或物，此处强调“there were deer”。

④ 句子开始用从句 (Beginning with a subordinate clause), 如:

As they grazed peacefully in the valley, the deer were unaware of the advancing hunter.

这个句子开始用从句“As they grazed peacefully in the valley”，而把“the deer were unaware of the advancing hunter”变成主句，强调了猎人走近时，鹿还不知道，加强了整个句子的气氛。

⑤ 句子开始用对等连接词，如:

And the deer, grazing peacefully in the valley, were unaware of the advancing hunter.

我们也可以写成下列句子:

But the deer, grazing peacefully in the valley, were unaware of the advancing hunter.

初学者要特别注意一个句子的开始的变化用对等连接词时，一般都以先行词的意义来决定。

(b) 为使句子生动或强调句子的某一部分，把句子的正常型态加以变化。我们所说的正常型态是语法意义上句子的要素（主语 + 动词 + 宾语），把这些要素变化它的次序也能产生强调作用，但要谨慎使用

如：

①要素：“主语 + 动词”

例：

John leaped over the hedge.

研究：这个句子按语法意义上正常型态，现在为了强调动词“leaped”，而加以变化：动词 + 主语。

Over the hedge leaped John.

再如：An empty bottle stood on the table.

我们强调了“stood”而变化为：

On the table stood an empty bottle.

②要素：“主语 + 动词 + 宾语”。

例：

I never said that.

这个句子是语法意义上正常型态，现在为了强调“said”，把“that”宾语放在句子开始，成为：“宾语 + 主语 + 动词”：That I never said.

Helen adores Siamese cats. 变化成：

Siamese cats Helen adores.

③要素：“主语 + 动词 + 补语”，变成：“补语 + 主语 + 动词”：We shall never be wealthy. 为了强调“wealthy”，我们把上例变化为：Wealthy we shall never be.

Einstein was surely a genius.

A genius Einstein surely was.

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[D] 把一般叙述句 (statement) 变化成疑问句、感叹句、祈使句、命令句表达我们对某件事的态度，也有助于句子的生动

(a) 叙述句 (statement)

所谓叙述句只是把我们的思想用很恰当的字表达出来。

例：

We will fight to the end. (作战到底)

这是表示我们的决心，整个句子的思想非常清楚，现在我们把它变化成疑问句 (Question)。

(b) 疑问句 (Question)

作战到底是我们的决心，但是不是每个人都能作战到底呢？就有了疑问？那么哪些人不能作战到底呢？

Who of us will not fight to the end?

经过变化的句子表示了我们对此事的看法，因此，我们感叹世事不能如意。

(c) 感叹句 (exclamation)

世态冷暖往往不能尽如人意，有的人决心作战到底，有的人彷徨观望，俗话说：“家贫出孝子，国乱出忠臣”，有的人忠心耿耿，有的人投机取巧，有的人艰苦奋斗，有的人浸淫享乐，因此产生感叹的句子：

Imagine our nation not fighting to the very end!

经过变化的句子，使我们有一种不同感受，那就是唉！世事世事！表示了我们对此事的想法，因此，我们劝告那些彷徨无措的人及沉浸于享乐的人，拿出良心，为我们多难的国家奋斗，因而产生了劝告句。

(d) 劝告句或祈使句 (exhortation or imperative):

Let us fight, then, to the very end.

我们要战斗，直到最后胜利，或死亡而已，这是表示了我们对此事的态度，也告诉我们不要一时冲动，而心灰意冷，不能因少数人的苟安而气馁，拿出勇气，

鼓起精神，不但本身要行动，同时也劝告他人一起去做，团结起来作战到底，因此产生了命令句。

(5) 命令句 (command)

Fight on , fellow citizens, fight to the end .

这是表现了我们的气质，没有私欲，只有正气，这种句型当然指领导阶层，同时表示一种勇敢决心，我们不能因有人袖手旁观而消沉，不能因一时挫折而灰心。因为国家兴亡，匹夫有责，因此我们高呼：战斗、战斗，同胞们，作战到底。

■ Part 3 ■

Emphasis (强调)

生动的句子是能把重要的思想保持在读者的心里，谨慎使用从属词、变化和对比法，都会达到这种效果，它帮助表达主要思想次要思想的关系，我们可用重复字和观念及句子要素的位置控制强调。

A. Functions of Emphasis (强调的功能)

语法是构成句子的基本规则，修辞是研究如何把句子加以润饰，使其简洁、清晰生动。正如盖房子一样，初步的结构一定根据原理，把房架基础打好，而后再加以整理粉饰，使之美观。作文也是一样，如果不先把语法各种规则熟练运用，就无法写出生动的句子，强调的功能就是使句子的思想表现更为有力，使它在读者心里更为重要，因此，一个作者要达到这种效果，必须知道如何选择字和词，如何安排句子的各部分对某一思想强调，一般都使用具体的字和假借 (concrete words and figu-

rative)。

B. Positions of Emphasis (强调的位置)

强调除了谨慎选用字词及从句外，最重要的是修饰语 (Modifier) 的位置。重要字的位置也可帮助增进对句子的强调，如把主要的字放在重要的位置，或最显著的地方，在句子的开始或结尾。

例：

He will bluntly refuse, in all probability.

研究：这个句子很明显的把句子最弱的部分放在强调位置，因为我们要强调的是“bluntly refuse”，而不是介词短语“in all probability”，因为介词短语在此处的作用是说明“refuse”的程度。

In all probability the will bluntly refuse.

经过修改后的句子，我们把介词短语“in all probability”放在句子面前而产生出一个强而有力的结尾 (end)。

He, in all probability, will bluntly refuse.

这个句子我们运用逗号强调句子的开始，而后又出现一个强而有力的思想表现。

例：

The history of Chinese arts is the history of Chinese civilization, in many ways.

研究：这个句子也是犯了上面例句的毛病，把最弱部分放在强调的位置，因此使整个句子混淆不清。

In many ways the history of Chinese arts is the history of Chinese civilization .

经过修改后的句子是强调“history of Chinese civilization”，而不是“Chinese arts”，现在我再把它变化如下：

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The history of Chinese arts is, in many ways, the history of Chinese civilization.

经过修改后的句子我们运用逗号分开，以示强调也加强其思想表现。为使初学者进一步了解位置之重要，特提出几点作为参考：

[A] 避免把介词放在句子后面，因为介词很少用于作强调用字，尤其在修辞上的规则，介词不能作强调用字，但语法上有这种用法，如：

He is a man we can rely on.

这样的句子语法观念没有错，但修辞就不太恰当，

现在我们把介词移动一下，不但能使句子的思想清晰也强调了它的思想。

He is a man on whom we can rely.

因为 On whom we can rely 强调 “He is a man”。

What are you reading that book for?

这个句子也和上面例句一样表现轻松，现在我们把它改成强调：

Why are you reading that book?

经过修改后的句子我们把介词去掉，而用疑问副词 “why” 代替，强调了它的思想

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[B] 但也有例外，如把字的位置改变，会使整个句子不自然，尤其是一般谈话或小说的对话例：

Where on earth did that horse come from?

Where did you come from?

We can't understand what the girls talking about?

What are you talking about?

It is an ideal he is willing to die for.

What are you looking at?

Whom are you looking for?

C. Use the periodic sentence for emphasis (用掉尾句强调句子的思想)

所谓掉尾句 (periodic sentence) 是它的主要思想一到结尾时才出现, 这种强调方法, 往往会使读者怀疑, 直到最后才出现主要思想。一般轻松的句子都开始用主要思想而结尾用从属词说明, 而一个有技巧的掉尾句有点戏剧性, 但它强调是真实的, 所建立的是悬疑。

The English poor, broken in every revolt, bullied by every fashion, long despoiled of property, and now being despoiled of liberty, entered history with a noise of trumpets, and turned themselves in two years into one of the iron armies of the world.

下面我们再提出同样句子, 它的主要观念是“praise of the English jury system”。如:

In my mind, he was guilty of no error, he was chargeable with no exaggeration, he was betrayed by his fancy into no metaphor, who once said that all we see about us, kings, lords, and commons, the whole machinery of the state, all the apparatus of the system, and its varied working, end in simply bringing twelve good men into a box.

读了上面两段文章, 直到最后才知道作者所表现的

是什么，为使初学者进一步了解掉尾句的作用再提出一些简单实例加以说明。

例：

Practice daily if you want to become a good writer.

研究：这个句子是一般叙述的写法，读起来有轻松的感觉，但它的思想很清楚。因为成为一个好的作家，主要靠每日练习（practice daily），使读者一看就知道怎么回事，但没有强调。

If you want to become a good writer, practice daily.

经过修改后的句子，我们使用掉尾句法，最后才知道成为一个好的作家是要“practice daily”这种表现方法并无特殊地方，但在读者的意识里成为一个好的作家是要经过长期的及每日的练习，而暗喻并不是一开始就成为一个好的作家，有双关之意。

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例：

The cowboy suddenly reached for his gun and began firing at the two outlaws after he had stood for five minutes with his arms hanging limply at his sides, a look of beaten humility on his face.

研究：这个句子开始即把作者思想表现出来，读者一看就知道“The cowboy”做了些什么。只不过说明他

的动作，但这句的主要思想是“began firing at the two outlaws”，而后才是他的内心及外在的表现。虽然是一个好的句子，思想也很清楚，但有点松弛，现在我们用掉句方法改写如下：

After he had stood for five minutes with his arms hanging limply at his sides, a look of beaten humility on his face, the cowboy suddenly reached for his gun and began firing at the two outlaws.

540 这个句子经过我们运用掉尾句方法改写后，加强其思想表现，开始说明“the cowboy”的表现及内心痛苦的样子，但并未说明为什么，因此使读者不易了解，直到最后才说出他“began firing at the two outlaws”交待了整个思想。这种写法如果运用恰当，一定会加强思想，但如运用不恰当，会使整个思想模糊不清。

例：

It was really an education to watch the faces of the crowd during the final minutes of the game.

研究：这种表现方式一般初学写作的人都喜欢使用，但使读者有一种轻松的感觉，如果我们用掉尾句法就会达到强调效果。

To watch the faces of the crowd during the final minutes of

the game was really an education.

D. Order of Climax (渐进法的顺序)

所谓渐进法就是把句子内所有连续项目 (items) 用合理的顺序安排, 以强调其思想。

例:

During his long career he served as president, as Secretary of the Treasury, and as vicepresident.

研究: 这个句子很显然是所表达事物先后、顺序上有了问题, 因为一个当了总统 (president) 的人, 他以前可能还做了很多事, 由句子的开始 During his long career 可以看出, 因此后半部与前述词不能相呼应。

During his long career he served as Secretary of the Treasury, as vice-president, and as president.

这种表现方法才能合理安排, 而与前述词相吻合; 把有关联重要思想放在最后。

例:

His life was tragic and brief.

研究: 这个句子的重要思想是 “tragic”, 作者把 “brief” (短暂的) 放在前面, 很显然在顺序 (order) 上发生错误, 使整个句子的思想不清, 因为他的生命短暂

而悲惨。

His life was brief and tragic.

这样才说明了他的生命最后结果是悲惨 (tragic)。

E. Use effective repetition of words and ideas to achieve emphasis. (用观念和字有效地重复达到强调)

语法观念避免重复，但修辞方面，我们鼓励初学者运用字、短语和结构的重复，以达强调目的，而使句子生动，但初学者必须注意谨慎使用，否则会使读者感到啰嗦乏味，如：

I am very fond of the company of ladies. I like their beauty, I like their delicacy, I like their vivacity and I like their silence.

上面这一段作者用“I like their”的重复，使整个句子感到强而有力。

[A] 运用短语的重复以达强调

...that government of the people, by the people, for the people, shall not perish from the earth.

这个句子作者用短语的重复，强调政府的制度。

[B] 用造句法 (construction)

这种表现法使读者对整个句子有一种持续 (continuity) 或渐进 (climax) 的感觉。

I would rather have been a French peasant and worn wooden shoes. I would rather have lived in a hut with a vine growing over the door and the grapes growing purple in the kisses of the autumn sun. I would rather have been that poor peasant with my loving wife by my side, knitting as the day died out of the sky, with my children upon my knee and their arms about me. I would rather have been that man and gone down to the tongueless silence of the dreamless dust than to have been that imperial impersonation of force and murder known as Napoleon the Great.

——Robert Ingersoll——

这一段作者用句子结构 “I would rather have been” 的重复，以强调思想表现，给予读者一种强而有力的感觉，使整个思想调和而生动。

[C] 运用字的重复以达强调

The world does not much like curiosity. The world says that curiosity killed the cat. The world dismisses curiosity by

calling it idle, or mere idle, curiosity—even though curious persons are seldom idle. Parents do their best to extinguish curiosity in their children, because it makes life difficult to be faced every day with a string of unanswerable questions about what makes fire hot or why grass grows, or to have to halt junior's investigations before they end in explosion and sudden death. Children whose curiosity survives parental discipline and who manage to grow up before they go on asking their questions and trying to find the answers. In the eyes of a scholar, that is mainly what a university is for. It is a place where the world's hostility to curiosity can be defied.

——EDMUNDS. MORGAN. "What Every Yale Freshman Should Know."

这一段文章系选自 MORGAN 的“耶鲁大学每个新生应该知道些什么”。用重复句型及重要字以达强调效果，使人读了有一种强而有力的感觉。

F. Use inversion (用倒装法)

这种方法是把字或短语不按顺序以达强调效果。

例: I have never seen anything like it in my life.

研究: 这个句子是一般写作方法, 但要强调某一部

分思想时，就不按这种顺序：

Never in my life have I seen anything like it.

再如我们经常听说：

I dare not trust her. 但为强调整个句子的思想，我们用倒装法。

Trust her I dare not.

G. Use parallelism to achieve emphasis (用对比法达到强调)

一个句子内同一或相似语法结构用对比法表现思想的平衡，以强调效果。

例：

It is human to err, but to forgive is divine.

这个句子就是犯了不平衡的毛病，因为“to err”是句子的主要思想。

To err is human, to forgive divine.

H. In general, for greater emphasis use the active rather than the passive voice. (用主动语气以达强调效果)

因为动词的主动语气强而有力，表示主语的直接行动，选择使用主动语气，要依作者的意志决定是强调动作者（doer）或接受行为者（the receiver of the action）。

例：

He was struck on the head by a foul ball.

研究：这个句子是被动语气在语法观念上没有错，但在修辞上就有点松弛，而是表示强调“who was struck”。

A foul ball struck him on the head.

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这个句子是用主动语气写成，而强调了“what struck him”。

例：

I was told by my father to try again.

这个句子是被动语气，表示“who was told”现在我们把它改成主动语气：

My father told me to try again.

这个句子表示“who told him to try again”，而强调了整个句子的思想。

例：

I was congratulated by most of my friends.

这个句子是用被动语气表示了“who was congratulat-

ed”，现在我们把它改成主动语气：

Most of my friends congratulated me.

这个句子强调了“who congratulated him”。

我们曾讨论被动语气在语法观念里仍然占了很重要地位，虽然思想表现上有些松弛，但在写作中是合法的用法 (legitimate)。

[A] 当不知道主语时 (when the subject is not know)

例：

Peter was attacked and badly beaten while walking through New Park about 11:15 last night.

The play was first performed in 1970.

研究：上例句中第一句，假设不知道“who attacked Peter”，作者被迫用被动语气或诉诸于“some person or persons” unknow attacked and badly beat...，第二句 suggest that though there is a record of the play's performance there is none of its performers.

[B] 当行动接受者比行动者重要时 (When the receiver of the action is more important than the actor)

例：

The new bridge was completed in May.

The experiment was finished on June 16; on June 17 the conclusion were reviewed by the advisory board and reported immediately to the Pentagon.

在上例句中我们对“who completed the bridge 或 who performed the experiment and reported the result”没有兴趣，最重要的是“bridge 和 experiment”。

■ Part 4 ■

Logic (合理)

“Make sure that the content as well as structure of your writing is logical.”

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A. functions of logic (合理的功能)

我们都知道正确的语法结构并不意味着它本身已经成功，只是思想沟通的一环，清晰而意味深长的写作是合理思考，反映基础。有人抱怨：“My ideas are good, but I can't express them clearly in writing.”是常欺骗他们自己，模糊而未被指导的写作，反映出模糊而未被指导的思考。

所谓合理就是把思想有条有理的表现出来，一般修辞学都把合理 (logic) 放在 “Unity 和 Coherence” 一起讲，但我认为 “logic” 不但在修辞学里重要，在其他方面也很重要，因此我特别把它列为一节单独讨论，期使初学写作的人能增加想象力，把所要表现的思想有条有

理，很清楚的表达出来。

B. Define terms whose exact meaning is essential to clear and logical communication. (详细说明措词正确的意义是清楚合理沟通的基本要素)

简单清楚的定义是写作和合理思想的主要关键，因为读者必须了解表现思想使用的字和词正确意义，如能正确使用措词，可使思想有条不紊表达出来，并可避免一些无味的争论。因此，写作时首先要检查你所用的字和词的意义是不是正确清晰。

[A] 定义由字代替 (Definition by word substitution)

我们在使用一个字时，如果不恰当，而缺乏明确定义，会使读者不了解怎么回事。比如我们说明“education”作为 learning，“freedom”作为 liberty。这种代替解释毫无收获，而具体的词可以用同义字说明，也很容易使读者接受。

例：

the cardiac muscle, or principal heart muscle

the meerkat, or South African mongoose

a conrukin, an old New England word for a wooden bucket

[B] 正式的或合理的定义 (formal, or logical definition)

合理是一切谨慎和正确说明的基本。在造句中，合理正式的定义的步骤是：

(a) 详细说明一个名词，先把它放在逻辑类概念 (genus) 这种程序叫概念分类

如：

<u>Term</u>	<u>Genus</u>
A saw is	a cutting tool.
A carpet	is a floor covering.

总之这种狭义分类比实际定义清楚，但不是：“a rifle is a weapon”。而是“a rifle is a firearm”。

虽然“weapon 是 rifle”正统的分类，为了定义的目的，它包括“knives, spears, bows 和 arrow, clubs”等。

(b) 其次，从别的宾语分类区别，这种方法一般称为差异

如“a saw”，我们由它的宾语了解它的分类，但这种分类还是不够详细，进一步再以差别 (differentiation)，来说明这种工具 (tool) 的性质。由介词引导 (with a thin, flat blade and a series of teeth on the edge.”。这样更

使读者了解“a saw”的性质，如我们只说：“a saw is a cutting tool.”。它的意义并不清楚，因为割东西的工具，并不只是锯子一种。再如：“a carpet”我们由它的宾语“a floor covering”了解它是一种盖在地上的东西，但并不是说盖在地板上的东西都叫地毯，进而我们再从别的分类上区别 of woven or felted fabric, usually tacked to the floor:

<u>Term</u>		<u>Genus</u>	<u>Differentiation</u>
A saw	is	a cutting tool	with a thin, flat blade and series of teeth on the edge.
A carpet	is	a floor covering	of woven or felted fabric, usually tacked to the floor.

(c) 用对比形式说明名词的解释和定义：(Use parallel form in stating the term to be define and its definition)

但不要在短语“is when 或 is where”下定义，如：

A debate is when two people or sides argue a given proposition in a regulated discussion.

这种用“is when”说明名词“debate”是不合理的，现在我们用对比方法说明如下：

A debate is a regulated discussion of a given proposition between two matched sides.

用对比形式修改后的句子，说明在两个主题之间，辩论是一种有规则的讨论。

(d) 确信定义本身不包括事物说明的名称或任何由它引伸的字，当名词本身说明这些字时，就无法解释清楚 (Be sure that definition itself does not contain the name of the thing defined or any derivative of it. Nothing is achieved when words are defined in terms of themselves.)

例：

A rifle is a firearm with riflings inside its barral to impart rotary motion to its projectile.

这种表现法也犯了用名词本身“with riflings”说明，而意义不清，且不合理，现在我们修改如下：

A rifle is a firearm with spiral grooves inside its barral to impart rotary motion to its projectile.

这个句子是用对比法说明定义非常清楚，若我们用名词本身说明就成了“A rifle is a rifling.”不但破坏了阐释基本规则，也就等于说：“A cat is cat”成了一句废话，如我们说“A cat is an animals”，读者很快就知道，猫是一种动物。

不论何时尽可能用字说明一个名词。要比名词本身说明更熟悉。“Dr. Samuel Johnson 对 network”这个字下

的定义之复杂是众人皆知的，如：

Network : Anything reticulated or decussated, at equal distances, with interstices between the intersection” .

当然你会常常说明名词时没有注意，给予它们一个种类概念 (Genus) 或差异说明，但尽可能检查定义的合理对上列准绳。多使初学者能进一步了解合理的标准再举例说明：

Finally, college is valuable to a person interested in success. By success I don't mean what is usually thought of when that word is used. I mean achieving one's goals. Everybody has his own goals to achieve, all of them very different. But whatever they are, college will give one the know-how and the contacts he needs to achieve them successfully.

这种定义很明显的不满意，但对合理定义明确陈述可以帮助它的分析“why and how”更清楚，像这样的说明使“success”隔离，因而产生了下列这种情形：Success is the successful achievement of goals which know-how and contacts gained at college help one achieve. 第一种叙述破坏了定义的基本原则，它是由字的本身说明——success is the successful achievement……其次作者未说明“by goals”的定义，而限定从句“which know-how and contacts gained at college help one achieve”没有抓住它的定义，因

为我们不知道“know—how and contacts”的意思，因此这个定义不恰当，因为没把名词放在容易了解的种类，也没有真正差异说明，而所说“success means being successful”，不是定义。

[C] (Extended definition) 扩大定义

很多字特别是抽象字，像：“propaganda, democracy, virtue, religion, freedom 和 justice”需要很谨慎地使它们的定义很清楚。不只一个正式定义，比如：我们说 a representative democracy 作为 form of government in which political power resides in the people and is given by them to elected representatives. 这是一个合理定义，但民主在别的国家也存在，由于政体不同，在解释方面也有差别，其定义也就不同，所谓扩大定义，就是对一个字的解释采用多方面的，可能用一节、一章或一本书去解释，绝不是——一个句子就包括各种意义。

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C. Support or qualify all generalizations. (支持或限制一般化)

一般化是主张 (assertion) 是代表同一种的几个特定 (objects, experience, people), 是代表大部分或全部那一种类的特定。举例说: Drinking coffee in the evening always

keeps me awake all night. 基于几个特定经验，而在个别几个晚上这是一般化，而一般化是在思想过程中的基本元素，没有它就没有经验的评价——只是独立事实的堆积，而一般化有它的危险，由下列各种情形可以看出。

[A] 一般化基于足够的证据 (Base all generalization on adequate evidence.)

当我们想基于少数显著例子的基础使之一般化，特别是当它们与我们所相信一致时。

556 草率的一般化，由于缺乏证据的基础而跳到结论是很危险的，因为它能引导形成一种荒谬主张。现在我们提出一个显著例子作为参考：

Hasty generalization: Women can't drive.

Particular A: My sister dented the car's fenders yesterday.

Particular B: Mrs. Johnson has just driven her car through the rear end of the garage.

Particular C: Did you see that woman drive through that red light!

研究：上例句中的第一句在语法上当然无话可说，但在修辞上就有很多问题，因为动词“dented”（使缺口）的宾语是“car”，会使读者感到她把汽车弄成凹痕，交待不够清楚。

第二句在语法观念上也很正确，但在修辞上我们发现“driven her car”是一个事实。如按上例就交待不够清楚，换句话说，驾车到什么地方？是不是还有其他特别事？第三句如在现场或和他人谈话时看到一位妇女驾了一部汽车，当然可以这么表达，但在正常情形下，你突然说这么一句话就叫人不知你在说什么。

第四句不论谈话或写作时都会使读者感到“武断”，不太合理也很笼统（Hasty generalizations）。

[B] 谨慎使用“always, never, all, none, right”等字

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这些字都是一般化，就与“Hasty generalizations”一样会危害到整个思想。事实这两种出自同样的欲念——达到一个天经过努力收集证据的结果，一个确实有根据。一般化是时常因忽略而使用“never 代替 seldom”，用“always 代替 usually”，而成为没有根据的一般化，如：

People who are excessively radical in their youth always become conservative when they acquire power and property.

这个句子是用夸大叙述（overstated），是初学者最容易犯的毛病。因此整个句子思想模糊不清，现在我们用限制法（qualify）改写如下：

Even the most radical youths are likely to grow conservative

when they acquire power and property.

D. Base your arguments on honest evidence and present them fairly. (基于诚实的证据把争论公平提出来)

有意或无意间，在我们的愿望中是对的，我们都倾向于曲解 (falsify)、隐瞒事实 (suppress evidence)、谩骂 (callnames)、欺骗 (cheat) 和在我们争论中暗中伤人 (hit below the belt in our argument)

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[A] 基于判断，你知道什么，不是你相信什么 (Base your judgment on what you know, not on what you want to believe.)

偏见 (预断或在事实检查前之判断) 是不公平的最普通型态，如下例就是这种型态：

I heard that he didn't get in until one A. M. last night, and you can bet that he was spending his time in some cheap saloon.

Did you hear what Peggy said about her? It's our duty to ask her to resign from the club immediately.

研究：上例句中的第一句前半段 “I heard that he

didn't get in until one A. M. lastnight”，是由他的知觉感应，后半段“and you can bet that he was spending his time in some cheap saloon”，由于前面的知觉感应，而产生不着边际的判断，这种错误很容易破坏句子的统一和合理。

第二句没有具体事实，而紧跟着就犯了武断的毛病：“it's our duty to ask her to resign from the club immediately.”

例：I saw her get drunk last night, it's our duty to ask her to resign from the club immediately.

经过修改后的句子，有了事实，就应采取行动是合理的。

[B] 不要放弃争论或反对者诉诸于一般偏见 (Do not try to dismiss an argument or an opponent by appealing to general prejudice.)

假若我们是正确而彻底的争论，必须想法检查所讨论的问题，而诉诸于理由，而争论是群众由于偏见和情绪把注意力从实际问题转移，这种情形可能成功，因此我们在写作时，尽量避免牺牲真实问题，而更糟的是不負責任和不诚实。

很多人用暗示的字和词 (connotation words) 诉诸于

偏见和情绪，这些字如：

left-wing (左翼) ——暗示左倾份子。

dictator (独裁者) ——暗示不民主。

egg head (理想主义者) ——暗示煽动份子。

low brow (低级趣味) ——暗示缺乏修养。

还有些字如：“faith, democratic tradition, freedom 和 efficiency”从大多数群众得到良好反应。

有计划或不负责的使用这些字，很易于引起情绪的，而不是理性的反应。

560 很多不负责的争论有意或无意间依赖这些字，比如：候选人 (Candidate) 甲进行发选发表政见时说支持：“Free, honest, and effective government.”使我们有一种很愉快的感觉，这种情形很多人都常使用，这是利用心理的反应，认为他讲的话，正是我们所期望，他是最佳人选。但仔细研究这个问题，就会发现他所说的话，都是抽象的，而没有具体的资料支持。相反的另一候选人乙是一个理想主义者，思想极端左倾。我们都喜欢投甲候选人的票，不管甲和乙都支持降低或提高税收，贫民区的清洁，或新的道路基金——所有这些都是我们极感兴趣的问题，但对初学者我们提出几点作为参考：

(a) 不要以不信任某人所提问题规避争论 (Do not sidestep an argument by trying to discredit the man

who proposed it.)

如众所周知对某人争论，没有考虑到即使不信任某件事，而这个人别的事可能是对的。

例：He has no business talking about the responsibilities of a democracy, because he has just got out of the jail.

研究：这个句子的意思是说“他刚从监狱出来，没有资格谈论民主责任”，这就犯了规避问题的毛病，因为他在监狱里，只是一时失去自由，仍然有权讨论民主问题。再说：

Don't pay any attention to what Milton says about divorce, he just couldn't get along with his wife.

这句话的意思“不要听米尔顿所说离婚，他只不过不能和他太太相处”，这个句子也犯了规避问题的毛病，“He couldn't get along with his wife.”，那只是说他们某方面不合，但不能说他无权谈论离婚。

(b) 不要把一个观念与名人或运动浸染于你的好面子的观念连在一起 (Do not associate an idea with a great name or movement in the hope of imbuing your idea with borrowed prestige.)

这种错误转移的技术（以指责对方言行不一致，作为辩论根据的论据），这种方法经常牵涉到名人或运动在它的尊严或魅力转移到要辩论的提议的希望里，（特

别是吸引人的面孔及身段，就像广告中一样)，这种转移设计也在倒转法中起作用。

假若一个提议或人能与一个运动或名人连在一起，在群众中很少有客观机会和合理判断，这种技术蒙盖了问题，由于它的连结而没有真实诉诸于结论。

例：If Abraham Lincoln were alive today, I am sure he would devote his full energies to seeing our policy made the law of the land.

这一段也是犯了规避 (sidestep) 的毛病，假若林肯不死也不会使尽全力看我们的政策，使一切合法 (law of the land)

She's lovely! She's engaged! She uses x!

这种转移技术实在规避了真实问题。

(c) 不要诉诸于群众的本能和观念规避一个争论 (Do not sidestep an argument by appealing to the instincts and ideas of the crowd.)

我们都知道对某人辩论或游行花车走近，假设群众所想的或相信是正确的，这些都是对的，你必须与群众一起，很显然的不真实，像一些暴动事件，在宣传者之间，他们是引发兴趣主角，正如：

Drink x! For 75 years it has been the favorite drink of the man in the street, you'll like it too.

Decent, upright citizens will no be interested in anything he says.

E. 确信牵涉到因果关系叙述是正确的
(Be sure that statements involving cause—and—effect relationships are logically sound)

我们都知道很多不正确的观念，不是由偏见不公平或对事实的忽略引起，而是缺乏合理程序的训练，两种主要逻辑过程是归纳法和演绎法。归纳法的程序是由特别到一般思维法，那就是说，当特别事实由渐进到真实，或是当我们实验某特别事实，由分歧到同一结果，由一般到特别，是很多人对不同的问题，给予同一答案，那时一般基于问题的事实，而找出结论。

而演绎法的过程，由一般到特别思维程序，是从一般结论，演绎出其他事实。很显然地，那么这种演绎是有效的，它的结论一定是真实的。付与正确而有效的结论，对合理而言，演绎法是精明而有效的技术。因此，若我们知道了“penicilin”对付传染病有效，那有了传染病赶快找医生治疗它。

[A] 不要假定因果关系，仅在两个事实之间。因为问题会一个接着另一个发生 (Do not assume that there is a cause-and-effect relationship between two facts merely because one follows the other in time.)

这种谬误的推理：“after this, therefore because of this.”。如：

Industrialism was not established until after the Protestant Revolution; therefore Protestantism was the cause of industrialism.

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I won't say she's to blame, but I do know that he didn't drink before he married her.

[B] 不要把合理正确结论，误认只是一个推论 (Do not mistake a mere inference for a logically sound conclusion.)

这种谬误的推理，就我们所知：“it does not follow”，如：

This is best play I have seen this year and should win the Pulitzer Prize.

由这个句子的表现，我们可以推论如下：你是不是看过今年制作的所有戏剧呢？“Have you seen all the plays

produced this year?”你是不是有资格去评判，获得普立兹奖的戏剧的特质？紧跟着问题又来了，是不是就是因为这是你今年所看到的最好戏剧，因为它才获得普立兹奖呢？正如下面一个例句一样：Steve will never get anywhere; he's got his head in the clouds.

[C] 不要假定你想说明某些事的真实 (Do not assume the truth of something you are trying to prove.)

这种谬误推理，祈求问题 (as begging question)。如：
His handwriting is hard to read because it is almost illegible.

I like Buicks because they are my favorite automobiles.

I don't care what he's done; if he's in jail he's done something wrong. Good people don't go to jail.

[D] 不要假定因为两种环境或观念在某些方面相似，它们就在所有其他方面相似 (Do not assume that because two circumstances or ideas are alike in some respects, they are alike in all other respects.)

这种似是而非的比论谬误推理——或者是劣等政治

想法主要的原因 (the principal cause of shoddy political thinking), 如:

Of course he'll make a good secretary of Agriculture—hasn't he lived on a farm all his life and hasn't he succeeded in making a profitable business of raising livestock!

无疑问地, 农业部长应有农民问题的经验, 而毫无疑问他能作一个有能力的人, 但农业背景和饲养家畜成功, 不足证明那个人会是好的行政首长或知道什么是对农民最好。

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[E] 当有好几种变化时, 不要假定只有两种变化
(Do not assume that there are only two alternatives when actually there are several.)

真理 (truth) 有时是一种, 也是某种事物 (Truth is sometimes an either/or sort of thing)。“Jones”去纽约或不去纽约, 通过考试, 或不及格, “Bill”选共和党或不选共和党。但我们所辩论的事情都不会如此明确, 功课 (courses) 或政府 (government), 并不只是单纯好与坏, 在它们之间可能很多, 而我们的辩论若只有两个可能, 当事实证明多种可能时, 那就是: all-or-nothing fallacy, or the false dilemma. (两端论法)。如:

Students come to college either to work or to loaf. You

must admit that John hasn't working very much. Clearly, therefore, he came to college for an easy four years.

There's no sense talking further. Fords are either better than Chevrolets or they're not. All we have to do is get the fact and buy the better car.

[F] 避免反驳你自己 (Avoid contradicting yourself.)

当你不愿意或不能建立一个清楚的结论或意见时,就发生这种似是而非的推理。

■ Part 5 ■

Sentence Errors to Be Avoided (避免句子的错误)

各种元素使句子生动，但我们必须避免句子最容易错的地方，尤其是结构上的错误。如：句子片断、逗号分裂、混合的句子、摇摆不定的修饰语等。

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A. Sentence Fragment (句子的片断)

讨论了“logic”以后，它给我们在处理句子时的合理化，但要写出生动的句子还必须注意句子结构的错误。

我们都知道句子是一群相关的字连结在一起表达一个完整思想。因此，我们就不能硬把一些不同思想拉在一起，同样的也不是一些短语或从属句就能满足一个句子表达一个完整思想的需要，而是思想一致的很多相关联的字或词连结的结果。

例：

the partner being a typical big business executive who prides himself on his efficiency.

As he comes in each morning, glancing keenly about at the clerks in the outer office.

研究：这两个句子很显然是一种不完整的叙述，而忽略了一个句子必须表现一个完整思想。比如：第一句中的“the partner”，读者看了后，首先反应是：谁的“partner”？在句子结构上犯了片断的错误，思想也不清楚，但经过我们研究后，我们发现是作者有意这样写，而这个句子本来应为：

I am frequently made aware these days of my own shiftlessness and inefficiency, my partner being a typical big business executive who prides himself on his efficiency

第二句在语法观念上虽然没有什么错误，但在修辞方面，却破坏了整个句子的思想。如：“他每天早上进来时，都会很奇怪的看一下外面的办公室职员。”虽然句中的“glancing keenly”已说明他的态度，但并未说明他的形象，因此这种叙述是不完整的。例：

As he comes in each morning, glancing keenly at the clerks in the outer office, he struts like a turkey-cock.

为避免初学者误用句子片断，特提出几点作为参

考。

[A] 不要把从属句当它是一个完整句子 (Do not write a dependent clause as though it were a complete sentence)。

例:

Mary was trembling with excitement. As it was her first airplane ride.

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这个句子很显然的把主句与从属句分开,而使从属句好像是一个完整句子,它的错误是标点符号使用不当,这个句子应为:

Mary was trembling with excitement, as it was her first airplane ride.

或者我们可写成下列:

As it was her first airplane ride, Mary was trembling with excitement.

[B] 不要把由“that is, for example, 或 namely”引导的同位语,好像它是一个完整句子 (Do not write an appositive (introduced by such expressions as that is, for example, or namely) as

though it were a complete sentence.)

例:

He made a hobby of collecting unusual things. For example, match-boxes.

这种表示法, 犯了同位语当作好像一个完整句子, 这个句子应为:

He made a hobby of collecting unusual thing, for example match boxes.

或者我们也可以写作下列:

He made a hobby of collecting unusual things, such things' for example, as match-boxes.

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[C] 不要把分词短语, 好像它是一个完整句子

(Do not write a participial phrase as though it were a complete sentence.)

例:

Terry wandered about for two hours. Eventually losing himself in the business section of the city.

研究: 这句中的分词短语“losing himself”作者把它写作一个完整句子, 这个句子应为:

Terry wandered about for two hours, eventually losing

himself completely in the business section of the city.

经过修改后的句子，我们把分词短语作为修饰动词“wandered”的。

在对比结构内有时省略动词，但不要破坏完整的规则，尤其是小说内的对话，如：

“Mr. Liu?”

“Yes?”

“Coming with us?”

“No.”

“Why not?”

“Too busy.”

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[D] 不要忽视运用句子片断 (Do not carelessly use fragmentary.)

我们讨论过小说内的对话或平常会话时，为了强调或经济理由，有时省略动词或主语，也有些职业作家很喜欢使用一些不完整句子表达一个完整思想，如：狄更斯在他的名著“bleak house”内有一段描写，就使用了很多片断。

London. Implacable November weather. As much mud in the streets as if the waters had been but newly retired from the

face of the earth and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow flakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas, in a general infection of ill-temper, and losing their foothold at street corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (in the day even broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating compound interest.

——Dickens: Bleak House——

研究：我们读了上面这一段文章，进一步了解一篇文章的好坏，并不一定决定于那些元素和规则，当然一般写一个句子时，总是包括主语和动词，有时为了强调或经济的理由，可能决定省略主语和动词，会话时的语言多是问和答，而惊叹词不一定按照一般句型。如：“Really?” “Yes”. How absurd! 同样的有些词如：“The

sooner, the better,”或是转变短语如：“So such for this points. Now for my second argument”即使用于正式英文也一样。虽然这些句子是片断，但它们在适当的上下文内也能辨白的。

作用在描述一段文章时省略动词，特别是记录一连串的观念感受。例：

Howland & Gould's Grocery. In the display window, black overripe bananas and lettuce on which a cat was sleeping. Shelves lined with red crepe paper which was now faded and torn and concentrically spotted.

这一段描述是名作家 Sinclair Lewis. 在他的 Main Street 中叙述他的观感及他看他的一切情形，他使用了很多片断，但仍不失为一段很生动的描述。

同样地，很多作家有时在一段文章中省略动词，如下面这段反映了一个人的思想：

He looked at the old photograph and was suddenly unhappy. The old gang all split up now. Smitty in L. A., Frank in Berlin, Joe on a two-year stretch in Alaska. Weather observer. Good joke that one. Heard Joe say once he'd never live north of Miami. Serves him right. Never second guess destiny.

写作好的诠释，很多句子不会与包括主语和动词的

句型一致。短语或从句，除非与独立句子相关联，否则都是无意义的。假若你想把这些短语或从句用标点分开，作为一个完整句子时，你必须牺牲意义和生动。注意下列情形：

He leaped through the window with a crash. Because there was no other way of escaping the fire.

这句话中的“because”引导从句的意义，直接依附主句，把从句用标点分开，作为完整句子，结果成为不完整而无意义的句子。为使初学者进一步认识这些表现方法及知道如何改正和修改这些陈述，举例如下：

He leaped through the window with a crash, because there was no other way of escaping the fire.

He leaped through the window with a crash; there was no other way of escaping the fire.

He leaped through the window with a crash. There was no other way of escaping the fire.

B. Avoid the comma splice. (避免逗号分裂)

不要用逗号把两个主句分开，除非这些从句由对等连接词“and, but, for, or, nor, yet”之一连结，如果

没有对等连接词，而使用逗号，结果。逗号误用或逗号分裂，改正逗号分裂，我们可用下列各方法：

[A] Connect the main clauses with a co-ordinating conjunction.

[B] Replace the comma with a semicolon.

[C] Make a separate sentence of each main clause.

[D] Change one of the main clauses to a subordinate clause.

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现在我们以一个逗号分裂句为例：

The witness was unwilling to testify, he was afraid of the accused man.

这个句子由于逗号使用不当，而把两个主句分开，现在我们使用上面四种方法改正如下：

[A] The witness was unwilling to testify, for he was afraid of the accused man.

[B] The witness was unwilling to testify; he was afraid of the accused man.

[C] The witness was unwilling to testify. He was afraid of the accused man.

[D] Because he was afraid of the accused man, the witness was unwilling to testify.

以上四种改正方法，以第四种为最主动，它不但改正了逗号分裂，同时也表示了从句之间特定关系，一个初学者要特别注意选择使用改正逗号分裂方法，必须要依上下文情况来决定，当然也有例外，一个成名作家可以用逗号分裂，证明连结两个句子，而这两个句子是平衡式或相反的。例：

As I have said elsewhere, a journalist's work is not important, it is only indispensable.

一个成名作家有时用破折号 (dash) 代替逗号，如果使用得恰当也能使整句或段生动。

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C. Avoid run-together or fused sentence.

(避免融合在一起的句子)

这种现象是初学写作的人最容易犯的错误，那就是在一个复合句中省略了标点符号，使读者有一种模糊不清或混乱的感觉，例：

John gazed upon the broad pacific his heart was filled with awe.

这个句子很显然的省略了标点符号，使整个句子混

淆不清，现在我们运用下列各种方法改正如下：

[A] 用连接词

John gazed upon the broad pacific, and his heart was filled with awe.

[B] 用分号

John gazed upon the broad pacific; his heart was filled with awe.

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[C] 用句号把它分成两个独立句子

John gazed upon the broad pacific. His heart was filled with awe.

[D] 用从属句分成主从关系

When John gazed upon the broad pacific, his heart was filled with awe.

D. Avoid dangling modifier. (避免摇摆不定修饰语)

摇摆不定的修饰语会使整个句子的思想模糊不清，

这是初学写作的人很容易犯的错误。例：

Gazing out the window, the church steeple was clearly visible.

这个句子就是犯了把分词“Gazing 或前述词 Church steeple”连在一起，使整个句子思想模糊，现在我们把这种错误修正如下：

Gazing out the window, we could see the church steeple.

为使初学写作者进一步认识这些错误的发生，提出几点作为参考：

[A] 确实运用修饰语、短语使之与被修饰的字或词关系清楚

例：

Who is the woman who gave you the money in red dress?

这个句子内的修饰语“in red dress”与被修饰语“wo-man”分开，使读者误解“money” in red drees. 造成笑话，这种表现法是修饰语位置错误，此句应为：

Who is the woman in red dress who gave you the money?

[B] 确实运用修饰语从句与被修饰字的关系

例：

She borrow a vase from neighbour that was broken.

这句中的从句“that was broken”与被修饰的名词“vase”分开，使整个句子的思想混淆不清，现在我们按照规则把它改写如下：

From neighbor she borrow a vase that was broken.

再如：

There was a parrot in the cage that never spoken.

这句中的修饰语从句“that never spoken”很显然是修饰语名词“parrot”的，而不是修饰“cage”的，因为在观念上“cage”不会说话，此句应为：

In the cage there was a parrot that never spoken.

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[C] 避免游离不定 (squinting) 的修饰语

所谓游离不定的修饰语是指修饰语的位置游离不定，这种错误是初学写作的人最易犯的毛病。例：

(a) 修饰语位置不当

His physician told him frequently to exercise.

这句中的修饰语 frequently 应为修饰动词 told 的，把它放在宾语 him 的后面，使读者不知道整个句子的思想是什么，这句应为：

His physician frequently told him to exercise.

或者我们可以写成：

His physician told him to exercise frequently.

(b) 短语位置不当

例：

She promised on her way home to visit him.

这句中的短语 on her way home 是修饰主语 she 的，而现在把它放在动词 promised 后面，使读者弄不清怎么回事，也不了解它们之间关系，此句应为：

On her way home, she promised to visit him.

或者写成：

She promised to visit him on her way home.

(c) 修饰从句的不当。

例：

The committee which was studying the matter yesterday turned in its report.

这句中的从句 which was studying the matter yesterday 的意思不清，而从句中的 yesterday 应当是修饰会议开会时间的，这句应为：

The committee which spent yesterday studying the matter turned its report.

■ Part 6 ■

Combined the Sentence (结合句子)

582 所谓结合句子就是把一些独立句子，用一种方法结合在一起，表达一个完整思想，在写作中非常重要，虽然我们已经讨论过如何结合句型 (combined the pattern)，但在结合句子方面仍然有很多技巧需要提出研讨。因此，我们讨论了如何写出生动句子后，再举出一些实例和规则逐一讨论，以使初学写作的人，不但知道如何运用句子的各部分和它们之间特殊关系，同时知道如何把一些零碎的句子结合在一起，表达一个完整而生动的思想。为使初学者在进一步认识结合句子的方法，首先提出几个问题：

- ① What is the sentence combining approach?
- ② How is it assumed to be beneficial in teaching writing?
- ③ How can this approach be applicable to the writing?
- ④ What benefits might we expect to drive from sentence

combining in writing program?

A. The sentence-combining approach. (句子结合的方法)

句子结合的方法很广，从造句法的练习到单句，除了修辞时对上下文到作文应用及整个论文的结构上，还需要注意的事项。如：变化 (transition)，结合力 (cohesion)，语气 (tone)，形成 (style) 和技巧 (mechanics)，而最困难的工作是把很多单句结合成一个完整的句子。一般最简单也是最基本方法，就是把两个句子用一种方法结合成一个句子。

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[A] 用分词法

例：

The United States has hundred football teams.

These teams include professional ones.

这两个句子都是独立的，现在用分词方法把它们结合成一个完整句子。

The United State has hundred football teams including professional ones.

[B] 用从句方法

例:

There are the students.

She teaches them.

现在用从句方法把它们结合成一个完整句子:

There are the students whom she teaches.

[C] 用修饰从句

例:

The man is a teacher.

I talked to him.

现在用修饰从句, 把它们结合成一个完整句子。

The man I talked to him is a teacher.

或者我们可用其他方法把它们结合成一个完整句子。

The man whom I talked to is a teacher.

The man to whom I talked is a teacher.

B. Combine the sentences in each group into only one sentence. (把每组句子结合成一个句子)

[A] 用连接词“and”的方法

例:

①John went to the library.

②Mary went home.

现在用连接词“and”把它们结合成一个句子。

John went to the library and Mary went home.

我们也可以写成下列:

Mary went home and John went to the library.

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[B] 用从属连结字“because”等连结两个句子组成复杂句

例:

①The students were happy.

②The students passed the test.

现在我们用从属连结字，把这两个句子结合成一个复杂句。

The students were happy because they passed the test.

或者写成下列:

Because they passed the test, the students were happy.

[C] 用关系词“who”等引导从句的修饰从句方法

例:

①The woman bought a new camera.

②The woman took a vacation.

现在用关系词“who”引导从句作修饰从句,把这两个句子结合成一个复杂句:

The woman who bought a new camera took a vacation.

The woman who took a vacation bought a new camera.

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[D] 用从属字“when”引导从句作从属句方法

例:

①I grow up.

②I went to be a doctor.

现在用从属字“when”引导的从句作从属句组成主从关系的复杂句:

When I grow up, I want to be a doctor.

C. Combine each pair of sentence into a single sentence. (把每组句子结合成一个句子)

这种结合方法是把第二个句子变化成关系从句，它的功能是改进写作品质，提升句子结构运作。

[A] 由“who”引导从句作关系从句用

例：

①The man is my father.

②The man is standing near the door.

现在把第二个句子变成关系从句作修饰语用。例：

The man who is standing near the door is my father.

