

QIAN ZHONGSHU'S THEORY AND PRACTICE OF METAPHOR

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ABSTRACT

This M.A. thesis is a study of Qian Zhongshu's theory and practice of metaphor. Chapter One introduces the motivation of "studying Qian through Qian's study" -- to examine Qian Zhongshu's theory of metaphor through Qian's own metaphors used in literary creation and criticism. Chapter Two is a brief discussion of imaged thought and aesthetics which are the bases of Qian's theory and practice of metaphor. Qian's dialectical statements on relationship between metaphor and logic is emphasized. Chapter Three focuses on the essence of a metaphor, which is the core of Qian's theory of metaphor. An important notion of metaphor Qian has made -- "A metaphor has two handles and many sides" -- is illustrated. Chapters Four, Five and Six are analyses of Qian's metaphors. Chapter Four focuses on the relationship between the tenor and vehicle of a metaphor. Chapter Five deals with Qian's psychological metaphor and those related to synaesthesia. Chapter Six illustrates Qian's renewal of "dead" and sterile metaphors and his distinct scholarly metaphors. Chapter Seven is a summary, emphasizing Qian's uniqueness running throughout his literary career and works including his theory and practice of metaphor: his capacity for integration in terms of tradition, Chinese and Western literary heritages, style and relation between theory and creative writing. Finally, the significance of Qian's uniqueness in the present Chinese literature is evaluated.

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Chapter One: Introduction

Qian Zhongshu's style is unique in modern Chinese literature. It is widely agreed that Qian's reputation as an eminent stylist rests on his massive and varied use of rhetorical inventions, of which metaphor¹ is one of the most well-known. Everything Qian has written, both creative works -- novel, short story and prose essays -- and literary criticism, even those written in classical Chinese (*wenyan**), such as *Guanzhuibian** (Pipe-awl chapters) and *Tanyilu** (Discourses on art), are exceptionally full of figures of speech of all kinds.

The most attractive feature that captures the reader and critic while they read Qian's works is the large number of metaphors "dotted through the pages like machine-gun-bullets."² According to critics' statistics, about 700 metaphors are used in *Weicheng** (Fortress besieged),³ Qian's only novel. One page may have as many as

¹Metaphor is defined as "a trope, or figurative expression, in which a word or phrase is shifted from its normal uses to a context where it evokes new meanings." "To understand metaphors, one must find meanings not predetermined by language, logic, or experience." (Alex Preminger and T. V. F. Brogan co-ed., *The New Princeton Encyclopedia of Poetry and Poetics*, Princeton: Princeton University Press, 1993:760) Contemporary stylists "are content largely to ignore many of the old rhetorical distinctions, particularly that between metaphor and simile." (See Terence Hawkes, *Metaphor*, Conoon: Methecen & Ltd, 1972: 2-4; 65.) Some critics agree to "call all tropes metaphors." (Alex Preminger and T.V.F. Brogan, 761) Therefore, in this thesis I have used metaphor in the largest and most inclusive sense, although most examples discussed here are actually similes, according to traditional rhetoric. I will follow those literary critics who, "less concerned with theory than with practice, have usually accepted the imprecise accounts of metaphor handed down by tradition since the 5th C.B.C and focused their attention on its effects in particular poems [Qian Zhongshu's writing in the case of my study]." (Ibid.)

²Nakajima Nagafumi, "*Weicheng lun*," (On *Weicheng*) Beijing: Wenhua yishu chubanshe, *Qian Zhongshu yanjiu* (A study of Qian Zhongshu), 1989: II, 197.

³See Zhang Mingliang, "*Lun weicheng de xiugai*" (On the revision of *Weicheng*), *Qian Zhongshu yanjiu*, I, 143 and Dennis T. Hu, "A Linguistic-Literary Approach to Ch'ien Chungshu's Novel *Wei-ch'eng*," *Journal of Asian Studies*, Vol.XXXVII, No.3, May 1978: 428.

nine. Similarly and without difficulty, I have noticed up to seventy examples of metaphor (mostly simile) in Qian's *Jinian** (souvenir), a thirty-three-page novelette written in 1946. A surprisingly high frequency of metaphor is also found in Qian's expository literary criticism. In his twenty-three-page Introduction to *Songshi xuanzhu** (Annotated anthology of Song poetry) alone, published in 1958, Qian uses at least twenty-five metaphors. In the body of the book, a collection that covers eighty-one Song poets, hardly a page has no metaphor.

Apparently, it is a really rare thing to see a modern writer as devoted as Qian is to figurative language in both creative and theoretical writing. People like to attribute fondness for metaphor to poets, but none of the works mentioned above are poetry. What makes Qian incomparable among his contemporaries and the younger generation, is not merely the frequency of the metaphors in his writing, but also the creativeness of his metaphors. Perhaps the seven metaphors continuously appearing in the beginning paragraph of Chapter Three of *Weicheng*, are somewhat representative:

[1] Perhaps because so many people died in the war, the unspent life energy of all those who had died in vain merged into the vital force of spring . . . Stirred by the invigorating spring, men, like infants cutting their teeth, somehow itched painfully from the budding of new life . . . In the parks and lawns the grass and trees were like the wild beasts confined in iron cages at the zoo -- restricted and lonely; there simply was no place for spring to release its full splendour . . . Like the balloon released by a child, it would rise no more than a few feet and then burst into nothing, leaving only an indefinable sense of loss and disappointment. He was restless and eager for action and yet lethargic. He was like willow catkins floating about in the spring breeze, too light and too powerless to fly far. He felt this indecisive and confused state of mind was exactly like the mood evoked in the spring-time poetry describing the longings of maidens secluded in their chambers . . . He

was like an insomniac disregarding the ill effects of sleeping pills and thinking only of the immediate relief. (FB, 48-9)

Here one is impressed by the different fresh images brought about by these metaphors.

It may be said that without metaphor there would not have been a Qian Zhongshu, either as a distinguished writer or as a literary scholar. Any comprehensive stylistic study of Qian's writing that does not discuss his theory and practice of metaphor and his creative imagination is unimaginable. Actually Qian's characteristic usage of metaphor did make a stir among his readers in the 1940s. After C. T. Hsia's *History of Modern Chinese Fiction*, in which Hsia "re-discovered" Qian Zhongshu in and for modern Chinese literature, and in which Hsia praises Qian as a "master of simile",⁴ quite a number of studies have dealt with Qian's metaphors, especially those found in his creative writings like *Weicheng*. After Qian's *Guanzhuibian* was published in 1979, there have been many studies showing interest in Qian's aesthetic theories, including his theory of metaphor. Most of them, however, either discuss Qian's creative writing or focus on his academic theory, and seem to regard Qian's works as two separate entities of study that require different research methods. This is not necessarily the best approach to Qian Zhongshu, a person who is at once a talented writer and an erudite scholar. Therefore, to attempt to "study Qian through Qian's study" is the main purpose and motivation of my writing this thesis, that is, to combine Qian's two kinds of writing and examine his theoretical statements on metaphor through analyzing the multifarious metaphors Qian himself has created in his fiction and non-fiction works.

⁴C. T. Hsia, *A History of Modern Chinese Fiction*, New Haven: Yale University Press, 1961: 459.

We know well that just as he does not offer a system of literary criticism, Qian has not authored a systematic theory of metaphor, and Qian himself seems quite suspicious of the effectiveness of a system of any kind. Qian looks down upon the "strict and comprehensive histories of ideology and philosophy" by saying that, being unable to resist the wear and tear of time, they all collapsed one by one. Instead, Qian pays greater attention to the "spontaneous and isolated opinions" one can discover in *shi* (poems), *ci* (lyrics), informal essays, novels, dramas, popular ballads and proverbs, explanations of words in ancient books as well as in notes on poets and poetry, and literary reviews, all of which, according to Qian, are "roots and sprouts of a conscious and thorough theory." On the other hand, among the failed systematic theories Qian acknowledges that there are still one or two (individual) points of view that remain effective and have been adopted by later generations.⁵ We can see that Qian's theory of metaphor is expressed in only a few dozen passages, in many cases, in the form of a "few words and phrases," scattered throughout his *Guanzhuibian* and other works. For example, we can see at least some passages dispersed in his various works that are related to his famous statement that a metaphor has two handles and many sides. Qian's main aesthetic ideas are consistent, and run through his literary career, as well as through all his works where the proofs of his statements -- his metaphors -- are always forceful and vivid.

In this thesis, I will develop my discussion of Qian's theory and practice of

⁵See Qian Zhongshu, "Du Laokong," (Reflections on Lessing's *Laokoon*) *Qian Zhongshu lunxue wenxuan* (A collection of Qian Zhongshu's academic works), ed. Shu Zhan, Guangzhou: Huacheng chubanshe, 1982: VI, 61-62.

metaphor in three aspects:

1. Imaged thought and aesthetics -- the bases of Qian's theory and practice of metaphor. (Chapter Two)
2. Dialectics of the essence of a metaphor -- the core of Qian's theory of metaphor. (Chapter Three)
3. How to make a good metaphor -- Qian's metaphors in practice. (Chapters Four, Five and Six)

In the above five chapters, I will try to illustrate and support Qian's statements on metaphor mainly by showing his own metaphors. Finally, in Chapter Seven, I will briefly talk about and evaluate the significance of Qian's uniqueness in modern and contemporary Chinese literature.

Theoretical expositions and illustrations that form a part of this thesis are picked up fragmentarily from Qian's works including *Guanzhuibian* (Pipe-awl chapters), *Tanyilu* (Discourses on art), *Qizhuiji** (Seven essays), *Songshi xuanzhu* (Annotated anthology of Song poetry) and *Lun xingxiang siwei** (On imaged thought) edited by Qian Zhongshu and others, while the examples of metaphor are from Qian's *Weicheng* (Fortress besieged), *Ren, shou, gui** (Human, beats and ghosts), *Xiezai rensheng bianshang** (Written on the margin of life) and the vernacular prose works *Qizhuiji* (Seven essays) and *Songshi xuanzhu* (Annotated anthology of Song poetry).

Generally this thesis is based on a detailed investigation of Qian's use of metaphor in the works mentioned above and is an attempt to categorize them properly. I hope that my argumentation aimed at "studying Qian through Qian's study" and

supported by numerous case analyses will lead to some tenable and interesting, if not convincing, results. My study is done on the original texts of Qian's works. For stylistic analysis, the original text of all examples of metaphor discussed is given in Appendix One. Available English translations are often adopted. However, in order to make my points, I have to revise some of them in the direction of literalness.

Sometimes the translation is my own (when a page number of the original text is given at the end of the passage). In order to utilize the limited space of the thesis, the original text of Qian's theoretical statements is either given in Appendix Two when it is stylistically very meaningful, or omitted when the English translation is quite clear.

Chapter Two: Metaphor and Imaged Thought

I. Metaphor as a Rhetorical Device

In terms of rhetoric metaphor is an extremely important figure of speech. Its first use in the written Chinese record can be traced back to the Yin* period, while diversified and more mature metaphors played a very important role in the *Book of Songs**, China's first great collection of poetry.¹ The earliest theoretical expression of metaphor appears in the *Analects** when Confucius says "The ability to take as analogy what is near at hand can be called the method of benevolence."^{2*}

Being an important rhetorical device, metaphor has flourished in poetry, prose, drama, essays and the novel. However, from the perspective of history as a whole, the ancient Chinese theory of metaphor fell behind other developments in Chinese culture.

In Western rhetoric, the history of metaphor is also long. As far as metaphor theory is concerned, we can cite a long list of rhetoricians and their doctrines. Aristotle, in his *Rhetoric* and the *Poetics*, regards metaphor, antithesis and vividness as three things to be aimed at in writing, and he actually talks much more in detail about metaphor. Cleanth Brooks and Robert P. Warren, contemporary scholars, offer a special chapter to metaphor in their *Modern Rhetoric* and conclude:

¹ Li Jinling, "Woguo gudai de biyu lilun" (Ancient Chinese metaphorical theory), *Xiucixue yanjiu* (Study of Rhetoric), Hefei: Anhui Jiaoyu chubanshe, 1983: 69-70.

² *Analects*: "Yongye." tran. D. C. Lau, Harmondsworth: Penguin Books Ltd, 1979: 85.

In most of the writing with which we are concerned -- political speeches, articles on international affairs, letters to friends, expressions of opinion, attempts to persuade and convince, essays in which we invite other people to share our experiences and evaluation of life -- in these and in nearly all the writing that we shall do, metaphor is a primary device of experience.³

Of course, people's understanding of metaphor has developed and changed from the classical view like Aristotle's that sees metaphor as "detachable" from language -- a device that may be imported into language in order to achieve specific, pre-judged effects. Some may go to the opposite extreme, saying that metaphor is inseparable from a language which is "vitally metaphorical" and a "reality" which is ultimately the end-product of an essentially "metaphorical" interaction between words and the "hurrying of material" that they encounter daily. That is the romantic view, and it may be blamed for taking the risk of abusing metaphor while creating.⁴

If we say that romanticism shows a kind of progress from classicism, that is because from the perspective of linguistics,

Language normally grows by a process of metaphorical extension; we extend old names to new objects. But when, in this process of extension, a metaphor is really absorbed into common languages, like the bed of a river, it loses its metaphorical force; it becomes a dead metaphor.⁵

³Cleanth Brooks and Robert Penn Warren, *Modern Rhetoric* 2nd ed., Harcourt, Brace and Company, 1956: 339.

⁴See Terence Hawkes, 90-91.

⁵Cleanth Brooks and Robert Penn Warren, 327.

And in terms of epistemology,

Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature . . . human thought processes are largely metaphorical.⁶

Since the turn of the century,

What Coleridge calls "abstract" knowledge, or "the science of the mere understanding," deriving from the illusion that man perceives and experiences the world objectively, and can therefore, in abstraction, measure and assess "reality" whilst distancing himself from it, has been challenged by the notion that the only genuine knowledge is of a more "concrete" sort, arising from "lived" and personalized experience, in a world whose "reality" is really an extremely relative matter.⁷

A philosophical trend called "dehegelization," which appears at the beginning of our century no longer represents only a general or logic-linguistic turn, but an artistic-linguistic turn characterized by substitution of logic by rhetoric and of argumentation by metaphor. What a Chinese critic calls "the Third Tide of philosophy" is just such a "poetized philosophy"⁸ and is echoed by Qian Zhongshu's theory and practice of metaphor from modern Chinese literature.

