

Essays in English:

英语散文

A Reading and Writing



——鉴赏与写作

Course Book



赵伐 总主编

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Essays in English

浙江省“十一五”规划教材
——外国文学系列

Yingyu Sanwen Jianshang yu Xiezuo

英语散文

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为更好地培养大学生的人文素质,提升文化涵养,实现外语教学的工具性与人文性的统一,我们在构建系统、开放、动态、立体的大学英语课程体系时,要建设一些大学生真心喜欢、热忱投入、终身受益的外国文学通识类课程。为响应师生们的改革热情,我们编写了这套外国文学系列教材,以期满足各高校开设这类课程的需要。

本系列教材属于文学类读写教材,适用于选修外国文学通识类课程、且英语基础较好的英语学习者。其编写宗旨是帮助学生掌握英语诗歌、小说、散文、古希腊罗马戏剧的基本知识,了解英语诗歌、小说、散文、戏剧创作的基本技法,学会鉴赏西方文学的基本方法;同时,拓展学习者的文学视野,唤起他们继续阅读西方文学经典的兴趣,培养他们的2C(Critical & Creative)能力,激发他们尝试用英语进行文学创作的热情。本系列教材的选文均选自能代表英语国家文学鼎盛时期的名家名著,以及能代表某一文学时期、思潮、流派、创作风格的名家名著。在编写体例上充分体现教材教案化,注重为学生的自主学习、研究性学习、合作学习,以及创作实践进行总体规划。总之,这套教材从编写理念、内容遴选、活动设计、知识讲解、能力培养、资源介绍,甚至页面编排等方面都体现了以人为本的思想,旨在培育学生的文学审美情趣。

铁凝曾说,文学是灯,它能点亮人生幽暗。“所有好的文学,不论是从一个岛,一座山,一个村子,一个小镇,一个人,一群人或者一座城市、一个国家出发,它都可以超越民族、地域、历史、文化和时间而抵达人心。”希望本系列教材能有助于高校外国文学通识类课程的建设,唤起学习者对外国文学的喜爱,激发大家阅读文学、创作文学的热情,用孜孜不倦的阅读和创作去点亮被日益厚重的物欲所遮蔽的心灵,去捍卫人类精神的健康和人性的尊贵。

赵 伐

2014年12月26日

英语中的“essay”（散文）一词源出法语“essayer”，意为“试”。试，尝也（《广雅》），16世纪法国作家蒙田（Michel de Montaigne, 1533-1592）最早把自己开散文之先河的作品称为《尝试集》（*Essais*），也许不仅仅是出于自谦。散文的创作，无需诗歌的绮思、小说的机杼、戏剧的匠意，只需创作者在尝试表达自己所思所想、所感所悟时的那份随意、亲密和率真，因此后来有人干脆称这一类散文为“随笔”（personal essay）。英国文人培根（Francis Bacon, 1561-1626）仿效蒙田，也把自己的作品称作“essay”，却少了蒙田笔下那法兰西式的主观与侃直，换成了英格兰式的冷峻与机巧。真正将蒙田文风发扬光大、将散文推而广之的是17世纪英国散文作家艾迪生（Joseph Addison, 1672-1719）和斯蒂尔（Sir Richard Steele, 1672-1729）。两位在其举办的报纸《闲谈者》（*Tatler*）和《旁观者》（*Spectator*）里面议论时事、针砭时弊、教化时风，将明了、优美、灵活的小品变成一种大众乐于阅读的散文体裁，正如后继者、英国作家约翰逊（Samuel Johnson, 1709-84）在其《艾迪生传》中所点评的，艾迪生的散文“乃中庸之典范；严肃话题不刻板，轻松场合不奴颜，单纯且不顾虑，精致却不雕琢”，“熟而不俗，雅而不艳”（His prose is the model of the middle style; on grave subjects not formal, on light occasions not grovelling; pure without scrupulosity, and exact without apparent elaboration; ...familiar but not coarse, and elegant but not ostentatious...），尽显英国新古典主义时期的散文风格，约翰逊本人的散文也受其影响，只是更加庄重、规整、精巧而已。