[B] 用“which”引导从句作关系从句用

例：

①The necklace belonged to my mother.

②I am wearing the necklace

现在把第二个句子变化成关系从句，作修饰语用。

例：

The necklace which I am wearing belonged to my mother.

D. Combine each sequence of sentences into a single sentence. (把句子的每个关系结合成一个句子)

所谓句子的关联就是每组句子有关联才能结合，而句子结合成功可以增进初学者的信心，同时使句子生动活泼，而对较长的句子加以控制，进而提供给初学者一个发展机会，而产生出论文完全单元 (units)。

[A] 把每个有关联的句子结合成一个句子，至少有一个关联从句

例：

①The woman speaks English fluently.

②The woman got a job as a translator.

现在运用关系从句，把两个有关联句子结合成一个句子。

The woman who speaks English fluently got a job as a translator.

或者我们也可以写成下列句子：

The woman who got a job as a translator speaks English fluently.

[B] 运用插入句把三个句子结合成一个句子

例：

①The Basques live in the mountains.

②The mountains separate Spain from France.

③The Basques were never conquered by the Romans.

现在我们运用插入句方法，把这三个句子结合成一个句子，而达强调效果。例：

The Basques, who live in the mountains which separate Spain from France, were never conquered by the Romans.

我们也可以写成下列句子：

The Basques, who were never conquered by the Romans, live in the mountains which separate Spain from France.

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E. Combine the following sentences into an effective paragraph. (把下列各句结合成一个生动的段)

我们讨论了各种方法，把一些相关联的句子结合成一个完整的句子表达一个完整思想，一般初学写作的人应勤加练习，所谓熟能生巧，学英文也是一样，现在我们特别提出一些相关联的句子，用各种方法结合成一个生动的段，

如：

(1) Anteaters are mammals.

(2) Anteaters are found in tropical American and Africa.

- (3) Anteaters have long snouts.
- (4) Anteaters feed on white ants.
- (5) White ants are also called termites.
- (6) The ant bear, the three-toed anteater, and the silky anteater are common types of anteaters.
- (7) These common types have mouths.
- (8) The mouths are small.
- (9) These common anteaters have tongues.
- (10) These tongues are long.
- (11) The tongues can be extended to catch insects.
- (12) Anteaters have claws.
- (13) The claws are long.
- (14) The claws are hooked.
- (15) The hooking is for digging insect nests.
- (16) The claws are strong.
- (17) The claws are sharp.
- (18) The strength and sharpness are for self-defense.
- (19) The anteater generally sleeps during the day.
- (20) The anteater is a nocturnal animal.
- (21) The anteater's tail is curled around him.
- (22) The tail protects him from the enemies.

研究：我们读了上面二十二个句子，在观念上已经有了句子结构的变化，而在思想上也发现这些句子都有相近的关联，而它的主要思想也很明白指出，是描述食蚁兽（Ant-eater）的情形，因此，我们才可用各种不同方法，把它们组合成一个生动的段，但我们必须要记住，所谓相关联的思想，就是上下文和结构的一致，下面就是解决这些句子的方法。

Ant-eaters, found in tropical American and Africa, are mammal which have long snouts with which they feed on white ants, also called termites. The ant bear, the three toed anteater, and the silky anteater are common types of anteaters which have small mouths and long tongues which can be extended to catch insects. Ant-eaters have long, hooked claws for digging insect nests. For self-defense, the claws are long and sharp. The anteater is a nocturnal animal which generally sleeps during the day with his tail curled around him to protect him from his enemies.

我们读了上面这一段文章，是不是觉得很生动呢？这种由各个独立句子组成的段，在我们作文中非常重要也是作文中最基本的而完整的单元（units.）

Exercise

—、Read the following sentences. listening for doublebar juncture. Punctuate them conventionally.

1. He carried a saw a hammer and a can of nails.
2. We all found Gerber sardonic mordant and cruel.
3. The policeman blew his whistle and waved them on.
4. The cattle that had strayed during the term were found in a gulch near Frenchman's Creek.
5. She was a sweet little thing.
6. She was a sulky unhappy little girl.
7. Stewart was a conscientious hard-working rather stupid employee.
8. All anybody knew about the new Dean was that he played the banjo and the steel guitar gave elaborate cocktail parties and had once spent six months in jail in little Rock.
9. Very nearly all the handsome African tribes-men in the tent who had been playing poker rose to their feet and walked out in a huff.
10. A ragged filthy child followed us out of the station across the square and up the main street and never let us get

more than twenty feet ahead of him.

二、What punctuation would be conventional for the following combined patterns?

1. I had never seen him before but I had a good idea who he was and what he wanted.

2. Jimson was three hours late for dinner however he had a pretty good excuse.

3. The bull had to be killed so I selected a sword and killed him.

4. Small children will not be admitted unless they are accompanied by adults.

5. Harry's pigeon wasn't looking evry well this morning indeed it looked downright ill.

6. I simply had to have Adelaide's cooperation to get the work done therefore I swallowed my pride and apologized.

7. It pained Arnold deeply to see his old mother beaten by hooligans however he was too timid to interfere so he pretended not to notice

8. It wasn't really what one could call a good play yet it did have its bright moments.

9. We knew we had to win this one for Coach Grapefield

we therefore decided to bribe the referee.

10. He was desperately tired and he was still a hundred miles from home he felt that he had to keep going however.

三、Identify the sentence modifiers in the following sentence, and decide whether you would mark them off with commas or not. Not all writers would agree on all of the sentences.

1. If you happen to see Fred tell him we're looking for him.

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2. Unfortunately the bathtub was already full of orange juice.

3. After the grapes have been harvested they are trampled by barefooted peasant girls.

4. Nothing but the look of amusement on Morgan's face Sally blushed deeply.

5. In a few minutes it was all over.

6. When taken in moderation snuff is actually beneficial.

7. Under the impression that the woman was his mother Arnold clapped her cheerfully on the back.

8. When a college girl marries she can be reasonably sure that the dullest part of her life lies ahead.

9. By taking the Bhooba Pass route Sluter hoped to reach Lho before the monsoon.

10. Infuriated by the rebuff Ronaldson tendered his resignation.

四、Describe differences in meaning in the following pairs.

1. The students coming from out of town protested. The students, coming from out of town, protested.

2. The boys who were not afraid kept on going. The boys, who were not afraid, kept on going.

3. My aunt who lives in South Bend raises mice. My aunt, who lives in South Bend, raises mice.

4. *One wintry morning he caught sight of a mountain lion, using very powerful binoculars.* One wintry morning he caught sight of a mountain lion using very powerful binoculars.

5. The deans, who are indispensable, will be kept on the payroll.

6. He rose at three each morning and played the piano, which infuriated the neighbors. He rose at three each morning and played the piano which infuriated the neighbors.

五、Comma punctuation is omitted from the following

sentences. Identify the sentences that contain sentence modifiers and indicated what the punctuation should be.

1. Picking her teeth with a fork Sally pondered her next move.

2. Sally picking her teeth with a fork pondered her next move.

3. The little girl pushing the broom is the upstairs maid.

4. April which is usually a lovely month in Terre Haute was cold and wintry this year.

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5. All animals that have been exposed to the disease should be slaughtered immediately.

6. Miss Driscell frowning slightly reprimanded the boy who had thrown the ink.

7. Songs which contain references to patricide cannot be broadcast on the radio.

8. Nodding negligently Andrew answered in Italian which he speaks fluently.

9. Grandma who had heard the whole conversation smiled enigmatically and picked up her cello.

10. Martha was the logical choice for secretary since she knew how to read and write.

六、Identify and punctuate the appositives in the following sentences.

1. His father a successful engineer insisted that he go to college.

2. He had been living in Brindisi a city in south Italy.

3. Mrs. Pace dropped in with her dog a rather handsome Airedale.

4. He was raised by an older sister a woman with a fierce temper.

5. He took his B. A. at Cornell his father's alma mater and then did graduate work at Yale.

6. With some reluctance I introduced Ambrose our youngest child.

7. He straightened his necktie a handsome item depicting tumbling elephants.

8. She had always wanted to learn Welsh a language which struck her ear as wonderfully musical.

七、Rewrite the following sentences, correcting any errors in parallelism:

1. He taught grammar and how to spell.

2. Swimming and to go fishing are summer sports.

3. If we have packed and should we get up early enough, we should get to the beach by ten.

4. Not only were they disappointed but also angry.

5. I both want exercise and to be amused.

6. He offered either to pay for it now or tomorrow.

7. When he first tried to enlist and when we remember that he was only thirteen, we ought not to be surprised at what happened.

8. Sam wants to buy a motorcycle with a sidecar and two horns and trade-in his bicycle.

9. Billy's face was streaked with dirt and his feet muddy.

10. He was neither willing to pay nor was he able.

八、Rewrite the following sentences, correcting any dangling modifiers you may find in them:

1. Missing on two cylinders and back-firing badly, the driver stopped his car at the filling-station.

2. Having diagnosed my case and given me a prescription, I paid Dr. Robins and left.

3. Opening one eye a fraction, the room appeared empty.

4. Taking our great Dane for his morning walk, the neighbors' cat is a nuisance.

5. Being nicely browned on both sides, I removed the pancake from the griddle.

6. At the tender age of three my parents moved to New Jersey.

7. I went to a dance last night, thus causing me to be late at the office this morning.

8. To open this door, it must be given a sudden push.

9. Swimming half a mile out into the bay, the shore seemed distant indeed.

10. I had forgotten to change my shirt, thus causing me much embarrassment.

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九、Improve the following sentences. Pay especial attention to subordination and the use of connectives:

1. He had made that speech so many time that he was so accustomed to it that he couldn't understand the lack of applause.

2. I was reaching down to pick up my hat just as I saw the two rattlesnakes.

3. We came within sight of the village when our car suddenly caught fire.

4. Because he has been to college is no sign he is cul-

tured.

5. She felt like she was walking on air.

6. I am not sure as we ought to let him have that gun.

7. The main reason I left early was because I was bored.

8. Mr. Samuelson is the vice-president while Mr. Daniels is the secretary.

9. Due to illness, he was obliged to postpone his vacation.

10. My cousin was recovering normally just as she had a relapse.

十、Rewrite the following. Correct any fragments:

1. We go to camp during the summer. Whenever we can, of course.

2. Everyone appeared pleased about the outcome. Especially the out-of-town visitors.

3. The small boy was always active. Running, jumping, climbing on chairs, dashing in and out of rooms.

4. Our literary club has only two officers. Mr. Dawson being president and Miss Gaines being secretary-treasurer.

5. Living in the city is not always pleasant. During the summer months particularly.

6. "We'll have to wait here", said Bill, disgustedly.
"Since they haven't left the door unlocked."

7. His new clothes giving him a feeling of confidence such as he had never had before.

8. There was one thing he couldn't tolerate. Namely, neighbors who keep their radios going late at night.

9. To live in New York, to feel that she was in the very center of things, to get away once and for all from small-town pettiness. This was her ambition.

10. He hated foreign languages. Latin, French, and German especially.

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十一、Improve the following. Pay especial attention to the comma splice:

1. Taking to the mayor gave Elizabeth a new feeling of confidence. She felt it had done wonders for her.

2. I walked confidently down the street. I was sure I'd get there on time.

3. "I've never done any skiing before". Melvin whispered to me, "I'm rather disturbed at the idea."

4. The sand was beginning to blow, we headed for shelter.

5. She saved money by making her own clothes, moreover she enjoyed designing them.

6. My brother was obviously disconcerted by Mr. Simpson's flat refusal, so he turned away abruptly.

7. Spending forty minutes on the subway every morning is no joke, it's a fearful nuisance, to tell the truth.

8. They are still quite young, therefore, they can afford to wait a year or two.

9. "I was back in my hotel room by ten o'clock", stated the witness, "I did not go out again until the following morning."

10. We saw her fall, we never want to see a sight like that again.

十二、Rewrite the following as complete sentences:

1. It wasn't his idea he should have know better than to do it.

2. I can't quite picture him as a teacher he isn't the type somehow.

3. We were tired and hungry in fact we were almost exhausted.

4. We hesitated a moment or two but then decided to go

in anyway if worst came to worst we could always mention Jack's name.

5. Jean had never read any novels by Sinclair Lewis so she bought a copy of *Arrowsmith*.

6. The room looked wonderful the rugs had just been vacuumed.

7. I don't think it's his fault he hasn't played tennis for three years he's out of practice.

8. He is taking a pre-medical course to enter medical school is his greatest ambition.

9. Kenneth may be able to tell you on the other hand you may have to ask Mr. Edwardson.

10. Come inside at once I'm tired of having to reprimand you.

十三、The following sentences are lacking in unity. Rewrite them adding details and changing words wherever necessary:

1. The librarian was so discouraged about the lack of funds.

2. Our situation is wonderful.

3. Trying to work when my roommate is playing his accor-

dion is such a problem.

4. The young girls were ankle-socks and were kind-hearted.

5. She is so talented.

6. Courses in science have more appeal for the college student today.

十四、Rewrite the following sentences, paying especial attention to coherence:

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1. He was apparently content to patiently wait outside the door.

2. I wrote and asked my nephew to let me know about the horses as soon as he can.

3. The membership committee are trying to make up its mind about Sidney's application.

4. Sally and her sister both saw the play, but she was disappointed in it.

5. He took an oath to never, no matter what happened, reveal the secrets of the organization.

6. She lifted her eyes from the floor and cast them out the window.

7. I informed the policeman I am always anxious to be of

service.

8. She, having worked steadily at the sewing-machine for three hours and having finished stitching five dresses, sat down wearily in the armchair.

9. She is as old if not older than Marison.

10. We have and will again talk to him about his plans.

十五、Make the following sentences more emphatic:

1. My sister is happy in her new home. on the other hand.

2. The guests left early, for some reason or other.

3. His teacher is one person he can confide in.

4. The rain began to fall, just as we come out of the house.

5. Go away, if you don't like it here.

6. It is unlikely, to say the least, that they will put much faith in his words.

7. He testified that he had attended college, grammar school, and high school.

8. Lincoln's speech at Gettysburg was not appreciated at the time, but the great Emancipator's short oration will live forever.

9. We were informed by the policeman that Edith had been told of the mother's death by him.

10. It is a worthy cause, we think.

How to Make an Effective Paragraph? 如何写出生动的段?

我们讨论过如何写出生动的句子，对句子各部分之间特殊关系，有了进一步认识。不过一篇作文单凭一些生动的句子是不够的，也无法写出你要写的文章，更无法把你的思想很完整的表达出来，因此，如何把这些生动句子结合成一段（paragraph）是一件非常重要的工作。我们都知道欧美各级学校同科系的修辞课程，都把作文的结构另列一章专门研究，其目的是使初学者打下良好写作基础：他们认为一篇作文的好坏与整个写作过程中的每一部分和结构有密切关系，而分段是这些过程中最重要的一部分，为使初学者对分段进一步认识，我们首先提出的问题：什么是段。（What is a paragraph?）

■ Part 1 ■

What Is Paragraph (什么是段?)

所谓段就是一个句子或一群相关的句子结合表达一个完整思想。在一篇文章中有时一个字 (one word) 或几个字代表一段。如谈话中或小说里的对话, 甚至一个字或一句话就自成一节。莫泊桑的名著短篇小说“项链”, 经常出现非常生动对话。例:

Madame Forestier went to her dressing-table, took up a large box, brought it to Madame Loisel, opened it, and said: “Choose, my dear.”

First she saw some bracelets, then a pearl necklace, then a Venetian Cross in gold and gems, of exquisite workmanship. She tried the effect of the jewels before mirror, hesitating, unable to make up her mind to leave them, to give them up. She kept on asking: “Haven't you anything else?”

“Yes”. Look for yourself. I don't know what you would

like best.

由上面这些对话，我们可以很清楚的看出第二段的“Choose, my dear.”虽然只有几个字，但在整篇小说中自成一段。

新闻报导中，也有很多实例。有时一行也成为一段。这种分段可能是使读者易读的原因吧，如：“China post”有一篇很精彩的短文，就是一段完成：

Start with a smile

We heard about one Sichuan matron who keeps her coat draped on a chair in her living room. If some one drops in who bore her, she says: “What a shame I am just going out.” But if the visitor is welcome she says: “How lucky, I just got home in time.”

我相信读了这篇短文后，你一定会有一个完整概念，因为它只是一段。

有时整篇文章由一段构成，这种写法常用于散文或小品文，如麦克阿瑟的名作“As young as your faith”就是整篇文章用一段完成：

Youth is not entirely a time of life...it is a state of mind. It is not wholly a matter of ripe cheeks, red lips or supple knees. It is a temper of the will, a quality of the imagination,

a vigor of the emotions. Nobody grows old by merely living a number of years. People grow old by deserting their ideals. You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hope, as old as your despair. In the central place of every heart, there is a recording chamber; So long as it receives messages of beauty, hope, cheer and courage, So long are you young. When the wires are all down and your heart is covered with the snows of pessimism and the ice of cynicism, then, and then only, are you grown old.

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这篇短文虽然由一段构成，但并不会使人感到难读或累赘，反而会增加它的美感，使人有一种一气呵成，一泻千里的那种感受，也会因它的整体感，而激励读者领悟一个老人对一群天真无邪青年那种真切的劝导，把他自己对人生旅程的体验告诉你，使你感到那么慈祥那么温暖，因为这篇短文，只表现了一个思想，那就是：“As young as your faith.”

■ Part 2 ■

What Is the Purpose of Paragraphing? (分段的目的是什么?)

我们曾讨论过段在一篇文章中的重要性，以及它的目的是什么？一般解释是：分段是表示所有说明或叙述 (over-all statement) 的顺序 (order) 和统一 (unity)，因此，段是很多句子的结合，而发展一个思想单元 (to develop a unit of thought) 虽然每一段有各种不同目的，但其形态却一致：

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A. Common characteristic (共同的特征)

[A] 每一段的开始用缩进格 (indentive space)

[B] 每一段由一个字以上组成

[C] 每一段普通比句子长，当然有时一个句子也可能因为需要而自成一段，比如商业书信内就有这种情形

[D] 每一段都发展一个观念

B. Examine a good paragraph to see how each sentence serves as part of a larger unit. (检查一下一个好的段, 如何使每个句子, 用于一个大的单元的一部分)

[A] Clarity of ideas presented.

[B] Ease in grasping ideas.

[C] Pauses to aid mastery of contents.

[D] Pacing in the assimilation of material.

[E] Order in following the author's thoughts.

[F] Guides to the relationship among ideas.

[G] Emphasis or clues to the relative importance of ideas.

为使初学写作的人进一步了解一个段的重要, 特举出下面一段详细讨论和分析:

(1) The outlook was bad. (2) The trail from Auché to Nhpum Ga was four-and-a-half miles long and followed the crest of a steep ridge; there was no way to move other than on the exposed trail, and though no Japanese were seen, the accuracy

of the fire as the shelling searched up and down the column indicated that observers were controlling it. (3) The trail was all up hill or down; in places it was nearly as steep as the declivity on both sides of it. (4) Also it was slippery. (5) Whenever it rained—and it had been raining hard—the soil of those hills turned into mud of the exact consistency of butter. (6) While the shells whistled in and the jarring, never-shattering explosions cracked at front and rear and the wounded cried, men and mules slipped and fell and the morale of the marchers began to go. (7) Panic, the obsessive, uncontrollable urge to get the hell out that extinguishes every other consideration, threatened to wreak more havoc than the shelling itself.

这一段系选自 Charles Ogburd, Jr. 的名著 “The Raiders.” 现在我依据上面的规则逐以详细讨论分析，当我们读完了这一段精彩描述后，我们发现：

第一点：这一段中所有句子都用作表现一个单纯目的，如第一句 The outlook was bad. 表现了一般化而建立了个人对这件事的看法和态度

第二句 The trail from Aucher to Nhpum Ga was four-and-a-half miles long and followed the crest of a steep ridge; there was no way to move other than on the exposed trail, and though no Japanese were seen, the accuracy of the fire as the shelling

searched up and down the column indicated that observers were controlling it. 这个句子在这段中提供一些物质环境，那就是一般 (general)：说明战时的景像。和特定 (specific) 是指特别小路对双方都很重要。

第三句 The trail was all up hill or down; in places it was nearly as steep as the declivity on both sides of it. 这个句子在这一段中进一步提供了关于小路 (trail) 的详细说明为什么危险和重要。

第四句 Also it was slippery. 和第三句一样进一步详细说明小路的危险及重要性。

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第五句 Whenever it rained—and it had been raining hard—the soil of those hills turned into mud of the exact consistency of butter.

这一句更进一步说明 (the mud which has the exact consistency of butter)，但它表示了物质环境中的这些因素，使第一句的“outlook”，如何“bad”。

第六句 While the shells whistled in and the jarring, never-shattering explosions cracked at front and rear and the wounded cried, men and mules slipped and fell and the morale of the marchers began to go.

这个句子进一步加强物质详细说明同样效果，如：

shell explosions, cries of the wounded, the slipping feet

and hooves.

第七句 Panic, the obsessive, uncontrollable urge to get the hell out that extinguishes every other consideration, threatened to wreak more havoc than the shelling itself.

这个句子强调心理，概略说明整体。

研究：由第一句的“bad outlook”认证心理状态 (panic) 和物质环境一样，这些，由物质和心理详细说明，一般化更为具体。因为所有句子都直接促成一个单纯目的，我们说这段是统一的。

第二点：每个句子不只是主题 (subject matter) 相互关联，也很合理和语法结构紧密的连结在一起，由一个独立元素 “a trail in war-time”，第二句将第一句扩为一般化。那就是第二句必须长一些及详细说明的原因，作者着手证明这个特别的情况为什么那样 bad。第三句又言及 “the trail”，表示物质环境的重要，而第四句中的代名词 “it” 紧紧的结合前面整个句子，而这个句子包括它的先行词 “trail”。此外，第二、三、四和第五句的连结不是由年代记 (by chronology 或时间观念，而是由地点观念 (by a sense of place)，它们都帮助所有景物想像化，而每个句子都步调一致，为以前对事物生动说明所不能及。而第六句把一切详细说明带入活动观念焦点。特别要注意的是动词时态一致，和几个行为动词选择正

确，如：“whistled, cracked, cried, slipped”。第七句以前作者不但建立了地点观念，同时，也对这个地方建立了活动观念。而第七句的主语“panic”和它的动词“threatened”，增加了物质环境立体感和一切心理状态，总之这个段是调和的（coherence）。

第三点：这段中的句子提供给主语充分资料，作者不须扩张写战时情形，而使他在战时限制区内的感受非常生动，他用足够资料来满足我们——无掩蔽小路被敌人巡逻队监视着，以及在丛林中作战的困苦和危险——如我们只把那些排或团及营的数目或战斗兵的名字，那样混乱堆积在一起组成一个段，甚至更糟的它们可能把作者想要写的一件事埋掉，因此，这个段是正确发展（adequately developed）。

一个好段的因素必须是：unity, coherence 和 adequate development)。因此，我们认为一个好的段必须清晰（clearly），有目的（purposively）和支持主题句子（topic sentence），而正确发展段及合理的把它的句子结合以及表达它们的密切关系，需要熟练的技巧。

■ Part 3 ■

The Value of the Paragraph in the Whole Composition (段在作文中的价值)

我们讨论了什么是段和段在作文中的功能和目的：现在讨论段在作文中的价值，Robert G. Bander 认为：英文中的段就是作文的缩影，虽然很短，但它有开始 (beginning)，中间 (a middle) 和结尾 (an end)，而在段内可以充分发展一个同样的直接思想。因此，要改正你写作技巧，必须从段开始勤加练习，这样才能把你自己又要说的话或思想，很清楚的沟通。

A. The main points of an effective paragraph (一个生动段的重点)

现在写作中段成为非常重要的一部分，过去的那种写作方式，叫我们感到不便。因此，段的价值也随之提升，为使初学者能了解段的价值，特提出下列几点作为

参考:

- [A] Clarity of presentation.
- [B] Ease in grasping idea.
- [C] Pauses to avoid tiring the eyes.
- [D] To give the slow reader a chance.
- [E] To give order to the development of the author's idea.
- [F] To slow down the reader so that he does not go to fast.
- [G] To give clues to the relative importance of ideas.

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B. The paragraph as part of the whole composition. (段作为整个作文中的部分)

我们讨论过段绝不能独立，因为每一段都设计作为组成一篇作文的一部分这是实情，而我们问的不仅是它是否“unified, orderly 和 coherent”，是不是能完成某些有用的功能，而是要知道我们所研究的段是否与其他段有关系。一篇成熟的作品，每一段有它的地位，正如，

每一个字在句子内的地位一样。为使初学者进一步研究段在作文中的价值，特定选出一篇代表性的文章，它代表各种价值：

Incredible New York

By Loyd Morris

①As the second half of the nineteenth century began, New York became a metropolis. The "Empire City", strangers called it. They were awed by the splendor of its hotels and theaters, its costly, magnificent stores. They were astonished by the incessant torrent of traffic, the day-long, night-long surge and roar of more than five hundred thousand people. To many of them, New York seemed a city of crowds and carnival-breezy, recklessly extravagant, perpetually bent on pleasure. The bright gaslights of bars and restaurants and hotels threw a glare over Broadway until well toward dawn. The humble of omnibuses and the clatter of hackney-coaches was never stilled. New York was a city where men made such incredible fortunes that a new word, "2 millionaire," was on everybody's lips. Two things gave it a quality, a flavor that was unique, and New Yorkers were proud of both. Nowhere else was the tempo of life as fast. And the only permanent characteristic of New

York was continuous change. From week to week, almost from day to day, the look of the city was constantly being transformed.

② To give you the feeling of the city, a New Yorker might take you to the balcony of Barnum's Museum, a large flag-decked building on Broadway and Ann street, just south of the city Hall. From there, you could see Broadway from its beginning at Bowling Green as far north as Astor Place. Along the wide, straight avenue the white tops of omnibuses, moving swiftly yet densely packed, looked like a millrace churning into form. The sidewalks on both sides of Broadway were thronged, and though it seemed as if these massive rivers of people must sometime stop flowing, they did not; at certain hours they merely rose to flood tide. Traffic on the avenue never halted. To cross from the "shilling side" to the "dollar side" —from east to west—sometimes took half an hour, and you attempted it at the peril of your life or limbs. So hazardous was the crossing that John N. Genin, the fashionable hatter whose shop was at the corner of Fulton Street, petitioned the Common Council for permission to build an iron footbridge over Broadway to protect his customers from accident.

③ Only twenty years earlier Broadway, from City Hall Park northward, was a residential avenue. But now scarcely a private home remained below Bleecker Street. "The mania for converting Broadway into a street of shops is greater than ever," old Philip Hone noted in the spring of 1850. "There is scarcely a block in the whole extent of this fine street of which some part is not in a state of transmutation." Hone, one of New York's wealthiest citizens, was a former mayor, a man of fashion, a celebrated host and dinner-out. He had resided on Broadway opposite City Hall Park, but business had driven him north a dozen years earlier. He bought land on the east side of Broadway and Great Jones Street—then near the upper limit of the city—and built himself a fine house. And already his new home was being surrounded by shops and hotels and theaters. "The improvements here are wonderful," James Fenimore Cooper, the novelist, told his wife. "They build chiefly brown free stone, and noble edifices of five and six stories, with a good deal of ornamental pretension." The brownstone era, which was to cover New York with a coating of cold chocolate sauce, had begun.

④ All during the eighteen-fifties, summer and winter,

New Yorkers as well as visitors to the city found pleasure in driving out of town to the upper reaches of Manhattan. On warm, sunny days the Croton Reservoir, on the west side of Fifth Avenue between Fortieth and Forty-second streets, was a favorite destination. Its high walls gave it the look of a vast Egyptian temple, and their top formed a broad prom-enade from which you had fine views of the city to the south, the Hudson and East Rivers, and the rolling country that stretched northward to the villages of Yorkville, Manhattanville and Harlem.

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In 1853, New York held a world's Fair for which a replica of London's celebrated Crystal Palace was erected behind the Reservoir, and President Frankin Pierce came from Washington to inaugurate it. Thousands flocked to see the wonders of the Fair, and after ward crossed to the north side of Forty-second Street to visit a curious tower hastily built by an enterprising businessman. This tower was Latting's Observatory and Ice Cream Parlor, and after eating on the ground floor you could be lifted, by an experimental and often balky steam elevator, to the top of the structure for a spectacular view. A few years later, people drove further north on Fifth Avenue to see the site chosen by Archbishop Hughes for the future St. Patrick's

Cathedral, and the vast tract of rocky hills and scrub by woods which the city had bought to transform into a public park—already optimistically named Central park, although still far out of town.

⑤In summer and in winter, New Yorkers who kept fast pacers and trotters exercised them on Third Avenue. The center of this wide boulevard was paved for one mile north of Astor Place, but there were dirt roads left at the sides, and beyond the pavement it was all open road to Harlem Bridge, five miles north. On a winter afternoon, with hard-packed snow underfoot, Third Avenue was a swarm of sleighs of all sorts and sizes, their bells jangling as they sped along. There were gaily painted cutters driven by fur-capped gentlemen, who draped the backs of their seats with a bearskin robes that flaunted out behind. Some of these cutters were extremely elaborate—notably one with a body carved in the form of a seagreen shell lined with crimson velvet. There were large, roomy family sleighs, decked out with buffalo, black-bear and gray-lynx robes bound it red ribon and equipped with sham eyes and ears, in which pretty girls and their parents took the air behind pacers that stepped along at the rate of twelve miles an hour. There

were omnibus sleighs, lumbering along behind four or six horses. Out beyond the city Third Avenue climbed and descended many hills. At the bottom of several of these hills there were taverns where, after a stiff brush on the descent, the "fast crabs" could "take a horn" and rest their horses. One of the most frequented of these taverns was Wintergreen's in Yorkville a straggling suburb in the East Eighties. Wintergreen was famous for its sherry flips, its cobblers, grogs and hot buttered rum.

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读了这篇文章后，我们发现它不但告诉我们每一段包括一个基本观念，再由很多句子发展这个基本观念，而表现于主题句子 (topic sentence)，同时透过各段发展成一个整体思想：

当然发展一个思想有很多方法，有时一段结合两个或更多发展方法，而其他方法只是一种分析，为使初学者对段之发展提出几种常用的方法作为参考。

■ Part 4 ■

The Methods of Paragraph Development (段发展的方法)

现在我们讨论段的发展方法，当然方法很多，一般职业作家有时根本不按这些方法。因此，我们只提出一些平常使用方法作为参考，如：一般常用的聚积说明法 (Accumulation of detail)，举证说明法 (Exemplification)，解释法 (Definition)，比较法 (Comparison)，和因果关系法 (Relating cause to effect)。

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A. Accumulation of Detail (聚积说明法)

所谓聚积说明就依据它的主题，把要表现的资料以堆积方式表现出来，这种方法比较容易，也是一般初学写作的人喜欢用的一种方法，它的特性是主题句子 (topic sentence) 在段首出现，使读者一看便知怎么回事，然后再把你所搜集的资料逐一运用，以表达整个思想。如：

The captain, in the first place, is lord paramount.

He stands no watch, comes and goes when he pleases, and is accountable to no one, and must be obeyed in everything, without a question, even from his chief officer. He has the power to turn his officers off duty, and even to break them and make them do duty as sailors in the fore-castle. Where there are no passengers and no supercargo, as in our vessel, he has no companion but his own dignity, and no pleasure, unless he differs from most of his kind, but the consciousness of possessing supreme power, and, occasionally, the exercise of it.

by Richard Henry Dana, JR.

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这一段的主题句子 (topic sentence) 是: “The Captain, in the first place, is lord paramount.” 然后以代名词 “He” 开始用聚积方法运用各种资料, 表达整段的观念, 因为段的开始, 即说明 “Lord paramount” 确是船长, 这种方法很讨好读者, 而初学写作的人也喜欢使用这种方法, 为使初学者进一步认识这种表现法再举出一段作为研究:

My aunt was a tall, hard-featured lady, but by no means ill-looking. There was an inflexibility in her face, in her voice, in her gait and carriage, amply sufficient to account for the effect she had made upon a gentle creature like my mother;

but her features were rather handsome than otherwise, though unbending and austere. I particularly noticed that she had a very quick, bright eye. Her hair, which was gray, was arranged in two plain division, under what I believe would be called a mobcap; I mean a cap much more common then than now, with sidepieces fastening under the chin. Her dress was of a lavender color, and perfectly neat, but scantily made, as if she desired to be as little encumbered as possible. I remember that I thought it, in form, more like a riding habit with the superfluous skirt cut off, than anything else. She wore at her side a gentleman's gold watch, if I might judge from its size and make, with an appropriate chain and seals; she had some linen at her throat not unlike a shirt collar, and things at her wrists like little shirt wristbands.

Charles Dickens

读完这一段后，我们发现特别指出：这一段是说明他“aunt”的严肃，而不是“ill-looking person of the topic sentence”表现了一个强而有力的主题。

B. Exemplification (举证说明)

所谓举证说明是引用一些例证说明主题句子。一般在写作或谈话时经常使用的短语：“for example, for in-

stance 和 for illustration”，这种方法与比较对比法相似，而两者的差别是比较法把两个以上项目做比较，但举证法引用一个特殊项目说明它所包括种类本质。因此这种方法也很受欢迎，尤其是初学写作的人用这种方法，把自己所学的一些字或词，以及有关资料表现出来，使读者一目了然，知道这一段讲些什么，特选出下列一段供初学者研究：

628 It is important to remember that, in strictness, there is no such thing as an uneducated man. Take an extreme case. Suppose that an adult man, in the full vigor of his faculties, could be suddenly placed in the world, as Adam is said to have been, and then left to do as he best might. How long would he be left uneducated? Not five minutes. Nature would begin to teach him, through the eye, the ear, the touch, the properties of objects. Pain and pleasure would be at his elbow telling him to do this and avoid that; and by slow degrees the man would receive an education which, if narrow, would be through, see real, and adequate to his circumstances, though there would be no extras and very few accomplishments.

Thomas Henry Huley

这一段除 topic sentence: It is important to remember that, in strictness, there is no such thing as an uneducated

man. 而外, 其他句子完全由一个例子说明 “topic sentence”, 这种方法多用于论文写作。

C. Definition (解释法)

所谓解释法也是一般所称定义法, 在字典上有两种不同解释:

① “A statement of what a thing is.” ② “A statement or explanation of what a word or phrase means or has meant. 因此一般所称 “definition” 都是指一个字的意义, 而不是一件事物的说明, 因此解释当然是指对一件事物的解释, 这种方法多用于对事物的描述, 对段的结构也很重要, 使读者容易了解事情发生经过, 为使初学者对这种方法进一步认识, 特选出下列一段作为研究参考:

A guaranteed annual wage is money paid by an employer to people for all or some part of a year in which they are not making products. The payments are part of the manufacturer's cost and hence part of the consumer's cost. If the manufacturer has ten employees but work for only eight, he must nevertheless recover in the price he gets for his product the payments he make to his employees for hours they did not work, or he must go out of business. This is true of any employer, whether he has ten or ten thousand employees.

Loland Hazard

读了这一段后，我们充分了解它所表现，除“topic sentence guaranteed annual wage”外，其他句子都很清晰而有力地解释“topic sentence”。

D. Comparison (比较法)

这种方法多与相反 (contrast) 运用，也是很简单的一种方法，那就是以不熟悉的事物 (unfamiliar object) 对熟悉的事物 (familiar)。比如说：A child asks, “What is a zebra?” 我们的回答：“Oh, a zebra—it’s an animal sort like a mule. And it has stripes like a tiger, black and white stripes all over. But you remember a that tiger’s stripes are black and orange.” 这时我们可用比较和相反方法，以斑马对骡子形状的比较，而用两种动物相反 “in size” (大小) 而把斑马的条纹与老虎的条纹比较，在颜色方面提出相反的对比，这时对斑马一定会有一个深刻印象，不过使用这种方法时要特别谨慎，否则会使 “topic sentence” 更为模糊。为使初学者认识这种方法的运用，特选出下列一段作为研究参考：

France offers the world a picture the very opposite of England. The words of English diplomacy are fuzzy, confusing and, all too often, meaningless; the vigor of English diplomacy

springs from the way Englishmen understand each other and stand united in purpose without need of wordy persuasion. French diplomacy speaks in lucid, clear analysis, but it speaks for a people divided from village roots to sovereign assembly. Even France's diplomats are divided; it is doubtful whether ten out of a hundred of the professionals at the quai d'orsay' are wholeheartedly agreed that their government's support European Union make sense.

Theodore H. White

读了上面这一段后，我们发现除 topic sentence: “France offers the world a picture the very opposite of England.” 外，其他句子都以比较方法加以说明 “topic sentence”，同时又以很长句子把 “England 和 France” 提出相对解释，使整段非常生动。

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E. Relating cause to effect (因果关系法)

这种方法很容易使读者把握住作者的思想重点，以因果关系说明 “topic sentence” 而使整个段非常生动。但初学写作的人特别慎用这种方法，若引用不当会使整个段陷入混乱，所谓一定因会产生一定果：what caused this:

Given this set of circumstances, what effect will follow?

如果我们要回答第一个问题，必须找理由从果回到因，若回答第二个问题从因到果。丁尼生（Tennyson）在他的名诗“Flower in the Crannied wall”里就是说明这个观念：

Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

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读了这首诗后，我相信一定会更进一步理解因果关系之概念，为使初学者进一步认识这种表现方法再选出一段作为研究参考：

I wonder why American towns look so much alike that I sometimes mix them up in my memory. The reference to the standard influence of mass production whose agents are the traveling salesman, the mail-order houses, the five-and-ten cent stores, the chain stores, the movies, is not sufficient. If you stay two days in Bologna and in Ferrara, or in Arles and in Avignon, you will never mix them up in all your life. But it may well happen that after you spend two days in St. Louis and in Kansas City the images of these towns soon merge into one. I

think the real reason for this is that these towns have not yet had time enough to individualize and to crystallize visible local traditions of their own. Physiognomically speaking, children are much less differentiated from each other than grown people. By Paul Schrecker.

读了上面这一段后，我们会觉得用因果关系法说明某一件事，如运用恰当时，更会增加段的生动。比如这一段首先提出为什么（why），完全以问自己方式（by asking yourself）说明 topic sentence。

以上我们所讨论的几种方法，都是一般初学写作的人喜欢尝试和模仿的。但一般职业作家，当他们坐在桌子前埋首写作时，绝不会考虑到那一段用什么方法，当然这是训练有素的原因。我们所提出一些方法只不过供给一般初学者参考，但也不要因此而忽略了段在文章中的重要性及其价值。最使初学者关心的问题：在什么时机，或什么地方使用什么方法？这是一个无法回答的问题。因为写作首先要决定主题，才能决定用什么方法，不过有些修辞学强调由上下文来决定。因此，我们在研究段的价值时提出一篇文章“*Incredible New York*”已经充分说明这项原则。为使初学者了解这篇文章的特性再分别予以说明：第一段介绍不可思议的纽约（New York），说明作者基本论题（thesis），叙述纽约本身发展

经过，由荒芜到成为一个国际大都市（a metropolis），一般人称它为帝国都市（strangers called it Empire city.）

第二段说明由于人们对它的敬畏，以及豪华旅馆、饭店、戏院、博物馆，而以此自傲。

第三段由于人们对它的感觉，而产生出对它的看法。称它为：“brownstone era”，使纽约成为被人们叫它是“披上冷巧克力酱的外衣”（a coating of cold chocolate sauce）。

第四段才正式说出人们对它的看法，非常生动细密，更大胆说出人们又尽量去分享它的成就，与第一、二、三段相呼应。

第五段作者还是用同一方法，说明纽约的不可思议，这一段主要举出很多事实，而更强调了它的“Empire city”的形象。

■ Part 5 ■

Principles of Paragraph Construction (段的构造原则)

我们分别讨论了：什么是段 (What's the paragraph?), 段在整篇作文中的价值 (The value of paragraph in the whole composition), 现在讨论段的构造原则。

一般修辞把段的构造原则分为三种：统一 (Unity)、调和 (Coherence) 和强调 (Emphasis)。

(1) 统一 (Unity): 它在段中的作用是帮助发展段的思想统一，是段的发展思想单元，每个句子都帮助它的中心思想。

(2) 调和 (Coherence): 它的工能是把段内的各句子用很有效方法结合在一起，表达一个完整思想。

(3) 强调 (Emphasis): 它的功能是使读者了解有关主要思想。

为使初学者在未着手写生动段前有良好知识基础，特提一些实例逐一讨论。

A. Unity in the paragraph (段内的统一)

统一是段的构造非常重要原则，它的先决条件是有
一个清晰的意向，发展一个单纯思想使整段强而有力。
因此，每段中都有它的主题句子 (topic sentence)，这是
写一个好的段必须先决定你写作目的。换句话说，每一
段都有一个思想单元，不要在一段内牵涉到好几种观
念。因此你必须事先决定每一段要表达的观念，再一次
确定下一个观念。而这种方法都是由“topic sentence”说
明你的观念，因此，在写作时一定紧紧地把握住这个目
的。为使初学者认识统一在段中的重要，特选出下例作
为参考：

(1) Professional football has many features to attract the spectators. First there is the game itself, surely the most interesting and exciting team sport in the world, combining as it does brute strength and masculine force with the subtle execution of well-thoughtout plays and the necessity for the key players to make speedy decisions involving split-second timing. Contributing heavily to the excitement is the quality of the play itself, the professional team playing well has the precision of a smoothly operating machine, a machine not easily put out of

alignment. The excitement does not come from seeing amateurs taking obvious advantages, as in an ordinary college game, but from watching the pros outwit one another on the field. An additional feature contributing to the popularity of professional football is the team itself, the group involvement in the contest, the pleasure to be found in seeing support, interference, the logistics of play executed with grace and precision by a group of men who, taken individually, might be thought just so many weight-lifters.

(2) John Thompson is a professional football player. It is a game which attracts crowds of people these days. It is his business to move briskly on the field, to make split-second decisions, to cooperate with his teammates in getting the ball across the goal line. A professional team operates smoothly, each of its players being an important part in a precision machine. John is part of a group; he never plays as if he is involved in individual competition. That is what makes him a great player—that along with his skill, his speed, his endurance. That is makes professional football a great game to watch.

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读了上面两段, 我们发现第一段要比第二段强而有

力，为什么？因为第一段所有句子都忠于主题（Subject）发展一个思想，作者由一个问题：What are the attractive features of professional football?开始，然后再用 The game itself（比赛本身），the quality of play（运动特质），和 group involvement“群体参入”来解答这个问题。而这些问题都慢慢逐一带入主题，使整个段显得清晰有顺序，紧紧把中心思想结合在一段内，因此，我们了解这一段思想统一（Unity of idea）。

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第二段内第一句主要的思想是：“John Thompson is a professional football player”，第二句的“professional football 好像与 John Thompson”无关，而第三句告诉我们一些其他事情，第四句着重在“professional team”，而不在“player”。总之读者在这一段中所读到的两件事，显然是作者的意向（intent）模糊，缺乏统一思想（lacks unity of idea）使读者无法选择。

[A] 主题句子（topic sentence）在段中的位置

一个统一的段有清晰的意向，它的主题简略而言都是支持所有句中的一个和它的强烈暗示主题。每个段都有它的主题句子（topic sentence），表示段的中心思想。

(a) Topic sentence first（主题句子在段首）

这种表现法使读者对作者要写的是什么获得首先印象 (first impression), 而引起读者的好奇心, 使他继续读下去, 这种表现法大都由其他句子在后面说明支持主题句子。是很受一般初学写作的人喜欢, 因为比较容易发挥, 例:

The tea-plant, a native of southern China, was known from very early times to Chinese botany and medicine. It is alluded to in the classics under the various names of Tou, Chung, Kha, and Ming, and was highly prized for possessing the virtues of relieving fatigue, delighting the soul, strengthening the will, and repairing the eyesight. It was not only administered as an internal dose, but often applied externally in the form of paste to alleviate rheumatic pains. The Taoists claimed it as an important ingredient of the elixir of immortality. The Buddhists used it extensively to prevent drowsiness during their long hours of meditation.

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这一段的主题句子出现在段首, 而其他句子都是以演绎法说明“topic sentence”。

(b) Topic sentence interior (主题句子放在段中间)

把主题句子放在段的中间, 作者用介绍法 (introduce) 引起读者注意或用相反的方法强调主题句子。例

如：

The death rate of automobiles is astonishingly high, some 70 percent of the number manufactured each year being junked. Since our human birth rate is about three times that of the death rate, this gives some sobering thoughts about the future and its problems. To a greater extent than is commonly realized, both family size and the discarding of cars are products of vogue rather than physical necessity.

One must keep up with the neighbors in both respects.

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Whether apocryphal or not, there is truth in the saying attribute to a distinguished executive, "If the public ever catches on to the fact that a new car every two year is not a necessity, we are sunk."

读了这一段后我们发现在段前面的那些句子都是介绍 (introduce) 这种方法。使读者对作者的思想抱着一种怀疑态度，而再慢慢引入 "topic sentence." 给读者一种新奇感觉。

(c) Topic sentence last (把主题句子放在段的最后)

这种表现法是作者有计划的把特殊事物放在前面，而在最后用一般化，而再用一些句子强调一般化，这种方法，如果运用不恰当，可能使读者有一种迷惑的感

觉。例：

To be at home in all lands and all ages. To count nature a familiar acquaintance and art an intimate friend. To gain a standard for the appreciation of other men's work and the criticism of your own. To carry the keys of the world's library in your pocket and to feel its resources behind you in whatever you undertake. To make hosts of friends among the men of your own age who are to be the leaders in all walks of life. To lose yourself in generous enthusiasm and cooperate with others for common ends. To learn manners from students who are gentlemen and from character under professors who are Christians. This is the offer of college for the best four years of your life.

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读了这一段后，我们了解作者有计划把特殊的事物放在前面，而 topic sentence: This is the offer of college for the best four years of your life. 最后出现。

(d) Topic implied (暗示主题句子)

这种方法，通常是作者不需要在主题句 (topic sentence) 中表现中心思想时，只是在文中暗示，因为它不须明显说明，而其中心思想对读者来说已很清楚。为使初学写作的人进一步了解这种方法的使用，特举例如下：

The hour is just on nine. At six, with the playing of a minuet, the dancing had started; now there is the usual pause for the gentlemen to hand tea to the ladies, and for the musicians to wet their tired throats. Tonight being something of an occasion there will be supper as well, and behind screens footmen are busily laying a long table with cold ham and pheasant, biscuits, sweetmeats, jellies and wine. And now the Master of Ceremonies in plum satin and paste buckles offers his arm to the ranking lady present. Her grace the Duchess of Marlborough, and together they swing across the room. Behind them rustle the others. Her Grace's inferiors Countesses and ladyships wealthy tradesmen's wives and daughters, the mothers and mistresses of bone-setters and ship-builders and swindling gamesters, all come to Bath to taste the salubrious "Spaw" waters at the Pump Room, to take the cure, to ogle their partners at balls at the Assembly Rooms—and best of all, to be stared at themselves in return.