⁶George Lakoff and Mark Johnson, *Metaphors We Live By*, Chicago and London: The University of Chicago Press, 1980: 6.

⁷Terence Hawkes, 57.

⁸Li Hongyan, "Shihua zhexue yu Qian zhongshu "(Poetized philosophy and Qian Zhongshu), *A Study of Qian Zhongshu*, II, 178-179.

Being a recognized master of rhetoric and style, Qian accordingly "wants his reader to be compelled to pay attention to the language of his work" in which he "perfects the art of manipulating or 'juggling' the word";⁹ and pursuing rhetorically witty delight from the writing of all styles has been his professional hobby. As a result, different rhetorical devices such as oxymoron, pun, difference-identity (*Yitong**), parallelism and ornateness in sentence structure, and many others, are always knitted closely with metaphor into every page he writes. Apparently, among these devices, Qian has shown so great a concern for metaphor that we dare to say that there are very few people who have ever made so specialized, intimate and unique a study as he does.

As early as in *Tanyilu*, his first book-length literary criticism published in 1948, Qian offers a section about extended metaphor (*Boyu**). In *Songshi xuanzhu* (1958), he repeatedly emphasizes the statement, attributed to Confucius, that "One cannot write poetry without learning comprehensive analogy,"^{10*} and Aristotle's -- "Metaphorical language is the most important. The right use of metaphor is a sign of inborn talent."¹¹ Qian speaks highly of Su Shi*'s excellent ability at comprehensive (Shakespearian) metaphor, and analyzes its development and role in Chinese poetry

⁹ Zbigniew Slupski, "On Qian Zhongshu's Fiction and its Critics: Some Remarks on *Qian Zhongshu* by Theodore Hutters," *Modern Chinese Literature* (Spring 1985): 263.

¹⁰ *Liji*: 18, Xueji (Learning). Adopted from *Songshi xuanzhu*, 63.

¹¹ Aristotle, *On Poetry and Style*, tran. G.M.A.Gube, New York: The Liberal Arts Press, 1958, 46.

and prose. Analysis and argumentation about metaphors used in Song poetry is the main feature of the book. Most of the seven articles of literary criticism which Qian wrote from late 1940 to mid 1960 are, to different extents, related to metaphor, the one titled "*Tonggan**" (*Synaesthesia*) in particular. In the four volume *Guanzhuibian* published in 1979, explorations of the theory and practice of metaphor, ancient and modern, Chinese and western, emerge one after another. It is obvious that, to Qian, metaphor is not merely a simple rhetorical device. Rather, just as Qian himself emphasizes, "Metaphor is the root of literary language" and "the characteristic of literary diction."¹²

Through the analyses and illustrations in the following two sections, we can see that in Qian's eyes metaphor serves as a major form of "imaged thought" and as a vital principle of literary creation, and that Qian shares some of the notions of romanticism since the 19th century. On the other hand, his understanding of the dialectic relation between metaphor and logic shows his difference from extreme forms of romanticism. As a matter of fact, Qian tries to keep some useful aspects of classicism, showing that emphasis on "imaged thought" does not imply the uselessness of logical thought. In other words, Qian's aesthetic notions have great capacity for integration. In my view, Qian represents a "modern" view of metaphor which is, to use Terence Hawkes' term, "an extension of the romantic one though with some interesting developments which

¹²Qian Zhongshu, "Du Laokong," 71-72.

suggest that the two extremes are not irrevocably opposed."¹³

II. Metaphor as a Major Form of Imaged Thought

Any discussion of metaphor reminds us of the word "imagination." Indeed, imagination plays a determinant role in a metaphorical process no matter whether we ponder the question by Aristotle's articulate account of metaphor, or the approach of cognitive psychology. The former emphasizes the semantic role of imagination in the establishment of metaphorical sense, and moreover, as Paul Ricoeur mentions,

[T]he vividness of such good metaphors consists in their abilities to "set before the eyes" the sense that they display. What is suggested here is a kind of pictorial dimension, which can be called the picturing function of metaphorical meaning.¹⁴

The latter tends to think, also as Paul Ricoeur points out that,

Imagination and feeling are not extrinsic to the emergence of the metaphorical sense and of the split reference. They are not substitutive for a lack of informative content in metaphorical statements, but they complete their full cognitive intent.¹⁵

¹³Terence Hawkes, 91.

¹⁴ Paul Ricoeur, "The metaphorical Process as Cognition, Imagination, and Feeling," *On Metaphor*, ed. Sheldon Sacks, Chicago and London: University of Chicago Press, 1978: 142

¹⁵Paul Ricoeur, 156.

Every student of Qian Zhongshu definitely knows that, in Qian, "imagination" is almost equivalent to his other favorite word "imaged thought" (Qian declares that Jack Lindsay, a modern British writer, was the first critic to use this term)¹⁶ This may represent the essence of Qian's aesthetic notions. It is true that Qian does not have any single book-length argumentation on it, but his main constant ideas are expressed in his various works and, particularly, in *Lun xingxiang siwei* (On imaged thought) edited by Qian and others, in which influential western statements on imaged thought are introduced .

"Imaged thought" is a basic feature of people artistically grasping the world. An artist's aesthetic action is always directly related to images in real life. An artistic reflection of life is always realized through concrete and vivid images which serve as the foundation of aesthetic intuition. Therefore, that imaged thought is an inherent law and plays a dominant role in literary and artistic creation is the presupposition and, accordingly at the same time, the conclusion Qian emphasizes when he sums up western theories of imaged thought from classicism and romanticism to modern doctrines. I have to confess that trying to give a theoretical description of such a topic at the philosophical level is beyond the needs of this thesis as well as my interest and ability. What I want to do here is to apply one of Joseph Addison's statements to Qian Zhongshu. Qian quotes Addison in *Lun xingxiang siwei*:

A noble writer should be born with this faculty (referring to the

¹⁶ See Qian Zhongshu, *Lun xingxiang siwei* (On Imaged thought), Hong Kong: Sanlian shudian, 1980: 4-6.

"Power of imaging Things") in its full strength and vigour, so as to be able to receive lively Ideas from outward objects, to retain them long and to range them together, upon occasion, in such Figures and Representations as are most likely to hit the Fancy of the Reader.¹⁷

Qian's dealing with his subject, like his constant style, impresses me greatly. First, he has interest in and pays attention to the images (metaphors) western writers use in their description of imagination. For example, in his short introduction to the chapters of this book, Qian is particularly impressed that, in the eyes of some classicists, imagination, being the enemy of intellect and an obstacle to understanding, is a "mad housewife" (*la loca de la casa*) and a "false and unfounded hostess" (Pascal's term), who becomes "Her Imperial Majesty of all functions" (Baudelaire's term).¹⁸

Second, as in his other literary criticism, such as in *Songshi xuanzhu* that we will discuss later, Qian's argumentation is often personified. For example, Qian says that in Giambattista Vico (1668 - 1744), poetry and philosophy "are not only standing up to each other as equals, but also making a life-and-death struggle;" Sigmund Freud's analysis is summarized by Qian as "Imagination engaged in image, and intellect engaged in logical concepts, as if under severe segregation and imprisonment, are not allowed to contact each other, while 'imagination' breaks up the family and lives apart

¹⁷ Joseph Addison, *The Spectator* (1712) ed. Gregory Smith. New York: London J. M. Dent & Sons Ltd. 1958: 294.

¹⁸ Qian Zhongshu, *Lun Xingxiang Siwei*, 6-7.

not only from 'intellect', but also even from sober-minded consciousness..."^{19*}

Qian's comment on Theodule Ribot is helpful for us to understand Qian's ideas. In *Lun xingxiang siwei*, speaking highly of Ribot and his *Essai sur l'Imagination Creatrice* (Essays on creative imagination, 1900), Qian quotes Ribot: "The essential and fundamental element of the creative imagination in the intellectual order is the ability of thinking by analogy, that is, thinking by partial and frequently accidental resemblance. Personification and metamorphosis are the two principal types of analogical activities. As a figure of speech, personification originally belongs to primitive people and children who tend to animate all things. The more imaginative they are, the more they do so."²⁰ As a literary phenomenon, however, this analogical means has been active in civilized human literary activities. Qian must share Ribot's point that "personification is really an inexhaustible source of imaginary creation,"²¹ otherwise so many examples would not likely appear in Qian's own works.

A group of examples picked up at random from Qian's novelette "Souvenir" shows that personification is so frequently and naturally used that, in many cases, animals are given human form or feelings, or inanimate objects, ideas and abstractions are given

¹⁹Qian Zhongshu, Ibid. Qian Zhongshu introduced the first two chapters of *Die Traumdeutung* by Sigmund Freud (1921). Refre. Sigmund Freud, *The Interpretation of Dreams*, tran. James Strachey, New York: Basic Books, Inc. 1965: Chapter One and Chapter Two.

²⁰Theodule Ribot, *Essai Sur l'Imagination Creatrice*, Paris: Librairie Felix ALCAN, 1900: 23. The English translation is mine.

²¹Theodule Ribot, Ibid.

life and personal attributes before the reader knows it.

[2] Spring, like raiding enemy planes, entered the city without the least difficulty and arrived sooner there than any other place. (SVN, 435)

[3] From a street where the twilight still lingered, Manqian turned into an alley deserted by the sun. (SVN, 435)

[4] The blue sky acted as if nothing happened, . . . (SVN, 451)

[5] Manqian and Caishu thought they would hear more about this, but their guest paused and had no more to offer, as if a torrent of words ready to flow had been dammed and reclaimed by silence. (SVN, 444)

[6] The next day when she awoke, the agony of the evening before had slipped away with sleep, and she felt very silly for having exaggerated matters. (SVN, 447)

One may attribute this style of personification in literary (creative) writing to the writer's favorite or professional habit; but its frequent appearance in literary criticism like *Lun xingxiang siwei* is definitely motivated by the writer's aesthetic notions as a whole. Qian Zhongshu once said, "In my previous writing about the characteristics of Chinese literary criticism, I pointed out that it can take the human body for analogy and personification. It does so just because form and spirit are interlinked, and letter and temperament are fitting each other."²²

²²Li Lan, "Wenren de shouyan -- *Songshi Xuanzhu* de yige tese" (Literati's skills: One characteristic of annotated anthology of Song poetry), *A Study of Qian Zhongshu*, I, 116.

Metaphor through personification is featured in Qian's literary criticism. Let me again give a few examples from *Songshi xuanzhu* in which half of the metaphors, according to my account, are in the form of personification. For instance, Qian regards literary works as human beings, "poetry is a living thing with flesh and blood;"^{23*} when a poet restores his sensitiveness to nature, he "has established a mother-son relationship."^{24*} Talking about the weakness of a poem or an article, and based on the principle that an article with a defect is like a man getting sick, Qian may say "An exhibition of classical idioms is not the fetal defect caused by a congenital deficiency of Chinese traditional poetry; but judged by its history, it is a chronic and stubborn disease frequently showing its effects because of a postnatal imbalance."^{25*} "The tendency of regarding the end of a stream as the origin of a river is like an influenza among Song poets."^{26*} The formalism that Song poetry suffers from finds itself in Ming poetry "just as nasal mucus becomes sputum. So the flu is not recovered from in any way,"^{27*} and so on.

An inanimate vehicle in a metaphor under his pen may be personified as follows:

²³Qian Zhongshu, *Songshi xuanzhu* (Annotated anthology of Song poetry), Beijing: Renmin wenxue chubanshe, 1989: 3.

²⁴Qian Zhongshu, *Ibid.* 161.

²⁵Qian Zhongshu, *Ibid.*

²⁶Qian Zhongshu, *Ibid.* 13.

²⁷Qian Zhongshu, *Ibid.* 17.

"A handful of eulogistical words in literary criticism are driven to work overtime and exhaust themselves in loud noises."²⁸* In this kind of metaphor, Qian seems to have mastered argumentation with his sensory organs and soul, and then, tries to express it through appropriate animate images. It is quite clear that taking advantage of argumentation by personification, Qian's literary criticism, always both lively and rigorous, gains more freedom and becomes more effective.

A discussion of imagination and metaphor suggests, first of all, poetry. Indeed, poetry is a discourse of image, and both writing poetry and reading poetry are doubtlessly a process of image thinking. Poetry, and metaphor too, always "endeavour to arrest you, and make you continuously see a physical thing, to present you gliding through an abstract process."²⁹

A great part of Qian's literary criticism is related to poetry and poetry writing. As a whole, the principles of poem selection declared by him in the introduction to *Songshi xuanzhu* represent Qian's ideas of how to judge a poem. Qian declares that those poems that are characterized by "rhymed document," "display of learning," "juggling of allusion and idiom," "fake antique by imitation," and "false novelty by dishing up in a new form"³⁰ have been rejected, and only those that are rich in creativeness and written through imaged thought fit in exactly with Qian's

²⁸Qian Zhongshu, *Ibid.* 10.

²⁹See Terence Hawkes, 62.

³⁰Qian Zhongshu, *Songshi xuanzhu*, 19.

appreciation. On the one hand, Qian pays great attention to how well a poem reflects social life, but some of the most representative in this respect, for instance, Wen Tianxiang*'s "Guo Lingding yang,*" which regularly appears in various collections, are ignored by Qian for his *Songshi xuanzhu*. The probable reason is that, as Qian says, Wen Tianxiang likes to "express his views frankly and pays little attention to rhetoric."³¹* On the other hand, Qian likes least those poems written by Song Confucian moralists represented by Zhu Xi* and others. But Qian collects some poems written by Liu Zihui*, who was Zhu Xi's teacher. Qian praises Liu Zihui as a moralist among poets and yet he was least contaminated by the then prevalent analects style teaching (*Jiangyi yulu**) and "even when preaching the learning of the mind (*Xinxue**) and ethics, Liu is able to use distinct metaphors and thus express the abstract with images."³²* In a word, whether or not imaged thought is used is Qian's final standard in judging a poem. This is also why, according to Qian, Song poetry is inferior to Tang poetry, but still better than Yuan, Ming and Qing poetry.