18世纪末和19世纪上半叶兴起的浪漫主义为以激扬文字、挥洒自我为本质特征的散文提供了成长的沃土，代表人物英国散文作家兰姆（Charles Lamb, 1775-1834）和赫兹里特（William Hazlitt, 1778-1830）笃信“我手写我心”之信条，其作品或亦庄亦谐，或笔意纵横，披心相见，直举胸情，可谓是这片沃土上绽放的奇葩，如兰姆的《伊利亚随笔》、赫兹里特的《燕谈录》和《直言集》。美国思想家、散文家爱默生（Ralph Waldo Emerson, 1803-82）更是借散文直抒情怀，张扬自我，鼓吹人之神圣的超验主义思想，使这一文学形式臻于化境，如他的《论文集》。这一时期著名的散文作家还有英国人莱·亨特（Leigh Hunt, 1784-1859）、德·昆西（Thomas De Quincey, 1785-1859）和美国作家梭罗（Henry David Thoreau, 1817-62）等，以及英国作家史蒂文森（Robert Louis Stevenson, 1850-94）和比勒尔（Augustine Birrell, 1850-1933）。后两位代表着19世纪末的散文风格，其作品更加注重表现方式而非话题，更加趋于口语化表达而非一本正经的议论，尤其是比勒尔。他的散文在讨论严肃话题时漫无边际、心不在焉，满篇奇思异想，充满妙趣，如他的《附带说明》，在散文领域开辟出所谓的“比勒尔文风”。

19世纪下半叶到20世纪上半叶流行的现实主义让散文作家在袒露自我内心世界的时候能博采叙事文学的手段和技法，寄情于事，夹叙夹议，各种叙述、素描、表白、议论、抒情，浓彩淡抹，穿插自如，如英国作家狄更斯（Charles Dickens, 1812-70）的《伦敦城教堂》、詹姆斯（Henry James, 1843-1916）的《伦敦》、比尔博姆（Max Beerbohm, 1872-1956）的《即

使现在》、切斯特顿 (Gilbert Keith Chesterton, 1874-1936) 的《大琐事》和沃尔夫 (Virginia Woolf, 1882-1941) 的《周一或周二》等, 这些作品叙描结合, 托物言情, 成为自我表现与客观描述水乳交融的佳构。与此同时, 蒙田和兰姆随性、闲散、亲密、细腻的随笔风格继续在这一时期的散文作家当中得以传承, 比如史密斯 (Logan Pearsall Smith, 1865-1946)、卢卡斯 (E. V. Lucas, 1868-1938)、惠勒特 (Maurice Hewlett, 1861-1923)、戈蒂纳 (Alfred George Gardiner, 1865-1946)、林德 (Robert Lynd, 1879-1949)、奥威尔 (George Orwell, 1903-50) 以及美国作家莫利 (Christopher Morley, 1890-1957)、怀特 (Stewart Edward White, 1873-1946) 和门肯 (H. L. Mencken, 1880-1956) 等, 成为继承这一传统的主要作家。

自20世纪后半叶, 社会的变革、文化的交融、思想的多元、表达的自由、传媒的多样为散文开辟了前所未有的发展空间。从此, 这一体裁变得形态多姿、内容多彩, 包括笔谈、杂感、拾零、特写、小品、书信、日记、纪行、掠影、游记、诗话、传记、评传、小传等等, 有启智怡情的神来之笔, 更有滋养灵魂的“心灵鸡汤”。最能概括这一时期散文风格的依然是奥威尔的那句“我写即我愿” (I Write as I Please)。主要作家有英国的拉塞尔 (Bertrand Russell, 1872-1970)、格林 (Graham Greene, 1904-91)、特雷弗-罗珀 (Hugh Redwald Trevor-Roper, 1914-2003)、拉金 (Philip Larkin, 1922-85)、莫里斯 (Jan Morris, 1926-)、卡瓦纳 (P. J. Kavanagh, 1931-) 和詹姆斯 (Clive James, 1939-) 等; 美国的埃利森 (Ralph Ellison, 1914-94)、鲍德温 (James Baldwin, 1924-87)、波特 (Katherine Anne Porter, 1890-1980)、迪蒂翁 (Joan Didion, 1934-)、艾普斯坦 (Joseph Epstein, 1937-)、奥兹 (Joyce Carol Oates, 1938-)、罗斯 (Phyllis Rose, 1942-)、迪拉德 (Annie Dillard, 1945-) 和洛佩兹 (Barry Lopez, 1945-) 等。