这一段作者只是描述: The Grand Ball at Bath, England, in the late eighteenth century. 不需要再很明显说明 "topic sentence."。

[B] 确信段内的每个句子加诸于中心主题
(Be sure that every sentence in a para-graph bears
on the central subject)

我们在写段时不只要有一个很清晰的意向，还要把握住这个意向。为使初学写作的人了解如何构成清晰意向和把握住这个意向，特举例如下：

① Henry James' extensive travel during his early years greatly influenced his later writings. ② Born in New York in 1843, Henry was destined to become one of the first novelists of the world. ③ He received a remarkable education. His parents took him abroad for a year when he was only an infant. He was educated by tutors until he was twelve, and then taken abroad for three more years by his parents. His father wanted him to absorb French and German culture. His older brother, William, received the same education.

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读了这一段后，我们发现作者很显然的在段中改变了他的意向达三次之多，在最先三句中而又转向最后一句，形成了一种想起后又加上去一样。

修改这一段唯一方法，就是把它的主题限制在“James's Childhood”一个主要主题上，例：

Henry James, the novelist, had an unusual childhood.

In 1844, while still an infant, he was taken abroad by his parents for a year. Upon his return, he and his older brother, William, were given private tutoring until Henry was twelve. At that a time both boys were taken aboard to spend three years absorbing French and German culture.

经过修改后的段我们把所有句子都限制在它的主题句子, “Henry James’s Childhood” 上, 这样一来整个段的思想非常清晰而统一, 为使初学者更进一步认识统一在段中的重要性再举例如下, 不过初学者特别要注意千万不要由于引导新的主题或观点 (introducing new topics or points of view) 在段的最后而破坏了统一原则。例:

In the years following World War II there has been much discussion on the question of lowering the minimum voting age to eighteen. Among those people who believe that the age limit should be lowered, the favorite statement is, “If a boy is old enough to die for his country, he’s old enough to vote in it.” Those people who want the age limit to remain at twenty-one think eighteen-year-olds will be unduly influenced by local wardheelers who will urge them to vote a “straight ticket” But the young voter who has not had a chance to become a “dyed-in-the-wool” party member will tend to weigh the merits of the in-

dividual candidate rather than those of the party itself.

这一段作者把新观点放在段的最后，而把早期的目标放弃，以侧面辩论方法，而破坏了段的统一，为使初学者正确了解这种方法修正如下：

In the years following World War II there has been much discussion on the question of lowering the minimum voting age to eighteen. Among those people who believe that the age limit should be lowered, the favorite statement is, "If a boy is old enough to die for his country, he's old enough to vote in it." Those people who want the age limit to remain at twenty-one think eighteen-year-olds will be unduly influenced by the promises of dishonest politicians.

经过修改后的段使我们感到非常清楚而统一。

B. Coherence in the paragraph (段内的调和)

一个段没有调和可能统一，而统一依靠选择详细说明，而观念对段的主题切题，调和则依靠组织这些详细说明和观念。因此，读者很容易看出它们是如何切题，纵使段中句子都支持一个重点，如果它们不结合在一起，互相的流畅，以致它们对单一重点的关系非常清

楚，它们也不会调和。一个调和的段，很容易引导 (leads) 读者从一句到另一句 (from sentence to sentence)，一个不调和的段，面对它突增思想上困惑，事件不按顺序，事实安排不合理，或讨论中的重点忽略。而调和需要这些句子安排合理和清楚的连结。

[A] 确保一段内的调和，安排所有句子在一个合理顺序内 (To insure coherence in a paragraph, arrange the sentences in a logical order)

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段内的句子排列按照某些句型会使有顺序而观念自然流动，第一个技巧是把事件按年代次序列出，另一个是在观念中建立一个因果关系，下面这些实例表示对调和某种顺序基本技巧。例：

The Declaration of Independence war was the instrument by which the thirteen colonies declared their independence of Great Britain. It was signed originally by only the president and secretary of the Continental Congress. When the declaration was originally voted on, June 28, 1776, the delegates from Pennsylvania and South Carolina refused to approve it until it carried an amendment. The declaration was written by Thomas Jefferson, who was one of a special Committee of five assigned by

Congress to draw up a form of declaration. The declaration was finally approved on July 4. The signatures of the delegates were added as their states confirmed the action of Congress.

这一段的安排非常不调和，结构也不按顺序，现在我们按照年代顺序予以介绍：

The Declaration of Independence was the instrument by which the thirteen colonies declared their independence of Great Britain. It was written by Thomas Jefferson, one of a special committee of five assigned by the Continental Congress to draw up a form of declaration. When the declaration was originally brought before Congress on June 28, 1776, the delegates from Pennsylvania and South Carolina refused to approve it until it carried an amendment. That amendment was then written into the declaration, which was finally approved on July 4. Originally, only the president and Secretary of the Continental Congress affixed their signatures; the delegates added their signatures as their individual states confirmed the action of congress.

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经过改正后的段，不论结构和句子的结合都非常合理而整段也非常调和。例：

Juvenile delinquency is a major problem in this country.

This problem became more serious after World War II. The war itself is one of the causes. Parents of youngsters born during these years either avoided their responsibility or were unable to maintain it. Every where we read about the vicious crimes committed by young people. During the war the newspapers and the movies depicted violence, cruelty, and bloodletting as heroic rather than vicious. The war inspired brutality by distorting and twisting humane values. It is no wonder that the younger generation has made a problem of itself. During the war many of them had fathers who were in the service: their mothers were working in war plants. Consequently, they were unhappy and undisciplined. Many of them are now organized in gangs and proud of their devotion to a life of crime.

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这一段和上面一样整段的结构散漫，所提理由都是混乱，因此，整段非常不调和，现在我们用很清楚的因果关系介绍如下：

Juvenile delinquency is a major problem in this country. Everywhere we read and hear about the vicious crimes committed by younger people. Many of them are organized in gangs and are proud of their devotion to a life of crime. Certainly this unfortunate situation grows partly out of the years of World War

II. For one thing, the war itself inspired brutality in the young generation by distorting and twisting humane values. The newspapers and the movies depicted violence, cruelty, and blood-letting as heroic rather than vicious. For another, parents of youngsters born during the war either avoided their responsibilities or were unable to exercise them. Many fathers were in the service, mothers were often busy working in war plants. The result was an unhappy, undisciplined group of young people. It was no wonder they soon made a problem of themselves.

经过修改后的段不但结构严谨，理由正确，产生合理的结果，使整段非常调和。也是因果关系很好范例，由此证明一段中的主题选择说明思想要切题，而调和就是要段中的句子关系清楚，正确使用语法观念，合理运用字和词，但要达到段的调和以及在写作时如何使整段合理安排以达成段的调和，而上面实例还是不够。为使初学写作的人进一步认识调和在段中的重要性，特提出四种一般作家经常使用方法：① Use of pronouns ② Connective ③ Synonyms ④ Repetition，但我们要特别注意，在运用各种方法时切记我们所关切的不是各种个别句子，而是把一个句子和另外一个句子或一群其他句子结合在一起表达一个完整的思想。

(a) 运用代名词

在论述中运用代名词使句子结合表达段的调和，
例：

One day John's father brought home a bicycle. He did so under the misapprehension that every boy needs a bicycle. But John didn't need the bicycle. Nor did it need John.

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我们都知道代名词是代表它的先行词名词的，上例中的“He”是代替第一句中“father”，和第二句连结在一起。第四句中的“it”是代替第三句中的“bicycle”，使整个段很调和。不过要特别注意用代名词的顺序，有时作者顾及调和也可能滥用（overuse）代名词，为避免模糊（Vague）暧昧（ambiguous）或脱离习惯用法（Remote usage）。因此，使用代名词时先要区别先行词，然后再使用。

The coffee house, a seventeenth century institution, was more than a place of conviviality. The coffee house was a place where business and the affairs of State were transacted.

这段中的第二句“The coffee house”应该用代名词“it”来代替，例：

The coffee house, a seventeenth century institution, was more than a place of conviviality. It was a place where business

and the affairs of State were transacted.

经过用代名词代替第二句中的 “The coffee house” 后，整个段显得非常生动而调和。

(b) 用连结词 (connective)

连结方法，用连接词比代名词更为精细，有时我们称为转变论锋 (transition)，它们都是思想中的桥梁。例：

This poem, which Shelley wrote when he was just beginning to be interested in poetry, is not one of which he is remembered. No one reads it today.

这段中的第二句 “no one reads it today” 与第一句脱离，很容易使读者误解。如果我们运用连结词 “in fact” 连结起来成为 In fact no one reads it today. 和第一句连结而表现了思想的调和，再如：

If you think it will help you understand the problem you may read the book. I don't think you will find it useful.

这段中的句子成了两个各自表现的独立句子，而使读者对这一段的的思想不太清楚，如用连结词 “however, or but” 把这两个句子连结，而整段的的思想就会非常调和。例：

If you think it will help you understand the problem you

may read the book. However I don't think you will find it useful.

(c) 用同义字方法 (Use of synonyms)

为了避免用字的重复, 我们把用过的字找出可代替的同义字也可使整段调和, 不过使用这种方法, 首先要知道所用的字或词真实的意义和用法, 否则会使整段的意义混淆不清。例:

An explosion rocked the cement plant yesterday afternoon. The explosion could be heard in the town, six miles away.

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读了这段我们发现虽然结构没有问题, 但第二句中的“explosion”用得非常牵强, 致使整段软弱无力, 如我们用同义字“blast”代替, 就会使整段清晰生动有力, 思想表现也很调和。

An explosion rocked the cement plant yesterday afternoon. The blast could be heard in the town, six miles away. 再如:

Near the end of the race only seven vessels remained in the running. The vessels moved doggedly toward the finish makers.

这段中的第二句又重复“vessels”使读者感到整段思想模糊而分歧, 如我们用同义字“boats”代替“vessels”就会使整段生动, 而思想清晰。为使初学写作的人对这种表现方法有进一步认识, 特选出下列一段作为研

究：

①Not often during the course of my early life did Lady Luck smile upon me. ② From the time of my birth Lady Luck seemed to be indifferent, if not downright antagonistic. ③Lady Luck gave me twice the usual number of childhood illnesses. ④Arithmeite was three times more difficult for me than for my companions, and my monetary allowance was only half theirs. ⑤Had Lady Luck been kind, the ratio would have been more in my favor. ⑥But from these reverses I did gain one thing of value: an understanding of women. ⑦Upon attaining the age when the female of the species begins to exercise her wiles upon the male, I was prepared four times better than my companions to withstand. ⑧I was the only one of the lot who knew why Lady Luck is refered to as Lady Luck.

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研究：读了这一段后，我们发现，除了使人感觉文句很弱外，还用了平凡语句重复，使整段呈现零碎，不完整感觉，而把整段的效果破绽，因此，必须在：“Lady lucky”出现时用同义字代替，

例：如第一句的 lady lucky 用同义字 good fortune 代替

第二句中的 lady lucky 用同义字 fate 代替

第三句中的 lady lucky 用同义字 chance 代替

第五句中的 lady lucky 用同义字 fortune 代替

第八句中的 lady lucky 用同义字 fortune 代替。

经过修改后我们用同义字代替“lady lucky”；我们觉得这一段比较生动而有趣，同时也强调了短语变化的功能及价值，而把重点隐藏，直到最后短语出现，同义字对这段的贡献是把悬而未决的疑问，作者把详细要点隐藏到最后才出现而强调了“lady lucky”的思想。

(d) 用重复的方法 (Use of repetition)

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写作时用重复达到段的调和也是方法之一，若用得不恰当，会破坏整个句子或段的调和，最好方法是作者能知道在段中哪些地方用同义字，哪些地方用重复。而辨别这种方法最好能高声的读或多读几遍，因为你的耳朵可能告诉你所看不出的。例：

I can not go with you unless my father gives me permission. And that is something which he does not give willingly.

研究：这段中的第二句用“*And that is*”，是转变论锋的用法，使整段的思想混淆不清，为了效果起见，我们使用重复方法“*And permission*”强调整段的调和，再如：

Style is a way of writing. It is a good way of writing. It is

the writer. the man himself.

这段中的第二句和第三句中的“it”使用不恰当，使整段的思想分歧。因此，我们用重复“style”的方法会使整段思想强而有力。为使初学者能进一步了解哪些地方用重复，哪些地方不能用，特选出一段作为研究参考：

We Americans have a strange—and to me disturbing—attitude toward the subject of power. We don't like the world We don't like the concept. We are suspicious of people who talk about it. We like to feel that the adjustment of conflicting interestes is something that can be taken care of by juridical norms and institutional devices, voluntarily accepted and not involving violence to the feelings or interests of anyone. We like to feel that this is the way our own life is arranged. We like to feel that if this principle were to be understood and observed by others as it is by us, it would put an end to many of misunderstandings and conflicts that have marked our time.

我们读了这一段后，不但不觉得厌烦，反而增加强而有力的叙述，为使初学者对以上四种方法的运用能有进一步认识，再选出一段作为研究参考：

①Mythology, chivalry, the Scriptures are the tongues of

the imagination. ②It is far more important to know them than to learn French or German or Italian. ③The latter are, in a sense, merely provincial languages; the former are three branches of that universal language which though vainly sought on the lips of men is found in their minds and hearts. ④Hence, to omit these in education is to defraud youth of its inheritance. ⑤Nor is it enough to look them up in encyclopaedias and notes, and so obtain a piecemeal information; one must grow familiar with these forms of beauty, forms of honor, forms of righteousness, have something of the same sense of their reality as that felt by Homer and Virgil, by the singer of Roland and the chronicler of the Morte d'arthur, by St. Augustine and St. Thomas. ⑥He must form his imagination upon these idealities, and load his heart with them; else many a masterpiece of the human spirit will be lost to him, and most of the rest will be impaired. ⑦In fact, it can be stated that if one must know vocabulary and grammar before he can understand the speech of the mouth, much more must he know well mythology, chivalry, and Bible-lore before he can take possession of the wisdom that the race-mind has spoken, the beauty it has moulded life into, as a thing of passion and action, the economy of Lucid

power it has achieved for perfect human utterance, in these three fundamental forms of a true world-language. ⑧The literature of the last century is permeated with mythology, and to a lesser degree with Scripture, and no one can chivalry, hope to assimilate it, to receive its message, unless his mind is drenched with these same things. ⑨And the further back his tastes and desires lead him into the literature of earlier times, the greater will be his need of this education in the material, the modes, and the forms of past imagination.

From The Torch, by George Woodbury

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研究：读了这一段后，我们发现这一段包括了各种转变副词（transitional adverbs），代名词，连结词，重复字和同义字。而使整段达到调和效果。比如：第二句中的“to know ‘them’”是代名词。

第三句开始“The later are…”是连结词和“The former”也是连结词。

第四句开始的“Hence”是连结词连结代名词“these”的，第五句中的“nor”是连接词连结代名词“them”的。而句中的“these forms of beauty”的“these”是代名词也是重复 their reality 的，“their”是代名词。

第六句开始的“He”是代名词，而“these”是代名

词和重复，而句中的 idealities 是 Mythology, Chivalry 的同义字。

第七句开始的 “In fact” 是连结词，而 “Mythology, Chivalry” 是重复用法，而句中的 “blue-lore” 是同义字。

“In these” 是代名词和重复用法，而句中的 “three fundamental forms” 是同义字。

第八句中的 “Mythology, Chivalry” 是重复字，而 “scripture” 也是重复字，Unless his 的 “his” 也是代名词。

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第九句开始的 “and” 是连接词，而 “his” 是代名词，句中之 “lead him” 之 “him” 是代名词，而 “will be his” 之 “his” 是代名词，“this” 也是代名词。

[B] 确保段内的调和，一定要使句与句之间关系清楚 (To insure coherence in a paragraph, make clear the relationships among sentences)

调和需要的不只是段内句子互相关系，同时要它们之间关系清楚，可由下列四种方法，达到句与句之间的清晰关系。

① Being consistent in point of view, ② Using parallel grammatical structure, ③ Repeating words or ideas, and ④ Us-

ing transitional words or phrases. 为使初学者认识这些方法的运用, 现分别加以讨论:

- (a) Maintain a consistent point of view. [保持观点一致), 避免段内人称 (person), 时态 (tense) 或数 (number) 不必要的变换]

例:

Unnecessary shift in person:

A pleasant and quiet place to live is essential for a serious-minded college student. If possible, you should rent a room from a landlady with a reputation for keeping order and discipline among her renters. Moreover, a student ought to pick a roommate with the same temperament as his own. Then you can agree to and keep a schedule of study hours.

Unnecessary shift in tense:

Last summer I finally saw the movie Around the World in 80 Days, based on the novel by Jules Verne. I particularly enjoyed the main character, who is played by David Niven. He gives an excellent performance and really seemed intent on winning the wager he has made with his friends. His personal servant was played by the Mexican actor Cantinflas, who is very able in his part, too.

Unnecessary shift in number:

Of great currency at the moment is the notion that education should prepare students for “life”. A college graduate no longer goes out into the world as a cultivated gentleman. Instead students feel obliged to prepare themselves for places in the business world. Consequently, we are establishing courses on how to get and keep a mate, how to budget an income, and how to win friends and influence people -- that is, how to sell yourself and your product. The study of things not obviously practical to a businessman is coming to be looked upon as unnecessary.

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(b) Use parallel grammatical structure. (运用对比语法结构)

使用对比语法结构在连续句内是连结它们最重要方法之一。正如对比语法形式在句子对等部分强调观念对等关系，因此，对比结构在段内从句到句强调这些句子对段的单一观念的关系。如：“George F. Kennan 在他的名著 “Training for Statesmanship” 有一段完全用对比语法结构，现在特选出作为初学者研究参考：

We Americans have a strange——and to me disturbing——attitude toward the subject of power. We don't like the

word. We don't like the concept. We are suspicious of people who talk about it. We like to feel that the adjustment of conflicting interests is something that can be taken care of by juridical norms and institutional devices, voluntarily accepted and not involving violence to the feelings or interests of anyone. We like to feel that this is the way our own life is arranged. We like to feel that if this principle were to be understood and observed by others as it is by us, it would put an end to many of the misunderstandings and conflicts that have marked our time.

这一段作者用了两种对比，那就是“we don't like”…对“we like to feel that…”，使我们读了后感到强而有力，虽然只是几句话，把对训练一个政治家的观念表达很清楚。再如名学者：A. Whitney Griswold 在他的名著“*Liberal Education and the Democratic ideal*”内有一段使用对比方法：

Conversation in this country has fallen upon evildays. The great creative art whereby man translates feeling into reason and shares with his fellow man those innermost thoughts and ideals of which civilization is made is beset by forces which threaten its demise. It is forsaken by a technology that is so busy tending its time-saving devices that it has no time for anything else. It

is drowned out in singing commercials by the world's most productive economy that has so little to say for itself in has to hum it. It is hushed and shushed in dimly lighted parlors by television audiences who used to read, argue, and even play bridge, an oldfashioned card game requiring speech. It is shouted down by devil's advocates, thrown into disorder by points of order. It is subdued by soft-voiced censors who, in the name of public relations, counsel discretion and the avoidance of controversy, like so many family physicians breaking the news gently and advising their patients to cut down on their calories. It starves for want of reading and reflection. It languishes in a society that spends so much time passively listening and being talked to that it has all but lost the will and the skill to speak for itself.

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Whitney 在他的通才教育和民主理想内有这么一段用 “it is…” 对比方法说明他的观点。

(c) Repeat key words and phrases (重复主要字或短语方法)

大多数完整结构的段依靠主要字和短语的重复, 少用修饰强调主要观念, 从句到句把思想带入。代名词用同一方法清楚, 指前面各句功能的前述词, 下列各段用重复方法提供从句到句清楚的连结, 产生一个紧密整体

的段。例：

Nobody has succeeded in explaining the connection between the private sources and the public functions of art. But art does have its public functions, though we often lose sight of them. In primitive agricultural societies, and even in Western Europe until the Renaissance, the functions were more clearly defined. It was the duty of the artist to celebrate the community in its present oneness, in its divine past, and in its glorious future. Thus he invented dances and rituals for the group, he retold the stories of its gods and heroes, he fashioned their images, and he persuaded the “people” — his own tribe that is, the only genuine persons — that they were reenacting the lives of the gods, who would some day return and reinstitute the golden age. Thus the artist played a recognized part in the daily life of the people.

这一段系选自 Malcolm Cowley 的 “Artists, Conscience, and Censors” 中的一段。他用重复方法，使整段非常调和，也交待非常清晰，为使初学者进一步认识这种重复方法在段内的重要性，再选一段作为研究参考：

Because they [the colonists] had first of all to survive, they took life with deadly seriousness. And in their seriousness

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there were able to record memorably life and living as they knew it. When their writing has distinguished style, as it often does, it is style which serves a higher purpose than itself; it is style which expresses the very seriousness of the colonial enterprise. Indeed, when one studies stylistically the best of colonial writing, one is studying the quality of colonial seriousness. The very forms of expression——sermons, histories, diaries, poems, and the like——themselves characterize the men who write, the society to which they write, and the occasion for writing. The difference between the writing of a Mather and of a Byrd, between that of a Sewall and of a Woolman, is in the style and form as well as the content. One can see not only what each believes in, but the quality of the belief. There is the style and form which develop when an idea or an attitude is seriously put into action.

这一段选自 Roy Harvey Pearce 的名作“Colonial American writing”，整段作者用了十二处重复，使人读了不但不感到乏味，反而感到强而有力，整段的思想非常调和。

(d) Use transitional words or phrases. (用转移的字或短语)

所谓转移字或短语是放在靠近句子的开始表示它对先行词（或句子）的关系。而对等连接词“and, but, or, nor, so 和 yet”时常用于这种方法，特别是非正式写作时，因为它们提供了从这句话到另外一句子的桥梁，现代英文里占了非常重要的地位，为使初学者对这些字或短语进一步认识，特选出作下列参考：

To indicate addition:

again, also, and then, besides, equally important, finally, first, further, furthermore, in addition, last, lastly, likewise, moreover, next, second secondly, third, thirdly, too 等

To indicate cause and effect:

accordingly, as a result, consequently, hence, in short, otherwise, then, therefore, thus, truly 等。

To indicate comparison:

in a like manner, likewise, similarly

To indicate concession:

after all, although this may be true, at the same time, even though, I admit, naturally, of course 等。

To indicate contrast:

after all, although true, and yet, at the same time,

but, for all that, however, in contrast, in spite of, nevertheless, notwithstanding, on the contrary, still, yet, on the other hand 等。

To indicate special features or examples:

for example, for instance, incidentally, indeed, in fact, in other words, in particular, specifically, that is, to illustrate 等。

To indicate summary:

in brief, in conclusion, in short, on the whole, to conclude, to summarize, to sum up 等。

To indicate time relations:

after a short time, afterwards, as long as, at last, as soon as, at length, at that time, at the same time, before, earlier, of late, immediately, lately, in the mean time, later, meanwhile, presently, shortly, since, soon, temporarily, thereafter, until, there upon, when, while 等。

为使初学者清楚这些字和短语在段中所起的作用，特选两段作为研究参考：

As I have remarked, the pilots' association was now the compactest monopoly in the world, perhaps, and seemed simply indestructible. And yet the days of its glory were num-

bered. First, the new railroad, stretching up through Mississippi, Tennessee, and Kentucky, to northern railway-centers, began to divert the passenger travel from the steamboats; next the war came and almost entirely annihilated the steamboating industry during several years, leaving most of the pilots idle and the cost of living advancing all the time; then the treasurer of the St. Louis association put his hand into the till and walked off with every dollar of the ample fund; and finally, the railroads intruding everywhere, there was little for steamers to do, when the war was over, but carry freights; so straightway some genius from the Atlantic coast introduced the plan of towing a dozen steamer cargoes down to New Orleans at the tail of a vulgar little tugboat; and behold, in the twinkling of an eye, as it were, the association and the noble science of piloting were things of the dead and pathetic past!

马克吐温 (Mark Twain 1835-1910 本名为 (Samuel Larghorne Clemens) 是美国小说家, 他在这篇“life on the Mississippi”中的一段用转移字和短语使句子与句子之间, 以相反 (contrast) 叙述他在密西西比河的生活情形, 全段非常调和, 为使初学者更进一步认识这些字和短语的运用, 再特选两段作为研究参考:

(1) From a cursory glance at their exteriors, college buildings appear to be much alike, but they actually show a greater diversity of design, especially the newer buildings, than the houses in which we live. The newer often appear different because of the colors and ornamental effects with which we disguise their essential sameness. The design of college buildings, however, is suited to their functions. Wide window openings suggest classroom buildings and libraries, whereas a minimal number of windows will suggest a theater or a certain type of laboratory. Observatories require openings at the top, not at the sides. Consequently, they often reveal no windows at all. But windows are not the only indicators of differences in the function of college buildings; also important are the function of college buildings; also important are the roofs. A glance at the roof of a building, therefore, can tell one much about what goes on inside...In other words, functional design is more important in college buildings than it is in our homes.

(2) Sometimes a question may be made still more clear or precise by an indication of the circumstances in which it occurs. Let us take an example. Look, "How wide is this bookcase?" This certainly appears to be a straightforward question that could

be answered simply enough by specifying the number of inches across its front. But when one undertakes to find the answer, several perplexing considerations may arise. What dimension is wanted: The length of the shelf? the outside dimension? At the widest point? or at some other typical point? Again, how accurate a measure is wanted--for no measurement is entirely accurate; all we can expect is greater or less accuracy. All these questions could be more or less cleared up by indicating the circumstances under which the problem arose. It might be, for example, that I contemplate placing the bookcase against a certain wall and desire to know whether or not it is too wide to fit into the position under consideration. At once I realize that the widest outside dimension is the one required, and that a relatively high degree of accuracy is necessary only if the width of the wall and that of the bookcase are found to be nearly the same.

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读了这两段后我们发现文内所用的转移副词和关系副词以及概述词，不管它是表示因果，举例时间、地点关系都是把句子连结在一起表现一个完整思想，因此整段非常调和。

C. Paragraph Emphasis (段的强调)

一篇作文有了统一的调和思想，若不能遵守强调原则 (the principle emphasis)，仍然无法达到生动的效果，如果能严格遵守这个原则，就可能把你的意向很清楚的向读者表达。因此，我们认为强调就是组织的原则 (emphasis is a principle of organization)。为使初学者了解如何运用强调，特别提出六种方法作为发展段的参考：

(1) Giving more space to the idea or idea you wish to emphasize.

(2) Repeating idea you wish to emphasize.

(3) Using parallel construction or balance to emphasize the equal importance of two or more ideas or statements.

(4) The ideas be logically paralld.

(5) Placing your most important ideas in emphatic positions within your paragraphs.

(6) Employing contrast, or the negative side of an issue, to emphasize your positive position.

为加强初学者对段内强调的运用和认识，分别举例讨论：

[A] Giving more space to the idea or idea you wish to

emphasize. (给予较多空间表达你要强调的观念)。

这种方法是对段中资料 (material) 特别强调, 而“space”是指把资料扩大, 使其有充分地方说明段内的思想, 例:

To write history respectably—that is, to abbreviate dispatches, and make extracts from speeches, to intersperse in due proportion epithets of praise and abhorrence, to draw up antithetical characters of great men, setting forth how many contradictory virtues and vices they united and abounding in with and without—all this is very easy. But to be a really great historian is perhaps the rarest of intellectual distinctions. Many scientific works are, in their kind, absolutely perfect. There are poems which we should be inclined to designate as faultless, or as disfigured only by blemishes which pass unnoticed in the general blaze of excellence. There are speeches some speeches of Demosthenes particularly, in which it would be impossible to alter a word without altering it for the worse. But we are acquainted with no history which approaches to our notion of what a history ought to be—with no history which does not widely depart, either on the right hand—or on the left, from the

exact line.

——Thomas Babington Macaulay——

这一段，我们发现它的主题是“History, scientific works, poetry, speeches”，但作者为了强调目的，而给予主题之一的“history”更多资料 and 更多地方 (more space)，而他只是用“scientific works, poetry, speeches”作比较强调主题思想，这是作者写历史手法高明的地方。

62 [B] Repeating idea you wish to emphasize. 用重复方法，强调你的观念)

这个方法我们在前面讨论过是为了达到段内调和的效果，但它的另一作用是强调段中的思想，为使初学者认识这种方法的表现特举例如下：

Type is to the printer what soil is to the farmer—the foundation from which every process starts. Type has an elemental quality. It is primal and fundamental. Printing is the bringing together of type, ink, and paper, in order to transmit thought at a distance in time or space. The ink and the paper are mere tools; type is the essence of printing itself.

这段中的“type, printing, ink, paper”等再三在段

中出现，以做到用重复方法达到强调主题思想，这种方法的使用是按照事实差异而定。作者用不同字和短语重复按照事物差异用不同字，但若一段只有一个句子这时要特别谨慎，否则会使整段思想混淆不清，如果一段中有好几个句子时，这种方法的使用很方便，例：

① Americanism means, first of all, a love of this country of ours, an appreciation of the institutions of this nation a pride in the history of this people to which we belong. ② And to this extent Americanism is simply another word for patriotism. ③ But it means also. I think more than this: it means a frank acceptance of the principles which underlie our government here in the United States. ④ It means, therefore, a faith in our fellowman, a belief in liberty and in equality. ⑤ It implies, further, so it seems to me, a confidence in the future of this country, a confidence in its destiny, a buoyant hopefulness that the right will surely prevail.

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这一段中除用不同的字重复以达强调外，还用其他方法如：“Americanism”用“this country”强调。

第一句中的“This nation”是用同义字，“This people”也是同义字。

第二句的“Americanism”是重复以达强调，而句中

的“patriotism”是同义字。

第三句的“United States”是同义字。

第五句的“This country”是重复强调。

[C] Using parallel construction (用对比结构)

我们都知道对比造句法比较刻板 (mechanical) 尤其是比重复刻板, 因为在整段中完全依靠各句子的构造而定, 为使初学者对这种方法的使用进一步认识, 特举例如下:

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In the works of the two authors we may read their manners and natural inclinations, which are wholly different. Virgil was of a quiet, sedate temper. Homer was violent, impetuous, and full of fire. The chief talent of Virgil was propriety of thoughts and ornament of words: Homer was rapid in his thoughts, and took all the liberties both of numbers and of expressions which his language and the age in which he lived allowed him. Homer's invention was more copious, Virgil's more confined: so that if Homer had not led the way, it was not in Virgil to have begun heroic poetry: For nothing can be more evident than that the Roman poem is but the second part of the Iliad, a continuation of the same story, and the persons

already formed: the manners of Aeneas are those of Hector superadded to those which Homer gave him.

by John Dryden

这种方法多用于保持段内两个思想的平衡，不过牵涉到语法方面的各种词类 (grammatical terms)，如：单字、短语和整个句子。例：

You are like a tiger; he is like a lamb.

第一句 you are like a tiger 与第二句 he is like a lamb，是平衡的，再进一步研究我们发现句中的单字 “You 和 he”，“tiger 和 lamb” 都是平衡的。

You attacked with tigerish ferocity; he watched with lamb-like innocence.

这句中的短语 “with tigerish ferocity 与 with lamblike innocence” 相对的平衡。我们也可用句号 (period) 把它分成两个独立句子，例：

You attacked with tigerish ferocity. He watched with lamblike innocence.

有时使用对比法，不顾语法的构造，而以重复方法达到强调，例：

To gain here you must love there.

这个句子有点对比味道，“gaining” 的思想和 “los-

ing”的思想平衡，同时所用副词“here 和 there”也是用对比法。

[D] The ideas be logically parallel. (使观念合理的对比)

所谓合理的对比，段中的各句子必须同样有力和同样重要。例：

It was raining, and we decide to stay indoors.

My train left early, and I could not stay for the play.

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Topeka is the city of beautiful homes and is today threatened by floods.

这些句子表现都很弱 (weak)，因为各元素在它们之中不合理对比，(not logically parallel)，比如：

第一句中“decide to stay indoors”好像很清楚对事实结果是下雨 (raining) 看起来很合理。但详细研究，我们发现结果比原因重要，所以这两个句子的思想是不合理对比。

第二句更不合理，因为第一句提供为什么发生的原因，(gives the cause for what happened)，因此结果 (result) 比原因 (cause) 重要。为了使读者更清楚。我们用从属句法，强调它的重要性。例：

Because it was raining we decide to stay indoors.

Because my train left early I could not stay for the play.

第三句也是不合理，因为两个要素不平衡，一个是描写都市一般化 (city in general)；另一个又提出一个事实被代替。例：

Topeka, the city of beautiful homes, is today threatened by floods.

因此，用对比造句法必须注意思想平衡，为使初学者认识这种方法在段的功能，特举例如下：

The question which we wish to raise is one of fair play.
We have sketched the history and achievements of the colleges for women. They invite scrutiny, and they can stand comparison. They are eager to go on, to develop, to experiment. The material which is being sent them in great numbers consists of the daughters of men who hold them as their dearest possessions. For their physical welfare and for their pleasures they lavish their means. For the training of their minds and development of their personalities the provision they make, in comparison with that made for their brothers, is meager and grudging. Do Americans believe in educating women or do they not? If they do, the question is one of justice rather than chivalry.

读了这一段后，我们认为作者主要重点不公平，对“college for women”，为此而缺乏经费支持，而一般人对待他们的女儿以保护贫弱的方式，而未注意训练他们的心智和帮助发展他们的人格，作者把重点放在这段的最后。

[E] Placing your most important ideas in emphatic positions within your paragraphs. (把最重要的观念放在段内强调地位)

强调最普通方法就是在段内的位置，大多数作者喜欢把强调句子放在段的后面，但有时为了加强读者对文章的印象或发生兴趣，也放在段的前面。

现在我们再研究一下第四种方法所例举这一段的主题句子 (topic sentence) 是“on women's colleges”，而第一句的主题是“the question which we wish to raise is one of fair play”，最后句子是重复，基本问题应当怎么做，“the question is one of justice rather than chivalry”与段的开始句子“the question which we wish to raise”相呼应，同时又特别用“justice”一字，使之在两个观念之间强而有力。

[F] Employing contrast, or the negative side of an is-

sue, to emphasize your positive position. (运用相反, 或对问题的否定一边强调肯定位置)

这种方法是用相反或否定侧面问题强调某些事物, 所谓问题侧面否定必须在观念有进一步认识否则会使整个段陷入混乱, 而不知你所否定的是什么, 这种毛病是一个初学者最容易犯的错误。因此, 我们要特别注意它的位置, 绝不能随便放置, 更不能与主题思想脱离, 而单独成为另一思想, 在段中提出相反方法, 也应注意整段的调和。例:

It is not fashionable to say much nowadays of the advantages of the small community. We are told that we must go in for large empires and large ideas. There is one advantage, however, in the small state, the city, or the village, which only the wilfully blind can overlook. The man who lives in a small community lives in a much larger world. He knows much more of the fierce varieties and uncompromising divergences of men. The reason is obvious. In a large community we can choose our companions. In a small community our companions are chosen from us. Thus in all extensive and highly civilized societies groups come into existence founded upon what is called sympathy, and shut out the real world more sharply than the

gates of a monastery. There is nothing really narrow about the clan; the thing which is really narrow is the clique. The men of the clan live together because they all wear the same tartan or are all descended from the same sacred cow; but in their souls, by the divine luck of things, there will always be more colors than in any tartan. But the men of the clique live together because they have the same kind of soul, and their narrowness is a narrowness as spiritual coherence and contentment, like that which exists in hell. A big society exists in order to form cliques. A big society is a society for the promotion of narrowness. It is a machinery for the purpose of guarding the solitary and sensitive individual from all experience of the bitter and bracing human compromises. It is, in the most literal sense of the words, a society for the prevention of Christian knowledge.

研究：读了这段后，我们发现下面几个问题特别提出作为参考：

第一点作者所讨论的主题用的是相反（contrast）或否定法（negation）。

第二点作者所讨论的主题 advantage 是指：

- ① Small community
- ② Large community

第三点作者最喜欢的是“Small community”

第四点作者用了大篇幅描述 Small community 他在这一篇文章中一共用了七十一个句子，同样他用了八十一个句子描述“large community”。

第五点最后五句作者用很多资料描述“large Community”。

第六点作者的观点是以两种社区 (two kinds of communities) 作比较，同时特别对 small community 提出评论，对读者很富吸引力，而与“large Community”相反，it is not an appealing place in which to live.

第七点作者以否定侧面问题而成为诱导争论“for”“small community”，由于这种原因而段中各句子都是描述 large community，它的缺点是夸大，而对小社区的利益和生活以相反方法强调。

Part 6

The Kinds of Paragraph (段的种类)

682 我们讨论了构成段的各种原则，以及用什么方法达到段的思想，统一和调和，进而讨论了用些什么字，短语或句子放在什么位置，强调段的思想，使整个段的思想清晰生动。现在我们讨论段的种类都分哪些？这是一个很耐人寻味的问题，因为很多成名作家都不会按照这些分类去做，而是依他个人平日写作素养及训练而定。因此，我们所提出的分类只是提供给初学者参考而已，通常是分三类：

- (1) Introduction.
- (2) Body (or developed thought).
- (3) conclusion.

A. Introduction (引言)

一篇完整作文一般都有引言，有些作者把引言分成

一段或数段，我们称它为引言段 (introducing paragraph)。因为每位作者都希望他的读者首先了解他所写的是什么，而满足读者的欲望，比如：Francis Bacon 在他论文中以：

(1) Of marriage and simple life 开始：

He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief.

(2) Of studies:

Studies save for delight, for ornament, and for ability.

当你写下第一个字时，你必须问自己一些关于原因的问题。而这些问题不仅作引言的指导也是发展整篇文章的关键。这些问题是：

(1) Does the reader have any interest in my subject, or must I try to attract his attention?

(2) If I have to attract his attention, how do I do?

(3) How ignorant is he of my subject? How much do I have to explain to give him a background for my discussion?

(4) Am I merely trying to present something to him or am I trying to convince him to something? if, in other words, he has a resistance to the view I am presenting, what attitude shall

I take toward him?

上面这几点都是写引言前首先考虑的问题，如果能逐一把这些问题解决，那么这篇文章的引言一定能吸引住读者。

(B) Body (or developed thought)

主体也是作者在文中发展思想最重要的一部分，一般区分如下：

(1) Introduction:

(2) Body:

(A)

(a)

(b)

(C)

(B)

(a)

①

②

(b)

①

②

③

①

(3) Conclusion:

当然这种区分方式，只是告诉我们怎么做，而作者自己应视文章长短来决定，为了使初学者对这种区分方式进一步认识，特举例如下：

The yes man had no place in the pioneer tradition. The pioneer had his faults and virtues. The faults included a prodigal wastefulness, a disposition to befoul one nest and move on to the next, a certain laxity in respect to the social amenities. The virtues included a sturdy independence, and the compulsion, if need arose, to look every man level in the eye and tell him to go to hell. Reasonably secure in the fruits of his own labor and thus economically independence, he could express in any company his honest opinions as forcibly as he pleased, and subject to the local mores—the base line from which all human behavior must stem—he could translate his beliefs into tangible performance. He could vote for candidates he respected, agitate for reforms he believed in, refuse to do jobs which galled his sense of decency or crafts-manship, come and go as the seasons dictated, but not at the bidding of any overlord. His

opinions may have been frequently deplorable, his act often crude and Peremptory, but he was free to be true to the best that he knew—and so, by the Eternal a man, and not a rubber stamp.

这一段我们可以叫它为 Introduction 或 development 这种情形, 在一般叙述中经常表现的方法, 为使初学者认识这种表现, 我们把上面这一段做一个详细分析:

(1) Introduction: a statement of topic sentence:

The yes man had no place in the pioneer tradition.

686 (2) Body: developed topic sentence:

A. pioneer's faults

(a) was wasteful

(b) was not conservation-minded

(c) was laxity in social amenities

B. Pioneer's virtue

(a) had sturdy independence

①lived on fruits of labor

②thus was economically independent

(b) expressed honest opinions

①in voting

②in agitation for reform

③ in refusing jobs

④ in moving about

(3) Conclusion: to emphasize topic sentence...and so, by the eternal! a man, and not a rubber stamp.

我们讨论了段的种类后，知道如何运用各种规则写出生动的段，不过这种分类或规则只是提供初学写作者的参考，因为一个职业作家不一定按照这种分类或规则而靠，而靠他们的经验以及熟练的技巧写作。当然段的分类在修辞学上只是一部分最主要的确实运用段的构成，各种原则和如何把一些句子结合在一起成为一个生动的段。现在我们了解如何写出生动的段后，进一步如何设计一篇作文，为使初学者能进一步认识并了解段的各种规则，我再提出一篇短篇小说作为参考：

A SHORT STORY

from "Broom Hilda," By Russell Myers

Once upon a time there was a lovely young princess who lived in a castle in a far-off mythical kingdom.

The castle was designed by her uncle Hernando, who was an architect in a nearby city. He was also a fine family man and was once an excellent swimmer.

He competed against Johnny Weissmuller many times dur-

ing the late 1920s. This was the time of the great depression during which many huge fortunes were lost.

Next door to Hernando's office was a tattoo parlor. Many of our country's brave young fighting men went there for tattoos of their mothers, Barney Google, and Eleanor Roosevelt.

It was these same young men who displayed such courage on Bataan and Iwo Jima. The courage that made this country safe for you, me, our children, zoo animals, and restoring old Hudsons as a hobby.

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The End

说明与分析

这是一篇极富趣味性的极短篇小说，但作者创造了使用构成段的各种方法先例：

(1) castle: 是“castle”的重复以达强调效果。

(2) her: 对“princess”的关系。

(3) he: 对“Hernando”的关系是它的代名词。

(4) Johnny Weissmuller: Superordination? The name of Johnny Weissmuller is a member of a lexical set defined by the word swimmer.

詹尼魏斯谬勒是以“swimmer”为代号的字典编汇委员会最高协调人。

(5) This: 对“to the late 1920”的关系。

(6) Hernando's 是“Hernando”的重复及对代名词 he 的关系。

(7) there: 是对“tattoo parlor”的关系。

(8) tattoos: 是对“tattoo”的重复。

(9) these: 是对“brave young fighting man”的关系，也就是代名词。

(10) men: 是“men”的重复。

(11) courage: 是“courage”的重复。

这篇极短篇小说并未指出各句内的调和 (cohesion)，但各句都有内在的调和，最重要的是表示了段的原文调和，确是一篇成功的范例。

■ Part 7 ■

For Further Study (进一步研究)

我们讨论了一个生动段的各种规则，仍觉得还不够周详，为使初学者进一步认识一个生动段的构成特选出一些名家作品逐一分析研究。

The sky suspended by Drew Middleton.

①In those day you could lie on the cliffs near Dover and watch the British ships come steadily onward from the north. ② Against the blue sky there would appear, suddenly, the tight formations of German bombers. ③hen the dive by the Stuka the luftwaffe had not yet recognized its unsuitability for this battle-the high scream, the thud of the explosion, the towering column of water white through the middle and glinting with sunshine at its top, and then. the column subsiding into the Channel, the rusty old collier plowing placidly onward ④Then another bomber and another attack and in your ear the high keen

of British fighters. ⑤ Very small, they shone against the sun. ⑥ Then, faintly, the chatter of machine—gun fire. ⑦ Perhaps a puff of smoke from a plane to be followed by a flicker of flame and a long plume of black smoke as the aircraft plunged. ⑧ It was hard to believe that in that minute of machines in the sky men fought and that in that burning plane one was fighting for his life. ⑨ There was always a feeling of relief when a parachute blossomed white against the sky. ⑩ As swiftly as it began the fight would be over. ⑪ In the Channel the convoy steamed ahead. ⑫ The anti-aircraft fire dwindled. ⑬ It was quiet now on the cliffs and the breeze brought all the scents of summer.

分析与研究

米德尔顿 (Middleton) 在这段中主要是描述 1940 年初夏那种感人的日子，正是顿克尔克 (Dunkirk) 英军宏伟壮丽的大撤退，当时战争似乎一触即发的时刻，在那种漫长而沉寂的夏天，德军正准备大规模以海空军攻击的时候，他们以傲慢的自信，几天内把英军摧毁。他的这一段描述是一个典型的连用统一、调和及强调，在这段内米德尔顿用强有力的语调呼应，而以完整而密集的句型构成这一段。为使初学者认识这一段内所使用的一

些句子，及其关系加以分析研究：

(1) 作者开始用一个简单句 (Simple sentence) 说明当时的情况。

(2) 作者仍然以简单句 (Simple sentence) 说明德军攻击前的情况。

(3) 作者使用一些片断 (fragment) 加以描述，这种方法是一些职业作家为发展他的思想很喜欢用的方法之一，但对初学写作的人应尽量避免。

(4) 作者仍然以片断 (fragment) 描述，而是一种有目的的写法。

(5) 是一个简单句 (Simple sentence) 说明德军炸弹与阳光交织在天空的情形。

(6) 是一个片断 (fragment)。

(7) 也是一个片断 (fragment) 描述当时情况。

(8) 是一个复杂句 (Complex sentence)。

(9) 也是一个复杂句 (Complex sentence)。

(10) 是一个复杂句 (Complex sentence)

(11) 是一个简单句 (Simple sentence)。

(12) 是一个简单句 (Simple sentence)。

(13) 是一个复合句 (Compound sentence)。

我们把上面整段句子的关系分析清楚后，现在我们

再研究一下这些句子在段内的功能

第一句开始作者把双方战争情形用一个简单句加以介绍，并建立了当时情景，然后进入作战的情况。这时作者用一些片断，予以描述战争开始情形，作者没有使用一般句型也是一般作家喜欢用的一种方法，然后他用很长而且有些复杂情形，强调他们的行动。作者又用一些片断描述德军攻击破坏了和平秩序，在段的中间作者用一个简单句子强调他们的壮观，再用一些片断描述英军方面混乱情况，并强调它的行动，然后再描述飞机被烧，使整个情况非常复杂，强调这不再是双方机枪的冲突，而是对人类非常恐怖事情发生，那就是不论那一方面继续作战，而看的人不再是超然而同情。这种复杂情况和卷入，作者用了三个复杂句描述并强调。但我们应特别注意，作者使用这些句子都很短而清晰。最后战争结束，作者很快把这种情况转移到夏之沉寂，在悬崖上冒气的护航舰，作者用简单的句子开始而用同一句型：两个简单句和一个很短的复合句作为这段的结束。

作者在这段中从开始到结束紧紧捉住他使用材料，每一个句子都很谨慎，真正做到思想沟通而达强调目的。他用同一方法建立了自己的句子，而不把对你使用的字一个个丢掉不用，使读者了解整段的焦点是什么，

以及在段中所使用材料表现了整体观念，然后再用各种句型使整段非常生动，统一和调和。我们又发现作者在这段中提供读者参考的①句子的长短要依据它的意义和强调②运用各种句子获得强调和它的顺序安排是否合理。③运用对等和从属，把观念放在简单句内然后再用复合句或复杂句④片断的运用值得学习⑤标点符号和对比句法运用恰当。

Ideals

—Albert Schwertzer—

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①The power of ideals is incalculable. ②We see no power in a drop of water. ③But let it get into a crack in the rock and be turned to ice, and it splits the rock. turned into steam it drives the pistons of the most powerful engines. ④Something has happened to it which makes active and effective the power that is latent in it.

⑤So it is with ideals. ⑥Ideals are thoughts. ⑦So long as they exist merely as thoughts, the power latent in them remains ineffective, however great the enthusiasm, and however strong the conviction with which the thought is held. ⑧Their power only becomes effective when they are taken up into some refined human personality.