Qian himself writes only *wenyan* poetry, but in his vernacular prose and fiction we can still find quite a number of poetic epigrams and witty remarks which, needless to say, are full of images. Let us see a few examples:

[7] For us married folks, life has settled down -- like a boat that has entered its harbor and no longer fears the storm. (SVN, 441)

³¹Qian Zhongshu, *Ibid.* 281.

³²Qian Zhongshu, *Ibid.* 153.

[8] She had only hoped for a tender, subtle, delicate emotional relationship with him, one ornamented with complications, filled with doubts and uncertainties, without verbal commitments or traces. In short, she wanted this relationship merely to enable them to touch each other's soul with remote antennae. (SVN, 434)

[9] Whenever she, in embarrassment, ran out of things to say, he would subtly touch on something else as if erecting a floating bridge to connect the ever widening cracks, so linking the threads of conversation. (SVN, 443)

[10] The toilet's breath seemed to be afraid of the cold too, shrinking inside the room not daring to come out; while in the summer it kept sentries posted far away. (FB, 227)

[11] Miss Sun's large flashlight shone with snowy brightness for more than ten feet, digging a tunnel through the heart of the darkness. (FB, 148)

III. Metaphor and Logic

That every page Qian Zhongshu writes contains metaphor does not mean that in his works the function of a metaphor is always identical. On the contrary, Qian is actually considered to be the first Chinese literary critic to differentiate metaphors used in different writings. In his *Guanzhuibian*, Qian representatively compares the images in *The Book of Changes** (hereafter *Changes*) and the metaphors in *The Book of Songs* (hereafter *Songs*):

An image in the *Changes* is used as a metaphor to clarify reason. "It is used to explain the way, but it is not the way," One just tries to have the way explained and reason clarified. He originally does not

adhere to a certain image; the image can be changed. Once the way is explained and reason clarified, he does not linger on the image; it can be abandoned. Giving up the boat after one arrives at the bank, ignoring the pointing finger after one gets to see the moon, abandoning fish trap and hunter after one captures fish and rabbit, all of these refer to a situation in which once the point has been caught, the discourse is to be forgotten.^{33*}

Metaphor in creative writing is more complicated, as Qian says right after the above passage:

An image used for creating a metaphor in poetry (note: referring to creative writing) is different from that in the *Changes*. A poem is a discourse with images; it makes a discourse by images. With abandonment of the images and neglect of the discourse, the poem no longer exists; with the images and discourse changed, it seems another poem, even to the point of becoming non-poem. Therefore, an image in the *Changes* is not intimate; it is nothing more than an indicative *sign*. While a metaphor in the *Songs* is not remote; it is really an expressive *icon*. Those that are not intimate can be substituted while those that are not remote cannot be changed . . . Therefore, an image in the *Changes* is nothing but a bamboo thatched cottage to lodge rightness and reason, and a hotel to entertain travellers with music and refreshments; a metaphor in the *Songs* is a final home that poetical feeling of the writing finds and a house where a family is reunited with weeping and singing.^{34*}

Perhaps, the difference between sign and icon can be explained in the following simple words: a sign offers indication and itself does not have meaning; an icon expresses meaning and itself is the meaning. Qian uses a brilliant metaphor to compare these two kinds of metaphor: metaphor in argumentative works (Qian takes

³³Qian Zhongshu, *Guanzhuibian* (Pipe-awl chapters), Beijing: Zhonghua shuju, 1979:11.

³⁴Qian Zhongshu, *Guanzhuibian*, 12-14.

the *Changes* as representative) is an inn for temporary lodging, while that in creative writing (the *Songs* as representative) is a home for lifetime living. In other words, a sign is a means while an icon itself is the purpose. We can also say, if a metaphor is considered as a medium, in argumentation it serves to deliver the message, but in creative writing the medium itself is the message.*³⁵

In practice, we have noticed that the imaginary metaphors used by Qian in his creative and his argumentative works are quite different. In his fiction and essays, his metaphors are all-embracing; without them the "besieged fortress" will collapse and "human, beasts and ghosts" will die. But in argumentation, his metaphors are used much more prudently and are well-directed.

Qian points out very clearly that if one fails to recognize the difference between the two kinds of metaphor, for instance, if one "regards the metaphors in the *Songs* and the *Changes* as identical, thus the non-remote is identical with the non-intimate, . . . he either forgets the discourse and tries to look for a meaning outside the words, or transcends the images and tries to figure out metaphysical connotation," then as a result he will definitely "lose his embraced purpose and return with no gain."^{36*}

However, the more important point is Qian's emphasis on the mutual connection of the two kinds of metaphor. This is one of his major aesthetic ideas, and he gives numerous theoretical explanations of it. His conclusion is:

³⁵See Huang Weiliang, "Yu Qian Zhongshu lun biyu" (Talking about metaphor with Qian Zhongshu), *A Study of Qian Zhongshu*, II, 126.

³⁶Qian Zhongshu, *Guanzhuibian*, 15

An image (in the *Changes*) sounds greatly like what Vico calls representing a concept through imagination. (*i caratteri poetici, che sono generi o universali fantastici*) This is just because the image works in a way similar to and connected, in terms of reason, with an analogy (metaphor) by which a poem contains connotation. That is why Chen Kui . . . says: "the *Changes* uses images in order to exert its meaning; the *Songs* uses metaphors in order to express its feeling. Is it possible to write without metaphor?"^{37*}

Obviously, image (imagination) is not the artist's exclusive possession; it is also helpful for the logician and the rhetorician, because metaphor, used either to exert meaning or to express feeling, is always realized through the help of images. That is especially true in the case of Qian Zhongshu, who is at once a creative writer and a critic. That may be the reason that Qian affirms that the images in the *Changes* can allow one to "pick up beautiful sentences and taste delicious things in his mouth."^{38*} I think the above statements are helpful for understanding the mutual complementarity of aesthetic appreciation and enlightening reflection in Qian's theoretical writings such as *Guanzhuibian* and *Songshi xuanzhu*.

As for the relationship between metaphor and logic, once again, Qian lets us confront a pair of propositions that are contradictory in appearance. On the one hand, Qian says,

Metaphor is a strong point of literary language, but in philosophical reflection it turns into a weak point -- less strict and unreliable analogy. . . . Logic holds that "no comparison between different categories can

³⁷Qian Zhongshu. Ibid. 11.

³⁸Qian Zhongshu. Ibid. 14.

be done," while to the contrary, in ordinary oral and literary language, "a metaphor must be done through different categories."³⁹*

Based on analyses of many examples, Qian affirms that "comparison of intelligence and millet in terms of quantity, and of wood and night in terms of length are allowable in rhetoric. Therefore, from the viewpoint of logic, metaphor is 'an error caused by some reason' (*Figure e un errore fatto con ragione*), 'a self-contradictory paradox' (*eine contradiction in adjecto*) and therefore 'the best proof that logic is disqualified to judge (literature and) art ' (*dass die Logic nicht die Richterin der Kunst ist*)."⁴⁰*

That logic is disqualified to judge literature and art is true just because the judgement is made from the viewpoint of logical thought. Being a feature of literary language, logic must be defined in the sphere of literature and regarded from the viewpoint of literature. In this sense, to judge literature by logic can result in nothing but damage to literature. The following group of examples from *Weicheng* may be judged as "absurd" and "illogical."

[12] Philosopher Zhu eyed Miss Su greedily, his pupils nearly imitating the German philosopher Schelling's "Absolute," which was "like a bullet shot from a pistol" (*Das Absolute sei wie aus der pistole geschossen*), bursting from his eye sockets with double-barreled action and shattering his glasses. (FB, 86)

³⁹Qian Zhongshu, "Du Laokong," VI. 72.

⁴⁰Qian Zhongshu, *Ibid.* 73.

[13] When the four of them removed their shoes, there was enough mud on them to make up for all the land fleeced by corrupt officials. (FB, 148)

[14] . . . a few pieces of half-cooked fat meat on a large plate, meat which turned out to be red-cooked pork. Now cold and black, the pork was like a once prosperous man who is down on his luck and has lost his formerly ruddy complexion. Next to this was a plate of steamed bread which, from a distance, looked like a once pure-white virgin who has been soiled. It was covered with black specks and streaks. When one came closer, the black specks flew off and disappeared in the surrounding shadows. In fact, they were flies. (FB, 161-162)

[15] The shopfronts along the street, like faces of people huddling under the bedcovers, hadn't shown themselves yet. (FB, 181)

[16] Miss Zhang was a tall girl of eighteen with a fresh complexion, trim-fitting clothes, and a figure which promised to be just as ample as the capital in her father's foreign company. (FB, 44)

The above examples are all related to illogical comparisons between different categories, but they are admirable not only because the reader frees himself from logical judgment when he appreciates them, as the author does when he writes. Instead, Qian's attention to logic during his creation of metaphors deserves more emphasis.

According to Qian, "a metaphor is the logical extension of a separated analogy."⁴¹* In Qian's eyes, metaphor is not merely ordinary literary language.

⁴¹See Jing Xudong, "Guanzhuibian wenyi jianshang fangfalun chutan" (On methodology of literary and artistic appreciation in *Guanzhuibian*), *Guanzhuibian yanjiu lunwenji* (Essays on study of *Guanzhuibian*), 411.

Rather, to think reflectively through metaphor is not only possible but also is one of his hobbies and his way of thinking throughout his career. This is not a random label we put on him. He says, "I always think that all rhetorical devices have logical bases," to which Qian especially adds that "perhaps this is because I like logic-chopping."⁴²*

As a result, for him, metaphor, being a rhetorical device, is endowed with different and unusual characteristics. It is neither purely a device of imaged thought, nor a logically unreliable analogy in terms of logic, but a means by which a reflective thought is made on the basis of literary aesthetics. I think that is the reason why Qian's argumentation is always full of wit and humour and at the same time his metaphors are so much coloured by logical reflection. There are many examples of metaphor backed strictly by logic in Qian's fiction and prose, and the following are some interesting ones:

[17] When an attractive woman says you look like her fiance, it is tantamount to asserting that if she were not engaged, you would be qualified to win her love. A real cynic might interpret this as meaning: she already has a fiance, so you can enjoy a fiance's privileges without having to fulfil the obligation of marrying her. (FB, 16)

[18] In a large family daughters-in-law usually have to have small stomachs for food but big ones for frustration. Once they become pregnant and their stomachs get big, they can enlarge their stomachs for food and reduce their stomachs for frustration. (FB, 117)

[19] She knew her letters were in the box but didn't want to open it, as if not opening the box meant she still hadn't completely severed

⁴²Li Lan, 115.

relations with him, and opening it would prove beyond a doubt that they had broken of. (FB, 106)

[20] The world's major issues can always be dealt with in one way or another; it's the minor issues that can't be treated carelessly. Take a corrupt official, for instance. He would accept millions in bribes but would never steal a man's wallet. I supposed I am not consistent enough in my cynicism. (FB, 50)

[21] As he had pictured it, returning home after study abroad was like water on the ground turning to vapor and rising to the sky, then changing again to rain and returning to the earth, while the whole world looked on and talked about it. (FB, 32)

[22] The Bureau Chief had arrived at the office very late. Having taken his time to get there, he still would not see them right away, and when he did his mouth gave no information and was tighter than a tin can. (FB, 182)

No wonder students of Qian Zhongshu tend to conclude that Qian's literary language is one characterized by reflection. To some extent, it is the multifarious metaphors Qian uses that mediate philosophical thinking and literary embellishment in his writing and make the two complement each other.⁴³ On the one hand, from a literary point of view, logic is disqualified to judge literature; on the other hand, one is urged to look for logical bases for his metaphors. The combination of the two approaches embodies Qian's comprehensive ideas about metaphor in both theory and practice. The following two interesting examples even show us how Qian gains or suffers from his logical treatment of the metaphors he uses in *Weicheng*.

⁴³ See Li Lan, *Ibid.* 114.

At one point in Chapter Five, comparing an overcrowded bus to a sardine can -- a quite common and less creative metaphor -- Qian tries to emphasize that the passengers' bodies were "flattened out":

[23] The bus was like a sardine can. The people were packed in so tightly that their bodies were flattened out. But sardines in a can are all laid out perfectly straight, while these passengers were coiled and twisted and bent at the waist and knees into designated geometric angles. (FB, 152)

A problem occurs here. The bodies are packed tightly, but may not be really flattened thanks to the counteraction of designated geometric angles. So, for the 1980 edition, Qian added a sentence after "but": "sardines' bones are set deep in their bodies, while these passengers' knees and elbows were all stuck stiffly into the bodies next to them." (FB, 152) Obviously, from this metaphor of a sardine can, we can say that it is Qian's extension and elaboration of an otherwise old metaphor that attracts the reader. In Chapter Six we will deal with some similar examples. What we should note here is that the revision Qian makes is not so much polishing as logic. With such an improvement, the metaphor will resist logical judgement better than it did in its previous version.⁴⁴

Qian's creative writings (fiction and prose) are generally regarded as "scholar's novels" or stories.⁴⁵ Qian Zhongshu fans are not only concerned about plot

⁴⁴See Zhang Mingliang, 148-149.

⁴⁵See Nathan K. Mao, "Translator's Preface and Introduction to English translation of *Weicheng*," *Fortress Besieged*, tran. Jeanne Kelly and Nathan K. Mao, Bloomington: Indiana University Press, 1980: 3.

development, characterization, artistic techniques or social meanings as ordinary literary readers or critics are. Some of them may like to take Qian's works as an encyclopedic textbook in which they can learn many things, including the logical reflections throughout Qian's literary and non-literary works. However, occasionally, people witness how the master falls into a trap he designs for others. Edward Gunn picks up a most convincing example. In *Weicheng*, the author ridicules one Shanghai merchant's Chinglish on the basis of a comparison couched in logical terms:

[24] The English words inlaid in his speech could not thus be compared with the gold teeth inlaid in one's mouth, since gold teeth are not only decorative but functional as well. A better comparison would be with the bits of meat stuck between the teeth -- they show that one has had a good meal but are otherwise useless.(FB, 43)

We must say that this is really an excellent reflective metaphor, especially when we think that all three items in the metaphor: Chinglish, gold teeth and meat bits are located in the same place -- the human mouth. However, the author (the narrator) himself continues by inserting an impossibly erudite, bookish and pedantic allusion to Persius: "A pity the Romans never had a chance to hear it, for otherwise the Latin poet Persius would not have been the only one to say that 'r' was a nasal in the dog's alphabet (*sonat hic de nare canina litera*) ."⁴⁶ If the merchant's bits of English are useless, as the narrator asserts, then what is the narrator's allusion to and citation of

⁴⁶Edward Gunn, *Rewriting Chinese: Style and Innovation in Twentieth-century*, California: Stanford University Press, 1991: 121.