散文创作的秘诀是什么? 是“求真”。蒙田曾说: “个人之内心即人类之整体。” (Every man has within himself the entire human condition.) 当一个散文家在剖白自己内心的时候, 实际上他是在剖白同伴的内心、读者的内心, 乃至整个人类的内心。因此, 他的袒露容不得半点虚情假意。他不必用华丽辞藻掩饰自己的真情, 不必闪烁其辞回避自己的真心, 他只要用真诚唤来读者的认同和共鸣。每一篇散文都是作者自我的一次畅叙, 这也许是膨胀的“自我”, 抑或是谦卑的“自我”, 但必须是真实的“自我”, 没有丝毫矫揉造作的“自我”; 这畅叙可以是幽默的、夸张的、自嘲或忧郁的, 也可以是呢喃絮语的、气势磅礴的、沉湎其中或超然物外的, 但一定是真我在挣脱羁绊之后的自由表露。总之, 散文创作不同于其他文学体裁, 它更即兴, 更直率, 在徜徉中有感而发、随性而起, 哪怕是生活中的点滴琐事、只言片语, 都会引发联翩而至的遐想、意味深长的妙语、感情缠绵的篇章。

要创作出美轮美奂的英语散文, 对美文的鉴赏是不可或缺的。作为专为选修通识类课程的非英语专业本科生编写的文学类读写教材, 《英语散文——鉴赏与写作》从新古典主义、浪漫主义、现实主义, 尤其是现当代等各个时期的英语散文名篇当中精选出12篇作为课文, 按照托物喻理、感事抒怀、追忆过往、赞叹自然、感悟人生、反思自我、刻画人物、思考哲理等话题由简到难进行编排。这些散文风格各异, 有描述的、叙述的、论述的和夹叙夹议的。为使学生更好地理解、欣赏这些美文, 每篇课文之后还附有若干讨论题, 以及有关这篇课文的用词、造句、修辞、篇章、鉴赏等方面的提示, 帮助学生了解英语散文的基础知识、修辞手段和创作技

法,掌握英语散文的审美方法,培养鉴赏英语散文的能力。另外,每课末尾还配有课后阅读材料,有的是同一作者不同话题的美文,有的是不同作者关于同一话题的文章,供师生扩展阅读之用。同时,本教材还专门为教师配备了教案,详细说明每课的教学重点,以及有关课文和课后阅读材料的背景知识、文学知识、语言知识、学生学习方法介绍、教师教学方法介绍等,并提供各课的练习参考答案。用户可在中国外语网“教师资源”版块免费下载该教案。

鉴赏的目的在于学会创作。本教材的另一目标是通过培养学生的2C(Critical & Creative)能力,激发其亲手尝试英语散文创作的兴趣。每课之后的“写作指南”结合本篇课文的写作特点、篇章结构、行文风格、创作技巧等,为学生梳理、总结英语散文创作的要点,然后再通过每课最后设计的开放或半开放式的写作任务,让学生有机会尝试英语散文的创作,并在这样的尝试中感受散文之美、追求散文之美、创造散文之美。

本教材编者长期担纲大学本科学生的文学课教学,对文学鉴赏教学有着自己独到的见解和体会。本教材在编者所在学校面向选修文学类通识课程的非英语专业学生试用,受到学生的广泛好评。有同学反映,英语散文鉴赏课让他们领略到了英语原汁原味的音韵美、修辞美和意境美,英语不再作为获取信息的工具而学得那么功利、无趣,而是作为审美的对象而学得那么感性、生动;也有学生反映,通过大学英语四级或六级考试之后,自己的英语学习似乎进入了一个进步迟缓、成效不彰的漫长时期,即人们常说的“高原现象”,英语散文鉴赏课时虽少,但内容丰富,涉及词汇、句法、修辞、语篇,以及阅读、写作等方方面面的知识和技能,学习强度很大,所传授的学习方法也非常独特,能帮助学习者有效地克服英语学习的“高原现象”,对进一步提高自己的英语能力和人文素养大有裨益。