分析与研究

作者在这篇短文中以一个简单句开始作为 topic sentence, 以使用各种不同句子说明主题句子使整篇文章思想统一调和。第二句作者仍用简单句说明主题句子, 而句子之 no 为形容词。第三句是复合句 (compound sentence)。but 为承上句之连接词, 而句子之分号 “;” 具有对等连接词的功能, let 之主语是 you 而被省略了。这样以来使整个句子非常简洁。句中之 to get into a crack in the rock and be turned to ice 是一个不定式短语作宾语 it 补语。而 turned into steam 是过去分词短语修饰它后面 it 的。第四句是一个简单句, 句中的 which makes active and effective the power 为形容词从句修饰词主句 something 的, 而 active 和 effective 为宾语 power 的补语。这种表现法应特别注意, 因为一般宾语的位置应在补语之前, 但作者把它放在后面显然是强调作用。句中 that is latent in it 是形容词从句修饰 power 的, 而句中的名词 it 均系代替 water 的。

第五句与第六句均为简单句, 第五句中的 so 虽是副词性质, 但作形容词, 相等字为主语 it 的补语, 而 with ideals 是一个副词短语修饰补语 so 的。这两个句子虽然很短, 但强而有力, 尤其是在观念上以重复方法更增加

强调作用。

第七句 *so long as they exist merely as thoughts* 是一个副词从句表示条件的，修饰主句的动词 *remains* 的，而 *so long as* 是一个连接词短语引导副词从句，*as thoughts* 是形容词短语修饰 *they* 的，*as* 为介词，*latent* 为形容词修饰主语 *power* 的，这种表现法因为被副词短语 *in them* 修饰，所以必须放在名词之后，否则被分开，它的意义就不明了。句中的 *ineffective* 为主语 *power* 的补语，而 *remain* 为不完全及物动词。*however great the enthusiasm* 是一个副词从句修饰动词 *remain* 的，句中的 *however* 为一复合关系副词引导让步从句，而 *however strong the conviction* 与前面一样是让步副词从句修饰动词 *remain* 的，*with which the thought is held* 是一个形容词从句修饰名词 *conviction* 的。*which* 为关系代名词，其前述词为 *conviction*。

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第八句是一具复杂句 (*comple sentence*)，而 *when they are taken up into some refined human personality* 为副词从句，修饰主句动词 *becomes* 的。*only* 虽然在形式上修饰 *becomes* 但实际是修饰 *when* 的，这是观念的方法，因为 *when* 在这句中有连接词作用。

我们讨论了这篇短文中句与句的关系，及它们的作用，再进一步研究作者在用字方面的技巧，非常严谨，

全篇共分为两段，我们发现没有一个废字，每个字都紧紧结合在一起。

The Delights of Books

——John Lubbock——

①When we read we may not only be kings and live in palaces, but, what is far better, we may transport ourselves to the mountains or the seashore, and visit the most beautiful parts of the earth, without fatigue, inconvenience, or expense. ②Precious and priceless are the blessings which the books scatter around our daily paths. ③We walk, in imagination, with the noblest spirits, through the most sublime and enchanting regions.

④Macaulay had wealth and fame, rank and power, and yet he tells us in his biography that he owed the happiest hours of his life to books. ⑤In a charming letter to a little girl, he says he would rather be a poor man in a garret with plenty of books than a king who did not love reading.

分析与研究

读了这篇短文后，我们发现这两段文字在结构上非常严谨而用字都很小心，尤其段与段之间关系非常紧密充分发挥了调和功能。如：第一句作者用复合句（com-

pound sentence) 开始强调时间与读书之关系, 句中的 when we read 是一个副词从句修饰两个对等句的谓语 may be, may live 和 may transport, may visit 的。而 not only... but (also) 是连接短语连结两个对等句。What is far better 是一个独立从句, 是句子的一部分, 但它的意思说明或强调, 与插入句的功能一样, 而句中的 far 是修饰 better 的。without fatigue, inconvenience, or expense 是副词短语修饰第二对等句的谓语 may transport 和 may visit 的。

第二句主要从句放在后面, 主语为 the blessings 而前面的 precious 和 priceless 是主语补语, 这种表现法是作者为了达到强调效果也是技巧的运用。句中的 which the books scatter around our daily paths 的形容词从句修饰 blessings 的。

第三句是一个简单句, 而 enchanting 是现在分词作形容词用修饰 regions 的。

第四句作为混合句 (compound - complex sentence) 强调读书之乐趣及其价值, 句中的 that he owed the happiest hours of his life to books 是名词从句作第二对等从句动词 tells 的直接宾语。

第五句是一个简单句, 而 In a charming letter to a little girl 是一个副词短语修饰主句的谓语 says 的。而 (that)

he would rather be a poor man in a garret with plenty of books 是一个名词从句 (that 在此是省略) 作 says 的宾语, 而 than he would be a king 为副词从句修饰 rather 的, 而 rather 又修饰 would be 的。句中的 than a king 是 than he would be a king 的省略, who did not love reading 是形容词从句修饰 king 的。

Choice of Companions

——William Makepeace Thayer——

① A good companion is better than a fortune, for a fortune cannot purchase those elements of character which make companionship a blessing. ② The best companion is one who is wiser and better than ourselves, for we are inspired by his wisdom and virtue to nobler deeds.

③ “Keep good company, and you shall be one of the number.” said George Herbert. ④ “A man is known by the company he keeps.” ⑤ Character makes character in the associations of life faster than anything else. ⑥ This fact makes the choice of companions in early life more important even than that of teachers and guardians.

⑦ Companionship is education, good or bad. (8) Good companions help to sow virtue; evil companions help us to

sow vice.

分析与研究

我们读了这篇短文后，内心非常激荡，交友之道在我国各种典籍上及民间传说故事中，可以说是讲得非常透彻，但这篇短文作者以三段文字能够把交友之道交待得非常清楚，却是不可多得的杰作，而作者在整篇结构中用一种非常紧凑的手法使整个思想统一而调和，而其用字简单扼要，也是这篇短文的特点。

第一句作者用复合句 (compound sentence) 开始说明 topic sentence. 而句中之 for 为连接词连结两个对等子句，而 than a fortune 为 than a fortune is good 之省略是一个副词从句修饰第一对等句的主语补语 better，而 which make companionship a blessing 是形容词从句修饰第二对等句之宾语 elementsr 的，blessing 为宾语补语。

第二句也是一个复合句 (compound sentence) 由 for 连结两个对等句，而句中的 who is wiser and better 是形容词从句修饰 one 的，而 than ourselves 应为 than we ourselves are wise and good 之省略是一个副词从句修饰 wiser 和 better 的，for we are inspired by his wisdom and virtue to nobler deeds 是第二对等子句。

第三句 George Herbert 是主句的主语，Keep good com-

pany, and you shall be one of the number. 为形式上之两对等句, 作 said 的宾语, 实际应为 If you keep good company, and you shall be one of the number.

第四句是一个复杂句 (complex sentence) 的, 而 he keeps 之前省略了关系代名词 whom, 这句应为 whom he keeps 是一个形容词从句修饰 company 的。

第五句中之 than anything else 应为 than else makes character fast 是一个副词从句, 修饰 faster 的。

第六句中的 even than that of teachers and guardians 应为 even than that of teachers and guardians is important 之省略是一个副词从句, 修饰 more 的, 而 even 则修饰 than 的, 句中之 that 为指示代名词, 代替 choice 的。

第七句是一个简单句, 句中之 good or bad 为 education 之同格形容词。

第八句是一个复合句 (compound sentence) 用分号代替连接词, 句中的 to sow virtue 和 to sow vice 均为不定式短语, 而各作它前面宾语 us 之补语, 而 help 后面的不定式符号 to 可以省略。

Frankness

——Robert E. Lee——

① Frankness is the child of honesty and courage. ② Say

just what you mean to do, on every occasion. ③ If a friend asks a favor, you should grant it, if it is reasonable; if not, tell him plainly why you cannot. ④ You wrong him and wrong yourself by equivocation of any kind.

⑤ Never do a wrong thing to make a friend or keep one.

⑥ The man who requires you to do so is dearly purchased at a sacrifice. ⑦ Deal kindly but firmly with all your classmates.

⑧ You will find it the policy which wears best. ⑨ Above all, do not appear to others what you are not.

⑩ If you have any fault to find with any one, tell him, not others, of what you complain. ⑪ There is no more dangerous experiment than that of undertaking to do one thing before a man's face and another behind his back.

分析与研究

李将军是美国南北战争时南军指挥官，是一位家喻户晓的传奇人物，他在军事上的成就与他的名字齐名。这篇短文说明对朋友要坦白，这与 William Makepeace Thayer 的 *choice of Companions* 一样是很受欢迎的小品文。而这篇短文在用字结构上相当严谨，是值得一读再读的好文章。

第一句作者用一个简单句说明 *topic sentence*，同时

用 child 一字作比喻说明 honesty and courage 的价值，更阐释了 Frankness 的关系。

第二句中的 say 是主句的动词，作者把主语省略，这句应为 You say，而 just what you mean to do 是一个名词从句作 say 的宾语而，just 修饰 what you mean to do 整个句子，此处的 what 为关系代名词作 do 之宾语。句中之 on every occasion 为副词短语修饰动词 say 的。

第三句是一个混合句 (compound-complex sentence)，它包括了六个子句，而 If a friend asks a favor 是一个副词从句，修饰第一对等句谓语 should grant，而 it 是指 favor 的。if it is reasonable 是副词从句修饰 should grant 的，句中 if not 为 if it is not reasonable 之省略写法，是一个副词从句修饰第二对等句动词 tell 的。句中 why you can not 为 why you can not grant it 的省略，这种表现法是加强语气及避免重复使整个句子非常生动，句中另一名词从句作 tell 的间接宾语，why 为关系副词引导名词从句，第二对等句的主语 you 被省略了。

第五句也是一个简单句，作者用在第二段开始有祈使作用，主语 you 被省略，这句应为 you never do a wrong thing to make a friend or keep one. 这种省略法不但未破坏句子的完整，反而使句子强而有力。句中的 to make

a friend or keep one 是不定式短语作副词用修饰 do 的。

第六句 The man 是主句的主语，who requires you to do so 为形容词从句修饰 man 的。

第七句是一个祈使句，deal 为动词，它的前面省略 you，这是祈使句的构造法的一种特权。而 but 是连接词连结 kindly 和 firmly 两个字。

第八句 the policy 为主句宾语 it 的补语，which wears best 为形容词从句修饰 policy 的。

第九句也是一个祈使句 above all 系一个独立元素，而 what you are not 是名词从句也是主要从句，而它的主语 you 被省略了，what 为关系代名词引导一个从句。

第十句 If you have any fault to find with any one 是一个副词从句，修饰主句动词 tell 的，to find with anyone 是不定式短语作形容词用于修饰 fault 的，of what you complain 为名词从句作动词 tell 的直接宾语，这句中的 of 与 complain 连用而使 complain 有及物作用，这种表现法，有时很特别，但如不仔细研究往往就忽略了它的作用。

第十一句中的 experiment 为主句的主语，no 修饰 more，而 more 则修饰 dangerous，而 dangerous 又修饰主语 experiment。句中的 than that——of undertaking to do one thing before a man's face and another behind his back 是副词

从句修饰 more 的，这句中的 back 后面省略了 is dangerous，句中的 that 是代名词，代替主语 the experiment 的 undertaking 为动名词作介词 of 的宾语构成短语，它的本身又兼有不定式短语 to do one thing before a man's face and another behind his back 为宾语。

On Happiness

——Oscar Hammer. Stenin——

① I am a man who believes he is happy. ② Why do I believe I am happy? ③ Death has deprived me of many whom I loved. ④ Dismal failure has followed many of my most earnest efforts. ⑤ People have disappointed me. ⑥ I have disappointed them. ⑦ Further than this, I am aware that I live under a cloud of international hysteria. ⑧ The cloud could burst and a rain of atom bombs could destroy millions of lives, including my own. ⑨ From all this evidence could I not build up a strong case to prove why I am not happy at all? I could. ⑩ But it would be a false picture...as false as if I were to describe a tree only as it looks in winter. ⑪ I would be leaving out the blessing of good health, the joy of walking in the sunshine. ⑫ I would be leaving out a list of people I have loved and who have not died. ⑬ I would be leaving out my faith that the goodness in

man will triumph eventually over the evil that causes war. ⑭
All these things are as much a part of my world as the darker
worries that shade them.

分析与研究

读了这篇短文后，使我们领悟到人生的离散无常，尤其是生活在这令人沮丧的世界，人们笼罩在邪恶的阴影里，但作者又以坚定的信念认为人性的善良将会克制导致这些战争的邪恶，作者开始用一个简单句说明 topic sentence，他用一段把这篇短文完成，强调了思想统一。

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作者在用字方面非常严谨，表现方法和写作技巧洗炼而清晰，在结构方面他用各种句型说明主题 (topic)。

第一句是一个简单句，而句中的 who believes 是一个形容词从句，修饰名词 man 的，而 he is happy 是名词从句 (这个子句应当由 that 引导，但由于句子短而省略，这也就是一般所谓美式表现法) 作 believe 的宾语。

第二句 I am happy 是一个名词从句 (这句也应为 that I'm happy 的省略) 作主句谓语 do believe 的宾语。

第三句 death 一字作者使用很妙，他把“死”以人格化，使整篇作品有画龙点睛之妙，句中 of many 为副词短语修饰动词 deprived，而 many 为代名词，句中的 whom I loved 为形容词从句修饰 happy 的。

第四句是一个简单句，但句中的 *many of my most earnest efforts* 而不是 *my many most...* 的形式。

第五句与第六句都是独立句，但在观念上是一致的，第二个句子中的 *them* 是依靠第一句的主语 *people* 而产生，因此在思想上应为 *compound sentence*。

第七句中的 *further than this* 是一个独立元素，而句中的 *aware* 应是一个形容词作主语补语，它的后面省略了 *of* 一字，而 *that I live under a cloud of international hysteria* 是一个名词从句作 *of* 之宾语构成短语，但此处却省略了 *of*，因为这样它才能作主语补语，若我们说 “... *aware of that I live...*” 的形式，它的作用就不是补语了。

第八句是一个复合句，(*compound sentence*)，句中的 *including my own* 后面应加一个 *life*，但作者为避免与前述词重复而省略，它是一个分词短语修饰 *millions* 的，而 *my own* 是修饰被省略的 *life* 一字。

第九句是复杂句 (*complex sentence*)，句中之 *to prove* 是不定式短语作副词用修饰 *could build* 的，*why I am not happy at all?* 是名词从句作 *prove* 的宾语。*I could* 即为 *I could build up a strong case...*。

第十句的 *but* 为承接前句的对等连接词，*as false* 之 *as* 是修饰 *false*，而 *false* 是修饰它后面省略的 *a picture*，

因为这里的 picture 是前 picture 的同位语，而 as if I were to describe a tree 是一个副词从句修饰前面 as 的，were to describe 表示与未来事情相反之假设语气，only as it looks in winter 是一个副词从句表示时间的，修饰 were to describe，而 only 则是修饰 as 的。

第十一句是一个简单句，would 表示假设语气。

第十二句 I have loved and who have not died 是两个形容词从句，修饰 people 的，第一个形容词从句前面省略了 whom，这句应为 whom I have loved。

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第十三句中 that the goodness in man will triumph eventually over the evil 是名词从句，是 faith 的同位语，而 man 前面无冠词，按规则应加以冠词，但 man 和 woman 例外，句中的 that causes war 是形容词从句修饰 evil，是限定用法。

第十四句中的 as 修饰 much，而 much 修饰的 as 则为副词，as the darker worries 应为 as the darker worries are much a part of my world 之省略，它是修饰前面副词 as 的，that shade them 是形容词从句修饰 worries 的。

True Hospitality

——Sir Arthur Helps——

① A perfect host is as rare a being as a great poet. ② If

he entertains many guests, he should know enough about them to be sure that he has invited those who will live amicably together, and will enjoy each other's society. ③He should show no favouritism, if possible, and if he is a man who must indulge in favouritism, it should be to those of his guests who are more obscure than the others. ④ He should be judiciously despotic as regards all proposals for pleasure, for there will be many that are diverse, and much time will be wasted if he does not take upon himself the labour and responsibility of decision. ⑤He should have much regard to the comings and goings of his guests, so as to provide for their adit and exit every convenience.

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分析与研究

Sir Arthur Helps 生于 1813 年歿于 1875 年，英国名作家，他 1860 年任职于英国枢密院时著有“Friends in Council”一书，而文名大噪，他的这篇短文 True Hospitality 是一篇很出色的小品文。作为一个中国人读起来特别有一种亲切感，因为咱们中国人好客世界各国公认，大作家萧伯纳访问中国时，在上海发表他在中国访问感想时就说过这么一句话“中国人对远道而来的客人是那么礼貌热情，但自己同胞三五人在一起时，不是你争就

是他吵”，虽然短短几句话，把中国人分析得很透彻，有道是有朋自远方来，不亦乐乎！

作者在这篇短文中，以西方人立场说出待客之道，这与咱们中国人好客情形完全不同，中国人之好客以诚待之，而作者所说待客以“礼节”为出发点，但都说明了科学越发达，而人际关系越密切，这样才能消除彼此隔阂，而避免冲突，确有助世界和平，这是作者在这篇短文所强调的。

710 第一句作者用复杂句开始说明主题句子立场，句子的 rare 修饰 being 的，而 as 修饰 rare。句中 as a great poet 是一副词从句修饰前面的 as 的，这个句子应为 as a great poet “is rare” 之省略。

第二句 If he entertains many guests 是一个副词从句修饰主句的谓语 should know 的，而 to be sure 是不定式短语作副词用于修饰 should know 的，是表达目的的一种用法。that he has invited those 是一个名词从句，它的前面省略 of 一字，应为 of that he has invited those 是一个名词从句作介词 of 的宾语构成短语，修饰 sure 的，而 who will live amicably together and will enjoy each other's society 是形容词从句修饰 those 的，我们要特别注意 those who 在句首之表现法，也就是 those 作主语时应解释为“凡

……者”如：Those who kill others shall be executed.

第三句是一个混合句 (compound - complex sentence)，而 if possible 是一个副词从句，是 if it is possible 之省略，修饰第一对等句谓语 should show 的。而 if he is a man 也是副词从句修饰第二对等句谓语 should be 的，句中的 who must indulge in favouritism 是形容词从句修饰 man，是一种限定用法。who are more obscure 是形容词从句修饰 those，而 than the others 是 than the others are obscure 的省略，是一个副词从句修饰 more 的。

第四句也是一个混合句 (compound - complex sentence)，as regards 是介词短语，它的宾语是 proposals，而 as regards all proposals for pleasure 作副词用修饰第一对等句谓语 should be 的，句中的 for 为对等连接词。that are diverse 是一个形容词从句修饰第二对等句主语 many，there 在此处在功能是补语，不是主语，初学写作的人应特别注意这种表现法，而 If he does not take upon himself the labour and responsibility of decision 是一个副词从句修饰第三对等句谓语 will be waste 的。

第五句是一个简单句。comings 和 goings 是动名词，在此处作名词用。so as to provide for their admit and exit every convenience 是副词短语修饰 should have 的。

Gaming

——George Washington——

①Gaming is a vice which is productive of every possible evil; equally injurious to the morals and health of its votaries.

②It is the child of avarice, the brother of iniquity, and father of mischief. ③It has been the ruin of many worthy families,

the loss of many a man's honor, and the cause of suicide. ④

To all those who enter the lists, it is equally fascinating. ⑤

The successful gamester pushes his good fortune, till it is over-

taken by a reverse. ⑥The losing gamester, in hopes of retriev-

ing past misfortunes, goes on from bad to worse, till growing

desperate he pushes at everything and loses his all. ⑦In a

word, few gain by this abominable practice (the profit, if any, being diffused) while thousands are injured.

分析与研究

George Washington 是美国第一任总统也是美国国父，这篇短文是他的家书之一，在美国人人传诵，世世代代不辍的家训，后人都以他的这篇家书，期勉自己的子女，作者在文中用字通俗易懂，而结构非常严谨，他们开始用一个复合句 (compound sentence) 作为 topic sentence, 并以举例方法说明主题。

第一句是一个复合句 (compound sentence) 以分号代替连接词。句中的 Gaming 是主句的主语, which is productive of every possible 中之 which 是关系代名词, 这个句子是说明 vice, 是限定关系词从句。因此, which 的前述词是 vice, 而 equally 是修饰 injurious 的, to the morale and health of its votaries 是一个短语作副词修饰 injurious, 而 injurious 一字则修饰 Gaming。

第二句是简单句, 但它包括了三个联合主语补充语, 而 child, brother 和 father 都是暗喻。

第三句也是简单句, 它的动词用现在完成式, it “has been”, 是一种特别用法。

第四句是复杂句 (complex sentence) 以倒装写法在英文里经常使用的一种强调法, 句中如 all those 是副词短语修饰主句的主语补语 fascinating, 而 who enter the lists 是形容词从句修饰 those 的。

第五句中 till it is overtaken by a reverse 是一个副词从句修饰主句谓语 pushes, 这句也是一个复杂句 (complex sentence)。

第六句 The losing gamester 是主句的主语。in hopes of 是介词的短语, 也就是说把这三个字当成一个介词看, 这种情形经常用于和其他字结合构成短语, 如 retrieving

是一个动名词作 in hopes of 的宾语，而句中的 past 是修饰 misfortunes 的，而 misfortunes 则修饰 retrieving，而 in hopes of retrieving past misfortunes 修饰主句谓语 goes 的，而这个介词作副词用。句中的 from bad 和 to worse 均为副词短语，各修饰 goes 的，而 bad 和 worse 都是名词。句中 till growing desperate he pushes at everything and loses his all 是副词从句修饰 goes 的，而 growing desperate 是现在分词短语修饰 he 的。

第七句 In a word 是一个独立片断 (fragment)，而这句中的 few 作否定意味解，The profit is any, being diffused 为插入句和分词从句一样只是说明 few gain，但与全句无语法上之关系。而 if any 是 if there is any profit 的省略，是一个副词从句修饰 being diffused 的，而 while 是与前一对等句相反 (contrast) 的对等连接词。

Do You Know How to Live?

—Alexis Carrel—

①To live is not sufficient. ②We need also the joy of living. ③And the joy of living requires health. ④Yet few of us enjoy true health, or know how to acquire it, ⑤We think that health is merely a passive freedom from disease. ⑥We forget that it consists in an active vigor and self-reliance; in the power

to struggle, to love, and to create; that it is the exuberant flowering of life, which expresses itself in a unique attitude for happiness.

⑦ Above all, we forget that health embraces both body and mind. ⑧ It is composed not only of resistance to disease; not only of physiological endurance and the capacity for effort; it consists also in moral strength and mental equilibrium.

分析与研究

Alexis Carrel 是法国一位外科医生及生物学家，生于 1873 年，殁于 1944 年，曾获诺贝尔奖。他在这篇短文“你知道如何生活？”中说明一个人的健康在于自恃而不是肉体疾病，他以一个人的心智是否健康，以及如何奋斗、创造阐释人生价值，作者开始用两个简单句子说明生活的价值。

第一句是简单句 (simple sentence) 以不定式 to live 作主语。

第二和第三句都是简单句。

第四句也是一个简单句，而句中 how to acquire it 是名词短语作 know 的宾语。

第五句是复杂句 (complex sentence)。we think 是主句，而 that health is merely a passive freedom from disease 是

由 *that* 引导的从句作 *think* 的宾语是一个名词从句，而 *that* 是介绍字。

第六句是一个混合句 (*compound-complex sentence*)，它由四个从句组成，第一对等句的主语和谓语是 *we forget*，而 *that it consists in an active vigor and self-reliance; in the power to struggle, to love, and to create*；是名词从句作 *forget* 的宾语，而句中的三个不定式 *to struggle, to love, and to create* 均作形容词用来修饰前面的名词 *power* 的，*that it is the exuberant flowering of life* 和第一对等句一样也作 *forget* 的宾语，句中的 *which expresses itself in a unique attitude for happiness* 是对等句，*which* 在此处是连续用法，是关系代名词，不是限定用法。

第七句 *Above all* 是副词短语，系独立元素修饰全句。*We forget* 是主句的主要谓语，*that health embraces both body and mind* 是名词从句作 *forget* 的宾语。

第八句是一个复合句 (*compound sentence*) 由连接词短语 *not only... (but) also* 连结两个从句，但第二个对等句语气较强，句中的 *it* 是指 *health* 的。

On How To Write

—Louisa M. Alcott—

① Each must work in his own way; and the only drill

needed is to keep writing and profit by criticism. ② Mind grammar, spelling, and punctuation, use short words, and express as briefly as you can your meaning. ③ Young people use too many adjectives and try to "write fine." ④ The strongest, simplest words are best and no *foreign* ones if it can be helped.

(5) Write, and print if you can; if not, still write, and improve as you go on. ⑥ Read the best books, and they will improve your style. ⑦ See and hear good speakers and wise people, and learn of them. ⑧ Work for twenty years, and then you may some day find that you have a style and place of your own.

⑨ I know little of poetry, as I never read modern attempts, but advise any young person to keep to prose, as only once in a century is there a true poet. ⑩ I give you for a motto Michael Angelo's wise words: "Genius is infinite patience."
注：“天才即无穷的耐心”

分析与研究

Louisa May Alcott 是美国著名女作家之一，她的作品散见各大报，她的成名代表作“Little Women”是我国读者最欢迎的小说。她生于 1832 年，歿于 1888 年。正是

英年，也是她的作品最丰富时期，她的小品文深受美国妇女读者所喜爱，这篇短文主要谈她的写作经验，以书信体裁表现，很能捉住群众心理。

作者开始用一个复合句 (compound sentence) 作为 topic sentence 说明如何写作，并且再三提示一个初学写作者必须要注意语法，拼法和标点符号，这种主张我们经常想到，可说是老生常谈，但又有几个人能做得到呢？然后她又明白告诉我们用字要简单有力，不要老是想把自己的文章用一些形容词粉饰得更美好，她认为这种作法只是把一些美丽的词藻堆积而已！毫无生命可言，她在这篇短文内用同义字方法强调，青年人要读好书，多听有益的演讲，然后学他们的表现方式，作者最后用大诗人 Michel Angelo Buonarroti 的话“天才即无穷的耐心”来鼓励青年人。

第一句是复合句 (compound sentence) 句中的 needed 是过去分词修饰第二对等句主语 drill 的，to keep writing and profit by criticism 是不定式短语作主语 drill 的补语。但要注意此处的 profit 是一个动词与 keep 并行。

第二句作者使用祈使句，但在结构上是复杂句，而强调青年人如何去写如何表现自己的风格，打破说教方式，获得读者共鸣。句中 mind, use 和 express 是主句的

动词，都省略了主语，而 *as briefly as* 的第一个 *as* 是副词修饰 *briefly* 的，而 *briefly* 则修饰动词 *express*，最后两个字 *your meaning* 是动词的宾语，句中第二个 *as* 是连接词连结副词从句 *you can*，这句应为 *you can express your meaning briefly* 修饰第一个 *as* 的。

第三句是简单句，而 *fine* 是副词修饰 *write* 的。

第四句是混合句 (*compound-complex sentence*) 它由三个从句组成，*and* 后面省略了 *you use*，这句应为 *The strongest, simplest words are best and you use no foreign ones if it can be helped*，而 *if it can be helped* 是副词从句修饰被省略之 *use* 的，而 *it* 是指不用 *foreign* 字。

第五句是一个混合句，它包括了五个从句，作者以祈使的方式表示对初学写作的青年人一种期望，句中 *if you can* 应为 *if you can print* 是一个副词从句修饰第一对等句之一的 *print* 的。*if not* 是副词从句，是 *if you can not print* 的省略，这种表现法强调了作者用字的简炼，它是修饰第二对等句动词 *write* 的，*as you go on* 是一个副词从句修饰动词 *improve* 的。

第六句作者也是以祈使方式再唤醒青年人应如何去磨练自己，这个句子的表现法很特别，她用祈使方法，但又以叙述句形式表现之，即等于 *if you read the best*

books, they will improve your style.

第七句是祈使句也是一个简单句子，主语 you 省略了，而 …and learn of them 应是 learn from them，作者这种表现法在用字上很特别。

第八句是混合句 (Compound - complex sentence)，而 that you have a style and place of your own 是名词从句作第二对等句谓语 may find 的宾语，而 some day 指将来某日。

第九句是一个复杂句 (complex sentence) 句中 as I never read modern attempts, but advise any young person to keep to prose 是副词从句修饰主句谓语 know 的，but 是连接词连结 read 和 advise 两个动词构成复合动词 (Compound verbs)，而 as only once in a century is there a true poet 是副词从句，以倒装法表现之，它是修饰动词 advise 的。

第十句是一个复杂句 (complex sentence) Genius is infinite patience 是名词从句作名词 words 的同位语。

Address to Freshmen in Harvard College

——James Bryant Conant——

① To my mind, one of the most important aspects of a college education is that it provides a vigorous stimulus to independent thinking. ② The tremendous range of human knowledge covered by the curriculum, the diverse opinions expressed by

the professors, the interminable arguments with your friends – all these contribute to feed the intellectual curiosity of all but the most complacent student. ③ A desire to know more about the different sides of a question, (and) a craving to understand something of the opinions of other peoples and other times make the educated man. ④ Education should not put the mind in a stait-jacket of conventional formulas but should provide it with the nourishment on which it may unceasingly expand and grow. ⑤ Think for yourselves. ⑥ Absorb knowledge whenever possible and listen to the opinions of those more experienced than yourself, but don't let anyone do your thinking for you.

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分析与研究

James Bryant Conant 是美国化学家及教育家，生于 1893 年，是当代大教育家，他于 1933 年任哈佛大学校长，这一段是选自他致哈佛大学新生的讲词，他在这短短的几句话中就把一个大学生的责任或今后学习方向指出一条大道，他强调独立思考重要，不赞成把教育公式化，他更强调多方吸收知识，但运用你自己的思考。

第一句开始 To my mind 是一个独立副词短语修饰全句的。one of the most important aspects of a college education 是一个名词从句作主句的主语，that it provides a vigorous

stimulus to independent thinking 也是一个名词从句作主句的补语。

第二句 The tremendous range of human knowledge loved by the curriculum 和 the diverse opinions expressed by the professors 及 the interminable arguments with your friends 都是主语 these 的同位语。而 covered by the curriculum 和 expressed by the professors 都是过去分词短语各修饰 knowledge 和 opinions。而 all but 是副词短语修饰 most complacent 的。

第三句 A desire 和 a craving 都是动词 make 的主语，而不定式短语 to know more about the different sides of a question 修饰 A desire，而 to understand something of the opinions of other peoples and other times 也是一个不定式短语修饰 A craving 的。

第四句是一个复杂句 (complex sentence) 句中 on which if may unceasingly expand and grow 是形容词从句修饰 nourishment 的，but 是连接词，连结两个谓语，构成复合谓语。

第五句是一个单纯祈使句，主语 you 省略了。

第六句也是祈使句主语 you 被省略了，whenever possible 应为 whenever it is possible 之省略形式是一个副词从句修饰 absorb 的，而 than yourself 是 than you yourself are

experienced 的省略，是一个副词从句修饰 more，而 yourself 是加强语气的代名词是省略之主语 you 的同位语，这和 you teach yourself 之 yourself 不同，此处的 yourself 是反代名词和主语同为一人，通常作动词或介词的宾语本身不能作主语用。

The Optimist

——William L. Phelps——

① A true optimist is one who recognizes the sorrows, worries, drawbacks, misfortunes of life, its injustice and inequalities. ② But while seeing these things, the optimist believes that no matter how strong error may be, truth in the long run will triumph, even though it may not be our truth.

③ The optimist believes that in the long run virtue has superior staying power as compared with vice; that goodness will eventually defeat evil; that life means something; that character counts; that men and women are of more consequence than sparrows; in short, that this is God's world and that the moral law is as unshakeable as the law of gravitation.

分析与研究

William Lyon Phelps 是耶鲁大学教授，他的作品散见于各报及杂志，他的小品文很受美国一般大众欢迎，他

在这短短两段里只用了三个句子。第一段用了两个句子，但在观念上只是一个句子，对我们学习如何写出生动段来说，确是一个典型范例，第二段作者用一个句子完成，当然这种结构在英文里经常出现，尤其是写实派作家都喜欢用这种方法表现他的才华，尽量在结构求严谨，期使在段中发挥统一调和作用，但不易使读者了解，使句与句之间关系混淆不清是其缺点。因此现代作家都避免使用过长句子，作者在这短短两段中以善恶之辨说明一个乐观的人，他的人生观就像咱们中国人常常说的，“真理终会战胜邪恶”，但在未战胜邪恶之前都要付出很大代价，虽然邪恶人人厌之，但在这个五彩缤纷的花花世界里，它还是占了很大位置。否则也显不出什么是善，什么是真理啦！

第一句作者使用连续字以强调主题 *optimist*，而 *who recognizes the sorrows, worries, drawbacks, misfortunes of life, its injustice and inequalities*，是一个形容词从句修饰前谓语 *one* 的。

第二句 *but* 是承接上句的对等连接词，因此我说在观念上是一个句子的原因，*while seeing these things* 是 *while he is seeing these things* 之省略，是一个副词从句修饰主句动词 *believes* 的，而 *no matter how strong error maybe*

是副词从句修饰 will triumph 的，而 truth in the long run will triumph 是名词从句作 believes 的宾语，believe 后面的 that 是这个名词从句的介绍词，even though it may not be our truth 是副词从句修饰 will triumph 的。

第三句 that in the long run virtue has superior staying power 是一个名词从句作主句动词 believes 的宾语，而 as compared with vice 应是 as it is compared with vice 之省略，是一个副词从句修饰 has 的。that goodness will eventually defeat evil 是名词从句作主句动词 believes 的宾语 that life means something 也是一个名词从句作 believes 的宾语，that character counts 是一个名词从句作 believes 的宾语，而 that men and women are of more consequence 是名词从句作 believes 的宾语，of more consequence 是形容词短语作主语补语，than sparrows 应为 than sparrows are of much consequence 之省略，是一个副词从句修饰 more 的，In short 是独立元素，是句中插入片断，有强调作用。

that is God's world 是名词从句作 believes 的宾语，而 that the moral law is as unshakable 也是名词从句作 believes 的宾语，as the law of gravitation 应是 as the law of gravitation is unshakable 的省略是一个副词从句修饰 as unshakable 中 as 的。

Exercise

一、What is the topic sentence, expressed or implied, in the following paragraph?

The material problems of the war could be solved and the material devastation repaired; the moral devastation was never wholly repaired. The North was demoralized by victory, the South by defeat. During the war violence and destruction and hatred had been called virtues; it was a long time before they were recognized again as vices. The war had been brutalizing in its effects on combatants and noncombatants alike. Ruthlessness and wastefulness, extravagance and corruption, speculation and exploitation had accompanied the conflict, and they lingered on to trouble the postwar years. Above all, the war left a heritage of misunderstanding and even of bitterness, that colored the thinking and conditioned the actions of men, North, and South, for over a generation.

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二、Following are three topic sentences, each accompanied by a set of statements. Some of the statements are relevant to the topic, some are not. Eliminate the irrelevant ones, and organize the rest into a paragraph.

(一) Given my choice I would sooner be the Air Force than any other service branch.

1. I am more interested in flying than any other military occupation.

2. Opportunities for advancement are greater in the Air Force.

3. Wages in certain brackets of the Air Force are higher than in other branches.

4. There are many opportunities to travel.

5. The Navy gives one travel opportunities too.

6. My cousin has been in the Navy for two years, and he has sailed around the whole world.

7. I think, though, that I still like the Air Force better.

(二) The wreck on Route 64 at Mt. Nixon was caused entirely by carelessness and reckless driving by the driver of the Buick.

1. When the wreck occurred the lights were green for the cars coming off the side road.

2. A heavy truck loaded with hay was pulling out to cross the highway.

3. The Buick came speeding down the main road, went through the stoplight, and crashed into the truck.

4. You could hear the screeching of the tires and then the crashing and grinding of metal a quarter of a mile away.

5. You could hear it in our house up the road.

6. Both drivers were killed, and I will never forget how awful the accident was.

(三) We owe some of our notions of radar to scientific observation of bats.

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1. Most people hate bats.

2. Women especially are afraid of them, since they have been told that bats are likely to get into their hair.

3. Bats are commonly considered unattractive, ugly creatures.

4. They really look more like mice with wings than anything else.

5. Scientists noticed that bats rarely collided with anything in their erratic flight.

6. Keen eyesight could not be the reason for their flying the way they do, since bats are blind.

7. It was found that bats keep sending out noises in-

audible to people and that they hear the echoes of those noises.

8. This principle whereby they fly safely was found be similar to the main principle of radar.

三、Each of the following paragraphs violates the principle of unity. Point out exactly where each paragraph starts to go wrong.

(一)

1. Racial discrimination has existed in the United States for many years. 2. It began when the first white settler decided that the Indians were an inferior breed. 3. It was given impetus by the arrival of the first Negro slaves. 4. A civil war was fought largely because the spokesman of the North, Abraham Lincoln, believed that all men are created equal. 5. Slavery was abolished and the Negro set free by act of Congress.

(二)

1. Hardy's *THE RETURN OF THE NATIVE* is one of the finest novels I have ever read. 2. I was amazed to see how Hardy makes his major and minor episodes culminate in a great climax, and how inextricably he weaves the fortunes of his chief characters with those of his lesser characters. 3. Moreover, his handling of the landscape—gloomy Egdon Heath—is masterful.

4. He makes it a genuine, motivating force in the story. 5. My favorite character, however, was Diggory Venn.

四、Each of the following paragraphs fails to adhere to a single idea, the idea that the writer evidently had in mind when he started; each of them introduces extraneous material. For each paragraph, write down the numbers of the sentences that threaten the unity of the paragraph.

(一)

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1. Exhibition cycling is a sport which was popular in America for a time. 2. In the twenties large crowds attended bicycle races in New York and other large cities. 3. As many as thirty thousand fans might attend motorbike races or six-day bike races. 4. In the first of these, motorcyclists would pace bicyclists who attempted to keep their front wheels touching or very near bars attached to ends of motorcycles. 5. The bicyclists would thus receive a "tow" which gave them extra speed. 6. This sport was quite dangerous; several bicyclists were killed or injured in motorbike races. 7. Strangely enough, the most dangerous cycling was found in the sprint races. 8. When one cyclist fell in a sprint race, as many as ten others might

collied, and fall.

(二)

1. It is still too early to tell what effect television will have on publishing. 2. Some analysts of publishing have brought out statistics showing some decreases in total receipts, but blaming television alone for these decreases is not plausible. 3. Some consumption analysts conclude that book and magazine buying may fall off in a family for six months after the purchase of a television set, but that it is likely to be resumed after that time. 4. It seems that just as radio did not interfere with the sale of books and magazines, so television may not ultimately. 5. Television is undoubtedly having its effect on American home life. 6. Now the television set is often the center of the family's recreational life. 7. Instead of going out for a good time they are content to stay at home. 8. Whether what they see is always worth while is of course debatable.

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五、Write a coherent paragraph that incorporates, in your own words, all the following information about Thomas Hardy.

1. He was an English novelist, short story writer, and poet.

2. He died in 1928, at the age of eighty- eight.

3. He is considered one of the most important of the writers who revolted against Victorian tradition at the end of the nineteenth century.

4. He is known for the pessimism of his ideas.

5. His most important prose works are novels of character and environment.

6. *The Return of the Native*, *Tess of the D'urbervilles*, and *Jude the Obscure* are among his most important novels.

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7. His best novels are studies of life in the bleak English countryside.

8. In his best novels individuals are defeated in their struggle against their physical and social environment.

9. Individuals in best novels also struggle against the caprices of chance.

六、Because of poor sentence arrangement the following paragraphs lack coherence. Rearrange each group of sentences to form a coherent paragraph.

1. (1) Once upon a time, before 1920, the whole American League hoped that by some freak of fortune the weak New Yankees might be able to win a pennant. (2) The mighty

Red Sox and Athletics often tail-enders after 1920, were riding high. (3) Things move in cycles in sports, and a weak team five years ago may be a champion now. (4) So let's not lose interest in the home team: they may be up there again soon. (5) Even the Browns, the last team to play in a world's Series, were very strong in 1922 and finally won the pennants in 1942. (6) The standings are never the same two years straight, and second-division teams of last year often are strong contenders this year. (7) During the last eighteen years Detroit teams have ended up in all eight positions.

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2. (1) There were various reasons for the popularity of canasta. (2) It could be played by different numbers of players. (3) Bridge of course, required no more and no less than four. (4) Many people naturally continued to like bridge. (5) Some players found canasta more dramatic than bridge. (6) They liked the appeal of the different combinations of cards. (7) Canasta became popular about 1950. (8) Many card players liked the freedom of personal choice and independence from a partner's decisions.

七、Make a coherent paragraph of the following statements. First, put them in logical order. Second,

give them a consistent point of view and link them smoothly with transitional words or phrases. Revise the wording of the statements if necessary, but use all the information given.

1. This attitude shows a naive faith in the competency of secretaries.

2. Practicing engineers and scientists say they spend half their time writing letters and reports.

3. Many of us foolishly object to taking courses in writing.

4. College students going into business think their secretaries will do their writing for them.

5. A student going into the technical or scientific field may think that writing is something he seldom has to do.

6. Young businessmen seldom have private secretaries.

7. Our notion that only poets, novelists, and newspaper workers have to know how to write is unrealistic.

8. Other things being equal, a man in any field who can express himself effectively is sure to succeed more rapidly than a man whose command of language is poor.

八、Arrange the following statements into a coherent

paragraph.

1. It takes a considerable amount of equipment to operate a ham radio.

2. There are 260, 000 licensed amateur stations in the United States.

3. My cousin, Glenn Wade, had D. R. T. as his signal code which he used to broadcast as Dirty Rotten Tomatoes.

4. Radio amateurs or hams send message on their home radio stations to people all over the world.

5. The Federal Communications Commission has often praised these hams for their voluntary aid in times of emergencies such as floods or storms.

6. There are four types of licenses a ham may obtain from the FCC: (1) novice, (2) technician, (3) general class, and (4) extra class.

九、Choose two of the following topic sentences and develop each into a meaningful paragraph by supporting it with reasons or examples.

1. A first impression is not always a reliable basis for judgment.

2. A book that is one man's meat may be another man's

poison.

3. The first day of college is nerve-shattering experience.

4. Making homemade furniture is less difficult than it appears.

5. Words are the most powerful drugs used by mankind.

6. There are three great advantages to air travel—speed, comfort, and thrills.

7. Harmony seldom makes the headlines.

8. Keeping a detailed budget is more trouble than it's worth.

9. A good hitter is far more valuable to a baseball team than a good fielder.

10. Fashions in clothes (books, drama, hairdress, slang, etc.) change from one year (decade, century) to the next.

†、YOU CANNOT DO WRONG WITHOUT SUFFERING WRONG. Write two separate paragraphs to develop this topic sentence. In the first paragraph, demonstrate by abstract argument or theory that the statement is either true or false. In the second, demonstrate the truth or falsity of the statement by giving examples.

十一、MY READING TASTES HAVE CHANGED SINCE I CAME TO COLLEGE . Write three separate paragraphs to develop this topic sentence. In the first paragraph , show WHY your tastes have changed. In the second. demonstrate how they have changed. In the third, contrast specifically your reading tastes in high school with your reading tastes in college

The Whole Composition

如何写一篇文章

我们讨论了如何写生动句子及如何写生动段后，相信对英文各种词类运用和结构方面已有了基本认识！现在开始讨论如何写整篇作文，而每一位作者面对的问题是写些什么？如何写？这是首先要解决的问题。因为写作“no easy rules, no short cuts.”而是要按部就班遵循写作程序，也就是说写作时应该遵守的一些规则和方法。它告诉我们每个人怎样表达自己思想、同时很正确地把自已思想很清楚地告诉读者。因此，一个初学写作者必须对语法和修辞有基本认识再把你所认识的付诸实施。

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A. Principle of writing 写作规则及标准

这是一个基本问题，当写一个句子或段，以及整篇作文，不是写它本身，也不是写刚发生的事，而是要你对某些人的小说或论文赞美或看法。而你自己也应接受他人的写作规则和习惯法，假若你要把你的思想表达成功，你必须遵照这些规则和习惯法，否则你就无法写出很好的文章。

[A] unity

[B] coherence

[C] emphasis—interest—logic

了解这些规则以后，必须注意到 sentence 的位置。同时要注意句子的思想统一，知道什么地方应该调和及强调。而这些规则我们在讨论如何写出生动段时已分别提出，因此写作时再研究它在整篇文章中的表现方法。

B. Basic materials 写作时基本资料

[A] 词类

我们必须把握住各种词类运用它，虽然很多人强调现在欧美各国讲语法时不按过去那种分类顺序，但最后还是殊途同归，并没有太大分别，只是在讲解时的方法不同而已。因此一个初学写作者必须确实熟练各种词类的运用，否则就无法写出你要写的文章，更无法表达你要表达的思想。

(a) 名词

表示人、地、事、物、条件或资格的字。

(b) 代名词

代替名词的字，它的使用依靠先行词决定。

(c) 动词

说明人、事、物、地等行为的字。

(d) 形容词

修饰名词或代名词的字。

(e) 副词

修饰形容词，动词，或其他副词的字。

(f) 介词

结合名词、代名词或子句使之发生一定关系而表达一个意义的字。

(g) 连接词

连结字或两个字，短语或从句的字。

(h) 感叹词

表示喜、怒、哀、乐的字。

[B] 语法上的用语：讨论各种不同字或词或句子间相关的字。

(a) 主语 (Subject)

用一个字或一个以上的字说明某些事物或人、地，称为具体名词 (concrete noun)。

(b) 谓语 (predicate)

用一个字或几个字说明主语的动作。

(c) 宾语 (object)

直接或间接接受动词的行为。

(d) 主格谓语 (nominative predicate)

一个字或几个字用连系动词 (linking verb) 完成动词的意义, 而说明主语的行为。

(e) 短语 (phrase)

由一群相关联的字组成一个单元, 但不包括主语、谓语、修饰其他字或词。

(f) 从句 (clause)

由一群相关字组成一个从句, 它有主语和动词, 但不能单独表达某种意思。

(g) 实名词 (substantive)

它可做名词用, 表示实际存在, 包括代名词和作名词用的短语或从句。

(h) 前谓语 (antecedent)

一个字或一群字用作说明其他同等字或字群。

(i) 同位语 (appositive)

一个字或一群字用作说明其他同等字或字群。

(j) 单数 (singular)

指人称的单数。

(k) 复数 (plural)

表示两个以上的人或事物。

(l) 语尾变化 (inflection)

指单字的字尾因格、数、性、人称等变化。

(m) 动词变化 (conjugation)

指把一个动词的各形式作有系统的排列。

(n) 不定式 (infinitive)

(o) 分词 (participle)

(p) 动名词 (gerund)

(q) 造句法 (syntax)

■ Part 1 ■

Basic Steps in the Writing Process 写作过程

A. Basic Steps (基本步骤)

- (1) Picking a subject.
- (2) Limiting the material.
- (3) Evaluating the material.
- (4) Outline
- (5) Writing the first draft.
- (6) Revising the first draft.
- (7) Making the final copy .