Persius if not also useless. Gunn arrives at a correct conclusion: "The narrator's moment of associational mastery appears at the expense of his own logic."⁴⁷ The allusion to Persius and the Latin citation were deleted from the revised edition of 1980, but still, as Gunn comments, "with or without the citation, the contradiction stands,"⁴⁸ although a Qian fan who takes such allusion and citation as something valuable may think the deletion as a reluctant sacrifice.

⁴⁷Edward Gunn, *Ibid.*

⁴⁸Edward Gunn, *Ibid.*

How does a metaphor work? Lakoff says: "The essence of metaphor is understanding and experiencing one kind of thing in terms of another."¹ Beckson expresses it more directly in his *Literary Terms: A Dictionary*: "Metaphor is a figure speech in which two unlike objects are compared by identification or by the substitution of one for the other."²

Qian Zhongshu's theoretical expositions of metaphor in many of his works show no difference from general understandings like those cited above. What I would like to say here is that in Qian, the "compared objects" (to use Beckson's term) are both opposite and complementary to each other; in other words, Qian understands and experiences the "two things" (to use Lakoff's term) dialectically.

Qian's understanding of metaphor consists of two main points. Firstly, like others, Qian points out in his "Du Laokong," that the things being compared must have a common or identical point or points; otherwise they cannot be put together for comparison. Similarly, they must have a different point or points too; otherwise they cannot be distinguished from each other. Totally different things cannot be compared, while totally identical things need no comparison. Right after this statement Qian uses a Tang writer's notion and a Song poem to emphasize the dialectical relationship between two things compared in a metaphor: "Yang Jingzhi* offers the notion that ' . .

¹George Lakoff and Mark Johnson, *Metaphors We Live By*, 5.

²Karl Beckson and Arthur Ganz, *Literary Terms -- A Dictionary*, New York: The Noonday Press, 1990: 156.

there are a hundred thousand kinds of things; [one thing] appears to be but actually is not [the other thing] and appears not to be but actually is [the other thing]."^{3*} Such a statement, according to Qian, refers to the principle that "a metaphor is made from a thing of a different category" on the one hand, and that "a metaphor is made by identification" on the other hand.^{4*}

The Song poem reads,

One leaf starts singing alone,
Ten thousand compete in joking.
In a moment you cannot hear the wind ,
You only hear the rustling rain.
This rain is no surprise,
Rain like this is very pleasant.^{5*}

Qian comments that "'this rain' (*shi yu*, A is A) leads to "no surprise," and 'rain like this' (literally, as if rain, *ru yu*, A is like B) is 'very pleasant' expresses concisely and directly the nature and emotional value of metaphor. By 'as if but is not, and is not but as if', a metaphor embodies the principle of mutual opposition and complement."^{6*} Here the "as if" (*ru*) is the vital element. Working as an aesthetic medium in the transference from reality to art, it welds artistic possibility and artistic

³Qian Zhongshu, "Du Laokong," 72.

⁴Qian Zhongshu, Ibid.

⁵Qian Zhongshu, Ibid., 71.

⁶Qian Zhongshu, Ibid.

reality together .

Qian explains that "he is really like a lion" or "she is simply a flower" implies a presupposition that "he is not totally like a lion" or that "she is not just a flower." If he were one hundred percent like a lion and she were a flower through and through, the above sayings would be nothing but a statement in systematic zoology and botany, and sound flat and insipid.⁷* The following four examples are surely helpful to prove the effectiveness of the as if-type metaphor at which Qian is so proficient.

[25] The next morning, Fang Hongjian woke up early, with a sawing pain in his head, and his tongue feeling like the coir doormat for wiping one's shoes before entering the house. (FB, 97)

Under a microscope one's tongue may look "as if" it is a coir doormat.

[26] Hongjian suddenly whirled around. Like a dog shaking out its hair, he shook himself as if trying to shake away all the rain in the vicinity and strode off. (FB, 104)

Hongjian is not a dog, but like one in his shaking away the rain from his body. And more importantly, a mood of frustration and embarrassment is shown in such a description.

[27] The voluble talkers were suddenly stopped by pastry, just as the eagle discontinues its unrestrained flying and dives at a dead rabbit it discovers on the ground. (RSG, 62)

⁷Qian Zhongshu, *Ibid.*

[28] Hongjian searched his mind for the names of his Chinese teachers, but couldn't think of a single worthy one, like Bertie or Chen Sanyuan, names which could be rolled around on the tongue and shown off like a quality Havana cigar. (FB, 92)

In [28], of the two things compared, one is someone's surname (non-material) and the other is a cigar (physical), but both are closely related to men's lips.

Of course, the wise are not always free of error, and Qian also offers some common is-type metaphors in occasional contrast to a hundreds good ones. For example:

[29] The noodles were overcooked, greasy, and sticky like a bowl of paste. (FB, 157)

[30] When Mrs. Wang, who had become quite bored, received this commission, it was like the unemployed finding work. (FB, 234)

Secondly, the effectiveness of a metaphor relies on the freedom of aesthetic imagination. General theoreticians caution against overestimating the physical similarity of the items compared:

In many finely effective comparisons the degree of physical similarity is not very great. Some element of resemblance there must be, of course. But a good comparison is not necessarily one in which there is close resemblance, since "illustration" as we have seen, is not the primary purpose of metaphor. Moreover, even a great deal of dissimilarity does not necessarily render the comparison strained or forced.⁸

⁸Cleanth Brooks and Robert Penn Warren, 343.

In contrast, what Qian emphasizes is, "the more and the larger the differences (between items compared) are, the sharper relief the identities are thrown into; the more distantly they are parted from each other, the more unexpectedly they are joined, and the more novel the resulting metaphor is."⁹*

Qian does not claim the discovery of this principle; instead, Qian himself likes to cite both Western and Chinese theory to support his point. For instance, he mentions that ancient Roman rhetoric early noticed that the bigger the distance between things compared is, the more magical is the effect brought about,¹⁰ and that an ancient Chinese writer said "one thing is taken from Hu (North) and other, from Yue (South), but if they are comparable, they will be closed up together like liver and gallbladder in the human body."¹¹*

Qian repeats this idea on many occasions. For example, "the charm of a poem is always inversely proportional to the rationality of the ornate diction and metaphor,"¹²* "unimaginable' and 'utterly absurd' metaphors often make excellent poems and show more powerfully one's talent in creation."¹³* Qian always tries to

⁹Qian Zhongshu, "Du Laokong," 71.

¹⁰Qian Zhongshu, *Ibid.*.

¹¹See Li Jinling, 274

¹²Qian Zhongshu, *Guangzhubian*, 74.

¹³Qian Zhongshu, "Du Laokong," 70.

practice this principle in his creation of metaphor. One example from *Weicheng* is very illustrative.

[31] Miss Bao . . . was wearing only a scarlet top and navy blue, skin-tight shorts . . . men students . . . burned with lewd desire, and found some relief by endlessly cracking jokes behind her back. Some called her a charcuterie -- a shop selling cooked meats -- because only such a shop would have so much warm-colored flesh on public display. Others called her "Truth," since it is said that "the truth is naked." But Miss Bao wasn't exactly without a stitch on, so they revised her name to "Partial Truth." (FB, 5)

From the two metaphors contained in this passage, we can see that the former -- "charcuterie -- Miss Bao's body" -- is decidedly second rate because the images picked are too close to each other, physically and by definition; while the latter elicits a surprising effect by catching a pair of "utterly absurd" things for a comparison in which "naked" serves as a medium to mingle nobility with ridicule. In metaphors like these, there is not merely the question of catching a distant image, but also a contrast of tangible and intangible "vehicles," a point that I will develop a more detailed discussion on in the next chapter.

Besides his minute observations of metaphorical theory, Qian has also made many discoveries in the field. The following are two of the most impressive points.

I. A Metaphor Has Two Handles

This term is Qian's combination of Epictetus' statement that "everything has two handles" and the ancient Chinese idea of "two handles"(referring to "*Xingde**" (punishment and virtue) in Shen Dao* and to "*Weide**" (power and virtue) in Han Fei*),¹⁴ but he uses it as a new category in metaphor.

Qian has noticed a phenomenon in numerous metaphorical cases: "One and the same thing used to make a metaphor may be loaded with quite different connotations, commendatory or derogatory; liking or disliking."^{15*}

At first, Qian picks up a couple of examples from the ancient *Changes*, in which two images of incomplete human ability -- to be lame in one leg and to be blind in one eye -- are used to illustrate the usefulness of incomplete human ability in human social relations in one divination, and then, in another divination they are used for the opposite metaphorical meaning: man's lack of insight and his difficulty in having a co-walker.^{16*} Talking about the image of the moon's reflection in water "often found in Buddhist classics is compared to things beyond one's grasp," Qian points out that "when it is used to illustrate the ultimate way (*zhi Dao**)existing in the moon-in-water, the image is loaded with an admiration for mystery; but when it is connected to people floating on the moon-in-water, the metaphor implies a denunciation of

¹⁴See Qian Zhongshu, *Guanzhuibian*, 37.

¹⁵Qian Zhongshu, *Ibid*.

¹⁶Qian Zhongshu, *Ibid*.,36.

absurdity. Praise or censure, the connotations are quite different."¹⁷

Examples of this sort in ancient Chinese poetry may be too many to number. For instance, Qian notices different stands poets take in dealing with the image of the rose of Sharon, a kind of bush whose blossom lasts just one day. Some poets sigh for the shortness of its blossom while some others admire it, emphasizing that one day of glory (blossom) is superior to ten thousand years of being withered.^{18*}

Qian also mentions a pair of examples from western literature. He says, "there is a metaphor of stopping a clock in both Italian and English with different *significatum*. An Italian novel uses 'the lady can stop a clock' (*Que pezzo di donna che fa fermare gli orologi*) to describe her beauty; while an English drama says, "but then there's one or two faces'ere that'ud stop a clock' in order to complain of their ugliness."¹⁹

Let us examine Qian's "two handles" in his own metaphors. In the early part of this chapter we mentioned Qian's comparison of human nakedness to "Truth" in his *Weicheng*. The nakedness there is almost a kind of beauty (here we ignore the satirical implication), just a few pages later a similar image is used in another metaphor:

[32] Without it [diploma], it was as if he were spiritually stark naked and had nothing to bundle up in. (FB, 12)

¹⁷Qian Zhongshu, Ibid.

¹⁸Qian Zhongshu, Ibid.

¹⁹Qian Zhongshu, Ibid., 38-39.

Here the "spiritually stark naked" suggests "a person's shame and disgrace" or "his shallowness, ignorance and stupidity."²⁰

Following are some more pairs of examples. A cow chewing its cud may be compared to lasting anguish:

[33] The day before he hadn't had time to feel the hurt he had swallowed in one lump. Now, like a cow chewing its cud, he chewed up in bits and pieces the deep bottomless aftertaste. (FB, 108)

However, it may also be used to describe a pleasant experience:

[34] Yigu dreamed that he was stroking Mrs. Li's hair and he felt ashamed when he woke up. But having managed to have his happiness secretly hidden and against his conscience, he revived the old dream like a cow chewing its cud. (RSG, 65)

Looking into the mirror is a common metaphorical image. Qian once says that one needs a mirror, and by looking into it from time to time, he gets to know what he is. However, for those that lack self-knowledge, the process is useless and makes them like the barking dog in Aesop's Fables.²¹ The following two examples both describe the mirror-looker who lacks self-knowledge, but even so the feeling expressed in them is different.

²⁰Qian Zhongshu, *Weicheng*, 10. (FB, 12)

²¹Qian Zhongshu, *Weicheng*, 10. (FB, 12)

[35] Many people, who bitterly hate and severely scold hypocrite moralists, are just like a monkey looking into the mirror that does not know that what it sees is nothing but its own ugly appearance. (XRS, 45)

[36] Having so much leisure time of late, Dunweng had suddenly discovered himself, like a child who is fascinated with his image in the mirror as he moves his head from side to side, and gazes at himself from the corner of his eye. (FB, 130)

[37] Friedrich Nietzsche once mentioned in the same breath a hen's cackle after laying an egg and a poet's chanting, saying that both are caused by pain and suffering. (QWS, 149)

[38] When Fang Dunweng finished reading the letter, he cackled like a hen that just laid an egg, and within one minute the whole family had learned the news. (FB, 310)

Obviously in [38], receiving distant son's letter announcing his engagement and praising his wife is by no means any kind of pain or suffering.

In one of his prose essays that talks about the meaning of a window, Qian cites Musset's drama and concludes:

[39] He who enters through the front door is only the formal husband. Though he has been selected by his father-in-law, he still has to win the young woman's favour. Only he who enters through the back window is a real lover to whom a young woman will entrust her entire body and soul. (XRS, 13)

[40] Since even the moralist's hand is itching to write a few poems, so poetry that was driven out of the front door may creep in through the back window, but it will be in a sorry state. (SSXZ, 151)

Qian's idea that a metaphor has two handles has Chinese characteristics, and

represents a Chinese mode of thinking, although the term itself is borrowed from the West. Just as Monika Motsch, a German Sinologue points out, "The concept of 'two handles' suggests the contrast between *Yin and Yang*,* reward and punishment, disaster and luck, etc. habitually used by people in Western Chinese study circles as well as by the Chinese themselves. This kind of contrast, dividing phenomena into two categories and making them both subjectively pleasing and disgusting, is quite important. Everyone makes up his own world with such a unilateral (note: it is supposedly bilateral) world outlook."²²*

II. A Metaphor Has Many Sides

This is also a new category Qian Zhongshu has established for Chinese rhetoric.