由于编者学识有限,本教材难免存在谬误之处,敬请读者雅正。

浙江外国语学院, 赵伐

2014年12月

于杭州浙外芳草苑

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Unit One

On Doors

生活中，也许再没有什么比开门关门更为平凡的了，但美国小说家、诗人、散文作家克里斯托弗·D·莫利（Christopher Darlington Morley, 1890-1957）却把这熟视无睹的平凡变成了铭心镂骨的深刻。他在“On Doors”这篇不足千字的散文中，借助耐人寻味的象征手法，寄寓自己关于人的命运、荣辱、生死等问题的深刻思想，读起来定会让你唏嘘、感叹，甚至有所感悟。

莫利才华横溢，可谓“杂家”，一生创作了百余部小说，以及众多的散文、诗歌、戏剧和评论，还为其他作家编纂了许多作品集。他的意识流小说《女人万岁》（*Kitty Foyle*）涉及当时敏感的堕胎话题，刚一面世便引发社会广泛争议。这部作品后来被拍成了电影，并获包括“最佳影片”、“最佳编剧”等多项奥斯卡金像奖提名。

莫利的散文诙谐、幽默，常常观点独到、语出惊人，甚至给人以故意恶搞、挑战传统的感觉。比如，在谈到诗人的气魄时，他说：“The courage of the poet is to keep ajar the door that leads into madness.”他反对因循守旧，主张特立独行，追求作家自由、新颖、独特的人格与匠心，正如他在离开人世前寄给朋友的最后一段话所说：

“Read, every day, something no one else is reading. Think, every day, something no one else is thinking. Do, every day, something no one else would be silly enough to do. It is bad for the mind to continually be part of unanimity.”正是这种读他人之不读、想他人之不想、做他人之不做的独立精神，成就了他独具一格的创作风格。他的散文佳作包括《鸡尾酒》（*Sbandygauff*）、《肉馅饼》（*Mince Pie*）和《烟斗满满》（*Pipefuls*）等。



On Doors

By Christopher Darlington Morley

The opening and closing of doors are the most significant actions of man's life. What a mystery lies in doors!¹

No man knows what awaits him when he opens a door. Even the most familiar room, where the clock ticks and the hearth glows red at dusk, may harbor² surprises. The plumber may actually have called (while you were out) and fixed that leaking faucet. The cook may have had a fit of the vapors and demanded her passports.³ The wise man opens his front door with humility and a spirit of acceptance.⁴

Which one of us has not sat in some ante-room and watched the inscrutable⁵ panels of a door that was full of meaning? Perhaps you were waiting to apply for a job; perhaps you had some "deal"⁶ you were ambitious to put over. You watched the confidential stenographer flit in and out, carelessly turning that mystic portal which, to you, revolved on hinges of fate⁷. And then the young woman said, "Mr. Cranberry will see you now." As you grasped the knob the thought flashed, "When I open this door again, what will have happened?"

There are many kinds of doors. Revolving doors for hotels, shops and public buildings. These are typical of the brisk, bustling ways of modern life. Can you imagine John Milton⁸ or William Penn⁹ skipping through a revolving door? Then there are the curious little slatted doors that still swing outside denatured bar-rooms and extend only from shoulder to knee.

- 1 What a mystery lies in doors! 感叹句。英语感叹句用于表达说话人喜悦、惊讶、愤怒、感慨等情绪，有两种结构：(1) What + a/an + 形容词 + 可数名词单数 + 主语 + 谓语（或What + 形容词 + 不可数名词或可数名词复数 + 主语 + 谓语），如：What an interesting story it is! (2) How + 形容词（副词）+ 主语 + 谓语，如：How hard they are working now! 口语中可省略后面的主、谓语，如：What a day! 和 How nice! 等。
- 2 harbor, 用作动词，意“隐匿、暗藏、心怀”，如：Harboring criminals is an offense in law. 藏匿罪犯是违法的。She started to harbor doubts about the wisdom of their choice. 对他们的选择是否明智，她开始心存怀疑。
- 3 The cook may have had a fit of the vapors and demanded her passports. 厨子也许突发忧虑，要你给她保障。a fit of 一阵；the vapors 突然产生的忧虑、紧张情绪；passports 保障，如：Quite a number of young people maintain that money is a passport to happiness. 相当一部分年轻人坚持认为金钱是获得幸福的保障。
- 4 The wise man opens his front door with humility and a spirit of acceptance. 聪明人怀着谦恭与包容之心推开他的前门。
- 5 inscrutable, 神秘的，高深莫测的
- 6 deal, 交易、买卖
- 7 hinges of fate, 作者用可以来回转动的门铰链来比喻反复无常的命运。
- 8 John Milton, 约翰·弥尔顿（1608-1674），英国诗人，创作了长诗*Paradise Lost*和*Paradise Regained*，44岁因劳累过度双目失明。
- 9 William Penn, 威廉·佩恩（1644-1718），北美殖民地时期英国地产商和哲学家，曾在宾夕法尼亚创建殖民地，年老时因中风而失忆。