B. Basic Requirements (基本要求)

我们讨论了写作基本步骤以后，进一步再讨论写作时的基本要求。大家都知道凡是一件事的开始都很难，只要能克服这些困难就会感到兴趣，有了兴趣就产生了观念。

[A] Sense (观念)

凡是一件事的发生前首先产生各种不同的想法，同样一件事在各个不同人的观念里可能产生各种不同现象。因此，我们写作时就是要把这些不同现象连结起来，很清楚地把它表达出来，再把它记录下来。而处理这些问题时我们可能遇到下列情况：

What I want to write?

How I want to write?

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What do I know about?

What am I interested in?

要解决这些问题，首先要以旁观或亲身经历把你的观念及想法写下，因为我们周围的事物都和我们发生密切关系。事实上，这些事物或现象都是我们写作最好的材料，有了这些经验后，又产生了一个问题。那就是：

How to write?

要解决这个问题就必须找出各种原则作为讨论资料，否则那是空谈：

[B] Principles (原则)

(1) Decide what you are going to write about?

(2) Make a rough but full list of idea, assertion, facts, and illustrations that may have some bearing on your subject.

(3) Frame a statement of what you want to say about your subject.

(4) Sort out the items in your rough outline, putting together all the ideas that belong together and eliminating all those that seem irrelevant.

(5) Try to find a concrete instance, illustration, or example for a good opening statement. If you can think of nothing appropriate to your purposes, proceed to the next step immediately.

(6) Begin to write. Don't let problems of wording and phrasing slow you down, or you will lose momentum and direction.

(7) Once you have finished the first draft, go back over it and polish your words, sentences, and paragraphs. Check the ending to make sure that it gives the impression of finality and completeness.

(8) If possible, put your paper aside for a few days before making final revisions. You will gain perspective in this way and will spot errors in logic and presentation more readily.

总之，写作程序由两个基本要件组成。First : planning what you are going to say . Second : writing and writing it. 但要记住，第一要件和第二要件同样重要，因为好的写作需要谨慎计划。

C. Four Basic Steps in the writing (写作四步骤)

- (1) Finding (or select) a true subject.
- (2) Limiting the subject .
- (3) Evaluating the subject.
- (4) Planning the writing.
 - ① Writing your first draft.
 - ② Revising your first draft.
 - ③ Making your final copy .

[A] Finding a true subject

这个问题非常重要，因为你所选择的题目 (subject) 是否正确会影响整篇文章的发展，当然选择方法很多，不过要特别注意选择主题时要看你自己的兴趣。我认为一般初学写作的人最好先以日记方式训练自己，我们都知道很多成名作家都随带一本备忘录，把所看到的，听

到的以及发生的事物很诚实地加以记录，作为写作时的材料，现在提出下列几点作为初学写作者自我训练参考：

(1) Writing down everything that has happened during the last day in diary form . Then search through what you have written for theme topic of various kinds .

(2) Hunt through a newspaper for topics .

(3) What makes you finally different from others?

(4) What was the most frightening experience you ever had? the most interesting ? the most humiliating?

(5) What tools have you used? What machines can you operate ?

(6) What items in the newspaper do you regularly skip over? Why ? Read one or two and list the reasons why they do not interest you .

(7) Draw up a list of unusual persons known to you . Indicate in a word or two why you consider them unusual .

(8) Attempt a definition of the word hobby . What are your hobbies? What other unusual ones have you heard of?

(9) Make a list of buildings to describe .

(10) Make a list of twenty episodes in your own life histo-

ry for later autobiographical treatment . Do not hesitate to include items that seem unimportant now. Try, of course , to select significant ones.

以上所列几点只不过是作为训练自己的要领，但在运用时一定要抓住焦点（focus），也就是说在你的平常生活中所体验的某一特别点。当然你周围接触事物很多，一时无从着手，因此必须抓住焦点，最好从你熟悉而最有趣的事物开始。比如说：你喜欢音乐或一些小动物，选你最喜欢的开始，这时你会想到：

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- (1) Why I like animals (or music) best?
- (2) What kind of animals (or music) do I like better?
- (3) Interesting history of animals (of music).

经过这些考虑后，你就会产生另一种意识，而写下你要写的主题（topic）。

The musician I have known.

当你决定主题（topic）后，自己再检查一下，你会发现比以前进步了，这时又有一种思想在你脑子里酝酿，你应很快把这些思想写下：

- (1) What do musician—really good musician—have in common?
- (2) What background?

- (3) What training?
- (4) What characteristics?
- (5) What temperament?

有了这些问题，你可能写下另一主题 (topic)

The music temperament.

经过思考后，你会觉得这个主题 (topic) 特别一点，因为这样它又直接间接地也牵涉到你对音乐知道的程度，而开始有系统地写你要写的文章。

[B] Limiting the subject

限制主题，对一个初学写作的人也很重要。如果不是限制主题，就会毫无边际地把 topic 扩大，你就无法把你的思想很完整表达出来。因此，你必须抓住焦点，比如说：我们讨论世界大事，只能限于某一部分，而不是把全世界所发生事物在一篇文章内表现出来。例如写人类进步 (Human progress) 或是美国政策 (United States Policy)，虽然主题很明显，但不是一个好的题目。因为你无法在一篇文章内把整个人类进步或美国政策表达很清楚，因此你必须把你的 topic 限于某一点。如：My best winter vacation. 或者 United States Policy for Far East. 就比较容易表现你的思想。一般成名作家都会很谨慎地限制

主题，为使初学者知道如何限制主题，提出几种方法作为参考：

(a) 如我们想写“clubs”，这时你就要考虑到

What kind of clubs? 把你所熟悉的俱乐部写出来。

如：①Our Golf club.

②How I learned to play.

③Organization of Golf clubs.

④Rules of playing Golf.

(b) 如我们谈到食品 (food)，我们也会思考 What kind of foods? 我们依据思考结果可能列出

①Dinner with friends.

②Our camp cook.

③My picnic experience.

④How to arrange a dinner party?

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[C] Evaluating the material

我们讨论了上面这些步骤，现在对你写下的这些资料加以评估 (Evaluate)。这也是一个初学写作者不能忽略的问题，如果你写的这些资料都是你自己的体验，当然就不须作评估，但若你写的是外来的参考资料，你就必须很谨慎地对你所搜集的资料加以整理，而对每一件

资料评估其价值。最好方法：

(a) 把你所获得资料加以整理

如我们想写：“my teacher.” 首先我们应考虑的是：

① What teachers did you like?

② Why ?

③ What did they do that others did not ?

④ Were they more friendly? To every one ?

⑤ To you in particular?

⑥ In what way ?

⑦ Did they know their subject matter better than other teachers?

⑧ How did you know ?

⑨ What specific things did they do that made you like them?

经过这些疑问后，你就可以把你的观察力放进你的思想里，再加以整理，把它表现在整篇文章里

(b) 把你所搜集的资料用一个简单叙述句写出你的目的，比如我们要写 clubs，首先我们必须做到

① Subject: organization.

② Limited subject: Our Golf club.

③ Purpose: I wish to describe Mr. Chow, the club chairman who seldom speaks except to second the motion.

■ Part 2 ■

Planning and Writing Your Composition (计划和写作)

我们讨论了写作程序和规则以及基本要求，已经有了初步认识，现在开始写整篇作文。我们所指的是论文(essay)，为使初学者能够抓住重点提出一些方法作为参考：

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A. The fundamentals of Structure (Basic Structure) (基本结构)

所谓基本结构系指整篇作文的结构。一般都分三大部分：

1. Introduction: Really introduce.
2. Main body: Development.
3. Conclusion: End.

为使初学者进一步了解这种基本结构的运用，特分

别举例说明：

[A] Introduction 引言

引言在一篇文章中非常重要，它不只是提供合理的顺序或介绍文中的关系，同时也提供机会向读者表达你的观念。它的功能：

- (1) This is what I'm going to talk about.
- (2) Makes reader to find out what you want him to know about the topic reflected in your subject.
- (3) To give the reader a clear understanding of your central ideas in the writing that follow.
- (4) To do it in a way that stimulates his interest or curiosity.

例：

Struggling For an Education

——Booker T. Washington——

①One day , while I was at work in the coalmine I happened to overhear two miners talking about a great school for colored people somewhere in Virginia. This was the first time that I had ever heard anything about any kind of school or college that was more pretentious than the little colored school in

our town.

②In the darkness of the mine I noiselessly crept as close as I could to the two men who were talking . I heard one tell the other that not only was the school established for the members of my race, but that opportunities were provided by which poor but worthy students could work out all or a part of the cost of board , and at the same time be taught some trade of industry .

③As they went on describing the school, it seemed to me that it must be the greatest place on earth, and not even Heaven presented more attractions for me at that time than did the Hampton Normal and Agricultural Institute in Virginia , about which these men were talking. I resolved at once to go to that school, although I had no idea where it was, or how I was going to reach it , I remembered that I was on fire constantly with one ambition, and was to go to Hampton. This thought was with me day and night.

读了这几段后,很显然体认到 Booker T. Washington 的态度和对 colored people 的 stimulation 同时也暗示 (hint) Booker T. Washington 对 education 的渴望, 而把读者带入 main body 。因此, 我们研究了引言后, 不但知道它在整

篇文章内的重要，同时也发现了个问题，那就是写给谁？(to whom)。这是一个很新奇的问题(question)。因此，你在下笔写第一个字的时候，你的心里一定会想到：我写的对象是谁？写些什么？是否会引起读者的共鸣？这些疑问不只是作为引言，同时也为“main body”铺路，为使初学者能够认识这些问题，特提出几点注意事项作为参考：

① Does the reader have any interest in my subject, or must I try to attract his attention?

② If I have to attract his attention, how do I do it?

③ How ignorant is he of my subject? How much do I have to explain to give him a background for my discussion?

④ Am I merely trying to present something to him or am I trying to convince him of something? If, in other words, he has a resistance to the view I am presenting, what attitude shall I take toward him?

为使初学者能进一步了解这些问题的发生情形，特再举出下列各段作为研究参考：

这两段 selected from “American Disgrace: College Cheating” 作者 Jerome Ellison 在这篇文章沉痛指出美国人的耻辱，连大学生都作弊，是一篇很够水准的文章，现

在只选出引言中的两段：

①Not long ago a professor in a Midwestern University, concerned about evidence of cheating, set up an experiment to discover the extent of it. He gave a difficult assignment and announced there would be a quiz. On the morning of the test he mentioned that the correct answer were on his desk. Then by prearrangement he was called from the room.

②Unknown to the others, two graduate students had been enrolled in the class to observe and report on what then might happen. It exceeded the teacher's worst imaginings. No sooner was he out the door than there was a stampede to the desk. With the exception of two dean's-list geniuses, every student present copied the answers and handed them in as his own.

读了上面两段后，我们发现作者很坦白地写出“美国人的耻辱”（American disgrace），尤其指出大学里那种欺骗（college cheating），更使读者了解作者的态度，而继续读下去，这种表现方法很具说服力，也是很讨好读者的表现方式

[B] Main Body (development)

我们都知道引言给予读者对这本书或论文整个观

念，而一篇好的引言除给读者重点外还能使读者对作品发生兴趣。而文章的主体 (Main body)，它的功能是发展 topic sentence。所谓发展 (development) 是指发展你的思想，使它继续下去，进而阐释你的思想，使读者能很清楚了解你的思想倾向。因此要想把你的思想很清晰表达，除了熟练技巧外还要讲求方法，为使初学者确实认识思想发展的重要性，特举出几种方法作为参考：

The main intention

The methods of exposition

Argument

Diction

Description

Persuasion

Narration

Metaphor

Forms

以上这些方法都是帮助你表达思想的必须手段，为使初学者进一步了解这些方法的运用，举例如下：

③ In the fall of 1872, I determined to make an effort to get there. The distance from Malden to Hampton is about five hundred miles. By walking, begging rides both in wagons and in

cars, sometimes paying my fare by stagecoach or train from my scanty savings, in some way, after a number of days, I reached Richmond, Virginia, about eighty-two miles from Hampton. At Richmond I spent several days helping unload pig-iron from a vessel, thus earning a little to add to the amount I must get to pay my way to Hampton.

④ I reached Hampton, with a surplus of exactly fifty cents with which to begin my education. To me it had been a long, eventful journey; but the first sight of the large, three-story, brick building seemed to have rewarded me for all that I had undergone in order to reach the place. If the people who gave the money to provide that building could appreciate the influence the sight of had upon me, as well as upon thousands of other youths, they would feel all the more encouraged to make such gifts.

⑤ It seemed to me to be the largest and most beautiful building I had ever seen. I felt that a new kind of existence had now begun—that life would now have a new meaning.

⑥ As soon as possible after reaching the grounds of the Hampton Institute, I presented myself before the head teacher for assignment to a class. Having been so long without proper

food, a bath, and change of clothing, I did not, of course, make a very favorable impression upon her, and I could see at once that there were doubts in her mind about the wisdom of admitting me as a student. I felt that I could hardly blame her if got the idea that I was a worthless loafer or a tramp.

⑦ For some time she did not refuse to admit me. Neither did she decide in my favor, and I continued to linger about her, and to impress her in all the ways I could with my worthiness. In the meantime I saw her admitting other students, and that added to my discomfort, for I felt, deep down in my heart, that I could do as well as they, if I could only get the chance to show what was in me.

⑧ After some hours had passed, the head teacher said to me: "The adjoining recitation-room needs sweeping. Take the broom and sweep it." It occurred to me that here was my chance. Never did I receive an order with more delight. I know that I could sweep, for Mrs. Ruffner had taught me how to do that when I lived with her.

⑨ I swept the recitation-room three times. Then I got a dusting-cloth and dusted it four times. All the woodwork around the walls, every bench, table and desk, I went over four

times with my dustingcloth. Besides, every piece of furniture had been moved and every closet and corner in the room had been thoroughly cleaned. I had the feeling that in a large measure my future depended upon the impression I made upon the teacher in the cleaning of that room.

[C] Conclusion (end)

结论在写作中也很重要，它可以使读者知道一件事或一个故事的结果。有些作家在开始时不把整个故事交待清楚，而用渐进法 (climax) 慢慢地把要写的事物或故事交待清楚，有些作家在文章的主体 (Main body) 中才讲出主题 (topic)，有的在结尾时才讲出主题，这种方法多用于小说。但在论文中很少用这种方法，大多数作家喜欢在结尾时用和引言相呼应方法，强调整个思想。一个好的结论也要讲求方法：

(1) It summarizes what you've been saying in the main body .

(2) It speculates on the implications of your ideas or projects their potential consequences.

换句话说，好的结论可以给读者一个概念，也是作者给读者最后的秋波，为使初学者进一步了解一个好的

结论如何构成，特举例说明：

⑩When I was through, I reported to the head teacher. She was a "Yankee" woman who knows just to look for dirt. She went into the room and inspected the floor and the closets; then she took her handkerchief and rubbed it on the woodwork and over the table and benches. When she was unable to find one bit of dust she quietly remarked, "I guess you will do to enter this institution."

⑪I was one of the happiest souls on earth. The sweeping of that room was my college entrance examination. I have always felt this was the best one I ever passed.

Booker T. Washington 这篇短文中，引言是用暗示方法，很严肃而谨慎地吸引着读者。在 main body 中以叙述方式说明他奋斗经过，以及对教育的渴望，给读者一种平和的感觉。而结尾 (conclusion)，他又很巧妙地用幽默而近乎诙谐的口吻道出，他以扫房间和清擦家具而进入大学。使读者捉摸不定在引言中说些什么，而在文章发展过程中又使读者屏住呼吸而产生同情心，引起读者共鸣。结尾以幽默手法松弛读者的心情，确是一篇很成功的作品。

B. The Rules of Writing (写作的规则)

写作时我们特别强调规则，一般修辞学把它分为三种：

- (1) Unity
- (2) Coherence
- (3) Emphasis

这三种规则，我们在如何写出生动的段中已讲过，现在再提出这些规则在整篇作品中的重要性。

[A] Unity (统一)

统一在写作中非常重要，有经验的作家，首先解决如何依据主题 (Subject) 而使之统一，它的表现方法：

- (1) Limiting our interest to a single dominant topic.

把我们的兴趣限制在一个简单而有力的主题上。

因为统一不是外在的限制，而是内在的调和，比如说：开始写作时对主题 (Subject) 的选择，如我们写某一个人，如：“George Washington” 这样的题目太一般化，但如我们写 “What the frontier taught George Washington” 这样的主题就比较单纯，因为 “The frontier did teach George Washington Something.” 这与 Washington 一生事业有关。

(2) How to recognize unity.

当然统一在文中无法立刻辨认，但要想把这件事做好主要用 logic 的方法。

① Define your dominant topic—that is, your true subject.

② Distinguish what is relevant to the main topic from what is irrelevant to it.

③ Keep the minor topics subordinated to the main topic, and do not allow any one of them a disproportionate amount of space.

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[B] Coherence (调和)

虽然一般研究修辞的专家都喜欢把 Unity 和 Coherence 分开来讲，但实际上统一和调和是互相为用，关系非常密切，我们在如何写出生动段中已讲了很多，为节省篇幅再提出 Coherence 在整篇文章中的重要性加以讨论。为使初学者进一步了解 Unity 和 Coherence 的关系，我再予说明：Unity 的功能是强调整篇文章中的各种不同要素和主题的关系，而 Coherence 是强调整篇文章中的各要素发展过程的顺序和继续。因此我们特别提出顺序 (order) 方面作为研究：

(a) Order of logic (合理的顺序)

所谓合理 (logic) 是处理事物的一种手段, 它是在两种事物间找出因果关系、事实和结论。而 Coherence 是以合理顺序 (logical order) 达到它的目的, 而它的特征, 我们可以经常使用的一些字和词来判断, 如:

(1) Specifically: Introduces an illustration, one of the "objections."

(2) Of course: Makes a concessions, here to the general idea the father proposes.

(3) But: Introduces a contradiction, here of the father's general proposition as applied in particular cases.

(4) For example: Introduces an illustration.

(5) Even though: Admits a concession that is to be reversed.

(6) Consequently: Announces the conclusion of a line of reasoning, here about the use of man's best talents.

(7) Undoubtedly: Admits a concession, the father is right.

(8) Generally speaking: Modifies the concession.

(9) In fact: Introduces an illustration of the father's proposition, here working as an additional concession.

(10) When: Introduces and emphasizes the key argument

of the son, by repetition binding this paragraph to the preceding one.

(11) First (second): Signals for division and order.

(12) Anyway: Makes a concession in general, but actually emphasizes the personal nature of the son's idea.

(13) For one thing: Introduces illustration.

(14) Therefore: Introduces a logical conclusion, the decision.

766 (15) Even if: Makes a concession, to be reversed in following statement, and therefore emphasizes the son's position.

(16) To repeat: Devices of binding and emphasis.

(17) So: Introduces the consequence of the philosophy of life.

(18) To sum up: Device of binding and focus for conclusion.

依据上面这些字和词的表现, 我们可以检查文中各种合理情形, 为了使初学者进一步了解如何达到调和, 特举出下面一段作为参考, 并注意这些字词之间的关系。

I know that there are objections to my choice of a lifework. Specifically, there is the big one my father points out: money.

I know, of course, that a man has to make a living, that money makes the mare go, to use the old saying; but, as I tell him, a man doesn't need more than his tastes require. He says, in good nature, that I don't know how expensive my taste are, that I have had lots of privileges I don't even recognize as such, for example coming to this kind of college. It doesn't do much good to reply that, even though I have had it easy, I want something beyond that easiness of life. You see, he cuts me off here, and says that I have a good hard logical mind and a man isn't happy unless he is using his best talents, and that, consequently, I should go into law or something like that to use, mine. Undoubtedly, my father is right, generally speaking. He himself, in fact, has used his talents; for he is one hell of a good corporation lawyer, and is happy in his business. But I am me.

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When I say that I am me, I know that I am taking the risk of thinking I know myself. But I think I know two things.

First, even if I happen to have that logical mind (and maybe I haven't), I get bored in dealing with general rules and abstractions, and in logic-chopping. It is too impersonal, and that is what law is, logic-chopping-for me, anyway, I have to

have something personal. For one thing, I like to deal with people directly, to try to know how they respond, as individual people. I have the feeling that I myself get more real when this is going on. Feeling real is what I call living, and therefore anything I do must give me that feeling.

Second, when it comes to a profession, I want something that society seems to need bad right now. Even if it does sound sappy to say I know that this will make me happier than the law. It would make me, to repeat, feel more real. I have this philosophy of life, and so I am going to act on it.

To sum up, my decision depends ...

我们读了上面这一段后，了解各字和词在文中的作用，为使初学者对平日所用的一些字，它们对 logical order (other controls)，从事实 (evidence) 到结论 (conclusion)，从因 (cause) 到果 (effect)。它们是 consequently, therefore 和 so。我们称为统制字 (controls)，但我们还可以找出很多这类字和词如：

下面这些统制字用于：在事实 (因) 提出后宣示一个结论 (果)。

Thus

Hence

Proves that

Implies that

Leads one to conclude that

下面这些统制字用于：宣示事实（因）在一个结论（果）后。

Because

Since

As

As shown by

For

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(b) Order of time (时间的顺序)

时间的顺序也很重要，是心理工作，由因到果 (cause to effect)，从一事实到结论。那就是说在两种事物之间建立某种关系，而时间顺序依靠我们的经验里有一种自然知觉一致，我们的感觉是一件简单事产生另一件事，只是和一个单纯理解力有关，不是因果也不是事实与结论，而是一致，也就是时间顺序的特性。

Lying on the bed, in the dark room, he heard the flow of the strange language from the street below. He heard footsteps in the hall, outside his door. Somebody was going down into the street. He lay on the cot and felt the hard lumps in the

mattress. Somewhere in the hotel, a phonograph was palying American jazz. He tried not to hear it. He began reciting the multiplication table. Then he saw, against the purple sky of the night, the first long finger, far off, of a searchlight moving majestically. He shut his eyes. He tried not to listen to the phonograph. The phonograph stopped. It was in the middle of a record.

这一段是纯净的顺序，没有解释或说明。我们还不知道这个人是谁，他在什么地方，他在那儿做什么，但下一段才明白告诉我们：

The alert came. He began to sweat. He knew he would have to vomit soon. At least, he had last night. He shut his eyes and waited for the first explosion.

现在我们有了一个接合顺序的说明，而知道那个人所依靠的仅仅是顺序的事实像乘法表一样详述（一种呆板的顺序），为了迫近眉睫空袭的恐惧，我们可想到他不听爵士音乐，那是因为这种联想可以改变他的顺序，那就是逃避。即使另外的解释或说明时间的顺序，仍保留段的基本顺序，因此时间是一切叙述的基本顺序，我们一般使用的一些控制字如：

Since: the following day (or whatever)

When: having completed that (or whatever)

While: (so and so) being begun

As: having met success (or failure)

Afterwards

After

Before

Then

Hence forward

(c) Order of space (空间的顺序)

空间顺序和时间顺序一样，依据我们实际生活的感觉，当我们的眼随着空间顺序的移动，由左至右，由近到远，或不论发生什么，若我们要描述顺序在我们眼里对事物的感觉，就会有调和的原则 (principle of coherence)。读者若能接受或认识，这些组织的原则可能由我们的眼里从一件事到另一件事物中发现，为使初学者对这种顺序的认识，特举例说明：

The train toils slowly round the mountain grades, the short and powerful blasts of its squat funnel sound harsh and metallic against the sides of rocky cuts. One looks out the window and sees cut, bank, and gorge slide slowly past, the old rock wet and gleaming with the water of some buried mountain spring.

The train goes slowly over the perilous and dizzy height of a wooden trestle; far below, the traveller can see and hear the clean foaming clamors of rock-bright mountain water; beside the track, before his little hut, a switchman stands looking at the train with the slow wondering gaze of the mountaineer. The little shack in which he lives is stuck to the very edge of the track above the steep and perilous ravine. His wife, a slattern with a hank of tight drawn hair, a snuff-stick in her mouth and the same gaunt, slow wondering stare her husband has, stands in the door way of the shack, holding a dirty little baby in her arms.

It is all so strange, so near, so far, terrible, beautiful, and instantly familiar, that it seems to the traveller that he must have known these people forever, that he must now stretch forth his hand to them from the windows and the rich and sumptuous luxury of the pullman car, that he must speak to them. And it seems to him that all the strange and bitter miracle of life — how, why, or in what way, he does not know — is in that instant greeding and farewell; for once seen, and lost the minute that he sees it, it is his forever and he can never forget it. And then the slow toiling train has passed these lives and faces and

is gone, and there is something in his heart he cannot say.

Of Time and the River by Thomas Wolfe

读了上面几段后，我们发现很多方法很微妙，是复杂和富于想像的，由空间顺序所获得。但我们必须从单一的实际方法 (literal patterns) 发展自己变化。因为任何方法都是依据空间顺序，对事物感觉自然方法，但这种感觉是因环境多方面的。比如：我们进入一个陌生房间，你的眼睛看到某一点或特别有兴趣的一点，然后发现其他事和那些有关系。用一百个字把你所看到的这些情形描述一下，再按照这个规则或其他你所注意到的规则，用一些统制空间顺序的字，我们曾讨论过一些统制字从因到果，从事实到结论，以及时间空间的一些统制字，但也有其他字与这些有关系，如有于 adding 和 continuing 我们用的是：and, but, moreover, likewise, also, in fact, indeed 等。

如用于 Opposition and contrast 我们用 but, nevertheless, still, notwithstanding.

如用于 concession 我们用 although, whereas

其他还有与这些有关的字或短语，包括关系代名词，指示代名词：all of them, some of them, as we have said, as we have pointed out, as will be seen, as will be clear

in the sequel, that is to say, that is, to anticipate and remembering that 等, 这些都是投向 (castback) 它的前谓语。

[C] Emphasis (强调)

我们都知道在写作中只是求得 Unity 和 Coherence 是不够的, 我们必须抓住强调原则 (Principle of Emphasis) 才能写出生动文章, 才能表达你的思想重点, 使读者了解你所要表达是什么。为使初学者对强调表现法有一个正确的认识, 特举出几点作为参考:

774 (a) Emphasis by first statement (平铺直述法)

所谓平铺直述法, 就是要以自己的观点, 叙述某件事的重点在哪里。换句话说, 必须要有强而有力的事实支持, 才能达到强调效果。美国参议员 J. W. Fulbright 在纽约时报杂志上发表一篇文章 The great society is a sick society 有一段很精采说明可作初学者参考:

If I had bet my money on what is going to happen, I would bet on this younger generation—this generation of young men and women who reject the inhumanity of war in a poor and distant land, who reject the poverty and sham in their own country, who are telling their elders what their elders ought to have known—that the price of empire is America's soul and that

the price is too high.

由这一段我们可以看出时报编辑和 Fulbright 参议员都坚持他们应当说的重要的，而编辑用他们的主张和程序发展一切细节。而富尔布莱特则经过本身讨论向前推动，这种叙述是很明显的有计划强调。如果这种叙述得不到支持，就不会达到目的。你必须注意当你要坦白陈述强调，而叙述的进行一定由你自己的思想线发展下去，并确信你自己的叙述。

(b) Emphasis by proportion (均衡强调法)

均衡本身就是强调，在讨论中最重要的是主题必须得到合理待遇，这个原则比前述所示有弹性 (more flexible)，在写作中有持续性，而重要主题 (topic) 都安排先提出讨论，不须刻意处理。作者必须决定自己的观点，并确信不要迁就刻意讨论。

(c) Emphasis by position (位置强调法)

这种方法以位置而达强调效果，我们经常看到的 First or last 是位置强调最好规则。而这个规则与两个普通表现主题 (treating a subject) 方法一致，那就是把主要观念提出然后讨论或证明，或辩论或证据能引入主要观念，普通这种方法较好，在结尾是最好强调位置，因为最后印象给予读者是最有价值，但一些传统写作都是把

主要资料先提出，中间位置是强调不太好的方法。

(d) Other devices of emphasis (强调的其他方法)

平铺直述，重要的顺序、均衡和形式都是表示强调的主要方法，但也有些不太重要的，如：一个观念的重复能特别突出有呆板和笨的危险，但要与其他字和词结合，而达强调。然后用短的，独立段的计划，这种方法是把你看到的事物观念分开，以达强调目的，要注意太短的段会失去强调。

(e) Faulty devices of emphasis (有缺点的强调)

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强调某些普通计划非常陈腐，比如用不负责任的夸张字和词，如：awfully, terribly, tremendously, the most wonderful thing I ever saw, you never saw anything like it, I can't begin to tell you 等。这些只是要求读者注意，但不一定能达到强调效果。因此，在使用强调时一定要确定哪些是值得强调的，否则会使令读者有一种被强迫感觉。

我们讨论了统一 (unity) 调和 (coherence) 及强调 (emphasis) 也知道了它们的规则或原则。但一篇文章中如何能把这三种方法都表达完美，是值得研究的一件工作，现在我们选出一篇代表性的文章作为参考，首先我们提出的题目 (a theme)。

The person I admire most

当决定这个题目时，我们可能想到其他问题，如：

An interesting person. 作者先想到他所认识的人应当是他家里的一份子，比如他的叔父对他影响很深，也是他最尊敬的人。这样一来，在用字时能控制住它的主题，会设法说明对这个老人的感受理由。因此把焦点放在这个老人身上，于是他会写下 The person I admire most. 然后再把自己对叔父的看法、想法记录下来，再依据自己的想法组织一个大纲，可能是下列情形：

Statement of the subject: Why I admire my Uncle Conroy.

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Introduction

- I. My uncle as he now appears—apparent failure and real success

Body

- II. The background of my uncle's achievement
 - a. His worldly success and ruin
 - b. His illness and despair
- III. The nature of my uncle's achievements
 - a. His practical achievement
 - ① Help with the children
 - ② Help with my father's business

- ③ Help with my mother's illness
- b. His achievement in self-control
 - ① Naturalness of his actions
 - ② Cheerfulness in the face of pain
- c. His greatest achievement, an example to others—the summary of his other achievements.

Conclusion

IV. My uncle as a type of success and my admiration for him.

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当作者完成了这个大纲后，又感到这个题目有点模糊，并不太适合这个主题。因此他最后决定用 *Success and Uncle Conroy* 这个题目。但作者未按这个题目写大纲，现在我们研究这个题目

Success and Uncle Conroy

① I suppose that my uncle Conroy is the person I admire most in the world. This statement would probably seem strange to anyone who happened to visit our home and see the old man sitting, hunched over and shabbily dressed, at a corner of the hearth, not saying much, with his old meerschaum pipe left over from his early days stuck in his mouth, but not lit, probably. He looks like the complete failure, and by ordinary stan-

dards he is . He has no money. He has no children. He is old and sick. But he has made his own kind of success, and I think he is happy.

②At one time in his life he was a success by ordinary standards. He was the son of a poor Methodist minister (my mother's father), but he ran away from home in Illinois to Oklahoma, back in the days when things were beginning to boom out there. He had a fine house in Oklahoma city and a ranch. He was hail-fellow-well-met, and men and women liked him. He was a sportsman, kept good horses, and took long hunting trips to Mexico and Canada. Then one day, on his own ranch, his horse stumbled in a gopher hole and threw him. He was badly hurt and was in the hospital for two years. While he was in the hospital a partner to whom he had given power of attorney, either through dishonesty or stupidity (my uncle would never discuss this) ran everything into the ground and brok it off. So he came back to Illinois, and my mother and father took him in.

③It must have been an awful comedown for a man likes that to be living on charity. But the worst was yet to happen, for while he was still convalescing, he developed arthritis in a

very painful form, and it became clear he could never work again. I remember the first year or so, even though I was a very small child. He even tried to commit suicide with gas from the stove. But my mother saved him, and after that he began to change.

④The first thing was that he began to take an interest in us children. He would read to us and talk to us. He helped us with our lessons. That relieved mother a great deal and made her life easier. My father was an insurance man and had a lot of paper work to do. It got so that my uncle took an interest in that, and before long he was helping my father by doing reports and writing letters. Then when my mother was ill for a long time, he learned to do some of the housework, as much as his strength would permit, and even dressed the two small children.

⑤What he did was important, but more important was the way he did things. He was so natural about it. You never got the impression he was making any effort or sacrifice. We all got so we didn't notice what he did, and I am sure that was what he wanted.

⑥As I look back now, or when I go home and see Uncle Conroy, his biggest achievement, however, seems to be the

kind of example he gave us all. He was often in pain, but he was always cheerful. If he felt too bad, he simply hid away from the family for a while in his room—what he called his “mope-room”. He even made a joke out of that. And he didn’t act like a man who had failed. He acted like a man who had found what he could do and was a success at it. And I think that he is a success. We all admire success, and that is why I admire my Uncle Conroy.

研究：这篇作文是统一调和的同时在结论时建立一个生动的强调，现在分别分析，以使初学者确实认识这三种规则的运用。

第一点，由引言的方法 (by way of introduction) 作者很简单地给予我们关于他 uncle 的轮廓，由这个题目 “Success and Uncle Conroy 就说明这个人。失败者的外表 (连燃着的烟斗都详细说明) 相反的对成功的实际提供戏剧性兴趣和激起读者的好奇心。这个引言暗示一个见解 (proposition)、主要观念 (leading idea)、一个课题 (a thesis)。这些我们分别说明：这个人的具体表现成功超过他的实际失败，这个见解表示了这个人失败的形象，而这个形象提出一个问题引导读者进入这篇作文的主体：那就是这个人如何成功？换句话说，这个见解

提供给这篇作文统一焦点，而这个问题提供了调和的原则：那就是整篇作文证明这个见解，回答问题方法是把我们从这点带入另一点。必须注意，这篇作文确是统一、调和以及密切的关系。

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虽在二段和三、四段问题（第五段形成作文主体）提出一段调和，但作者产生了另一个保持调和的方法在引言未提到的：时间顺序（order of time）。他没有分析 uncle Conroy 的个性，只是把很多的故事说出，而这故事提供一个持续的架构（frame of continuity）。它不只是提供一个架构，因为故事牵涉到过去富有或现在贫穷之间的反差（contrast），而这个反差在两种成功之间提出持续资料来统一见解（to unify proposition）。我们在这段看到的是更多详细情形。

第二段由作者说出他的舅舅外表成功的日子（his uncle's days of outward success），这个主题（topic）没有进入作文中，仅仅因为 uncle 事实上有了这些成功，很多发生在他身上的事在此处都省略了。而由他冗长的体验加深 uncle 的成功印象，面对逆境中改变他的价值（shift his values in face of adversity）

第三段提出 uncle 的绝望——是一种对破产和病的正常反应，这个主题（topic）说明他舅舅的奋斗（fight

against) 的一些事情。第四段仍然用叙述方法提出, 但没有评论, 给 uncle Conroy 一个成功的形象。第五段作者不用时间顺序作为调和原则, 提出一般说明, 但仍紧系着一个实况 (a scene): 我们没注意到 (我们没听说)

第六段提供对整个说明一个简要的强调, 而引言的暗示主张现在才说出, 我们发现作者把他主要的见解放在最后一句强调的位置, 是全文的高潮 (climax of the whole composition)。

前文中我们讨论了部分与部分的关系, 我们可以很简单做一个复习。第一段对引言 I 一致; paragraph ① corresponds to I (introduction); 第二段对 II: A; (paragraph ②, to II: A.) 第三段对 II: B; (paragraph ③, to II: B;) 第四段对 III: A: ①, ②, ③ (paragraph ④, to III: A: ①, ②, ③) 第五段对 III: B: 1" (paragraph ⑤, to III: B: 1") 第六段对 III: B: 2, III: c, and IV.

Topic III: B: 1 现在第六段中, 或者在第五段中, 作者或者应当在第四项有主题 topic 成为个别段, 那将是提出一个作者对成功定义的叙述, 和因他 uncle's case 的一个定义

■ Part 3 ■

Planning Your Writing 计划你的写作

784 我们讨论了写作过程和基本需要资料及各种表现规则或原则。我相信对一个初学写作者来说已有整体概念，再加上语法方面知识应当有能力写出或表达你要表现思想和观念。现在开始计划写作：

A. Outline (作大纲)

所谓大纲在写作中的重要性正如一个工程师在建筑中所依据的蓝图，是一般职业作家都有的习惯。因此特别强调一个初学写作者虽然具备修辞技巧及工具 (tool)，但在写作时必须正确处理你所获得的资料，然后再有顺序且很清楚地加以选择和安排。

[A] Principles of outlining (作大纲原则)

作大纲原则虽各有不同，但在决定着手写大纲时，

首先要决定：What I want to say , and what order you want to say it. 在心理上有了这些准备再决定如何写。

(1) Decide what are you going to write about.

(2) Make a rough but full list of ideas , assertions, facts and illustrations that may have some bearing on your subject.

(3) Frame a statement of what you want to say about your subject.

(4) Sort out the items in your rough outline, putting together all the ideas that belong together and eliminating all those that seem irrelevant.

(5) Try to find a concrete instance, illustration, anecdote, an example for a good opening statement. If you can think of nothing appropriate to your purposes, proceed to the next step immediately.

(6) Begin to write. Don't let problems of wording or phrasing slow you down, or you will lose momentum and direction.

(7) Once you have finished the first draft, go back over it and polish your words, sentence, and paragraphs. Check the ending to make sure that it gives the impression of finality and completeness.

(8) If possible, put your paper aside for a few days before making final revision. You will gain perspective in this way and will spot errors in logic and presentation more readily.

我们讨论了上面这些原则，获得一个正确概念，那就是写作包括两个基本步骤：

(a) Planning what are you going to say.

(b) Writing and rewriting it.

注意第一步骤和第二步骤同样重要，因为好的作品需要谨慎的计划。

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[B] A six-step Method of outlining (作大纲六个步骤语法)

(a) Topic Statement (主题叙述)

第一步看起来很明显而最基本，但当你铺下纸开始写下主题以及你要写的事物时，这时你可能有一个念头，那就是：What is your reader expects you to do with it or your purposes in writing the essay or novel. 有了这个念头后再下决定：

① Who are you writing for?

② What is your point of view?

(b) List of ideas (观念的列表)

就是把你获得的资料列一张表，这件工作是拟定大纲的中心工作，也就是把你的原始资料归纳分类再逐一列出，然后决定主题（topic），进而再考虑把中心观念和一些要表达事物连结起来。比如说我们计划写一篇关于教育的论文，首先要把教育（education）的有关资料及思想列出。如：

The Benefits of Education

Material (资料):

- (1) Mass education
- (2) High school
- (3) Grade school
- (4) College
- (5) Vocational training
- (6) Academic education
- (7) Formal education
- (8) Social benefits
- (9) Personal benefits
- (10) Self-education
- (11) More money

Ideas (思想):

- (1) Classless society

- (2) Competent electorate
- (3) Knowledge of past and of national traditions and institutions
- (4) Respect for authority
- (5) Expansion of experience
- (6) Learn to get along with different people
- (7) Fewer jobs for uneducated people
- (8) Rewarding jobs
- (9) Statistic on earnings of educated
- (10) Social activities
- (11) Social status
- (12) Cost of education
- (13) Public education
- (14) Equal opportunities

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我们看了上面列出的这些资料 and 思想，我相信对教育整个的好处有了一个概念，现在我们再由这些资料找出主题资料。

(c) First selection (第一次选择)

依据上列思想决定你要写作的目的提出三点基本观念作为参考。

- (1) Relevance (切题)

(2) Significance (意义深长)

(3) Interest to the reader (使读者发生兴趣)

我们依据这三点基本观念，再由上列初步资料 and 思想中找出主题资料。

(1) Academic education

(2) Formal education

依据这两点主题资料再找出有关资料及思想。

(1) Social benefits

(2) Personal benefit

(3) More money

(4) Competent-electorate

(5) Knowledge of past and national traditions and institution

(6) More interesting and rewarding jobs

(7) Fewer jobs for uneducated people

(8) Statistic on earning of educated

现在我们可以看出，由初步资料 and 思想中找出上面几点作为主题资料，再依据上列资料归纳成对课题叙述 (thesis statement)。

(d) Thesis statement (课题叙述)

这一步骤非常重要，就是把上列资料用一个至多两

个句子为中心，约略说明并使你的论文题目一致。使读者由此得到一个基本的大体意义。这种简要说明指导你作最后大纲，同时写你的论文。如：

In America, formal academic education benefits society by training people for responsible citizenship in a mixed society and individuals by expanding their economic and cultural opportunities.

(e) Final outline (最后大纲)

790 所谓最后大纲就是把你选择的资料 and 思想加以整理有顺序的安排及有系统的加以讨论，按合理顺序把这些资料发展成大纲。

(1) Introduction

A. American public education

B. Formal academic education

(2) Benefits to society

A. America a representative democracy

① Based on ideal of human equality

② Requires responsible electorate

B. Artificial differences diminished in public schools

① Social mingling in classes and activities

② Rewards to individual ability

C. Responsible electorate

① Knowledge of national and local institutions

② Awareness of national and local ideas and traditions

(3) Benefits to individual

A. Economic benefits

① Preparation for more interesting and rewarding jobs

② Increased earning potential

a. Fewer jobs for uneducated

b. Statistics on higher earnings of educated

B. Cultural benefits—exposure to liberal arts

(4) Conclusion—education both a duty and a privilege

当然这不一定是个很好的大纲，只是提供给初学写作者一个参考的原则。

(f) Title (标题)

一个好的标题就是一种广告，是百货公司展示货品的橱窗。当你知道有展示时一定不会错过，而跑去花钱购买你所需货物。一个好的标题告诉读者这篇作文是什么引起他的兴趣和好奇，相反的一个坏的标题，都是太过平凡或太过聪明，使读者不知它的存在，更不会引起他的兴趣。比如说上列标题 *The Benefits of Education* 就太

笼统，使我们无法讨论或暗示它的特别意义。因此我们应以简洁而有趣为主。如指出 American Public education and its vital function in training young people for responsible citizenship and for full and useful lives .

因此，我们决定写下这样的标题：How about “Our Public Schools Are Tomorrow?” 像这样的标题一定会引起大多数读者的兴趣，也证明一个好的标题在作文中的重要性。

792 [C] Use a consistent method (用一贯法)

所谓一贯法也就是一般作家喜欢使用的一种方法，很多人称为习惯用法，但现在慢慢有些改变，如：

I Introduction

A.

(a)

①

②

(b)

B.

II . Body

A.

(a)

(b)

(c)

B.

(a)

①

②

(b)

①

②

(c)

①

②

③

III. Conclusion

A.

B.

但在使用这种方法时必须：

- (a) Be sure use a consistent method for numbering and indenting major headings and subheadings.

因为多数大纲，它不需要把副标题分成两阶段以

上，现在提出一个传统大纲形式：

- I
- A
- 1
- a
- b
- 2
- B
- II

- 794 (b) Be sure that your outline is logically clear and consistent.

不要在大纲内用单一标题字或单一副标题字。第一标题或副标题分类至少两部分。如：

- Two Dollars
- I . One dollar
- A . Fifty cents
- B . Fifty cents
- 1 . Twenty-five cents
- 2 . Twenty-five cents
- II . One dollar

[D] Use either the topic, the sentence, or the paragraph form through-out your outline (在你的大纲内用主题、句子或段)

主题大纲内个别标题，是表示由一个名词或一个字或短语用作名词和它的修饰语。

句子大纲与主题大纲结构一样，个别标题是表示于一个句内。而句子大纲比主题大纲更有益处，因为它更能充分说明观念，但主题大纲较容易读。

段的大纲在标题中每一段用一个简明句子，在从属部分不要把标题分开或细分。

开始作大纲前，决定你要用三种形式的哪一种，然后再使之一贯。举例说，你若要作句子大纲，记住大纲的说明必须用一个完整句子表示，也要记住大纲所有部分必须用对比结构。

(a) Topic outline (主题大纲)

这种方法就是用一个字和短语当作名词用。如：

The Telegrapher: Keeper of The Keys

I. Importance of telegraphic communication

A. International telegraphic networks

B. Emergency means of communication

II. Telegrapher's instrument

- A. Manually operated key, or "bug"
 - 1. Appearance of the key
 - 2. Operation of the key
- B. Modern teleprinter
 - 1. Appearance of the teleprinter
 - 2. Operation of the teleprinter
- III. Comparative skills of telegraphers
 - A. Complex skills of the "bug" operator
 - B. Simple skills of the teleprinter operator

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(b) Sentence outline (句子大纲)

用完整句子写大纲，这种方法比较具体，因为它对观念说明比较完整。如：

The Telegrapher: Keeper of the keys

- I. Telegraphy is one of our most important means of communication.
 - A. The nations of the world are bound together by telegraphic networks.
 - B. The telegraph is of great value for sending emergency messages.
- II. Telegraphic instrument are of two general types.
 - A. The manually operated key, or "bug", is used in

small or remote communication centers.

1. The "bug" resembles a miniature stapler connected to a panel of sockets.
2. the "bug" produces long and short electrical impulses, or dots and dashes.

B. The modern teleprinter is used in large communication centers.

1. The teleprinter is a complicated machine with a manually operated keyboard.
2. The teleprinter records, or prints, messages.

III. Operators of the "bug" and the teleprinter have different skills.

A. The "bug" operator sends, receives, and translates the international Morse Code.

B. The teleprinter operator uses a keyboard like that of a typewriter.

(c) Paragraph outline (用段作大纲)

所谓用段做大纲，就是用至少一个简明句子把题目写出，把各部分分别写。如：

The Telegrapher: Keeper of the keys

I. Telegraphers are the keepers of a world-wide network

of communications.

- II. The small key, or "bug", sends electrical impulses through a panel of sockets and out into the atmosphere.
- III. The modern teleprinter, operated by a keyboard records messages in large communication centers.
- IV. The "bug" operator must employ great skill in sending and receiving messages in the international Morse Code.
- V. The teleprinter operator must have only the simple skill of using a typewriter keyboard.

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[E] Cast all items in the outline in parallel grammatical constructions (把所有项目放在大纲里用语法对比构造)

用语法对比构造的持续, 强调大纲的合理和提供清晰而平和形式, 使所有项目合理化。如:

The Game of Tennis

(Nonparallel)

I. The plying court

A. The surface materical for it

The Game of Tennis

(Parallel)

I. Playing court

A. The surface mater-

ical

- | | |
|-----------------------------------|------------------------|
| 1. Made of clay | 1. clay |
| 2. Grass | 2. Grass |
| 3. The asphalt type | 3. Asphalt |
| B. Measuring the court | B. Measurements |
| 1. For singles | 1. singles |
| 2. Doubles | 2. Doubles |
| C. Net | C. Net |
| D. Back stops necessary | D. Back stops |
| II . Equipment needed | II . Equipment |
| A. Racket | A. Racket |
| B. The tennic balls | B. Ball |
| C. The wearing apparel of players | C. Wearing apparel |
| III . Rules for playing tennis | III . Playing rules |
| A. The game of singles | A. Singles |
| B. Doubles | B. Doubles |
| IV . Principal Strokes of tennis | IV . Principal Strokes |
| A. Serving the ball | A. Serving stroke |
| B. Teh forehand | B. Forehand stroke |
| 1. Drive | 1. Drive |
| 2. Lobbing the ball | 2. Lob |

C. The backhand stroke

1. The drive

2. lob

C. Backhand stroke

1. Drive

2. Lob

[F] Avoid Vague outline headings such as introduction, body, and conclusion (避免采用模糊不清大纲标题)

所谓模糊不清标题如引言 (introduction) 本文 (Body) 和结论 (conclusion), 它不仅作你的指导, 同时也是读者的目录表, 用引言、本文和结论作标题毫无意义, 因为它们不会提供线索 (clue) 的来源。若你的作文里有一个引言, 表示在大纲里那会有些什么。若你的作文里有一个正式的结论, 在你的大纲里你如何草拟 (draw) 结论。

但一般作家都喜欢用这种传统式的形式, 若用这种形式写作时, 一定要按它的顺序。如 “introduction, body, conclusion。但要注意, 当写作时不能随便改变。比如我们写: “An unremember person.” 这时你一定会在人群里找出一位 “我不能忘的人”, 这时你会很自然想到: “My Uncle Conroy”。因此, 你可能在这方面寻找资料, 把你的感觉写下来。开始写大纲, 首先决定题目

(Subject):

Why I admire my uncle Conroy?