Qian explains,

A metaphor does not have only two handles, but also many sides. This is all because one certain thing and event does not have only one characteristic or one capability, therefore, it is not limited to one function or one effect. The metaphor makers with different intentions and from different perspectives get different *significatum* through the identical *denotatum*. So that the image of that thing and event can stand lonely against a multitude and remain constant against changes.²³*

Perhaps, the metaphor of the moon that Qian himself is fond of talking about best applies to this category, and the examples he quotes to illustrate the multi-sidedness of

²²Monika Motsch " Zhongxi lingxi yidiantong" (Chinese and Western hearts beat in harmony), *Qian Zhongshu yanjiu*, I, 111.

²³Qian Zhongshu, *Guanzhuibian*, 39.

a metaphor are mostly moon metaphors. In a typical expository passage, Qian points out that the moon, as it is used for comparison in metaphor, has two characteristics: it is round in shape and bright in body. When the moon is compared to a mirror, both significatum (meanings) of roundness and brightness can be implied. But when it is compared to things like tea-biscuits or scented pie, only the meaning of roundness is implied. The moon can also be compared to the human eye, and in this case the meaning of insight is implied. When the moon is used to describe a human face, the emphasis is its roundness.^{24*} In one word, from one and the same moon, miscellaneous metaphors are made according to its different "sides" -- different characteristics. Examples provided by ancient (and modern) Chinese literature are really too numerous to mention. A number of images of the moon can be found in Qian's own creative writing, but the following one may have effectively proved Qian's statement, because in this single case three different "sides" are apparent:

[41] A ray of moonlight shown through the clouds like a squinting, nearsighted eye. After a moment the moon, too round and smooth for anything to stick to it and too light and nimble to be held down, floated out unencumbered from the mass of tousled, fluff-like clouds. One side was not yet full, like a face swollen up on one side from a slap. (FB, 186)

Here at first, the moon is like a human eye, but a squinting and nearsighted one since it shows through the clouds; then, the moon's roundness and smoothness is highlighted; and finally again, its roundness, like a face swollen up on one side from

²⁴Qian Zhongshu, *Ibid.*, 39-40.

a slap since one side of the moon is not yet fully visible.

Qian spends quite a lot of effort describing sunglasses in *Weicheng*. The idea may originate from his prose piece "Window" in which he says, "When we talk with a person wearing sunglasses, we always feel that we are unable to catch his intention as if what he uses to confront us is nothing but a mask."²⁵ He also mentions that Johann Wolfgang von Goethe disliked all people with glasses because they could see clearly the wrinkles on his face, but his sight could be dazzled by their glasses.²⁶

At the beginning of *Weicheng*, Qian deliberately emphasizes that the two attractive modern and highly educated women -- Ms. Bao and Ms. Su -- both wear sunglasses when associating with their male contemporaries. This, according to *Weicheng* critics, is just half of the so-called "controlling metaphor" in the book -- seduction.²⁷ But later on, we find the other half, or rather the other side, of the metaphor: pursuit [42] and protection [43].

[42] Giving Ms. Sun a close scrutiny with his dark glasses as though surveying her through a telescope. (FB, 217)

Note: revision of "microscope" to "telescope" in the 1980 edition further emphasizes the "one-way" pursuit.

²⁵Qian Zhongshu, *Xiezai rensheng bianshang*, 15.

²⁶Qian Zhongshu, *Ibid.*

²⁷Zhao Yifan, 4.

[43] He regretted having removed his sunglasses when he entered. With two pieces of dark glass in front of his eyes, it would have seemed as though he too were hidden in heavy darkness, and he would have felt less embarrassed. (FB, 37)

The image of a mouth with one or more teeth missing may be associated with different feelings, either "inappropriate" in [44] or "uncomfortable" in [45]:

[44] He always disliked Saturday afternoon and Sunday and was jealous of his luckier schoolmates enjoyably diverting themselves at those times. Right now he felt the inappropriateness of this one and half day's spare time was like an empty gap obstinately left by a missing front tooth. (RSG, 68)*

[45] By the second week, he discovered that of the fifty-odd students, seven or eight were absent. Those empty seats were like the empty gaps in a mouth after several teeth have been lost. They gave one an uncomfortable feeling. (FB, 213)

The metaphors Qian uses most frequently in his creative writing are those concerning women, although Qian himself is not an anti-feminist in any sense. Rather, at most we can say that Qian is playfully sophisticated when he borrows women's images to make sense. A brief display of some of Qian's woman metaphors picked up from his works would be enjoyable.

Unlike things such as the moon, sun, star, etc., women not only have natural attributes, but also, and more importantly, social properties. Therefore, the "characteristics and capabilities" of human beings, and the "function and effect" arrived at by means of human metaphors are numberless and different for people with different philosophies, moralities etc. Using Qian's term to describe his metaphors of

women, we simply venture to say that a metaphor has "infinite" sides. Under Qian's pen, the image making up a metaphor may be either a woman as a human being in a civilized society, or certain characteristic or conditions of a type of woman. Images of natural things like the sun, moon, stars, etc., are in many cases an object to which people express their feelings and on which they place their hopes, while Qian's metaphors of women are always full of quick wit and social satire, although some people may complain that his sarcasm is sometimes too biting.

[46] Cod liver oil capsules were of course more expensive than Rendan, but then an opened bottle was like a woman who's been married before – its market value dropped. (FB, 187)

[47] A scientist is like wine. The older he gets, the more valuable he is, while science is like a woman. When she gets old, she's worthless. (FB, 192)

[48] The Latin original meaning of the word "humour" is liquid; in other words, like woman, humour is aqueous. (XRS, 26)

[49] Not especially large, her eyes were lively and gentle, making the big eyes of many women seem like the big talk of politicians--big and useless. (FB, 51)

[50] Arrogance in a woman makes her fascinating to a man's spirit, just as wantonness in a woman is a challenge to a man's body. (SVN, 437)

[51] I'm rather like a beautiful woman who does not write herself but is so good at touching off the inspiration of many poets who are disappointed in love. (XRS, 6-7)

[52] To say a woman is talented and scholarly is like praising a flower

for balancing on the scale with a cabbage or potato -- utterly pointless.
(FB, 78)

[53] The age of modern women is like the birthdates traditional women used to list on their marriage cards, whose authentication required what the experts call external evidence, since they meant nothing in and by themselves. (FB, 5)

[54] This kind of victory is like the victory of a woman over a man -- it looks superficially as though one side has given in; someone opens a window to let the air and sun in [literally, occupy it], but what was supposed to fill [literally, occupy] the place is actually filled [literally, occupied] by it. (XRS, 14)

[55] Mrs. Li is rather abundant in self-knowledge, unlike some young girls who simply regret not having an extra body to see their own sweet, lovely appearance while sleeping. (RSG, 45)

[56] Fang bathed and returned to his cabin, lay down, and then sat up again. Trying to dispel the thought, once it has lodged there, seems as agonizing as it is for a pregnant woman to have an abortion. (FB, 18)

Perhaps, we can try to extend the idea that a metaphor has many sides to the following two points. First, Qian's statement shows us the great elasticity of literary language which can flexibly expand the connotations of a symbol. Once it enters an artistic system and therefore becomes aesthetic "discourse," an otherwise rigid language is made freshly living. Second, Qian's statement warns us once again that the aesthetic image is different from the objective "real image"; so one cannot appreciate a metaphor mechanically. As Qian writes: "The body of one thing can be looked at from different sides. The metaphor maker takes what he needs, usually just one side, and ignores others. If a reader gets an idea through reading a metaphor and takes that

one side as the whole thing, he will commit the mistake laughed at by Su Shi* in his 'Metaphor of the Sun' in which the blind people, misunderstanding several metaphors of the sun, believe that the sun sounds like a copper plate and looks like a candle."^{28*} Let us repeat Qian's conclusion that "Logic is not qualified to judge (literature and) art."^{29*}

²⁸Qian Zhongshu, *Guanzhuibian*, 40.

²⁹Qian Zhongshu, *Guanzhuibian*, 41.

Chapter Four: The Tenor and Vehicle of a Metaphor

— How to Make a Good Metaphor (I)

I. A. Richards is said to have been the first rhetorician who, in his *Philosophy of Rhetoric* (1936), distinguishes the two parts of a metaphor by the terms "tenor" (or the "general drift") and "vehicle" (the basic analogy which is used to embody or carry the tenor).¹ According to him, metaphor is a "transaction between context," in which tenor and vehicle combine in varied ways to produce meanings.² It is in the vehicle that the force of such a comparison lies. "When Macbeth says that life is but a walking shadow, *life* is the tenor of a metaphor in which *walking shadow* is the vehicle."³

Richards emphasizes the "interaction" between the tenor and vehicle in the linguistic process which a metaphor involves. The co-presence of the vehicle and tenor result in a meaning (to be clearly distinguished from the tenor) which is not attainable without their interaction.⁴ In this chapter we will discuss Qian Zhongshu's metaphors in terms of tenor and vehicle and of their relationship.

I. The Establishment of the Tenor

A general study of the interaction between the tenor and vehicle may start with

¹See Karl Beckson and Arthur Ganz, 157-158; Terence Hawkes, 61.

²See Alex Preminger and T.V.F. Brogan, 764.

³Karl Beckson and Arthur Ganz, 158.

⁴See Terence Hawkes, 61.

the establishment of the tenor. In other words, what does Qian decide to describe? The answer is definitely: "everything, ". In Qian's case, we can see that, like other conventional writers, Qian is fond of taking very common things as the object of description, namely, as the tenor. For example, in all his stories, without exception, Qian tries to make metaphors on every character's appearance and, first of all, his or her face, or facial features as he or she is introduced.

Interestingly, in about twenty "face metaphors" in *Weicheng*, we have noticed that, but for one or two exceptions in which the metaphor is made according to the shape of a face (for instance [57]), the reader's attention is directed to the color and quality of the face. It seems that Qian intends to impress the reader by revealing "why it (the face) looks so?" This train of thought is related to our brief discussion about the relationship between making metaphors and imaged thought in Chapter Two. In other words, in making such metaphors, using his imagination, Qian is trying to associate some vivid image(s), sometimes an action, a process or even a story, with the object being described. Using an image wherever he gets it from, Qian habitually takes pains to produce an effect in terms of the reader's sensory perception to sound, color, light, etc. We should say this is one of the features of Qian's metaphor.

[57] Upon hearing this, the poet was so delighted that his plump face, as round as the Taiji diagram, was flooded with butter. (FB, 72)

[58] Gao's face looked like a shrimp soaked overnight in hot water. (FB, 273)

[59] When they heard this feudalistic flattery, their wine-flushed faces

beamed happily like crimson flowers in full bloom. (FB, 185)

[60] Miss Sun . . . had lowered her head, blushing red. When subsequently she heard the remark had nothing to do with her, like breath puffed against a pane of glass on a warm day, the redness vanished before forming a mist. (FB, 185)

[61] Though she was no more than sixteen or seventeen, her face was made up like a mask kneaded out of gobs of rouge and powder. (FB, 59)

[62] Gao Songnian's fat face was like an unleavened millet-flour steamed bread. "Voracious time" (*Edax vetustas*) could not make a dent on it. There was not a single tooth mark or crease. (FB, 192)

[63] After downing three cups of wine, Gu opened his mouth and, with his gold teeth sparkling in a lavish smile and his face, which shone brightly from the wine, beaming all around the table like a searchlight, . . . (FB, 184)

[64] He then . . . took a swallow of wine. With that his smoothly shaven yellow face shone like a pair of freshly polished leather shoes. (FB, 249)

We can of course appreciate these "face metaphors" by approaches we have already mentioned so far. What I would like to emphasize is that all the above examples - - concentrating on the color of the face ([58] through [60]), and the quality of the face ([61] and [62]), or focusing on the light (maybe we 'd rather call it *highlight*, [63] and [64]), - - are related to one's facial color which is rich in dramatic elements and therefore, most valuable for a writer's creation. Chinese has a popular saying: "to act according to one's facial color (*lian se**)," which implies that a man has different facial colors in different situations. We should say that in making a metaphor of face color

(quality, light etc.), Qian creates not only a picture but also, and more importantly, the atmosphere or emotional feeling which may be involved.

Doubtlessly, the five sense organs, especially the eyes, mouth and nose, activate one's face to full play. While all the following examples make the reader laugh, the three "nose metaphors" ([69] through [71]) are especially vivid and impressive.

[65] She had delicate eyebrows, tiny eyes, and a small nose. Her facial features were so dull and colorless that it seemed they could have been wiped away with a hot towel. (FB, 172)

[66] Fortunately, a young girl's tears aren't yet like the raindrops of autumn or winter. They don't bring destruction and ruin to the face, but are more like the steady rains of early April, which soak and swell the ground, making it muddier. (FB, 188)

[67] Her son, not yet two years old, had a snub nose, two slanted slits for eyes, and eyebrows so high up and removed from the eyes that the eyebrows and the eyes must have pined for each other. (FB, 5)

[68] Mrs. Sun's eyes were red and swollen and the corners seemed saturated with tears; they were like the dew on flower petals on a summer morning, and the slightest touch of the finger would cause them to drop. (FB, 24)

[69] Major Hou had a large orange-peel nose with a face appended to it. The face was complete in every detail and the space for the eyebrows and the nose had not been squeezed out. There were a few pimples on the tip of his nose which looked like unripe strawberries. (FB, 169)

[70] His nose was short and wide, as though it had originally come straight downward but received a head-on punch in the nostrils and, unable to come down further, had retreated by fanning out on both sides. (FB, 204)

[71] The other guest had a very proud bearing. His nose was straight and high; his profile gave the impression of a ladder propped against his face. (FB, 83)

II. The Choice of the Vehicle

If we examine the tenor and vehicle of a metaphor together, we will discover more from the contrast (or "interaction," to use Richards' term) between the two. The fact that both the tenor and vehicle can be thing or event, concrete (tangible) or intangible, provides great possibilities for metaphor forming. Firstly, comparison of a "concrete" tenor to a "concrete" vehicle is of course the simplest and primitive metaphorical form. Qian's works contain numerous metaphors of this kind. In the following group of examples "physical" similarity between two things compared is apparent.