There are trapdoors, sliding doors, double doors, stage doors, prison doors, glass doors. But the symbol and mystery of a door resides in its quality of concealment. A glass door is not a door at all, but a window. The meaning of a door is to hide what lies inside; to keep the heart in suspense.

Also, there are many ways of opening doors. There is the cheery push of elbow with which the waiter shoves open the kitchen door when he bears¹⁰ in your tray of supper. There is the suspicious and tentative withdrawal of a door before the unhappy book agent or peddler. There is the genteel and carefully modulated recession with which footmen swing wide the oaken barriers of the great.¹¹ There is the sympathetic and awful silence of the dentist's maid who opens the door into the operating room and, without speaking, implies that the doctor is ready for you. There is the brisk cataclysmic opening of a door¹² when the nurse comes in, very early in the morning — "It's a boy!"

Doors are the symbol of privacy, of retreat, of the mind's escape into blissful quietude¹³ or sad secret struggle. A room without doors is not a room, but a hallway. No matter where he is, a man can make himself at home¹⁴ behind a closed door. The mind works best behind closed doors. Men are not horses to be herded together. Dogs know the meaning and anguish of doors. Have you ever noticed a puppy yearning at a shut portal? It is a symbol of human life.

The opening of doors is a mystic act: it has in it some flavor of the unknown, some sense of moving into a new moment, a new pattern of the human rigmarole. It includes the highest glimpses of mortal gladness: reunions, reconciliations, the bliss of lovers long parted. Even in sadness, the opening of a door may bring relief: it changes and redistributes human forces.¹⁵ But the closing of doors is far more terrible. It is a confession of finality¹⁶. Every door closed brings something to an end. And there are degrees of sadness in the closing of doors. A door slammed is a confession of weakness. A door gently shut is often the most tragic gesture in life. Every one knows the seizure of anguish that comes just after the closing of a door, when the loved one is still near, within sound of voice, and yet already far away.

10 bear, 端着, 与carry同义。

11 There is the... recession with which footmen swing wide the oaken barriers of the great. 有男仆彬彬有礼、小心翼翼、缓慢拉开的橡木豪门。recession 退步, 让开, 与本段中的withdrawal同义; modulated 缓缓的; the oaken barriers 橡木门

12 the brisk cataclysmic opening of a door, 哗的一声敞开了的门; cataclysmic 洪水般的

13 blissful quietude, 极乐的静谧

14 make someone at home, 自在、自由

15 it changes and redistributes human forces. 它能改变和重新分布人力。这里, 作者用“开门”来象征新的开始, 而新生则意味着人力的改变和重新分布。

16 a confession of finality, 对终结的承认, confession与admission、acknowledgment 同义。

The opening and closing of doors is a part of the stern fluency of life.¹⁷ Life will not stay still and let us alone. We are continually opening doors with hope, closing them with despair. Life lasts not much longer than a pipe of tobacco, and destiny knocks us out like the ashes.

The closing of a door is irrevocable. It snaps the packthread¹⁸ of the heart. It is no avail to reopen, to go back.¹⁹ Pinero spoke nonsense when he made Paula Tanqueray²⁰ say, "The future is only the past entered through another gate." Alas, there is no other gate. When the door is shut, it is shut forever. There is no other entrance to that vanished pulse of time²¹. "The moving finger writes, and having writ" —

There is a certain kind of door-shutting that will come to us all. The kind of door-shutting that is done very quietly, with the sharp click of the latch to break the stillness. They will think then, one hopes, of our unfulfilled decencies rather than of our pluperfected misdemeanors.²² Then they will go out and close the door.