Outline:

Introduction

A. My uncle as he now appears—apparent failure and real success Body:

B. The background of my uncles achievement

1. His worldly success and ruin

2. His illness and despair

C. The nature of my uncle's achievement

1. His practical achievement

a. Help with the children

b. Help with my father's business

c. Help with my mother's illness

2. His achievement in self-control

a. Naturalness of his actions

b. Cheerfulness in the face of pain

3 His greatest achievement, and example to others—the summary of his other achievements.

Conclusion

D. My uncles as a type of success and my admiration for

him.

一个好的大纲，不仅是作者写作指导，也是使读者知道你要写些什么的目录表

B. Begin your writing (开始写作)

写作最难是开头 (opening)，虽然我们讨论了很多方法和技巧，但如何有一个好的开始值得研究。任何一位作家在下笔前总是有一个腹稿，再根据腹稿把它写下。但如何开始，我们现在提出几点作为初学者参考：

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(1) Confine your opening for brief papers to a sentence or two.

(2) Attract your reader's interest

(3) As a spring board into your subject.

一篇好文章的引言 (introduction) 非常重要，而引言的长短和字数要依文章的长短来决定。不过我认为一个初学写作者最好在字数方面加以限制，这样就不会破坏整个思想的 unity 和 coherence。为使初学者了解如何计划或设计引言，特提出几种方示作为参考：

(a) Make the beginning self-explanatory. (用自己解释方法)

这种方法很受一般初学写作者欢迎，因为容易下

笔，使第一个句子能充分发挥，即使无题目 (title) 也会给读者一个清晰观念，告诉读者你要写什么。例：

How to clean a gun?

The first thing to do is taken your gun apart. Then lay all the parts on the floor in front of you. Next, pick up each piece and clean it in the following manner— ...

(b) Avoid a rumbling, decorative beginning that simply delays the introduction. (尽量避免以漫谈，粉饰方式用在引言内)。

开始写引言时，尽量避免以漫谈和粉饰方式延长引言，这样不但引不起读者的兴趣反而会使读者感到困扰。例：

Father Knows Best

You probably wonder from my title what I am going to write about. Well, it's a long story. It started way back in 1948 when I was born. My mother announced to my father that I was a boy! "We're going to send him to State University!" my father exclaimed. So here I am at State, a member of the freshman class.

It was my father's idea from the first that I should come to State. He had been a student here in 1939 when he met my

mother..

这一引言作者开始用渐进方式写，用意非常好，它的目的是一般新闻记者所称的“human interest”开始。但他继续以漫谈方式而浪费读者的时间，这种方式用在小说写作很受欢迎，反正是讲故事，但用在散文或论文就显得笨拙而散漫，有点卖弄的感觉。如果开始用第二段还会好一点，因为它开始即说出主题，使读者很快知道你要写些什么，而不失引言的功能。

(c) Avoid beginning which have nothing to do with the actual thesis of the paper. (避免开始写些与主题无关事情)

所谓开始离题、东拉西凑的漫无目的，不知说些什么，这样不但引不起读者兴趣，反而增加读者的困扰。下面这一段就是犯这个毛病，特举出作为研究参考：

Describing a building accurately is a very difficult task. Though it is a good assignment because it makes you look closely and observe details you would not otherwise notice, it takes considerable time and does not leave the student enough time to write the actual paper. I discovered this when I tried to observe and describe the University Chapel. 这种开始我们可称它为“Complaint about the assigned subject.”。作者用六十多个

字对主题“困扰”，而还没有真正开始。

(d) If you have trouble writing a good beginning, try one of the following techniques. 若你没有办法写出一个好的开始，那么试一试下面任何技巧

(1) Repeat the title (重复标题)。例：

Father knows best

I was not much taken with the idea that I should enter State University this year . After visiting the campus for a few days, however, I became convinced that father knows best when it comes to matters of his alma matter ...

我们也可以写成下列：

I decided that my father knows best after he had persuaded me that State University was the place to go ...

(2) Paraphrase the title (标题解义法)。例：

College football: A game or a business?

How much longer must we pay lip service to the notion that big-time college football is a sport played for fun by amateur? It is time...

(3) Begin with a statement of fact (开始用事实叙述法)。例：

When I went to school I learned that the town I grew up in

was once covered with water.

My fair lady was the most successful Broadway musical in the past decade.

Ninety-two percent of the students at State College live at home and commute daily.

(4) Being with a short sentence which startle the reader. (开始用一个使读者注意的短句)。例:

My grandmother believed in ghosts.

806 Gone with the wind is a readable, exciting book. But it is a bad book.

I do not believe in composition courses.

(5) Begin with an anecdote directly related to the subject of the paper. (开始用直接与主题有关轶事)。例:

Father Knows Best

When Mark Twain left home at an early age, he had no great respect for his father's intelligence. When he returned a few years later, however, he was astonished at how much his father had learned in the meantime. Similarly, it was only after I had been away from home for a few years that I become aware that father knows best...

[A] Make your first draft (第一次草稿)

我们讨论了如何写大纲和如何开始写作，现在真正开始写作，一定要给予时间写你的论文初稿至少两次，第一次或称初稿给予机会写不要管拼音、语法、标点和技巧 (Mechanics)，你只要集中精神按照大纲把你的思想 (ideas) 写下。然后把它放在一边，等一两天后再仔细检查一下你的初稿是不是 logic, unity 和 coherence. 前面我们已讨论了如何开始写，但我们也应注意结尾，一个弱的结尾也会破坏整个思想的完整。一个生动的结尾也可使你的文章有一个合理结论，能把整篇文章紧紧结合 (tie) 在一起。

例：How to clean a gun 一文中可能就是这种结论的说明：

If you have followed all the directions given here, you should now have a resembled, clean gun ready for another day's shooting.

为使初学者进一步认识如何写一个生动结尾，现在提出几点方法作为参考：

(a) Conclude with a restatement of your thesis statement. (以你的题目陈述再陈述方法作结论)

如：Father knows best 的结论就很生动。

Now that I have been here and have seen the school for myself, I am convinced that father does know best, I have decided to enroll for the next term at State.

(b) Summarize the major ideas you have brought out in the paper. (概述你作文中提出主要观念)

所谓概述有两个目的。第一是使你的结论很生动，第二它能提醒读者注意你的重点。在“Trapping the Wily Muskrat”一文中就是用这种生动结尾。

例：

SOS

Thus, it is clear that muskrat hunting has financial and healthful rewards. With the proper equipment and a knowledge of where to set traps, almost anyone can enjoy this fascinating outdoor sport.

(c) Draw a logical conclusion, inductively or deductively from the facts you have presented. (把你提出的事实以归纳，演义法写出一个合理的结论)

这种结论非常生动，假若你开始辩护一个观点，举例说若你要探究一个争论的主题 (controversial topic) 这些如：

“Should the franchise be extended to eighteen-years olds?”

而你的结论可能称为强而有力的行动。

(d) Avoid weak endings. (避免弱的结尾)

① Don't end your paper with an apology. (不要用道歉作你作文结尾)。

这些结尾如: This is only my opinion, and I'm probably not really very well qualified to speak or I'm sorry that this isn't a better paper, but I didn't have enough time 破坏你所写的效果, 如果你自己感觉这篇作文失败, 读者也可能有同样的感觉。

② Don't end your paper by branching off into another aspect of the topic or by introducing new material. (不要用扩充另一方面主题或介绍新的材料作结尾)。

作文的结尾一定包括你所说的的是什么, 不要使读者发现你介绍的新观念, 未进一步探究而感到困惑。避免用这样的结论:

There is a lot more I could say about this if had more time or another aspect of muskrat trapping is the economic, but it would take another paper to tell about it.

像这样的结尾, 留给读者的是你把他引入一个不明白结论的感觉。

[B] Make your second draft (作第二次草稿)

经过检查初稿后我们这时可能发现很多地方需要修正，这时我们再进一步考虑。

(1) Does the title fit the discussion?

(2) Is the material divided into distinct sections?

(3) Are these sections arranged in logical order?

(4) Is all the material relevant to the central purpose of the paper?

(5) Is the beginning direct and pertinent?

(6) Does the ending of the paper give an impression of finality and completeness?

回答了这些基本问题以后，到你自己满意为止，再个别检查段是不是清晰和正确发展。再测验一下，每一概论是不是得到事实、举例说明，得到的证据充分支持。再依据上列问题研究一下你的初稿有很多地方可能需要重写，有些地方需要再加上一些资料。同时也可能发现有些句子非常笨拙，用字方面哪些需要再加研究。

[C] Make Final Revision (作最后修正)

你的初稿经过第二次修正后，再把它放在一边，过一两天后，再拿出来作最后修正，不论如何成名作家，大多数都经过这样的过程。最重要的工作是修正：

spelling, punctuation, words, paragraph, and sentence structure. 最好方法是把你的修正稿再读一遍, 并且高声读, 用听力判断你所写的作品。一个好的作者需要有耐力以及不厌其烦的修正, 这样才能有好的作品。

(a) The aims of revision. (修正的目的)

修正的目的是检查一下结构方面是否紧凑。例如:

(1) Makes sure you have an introduction or some kind of definite beginning to tell the reader the main point or points you want to communicate.

(2) Make sure that your main point to be relevant, clear, and interesting.

(3) See if you lead into the main body with clear transition.

(4) Be certain that in the main body you develop the points in the introduction with sufficient and convincing detailed arranged in a coherent order.

(5) Be sure you have an effective conclusion.

(b) The main problem in revision. (修正的主要问题)

研究了修正目的后, 我们觉得这些问题都容易解决, 但修正主要的问题必须注意。

(1) A sense of completion (完整的观念)

所谓完整的观念就是在修正时特别注意整个思想的完整，不要零碎的拼凑。

(2) Objectivity (客观)

这个问题比较困难，因为你自己写的文章在情感的交替下很容易犯主观的毛病，很多人花了很多时间写一篇文章，写完了后，终是觉得“天下文章我的好”。自己认为是杰作，直到被退稿后才会醒悟。因此，在修改文章时一定要站在客观立场。为使初学写作者了解客观立场特提出几点方法作为参考：

812 (1) Structure:

① Exactly what audience are you writing to and why?

② Do you have a title indicating both the subject and also your particular aspect of it? Is it a catchy title-will it capture the reader's attention?

③ Do you have a definite introduction, main body, and conclusion? Do you have clear transition between them?

(2) Relevance and interest:

① Is your material directly and essentially relevant to the to-pic? Do you have enough details to develop it convincingly?

② Have you used any unnecessary words or expressions? Have you unintentionally repeated yourself?

③ Is your language as specific and concrete as possible?

④ Have you used techniques to interest the reader and involve his imagination—simile, metaphors, analogies, examples, and allusions?

(3) Mechanic and style:

你在写大纲时已经很合理而正确，形式也很生动，但我们担心的不是技巧（mechanics）和形式（style），而是修正时要特别小心那些容易导致错误的因素，也就是语法的错误。

① Each pronoun agrees with their antecedent.

② Just between you and I, case is important.

③ Verbs has to agree with their subjects.

④ Watch out for irregular verbs which has crope into our language.

⑤ Don't use no double negative.

⑥ A writer mustn't shift your point of view.

⑦ When dangling, don't use participles.

⑧ Join clauses good, like a conjunction should.

⑨ Don't write a run-on sentenee you got to punctuate it.

⑩ About sentence fragments.

⑪ In letters theme reports aricles and stuff like that use

commas to keep a string of items apart.

⑫ Don't use commas, which aren't necessary.

⑬ It's important to use apostrophe's right.

⑭ Don't abbrev.

⑮ Check to see if you are words out.

⑯ In my opinion I think an author when he is writing shouldn't get into the habit of making use of too many unnecessary words that he does not really need in order to put his message across

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⑰ In the case of a business letter, check it in terms of Jargon.

⑱ About repetition, the repetition of a word might be real effective repetition——take, for instance, Abraham Lincoln.

⑲ As far as incomplete constructions, they are wrong.

⑳ Last but not least, lay off clicks.

读了上列各点作为修正方法外, 写作时仍应考虑到各句子的 logic order, unity, and coherence. 为使初学者进一步了解如何避免这些所提错误, 特选出一篇短文说明错误在哪里作为参考。

The Commercial Importance of Tides

If you have ever lived near the ocean, there is one ques-

tion that is bound to be on your mind. It is about one of the most remarkable phenomena of this world. This question is "why do we have tides?" When you are at the ocean, the importance of the tides is very evident. There are thousands of animals that depend upon them for their very existence.

Shipping and commerce are partly controlled by the tides. This is most evident in the Bay of Fundy, for example, where the tides rise and fall forty feet every twelve hours. It is no wonder that people throughout the whole world are asking why we have tides.

According to experts in oceanography, the earth has always experienced tides. In fact, they once were much stronger than they are today. The tides are controlled by cosmic forces. It is this force that pulls the tides in and out every six hours of the day.

Scientists have found that as the moon gradually moves away from the earth, the tides become smaller. Some day in the distant future there will be no tides caused by the moon. When it is at its fullest, the moon exercises its greatest pull. Then every one goes to the beach to reap some of the abundant harvest of the shore animals.

I don't suppose that all the mysteries of the sea will ever be known . But until we know more about it, our clam-diggers and shipping presidents alike must take advantage of the tides. We are studying the tides more and more, because they control our lives so much.

分析与研究

读了这篇短文之后，我们觉得它并不是一篇成功作品，但因它正确的拼音（spelling）和标点符号以及胜任的句子结构，虽有可读性，仍无法达到他要写什么的要求，作者对这个题目的主题宣示几乎忘了实际写作程序。因此，这篇短文很显然未能依据原来计划写作，即连一个假定大纲都没有。

作者想在第一句引起我们的注意，那只是个人的接触，但很快消失。因为（a）引言被延长的字浪费，（b）第一段结尾没有进一步主题。总之，我们的看法第一段是浪费，作者很明显想把节省那部分稍后使用。这一段也用了太多重复，最后一句又提出另一问题必须很详细回答。这个问题如：What animals? How do they depend on the tides? 因此最后一句，作者很想支持所有一般化的第一段，但是失败了。

第二段没有转变论锋（transition）而突然进入真实

主题: Shipping and Commerce. 虽然它引用特定区域 Bay of Fundy. 但没有举例说明海潮对企业的影响。比如说:

How is it most evident?

When is the effect of such a drastic change in tides on shipping and commerce?

我们对这些已模糊不清了, 因为作者的责任是帮助我们实际了解它们, 第二段最后一个句子没有充分支持, 因为 From the Bay of Fundy to the whole world is too great a leap. 每个人会问作者重要的感觉在哪里, 而结尾也没有告诉读者 Commercial importance of tides.

第三段包括了一些有趣的资料, 但似乎不切题 (irrelevant), 科学家的分析海潮是自己的兴趣, 而在这篇短文里作者应当说明主题。

第四段也是一样为它们自己的价值而用这些事实, 作者已远离他的最初目的, 而不能证明 importance of tides in shipping and commerce. 最后一句又把 animals 带入, 这些连接 (linking) 开始段中最后句子的主题部分, 即使使用另外一个句子也没有办法知道 abundant harvest.

结论这一段把我们带入海的神秘 (mysteries of the sea) 这是一个大的问题, 作者忘了写海的神秘, 而写海潮这个问题, 尤其是海潮对人赚钱企业的关系。最后作

者用 clam-diggers and shipping presidenst alike 是一个很好的说明，但太迟了，不能救这篇文章。在此处读者只是清楚作者的思想是 The digging of clams and the shipping of goods 依靠海潮建立两方面的生意，结论句子对主题也很弱。

Exercise

一、List five titles suggested by the advantages or disadvantages of living in a large city—for example, “Horses: you can Have Them; I’ll Take a Buick,” or “Lawn” Mowers Are Not for Me.”

二、Make a list of five titles suggested by your tastes in motion pictures—for example, “WHY ARE WESTERNS SO POPULAR?” or “THE APPEAL OF THE ART FILM.”

三、List five titles suggested by your hobbies or your interest in sports—for example, “THE WORLD’S MOST EXPENSIVE STAMP,” “THE TIME I DID NOT STRIKE OUT WITH THE BASES LOADED.”

四、List five topics that would be appropriate for themes of several thousand words. Select a single aspect of each of these topics that would make an audience in mind will help give direction and clarity be your remarks.

五、Write a one-paragraph “open letter” on some subject that you think should be of general interest (e. g., taxes, traffic signs, a municipal memorial, fresh air in the classroom). Address it in a very small audience, such as a school board, the city council, your parents, or your fellow students in this course.

六、Make preliminary notes of one subject you can write about from personal experience (for example, “problems of an oldest child”) and one you know about only from hearsay or guess-work (for example, “The life of a Movie Star”).

七、Construct a complete outline for one of the titles suggested in Chapter 12 part (3). Use each of the three forms just described: (1) topic, (2) sentence, (3) paragraph.

The Techniques of Writing 写作的技巧

我们讨论了整篇作文写作过程和一些规则，为使初学者进一步了解如何把自己的思想表现在作文里，特别提出一些写作技巧作为参考。当然，写作技巧的功能最主要的是如何运用这些技巧发展主体（How to develop the mainbody?）

■ Part 1 ■

Description (描述)

描述是写作技巧最重要的工作，一篇文章是否生动真实要靠描述，而描述一般都分两种：

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(1) Explanatory description (解释描述法)

它的目的是当它的名字提出来时赋予活力。

(2) Creative description (创意描述)

它的目的是建立一个想象和形象。

两者必须与具体经验 (concrete experience) 有关。为使初学者认识描述的功能和目的，特分别举例说明。

A. Explanatory description

所谓解释描述有时称 suggestive description. 它的功能 是使读者对某些事能看到，透过中间字而能听到。如描述一张桌子、一张床、一幢房子、一件机器就像使用说明的顺序方法一样 (the orderly methods of exposition), 用

这些描述给予正确量度 (exact measurement)。例：

Take five-and -twenty heaps of cinders dumped here and there in an outside city lot; imagine some of them magnified into mountains and the vacant lot the sea; and you will have a fit idea of the general aspect of the Ecantadas, or Enchanted Isles. A group rather of extinct volcanoes than of isles; looking much as the world at large might, after a penal conflagration ...

It is to be doubted whether any spot on earth can, in desolation, furnish a parallel to this group. Abandoned cemeteries of long ago, old cities by piecemeal tumbling to their ruin, there are melancholy enough; but like all else which has once been associated with humanity they still awaken in us some thought of sympathy, however sad. Hence, even the Dead Sea, along with whatever other emotions it may at times inspire, does not fail to touch in the Pilgrim some of his less unpleasurable feelings ...

In many places the coast is rock-bound, or more properly, clinker-bound; tumbled masses of blackish or greenish stuff like the dross of an iron furnace, forming dark clefts and caves here and there, into which a ceaseless sea pours a fury of foam; overhanging them with a swirl of grey, haggard mist, amidst

which sail screaming flights of unearthly birds heightening the dismal din. However calm the sea without, there is no rest for these swells and those rocks, they lash and are lashed, even when the outer ocean is most at peace with itself. On the oppressive, clouded days such as are peculiar to this part of the watery Equator, the dark vetrified masses, many of which raise themselves among white whirlpools and breakers in detached and perilous places off the shore, present a most plutonian sight. In no world but a fallen one could such lands exist.

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Herman Melville: *The Ecantadas, or Enchanted Isles: "The Piazza Tales"*.

分析与研究

我们读了上面的描述，发现第二段和第一段同样描述一群热带岛屿，作者不是为我们列出一系列岛屿的地理事实 and 它的影响，而是他的描述很自然地牵涉到一些事实。这一段的组织不是关于它们的一览表（*enumeration*）而是用这种组织方法把读者带入，使其感到一连串的孤寂，圯废和荒凉的观念。关于各岛的特性，作者想给读者一个有关印象，一种对它们的感觉，比那种呆板分析它的特性要好。

这一段作者开始用比较方法，他把一堆在垃圾场用

尽煤渣与阴沈岛屿连在一起。第一段他用一个短语 *penal conflagration* 暗示，不只是摧毁和浪费的观念，而也是一种罪和罚 (*sin and punishment*) ——罪和罚在一种限定范围 (*universal scale*)。第二段是基于无人烟的荒凉 (*desolation*) 和空旷 (*blankness*)。最后一段是对煤渣堆成废地的想象，很清楚地表现在短语 *clinker-bound* 和 *like the dross of an iron furnace* 而又是一种罚。同时又提到永恒海的激动，在短语 *lash and are lashed* 中这种罚的观念和痛苦，则最后一句 *In no world but a fallen one could such lands exist* 毫无保留地表现出来。换句话说整段是基于两件事：

- (1) The image of the cinder heap.
- (2) The idea of sin and punishment.

结合这两件事，经判断 (*judgement*) 后提供世界的概念 (*notion*) 是荒凉 (*desolation*)，而这种概念提供了描述组织的原则。

B. Creative description

所谓创意描述，一般人又称它为技巧描述 (*technical description*) 它是把提供事物资料加以区别，这种引起联想描述不是关于事物，而是直接介绍事物，这两种描述

是一致的，也可这么说这两种动机就是描述的基础。

现在作文中不单是纯粹解释描述，而作者也渐渐用创意描述。因为要使文章生动，所以很少用叙述方式。尤其是短篇小说都是强调人物的刻画、动作，很少强调静止方面，而读者对冗长的叙述感到不耐烦，但事实证明一篇生动文章描述还是不可缺的技术，为使初学者对这种描述进一步了解及其方法，特提出几段作为参考。

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The West Indias stand in a warm sea, and the trade winds, warmed and moistened by this sea, blow across all of them. These are the two great primary geographic facts about this group of islands whose area is but little larger than that of Great Britain.

These trade winds, always warm, but nevertheless refreshing sea breezes, blow mostly from the east or northeast. Thus one side of every island is windward, and the other side is leeward. The third great geographical fact about these islands is that most of them are mountainous, giving to the windward sides much more rain than the leeward sides receive. This makes great differences in climate within short distances, a thing quite unknown in the eastern half of the United States, where our slowly whirling cyclonic winds blow in quick succes-

sion from all directions upon every spot of territory. Thus both sides of the Appalachian Mountains are nearly alike in their rainfall, forest growth, and productive possibilities. On the contrary, the west Indian mountain have different worlds on their different slopes. The eastern or windward side, cloud-bathed and eternally showered upon, is damp and dripping. There are jungles with velvety green ferns, and forests with huge trees. The rainbow is prominent feature of the tropic landscape. On the windward side one receives a striking impression of lush vegetation. On the leeward side of the very same ridge and only a few miles distant there is another kind of world, the world of scanty rainfall, with all its devastating consequences to vegetation. A fourth great geographic fact is the division of these islands into two great arcs, an outer arc of limestone and an inner arc of volcanic islands. The limestone areas are low. The volcanic areas are from moderately high to very high. Some islands have both the limestone and the volcanic features.

From: J. Russell Smith and M. OGDEN Philips: "North America"

分析与研究

第一段作者把北美洲的地理列出四大地理事实，然

后再个别指出它们的气候、植物和风景的特性及影响。偶而也轻描淡写使读者了解一下各岛屿情形，作者很巧妙地用两个短语 *clouded bathed* 和 *velvety green ferns* 给读者一些概念资料，如 *rainbow* 给我们的是想象 (image)，同时也想激起我们的幻想。但作者仅仅说 *The rainbow is a prominent feature of the tropic landscape* 或只是把山坡一边的风景生动描述；而作者用短语 *all its devastating consequences to vegetation*，它的目的是提出一些资料对各岛的形状作一有关说明而已，使读者了解各岛不同事实。

828

我们研究了上面两种方法只是一种原则，但运用之妙存乎一心，尤其是初学写作的人更不可忽略，如按照上述原则勤加练习，熟练写作技巧。为使初学者进一步了解如何运用这种方法及它的基本要求是什么，特提出下列各点说明。

C. Basic Requirement of Description (描述的基本要求)

[A] Point of view (观点)

所谓描述观点是由每个人对事物的看法，并决定你要描述的人、地、时、物，若说描述有一定规则，那是

不可靠的。我们曾讲过，由于心理因素，每个人对事物的看法也就不同，如不同观念、不同地理环境及时间各异，而每个人的看法也就不同，但我们必须提出两点基本观念作为初学者参考：

(1) unity: 所谓统一就是我们对人、地、时、物看法要统一。

(2) objective: 客观就是对人、地、事、物的看法要客观，而不是绝对。

比如我们看足球比赛，可以从不同观念来描述，一个坐在最高处的观众，他可告诉我们他所看到的是什么。而一个运动员他给我们的的是一个动的画面 (picture) 不过最重要的是：

(1) The reader sees only what we see.

(2) His view is our view, to the exclusion, for the moment at least, of all other points of view.

因此，我们写作时一定要采用一种有用的观点，而保持它直到有了最好理由再予变化，但要记住：

What we see—not what we know we should see.

最好的描述是用眼睛观察事物，一个训练有素的作家可能凭记忆描述，但他的这种作法只知道它们的存在，而不能从观点上观察。

[B] Fixed observer (固定观察者)

最好的办法，就是一个观察者应固定在某一点，而从固定点再观察整个风景或事物，然后再仔细看一下，但要顾到前后左右上下事物的衬托，换言之我们只要把事物本身所产生出来的现象加以叙述即可，为初学者了解这种方法特举例如下。

When I went home from college for Christmas, I got in on the night train . and as soon as the excitement wore off, I went straight upstairs to bed in my old room. Where I had been ever since my baby days. I was so sleepy I didn't see a thing . I just tumbled in. But I woke up early . I couldn't hear a sound in the house, and so I lay there idly just looking around . Suddenly, felt as though this were the first time I had ever been in that room , it was so strange.

Way at the left of my range of vision was the closet, with the door open, the way I must have left it the night before. Inside I could see my summer dresses hanging up in covers, all neat as a pin, and my shoes on racks. I rememberd how untidy I had left things and thought that my mother must have done that for me. Next was my dressing table, almost bare, for I had taken a lot of things with me to college, but what was there was

in order, laid out to the quarter of an inch on the glass top. Around the mirror were still stuck some invitation and things. Keepsakes from my last year in high school. Then on the wall was a water color I had done in art class, and it was awful—a river too blue, I knew now, and a sunset like a fried egg with catsup.

Then I looked out the window, turning my head on the pillow just a little toward the wall opposite the bed. And I could see the blue patch of sky, no clouds at all, and the snow on the steep, jumbled-up roofs of the Madison place, which is very Victorian, with sharp roofs and little turrets, with lightning rods and weathervanes. You know the kind of place, for every town has a few left. I wondered about Jack Madison, for on the wall just to the right of the window was the Harvard pennant he had given me last summer because he was going to be freshman at Harvard. I thought now that he was probably ashamed of that, as kid stuff.

Beyond the pennant was my high school picture, the ordinary kind, with the boys looking awful stiff and trying to be gown-up, and the girls all cocking their heads trying to look glamorous like movie stars. I sort of smiled, looking at them,

they were so kid-looking and unsophisticated, you might say. Then, all at once I thought that I was in the picture, too, and the silliest one of the lot. I blushed to think how silly. Then suddenly I felt sad. It was as though I had died, that was why everything was so tidy in the room, and I was somebody else who happened to be sleeping in a strange room where somebody else used to live and had died.

作者是一个女学生，她写这个题目有一个总括的观念(*general idea*)，她到外地大学读书，而她想告诉我们的是，当她第一次回家时的感觉，这一观念提供一个强有力的印象，那就是：陌生的感受 (*a sense of strangeness*) 和一种失落的警惕。但我们所关心的不是她想沟通那种片刻的印象，而是用这种方法把这种产生印象引入正规。她所有的是一种最简顺序，如她躺在床上把头放在枕头上，她的眼睛由左至右看，然后把她所看到的事物列出而已。为使初学者认识固定观察描述，我们再提出下面几段作为参考。

And so, taking care not to tread on the grass, we will go along the straight walk to the west front, and there stand for a time, looking up at its deep-pointed porches and the dark places between their pillars where there were statues once, and

where fragments, here and there, of a stately frigure are still left, which has in it the likeness of a king, perhaps indeed a king on earth, perhaps a saintly king long ago in heaven; and so higher and higher up to the great mouldering wall of rugged sculpture and confused arcades, shattered, and grey, and grisly with head of dragons and mocking friends, worn by the rain and swirting winds into yet unessentialier shape, and coloured on their stony scales by the deep, russet-orange lichen, melancholy gold; and so, higher still, to the bleak towers, so far above that the eye loses itself among the bosses of their traceries, though they are rude and strong, and only sees, like a drift of eddying black points, now closing, now scattering, and now settling suddenly into invisible places among the bosses and flowers, the crowd of restless birds that fill the whole square with that strange clangour of theirs, so harsh and yet so soothing, like the cries of birds on a solitary coast between the cliffs and sea.

—JOHN RUSKIN: *The Stones of Venice*.

这一段系选自 John Ruskin 杰作 *The Stones of Venice*, 他是一位成名作家, 而所描述的只是对某些假想事物——读者站在他的一边看天主教堂, 同是一样景物! 但

他比上例描述要详细而技巧，他用一个基本句型以简单方法把所看到的事物简单列出。这一次他是由下而上地看，把他的观点很技巧地写出，实在是一段很够水准的描述，也是给初学者最好的范例。

[C] Moving observer (移动的观察者)

讨论了上面的描述，我们发现作者是用一种固定点 (fixed points) 观察——即女孩子的枕头为固定点，当她醒了后看到英格兰天主教堂的西南方的空间的现象，我们认为动的观察者想象是有用的——即使一个明确观察者或不明确，那仅只是假想。下例是作者在阿拉伯爬上一个峡谷到另一边，他只是把看到的作一个报告：

Our path took us between the Sakhara and the Sukhur by a narrow gorge with sandy floor and steep bare walls. Its head was rough. We had to scramble up shelves of coarse-faced stone, and along a great fault in the hill-side between two tilted red reefs of hard rock. The summit of the pass was a knife-edge, and from it we went down an encumbered gap, half-blocked by one fallen boulder which had been hammered over with the tribal marks of all the generations of men who had used this road. Afterwards there opened tree-grown spaces, collecting

grounds in winter for the sheets of rain which poured off the glazed sides of the Sukhur. There were granite outcrops here and there, and a fine silver sand underfoot in the still damp water-channels. The drainage was towards Heiran.

—T. B. LAWRENCE: *Seven Pillars of Wisdom*—

上例作者的观念里用明确方法，当然在用一种方法以暗示较为生动，例：

The approach to —is any thing but attractive, and it is made worse by the contrast with the nice hilly country the road has just passed through, where there are lots of woods and streams. The first thing one sees on the approach is a paper mill, where they convert the pulp. It is a big, sprawly, disorderly looking mass of buildings, two of them very high. They are drab colored. The smell is awful, and what they do to Techifaloo River is a caution, for the waste goes in there.

After the paper plant come the real slums of the town, they are mostly shacks, but father on are quite a few very nice houses, with good lawns and flowerbeds. This is where the skilled workers live. Next comes the new hospital, a really fine brick structure.

The warehouse section begins not far beyond the hospital,

for here is where the railroads from the east cross the Techifaloo
...

现在我们附带提出批评和意见，如这种描述，它本身是由一个非特定观察者（unspecified observer）模仿，假定进城由高速公路。

No observer specified or implied.

Impressionistic method and generalized description.

下面一段是描述中西部一个小镇主要街道，观察者是特定的（Specified）这种详细说明，并指出一个跟着另一个，甚至不放在一个完整句子里，仅仅列出。当它们出现时把现象记下来。（这种松弛方法作为一种介绍形式记录的用法，称印象派）。整个效果就像电影一样，从街这边到那边把它拍下来。例如：

From a second-story window the sign, "W. P. Kennicott, Phys. & Surgeon," gilt on black sand.

A small wooden motion-picture theater called "The Rosebud Movie palace." Lithographs announcing a film called "Fatty in Love."

Howland & Gould's Grocery. In the display window, black, overripe bananas and lettuce on which a cat was sleeping. Shelves lined with red crepe paper which was now faded

and torn and concentrically spotted. Flat against the wall of the second story the signs of the lodges—the Knights of Pythias, the Maccabees, the Woodmen, the Masons.

Dani & Oleson's Meat Market—a reek of blood.

—SINCLAIR LEWIS: *Main Street*—

这种纯印象派方法 (Impressionistic) 用记录作为介绍形式, 看起来容易, 因此很引诱 (tempting) ——不仅是我们把问题按顺序自由详细介绍, 也不要涉及句子的结构, 甚至段的结构。但要记住很容易就很危险, 容易造成冗长而令人厌烦的把很多详细情形堆积在一起, 会失去一切结构观念和强有力的印象, 要使这种方法有效, 我们必须很谨慎说出很多详细情形, 而不失整个观念。

现在提出一个印象派方法的说明范例 (Modified example), 用以评述墨西哥、莫利亚现代城市一连串印象的混合 (mixed), 但观察详细情形如同对这地方的历史概念、微妙关系, 而与西班牙比较。最后详述, 脸上擦白粉人的全部历史 (The last detail, the white face powder sum up, the history.) 现在看一下他如何与西班牙比较:

Under next morning's sun, Morelia does not look like Avila and autumnal Castille. All the same it is very Spanish. A

town of under fifty thousand, architecturally homogeneous, of long lines of arcades and seventeenth-century facades, compact, grey, handsome, dwindling into mud huts, ending abruptly in unbroken countryside. It is quiet after Mexico City, serene by day and melancholy by night. There is nothing particular to see. From the hotel roof, the view over the plain is enchanting. The inside of the Cathedral is decorated to the last square inch in eighteenth-century polychrome. Christ wears a wig of real hair, the Saints' tears are pearly beads, the Martyrs' blood lozenges of crimson wax and all the images are kissed to a high polish. Before Independence, Morelia was called Valladolid of Michoacan. Yes, It is very Spanish, but it is not Spain. Like the Puritans on New England, the Spaniards impressed themselves on Mexico. Both settled in a part of the continent whose climate and countryside was familiar and congenial. Both established their language, their religion and a style of building. However, unlike the Puritans, the Spaniards did not eliminate the Indians. In fact, the Indians have about eliminated them. There are now supposed to be only some forty thousand Whites left in a population of three million pure Indians and seventeen million Mestizos, and many of even these. Whites are white on-

ly by courtesy of the use of face powder.

—SYBILLE BEDFORD: *The Sudden View*—

[D] Pattern by interest (由兴趣的方式)

除了用印象派方式外，我们曾讲过由假设一个观察者看到一些自然顺序内的事物的详细情形的统一描述——从左到右，或：当移动时他看到他们的时候，但我们假设观察者主动的对某些事物强有力的说明，而这种兴趣那时给我们对事物说明统一感觉，现在我们举例说明一位士兵检查要以炸药炸毁的那座桥，他把桥的结构和敌人的防御位置以焦点 (focus) 描述情形：

The late afternoon sun that still came over the brown shoulder of the mountain showed the bridge dark against the steep emptiness of the gorge. It was a steel bridge of a single span and there was a sentry box at each end. It was wide enough for two motor cars to pass and it spanned, in solidflung metal grace, a deep gorge at the bottom of which, far below, a brook leaped in white water through rocks and boulders down to the main stream of the pass.

The sun was in Robert Jordan's eyes and the bridge showed only in outline. Then the sun lessened and was gone

and looking up through the trees at the brown, rounded height that it had gone behind, he saw, now that he no longer looked into the glare, that the mountain slope was a delicate-new green and that there were patches of old snow under the crest.

Then he was looking at the bridge again in the sudden short trueness of the little light that would be left, and studying its construction. The problem of its demolition was not difficult. As he watched he took out a notebook from his breast pocket and made several quick line sketches. As he made the drawings he did not figure the charges. He would do that later. Now he was noting the points where the explosive should be placed in order to cut the support of the span and drop a section of it back into the gorge. It could be done unhurriedly, scientifically and correctly with a half dozen charges laid and braced to explode simultaneously; or it could be done roughly with two big ones, on opposite sides and should go at the same time.

—ERNEST HEMINGWAY: *For Whom the Bell Tolls*—

这一段的描述，说明使用炸药的人员对桥梁的兴趣，而把整段紧紧连在一起，为使初学者对这种方式的进一步认识且提出一段作为比较：

It was a mighty nice family, and a mighty nice house, too.

I hadn't seen no house out in the country before that was so nice and had so much style. It didn't have an iron latch on the front door, nor a wooden one with a buckskin string, but a brass knob to turn, the same as houses in a town. There wasn't no bed in the parlor, nor a sign of a bed; but heaps of parlors in towns has beds in them. There was a big fireplace that was bricked on the bottom, and the bricks was kept clean and red by pouring water on them and scrubbing them with another brick; sometimes they washed them over with red water-paint that they call Spanish-brown, same as they do in town. They had big brass dog-imos that could hold up a saw-log. There was a clock on the middle of the mantel piece. With a picture of a town painted on the bottom half of the glass front, and a round place in the middle of it for the sun, and you could see the pendulum swinging behind it.

—SAMUEL CLEMENS: *The Adventures of Huckleberry Finn*—

[E] Frame Image (架构想象)

我们曾讨论过由参考资料有关统一描述对一个观察者, 明确或不明确 (Specified or unspecified) 但不是观察

者。举例说，一个作家可能把他所描述一些简单而最容易察觉的事与复杂的事物作比较，而这些简单的事物是想象 (image) 作为提供架构想象，在这里我们能说明最原始事情的详细情形，现在提出 Henry David Thoreau 的“Cape Cod”一文中对“arm”的架构想象用于提供一个统一印象。

842 Cape Cod is the bared and bended arm of Massachusetts; the shoulder is Buzard's Bay; the elbow, or crazy-bone, at Cape Mallebarre; the wrist at Truro; and the sand fist at Provincetown, —behind which the state stands on her guard, with her back to the Green Mountains, and her feet planted on the floor of the ocean, like an athlete protecting her Bay, boxing with northeast storms, and ever and anon, heaving up her Atlantic adversary from the lap of earth, —ready to thrust forward her other fist, which keeps guard while upon her breast at Cape Ann.

—HENRY DAVID THOREAU: Cape Cod—

这一段作者开始提供的架构想象，然后他又把这些详细情形放在架构里，但有时作者把这种程序颠倒，他首先提出详细说明，或者把他们挤在一起，而刺激和迷惑读者的印象，然后再提出架构、想象，而突然简化所

有顺序，现在提出一段是一个学生所用这个方法的简单例子。事实一个观察者对架构想象的用法不太切题，例：

My roommate is very fat and sort of bleared-looking. His eyes are large and round. They are the palest blue you ever saw and they tend to be watery and blinking. His nose is shapeless, just a kind of aimless blob of putty stuck on his face, and his lips are so thick and sort of loose that his small mouth looks as though he is about to whistle or has just tasted a dill pickle and didn't like it too well. His hair is pale blond, almost albino but not quite, and it never lies in place. It isn't thick, but it is always scruffed up in all directions. He is the sort of person who is always sleepy, and when I wake him up in the morning and he lifts his head off the pillow with that bleared look and his face so round. I always think of a moon coming up in a watery haze that blurs its shape and makes it lose its outline.

读了这一段，我们了解作者很清楚地描述了他所要描述的，并提出详细说明——眼睛、鼻子、嘴、头发——然后又全神贯注于一个想象，那圆的升起月亮，在薄雾水中模糊不清，当然在水中的月亮提出一些强而有力的印象，慢慢地模糊，把室友的脸孔也混淆不清

了，但它也在这地方把详细情形放在一起，很巧妙地把它们拉在一起。

[F] Mixed patterns (混合方式)

我们讨论各种方法强调统一描述，也举出有关而简单的例子和正确方法，而这些方法也能混合使用，这种方法描述很生动。下面举出的一个范例初学写作者必须详加研读，但千万不要使用混合方法把文章内容也混合了，一定要把握住思想的统一调和两大原则。例：

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About four in the morning as the captain and Herrick sat together on the rail, there arose from the midst of the night, in front of them, the voice of the breakers. Each sprang to his feet and stared and listened. The sound was continuous, like the passing of a train; no rise or fall could be distinguished; minute by minute the ocean heaved with an equal potency against the invisible isle; and as time passed, and Herrick waited in vain for any vicissitude in the volume of that roaring, a sense of the eternal weighed upon his mind. To the expert eye, the isle itself was to be inferred from a certain string of blots along the starry heaven. And the schooner was laid to and anxiously observed till day-light.

There was little or no morning bank. A brightening came in the east; then a wash of some ineffable, faint, nameless hue between crimson and silver; and then coals of fire. These glimmered awhile on the sealine, and seemed to brighten and darken and spread out; and still the night and the stars reigned undisturbed. It was as though a spark should catch and glow and creep along the foot of some heavy and almost incombustible wallhanging, and the room itself be scarcely menaced. Yet a little after, and the whole east glowed with gold and scarlet, and the hollow of heaven was filled with the daylight.

The isle—the undiscovered the scarce belived in—now lay before them and close aboard; and Herrick thought that never in his dreams had he beheld anything more strange and delicate. The beach was excellently white, the continuous barrier of tress inimitably green; the land perhaps ten feet high, the trees thirty more. Every here and there, as the schooner coasted northward. The wood was intermitted; and he could see clear over the inconsiderable strip of land (as a man looks over a wall) to the lagoon winthin; and clear over that, again, to where the far side of the atoll prolonged its pencilling of trees against the morning sky. He tortured himself to find analogies. The isle

was like the rim of a great vessel sunken in the waters; it was like the embankment of an annular railway grown upon with wood. So slender it seemed amidst the outrageous breakers, so frail and pretty, he would scarce have wondered to see it sink and disappear without a sound, and the waves close smoothly over its descent.

—Robert Louis Stevenson: *The Ebb Tide*—

846 这段描述作者给予我们一个清晰位置和一个明确观察者，在同一时间，由于描述的方法。我们发现一部分顺序用简单方法，也就是固定观察点。另一时间、顺序的原则（Principle of sequence）进入用活动观点方法。事实是用两种不同方法，第一在时间上有顺序的原则，黎明来临时刻，然后我们也把它放在空间里。如：向北方延伸沿着岛的海岸，同时也给我们对这个岛的一个概念。而作者也“tortured himself to find analogies”说明环状珊瑚岛“rim of a great vessel sunken in the waters”的架构想象以及“embankment of an annular railway grown upon with wood”的架构想象。我们注意到在渐进法的词里是有组织的，因为在最后一段给我们只是一个基本形态的叙述架构想象。用混合方式，给一个没有经验的作者很大困难。因此，我认为对一个没有经验的作者最好用简单描

述方法，那就是固定观点，一直到有了充分了解各种方法的原则为止。

[G] Selections (选读)

为使初学者进一步了解各种描述方法，我们再选出一些有关各种方法的段作为研读参考，在研读下列各段时应当注意几点：

(1) Locate instances of appeals to different senses. What words, phrases, and comparisons make such appeals?

(2) Find instances of several types of pattern.

(3) Are there any instances of caricature?

(4) In instances in which description is used to suggest a character, an atmosphere, or a state of feeling, try to state in your own words what the character, atmosphere, or state of feeling is. What details contribute to your impression?

(5) Locate a number of comparisons. Which are used for vividness? Which are used for interpretive significance? Are there any that seem too strained to be effective? Are there any that seem stale?

看了上面说明，研读时应注意事项，现在提出下列几段希望详加研读。

(1) A knot of country boys, gabbling at one another like starlings, shrilled a cheer as we came rattling over a stone bridge beneath which a stream shallowly washed its bank of osiers.

—WALTER DE LA MARE: *Memoirs of a Midget*—

(2) Charmian is a hatchet faced, terra cotta colored little goblin, swift in her movements, and neatly finished at the hands and feet.

—GEORGE BERNARD SHAW: *Caesar and Cleopatra*—

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(3) Without being robust, her health was perfect, her needlework exquisite, her temper equable and clam; she loved and was loved by her girlfriends, she read romantic verses and select novels; above all, she danced. That was the greatest pleasure in life for her; not for the sake of her partners—those were surely only round dances, and the partners didn't count; what counted was the joy of motion, the sense of treading lightly, in perfect time a sylph in spotless muslin, enriched with a ribbon of flower, playing discreetly with her fan, and sailing through the air with feet that seemed scarcely to touch the ground.

—GEORGE STANTAYANA: *Persons and Places*—

(4) Leaning over the parapet, he enjoyed, once more, the strangely intimate companionship of the sea. He glanced down into the water, whose uneven floor was diapered with long weedy patches, fragments of fallen rock, and brighter patches of sand; he inhaled the pungent odor of sea wrack and listened to the breathings of the waves. They lapped softly against the rounded boulders which strewed the shore like a flock of nodding Behemoths. He remembered his visits at daybreak to the beach—those unspoken confidences with the sunlit element to whose friendly caresses he had abandoned his body. How calm it was, too, in this evening light. Near at hand, somewhere, lay a sounding cave; it sang a melody of moist content. Shadows lengthened; fishing boats, moving outward for the night-work, steered darkly across the luminous river at his feet. Those jewel-like morning tints of blue and green had faded from the water, the southern cliff-scenery, projections of it, caught a fiery glare. Bastions of flame...

The air seemed to have become unusually cool and bracing.

—NORMAN DOUGLAS; *South Wind*—

(5) So the day, has taken place, all the visionary busi-

ness of the day. The young cattle stand in the straw of the stack yard, the sun gleams on their white fleece, the eyes of Io, and the man with the side-whiskers carries more yellow straw into the compound. The sun comes in all down one side, and above, in the sky, all the gables and grey stone chimney-stacks are floating in pure dreams.

There is threshed wheat smouldering in the great barn, the fire of life; and the sound of the threshing machine, running, drumming.

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The threshing machine, running, drumming, waving its steam in a corner of a great field, the rapid nucleus of darkness beside the yellow ricks; and the rich plough-land comes up, ripples up in endless grape-colored ripples, like a tide of procreant desire: the machine sighs and drums, wind blows the chaff in little eddies, blows the clothes of the men on the ricks close against their limbs; the men on the stacks in the wind against a bare blue heaven, their limbs blown clean in contour naked shapely animated fragments of earth active in heaven.

Coming home, by the purple and crimson hedges, red with berries, up hill over the heavy ground to the stone, old three-pointed house with its raised chimney-stacks, the old manor lift-

ing its fair, pure stone amid trees and foliage, rising from the lawn, we pass the pond where white ducks hastily launch upon the lustrous dark grey waters.

So up the steps to the porch, through the doorway, and into the interior, fragrant with all the memories of old age, and of bygone, remembered lustiness.

