

城中讀書會

日期：2010年10月8日（星期五） 時間：7:00p.m.-9:00p.m.
地點：中環美國銀行中心1樓A，中大專業進修學院演講廳
網址：<http://www.cuhk.edu.hk/bookclub/>

題目： 「失落的一代」再失落? — 談《老人與海》的「捕」與「寫」
講者： 趙茱莉

講義

海明威，〈流動的饗宴〉
Larry Philips, ed., *Hemingway on Writing*

作家必備

The most essential gift for a good writer is a **built-in, shockproof, shit detector**. This is the writer's radar and all great writers had it. (George Plimpton, "An Interview with Ernest Hemingway," *Paris Review* 18 Spring 1958)

Writing and travel broadens your ass if not your mind and I like to write standing up. (to Harry Breit, 1950, *Selected Letters* 700)

Mice: What is the best early training for a writer?
Y.C.: An unhappy childhood. (*By-Line: Ernest Hemingway* 219)

As a writer you should not judge. You should understand... Listen now. When people talk listen completely. Don't be thinking what you're going to say.... And always think of other people. (*By-Line: Ernest Hemingway* 219-20)

You could do it if you would fight it out. If you'd lived right with your eyes. (*The Nick Adams Stories* 239)

...if a writer needs a dictionary he should not write. (to Bernard Berenson, 1953, *Selected Letters* 809)

On the *Star* you were forced to learn to write a simple declarative sentence. This is useful to anyone. Newspaper work will not harm a young writer and could help him if he gets out of it in time. (Plimpton, "An Interview with Ernest Hemingway")

No one can work all day in the hot months without going stale. To break up the pattern of work, we fish in the Gulf Stream in the spring and summer months and in the fall. (*By-Line: Ernest Hemingway* 472)

寫作的樂趣與必然

INTERVIEWER: Can you recall an exact moment when you decided to become a writer?

HEMINGWAY: No, **I always wanted to be a writer**. (Plimpton, "An Interview with Ernest Hemingway," 1958)

Do you suffer when you write? I don't at all. **Suffer like a bastard when don't write**, or just before, and feel empty and fucked out afterwards. But never as good as while writing. (to Malcolm Cowley, 1954, *Selected Letters* 604-05)

Charlie there is no future in anything. I hope you agree. That is why I like it at a war. Every day and every night there is a strong possibility that you will get killed and not have to

write. I have to write to be happy whether I get paid for it or not. But it is a hell of a disease to be born with. I like to do it.... I like to do it better than anybody has ever done it which makes it into an obsession.... That's the only one I've got left. (to Charles Scribner, 1940, Selected Letters 503-04)

The one thing that I will not do is repeat myself on anything so the new ones are rarely as popular—people always want a story like the last one. (to Maxwell Perkins, 1932, *Selected Letters* 377)

明天我要努力寫作了。工作能治好幾乎所有的不快樂。那時我相信這一點，而今依然如此。(42)

我知道自己苛刻得厲害，也知道日子相當難挨。但一個努力工作並從中得到樂趣的人，是不會受到貧困干擾的。(75)

我們的生活中需要更多的謎。(175)

本來我就為不能寫作而感到沮喪，每浪費生命中一天，到了晚間更有一種死掉般的孤寂感。(193)

寫作所需要的一切，這裡全具備，缺的只是孤獨。(215)

寫作與人生

我從大衣口袋裡取出一本筆記本和一枝鉛筆，開始寫作。我寫的是一個關於密西根的短篇，那天溯風肆虐，冷颼颼的，因而小說也發生在同樣寒風凜冽的日子。我在童年時、少年時和剛成年時都見過秋日將盡的景象，而且，有時候在某地寫作會比在另一個地方寫作更好。這也許就是所謂的把自己移植到他處，我想，人和其他生物也都需要同樣的移植。然而，小說裡的小伙子們正在喝酒，我不禁也覺得口渴了，於是叫了一杯聖 James 蘭姆酒。在這樣冷的日子裡，喝這種酒最對味。我繼續寫下去，感覺不錯。(24)

我沒有別的選擇。唯一可以選擇的是，走哪條街能盡快回到寫作的地方？我從波拿巴街走到居內末街，再到阿薩斯街，沿著聖母院廣場街來到丁香園咖啡館。

我找到一個角落，坐下，打開筆記本寫起來，午後的陽光越過我的肩頭。服務生端來一杯加奶精的咖啡，涼了以後我喝了半杯，把杯子放在桌上，繼續寫作。停筆後，我還不想離開河邊。在這兒，我清楚地看見鱒魚在池裡游來游去，水面的漣漪輕輕撞擊著橋下木樁加固的橋墩。我寫的是戰後還鄉的故事，但其中沒有提到戰爭。然而，明天早晨，這條河就會出現在小說裡。(104)

I am such a simple writer that in my books the temperature and the weather of the day is nearly almost that of the weather outside. (to Bernard Berenson, 1954, Selected Letters 838)

...The man [Harold Loeb] who identifies himself as Cohn in *The Sun Also Rises* once said to me, "But why did you make me cry all the time?"

I said, "Listen, if that is you then I am the narrator. Do you think I had my prick shot off or that if you and I ever had a fight I would not have knocked the shit out of you...."