— From *Mince Pie* by Christopher Darlington Morley, 2007

17 The opening and closing of doors is a part of the stern fluency of life. 开门和关门是生命执著流动的一部分。作者把生命视作持续流动的东西，而开门和关门则是其中的过程。

18 packthread, 此处指包裹心脏的血脉、血管。这句话的意思是：关门犹如啪的一下折断了心脏的血管。

19 It is no avail to reopen, to go back. 再次打开（门）或重新再来都没用。It is no avail to do sth. 做…没用

20 Paula Tanqueray, 英国剧作家皮内诺（Sir Arthur Wing Pinero, 1855-1934）创作的戏剧 *The Second Mrs. Tanqueray* 中的女主人公。“The moving finger writes, and having writ...” 为剧中的一句台词。

21 that vanished pulse of time, 消失的那一刻（时间）；pulse 跳动，搏动，脉动

22 They will think... of our unfulfilled decencies rather than of our pluperfected misdemeanors. 他们会想起我们没完成的正经事，而非完成了的错事。unfulfilled和pluperfected是一对反义词，pluperfect=past perfect（过去完成式）；decencies和misdemeanors也是一对反义词，decency用作复数形式时，意“得体、适宜的行为”，misdemeanor 意“轻罪，不正当的行为”。

Topics for Discussion

1. When Christopher Morley says, "The wise man opens his front door with humility and a spirit of acceptance," what does he mean? Explain "a spirit of acceptance".
2. Apart from the word "door", the author uses other words and phrases to indicate the same thing. What are they?
3. Why did Morley mention John Milton and William Penn? In what sense are they related to "revolving doors"?
4. According to Morley, there are many ways of opening doors. How do you understand "the suspicious and tentative withdrawal of a door" and "the brisk cataclysmic opening of a door"?

5. Morley says, "Dogs know the meaning and anguish of doors." Can you specify what anguish it is?
6. What are the symbolic meanings of "opening and closing of doors"? Why is the closing of doors far more terrible?
7. Do you agree with Paula Tanqueray's statement that "the future is only the past entered through another gate"? Why or why not?
8. In Shakespeare's play *Julius Caesar*, Antony says at Caesar's funeral,
 "The evil that men do lives after them,
 The good is oft interred with their bones."
 Compare Antony's lines with the following: "They will think then, one hopes, of our unfulfilled decencies rather than of our pluperfected misdemeanors," and give your comment.

Study on Diction

在创作散文时，恰当使用同义的、近义的和反义的词和词组不仅有助于增添文采、避免枯燥，更有利于句子、段落之间的有效衔接和前后呼应。以莫利的这篇散文为例：

	同义、近义或反义的词和词组		作用与效果
doors	portal gate entrance the oaken barriers		变换说法，避免重复，增添多样性
opening of doors	the suspicious and tentative withdrawal of a door the genteel and carefully modulated recession the brisk cataclysmic opening of a door		变换说法，增添文采
mystery	inscrutable mystic hide privacy unknown	confidential concealment in suspense retreat	与“mystery”呼应，实现段落与段落之间的衔接
our unfulfilled decencies	our pluperfected misdemeanors		形成对照

Memorable Sentences

The opening of doors is a mystic act: it has in it some flavor of the unknown, some sense of moving into a new moment, a new pattern of the human rigmarole. It includes the highest glimpses of mortal gladness: reunions, reconciliations, the bliss of lovers long parted.

赏析

这段话有几个地方比较抽象，很难理解，如：some flavor of the unknown, some sense of moving into a new moment, a new pattern of the human rigmarole, highest glimpses of mortal gladness等。但如果把这些与开门所带来的那种新韵味、新感觉联系起来，就不难理解其中抽象的意义了：开门这样一个打开新天地、开启新时刻的动作，会带给人对未知事物的某种向往，对踏入新时刻、步入新模式的某种全新感觉。

译文

开门是一个神秘的动作，它本身就包含着未知世界的某种韵味，包含着步入一个新时刻、踏进人间俗套的又一新模式的某种感觉。它包含着人间至乐的最高闪现：重聚、和解、恋人久别重逢后的极乐。

Every one knows the seizure of anguish that comes just after the closing of a door, when the loved one is still near, within sound of voice, and yet already far away.

