

<<英语写作手册（中文版）>>

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## <<英语写作手册（中文版）>>

### 内容概要

丁往道主编的《英语写作手册》这本书将带给你专业的写作指导和帮助，因为它是根据实际教学中积累的材料编写而成。

全书共分10章，就文稿格式、选词、造句，到整篇作文、研究论文和书信、简历等的写法都有所讲述，既可自学，又可备查。

## <<英语写作手册（中文版）>>

### 作者简介

丁往道教授，1924年生。  
安徽无为县。  
1946年毕业于四川大学外语系。  
1949年起历任北京外国语学院（现北京外国语大学）英语系助教、讲师、副教授、教授。  
1986～1987年任美国西华盛顿大学客座教授。  
1987～1990年任北京外国语学院培训部主任。  
1991～1992年任俄罗斯莫斯科语言大学客座教授。  
曾任中国语言教学研究会秘书长等职。  
著有《英语句子结构与动词用法详解》、《英语写作手册》、《英语文体学引论》、《中国神话及志怪小说一百篇》、《英诗入门》、[[WTBX]] Understanding Confucius [[WT]]。  
1993年担任中央电大英语写作课程教材《英语写作基础教程》主编。

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<<英语写作手册 ( 中文版 ) >>

X.破折号 ( —— )

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.斜体字和字下线

批改 / 校对符号

参考书目

## 章节摘录

英语词汇极多：《牛津英语词典》收了四十多万个词。

当然并没有人认识或需要使用这么多词。

常人为了一般的目的只用其中很小的一部分。

学习用英语写作的学生应先学会使用最有用也最常用的词来表达自己的思想。

有时初学者会误用一些词，但他用的词往往并不全错，只是不恰当、不准确、不地道、或不生支有趣。因而对选词的方法有基本的了解是会有帮助的。

文体的涵义 各种各样的文章和作品，诸如故事、法律文件以及私人信件，有许多共同点。它们都使用普通词汇，遵守同样的词法和句法规则，并按照常规使用标点符号。

换句话说，如果不使用英语的共核，任何人都写不出英语文章，甚至也说不出能让人理解的英语。

但不同类型的文章还是有差别的。

例如，私人信件总是用短而简单的甚至不完整的句子，所用的词汇大多数是日常谈话中用的浅易词汇，其中可能还有俚语。

而法律文件就不同了：大多数句子长而复杂，多数词属多音节的大词，其中还夹杂些一般人难以理解的专门术语。

语言的这种特殊现象就是文体特征。

“文体”(style)这个词有几层意思：它可以指一个作家习惯的或特有的使用语言的方式，也可指某一时期语言的最普遍的特点，还可指某一种文章的语言特色。

style这个词还表示文雅的风格，例如人们有时说“ He has no style ”，就是说文章写得不好。

2. Colorful, Colored, and Colorless Words The writer builds with words, and no builder uses a raw material more slippery and elusive and treacherous. A writer's work is a constant struggle to get the right word in the right place, to find that particular word that will convey his meaning exactly, that will persuade the reader or soothe him or startle or amuse him. He never succeeds altogether--sometimes he feels that he scarcely succeeds at all--but such successes as he has are what make the thing worth doing. There is no book of rules for this game. One progresses through everlasting experiment on the basis of ever-widening experience. There are few useful generalizations that one can make about words as words, but there are perhaps a few. Some words are what we call "colorful." By this we mean that they are calculated to produce a picture or induce an emotion. They are dressy instead of plain, specific instead of general, loud instead of soft. Thus, in place of "Her heart beat," we may write "Her heart pounded, throbbed, fluttered, danced." Instead of "He sat in his chair," we may say, "He lounged, sprawled, coiled." Instead of "It was hot," we may say, "It was blistering, sultry, muggy, suffocating, steaming, wilting." However, it should not be supposed that the fancy word is always better. Often it is as well to write "Her heart beat" or "It was hot" if that is all it did or all it was. Ages differ in how they like their prose. The nineteenth century liked it rich and smoky. The twentieth has usually preferred it lean and cool. The twentieth century writer, like all writers, is forever seeking the exact word, but he is wary of sounding feverish. He tends to pitch it low, to understate it, to throw it away. He knows that if he gets too colorful, the audience is likely to giggle. See how this strikes you: "As the rich, golden glow of the sunset died away along the eternal western hills, Angelas limpid blue eyes looked softly and trustingly into Montagues flashing brown ones, and her heart pounded like a drum in time with the joyous song surging in her soul." Some people like that sort of thing, but most modern readers would say, "Good grief," and turn on the television. Some words we would call not so much colorful as colored--that is, loaded with associations, good or bad. All words--except perhaps structure words--have associations of some sort. We have said that the meaning of a word is the sum of the contexts in which it occurs. When we hear a word, we hear with it an echo of all the situations in which we have heard it before. In some words, these echoes are obvious and discussable. The word mother for example, has, for most people, agreeable associations. When you hear mother you probably think of home, safety, love, food, and various other pleasant things. If one writes, "She was like a mother to me," he gets an effect which he would not get in "She was like an aunt to me." The advertiser



makes use of the associations of mother by working it in when he talks about his product. The politician works it in when he talks about himself. So also with such words as home, liberty, fireside, contentment, patriot, tenderness, sacrifice, childlike, manly, bluff, limpid. All of these words, are loaded with favorable associations that would be rather hard to indicate in a straightforward definition. There is more than a literal difference between "They sat around the fireside." and "They sat around the stove." They might have been equally warm and happy around the stove, but fireside suggests leisure, grace, quiet tradition, congenial company, and stove does not.