[72] The foot stroke of Shen Zipei's character for "man" closely resembled the tiny bound foot of an elderly Beijing maidservant. The top part of the leg character was stiff and bulky while the bottom part suddenly came to a tiny point and ended. Some foot that was! (FB, 49)

[73] The bodies of these two young wives were by now like two large spiders which have just feasted on flies. Both had reached the state where the capacity of the house had become visibly smaller. (FB, 117)

[74] Once a woman begins to cry, her anger cools, exactly the way a storm stops as soon as it starts to rain. (RSG, 77)

[75] When she was little she often noticed that a whole flock of noisy sparrows in the trees would suddenly fall silent; then after a brief pause just as suddenly they would start up all at once. And she commented that it was the same way with human conversation. (FB, 78-79)

[76] When travellers reach their destination, they disperse like a wave splashing in all directions upon reaching shore. (FB, 195)

[77] Those sitting in the back of the bus received such a shaking that their bones came loose at the joints and their entrails were turned upside down. The coarse rice they had just eaten rattled and knocked about in their stomachs like dice in the cups at a gambling casino. (FB, 155)

[78] The hard work . . . was in correcting the sentences. It is like washing dirty clothes. As soon as one batch is cleaned, in comes the next one just as dirty as the first. (FB, 226)

[79] Hoping to give the wine an unobstructed passage over his tongue and down his throat, Hongjian gulped it straight down as though letting it pass toll-free. It felt as if everything in his stomach had been churned up by that swallow of wine and was about to come rushing up, like an already plugged toilet given an extra flush. (FB, 94)

[80] An author's introduction should be made after completion of the book, although as a rule it is printed at the beginning; just like a car being driven out of the garage, it is the head that appears last. (RSG, 32)

In the above examples, especially in the last three, images contained in both the tenor and vehicle are otherwise too commonly found in everybody's daily life to be used for metaphor making. The fact that they do serve as fresh raw material for an acute writer like Qian proves just what Richards said:

[The vehicle] is not normally mere embellishment of a tenor which is otherwise unchanged by it but . . . vehicle and tenor in co-operation give a meaning of more varied powers than can be ascribed to either.⁵

⁵See Terence Hawkes, 61.

I think that is just where a good metaphor's charm lies.

Secondly, in many cases the writer needs some concrete vehicle in a metaphor to illustrate some intangible object or event. The first two of the following four examples are related to "concretization" of a dream, while the last one that compares one's resolve strengthened by tears to a rope strengthened by water (also a liquid!) sounds like a poem.

[81] In his dreams, Hongjian sensed something hitting against the dense casing of his sleep. It poked a tiny hole through, and his entire sleep dispersed like boiling water injected through an icy surface. (FB, 167)

[82] Upstairs and downstairs in the dormitory everyone was sound asleep. His foot-steps seemed to be treading on these sleepers' dreams. The metal-plated heels of his leather shoes were so heavy that they could have broken their brittle dreams to pieces. (FB, 227)

[83] She just enjoyed manipulating the friendship of these many people, like an acrobat whose two hands are able, by throwing or catching, to deal with seven or eight flying plates at the same time. (RSG, 45)

[84] Manqian shed some tears, but her parents' chiding stiffened her resolve, like a piece of hemp rope that has become wet and so become stronger. (SVN, 438)

When both the tenor and vehicle are intangible, the comparison in the metaphor represents the author's thinking and reflection. In Qian's metaphors, this may take the form of juxtaposition of two similar psychological conditions. ([85] through [87])

[85] All his well-thought-out words and actions were useless. They just had to stay pent up inside him to ferment. This is comparable to the student who had prepared well for his examination only to find it postponed. (FB, 279)

[86] If the engagement ring were a symbol of the trap one had fallen into, button-sewing was likewise an omen of being tied down. (FB, 28)

[87] Xinmei had not expected him to be so meek and was startled to find that he had struck at thin air. (FB, 59-60)

Sometimes, breaking away from convention that takes concrete things as the vehicle and abstract things as the tenor, Qian deliberately makes some metaphors in which the tenor is physically visible while the vehicle is intangible. Qian may have taken over this technique from the ancient poets, because he notices that some poets like to write images such as that one's dream is like a cloud, while some others may do the opposite, saying that the floating cloud is like one's dream. The latter, just as Qian points out, "to liken feeling and reason to physical object," is similar to what Qian quotes as "abstract image" (Image Abstrait) in western rhetoric.^{6*}

[88] Roasted sweet potatoes are like illicit sex in the old Chinese saying, "Having it isn't as good as not having it." The smell is better than the taste. When you smell it, you feel you must have one, but once you actually sink your teeth into it, you find it's not really anything special. (FB, 181)

[89] Having swallowed a pig, in order to change taste, it gobbled up a big sheep. As a result, its protruding body looked like a man with goitre, or a state suffering inflation. (RSG, 17)

⁶Qian Zhongshu, *Guanzhuibian*, 1342.

[90] On the large envelope with "Executive Yuan" printed in the upper left-hand corner was written "Mr. Lu Zixiao" in large letters, making it look as though the Executive Yuan was all set to give him the major position at the center. (FB, 205)

III. The Extension of the Vehicle

In order to bring the effect of a metaphor into full play, the writer usually tries to extend the vehicle, horizontally or vertically; the product of the former is called *Boyu** ("turning wheel" metaphor) in Chinese and Shakespearean metaphor in English, and that of the latter is called "*Quyū**" (tortuous metaphor) in Chinese. Qian Zhongshu offers a metaphor when he praises Su Shi's poems in *Songshi xuanzhu*:

In his (Su Shi's) poems, one can see . . . what the Western people call Shakespearean metaphors in which multifarious images are used one after another to express an aspect or situation of one thing, as though the "turning wheel tactic" (*Boyu*) found in ancient Chinese stories were used on it. Having failed to resist continuously coming opponents, that thing can do nothing but show its real colors and submit to the poet's brush.⁷*

The following four Shakespearean metaphors use a number of vehicles either to describe one similarity they share with the tenor ([91] and [92]) or to illustrate different aspects of the latter. ([93] and [94])

[91] He should praise himself ceaselessly and indiscriminately, just as hangers-on kept by rich people, purchased politicians and subsidized newspapers do. (RSG, 5)

⁷ Qian Zhongshu, *Songshi xuanzhu*, 61.

[92] Reading his works, however, makes people feel just like eating some substitute like margarine on bread, or MSG for soup, or, especially, chopped cooked entrails of sheep or oxen supplied in Chinese restaurant abroad, which can deceive only those who, having never enjoyed real Chinese cuisine, may take it as Chinese flavor. (RSG, 36)

[93] It acts like a wandering warrior when it catches a mouse in the dark; it looks like a pondering philosopher when it sits praying to Buddha; and it sounds like a sentimentally singing lover when it woos. (RSG, 27)

[94] A machine has no temperamental idiosyncrasies, but this bus, presuming on its old age, had developed a disposition that was cranky and intractable, eccentric and unfathomable. Sometimes it behaved arrogantly like a powerful official, other times pettishly like a little girl. Don't think that the bus driver, coarse oaf that he was, understood anything about driving it. (FB, 153)

Quyu, according to Chinese rhetoric, is not an independent rhetorical device but an extension or complication of metaphor. Conceit, the English equivalent of *Quyu* in western rhetoric, is one that the poet develops in some detail. It "is an intricate, intellectual, or far-fetched metaphor."⁸ It extends the reader's association and, with the distance between the tenor and vehicle enlarged, the reader's perception of the similarity between the things compared is stretched. For example, both a snowy mountain compared to a white elephant and a full moon compared to a human face are good metaphors, which are not necessarily further extended from either the writer or the reader's side. But Qian, praising the copious usage of *Quyu* in the poems of

⁸Alex Preminger and T.V.F. Brogan, 760.

Huang Tingjian*, a Song poet, says in *Tanyilu*:

A poet's rhetoric may be full of high aspirations and conceits. So it might as well describe a snow mountain like an elephant with a tail and teeth and say a full moon is like a human face decorated with brows and eyes.

And Qian adds, "English metaphysical poets' conceits mostly belong to this category of metaphor."⁹

The following examples show us how the "elephant," in Qian's metaphors, "grows a tail and teeth" and the "human face is made up with brows and eyes." Concretely, there are two ways in which Qian's extension metaphor is formed: by further describing the vehicle until a new image vividly shows up ([95] through [97]); or by spreading one metaphor to bring about one or more other (accordingly new) metaphors. The latter technique usually takes the form that A is like B leads to B is like C, and then to C is like D and so on. ([98] and [99])

[95] Hongjian's heart gave such a heavy thump that it sounded like a package hitting the ground when cargo is being unloaded from a truck. He wondered how Xinmei could not have heard it. (FB, 138)

[96] The brush was worn to a bald stump and was more in need of an application of hair tonic than ink. (FB, 180)

[97] The position itself never suffers. If a person refuses to take a seat, it is only his own legs which suffer. The chair won't go hungry if left empty or get sore legs if left standing. (FB, 352)

⁹Qian Zhongshu, *Qian Zhongshu lunxue wenxuan*, V, 25.

[98] Studying abroad today is like having smallpox or measles . . . People like Cao Yuanlang can never forget that they have studied abroad; everywhere they go they have to brag about their Oxford or Cambridge backgrounds. They are like those people who have contracted smallpox and got pock-marked and brag about their faces as if they were starred essays. (FB, 77)¹⁰

[99] His resonant and fluent American speech, resembling the roll of thunder in the sky, when oiled and waxed, would slip halfway through the sky. (FB, 56)

In many cases we have noticed, Qian's metaphor is but a combination of Shakespearean metaphor and *Quyu* as well shown in the following three examples.

[100] Now the secret, having suddenly lost some of its repugnancy, was transformed into a souvenir worthy of being kept and preserved. It was like a maple leaf or a lotus petal to be folded in a book, to be allowed to fade in color with time. But every time you open the book, it's still there, and it makes you shiver unintentionally, as if a part of her body had been contaminated by death, as if a part of her body had been snatched away by Tianjian and had died also. Fortunately, this part of the body was far away from her, like a shell that has left its cocoon, like hair or nails that have been cut and no longer hurt or itch. (SVN, 452)

[101] He spoke little, slowly and with great effort, as though each word carried with it the weight of his entire personality. People who don't talk readily are apt to give others the impression that they are packed with wisdom, just as a locked, tightly sealed chest is assumed to be crammed with treasure. (FB, 207)

[102] Lu's remarks just now, however, had been like a dose of medicine half easing the shame in his heart. Han Xueyu was telling his lie, and while they were not in collusion, it was as if having Han there lightened

¹⁰ English translator's note: "In correcting essays or compositions, Chinese language teachers frequently used a writing brush and starred the parts they considered excellent in red ink."

the charge of deception against himself. Of course, this added a new uneasiness, but this kind of uneasiness was out in the open and exposed to the sunlight, not like the business of the bought diploma, every trace of which, like a corpse in a murder case, had to be hidden even from himself. (FB, 206-207)

Chapter Five: Psychological Description and Synaesthesia

---- How to Make a Good Metaphor (II)

I. Psychological Description

C.T. Hsia's statement that psychological drama is one of the two major features of Qian Zhongshu's fiction (the other being intellectual satire)¹ is a conclusion everybody who reads Qian's fiction generally arrives at. Actually, Qian's attainments in psychology were apparent as early as when he was a young student,² and his fiction since then is just a field where his talent and sensitivity in psychological observation and description have become incisively and thoroughly developed.

Psychological analysis and description, revealing things that people feel to be both familiar and mysterious, has been considered as one of the important methods of characterization, and its success depends on the writer as well as the reader's identification.

Narrative is generally used to reveal what a character thinks and how he (she) feels in certain circumstances. Western people (both writers and readers) who are said to be good at abstract thinking are naturally apt to rely on and accept so-called psychological analysis. However, long passages of psychological description that are quite common in Western literature, do not necessarily suit Chinese people (also both

¹See C. T. Hsia, *Modern Chinese Fiction*, 437.

²See Yang Jiang, *Ji Qian Zhongshu yu Weicheng* (About Qian Zhongshu and *Weicheng*), Hong Kong: Sanlian shudian, 1987: 28.

writers and readers) who are said traditionally to be good at analogical thinking. For this reason metaphor has accordingly become Qian Zhongshu's magic weapon in psychological description.

A discussion of psychological metaphor in Chinese may start with some analysis of the Chinese concept of "heart" and "mind," because the Chinese equivalent (actually borrowed from Japanese) of psychology is "*xinli*" ("heart-mind" + "reason").

Man's knowledge about the heart as a vital organ dates back to a much earlier time than his modern knowledge about the brain, so writers traditionally take pains to depict the condition of the heart as representing human feelings.

From the following examples we can see that Qian's metaphors, either based on the understanding that the heart represents life ([103] and [104]), or directly related to some typical conditions of the heart such as the pulse, pain, etc., are exquisitely made and quite distinguishable. For instance, in metaphors of the heart beat ([105] and [106]) and those of pain in the heart ([107] through [109]) different images are used. Furthermore, Qian's heart metaphors are mainly used for describing a character's feelings and mood under certain circumstance, although in some of the following examples, [105], [107] and [110] for instance, the images used are relatively detailed and meticulously depicted.