赏析

在这句话中，the closing of a door象征死亡，它带给人的是揪心的痛苦 (the seizure of anguish)，它让所爱之人虽仍在眼前 (within sound of voice)，却阴阳两隔 (yet far away)。

译文

当所爱的人音容犹在，而人已远去之时，人人都能感受到关门之后的那一把揪心的痛苦。

Literary Device: Symbol (象征)

象征指作者为表现某种抽象的观念、意蕴或情感，借用人们熟知的意象或具体的事物来以物征事的一种艺术表现手法。象征不同于比喻，它比一般比喻所概括的内容更为深广。有的作品甚至全用象征手法，比如莫利的这篇散文，通篇借用门，以开门、关门这些人们习以为常的动作来寄寓命运的辗转反复、人生的神秘莫测、人类的生生死死等抽象思想，让读者产生无限的联想和思考：

The opening of doors is a mystic act: it has in it some flavor of the unknown, some

sense of moving into a new moment, a new pattern of the human rigmarole. (这句话用开门来象征开启未知、开创未来。)

Every one knows the seizure of anguish that comes just after the closing of a door, when the loved one is still near, within sound of voice, and yet already far away. (这句话用关门来象征爱人的离去、生命的结束。)

Have you ever noticed a puppy yearning at a shut portal? (用门外翘首期盼的狗来象征人生的失意和无奈。)

There is a certain kind of door-shutting that will come to us all. (这里的door-shutting象征人人都得面对的死亡。)



要想更详细了解symbol, 请浏览:

1. Alex Preminger et.al., *The New Princeton Encyclopedia of Poetry and Poetics*, Princeton University Press 1993, pp. 1251-54, 1256-59.
2. <http://en.wikipedia.org/wiki/Symbol>



Composition Guide: Achieving Coherence

散文写作讲究连贯 (coherence), 连贯表现在各段落之间的“启、承、转、合”或“启、承、承、合”。“启”是文章的开头, 作为引言段提出论点; “承”作为推展段提出论据; “转”作为接下来的推展段提出相反的或进一步的论据; “合”作为结论段最后强调或提升论点。在一篇文章中, 引言段之后一般有多个承或转的段落。以莫利的这篇散文为例:

启
(第1段)

引出论点:

The opening and closing of doors are the most significant actions.
What a mystery lies in doors!

承
(第2-7段)

围绕mystery展开:

No man knows what...

Even the most familiar room may harbor surprises.

Which one of us has not... watched the inscrutable panels of a door that was full of meaning?

The meaning of a door is to hide what lies inside; to keep the heart in suspense.

Doors are the symbol of privacy, of retreat,...

The opening of doors is a mystic act...

合
(第8-10段)

提升论点:

The opening and closing of doors is a part of the stern fluency of life.

The closing of a door is irrevocable.

为实现文章的启、承、转、合，作者一般都会使用各类显性的衔接词，如：but, however (contrast); similarly, just as (comparison); also, likewise, in addition (introducing additional information); for example, for instance (presenting examples); in short, therefore, in conclusion (conclusion) 等。但值得一提的是，莫利的这篇散文并未使用这些衔接词，而是借助mystery的同义词、近义词和语义相同的词组或句子来进行隐形的语义衔接，使得段落与段落之间在语义上环环相扣、层层深入，最终形成一个意义丰满的整体。

Creative Writing

人的名字是一个象征，给人取名也是一件很有象征意义的事。在中国，给孩子取名对于父亲母亲、爷爷奶奶、外公外婆、甚至亲戚朋友来说，不是件易事。一个孩子的名字，可以从浩若繁星的汉字中去挑选，可以从绵绵不绝的历史记忆中去发掘，也可以从转瞬即逝的现代潮流中去捕捉，但无一例外都会承载太多的爱，太多的憧憬，太多未曾了却的心愿。请以“On Naming a Child”为题，写一篇散文，文章的引言段如下：

“The naming of a child is the most symbolic action for the parents and the families. What meanings lie in the name!”