Conversely, some words have bad associations. Mother suggests pleasant things, but mother-in-law does not. Many mothers-in-law are heroically lovable and some mothers drink gin all day and beat their children insensible, but these facts of life are beside the point. The thing is that mother sounds good and mother-in-law does not.

Or consider the word intellectual. This would seem to be a complimentary term, but in point of fact it is not, for it has picked up associations of impracticality and ineffectuality and general dopyness. So also with such-words as liberal, reactionary, communist, socialist, capitalist, radical, schoolteacher, truck driver, undertaker, operator, salesman, huckster, speculator. These convey meanings on the literal level, but beyond that--sometimes, in some places--they convey contempt on the part of the speaker.

The question of whether to use loaded words or not depends on what is being written. The scientist, the scholar, try to avoid them; for the poet, the advertising writer, the public speaker, they are standard equipment. But every writer should take care that they do not substitute for thought. If you write, "Anyone who thinks that is nothing but a socialist ( or communist or capitalist )" you have said nothing except that you don't like people who think that, and such remarks are effective only with the most naive readers. It is always a bad mistake to think your readers are more naive than they really are.

But probably most student writers come to grief not with words that are colorful or those that are colored but with those that have no color at all. A pet example is nice, a word we would find it hard to dispense with in casual conversation but which is no longer capable of adding much to a description. Colorless words are those of such general meaning that in a particular sentence they mean nothing. Slang adjectives, like cool ("That's real cool"), tend to explode all over the language. They are applied to everything, lose their original force, and quickly die.

Beware also of nouns of very general meaning, like circumstances, cases, instances, aspects, factors, relationships, attitudes, eventualities, etc. In most circumstances you will find that those cases of writing which contain too many instances of words like these will in this and other aspects have factors, leading to unsatisfactory relationships with the reader resulting in unfavorable attitudes on his part and perhaps other eventualities, like a grade of "D." Notice also what "etc." means. It means "I'd like to make this list longer, but I can't think of any more examples."

--Paul Roberts

### 3. What We Want from Sports

Students in our school have one thing in common--an interest in sports. According to their different intentions in taking part in sports, they fall into three groups. Many students go to the playground when they feel tired after a few hours of study. These students put much more stress on their study efficiency than the fun of sports. They just want to go back to their classrooms from the playground with a clearer and quicker mind. Thus they don't actually care whether they can enjoy themselves on the playground. Most of them choose long-distance running, the kind of exercise which few real sports enthusiasts like. So this group of students can be well labelled as study-oriented participants.

Students that make up the second group are real sports lovers. Sometimes they even put aside their studies for a match. They take part in the sport that interests them most, not caring whether it is most beneficial to their health. They may be called fun-oriented sports participants. The third group want beauty from sports. Boys want to become Strong; girls want to be slim and graceful. Those who consider sports the only way of reducing weight also belong to this group. They are very careful in choosing the kind of exercise they do, and are afraid that certain sports may ruin their figures. Horizontal bars and parallel bars are the boys' choice, and the hula hoop is now the girls' favorite. The appropriate name for this group may be beauty-oriented sports participants.

No matter which group we belong to, we all benefit from sports. If you look around the campus, you will find that bookworms have disappeared, and, instead, there are healthy, strong, clever, modernized students everywhere.

——Student



## <<英语写作手册（中文版）>>

### 媒体关注与评论

中文版前言 《英语写作手册》初版于1984年，是根据英语写作课实际教学中积累的材料编写而成的。

出版后颇受读者欢迎，曾多次重印。

该书不仅被很多大学用作英语专业教材，而且被许多翻译工作者和英语自学者用作参考书。

1994年出了修订版，对全书内容做了很大程度的修改和补充，使它能更好地满足教学和自学的需要。

本书原用英语写成。

随着学习和使用英语的人日益增多，我们不断收到要求出一个中文版的来信。

这个要求是合理的，因为非英语专业的学生可能希望提高用英语写作的能力，但不一定需要学会有关写作的英语说法和用英语讨论作品。

所以我们将全书的讲解部分译为中文，在个别地方也做了修改和补充，保留了英语例句、例段和范文，从而编成这个中文版。

全书共分10章，就文稿格式、选词、造句，到整篇作文、研究论文和书信、简历等的写法都有所讲述。

我们希望这本书对各专业和学生和愿意学习英语写作的工作者都会有所帮助。

对使用本书的师生和朋友，我们建议先通读一遍，以了解各章的内容，再结合自己的需要，细读有关的章节。

例如想知道学位论文或研究报告怎样写，有什么规格上的要求，即可细读第八章。

又如想知道逗号、句号等究竟应放在引号内还是引号外，便可查阅第十章第一节。

我们热忱欢迎使用本书的师生和各界朋友提出批评意见，以便我们今后修订时参考。

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