[103] Though his body was huge, his heart, resembling a large turnip with nothing in it, was not. (FB, 55)

[104] It was as if Manqian's heart was a tree hollowed out with worms

and unable to show any sign of growth. (SVN, 451)

[105] As she was about to step into the house, a noise constricted her heart and dragged it along to the abyss. As her heart began to sink, another explosion followed, lifting her heart from its depths and leaving her eardrums ringing with sound. (SVN, 451)

[106] Reminded of himself and Tang Xiaofu, Hongjian's heart suddenly flared up like a tongue of flame. (FB, 171)

[107] His heart leaped up, but was then pressed down by those footsteps, as if each step trod upon it. The footsteps halted. His heart likewise stood still, not daring to stir, as though someone stood upon it. A long moment passed and his heart was oppressed beyond endurance. (FB, 19)

[108] Hongjian suddenly hated Miss Tang so much his heart stung as though pressed against a thorn. (FB, 139)

[109] Mrs. Li's laughter and the expression in her eyes made his heart happy suddenly so it hurt -- a feeling like jumping away after being burned. (RSG, 48)

[110] Hongjian's heart seemed at that moment to be in a race with the pain inside it, trying to run fast enough to keep the pain from catching up. He rattled off a few irrelevant remarks as though to throw out some obstacles, which would temporarily block the pain's pursuit. (FB, 139)

[111] Hongjian's anxious frame of mind was like a wild animal caged in a dark room, frantically ramming, clawing, beating against the walls, trying to find a way out. (FB, 304)

However, when we turn to brain or mind metaphors, things are quite different.

The criteria by which we tell brain metaphors from heart metaphors are roughly (1)

whether the image described is complicated and related to the physical quality of the organ and (2) whether or not any concept and consciousness is involved. Such a principle, in my view, applies to Qian's brain metaphors. The following three metaphors tell of something happening in one's brain (mind) although in appearance (literally in Chinese) they are related to his heart.

[112] "Don't mention me," said Hongjian mechanically, feeling like a prisoner in a darkened cell who has come upon a match and lit it, only to have it go out immediately while the space before his eyes slips back into the darkness before he has gotten a good look at it. (FB, 139)

[113] Against this background the tumult in a man's heart shrinks to nothingness. Only a well of hope for tomorrow, which has not yet descended into the vastness, illuminates itself like the speck of light from a firefly in the dark of boundless, roaring waves. (FB, 17)

[114] The loneliness in the crowds and the desolateness amidst all the excitement made him feel like many other people living on this solitary island. His mental state too was like a solitary, isolated island. (FB, 324)

In contrast, "complicated" psychological activities such as thinking and judging , and those related to recognition of one's motivation, hope (disappointment as well), desire, curiosity, etc., belong to the territory of the mind. ([115] through [118])

[115] Looking back, he understood what had always made him come to see her. Like a lamp on a ship's stern, his reflection suddenly lit up the path it had sailed. (SVN, 448)

[116] An irrepressible curiosity and anticipation, like water boiling on the stove , pushed up against the lid of the kettle. (FB, 190)

[117] His thoughts churned chaotically in his brain like snowflakes whirling about in the north wind. (FB, 360)

[118] Once he grew panicky, he couldn't focus his attention. His threads of thought would get knotted up, then come loose. A few vague facts remained, but it was like waiting for a person in a busy place. You catch a glimpse of someone in the crowd who looks like him, only to find he's gone when you go over to get him. (FB, 37)

The reader cannot help admiring the subtlety of metaphors like the following two examples.

[119] The romantic tryst of a moment ago left its ghostly shadows which seemed imprinted with a thin impression of Tianjian. (SVN, 450)

[120] The significance of a remark in the listener's mind is often like a strange cat, which enters the room without making a sound. You don't notice its presence until it gives a "*mew*." (FB, 260)

Personification, one of Qian's favorite devices that works very actively in his writings of all kinds, is frequently used in his mind (psychological) metaphors. ([121] through [123])

[121] Hongjian instinctively rolled aside and then was immediately wide-awake. He heard a sigh by his head, very faint like a suppressed emotion escaping as a furtive breath. (FB, 188)

[122] But disappointment, frustrated lust, and wounded pride all refused to settle down, like the doll which always rights itself when pushed over and even wobbles about more vigorously. (FB, 23)

[123] This stirred his inherited business instinct, emerging as if awakened from a dream, as if it were a snake coming out of

hibernation. (RSG, 101)

Sleeping and dreaming, man's subconscious activity is also vividly described in Qian's metaphors ([124] through [126]) among which, more interestingly, thought even falls to sleep ! ([126])

[124] At first his sleep was brittle. His hunger tried to nip through his stupor like a pair of forceps, but he subconsciously blocked it. Gradually the forceps became loose and blunt, and his sleep became so sound it could not be pinched. It was a sleep devoid of dreams and sensations. (FB, 361)

[125] Just as he was worrying over this, sleep caught him off guard and like a club suddenly knocked him into its dark bottom, a sleep strained of all dreams, pure and complete. (FB, 149)

[126] An obscure thought which had lain dormant deep down in Hongjian's consciousness seemed to be suddenly roused by Xinmei's remark. (FB, 290)

The method most commonly used in Qian's psychological metaphors is contrast -- a juxtaposition of psychological conditions ([127] through [131]). So long as the reader is familiar with either one of the paired conditions, no matter if it is the tenor or the vehicle, he will be able to enjoy its identification with the other.

[127] Though in the heat of anger they might find quarrelling a great relief, when the quarrel was over they both felt exhausted and empty, the feeling one gets at the end of the opera or when one wakes from a drunken sleep. (FB, 322)

[128] Yigu was not prepared for Mrs. Li to undress his name, calling it with neither his surname nor the title of "Mr." He felt upset for his

naked name, like a first time visitor to a massage parlour who does not expect to be undressed by the waitress. (RSG, 67)

[129] At that time his psychology was like that of a romantic young man committing suicide who, at the edge of death, has no longer the strength to save himself, but still retains the consciousness to regret his too fast leaving of this world. (RSG, 65)

[130] Yet he was waiting for their praise, despite the knowledge that he wouldn't be satisfied with it; it was like finding a pack of cigarettes when one craves opium. (FB, 93)

[131] He felt silly and humiliated; he was like a beggar who, after running after a rickshaw for some distance without getting a cent, finally has to stop but is reluctant to give up. (FB, 23)

II. Synaesthesia

This is a too big a topic -- big enough for a specialized thesis -- in discussing Qian Zhongshu's theory and practice of metaphor. But, it may serve as a totally different approach to dealing with a great many of the metaphorical examples discussed in this thesis. Synaesthesia is regarded as a linguistic term as well as a psychological term. We shall first briefly summarize Qian's ideas on synaesthesia, and then see how he practices them.

Synaesthesia was originally a Western theory, but Qian was the first scholar who, in an essay in 1962 and in a number of chapters of his later published *Guanzhuibian*, made careful studies, integrating it with classical Chinese poetry and prose.

The definition of synaesthesia is no mystery. It is a Greek word meaning "joint sensation" or "joint perception." It is "a concomitant sensation; especially: a

subjective sensation or image of a sense (as of color) other than the one (as of sound) being stimulated."³ To use Qian's simpler words, "In one's daily experiences, the senses of sight, hearing, touch, smell and taste, can usually get through or communicate with each other; between the function of the different senses, eyes, ears, tongue, nose and body, there can be no distinction. A colour seems to have temperature; a sound seems to have a shape; a change of temperature seems to have a weight; a smell, to have a quality and so on. For instance, by saying *guangliang** (bright) and *xiangliang** (resounding) at once, we transfer *liang**(light) to a sound."^{4*}

In his essay and several chapters of *Guanzhuibian*, Qian introduces the theories of Aristotle, Francis Bacon and others, as well as Western poetry by Homer, Shakespeare, John Donne, Ezra Pound and Gabriele D'Annunzio. For instance, Qian admires the philosophical interpretation of synaesthesia by Bacon, who, according to Qian, is "rich in imagination." Qian quotes Bacon to the effect that "the quavering upon a stop in music" is the same as "the playing of light upon water." It is not only "similitudes," but "the same footsteps of nature, threading or imprinting upon several subjects or matters."^{5*}

Qian notices that the earliest appearance of synaesthesia in the West is in Aristotle's *On the Soul*, although his *Rhetoric* did not mention it as a rhetorical device

³ *Webster's Third International Dictionary*.

⁴ Qian Zhongshu, *Qian Zhongshu lunxue wenxuan* (QWX), VI, 92.

⁵ Qian Zhongshu, *Ibid*.

at all. There are quite a few examples in ancient Greek poetry, such as Homer's verse, that confused so many translators: "Like unto cicadas that in a forest sit upon a tree and pour forth their lily-like voice."⁶ Qian points out that the European "Baroque poets" of the 16-17th centuries were fond of using "mixed metaphors of sensory exchange."⁷* While the Romantic poets in early 19th century liked to use it, its overuse, abuse and misuse by the Symbolist poets in the late 19th century almost made synaesthesia a stylistic mark for symbolist poetry. Some modernist writers like Ezra Pound urge poets to "find the exact words," warning them not to be lazy and confuse senses altogether, "not mess up the Perception of one sense by trying to define it in terms of another;" however, they also declare that "to this clause, there are possibly exceptions."⁸*

On the other hand, Qian pays much greater attention to ancient Chinese poetry and prose, examining and citing many beautiful verses to support his idea. Unfortunately, the space limit of this thesis and the seemingly insurmountable difficulty in translation prevent me from giving exhaustive examples; however, we are still able to summarize the sensory transference (i.e. Synaesthesia) Qian talks about and practices in his creative writing into two categories: (1) transference between senses and (2) psychological and mental description through sensory image.

⁶Qian Zhongshu, *Ibid.*, 99.

⁷Qian Zhongshu, *Ibid.*

⁸See Qian Zhongshu, *Ibid.*, 99-100.

After a great number of citations, Qian summarizes,

[132] A sound has not only smell -- "sad music sounds fragrant," "bird's singing scents," but also colour -- "red sound," "green laughing," "white crowing," "bird's red singing," "all sounds are green," "dark dreaming." A "perfume" can make not only "noise", but also "strength." The moving cloud "imitates voice," a green shadow "generates quietude." Both flower colour and bamboo sound can have temperature: "hot," "about to catch fire" and "charred." The bird's singing sometimes is as sharp as a "pair of scissors," and sometimes is as smooth and round as a "ball." The sensory feelings can really communicate with each other and generate each other. (QWX, VI, 98)

Perhaps to most readers, the most familiar and impressive examples are classical verses like "the small stars as noisy as boiling," or "the bright stars as secret as whispering" which are used by Qian to compare with Pascoli's "In the sky a group of stars are twittering like small chickens walking around." (*La chiocetta per l'aria azzurra/va col suo pigolio di stelle*)^{9*}

The most common sensory transferences, of course, are those that originate from the senses of hearing and sight which, according to Wilhelm Hegel, are the only two senses of cognitive perception related to art appreciation.¹⁰ Let us see Qian's own examples. Firstly, the transference of the sense of sight to that of hearing ([133] through [137]) or vice versa ([138] and [139]).

[133] The chirping of numerous sparrows was so sharp that it was as if the quietude were to be pecked to pieces. The crow's caw was cool and sharp like a pair of scissors; the stork's cry was astringent and thorn-like

⁹See Qian Zhongshu, *Ibid.*, 98; 100.

¹⁰See Lu Wenhui, "Lun *Guanzhuibian* de bijiaoyishu" (On comparative art in *Guanzhuibian*), in Zheng Chaozong, ed. *Guanzhuibian yanjiu lunwenji*, 294.

like a saw. Both of them were testing their cutting edge against the quietude. But the quietude seemed too thick, and too flowing as well, to be pecked, for the fissures on its surface pecked by the birds were refilled right away. Even a rooster's melodious harbinger of dawn left no trace on the quietude. (XRS, 50-51)

Compared with [132], the above passage ([133]) is simply an elaborate exercise imitating classical poetry.

[134] Having recently been jilted by women, we are like birds afraid of the bow; we're frightened even by a woman's shadow. (FB, 135-136)

This interesting metaphor is a very good example of synaesthesia. It is actually a combination of two common Chinese allusions: "The birds get frightened by the *sound* (Note: sense of hearing. My italics) of a bow" (*Jinggong zhi niao**) and "mistaking the *reflection* (sense of sight. My italics) of a bow in the cup for a snake." (*Beigong sheying**)

Examples [135] through [137], all description of sound -- laughter, snoring and singing -- are not only vivid metaphors, but also proof of Qian's deliberate practice of synaesthesia in metaphor making.

[135] Manqian's laughter exploded like boiling milk. (RSG, 125)

[136] If a recording really had been made, it would have been a thunderous racket, like the roaring of waves or the gobbling and gulping of wolves or tigers, accompanied by a thin, sharp thread of sound in the middle that rose and fell abruptly without stop. Sometimes the thread rose higher and higher, getting thinner and thinner like a kite-

string about to snap. Then for some reason it would descend and stabilize as if reaching a peak. (FB, 144)

[137] There was a turgidity in the sharpness of the star's sweet voice, which seemed for the most part like something blown out from the nose -- greasy, sticky, and soft, the characteristics of mucus, the main product of the nose. But it must have been at least as long as the nose in order to hold that endless, whining sound. (FB, 122)

[138] Fang Hongjian noticed that the trace of a smell lingered on Miss Tang's face when she was not smiling, like the last few notes that float in the air after the music has ceased. (FB, 52)

[139] Quietude can be called a transparent state in terms of the sense of hearing, just as emptiness and brightness can be called quietude in terms of the sense of sight. (XRS, 52)

Sometimes, we can also see cases in which the sense of touch transfers toward that of hearing. ([140] and [141])

[140] His words, coming through his curly stubble, were somehow dyed with the color of that beard -- everyone of them was dark. They also appeared to have grown hair of their own, brushing about a listener's ears until they itched. (RSG, 89)

[141] Miss Su cursed him in Chinese. Her voice seemed to have a quaver in it. Hongjian felt as if her abuse had given him a heavy slap on his ear and in self-defence, he hung up the receiver. (FB, 100)

Doubtlessly, the much more significant usage of synaesthesia, or, extension of synaesthesia, in my view, is Qian's description of psychological and mental activity through different sensory images. The resulting metaphors, therefore, are always imprinted with Qian's unique stamp.

The sensory images used to compare man's mental activities may be taken from the senses of hearing ([142]), sight ([143]), touch ([144]), taste ([145]), combined hearing and sight ([146] and [147]), or combined sight and touch ([148] and [149]), and so on.