—D. H. LAWRENCE: Letters—

(6) When I say they (the gondoliers of Venice) are associated with its (the city's) silence, I should immediately add that they are associated also with its sound. Among themselves they are extraordinarily talkative company. They chatter at the *traghetti* (landings), where they always have some sharp point under discussion; they bawl across the canals; they bespeak your commands as you approach; they defy each other from afar. If you happen to have a *traghetto* under your window, you are well aware that they are a vocal race. I should even go farther than I went just now, and say that the voice of the gondolier is, in fact, the voice of Venice. There is scarcely any other, and that, indeed, is part of the interest of the place. There is no noise there save distinctly human noise; no rumbling, no vague uproar, no rattle of wheels and hoofs. It is all articulate,

personal sound. One may say, indeed, that Venice is, emphatically, the city of conversation; people talk all over the place, because there is nothing to interfere with their being heard. Among the populace it is a kind of family party. The still water carries the voice, and good Venetians exchange confidences at a distance of half a mile. It saves a world of trouble, and they don't like trouble. Their delightful garrulous language helps them to make Venetian life a long *conversazione*. This language, with its soft elisions, its odd transpositions, its kindly contempt for consonants and other disagreeables, has in it something peculiarly human and accommodating.

—HENRY JAMES: "Venice." portraits of places—

(7) The dress of the rider and the accouterments of his horse, were peculiarly unfit for the traveller in such a country. A coat of linked mail, with long sleeves, plated gauntlets, and a steel breastplate, had not been esteemed sufficient weight of armor; there was also his triangular shield suspended round his neck, and his barred helmet of steel, over which he had a hood and collar of mail, which was drawn around the warrior's shoulders and throat, and filled up the vacancy between the hauberk and the headpiece. His lower limbs were sheathed, like his

body, in flexible mail, securing the legs and thighs, while the feet rested in plated shoes, which corresponded with the gauntlets. A long, broad, straight-shaped, double-edged falchion, with a handle formed like a cross, corresponded with a stout poniard on the other side. The Knight also bore, secured to his saddle, with one end resting on his stirrup, the long steel-headed lance, his own proper weapon, which, as he rode, projected backwards, and displayed its little pennoncelle, to dally with the faint breeze, or drop in the dead calm.

—WALTER SCOTT: *The Talisman*—

(8) Say that I had walked and wandered by unknown roads, and suddenly, after climbing a gentle hill, had seen before me for the first time the valley of Usk, just above Newbridge. I think it was on one of those strange days in summer when the sky is at once so grey and luminous that I achieved this adventure. There are no clouds in the upper air, the sky is simply covered with a veil which is, as I say, both grey and luminous, and there is no breath of wind, and every leaf is still.

But now and again as the day goes on the veil will brighten, and the sun almost appear, and then here and there in the

woods it is as if white moons were descending. On such a day, then, I saw that wonderful and most lovely valley; the Usk, here purged of its muddy tidal waters, now like the sky, grey and silvery and luminous, winding in mystic esses, and the dense forest bending down to it, and the grey stone bridge crossing it. Down the valley in the distance was Caerleon-on-Usk; over the hill, some-where in the lower slopes of the forest, Caerwent, also a Roman city, was buried in the earth, and gave up now and again strange relics-fragments of the temple of "Nodens god-of the depths." I saw the lonely house between the dark forest and the silver river, and years after I wrote "The Great God Pan" an endeavor to pass on the vague, indefinable sense of awe and mystery and terror that I had received.

—ARTHUR MACHEN: *Far Off Things*—

(9) Ratniroff gazed gloomily after his wife—even then he could not fail to observe the enchanting grace of her figure, or her movements—and crushing his cigarette with a heavy blow against the marble slab of the chimneypiece, he flung it far from him. His cheeks suddenly paled, a convulsive quiver fitted across his chin, and his eyes wandered dully and fiercely over the floor, as though in search of something... Every trace of ele-

gance had vanished from his face. That must have been the sort of expression it had assumed when he flogged the White Russian Peassnts.

—IVAN TURGENEV: *Smoke*—

(10) He was a Mr. Cornelius Vanslyperken, a tall, meagre-looking personage, with very narrow shoulders and very small head. Perfectly straight up and down, protruding in no part, he reminded you of some tall parish pump, with a great knob at its top. His face was gaunt, cheeks hollow, nose and chin showing an affection for each other, and evidently lamenting the gulf between them which prevented their meeting. Both appear to have fretted themselves to the utmost degree of tenuity from disappointment in love, as for the nose, if had a pearly round tear hanging at its tip, as if it wept.

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—FRFDERICK MARRYAT: *The Dog fiend*—

(11) Her heart seemed so full, that it spilt its new gush of happiness, as it were, like rich and sunny wine out of an overbrimming goblet.

—NATHANIEL HAWTHORNE: *The Marble Faun*—

(12) But I eat. I gradually lose all knowledge of particulars as I eat. I am becoming weighed down with food. These de-

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licious mouthfuls of roast duck, fitly piled with vegetables, following each other in exquisite rotation of warmth, weight, sweet and bitter, past my palate, down my gullet, into my stomach, have established my body. I feel quiet, gravity, control. All is solid now. Instinctively my palate now requires and anticipates sweetness and lightness, something sugared and evanescent; and cool wine, fitting glove—like over those finer nerves that seem to tremble from the roof of my mouth and make it spread (as I drink) into a domed cavern, green with vine leaves, musk-scented, purple with grapes. Now I can look steadily into the mill-race that foams beneath. By what particular name are we to call it? let Rhoda speak, whose face I see reflected mistily in the lookingglass opposite; Rhoda whom I interrupted when she rocked her petals in a brown basin, asking for the pocket-knife that Bernard had stolen. Love is not a whirl-pool to her. She is not giddy when she looks down. She looks far away over our heads, beyond India.

—VIRGINIA WOOLF: *The Waves*—

(13) The nether sky opens and Europe is disclosed as a prone and emaciated figure, the Alps shaping like a backbone, and the branching mountain-chains like ribs, the peninsular

plateau of Spain forming a head. Broad and lengthy lowlands stretch from the north of France across Russia like a grey-green garment hemmed by the Ural mountains and the glistening Arctic Ocean.

—THOMAS HARDY: *The Dynasts*—

(14) I studied M. de'Charlus. The tuft of his grey hair, the eye, the brow of which was raised by his monocle to emit a smile, the red flowers in his buttonhole formed, so to speak, the three mobile apices of a convulsive and striking triangle.

—MARCEL. PROUST: *The Guermantes Way*—

(15) In search of a place proper for this, I found a little plain on the side of a rising hill, whose front towards this little plain was steep as a house-side, so that nothing could come down upon me from the top; on the side of this rock there was a hollow place, worn a little way in, like the entrance, or door of a case; but there was not really any cave, or way in the rock at all.

On the flat of the green, just before this hollow place, I resolved to pitch my tent. This plain was not above an hundred yards broad, and about twice as long, and lay like a green before my door, and at the end of it descended irregularly every

way down into the low grounds by the seaside. It was on the NNW. side of the hill, so that I was sheltered from the heat every day, till it came to a W. and by S. sun, or thereabouts, which in those countries is near the setting.

—DANIEL DEFOE: *Robinson Crusoe*—

(16) We live on a large farm in southern Tuscany—twelve miles from the station and five from the nearest village. The country is wild and lonely; the climate harsh. Our house stands on a hillside, looking down over a wide and beautiful valley, beyond which rises Monte Amiata, wooded with chestnuts and beeches. Nearer by, on this side of the valley, lie slopes of cultivated land—wheat, olives, and vines. Among them still stand some ridges of dust-colored clay hillocks, the crete senesi, as bare and colorless as elephants' backs, as mountains of the moon. The wide riverbed in the valley holds a rushing stream in the rainy season, but during the summer a mere trickle in a wide desert of stones. Then, when the wheat ripens and the alfalfa has been cut, the last patches of green disappear from the landscape. The whole valley becomes dust-colored—a land without mercy, without shade. If you sit under an olive tree you are not shaded; the leaves are like little flick-

ering tongues of fire. At evening and morning the distant hills are misty and blue, but under one's feet the dry earth is hard. The cry of the cicadas shrills in the noonday.

—IRIS ORIGO: War in Val d'Orcia—

(17) The drover waved his staff and scabbled away over the rocks like a thin gnome. Holme sat for a while and then rose and followed along the ridge toward the gap where the hogs were crossing.

The gap was narrow and when he got to it he could see the hogs welled up in a clamorous and screeching flume that fanned again on the far side in a high meadow skirting the bluff of the river. They were wheeling faster and wider out along the sheer rim of the bluff in an arc of dusty uproar and he could hear the drovers below him calling and he could see the dead gray serpentine of the river below that. Hogs were pouring through the gap and building against the ones in the meadow until these began to buckle at the edges. Holme saw two of them pitch screaming in stifflegged pirouettes a hundred feet into the river. He moved down the slope toward the bluff and the road that went along it. Drovers were racing brokenly across the milling hogs with staves aloft, stumbling and falling among them,

making for the outer perimeter to head them from the cliff. This swept a new wave of panic among the hogs like wind through grass until a whole echelon of them careering up the outer flank forsook the land and faired into space with torn cries. Now the entire herd had begun to wheel wider and faster along the bluff and the outermost ranks swung centrifugally over the escarpment row on row wailing and squealing and above this the howls and curses of the drovers that now upreared in the moil of flesh they tended and swept with dust had begun to assume satanic looks with their staves and wild eyes as if they were no true swineherds but disciples of darkness and wild eyes as if they were no true swineherds but disciples of darkness got among these charges to herd them to their doom.

Holme rushed to higher ground like one threatened with flood and perched upon a rock there to view the course of things. The hogs were in full stampede. One of the drovers passed curiously erect as though braced with a stick and rotating slowly with his arms out-stretched in the manner of a dancing sleeper. Hogs were beginning to wash up on the rock, their hoofs clicking and rasping and with harsh snorts. Holme recoiled to the rock's crown and watched them. The drover who

had spoken to him swept past with bowed back and hands aloft, a limp and ragged scarecrow flailing briefly in that rabid frieze so that Holme saw tilted upon him for just a moment out of the dust and pandemonium two walled eyes beyond hope and a dead mouth beyond prayer, borne on like some old gospel recreant seized sevenfold in the flood of his own neither invocations or grotesque hero bobbing harried and unwilling on the shoulders of a mob stricken in their iniquity to the very shape of evil until he passed over the rim of the bluff and dropped in his great retinue of hogs from sight.

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Holme blinked and shook his head. The hogs boiled past squealing and plunging and the chaldy red smoke of their passage hung over the river and stained the sky with something of sunset. They had begun to veer from the bluff and to swing in a long arc upriver. The drovers all had sought shelter among the trees and Holme could see a pair of them watching the herd pass with looks of indolent speculation, leaning upon their staves and nodding in mute agreement as if there were some old injustice being righted in this spectacle of headlong bedlam.

When the last of the hogs had gone in a rapidly trebling thunder and the ochreous dust had drifted from the torn ground

and there was nothing but quaking silence about him Holme climbed gingerly from his rock. Some drovers were coming from the trees and three pink shoats labored up over the rim of the hill with whimpering sounds not unlike kittens and bobbed past and upriver over the gently smoking land like creatures in a dream.

—CORMAC MC CARTHY: *Outer Dark*—

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(18) The prince's dark eyes were of the finest, and on occasion, precisely resembled nothing so much as the high windows of a Roman palace, of an historic front by one of the great old designers, thrown open on a feast-day to the golden air. His look itself, at such times, suggested an image that of some very noble personage who, expected, acclaimed by the crowd in the street and with old precious stuffs falling over the sill for his support had gaily and gallantly come to show himself; always moreover less in his own interest than in that of spectators and subjects whose need to admire, even to gape, was periodically to be considered. The young man's expression became, after this fashion, something vivid and concrete a beautiful personal presence, that of a prince in very truth, a ruler, warrior, patron, lighting up brave architecture and diffusing the sense of a

function . It had been happily said of his face that the figure thus appearing in the great frame was the ghost of some proudest ancestor. Whoever the ancestor now , at all events, the Prince was, for Mrs. Assingham's benefit, in view of the people. He seemed, leaning on crimson damask, to take in the bright day.

—HENRY JAMES: *The Golden Bowl*—

■ Part 2 ■

Fundamental Image (基本意象)

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所谓意象 (Image) 不是诉诸于文字的表达, 而是我们对一事物经过观察后所产生的一种反映。比如我们看到一张油画的画像。最初一瞥而得到的是一般意象, 但我们走近一点检查一下, 由详细注意对它的意象加强, 但困难的是文字必须一个跟着一个读下去, 通常安排和选择的问题是描述中主要问题之一。作文的老师提出段的开始描述, 若可能对整个风景或物或人用一般叙述, 我们描述某些标准尺码大小。这些如一张太师椅或厨房餐桌, 我们仅仅需要提出事实和给读者信任以前曾看见过。我们的椅子可能是很豪华或特别陈旧难看, 用于名词的形容词必须适当, 才能把意象传达给读者或我们的主题 (subject) 本身就能导致与某些事比较: 一个三角、半月形、一个圆圈, 这些明喻都会提供给我们一个基本意象。

不论如何，我们所做的比提出一个基本的实体意象要多。我们可以要求读者知道所谓基本性质或强有力的印象，一个房间可能很快给我们一种幽暗，或令人愉快的或脏乱或美和丑的印象，一张面孔可能由于特别可爱而使我们感动，因为看见它衬托一个相反的背景，现在我们提出哈代（Hardy）在 *Thomasin yoebright asleep on a makestift couch in the reddleman's Cart* 中一段描述，这种意象要靠个人对事物的观察以及灵敏的判断所产生的一种印象。对一个初学者来说是一段标准而生动的范例：

A fair, sweet, and honest country face was revealed, reposing in a nest of wary chestnut hair. It was between pretty and beautiful. Though her eyes were closed, one could easily imagine the light necessarily shining in them as the culmination of the luminous workmanship around. The ground word of the face was hopefulness; but over it now lay like a foreign substance a film of anxiety and grief. The grief had been there so shortly as to have abstracted nothing of the bloom which had as yet but given a dignity to what it might eventually undermine. The scarlet of her lips had not had time to abate, and just now it appeared still more intense by the absence of the neighbouring and more transient colour of her cheek. The lips frequently

parted, with a murmur of words. She seemed to belong rightly to a madrigal-to require viewing through rhyme and harmony.

Hardy has built this description around the dominant impression given in the words:

The groundwork of the face was hopefulness; but over now lay like a foreign substance a film of anxiety and grief.

To strengthen this impression, Hardy shows the effect upon the other characters when he goes on to say:

One thing at least was obvious: she was not made to be looked at thus. The reddleman had appeared conscious of as much, and while Mrs. Yeobright looked in upon her, he cast his eyes aside with a delicacy which well became him.

■ Part 3 ■

Narration (叙事文)

所谓叙事 (narration) 是用文字表示行为的, 也就是说故事。我们在报纸上读到警察突检观光旅馆, 省长下乡访问、商船下水典礼, 我们读叙事文。一个朋友告诉我们两个英国水手到纽约观光的经历, 他把当时情形扼要对我们说明, 以及这些人的活动, 让我们跟着他们整天东逛西逛。一封从露营区一个孩子的来信, 使我们和他们一样在头两天在一个不熟悉或困惑的环境的那种经验, 这封信会不会是一篇好的叙事或一连串不调和的插话, 都要靠作者自然的观感 (natural sense), 因此, 叙事的详细选择是非常重要的。

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A. Essentials (本质的)

叙事的本质是什么? 假设我们对连续发生事件的处理, 我们必须首先建立活动观念 (a sense of movement),

这种行动是我们需要有关快速活动的幻想，或慢的痛苦都要审慎，或努力活动。但活动必须有一个目标——叙事文要有统一思想。其次，需要真实观念（a sense of reality），使读者看到我们叙述的人物和我们看到他们一样生动活泼，经历他们的情绪，把他们放在不同情况，必须要具体（concrete）人物必须是个别的。第三，需要是诚实（truth）像其他艺术家、叙事文作者必须选择，他不只是记录，他的目标（goal）不是生活的摄制品，而生活的幻象（ilusion）、像传记（Biography）自传（autobiography）和历史都被分类为叙事文，而不是解释或描述。但好的传记包括解释和描述，当然强调比我们用年代顺序要好得多。游记和日记也是用叙事的规则，当然报纸上的真实报告也是杰出的叙事文。而叙事文区分为两种，第一是简单叙事文，第二无情节的叙事文，或有创意的叙事文或有情节的叙事文。

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B. The Incident (意外事件)

简单叙事文就是意外事件，一个附属事件的简单叙事，作为对某些原则或观念的说明，它时常用一个意外开始一篇论文，而使读者的兴趣很快获得。假若一个意外事件是技巧的简单之警句，作者的目的是用短的叙

事。现在我们提出 Alexander Woolcott 的一篇论文，开始用意外事件：

When my godchild was six, a bevy of the younger set was invited in her name to occupy a box at the circus. In the week preceding this social event her mother grew haggard under the strain of the arrangements. Finally the last reassuring telephone call had been put in, the last touch given to the vitamins of the aseptic luncheon, the last exquisite guest, piloted by a skeptical nursemaid had been delivered. The impresario of the occasion was exhausted, but her reward, she knew, would be the sweet soprano pleasure of the little ones at all the marvels in Madison Square Garden. It took these pretty innocents some time to unbend, but finally they did vouchsafe a quite gratifying, if somewhat special, delight. It was when a dejected fox-terrier, accompanying one of the lesser clowns along the sawdust trail, paused for a moment in front of them and stood sadly on his head. At this modest achievement the children were beside themselves with excitement. Oh, look at the dear little dog! Oh, look! Oh, look! They gesticulated. They shrieked. They beat one another in their common ecstasy, and almost fell from the box in a moist heap in their effort to see the last of the pen-

sive terrier as he trotted out of sight around the crue. And all this time the rest of the Garden was holding its breath because just then twenty-five elephants, all unnoticed by these infuriating young flaneurs, were standing on their heads.

作者在这一段提出很迷人故事，但他真正的目的很显然还是要告诉读者：

I have an uneasy feeling that if I were honestly to assess my delights at the Fair it would be discovered that, whereas the treasure chests of the earth were ran sacked for my pleasure... what really ensures my enjoyment of the Fair is the little fox-terrier who stands on his head. Or, at least, it is a detail as minor, as casual, and as clearly an afterthought.

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C. The Anecdote (轶事)

轶事，短篇小说、长篇故事都是娱乐读者。而轶事和意外事件一样，可能用于一个长篇故事而引起读者兴趣，轶事都很短，经常都是传记式的也可能有趣味。因为他告诉我们一些著名的人物和不平常的状况，比如林肯、詹森博士都是最好轶事写作题材。及特别风格，再加华盛顿与樱桃的故事是家喻户晓的故事，我国的孔融让梨至今仍为人乐道，黄石老人与张良的故事仍深植国

人心中。因此，最好的轶事迄今仍然显示某些人物的特性，或告诉我们一些平日处理问题的方法，为使初学者进一步了解轶事写作方法，特选出一篇很有趣的故事作为参考：

A girl we've just heard of, name of Grace, is hereby cited for her bold and creative interpretation of the rules and regulations of the National Gallery of Art, in Washington. Having finished a hearty breakfast one morning in the capital, she put on her most comfortable pair of shoes and went to the gallery. After a certain length of time, she succumbed, inevitaboy, to the museum droops. She retired to the powder room for a cigarette and there noticed a pamphlet containing general information about the gallery. One paragraph in particular engaged her attention: "Wheel chairs are made available, without charge, for those desiring them. Application should be made at the Information Desk." Grace was struck by the fact that it didn't say "those needing them" or even "those deserving them" -- just "those desiring them." Acting on the theory htat a museum certainly wouldn't say anything it didn't mean, she went out to the information desk and said she desired a wheel chair. Without question, the attendant trotted out a chromium-plated, de-

luxe model with fat rubber tires, gave Grace a few pointers on how to operate it, and set her off with his good wishes. She had a fine time.

872 这篇小说是用叙述式写作，如 Grace 和 Attendant 的造形和动作，但我们对人物的情形知道得不多，只知道这个少女叫 Grace，但不知道 Attendant 的名字，而总括我们的经历是参观博物馆或艺廊，对 Grace 以前的生活却一无所知，故事开始只知道她吃了丰盛早餐，穿上舒适的鞋子。“Put on the most comfortable pairs of shoes ‘that she’ succumbed, inevitably, to the museum droops” 和 “retired to the powder room for a cigarette” 而我们自己由这些暗示去发展，这篇轶事是有计划的，不是给我们 Grace 的画像，而是告诉我们 Grace 的行动。我们从这些暗示摇摆不定走到高峰，那就是 Grace 要一把轮椅，她就很快由 Attendant 处得到，并告诉她使用方法，祝福她看着她离开，到此故事结束，如再有任何进一步说明都会破坏它的效果。

这篇轶事中的段都是直接引用，而不是分段，虽然我们述及 Grace 自己，但不是直接描述，而是轮椅——是用铬和最现代塑胶做轮胎，事实上轮椅已够豪华了，并不是任何轮椅对这个故事增加效果

轶事像叙事文一样，可从各种不同观点告诉我们 Grace 可能以第一人称说出这个故事，而对整个故事缺乏资料来源的朋友他看着 Grace 做，但她又缺乏勇气做它也可能从 Attendant 的观点得知一些。

这篇轶事给我们的特点是片刻的兴趣，这故事是关于如何在片刻兴趣达到它的特性，他如何遇到困难和障碍，以后如何工作，换言之，这篇轶事缺乏短篇小说的某些东西——情节

■ Part 4 ■

Descriptive Words and Phrases (描述的字和短语)

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关于描述问题我们讨论了很多，主要问题是如何选择使用正确的字或短语。比如说对人物的描述一定要使用正确字，当然一些有经验的作家都不会直接描述，而是用含蓄字和词加以描绘，对机器事物的描述，着重在自己对这些事物的知识，尤其是创意描述，不仅是心理而也诉诸于情绪。对某一印象来说，一些作家都知道如何达到效果，尽可能用一些具体而特殊的字和词并不是把一些形容词硬堆积在一起，为使初学者了解对人物描述，特选出两段作为参考：

Mr. Slope is tall and not ill made. His feet and hands are large, as has ever been the case with all his family, but he has a broad chest and wide shoulders to carry off these excrescences, and on the whole his figure is good. His countenance, however is not specially prepossessing. His hair is lank, and of

a dull pale reddish hue. It is always formed into three straight lumpy masses, each brushed with admirable precision, and cemented with much grease; two of them adhere closely to the sides of his face, and the other lies at right angles above them. He wears no whiskers, and is always punctiliously shaven. His face is nearly of the same colour as his hair, though perhaps a little redder: it is not unlike beef -- beef, however, one would say of a bad quality. His forehead is capacious and high, but square and heavy and unpleasantly shining. His mouth is large, though his lips are thin and bloodless; and his big, prominent, pale brown eyes inspire anything but confidence. His nose, however, is his redeeming feature: it is pronounced straight and well-formed; though I myself should have liked it better did it not possess a somewhat spongy, porous appearance, as though it had been cleverly formed out of a red coloured cork.

I never could endure to shake hands with Mr. Slope. A cold, clammy perspiration always exudes from him, the small drops are ever to be seen standing on his brow, and his friendly grasp is unpleasant.

—TROLLOPE, *Barchester Towers*

读了这一段后，我们觉得描述非常生动，简直就像叙述者个人的反应（reaction）一样，但 Henry Fielding 不按计划而又写出下列：

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Parson Adams came to the house of parson Trulliber, whom he found stript into his waistcoat, with an apron on, and a pail in his hand, just come from serving his hogs; for Mr. Trulliber was a parson on Sundays, but all the other six might more properly be called a farmer. He occupied a small piece of land of his own, besides which he rented a considerable deal more. His wife milked his cows, managed his dairy, and followed the markets with butter and eggs. The hogs fell chiefly to his care, which he carefully waited on at home, and attended to fairs; on which occasion he was liable to many jokes, his own size being, with much ale, rendered little inferior to that of the beasts he sold. He was indeed one of the largest men you should see, and could act the part of Sir John Falstaff without stuffing. Add to this that the rotundity of his belly was considerably increased by the shortness of his stature his shadow ascending very near as far in height, when he lay on his back, as when he stood on his legs. His voice was loud and hoarse, and his accents extremely broad. To complete the whole, he had a

stateliness in his gait, when he walked, not unlike that of a goose, only he walked slower.

—FIELDING, Joseph Andrews—

这一段的描述很自然，但已超出原来的景象，而作者又继续写着：

The afternoon sun was warm on the five workmen there, busy upon doors and window-frames and wainscoting. A scent of pine-wood from a tent-like pile of planks outside the open door mingled itself with the scent of the elderbushes which were spreading their summer snow close to the open window opposite, the slanting sunbeams shone through the transparent shavings that flew before the steady plane, and lit up the grain of the oak panelling which stood propped against the wall. On a heap of those soft shavings a rough grey shepherd-dog had made himself a pleasant bed, and was lying with his nose between his fore-paws, occasionally wrinkling his brows to cast a glance at the tallest of the five workmen, who was carving a shield in the centre of a wooden mantelpiece. It was to this workman that the strong baritone belonged which was heard above the sound of plane and hammer singing

“Awake my soul, and with the sun”

Thy daily stage of duty run;

Shakd off dull sloth ...

此处作者又有一些措施，要特别注意的是由嘹亮的歌声突然转到一种啸声，这是一种突破，又重现活力，因此唱着：

“Let all thy converse be sinere,

The conscience as the noonday clear.”

Such a voice could only come from a broad chest, and the broad chest belonged to a large-boned muscular man nearly six feet high, with a back so flat and a head so well poised that when he drew himself up to take a more distant survey of his world, he had the air of a soldier standing at ease. The sleeve rolled up above the elbow showed an arm that was likely to win the prize for feats of strength; yet the long supple hand, with its broad finger-tips, looked ready for works of skill. In his tall stalwartness Adam Bede was a Saxon, and justified his name; but the jet-black hair, made the more noticeable by its contrast with the light paper cap, and the keen glances of the dark eyes that shone from under strongly marked, prominent and mobile eyebrows, indicated a mixture of Celtic blood. The face was large and roughly hewn, and when in repose had no other beau-

ty than such as belongs to an expression of good-humoured honest intelligence.

—GEORGE ELIOT, *Adam Bede*—

作者那种敏捷的特征，表示在具体想象里，以及充分运用类推方法 (anology)，又继续写出：

Spandrell uttered a brief and snorting laugh and, letting his chair fall back on to its four legs, leaned forward across the table. Pushing aside his coffee cup and his half-empted liqueur glass, he planted his elbows on the table and his chin in his hands. His face came into the light of the rosy lamp. Like a gargoyle, Mary thought—a gargoyle in a pink boudoir. There was one on Notre Dame in just that attitude, leaning forward with his daemon's face between his claws. Only the gargoyle was a comic devil, so extravagantly diabolical that you couldn't take his devilishness very seriously. Spandrell was a real person, not a caricature; that was why his face was so much more sinister and tragical. It was a gaunt face. Cheekbone and jaw showed in hard outline through the tight skin. The gray eyes were deeply set. In the cadaverous mask only the mouth was fleshy—a wide mouth, with lips that stood out from the skin like two thick weals.

作者在这一段又用技巧写法，很简单写出人物造形和特征，如：

The clerk's office of Messrs. Didson and Fogg was a dark, mouldy, earthy-smelling room, with a high wainscotted partition to screen the clerks from the vulgar gaze: a couple of old wooden chairs: a very loudticking clock: an almanack, an umbrella-stand, a row of hat-pegs, and a few shelves, on which were deposited several ticketed bundles of dirty papers, some old deal boxes with paper labels, and sundry decayed stone ink bottles of various shapes and sizes. There was a glass door leading into the passage which formed the entrance to the court, and on the outer side of this glass door, Mr. Pickwick, closely followed by Sam Weller, presented himself on the Friday morning succeeding the occurrence, of which a faithful narration is given in the last chapter.

这时作者仍不放松，又用很简单的技巧把内部加以描述：

The dining room at Philp's club was enormous. A double row of stucco Corinthian pillars supported a gilded ceiling. From the pale chocolatebrown walls the portraits of distinguished members, now deceased, glared down. Curtains of claret-

coloured velvet were looped up at either side of the six windows, a claret-coloured carpet muffled the floor, and in their claret-coloured liveries the waiters darted about almost invisibly, like leafinsects in a forest.

—ALDOUS HUXLEY, *Point Counter Point*—

为使初学者进一步了解动词 *glared* 和 *invisibly* 的用法, 作者又技巧的描述了法拉拉古堡 (Castle of Ferrara) 的真实情形:

The castle of the Dukes of Ferrara, about which cluster so many sad and splendid memories, stands in the heart of the city. I think that the moonlight which, on the night of our arrival, showed me its massive walls rising from the shadowy moat that surrounds them, and its four great towers, heavily buttressed, and expanding at the top into bulging cornices of cavernous brickwork, could have fallen on nothing else in all Italy so picturesque, and so full of the proper dread charm of feudal times as this pile of gloomy and majestic strength. The daylight took nothing of this charm from it, for the castle isolated in the midst of the city, as its founder meant that it should, and modern civilization has not crossed the castle moat, to undignify its exterior with any visible touch of the present. To be sure,

when you enter it, the magnificent life is gone out of the old edifice, it is no stately halberdier who stands on guard at the gate of the drawbridge, but a stumpy Italian soldier in baggy trousers. The castle is full of public offices, and one sees in its courts and on its stairways, not brilliant men-at-arms, nor gay squires and pages, but whistling messengers going from one office to another with docketed papers, and slipshod serving-man carrying the clerks their coffee in very dirty little pots. Dreary-looking suitors, slowly grinding through the mille of law, or passing in the routine of the offices, are the guests encountered in the corridors, and all that bright-colored throng of the old days, ladies and lords, is passed from the scene. The mesodrama is over, friends, and now we have a play of real life, founded on fact and inculcating a moral.

—WILLIAM DEAN HOWEELS, *Italian Journeys*—

我们研读了上列各种的描述，以及文字的使用应当具备这方面表现方法，为使初学者进一步了解对人物描述的重要性再选出 Hardy 对人物描述的方法代表作加以研究：

From her elevated position the exhausted woman could perceive the back roof of the house below, and the whole enclosure

of the little domicile. And now, at the moment of rising, she saw a second man approaching the gate. His manner was peculiar, hesitating, and not that of a person come on business or by invitation. He surveyed the house with interest, and then walked round and scanned the outer boundary of the garden, as one might have done had it been the birthplace of Shakespeare, the prison of Mary Stuart, or the Chateau of Hougomont. After passing round and again reaching the gate he went in. Mrs. Yeobright was vexed at this, having reckoned on finding her son and his wife by themselves; but a moment's thought showed her that the presence of an acquaintance would take off the awkwardness of her first appearance in the house, by confining the talk to general matters until she had begun to feel comfortable with them. She came down the hill to the gate, and looked into the hot garden.

There lay the cat asleep on the bare gravel of the path, as if beds, rugs, and carpets were unendurable. The leaves of the hollyhocks hung like half-closed umbrellas, the sap almost simmered in the stems, and foliage with a smooth surface glared like metallic mirrors. A small apple tree, of the sort called Ratheripe, grew just inside the gate. The only one which

thrived in the garden, by reason of the lightness of the soil, and among the fallen apples on the ground beneath were wasps rolling drunk with the juice, or creeping about the little caves in each fruit which they had eaten out before stupefied by its sweetness. By the door lay Clym's furze-hook and the last handful of faggot-bonds she had seen him gather, they had plainly been thrown down there as he entered the house.

我们读了这一段后，发现作者是以由远而近的观点对画中主角加以描述，由外而内充分刻划出主人翁的心理状况。确是一段很生动地描述。

■ Part 5 ■

Choice of Words (字的选择)

所谓用字的选择也是写作重要工作之一。一个无经验的作者往往会过分使用形容词，而忽略用唤起读者共鸣的方法。比如下面一段描述就是过分使用形容词，现在提出作为初学者研究参考：

The woman's face was fat and shapeless, so fat that it looked very soft flabby, grayish and unhealthy. The features were blurred because her face was fat. But her small, black, glistening eyes had a quick inquisitive motion as they moved from one face to another while the visitors stated their errand.

作者完全用形容词的堆积，以及使用各种特别字对妇女的脸和眼睛加以描述，结果给读者一种混淆不清的感觉。为使初学者真正了解如何选择用字，特选出一段以技巧描述作为参考：

Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they

moved from one face to another while the visitors stated their errand.

—WILLIAM FAULKNER: "A Rose for Emily" —

读了这一段，我们发现与上面这段描述显然有很大差别，而上例的描述非常笨拙毫无生气，这一段的描述非常生动，在上例一段作者以形容词达到描述目的，但用得太多，反而破坏整段的思想和谐，如作者以 *dough* 暗示 *slft*, *flabby*, *grayish*, *shapiless*, *blurred* 和 *unhealthy*，而以 *coal* 暗示 *black* 和 *glistening*。这样一比较，我们就觉得上段作者用形容词过多，这一段只是用了 *dough* 和 *coal* 两个字就显得非常生动，由此证明形容词却是描述不可缺的工具，在这一段作者只用 *fat* 和 *doughy* 描述主人翁脸部，这样一来，选择用字就不得不慎重，为使初学者了解用字的技巧，特选出下面一段作为参考：

The very smoke coming out of their Chimneys was poverty-sticken. Little rags and shreds of smoke so unlike the gret silvery plume that uncurled from the sheridans' chimney.

—KATHERINE MANSFIELD: "The Garden Party."

They crept up the hill in the twilight and entered the cottage. It was built of mud-walls the surface of which had been washed by many rains into channels and depressinons that left none of the original flat face visible: while here and there in

the thatch above a rafter showed like a bone protruding through the skin.

—THOMAS HARDY: The “Withered Arm” —

And a wind blew there, to assign the withered tops of last year's grasses, and mists ran with the wind, and ragged shadows with the mists, and mare's-tails of clear moonlight among the shadows, so that now the boles of birches on the forest's edge beyond the fences were but opal blures and now cut alabaster.

—WILBUR DANIEL STEELE: “How Beautiful with Shoes” —

这一段作者使用名词有两种，第一：“用于仅仅指出一些事物作为描述，如“Channels, depressions, mists, shadows, moonlight 等。第二：是用于与这些比较的字，如：rags, shreds, alabaster, bone 和 skin 等。

现在我们再提出副词的重要性，作为初学者参考：

Dickens 有一段对 Chadband 很精采描述，他很技巧的使用副词。他写着：Moves softly and cumbrously, not unlike a bear who has been taught to walk upright. 而 softly and cumbrously 给读者一个生动而即刻的效果，比用直接形容词来得技巧，他继续写：Mr. Chadband is soft, heavy, and awkward-looking, when he walks his motion is not

unlike that of a bear that has been taught to walk upright.

我们再选出一段 Katherine Anne Porter 对墨西哥革命家 Braggioni 的描述，进一步研究：

Braggioni catches her glance solidly as if he had been waiting for it. leans for word, balancing his paunch between his spread knees, and sings with tremendous emphasis, weighing his words. He had, the song relates, no father and no mother, nor even a friend to console him; lonely as a wave of the sea he comes and goes, lonely as a wave. His mouth opens round and yearns sideways, his balloon cheeks grow oily with the labor of the song. He bulges marvellously in his expensive garments. Over his lavender collar, crushed upon a purple necktie, held by a diamond hoop; over his ammunition belt of tooled leather worded in silver, buckled cruelly around his gaping middle; over the tops of his glossy yellow shoes Braggioni swells with ominous ripeness, his mauve silk hose stretched taut, his ankles bound with the stout leather thongs of his shoes.

When he stretches his eyelids at Laura she notes again that his eyes are tawny yellow cat's eyes.

—KATHERINE ANNE PORTER: "Flowering Judas" —

这一段内的动词和副词似乎是富有含意的 expensive

，如：Solidly 用于 Braggion 捉住女孩子的一瞥，而真正描述是下面的从句：as if he had been waiting for it. 作者把这个又胖而嘴还歪到一边的主角在唱情歌时那种情形描写得非常生动，如作者只是轻描淡写文中主角张大嘴巴唱歌的样子，就激不起我们一点印象。再如：Marvelously 和 Cruelly 说明视觉的意象 (Visual Image) 同时也说明这个人的个性 (personality)。

因此，描述时尽量使用正确动词，如：yearns 和 bulges 非常重要，而 yearns 是暗示革命家脸上的表情，而 bulges 是暗示那个人的强壮和粗鲁与他的情歌成强烈对比。

为使初学者了解用字的重要，再选出一段对“野马”的描述情形，并注意作者用字的技巧。

“Come on, grab a holt,” the Texan said. Eck grasped the wire also. The horses laid back against it, the pink faces tossing above the backsurgng mass. “Pull him up, pull him up,” the Texan said sharply. “They couldn’t get up here in the wagon even if they wanted to.” The wagon moved gradually backward until the head of the first horse was snubbed up to the tail-gate. The Texan took a turn of wire quickly about one of the wagon stakes. “Keep the slack out of it,” he said. He vanished and reappeared, almost in the same second, with a

pair of heavy wire-cutters. "Hold them like that," the said, and leaped. He vanished broad hat, flapping vest, wirecutters and all, into a kaleidoscopic maelstrom of long teeth and wild eyes and slashing feet, from which persently the ho-rses to burst, one by one like partridges flushing, each wearing a necklace of barbed wire. The first one crossed the lot at top speed, on a straight line. It galloped into the fence without any diminution whatever. The wire gave, recovered and slammed the horse to earth where it lay for a moment, glaring, its legs still galloping in air, it scrambled up without having ceased to gallop and crossed the lot and galloped into the opposite fence and was slammed again to earth. The others were now freed. They whipped and whirled about the lot like dizzy fish in a bowl. It had seemed like a big lot until now, but now the very *idea* that all that *fury* and *motion* should be transpiring inside any one fence was something to be repudiated with contempt like mirror trick.

How to Plan a Short Story 如何计划写短篇小说

我们常听人说情节 (Plot)，并不是偶然发生的 (happen)。——必须经过设计 (constructed) 或由作者布置。因此，情节是由作者设计构造一个行动的大纲。因为同样连续发生的事件，会提供很多不同的情节资料。很显然的，情节必须透过思想把相关每一细节到另一个细节事先合理安排。若是对连续发生事件真正按年代顺序叙事，可能或不可能趣味。但短篇小说必须有趣，它提供在人物的生活中瞬间——很谨慎工作的瞬间，直到满意安排为止。因为艺术是纯朴和强化生活的，短篇小说的作者必须很谨慎选择安排资料，很成功的把发生事件向读者说明。

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A. Select one main person and one main event (选择一个主要人物或一件主要事件)

情节是一个行动的“种子” Germ”。可能在行为 (an action)、人 (a person)、场所 (location) 或心境 (mood) 中提到。很多小说主要的是人物的故事。你或许遇到或感到某人对突然震动会有奇怪的反应，或他常说对突然

变化有能力去适应。把他安置在一种复杂的情况下，看能发生些什么，你或许被某些地方感动。比如某一地方曾发生过什么事件，你可能看到在那儿发生的事情，重新安排那些详细情形，而使读者对你的故事安排集中注意力。但要记住你必须一次说一个故事，把注意力固定在一个人身上——安排他的故事——或在一个主要事件上。

B. Begin at the "Right" point and begin with action rather than explanation

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短篇小说的开始在正确目的和行动，而不是解释。因此，你会面对一个无止境连续的事件，一个紧接一个生出，你必须决定什么地方开始你的叙事，简单故事的开始多半在故事的开始，而后按年代顺序进行，但情节的说明是在紧要关头或故事高潮之前，侦探小说或其他小说是在结尾。比如圣经故事“The story of Samson”就是一例，这些都要作者自己判断。为使初学者认识这种小说的表现法，我们把这篇故事提出作为研究参考。这篇故事虽然很老，而且有些古字，但在民间仍然非常流传，这些古字在圣经上或莎士比亚剧作中也经常出现，但都无法抹杀这个故事在短篇小说结构上的成就：然后

我们再选出一篇现代短篇小说作为初学者研究比较参考。

[A] 古曲小说范例

“The story of Samson” in the Bible.

And she “Delilah” said unto him “Samson”. How canst thou say, I love thee, when thine heary is not with me? Thou hast mocked me these three times, and hast not told me wherein thy great strength lieth. And it came to pass, when she pressed him daily with her words, and urged him, so that his soul was vexed unto death; that he told her all his heart, and said unto her. There hath not come a razor upon minehead; for I have been a Nazarite unto God from my mother’s womb: If I be shaven, then my strength will go from me, and I shall become weak, and be like any other man. And When Delilah saw that he had told her all his heart, she sent and called for the lords of the Philistines, saying Come up this once, for he hath showed me all his heart. Then the lords of the Philistines came up unto her, and brought money in their hand. And she made him sleep upon her kness; and she called for a man, and she caused him to shave off the seven locks of his head; and she

began to afflict him, and his strength went from him. And she said, The Philistines be upon thee, Samson. And he awoke out of his sleep, and said, I will go out as at other times before, and shake myself. And he wist not that the Lord was departed from him.

894 But the Philistines took him, and put out his eyes, and brought him down to Gaza, and bound him with fetters of brass, and he did grind in the prison house. Howbeit the hair of his head began to grow again after he was shaven. Then the lords of the Philistines gathered them together for to offer a great sacrifice unto Dagon their god, and to rejoice: for they said, our god hath delivered Samson our enemy into our hand. And when the people saw him, they praised their god: for they said, our god hath delivered into our hands our enemy, and the destroyer of our country, which slew many of us. And it came to pass, when their hearts were merry, that they said, Call for Samson, that he may make us sport. And they called for Samson of the prison house; and he made them sport: and they set him between the pillars. And Samson said unto lad that held him by the hand, Suffer me that I may feel the pillars whereupon the house standeth, that I may lean upon them. Now the house was

full of men and women; and all the lords of the Philistines were there; and there were upon the roof about three thousand men and women, that beheld while Samson made sport. And Samson called unto the Lord, and said, O Lord God, remember me, I pray thee, and strengthen me, I pray thee, only this once, O God, that I may be at once avenged of the Philistines for my two eyes. And Samson took hold of the two middle pillars upon which the house stood, and on which it was borne up, of the one with his right hand, and of the other with his left. And Samson said, Let me die with the Philistines. And he bowed himself with all his might; and the house fell upon the lords, and upon all the people that were therein. So the dead which he slew at his death were more than they which he slew in his life.

作者开始说明 the birth of Samson. 我们的观念不是一篇短篇小说, 而是认为这篇短篇小说是写关于 Samson 的死亡, 这种行为必须在上段中某些地方加以限制, 而作者 John Milton 在 Samson Agonistes 中把故事放在戏剧形式, 限制了这种行动, 也限制很多说话的人, 同时把剧情限制在一天。他开始进一步顺着一连串发生事件走, 如他写关于 Samson "eyeless in Gaza, in the mill with slaves." 正如 Bret Harte 在他的名作 Outcast of Poker Flat

用行动以及某些事发生开始：

As Mr. John Oakhurst, gambler, stepped into the main street of Poker Flat on the morning of the 23rd of November, 1850, he was conscious of a change in its moral atmosphere since the preceding night. Two or three men, conversing earnestly together, passed as he approached, and exchanged significant glances. There was a sabbath lull in the air, which, in a settlement unused to Sabbath influences, looked ominous. 稍后再解释。Mr. Oakhurst 是主要人物，我们需知道一些他的过去，但作者在开始即采直接行动代替说明。

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[B] 现代小说范例

The call of life: Knut Hamsun

Down near the inner harbor in Copenhagen, there is a street called Vestervold, a relatively new, yet desolate boulevard. There are few houses to be seen on it, few gas lamps, and almost no people whatever. Even now, in summer, it is rare that one sees people promenading there.

Well, last evening I had something of a surprise in that street.

I had taken a few turns up down the sidewalk when a lady

came towards me from the opposite direction. There were no other people in sight. The gas lamps were lighted, but it was nevertheless dark—so dark that I could not distinguished the lady's face. One of the usual creature of the night, I thought to myself, and passed her by.

At the end of the boulevard, I turned about and walked back. The lady had also turned about, and I met her again. She is waiting for someone, I thought, and I was 'curious to see whom she could be waiting for. And again I passed her by.

When I met her the third time I tipped my hat and spoke to her.

"Good evening! Are you waiting for someone?"

She was startled. No—that is, yes—She was waiting for someone.

Did she object to my keeping her company till the person she was expecting arrived?

No—she did not object in the least, and she thanked me. For that matter, she explained, she was not expecting anyone. She was merely taking the air—it was so still here.

We strolled about side by side. We began talking about various things of no great consequence. I offered my arm.

“Thank you, no” she said, and shook her head.

There was no great fun promenading in this way; I could not see her in the dark. I struck a match to see what time it was. I held the match up and looked at her too.

“Nine-thirty”, I said.

She shivered as if she were freezing. I seized the opportunity.

“You are freezing?” I asked. “Shan’t we drop in some place and get something to drink? At Tivoli? At the national?”

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“But, don’t you see, I can’t go anywhere now,” She answered.

And I noticed then for the first time that she wore a very long black veil. I begged her pardon, and blamed the darkness for my mistake. And the way in which she took my apology at once convinced me that she was not one of the usual night wanderers.

“Wou’t you take my arm?” I suggested again. “It may warm you a bit.”

She took my arm.

We paced up and down a few turns. She asked me to look at the time again.

"It is ten," I said. "Where do you live?"

"On Gamle Kongevei."

I stopped her.

"And may I see you to your door?" I asked.

"Not very well," she answered. "No, I can't let you ... you live on Bredgade, don't you?"

"How do you know that?" I asked in surprise.

"Oh, I know who you are," she answered.

A pause. We walked arm in arm down the lighted streets. She walked rapidly, her long veil streaming behind.

"We had better hurry," she said.

At her door in Gamle Kongevei she turned toward me as if to thank me for my kindness in escorting her. I opened the door for her, and she entered slowly. I thrust my shoulder gently against the door and followed her in. Once inside she seized my hand. Neither of us said anything.

We mounted two flights of stairs and stopped on the third floor. She herself unlocked the door to her apartment, then opened a second door, and took me by the hand and led me in. It was presumably a drawing room; I could hear a clock ticking on the wall. Once inside the door the lady paused a moment,

threw her arms about me suddenly, and kissed me thremblingly, passionately on the mouth. Right on the mouth.

“Won't you be seated?” She suggested. “Here is a sofa. Mean while I'll get a light.”

And she lit a lamp.

I looked about me, amazed, yet curious. I found myself in a spacious and eutremely well-furnished drawing room with other, hal-fopen doors leading into several rooms on the side. I could not for the life of me make out what sort of person it was I

900 had come across.

“What a beautiful room!” I exclaimed. “Do you live here?”

“Yes, this is my home,” She answered.

“Is your home? you live with your parents then?”

“Oh, no”, she laughed. “I am an old wonen, as you'll see!”

And she removed her veil and her wraps.

“There—see! What did I tell you!” She said, and threw her arms about me once again, abruptly, driven by some uncontrollable urge.

She might have been twenty-two or three, wore a ring on

her right hand, and might for that matter really have been a married woman. Beautiful? No, she was freckled, and had scarcely any eyebrows. But there was an effervescent life about her, and her mouth was strangely beautiful.

I wanted to ask her who she was, where her husband was, if she had any, and whose house this was I was in, but she threw herself about me every time I opened my mouth and forbade me to be inquisitive.

"My name is Ellen," She explained. "Would you care for something to drink? It really won't disturb anyone if I ring. Perhaps you'd step in here, in the bed room, meanwhile."