距離與真確

也許離開巴黎以後，我就能描寫巴黎了，就像在巴黎是我能描寫密西根一樣。我不知道那時要如此做，還言之過早，因為我對巴黎仍不夠熟悉。(26)

我站起來，俯視巴黎城各種建築物的屋頂，想著：「別著急。以前你能寫，現在也同樣能寫下去。目前能做的，就是寫出一句真實的句子，把你所知道的最真實的句子寫下來。」這樣想著，我就能寫出一個真實的句子，接著繼續往下寫。這並不

難……從第一句簡單，真實的敘述性句子開始往下寫。就在那頂樓房間裡，我決定要把我所知道的每一件事寫成一篇小說。我一直這樣嘗試著，這也是一種嚴格而有益的寫作訓練。(32) (...start with the first true simple declarative sentence I had written.)

All my life I've looked at words as though I were seeing them for the first time... (to Mary Walsh, 1945, *Selected Letters* 583)

飢餓

飢餓的種類太多了，到了春天就更多。然而，春天已經過去了。回憶也是一種飢餓。(82)

用了餐，肚子餓的問題已經解決了。可是我們搭公車回家時，那種類似飢餓的感覺依然存在。一直進了家門，上了床，在黑暗中溫存一番後，那感覺仍未消失。夜裡我朦朧醒來時，敞開的窗戶外，月光照在高高的建築屋頂上，那種感覺還在。我把臉從月光下移到陰影裡，但還是睡不著，光躺著想這件事。夜裡我們都醒來兩次，此刻，太太睡得很甜，月光照在她臉上。我必須想出個所以然來。可是我太笨了。那天早晨我剛醒來的時候，生活顯得多麼簡單啊，我發現了春天，聽到了牧羊人的風笛，還出去買了一份賽馬報。

然而，巴黎是一座古老的城市，而我們卻還年輕。這裡沒有一件事是簡單的，甚至連我們的窮困、突來的一筆錢、月光、或正確或錯誤，還有躺在你身邊、在月光下熟睡的人的呼吸聲，都沒那麼簡單。(83)

後來我想到，塞尚也許是另一種形式的飢餓吧。(94)

飢餓是有益身心的磨練。(102)

簡練

I'm trying to make, before I get through, a picture of the whole world—or as much of it as I have seen. Boiling it down always, rather than spreading it thin. (to Pauline Pfeiffer, 1933, *Selected Letters* 397)

“The secret is that it is poetry written into prose and it is the hardest of all things to do...” (Mary Hemingway, *How It Was*, 352)

主題、象徵、老人與海

Then there is the other secret. There isn't any symbolism. The sea is the sea. The old man is an old man. The boy is a boy and the fish is a fish. The shark are all sharks no better and no worse. All the symbolism that poetry say is shit. What goes beyond is what you see beyond when you know. (to Bernard Berenson, 1952, *Selected Letters* 780)

All good books are alike in that they are truer than if they had really happened and after you are finished reading one you will feel that all that happened to you and afterwards it all belongs to you; the good and the bad, the ecstasy, the remorse and sorrow, the people and the places and how the weather was. (*By-Line: Ernest Hemingway* 184)

Madame, all stories, if continued far enough, end in death, and he is no true-story teller who would keep death from you. (*Death in the Afternoon* 122)

This is the prose I have been working for all my life [*The Old Man and the Sea*] that should read easily and simply and seem short and yet have all the dimensions of the visible world and the world of a man's spirit. It is as good as I can write as of now. (to Charles Scribner, 1951, *Selected Letters* 738)

Remember to get the weather in your god damned book—weather is very important. (to John Dos Passos 355)

Ernest Hemingway's Nobel Prize Acceptance Speech 1954

Members of the Swedish Academy, Ladies and Gentlemen:

Having no facility for speech-making and no command of oratory nor any domination of rhetoric, I wish to thank the administrators of the generosity of Alfred Nobel for this prize. No writer who knows the great writers who did not receive the prize can accept it other than with humility. There is no need to list these writers. Everyone here may make his own list according to his knowledge and his conscience. It would be impossible for me to ask the Ambassador of my country to read a speech in which a writer said all of the things which are in his heart. Things may not be immediately discernible in what a man writes, and in this sometimes he is fortunate; but eventually they are quite clear and by these and the degree of alchemy that he possesses he will endure or be forgotten. **Writing, at its best, is a lonely life.** Organizations for writers palliate the writer's loneliness but I doubt if they improve his writing. He grows in public stature as he sheds his loneliness and often his work deteriorates. **For he does his work alone and if he is a good enough writer he must face eternity, or the lack of it, each day.** For a true writer each book should be a new beginning where he tries again for something that is beyond attainment. He should always try for something that has never been done or that others have tried and failed. Then sometimes, with great luck, he will succeed. How simple the writing of literature would be if it were only necessary to write in another way what has been well written. It is because **we have had such great writers in the past that a writer is driven far out past where he can go, out to where no one can help him.** I have spoken too long for a writer. A writer should write what he has to say and not speak it. Again I thank you.

通識沙龍 2010-11

第一節 Session 1

刻在泥板上的遠古智慧

— 《吉爾伽美什史詩》(The Epic of Gilgamesh)

講者：王劍凡博士（香港中文大學 通識教育基礎課程）

日期：22 / 10 / 2010 (Fri)

時間：7 - 9 pm

地點：香港中文大學 科學館1號演講廳

粵語主講

費用全免，歡迎所有人士參加

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