I went into the bedroom. The light from the drawing room illuminated it partially. I saw two beds. Ellen rang and ordered wine, and I heard a maid bring in the wine and go out again. A little later Ellen came into the bedroom after me, but she stopped short in the door. I took a step toward her. She uttered a little cry at the same time came toward me.

This was last evening.

What further happened? Ah, patience! There is much more!

It was beginning to grow light this morning when I awoke.

The daylight crept into the room on either side of the curtain. Ellen was also awake and smiled toward me. Her arms were white and velvety, her breast unusually high. I whispered something to her, and she closed my mouth with hers, mute with tenderness. The day grew lighter and lighter.

Two hours later I was on my feet. Ellen was also up, busy dressing herself—She had got her shoes on. Then it was I experienced something which even now strikes me as a gruesome dream. I was at the wash stand. Ellen had some errand or other in the adjoining room, and as she opened the door I turned around and glanced in. A cold draft from the open window in the room rushed in upon me, and in the center of the room I could just make out a corpse stretched out. On a table. A corpse, in a coffin, dressed in white, with a gray beard, the corpse of a man. His bony knees protruded like madly clenched fists underneath the sheet and his face was sallow and ghastly in the extreme. I could see everything in full day light. I turned away and said not a word.

When Ellen returned I was dressed and ready to go out. I could scarcely bring myself to respond to her embraces. She put on some additional clothes; she wanted to accompany me down

as far as the street door, and I let her come, still saying nothing. At the door she pressed close to the wall so as not to be seen.

"Well, good-bye," she whispered.

"Till tomorrow?" I asked, in part to test her.

"No, not tomorrow."

"Why not tomorrow?"

"Not so many questions, dear. I am going to a funeral tomorrow, a relation of mine is dead. Now there—you know it".

"But the day after tomorrow?"

"Yes, the day after tomorrow, at the door here. I'll meet you. Good bye."

I went.

Who was she? And the corpse? With its fists clenched and the corners of its mouth drooping—how ghastly comic! The day after tomorrow she would be expecting. Ought I see again?

I went straight down to the Bernina Café and asked for a directory. I looked up the number so and so Gamle Kongevei and—there—there was the name. I waited some little time till the morning papers were out. Then I turned quickly to the announcements of deaths. And—sure enough—there I found hers

too, the very first in the list, in bold type: " My husband, fifty-three years old, died today after a long illness." The announcement was dated the day before.

I sat for a long time and pondered.

A man marries. His wife is thirty years. Younger than he, he contracts a lingering illness. One fair day he dies.

And the young widow breathes a sigh of relief.

Knut Hamsun 于 1859 年出生在挪威的郎姆，他的童年是在北方渡过，他的写实小说和童话很受欢迎。他曾从事过各种不同职业，做过办事员、小贩、鞋匠、码头工人、州长、教师和流浪汉，他在美国流浪两年多，成为作家前，饥饿在北欧引起轰动。他的抒情诗在饥荒的人们心理无理性的进行，他结束流浪过着乡村舒适的生活，这时 Hamsun 完成他的名著“泥土的成长”叙事诗，而获得 1920 年诺贝尔奖。由于他对工业民主社会的厌恶增长，使他与纳粹侵略者合作，解放后，他被判叛国。虽然由于年龄大而免于坐牢，但他的幸福被剥夺，被强迫送到 Oslo 疗养院做精神病检查，释放后，他回到 Grimstad，在那儿于 1952 年去世。他的这篇小说“The call of life”以写实手法道出人生的丑态，他以渐进方式到最后才把故事的结局说出，可作为初学者参考。

C. Carry the action along through a series of minor crisis leading to one major crisis and then conclude

把一连串不重要的难开头引入一个主要的开头完成共同行动然后作结论。

完整的插曲资料，你可能选择某一事件而把其他去掉，拟一个好的大纲，或故事的剧情说明书——一个细目的计划如下：

- (1) Opening situation
- (2) Generation circumstance
- (3) Rising action
- (4) Climax
- (5) Denouement
- (6) Aftermath (Optional)

现在我们依据上列细目再回头检讨一下 Samsun 这篇故事。

[A] The opening situation

他主要的介绍 Samson 和 Delilah 两个人物，Delilah 对她的爱人谴责的字表示前面的行动 “Thou hast mocked me these three times, and hast not told me where in thy great

strength lieth.”

[B] Generating circumstance

所谓产生的环境就是一直向最高趣味的目的行动，鼓励的力量：he told her all his best, and said unto her ... if I be shaven, then my strength will go from me.

[C] The rising action

906 所谓发生行动 (Rising action) 包括很多插曲，由这些导致高潮。如：“She called for a man ... She caused him to shave off the seven locks of his head ... the Philistines took him ... he did grind in the prison house ... and they called for Samson out of the prison house ... and they set him between the pillers ...”

[D] Climax

所谓高潮，当 Samson 喘息着祈祷向上帝求救时：took hold of the two middle pillers upon which the house stood. 我们知道这时已达到故事的最高点，每件事都进入了这片刻。

[E] Denouement

所谓小说的大团圆就是故事的尾声：the house fell upon the lords, and upon all the people that were therein.”

[F] Aftermath

所谓结果可自由选择，在比较长的小说里多用 aftermath, , 比如 Thomas Hardy 的 “Return of the native” 的结论用整个书的标题 “Aftercourses”。但短篇小说在结局后多多少少会突然结束，比如 Samson 这篇小说内作者在作结论时用了为葬礼简要说明。

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D. Dialogue

一篇好故事的目的使读者或听众感受 (experience) 到故事中的人物、情绪和风景，而英雄和恶徒 (villian) 必须表现自我；他们的个性 (personality) 觉得不是作者加给他们的，而是由于他们自己的行动和谈话，以及对别人态度的表现，而这个角色在读者心目中，舞台上他们的启示很切实际。因此故事里的对话非常重要，因为它至少有两个目的：

- (1) To distinguish one character from another.
- (2) To carry the plot forward.

好的对话就好像平常谈话一样，而作家有权选择，他们知道就像录音机一样，把真实谈话录下会给他所需要幻想 illusion，但要达到这种幻想必须谨慎安排。现在我们提出“Martin Chuzzlewit”中的一段对话，作者就用这种方法。而 Dickens 在 Tom Pinch 中的对话采取直接描述 (straight forward description)，同时用对话方式提出情节，很少提到 Tom 的特质，甚至连 Mr. Pecksniff，他的女儿以及 John Westlock 都很少提到他们的特质。例：

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“Come in!” cried Mr. Pecksniff—not severely; only virtuously. “Come in!”

An ingainly, awkward-looking man, extremely short-sighted and prematurely bald, availed himself of this permission; and seeing that Mr. Pecksniff sat with his back towards him, gazing at the fire, stood hesitating, with the door in his hand. He was far from handsome, certainly; and was drest in a snuff-coloured suit, of an uncouth make at the best, which, being shrunk with long wear, was twisted and tortured into all dinds of odd shapes; but notwithstanding his attire, and his clumsy figure, which a great stoop in his shoulders, and a ludicrous habi he had of thrusting his head forward, by no means redeemed, one would not have been disposed (unless Mr.

Pecksniff said to) to consider him a bad fellow any means. He was perhaps about thirty, but he might have been almost any age between sixteen and sixty; being one of those strange creatures who never decline into an ancient appearance, but look their oldest when they are very young, and get it over at once.

Keeping his hand upon the lock of the door, he glanced from Mr. Pecksniff to Mercy, from Mercy to Charity, and from Charity to Mr. Pecksniff again, several times; but the young ladies being as intent upon the fire as their father was, and neither of the three taking any notice of him, he was fain to say, at last.

“Oh! I beg your pardon, Mr. Pecksniff; I beg your pardon for intuding; but—”

“No intrusion, Mr. Pinch,” said that gentleman very sweetly, but without looking round. “Pray be seated, Mr. Pinch, Have the goodness to shut the door, Mr. Pinch, if you please.”

“Certainly, sir,” said Pinch; not doing so, however, but holding it rather wider open than before, and beckoning nervously to somebody without: “Mr. Westlock, sir, hearing that you were come home—”

“Mr Pinch, mr. Pinch!” said Pecksniff, wheeling his chair about, and looking at him with an aspect of the deepest melancholy, “I did not expect this from you. I have not deserved this from you!”

No, but upon my word, sir—” urged Pinch.

“The less you say, Mr. Pinch.” interposed the other, “the better. I utter no complaint. Make no defence.”

910 “No but do have the goodness, sir,” cried Pinch with great earnestness, “if you please, Mr. Westlock, sir, going away for good and all, wishes to leave none but friends behind him. Mr. Westlock and you, sir, had a little difference the other day; you have had many little differences.”

“Little differences!” cried Chairty.”

“Little differences!” echoed Mercy.

“My loves!” said Mr. Pecksniff, with the same serene up-raising of his hand; “My dears!” After a solemn pause he meekly bowed to Mr. Pinch, as who should, “Proceed;” but Mr. Pinch was so very much at a loss how to resume, and looked so helplessly at the two Miss Pecksniffs, that the conversation would most probably have terminated there, if a good-looking youth, newly arrived at man’s estate, had not stepped

forward from the doorway and taken up the thread of the discourse.

“Come, Mr. Pecksniff,” he said, with a smile, “don’t let there be any illblood between us, pray. I am sorry we have ever differed, and extremely sorry I have ever given you offence. Bear me no ill-will at parting, sir.”

“I bear,” answered Mr. Pecksniff, mildly, “no ill-will to any man on earth.”

“I told you he didn’t,” said Pinch, in an undertone; “I knew he didn’t! He always says he don’t.”

“Then you will shake hands, sir?” cried Westlook, advancing a step or two, and bespeaking Mr. Pinch’s close attention by a glance.

“Umph!” said Mr. Pecksniff, in his most winning tone.

“You will shake hands, sir.”

“No, John,” said Mr. Pecksniff, with a calmness quite ethereal; “no: I will not shake hands, John. I have forgiven you. I had already forgiven you, even before you ceased to reproach and taunt me. I have embraced you in the spirit, John, which is better than shaking hands.”

“Pinch,” said the youth, turning towards him, with a

hearty distrust of his late master. "what did I tell you?"

好的对话能保留个人谈话韵味，因此短篇小说的对话必须选择用字方面技巧以及字的特质，特别注意说话者的态度，那就是说一个农夫说的话绝对与一位大学教授说的话不一样。

The Analysis of Writing 文章赏析

为使初学者进一步认识整篇文章的结构和它的各种不同表现方法以及它们之间的特殊关系，特选出一些大家都熟悉的小品文，加以分析，比较和研究，作为初学者参考：

Work

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——*George Bernard Shaw*——

① The very first lesson that should be taught us when we are old enough to understand it is that complete freedom from the obligation to work is unnatural, and ought to be illegal, as we can escape our share of the burden of work only by throwing it on someone else's shoulders. ② Nature inexorably ordains that the human race shall perish of famine if it stops working. ③ We cannot escape from this tyranny. ④ The question we have to settle is how much leisure we can afford to allow ourselves. ⑤ Even if we must work like galley slaves whilst we are at it, how soon may we leave off with a good conscience, know-

ing that we have done our share and may now go free until tomorrow? ⑥ That question has never been answered, and cannot be answered under our system because so many of the workers are doing work that is not merely useless but harmful. ⑦ But if by an equal distribution of income and a fair division of work we could find out the answer, then we should think of our share of work as earning us, not so much money, but so much freedom.

研究与分析

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萧伯纳 (George B. Shaw) 是英国著名剧作家, 他的小品文非常富幽默感, 可以说是家喻户晓的人物, 他每到一处都留下很多轶闻。比如他到俄国访问时, 临离开俄国前记者请他发表访俄观感, 他最初不说一句话, 但在记者穷追不舍追问下, 他在飞机旁说: “人们都说苏俄是没有自由的国家, 那是不正确的, 有一次我到一家医院去参观时就听到一个病人嘴里不停地喊着, 妈呀! 妈呀的! 你能说他们没有自由吗? 这篇小品文 (work) 是他主要作品之一, 他以对人生价值评估的观点来谈工作, 也是他对世人的态度一针见血敏锐的观察。他再三强调个人不能避开工作而生活, 其工作的代价是“问心无愧”而已。对人生观是积极的, 但对人类所负的责任则是消极的。

第一句作者开始用一个复杂的 (Complex Sentence) 由一个主句及四个从句组成非常具有说服力, 如 “The very first lesson” 是主句的主语, very 修饰 first 的。

that should be taught us 是一个形容词从句修饰名词 lesson, 而 that 是关系代名词, 是限定用法。When we are old enough to understand 是一个副词从句修饰谓语 should be taught 的, 而 It 的前述词是 first lesson, 它是代名词, 而 Is 是主句的谓语。That complete freedom from the obligation to work is unnatural, and ought to be illegal. 是一个名词从句作主句的补语。that 为介绍字引导后面名词从句, 但要记住, 如果作为句中的宾语时可以省略, 但若作主语或补语时绝不能省略。

form the obligation 是介词短语作形容词用修饰 freedom 的, 而 to work 是不定式修饰 obligation 因此它的前面加上一个冠词 “the”。

As we can escape our share of the burden of work only by throwing it on some one else's shoulders. 是一个副词从句, 修饰前面名词从句内的复合谓语。Ought to be by throwing it 修饰 can escape, 而 throwing 是动名词, 作介词 by 的宾语构成短语, 因为它是动名词, 当然兼有动词的意义的一部分。而 it 作它的宾语, only 修饰 by 的。

第二句的 nature 是主句的主语，而 that the human race shall perish of famine 是一个名词从句作 ordains 的宾语，that 为介绍字。

if it stops working 是副词从句修饰 shall perish 的，而 it 代表 the human race.

第三句是一个简单句 (simple sentence)。

第四句 The question 是主句的主语。We have to settle 是形容词从句修饰 question 的。we 之前省略了 which，而 Is 是主句的谓语。

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How much leisure we can afford to allow ourselves 是一个名词子句作主语补语用。

第五句 Even if we must work like galley slaves 是一个副词从句修饰它后面的 may leave。

Whilst we are at it 是副词从句修饰谓语 must work 的。而 how soon may we leave off with a good conscience 是主句。knowing that we have done our share and may now go free until tomorrow? 是现在分词，它的后面是名词从句作宾语，一起修饰主句的主语 we。而 free 是主语补语，因为此处的 go 是不完全不及物动词之故。

第六句 That question has never been answered and cannot be answered under our system 是一个主句，because so many

of the works are doing work 是一个副词从句修饰 cannot answered 的, 而 that is not merely useless but harmful 是形容词从句修饰 works 的。

第七句的 But 是承接上句的对等连接词, 而 if by an equal distribution of income and a fair division of work we could find out the answer 是一个副词从句修饰它后面 should think 的, then we should think of our share of work as earning us, not so much money, but so much freedom 是一个主句。

This was my mother

—*Mark Taiwan*—

(1) She was 82 and living in Keoluk when, unaccountably, she insisted upon attending a convention of old settlers of the Mississippi Valley. (2) All the way there, and it was some distance, she was young again with excitement and eagerness. (3) At the hotel she asked immediately for Dr. Barrett, of St. Louis. (4) He had left for home that morning and would not be back, she was told. (5) She turned away, the fire all gone from her, and asked to go home. (6) Once there she sat silent and thinking for many days, then told us that when she was 18 she had loved a young medical student with all her heart. (7) There was a misunderstanding and he left the country; she had

immediately married, to show him that she did not care. (8) she had never seen him since and then she had read in a newspaper that he was going to attend the old settler convention. (9) Only three hours before we reached that hotel he had been there, she mourned. (10) She had kept that pathetic burden in her heart 64 years without any of us suspecting it. (11) Before the year was out, her memory began to fail. (12) She would write letters to school-mates who had been dead 40 years, and wonder why they never answered. (13) Four years later she died.

研究与分析

马克吐温 (Mark Twain) 是一个土生土长的美国人, 少年时代家里很穷困, 因此他做过各种不同苦工, 在这样环境下成长的孩子, 当然对人情冷暖看得很淡。那时正是十九世纪末期, 美国社会仍然充满阶级意识, 由于对社会之不平而发自内心的反抗, 所以影响以后他的作品, 他的真实名字叫做 Samuel Langhorne Clemens, 生于 1835 年, 死于 1910 年。他的作品充满讽刺幽默, 同时表现了他童年的不幸及对社会阶级分明的抗拒, 就以小小年纪过着玩世不恭的生活! 因此他的小说及其他作品对美国青少年鼓励很大, 影响也很深。他的作品深受我

国人民的喜爱，由他的幽默，有时我们读了他的作品后会情不自禁的发自内心的微笑，但由于他的玩世不恭态度，有时使我们恨之入骨。总之，他的作品，给我们的是冲击和快乐两种标准，使人有一种满足感。这篇小品文“我的母亲”（This was my mother）阐释爱的真谛及一个典型美国妇女的执着的一面，那种刚毅、勇敢表现在他的作品里：

第一句他以复杂句（Complex Sentence）开始，She was 82 and living in Keoluk. 是主句。When, unaccountably, she insisted upon attending a convention of old settlers of the Mississippi Valley. 是一个副词从句修饰它前面主句的复合谓语 was and (was) living 的。

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第二句 All the way there 是一个对等从句，它的前面省略了 she went 两个字，这是修辞上的技巧，如我们说 She went all the way there 就显得整个句子松弛而不紧凑。it was some distance 是一个对等从句，也可以视为插入句以说明事实。She was young again with excitement and eagerness 也是一个对等从句。

第三句是一个简单句（Simple Sentence）。

第四句 He had left for home that mornign and would be not back 是一个名词从句作后面 was told 的直接宾语，而

She was told (that) 是主句, that 是介绍字。

第五句是简单句 (Simple sentence), 但句中 the fire all gone from her 是一个独立短语, 作副词用修饰 turned 的。

第六句 Once there 应为 Once she arrived there 的省略, 是一个副词从句修饰 sat 的, once 是连接词等于 as soon as 的一样作用。She sat silent and thinking for many days, then told us 是主句。而 silent 和 thinking 均是主语补语。She had loved a young medical student with all her heart 是名词从句作 told 的直接宾语。when she was 18. 是一个副词从句修饰 had loved 的, 而 that 为名词从句的引导字。

第七句是一个复合句, to show him 是不定式短语作副词用, 修饰 had married。而 that she did not care 是名词从句作 show 的直接宾语。

第八句是一个复合句 (Compound Sentence), 由连接词 and 连接两个对等从句, 而 that he was going to attend the old settlers' convention 是一个名词从句作 had read 的宾语。

第九句 only three hours before we reached that hotel 是一个副词从句修饰 had been 的, 而 she mourned 是一个插入句补充说明前面的情形。

第十句是一个简单句 (Simple Sentence), Suspecting 是动名词, 但兼有动词的性质, 作形容词用修饰 any 的, 但作动状词时则由 it 作其宾语。

第十一句, Before the year was out 是一个副词从句修饰 began 的。

第十二句 She would write letters to schoolmates who had been dead 40 years, and wonder 是主句。而 who had been 40 years 是形容词从句修饰 schoolmates 的。Why they never answered 是名词从句作 wonder 的宾语。

第十三句是一个简单句 (Simple Sentence), 虽然只是一句话, 但与前面的句子相呼应, 而且是统一的, 也有强调功能。

Power

—John Stuart Mill—

(1) Apart from the peculiar tenets of individual thinkers, there is also in the world at large an increasing inclination to stretch unduly the powers of society over the individual, both by the force of opinion and even by that of legislation; and as the tendency of all the changes taking place in the world is to strengthen society and diminish the power of the individual,

this encroachment is not one of the evils which tend spontaneously to disappear, but, on the contrary, to grow more and more formidable. ☺ The disposition of mankind, whether as rulers or as fellow-citizens, to impose their own opinions and inclinations as a rule of conduct on others, is so energetically supported by some of the best and by some of the worst feelings incident to human nature that it is hardly ever kept under restraint by anything but want of power, and as the power is not declining, but growing, unless a strong barrier of moral conviction can be raised against the mischief, we must expect, in the present circumstances of the world, to see it increase.

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研究与分析

米尔 (John Stuart Mill) 生于 1806 年, 逝于 1873 年。英国哲学家及经济学家。他的思想倾向社会发展及法律力量的结合。他特别强调社会力量不容忽视, 因而主张削减个人力量。而权力 (power) 这篇短文剖释人类对权力的追求欲望, 但他又对时弊加以讨伐, 强调建立道德信念, 不是弱肉强食。

这篇短文由一段完成, 在段的结构上非常紧凑, 作者在这段中只用了两个混合句 (compound-complex sentence), 在句子的构造上非常谨慎也是初学者应特别学习

的地方。这篇由一段完成的短文，作者尽量避免使用连接词，而以分号代替，使整段非常调和，给人一种清新感觉。用字方面是非常技巧，作者以重复方法达到强调效果，但又使人感觉不出重复，是技巧的表现典范。

第一句是混合句 (compound-complex sentence)，它由两个对等从句及两个从属句组成，而对等句是由分号 (;) 代替连接词用，对长篇作文来说是一种很有用的表现法。句中 *Apart from the peculiar tenet of individual thinkers* 是一个副词短语修饰第一对等句的谓语 *is* 的，而短语中的 *apart* 是修饰 *from* 的。

an increasing inclination 是第一对等句的主语，而 *to stretch unduly the powers of society over the individual* 是不定式短语作形容词和修饰名词 *inclination* 的。*but by the force of opinion and even by that of legislation* 是由联合连接词连接两个副词短语修饰前面的不定式 *to stretch*，而 *that* 是指 *force* 的。*As the tendency of all the changes taking place in the world is to strength society and diminish the power of the individual* 是一个副词从句修饰第二对等句谓语 *is* 的，而 *taking place in the world* 是现在分词短语修饰 “*changes*” *to strengthen society and diminish the power of the individual* … 是不定式短语作名词用是主语 *tendency* 的补

语。this encroachment 是第二对等句的主语，而 one of the evils 是主语补语，Which tend spontaneously to disappear, but, on the contrary, to grow more and more formidable 是形容词从句修饰 evil 的。

第二句也是一个混合句 (compound-complex sentence) 包括两个对等句以分号分开，以及三个从属句。The disposition of mankind 是第一对等句的主语，而 Whether al rulers or as fellow citizens 是形容词短语修饰 mankind 的，as 是介词，whether... or 是连接词。to impose their own opinions and inclinations as a rule of conduct on others 是不定式短语修饰第一对等句谓语 is 的，而 incident 修饰 “feelings”；to human nature 是副词短语修饰 incident 的。

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that it is hardly even kept under restraint by anything but want of power. 是副词从句，它修饰前面之 so 的。我们经常用的 “so...that” 的用法，而 it 是代表 disposition 的。而 as the power is not declining but growing 是副词从句修饰第二对等句谓语 must expect 的。unless a strong barrier of moral conviction can be raised against the mischief 是副词从句，也有人称为条件从句，它是修饰 must expect 的，而 we must expect, in the present circumstances of the world, to see it increase. 是第二对等句，而句中的 to see it increase

应为 to see it to increase 之省略“to”的写法，那是避免与前面不定式重复，也是修辞上表现法，它是不定式作名词用，为 must expect 的宾语，而 (to) increase 的宾语是 it，它是补语，此处的 it 是指 mischief 的。

Why not Stay At Home?

——*Aldous Leonard Huxley*——

① Tourists are, in the main, a very gloomy-looking tribe, I have seen much brighter faces at a funeral than in the Piazza of St. Mark's. ② The fact is that very few travelers really like traveling. ③ If they go to the trouble and expense of traveling, it is not so much from curiosity, for fun, or because they like to see things beautiful and strange, as out of a kind of snobbery. ④ People travel for the same reason as they collect works of art; because the best people do it. ⑤ To have been to certain spots on the earth's surface is socially correct; and having been there, one is superior to those who have not. ⑥ Moreover, traveling gives one something to talk about when one gets home. ⑦ The subjects of conversation are not so numerous that one can neglect an opportunity of adding to one's store.

研究与分析

赫胥黎是英国名作家，擅长小说散文，他的作品很受国人的欢迎，尤其是处世做人的小品文更是脍炙人口。由于他的作品普受欢迎，而把他的本行——生物学家遮住了。这篇 Why not stay at home? 短文，以现代人的眼光来看，似乎与现实脱节，因为大家都在倡导旅游观光以及一窝蜂出国热潮，那不是有点吃不到葡萄而说葡萄酸的味道吗！但若以当时英国社会情况来说，旅行却是一种浪费。因此作者认为旅游是一项附庸风雅心理，就像咱们开放观光以来，真正能以游山玩水及参观各国名胜古迹的人实在不多，因此才赢得“采购团”的雅号。而作者并不标榜在家千日好，出门时时难的看法，而是以当时英国一般人的心理作题材完成这篇作品，实在是值得一读的小品文。

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第一句作者用了三个从句，而句中的 than 是连接词，这句应为 than I have seen brighter faces 之省略，如果再和前面一样就是重复，因此 than I have seen brighter faces in the piazza of St. Mark's 是一个副词从句，修饰 brighter 的。

第二句 that very few travelers really like travelling 是一个名词从句作主句的主语 fact 的补语，that 是引导名词

从句的介绍字，它所引导的从句除作动词的宾语外，不可把 *that* 省略。

第三句 *if they go to the trouble and expense of travelling* 是一个副词从句修饰主句谓语 *is* 的，而 *so* 是修饰主句中 *much* 的，而 *much* 修饰介词 *from* 和 *for* 以及连接词 *because* 的，句中的 *as* 为连接词，它的后面因为省略了 *it is much*。因此读者很容易混淆不清，而 *much* 在此处是修饰介词短语 *out of* 的。*as out of a kind of snobbery* 是副词从句修饰 *so* 的，这句是一个主句，是否定语气，一般用 *so much ... as*。但若用于肯定时则用 *as much ... as*。 *from curiosity, for fun* 及 *because (of that) the like to see thing's beautiflu and strange* 都是形容词短语作主语补语用。

第四句 *as* 的是关系代名词，而 *as they collect works of art* 是形容词从句修饰 *reason* 的。而 *because the best people do it* 是副词从句，但作者很奇妙的用作修饰被省略在分号与 *because* 之间的第二对等句的谓语，也就是 *they travel* 的“*travel*”。

第五句 *To have been to certain sports on the earth's surface* 是不定词短语作第一对等句的主语。*having been there* 是完成时态，介词短语修饰第二对等句主语 *one* 的。*Who have not* 是形容词从句修饰 *those* 的，这个句子

not 后省略了 been there. 全句应为 Who have not been there.

第六句 Moreover 是副词修饰后面全句, 这种用法是初学者很喜欢的表现方法之一, 但要注意它的位置, 不可随便插入。而 to talk about 是不定式短语被视为形容词修饰 something 的。When one gets home 是副词从句修饰 gives 的。请注意 home 的性质是副词, 因此前面不可加“to”字。

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第七句 that one can neglect an opportunity of adding to one's store 是副词从句修饰 so 表示结果的。

Life

——Percy Bysshe Shelley——

① Life and the world, or whatever we call that which we are and feel, is an astonishing thing. ② The mist of familiarity obscures from us the wonder of our being. ③ We are struck with admiration at some of its transient modifications, but it is itself the great miracle. ④ What are changes of empires, the wreck of dynasties, with the opinions which supported them; what is the birth and the extinction of religious and of political systems to life? ⑤ What are the revolutions of the globe which

we inhabit, and the operations of the elements of which it is composed, compared with life. ⑥ What is the universe of stars and suns, of which this inhabited earth is one, and their motions, and their destiny, compared with life? ⑦ Life, the great miracle, we admire not, because it is so miraculous. ⑧ It is well that we are thus shielded by the familiarity of what is at once so certain and so unfathomable, from an astonishment which would otherwise absorb and overawe the functions of that which is its object.

研究与分析

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雪莱 (Percy Bysshe Shelley) 英国大诗人, 生于 1792 年, 逝于 1822 年, 他的作品遍布全世界, 他的诗充满了浪漫气息, 抒情诗充满热情, 但带有悲怨, 对生命充满好奇, 可能是天妒英才, 在三十岁那一年与世长辞, 而留下的是叫人百读不厌的诗篇。他的这篇短文 (life) 在结构上非常严谨, 前半段剖释他对生命的看法和价值, 而后半段则连续用疑问句紧紧的把整段结合在一起, 这种表现方法使人读起来铿锵有声, 用字方面比较保守, 但笔法仍脱不了诗歌风格。如: life and world, or whatever we call that which we are and feel, is an astonishing thing. The mist of familiarity obscures from us the wonder of our being ...

以及... Compared with life? life, the great miracle 等, 而用字方面在说明生命之短暂, 就如同天上的云, 如大地的雾, 这些字如: mist, obscure, transient 和 at once 等都隐喻某些东西。

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第一句 life and world, or whatever we call that which we are and feel 是主语, 而 what ever we call that 是名词从句, 而句中的 call 是行为动词 (factive verb) 含有“作为”“称为”及“以为”的意思, 必须要有宾语补语, 因此 Whatever 就是宾语 that 的补语, which we are and feel 是一个形容词从句修饰 that 的, 而 which 在此处有双重功能, 一是作 we 的补语, 一是作 feel 的宾语。

第二句 The must of familiarity obscures from us the wonder of our being 是一个简单句 (simple sentence) 而 mist 一字作暗喻 (metaphor) 表示生命之奇妙而短暂。

第三句是一个复合句 (compound sentence) 由两个对等从句组成, but 是对等连接词, it 是指上句的 wonder 的。

第四句也是一个复合句 (compolind sentence), 但两个对等句由分号连结, 句中的两个 what 都是主语补语, which supported them 是形容词从句修饰 opinions 的。

第五句开始用复合主语 Revolutions and operations, 而

which we inhabit 是形容词从句修饰 elements 的, compared with life 是过去分词短语, 修饰主语 revolution 和 operations 的。

第六句也是用复合主语 (compound subject) 但很奇怪它的动词却用单数, 这在语法意义上是不可以的, 但我认为作者有时可能故意个别强调或口语之结果, 是不是应了咱们经常听说“写家手里无错字”的那句“禅语”。

第七句 life, the great miracle 之表现也很特别, 在语气上是强调, 可能是诗人独特表现手法。miracle 是 life 同位语, 而 life 是 admire 的宾语。而 because it is so miracrlous 是副词从句修饰 admire 的。

第八句 it 是虚位主语, 代表 well 后面的名词从句, 而 that we are thus shielded by the familidrity of what is at once so certain and so unfathomable 是名词从句, 作介词 of 的宾语而构成短语, 作修饰语用, 修饰 the familiarity 的。

Which would otherwise absorband overawe the function of that which is its object. 是形容词从句修饰代名词 that 的。

Actors

——Augustine Birrell——

① What is it to be a great actor? ② I say a great actor,

because no amateur ever fancied himself a small one. ③ Is it not always to have the best parts in the best plays; to be the central figure of every group; to feel that attention is arrested the moment you come on the stage; and to be aware that it is relaxed when you go off; to have silence secured for your smallest utterances; to know that the highest dramatic talent has been exercised to invent situations for the very purpose of giving effect to *your* words and dignity to *your* actions; to quell all opposition by the majesty of your bearing or the brilliancy of your wit; and finally, either to triumph over disaster, or if you be cast in tragedy, happier still, to die upon the stage, supremely pitied and honestly mourned for at least a minute? ④ And then, from first to last, applause loud and long—not postponed, not even delayed, but following immediately after. ⑤ For a piece of diseased egotism—that is, for a man—what a lot is this!

研究与分析

俾雷尔 (Augustine Birrell) 生于 1850 年, 歿于 1933 年, 是英国政治家及作家, 他的这篇短文 *Actors* 用一种近乎戏谑的笔调描述一个成名演员也暗喻着人生舞台就像一个演员一样, 他的手法好像萧伯纳一样, 对社会形

态的讽刺。作者处在十九世纪末期二十世纪初，也正是英国黄金时代，这一时期英国社会安定，人民生活富裕，到处充满一片升平气象，文人都以捧戏子，观赏歌剧为时尚。这时期造就了很多有名的作家，而作品都充满浪漫色彩。作者在句子结构上非常严谨，但在用字方面却很平常，看不出有什么特别的地方，不过他在技巧运用上非常慎密，为了修辞上的关系，省略了很多处。如不仔细研究可能使读者陷入混乱，好在结构分明，标点符号也很清楚，弥补了这些缺陷。

第一句作者用疑问句开始，对小品文来说，增加几分诱惑，使读者一看即知道作者要告诉什么。句中的 *what* 是这个句子的补语，而不定式短语 *to be a great actor* 是省略“*it*”的同位语，均是这句的主语。

第二句 *I say a great actor* 是主句，*because no amateur ever fancied himself a small one* 是副词从句修饰动词 *say* 的。

第三句是疑问句，含有否定作用。它是指第一句中之 *to be a great actor* 也是这个句子的主语。而补语用了一连串不定式短语。

that attention is arrested at the moment 是名词从句作 *feel* 的宾语。*you come on the stage* 前面省略了引导字“*when*”是一个形容词从句修饰 *moment* 的。*that it is re-*

laxed 是以名词从句作介词 of 的宾语，应为 of that it is relaxed，构成短语修饰形容词 aware 的。when you go off 是副词从句修饰 is 的。secured for your smallest utterances 是过去分词短语，作宾语 silence 的补语。that the highest dramatic talent has been exercised to invent situations for the very purpose of giving effect to your words and dignity to your actions 是名词从句作 know 的宾语。而 very 在此处是形容词加强 purpose 的语气。if you be cast in tragedy 是副词从句修饰 to die，happier still 是插入语独立作用，而 still 则修饰 happier supremely pitied and honestly mourned for at least a minute 是复合过去分词短语作 to die 的补语。

第四句 and 是承接上句之对等连接词，而 then, from first to last, applause loud and long-not postponed, not even delayed, but following immediately after 是一个简单句。这个句子开始省略了“there comes from —.”

第五句是一个简单句，that is, for a man 是说明一个事实，但与全句无关。

Doors

—Christopher Morley—

① Doors are the symbol of privacy, of retreat, of the

mind's escape into blissful quietude or sad secret struggle. ② A room without doors is not a room, but a hallway. ③ No matter where he is, a man can make himself at home behind a closed-door. ④ The mind works best behind closed doors. ⑤ Men are not horses to be herded together. ⑥ Dogs know the meaning and anguish of doors. ⑦ Have you ever noticed a puppy yearning at a shut portal? ⑧ It is a symbol of human life. ⑨ The opening and closing of doors is a part of the stern fluency of life. ⑩ Life will not stay still and let us alone. ⑪ We are continually opening doors with hope, closing them with despair. ⑫ Life lasts not much longer than a pipe of tobacco, and destiny knocks us out like the ashes.

研究与分析

摩尔利 (Christopher Darlington Morley) 生于 1890 年, 殁于 1957 年, 是美国著名诗人小说家及散文家, 是美国近代少数知名作家之一, 他的作品侧重家庭伦理方面。而他的诗所表现的是对现实社会的发泄, 不像其他作家那种浪漫风格。这篇短文门 (doors), 实际就是指家, 作者摆脱了说教方式, 而以充满感情的语调强调门对人生的重要, 但他所暗喻的却是人生的短暂——即是门里门外的那些片刻。因此他说 life lasts not much longer than a

pipe of tobacco 这种暗喻似乎有点消极。这可能是受他写诗的影响。如谈到命运他写着: ...and destiny knocks us out like the ashes, 作者用字方面非常严谨, 非常洗练, 可能是得力于他写诗的素养, 但在句子的结构方面不太注重形式上的意义, 而表现却很调和。

第一句是简单句, 作者连续使用很多短语作为说明。如: of retreat, of the mind's escape into blissful quietude or sad secret struggle 都是说明 of privacy 的同位语。

936 第二句是复合句 (compound sentence), but 等于 only 只是它的前面省略了 it is 而已。

第三句 No matter where he is 是副词从句修饰主句谓语 can make 的。而 no matter where 与 whatever 同用。at home 是形容词短语作宾语 himself 的补语。

第四句是简单句。best 是副词 well 的最高级形式。

第五句 to be herded together 是不定式短语修饰 horses 的, 构成被动语气。

第六句是简单句, 用了复合名词 meaning and anguish 使整个句子非常生动。

第七句是疑问句, 而 yearning at a shut portal? 是现在分词短语修饰 puppy 的, 而 shut 是过去分词作形容词用。

第八句是简单句, 而 it 是指前面句中的 portal 的。

第九句也是一个简单句，开始虽用 opening and closing 两个分词，但均具个别意识，因此动词是用单数 “is”。

第十句 still 是形容词作主语 life 的补语，而 alone 为宾语 us 之补语。

第十一句是简单句，而句中 continually 用得很巧妙，它是指继续的。

第十二句是复合句 (compound sentence) 是由连接词 and 连接两个从句，而 not 与 much 都是修饰 longer 的，而 than a pipe of tobacco 后面省略了 lasts long 两个字，是一个副词从句也是修饰 longer 的，而 longer 则修饰不及物动词 lasts 的。

On Riches

—Henry Ward Beecher—

① When justly obtained, and rationally used, riches are called a gift of God, an evidence of His favor, and a great reward. ② When gathered unjustly, and corruptly used, wealth is pronounced a canker, a fire, a curse. ③ There is no contradiction, then when the Bible persuades to industry and integrity, by a promise of riches; and then dissuades from wealth, as a terrible thing destroying soul and body. ④ Blessings are vin-

dictive to abusers, and kind to rightful users; they serve us or rule us. ⑤ Fire warms our dwellings, or consumes them. ⑥ Steam serves man, and also destroys him. ⑦ Iron, in the plow, the sickle, the house, the ship, is indispensable. ⑧ The dirk, the assassin's knife, the cruel sword and the spear are iron also.

研究与分析

938

毕奇尔 (Henry ward Beecher) 生于 1813 年, 而殁于 1887 年, 是美国终身职业牧师, 很有演说天才, 他的作品很有说服力, 正如同他的职业一样, 叫人不得不信服他, 这篇小品文仍不失为传道的风格, 开始他即强调财富的取得应是正当取得并善加利用, 但他把这些都归于上帝的赐与及最大报酬。他以举例法说明财富的运用, 这种方法是作文最容易讨好的方法, 因此这篇短文很令人深思。作者用再三强调钱能养人也能害人, 要看你如何去使用它。

第一句作者用一副词从句 When justly obtained, and rationally used 开始, 它修饰主句的谓语 are called。而 when 的后面省略了 they are 两个字, 这句应为 When they are justly obtained and rationally used. 而 riches are called a gift of God, an evidence of His favor, and a great reward 是这

句的主句，而句中的 gift, evidence 和 reward 都是主语补语，这个句子是一个复杂句 (complex sentence)。

第二句复杂句 (complex sentence) When gathered unjustly, and corruptly used, wealth is pronounced a canker, a fire, a curse. 而 when 后面省略 it is 两个字，而此处的 it 是代表 wealth 的。

第三句 There is no contradiction, then, 是一个主句。when the Bible persuades to industry and integrity, by a promise of riches; and then dissuades from wealth, as a terrible thing destroying soul and body. 是一个副词从句修饰主句谓语的 is 的。persuades 和 dissuades 是这个副词从句中的复合谓语 (compound predicate 而 destroying soul and body 是现在分词短语修饰 thing 的。

第四句 Blessings are vindictive to abusers, and kind to rightful users; they serve us or rule us. 是一个复合句 (compound sentence)。由分号代替连接词连接两个对等句，而前面的第一对等句含有复合主语，后面第二对等句包括一个复合谓语。

第五句 Fire warms our dwellings, or consumes them. 是一个简单句子。复合谓语由 warms 和 consumes 组成。

第六句是一个简单句，它包括一个复合谓语。

第七句是一个简单句，而句中插入一些短语说明主语 iron 的用途。

第八句也是一个简单句与第七句一样，强调作用兼说明事实。

On Poverty

——*Joseph Hilaire Pierre Belloc*——

(1) Of poverty, I think this, that it prepares one very carefully for the grave. (2) I heard it said once by a beggar in a passion that the rich took nothing with them down to death. (3) In the literal acceptation of the text he was wrong, for the rich take down with them to death flattery, folly, illusion, pride and a good many other lesser garments which have grown into their skins, and the tearing off of which at the great stripping must hurt a good deal. (4) But I know what this mendicant meant—he meant that they take nothing with them down to the grave in the way of motor-cars, hot water, clean change of clothes, and various intolerable boring games. (5) The rich go down to death stripped of external things not grow into their skins, the poor go down to death stripped of everything. (6) Therefore in Charons' boat they get forward, and are the first up-

on the further shore. (7) And this, I suppose, is some sort of advantage

研究与分析

拜拉克 (Joseph Hilaire Pierre Belloc) 是英国作家, 他 1870 年生于法国巴黎, 1903 年归居英国, 而于 1953 年歿于英国。作品很多, 但对国人来说较为陌生, 他的作品多以小人物为背景, 他对社会现象抱着一种愤世观念, 认为有钱人多是为富不仁, 而对当时英国环境表示了他独特的意见, 那就是到处脏乱, 暗示了大帝国的沮丧, 作者用字非常保守, 句子的结构非常严谨, 这可能与他的受教育有关

941

第一句 I find this 是主句, 而开始用短语 of poverty 具有副词作用修饰动词 think 的, 是强调的表现法。that it prepares one very carefully for the grave, 是名词从句, 它是宾语 this 的同位语。

第二句 I heard it said once by a beggar in a passion 是一个主句, it 是它的宾语, 而 said once by a beggar in a passion 是过去分词短语, 作宾语 it 的补语。that the rich took nothing with them down to death 是一个名词从句是宾语 it 的同位语

第三句是复合句 (compound sentence)。In the literal

acceptation of the text he was wrong, 是第一对等句, 而 for 是原因连接词连接第二对等句, for the rich take down with them to death flattery, folly, illusion, pride and a good many other lesser garments which have grown into their skins. 句中 which have grown into their skins 是形容词从句, 我们称它为限定关系词从句, 修饰 garments 的, 要特别注意限定关系词从句 (Restrictive relative clause)。因为限定不能省略, 否则句子就会产生很大变化。and the tearing off of which at the great stripping must hurt a good deal. 是形容词从句, 也是修饰 garments 的。

942

第四句 But 是承接上句的。I know 是主句, what this mendicant meant 是名词从句作 know 的宾语 he meant 与前面名词从句是同位语, 也是一个名词从句。that they take nothing with them down to the grave in the way of motor-cars, hot water, clean change of clothes, and various intolerable boring games. 是名词从句作 meant 的宾语。

第五句是一个复合句 (compound sentence) The rich go down to death 是第一对等句, 而 stripped of external things 是过去分词短语作主语补语, go 是不完全不及物动词。not grow into their skins 是过去分词短语修饰 things 的。the poor go down to death 是第二对等句, 而 stripped of every-

thing 是过去分词作主语补语。

第六句 Therefore 是承接上句的对等连接词，但有副词作用，在修辞上我们称它为副词连接词，它是修饰谓语 get 和 are 的。

第七句 And 是连接上句的对等连接词，而 I suppose 是插入句 (parenthetical expressions) 它的作用是说明某些事实或作强调用。

A Liberal Education

——*Thomas Henry Huxley*——

(1) That man, I think, has had a liberal education, who has been so trained in youth that his body is the ready servand to his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one who, no stunted ascetic, is full of life and but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all

beauty, whether of Nature or of art, to hate all vileness, and to respect others as himself. (2) Such a one and no other, I conceive, has had a liberal education; for he is, as completely as a man can be, harmony with Nature. (3) He will make the best of her, and she of him. (4) They will get on together rarely; she as his ever beneficent mother; he as her mouth-piece, her conscious self, her minister and interpreter.

研究与分析

944

赫胥黎是英国生物学家，他生于 1823 年，歿于 1895 年，但与 Aldous Leonard Huxley 不是同一人，而 Aldous L. Huxley 生于 1894 年是英国著名小说家，诗人和散文作家是 Thomas Henry Huxley 的孙子。

作者在这篇短文里说明通才教育的意义，他认为不是每一个人都适合通才教育，而他觉得受通才教育的人应是大智大德之人，因为他所扮演的角色是苦行僧，换句话说，他并不赞成通才教育，因为人不是一个十全十美的人，除了圣人。

作者第一段只用了一个句子，我们必须注意，他使用之分号，以表示各形容词从句是修饰主句的主语 That man 及其同位语和形容词。

I think 是插入句有强调作用。

who has been so trained in youth 是形容词从句限定用法，修饰主句的主语 That man 的 that his body is the ready servant of his will, and does with ease and pleasure all the work 是一个副词从句修饰前面之 so 的 that, as a mechanism, it is capable of 是形容词从句修饰 work 的，而 that 是关系代名词，作介词 of 的宾语，而 as 具有介词作用，it 是代表 servant 的 whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order 是形容词从句修饰 That man 的。句中的 ready 是形容词修饰 intellect 的。like a steam engine 是副词短语修饰 ready 的，to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; 是不定式短语作副词用，修饰 ready 的 whose mind is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; 是形容词从句修饰 That man 的。而 one 是不定代名词作 That man 的同位语。who, no stunted ascetic is full of life and fire 是形容词从句修饰不定代名词 one 的。而 no stunted ascetic 是 who 之同位语。but whose passions are trained to come to heel by avigorous will 也是一个形容词从句，而由 but 连接修饰 one 的，我们认为复合形容词从句。the servant of a tender con-

science 是 passions 的同位语。who has learned to love all beauty, whether of Nature or of art, to hate all vileness, and to respect others as himself 是形容词从句修饰 That man 的。句中的 whether of Nature or of art 是复合形容词短语它是由连接词 whether...or 连结的。主要作用是修饰 beauty 的，而 as 与 himself 之间省略了 to respect 两字应为 as to respect himself。

946

第二段之第二个句子 such a one and no other 是一个主句，而 one 与 other 都是不定代名词。由连接词 and 连结成为复合主语 (compound subject)，而 I convince 是插入句，是独立性质。for he is, as completely as a man can be, in harmony with Nature 是副词从句修饰主句谓语 has 的。而 as 修饰 completely 的，completely 则修饰 in harmony。而 as a man can be 是副词从句修饰前面 as 的。但 can be 后面省略了 completely in harmony with Nature。

第三句，是一个复合句 (compound sentence) 它是由两个对等从句组成，she 之后省略了 will make the best 几个字。

第四句也是一个复合句 (compound sentence) They will get on together rarely 是第一对等句，而 she as his ever beneficent mother, she 之后省略了 will get on 是第二对等

句。它们是由分号连接句中的 *as* 具有介词作用。 *he as her mouth-piece, her conscience self, her minister and interpreter* 也是一个对等句。 *he* 后面省略了 *acts* 一字，应为 *he acts as ...*

本书主要参考资料:

Grammar, Rhetoric and Composition for Home Study

by Richard D. Mallery.

Modern Rhetoric

by Cleanth Brooks Robert Penn Warren.

The Would - Be Writer

by Clinton S. Barhans Jr ...

American English Rhetoric

by Robert G. Bander

Hand Book for Writers

by Glenn Leggett

C. David Mead

William Charvat

Understanding English

by Paul Roberts

Understanding Grammar

by Paul Roberts

Forum (English Teaching Forum)

Analysis of English Grammar

by Shine-win Ting

English Sentence Patterns

by Robert Lado

Charles C. Fries.