[142] He was so flabbergasted that he nearly dropped his rice bowl.
American behavioral psychologists can prove that "thoughts are a soundless language," he thought. What are this kid's jug-ears made of? How did he overhear all my silent private remarks! (FB, 30)

[143] Hongjian's suspicion flitted without stopping like a swallow over the water. (FB, 262)

[144] Their journey was smooth as satin. (FB, 188)

[145] The Japanese flavor in Su Manshu's poems is as thick as the hair oil in (sic) Japanese women's heads. (FB, 92)

[146] False humour, like a leaden counterfeit coin, emits a thick and dull sound which is nothing but leaden laughter. (XRS, 27)

[147] *A lie of glass, thin and transparent, he thought. The chauffeur must certainly be laughing to himself. (FB, 102)*

[148] The idea of leisure somehow reminded him of Miss Tang; he hurriedly forced the thought out of his mind like one skating over thin ice. His heart also managed to dodge the pain, which luckily had not yet started up. (FB, 114)

[149] The pang of jealousy he felt inside was like a chestnut roasting on a fire about to burst from its shell in the extreme heat. (FB, 260)

We can use this approach to understand Qian's heart or mind metaphors, like the

following two examples.

[150] It was as though lightning had flashed through his mind and produced a sudden blinding glare. All the blood rushed to his face. (FB, 18)

[151] It seemed the tide of tears didn't flow from her eyes only, but it was as if hot tears were being squeezed from her heart and all over her body and drained out together. (FB, 360)

Besides communication between the senses, Qian is also fond of connecting the perception of time with that of space. The following excellent example is a typical one.

[152] A stretch of time lay in front of her as impassable as a desert. At first time passed in blocks, but once Tianjian left, the hours, minutes, and seconds, as if removed from their spines, loosened into countless tiny bits and pieces. No event could serve as a thread to string them together. (SVN, 446)

To deliberately confuse concepts with sensory images, and thus to make synaesthesia-joke-type metaphors is a game Qian is also quite good at. ([153] through [156])

[153] Gao Songnian, as president, was "fluent" in the disciplines of all three colleges and all ten departments of the school. "Fluent," that is, in the sense of flowing smoothly, as in "the free flow of trains" or "a smooth intestinal flow." A few "brief remarks" would go in through the ears and flow directly out of the mouth without stopping for a moment in the brain. (FB, 250)

[154] Though Lu Zixiao's understanding of English was no sharper than the nose of a man with a bad cold, he did recognize the word

"communism" on the cover. (FB, 277)

[155] Father remarked, "She's not only studied abroad but has a Ph.D. I'm afraid Hongjian couldn't manage her (literarily: couldn't digest her well)," as though Miss Su were some sort of hard object like a brick which would take the stomach of an ostrich or a turkey to digest. (FB, 34)

[156] You wanted to make me a slob, but I don't feel myself one at all. Swollen and bloated sounds more like it, and maybe that was what you had in mind. I might as well have been soaked in water, rendered completely devoid of strength. (INS, 428)

In the previous chapters we twice quoted Qian Zhongshu's line that, "logic is disqualified to judge (literature and) art." His meaning is that artistic creation and appreciation follows its own inherent laws and should not be judged by logic. However, the above examples, especially [152] through [156], can be judged by synaesthesia. Is not synaesthesia a kind of logic then, or does it only belong to some people -- the artist and his appreciator for example?

Chapter Six: Dead Metaphor, Sterile Metaphor,

Regenerated Metaphor and Scholarly Metaphor

--- How to Make a Good Metaphor (III)

The vitality of a metaphor lies in its freshness and originality. At the beginning of this thesis, in quoting some linguists' conclusion that the process of metaphorical extension serves as an important factor in the development of a language, I mentioned the term "dead metaphor." With a "dead" metaphor, as Brooks points out, *rigor mortise* has set in: it has no flexibility, no force; it has stiffened into one meaning.¹

This thesis is a study of "live metaphors," and thus has nothing to do with "dead metaphor." However, another two levels of metaphor may be germane to our subject. The first is those so-called dead metaphors that are still recognizably metaphoric. Brooks gives a few examples, such as "John is a good egg," "Jade is a peach," "He ran out on the deal" and so on.² It is true that their original metaphorical character is plain enough and we still call them metaphors and use them as such, but they are rather worn and faded. They have become so common that they serve as an object of study only for the pure rhetorician. With the accumulation of one's social experience and education, they would become part of his normal speech and vocabulary. In Chinese there are many such expressions too. For instance, "He is a straw bag (*Caobao**, 'good for nothing', especially referring to people unworthy of their name or

¹ Brooks and Warren, 328.

² Brooks and Warren, *Ibid.*

title);" "He is a hard bone (*Ying gutou**, referring to those with unyielding integrity);" "He is a soft bone (*Ruan gutou**, a spineless creature or coward);" or "cheap bone (*Jian gutou**, miserable wretch)" and "lazy bone (*Lan gutou**, lazy)" and so on.

The second group is that of badly shopworn metaphors, the list of which, according to Brooks, could be extended almost indefinitely. For instance, "hot as the devil," "independent as a hog on ice;" "crazy as a bat" and so on.³ Obviously, such expressions, which I would like to call sterile or stereotyped metaphors, do nothing but damage literary quality and harm the reader's aesthetic appreciation in many cases. They restrain the reader's appetite.

Being a student of Qian Zhongshu's metaphorical theory and practice and, first of all, a Qian fan, I have no intention to belittle any of his metaphors; however, the following group of examples picked up from Qian's works show the difficulty of avoiding the use of sterile metaphors for any writer. Perhaps, it is better to say that certain metaphors that are interesting for some readers may be unacceptable for some other, usually more "sophisticated" ones.

[157] Hongjian then spilled out the whole story of Han Xueyu's buying the diploma like rice from a gunny-sack. (FB, 228)(Note: In the original of FB, it is "Hongjian then spilled out the whole story like rice from a gunny-sack of Han Xueyu's buying the diploma.")

[158] This one question made her feel six or seven years younger. She walked gaily along as though she had springs on her feet. (FB, 242)

³ Brooks and Warren, *Ibid.*

[159] Borrowing from a great systemic philosopher as the beginning of an informal essay is, of course, a bit like putting fine timber to petty use, or like driving away mosquitos with antiaircraft artillery. (XRS, 54)

[160] He'd just have to go back and crowd with his parents for a few days, like a dog that's been given a beating outside and comes running back home with its tail between its legs. (FB, 113)

[161] Xiajun is like a deflated rubber ball after being stuck with a pin. (RSG, 58)

[162] The chances of being bombed to death are just as slim as winning the first prize in the aviation lottery. (SVN, 448)

The images in the above examples such as "to pour rice out of a sack," "to have springs on one's feet," "to drive away mosquitos with antiaircraft artillery," "a dog with its tail between its legs" and "deflated rubber ball" are all shopworn and faded. At least they can hardly match the many other excellent metaphors Qian himself created. "Winning the first prize in the lottery" was originally a very witty epigram, but it was not invented by Qian.

In previous chapters we have emphasized that the creativity shown in Qian's metaphors comes from his aesthetic ideas of imaged thought and his outstanding imagination. Here I would like to illustrate briefly some other minor, but still quite important origins of Qian's metaphors: regeneration of sterile metaphors; expression of constant ideas and conceptions; inheritance and transplantation of both Western and ancient Chinese allusions, and scholarly metaphors.

From some of the following group of examples we can see how Qian makes an otherwise sterile metaphor live again.

[163] Hongjian's heart burned with such rage that it seemed enough to set the end of his cigarette aglow. (Fb, 23)

Being reformed through a synaesthesia-type extension, "Somebody burns with rage inside," an almost dead metaphor, is completely refreshed.

[164] Not being made of raincoat material, Hongjian's heart was soaked by her tears. (FB, 296)

One's heart (mind) being touched by another's tears is a common expression, but here the inserted "raincoat" and "soak" make the metaphor *look* unconventional.

[165] Hongjian's face flushed as red as a sick man with a temperature of one hundred three degrees. (FB, 199)

[166] During lunch Miss Sun received so much praise from her travelling companions that her face shone like the sun rising in the eastern sky. (FB, 184)

Both [165] and [166] are quasi-sterile metaphors, since similar images -- one's face flushes or shines owing to mood change -- are too frequently used. But with the addition of the vivid image of "a map during the world war," the effect of the metaphor is greatly amplified. ([167])

[167] Every time he heard her voice, his face totally flushed without reason like a map during the world war. (RSG, 74)

[168] He remembered the famous saying from *The Romance of the Three Kingdoms*, "A wife is like a suit of clothes" and of course clothes also meant the same as wife. He now had himself a new fur coat. The loss of a wife or two wasn't about to worry him. (FB, 47)

"A wife is like a suit of clothes" is rather a faded metaphor of the simple "A is like B" type. Qian converts it to "B is like A" in order to meet the needs of the situation.

In *Guanzhuibian* Qian writes that "Joseph Addison once said, there are two metaphors in many different languages that work as if by prior agreement: the metaphor of a flame for love and the metaphor of a smile for a flower in bloom, but I've seen no others".⁴* If Qian repeats a similar image, he would be making a metaphor that he knows is sterile, but who can help admiring the following image?

[169] An old man's love was said to be like an old house set ablaze.
Once it started burning, there was no saving it. (FB, 293)

Many of Qian's early works are prose pieces or essays in which he expresses rich and reflective notions for making satire or cracking jokes. Some of those notions reappear in his later works, especially in his *Weicheng*, and, in many cases, they are more vividly expressed. Although detailed textual research is not the aim of this thesis and the lack of first hand materials prevents such an effort, we can at least give a few examples.

In 1940, Qian wrote an essay "On Happiness" in which he rightfully points out that the notion "to be happy for ever" is not only too distant and slim to be realized, but also as absurd as it is untenable. Things that pass quickly can never be lasting; saying "happy for ever" is just as self-contradictory as saying a square sound, a static action,

⁴Qian Zhongshu, *Guanzhuibian*, 72.

or the thoughtful masses.^{5*}

In *Weicheng*, a metaphor saying that enjoyable days were "slipping by" people repeats Qian's point.

[170] They stayed in Guilin ten or fifteen days, enjoying themselves so much it seemed more that the days were slipping by them than that they were spending the days. (FB, 286)

For unknown reasons, Qian's usual comments on doctors seem not too cordial but even a bit unkind.

[171] It is ridiculously childish of course, for he does not know that the doctor is also a kind of butcher. (XRS, 39)

[172] However, the doctor cures the sickness, he also hopes that people contract an illness: By preparing bitter medicine, he asks for a high price; to save the patient is also to save himself; if no patient took his medicine, he would starve. (XRS, 42)

In *Weicheng*, the medical profession is "attacked" along with religious engagement:

[173] To study medicine and be religious at the same time comes down to: "If I can't help a sick man to live properly, at least I can still help him die properly. Either way he can't go wrong by calling me in." It's like a pharmacist running a coffin shop on the side. What a racket!" (FB, 21)

In an essay published as early as 1937, talking about interpersonal relationships, Qian gives a "Critical Notice": "The 'parallel' she has adduced would, I am afraid,

⁵Qian Zhongshu, *Xiezai rensheng bianshang*, 18.

only fulfil the geometrical definition of parallel lines."⁶ Thus what we read in

Weicheng is just a repetition of a statement made more than ten years earlier:

[174] Fang Hongjian was confident his friendship with her would develop no further. Like two parallel lines, no matter how close they are, or how long they are extended, they will never join together. (FB, 26)

Being part of the organ that produces sound, the throat (also Adam's apple) plays an important role in one's oral expression. Perhaps, owing to his sensitivity to the phenomena of synaesthesia, Qian shows an interest in observing and describing the movement of the throat while one is speaking. He uses quite a few similar images in different works including literary criticism.

[175] Noticing how little Han spoke and how much effort it took, Hongjian wished Han could have pulled out the (sic) Adam's apple like a stopper from a bottle and let the rest of his speech flow more freely. (FB, 208)

[176] The sound of the machine guns was like that of a stutterer -- unable to express his meaning to the sky; or like phlegm stuck in the throat. (SVN, 451)

[177] Miss Fan discovered that when she had a secret, the itch to tell it was as hard to bear as a cough in the throat. (FB, 241)

[178] Reading *Houshanji* is like listening to a stutterer or a dying patient who has a lot of words to say but cannot speak out smoothly, making people anxious for him, but unable to do anything. (SSXZ, 102)

⁶See Fan Minghui, " *Weicheng* shuzheng " (Textual research to *Weicheng*), Qian Zhongshu yanjiu, II, 237.

Qian likes to create animal metaphors, taking an animal's appearance or actions as the vehicle. We have cited a few in previous chapters while the following one -- a kitten or dog's chasing its own tail -- is extremely impressive. Actually, both [179] and [180] are just a repetition or reproduction of an image Qian introduced in one of his early essays "The Return of Nature." "But to pursue truth for the fun of the pursuit is to pursue not truth but fun; it might be compared to a kitten's sportive chase of its own tail."⁷ Of course, the tenor in all three cases is totally different.

[179] One could only say that it was out of character: For example, we think it's funny to watch a kitten go around in circles chasing its tail, but when a puppy follows suit and turns hectically around after that stubby tail, then it isn't funny any more. (FB, 26)

[180] Reading what he has written, we just feel that, by every means, he is trying and failing to make fun in the way a puppy with its tail cut short, cannot have its effort rewarded by hectically turning and wagging the remain. (RSG, 38)

Every writer is best at describing the part of the world that he lives in and is familiar with. Such a rule unexceptionally applies to Qian and his literary career. All kinds of people are dealt with in his creative writings including novel, short story and prose, but the most successfully depicted are always intellectuals and their lives. In the light of creative motivation, a writer (fictionist) is usually sensitive to impressions and perceptions he gets from his physical and mental life, while a scholar tends to pay more attention to what predecessors and other people, both Chinese and foreigners,

⁷Fan Minghui, 238.

said in books. Therefore, it is a natural thing for Qian, a person who holds both titles (as a writer and as a scholar) concurrently to derive nourishment from classical and foreign allusions for his own creation. Through the following examples we can see how Qian directly uses images he finds in Chinese classics ([181]) or makes some kind of transplantation ([182] and [183]).

[181] With slick, greasy hair and shiny face, that man looked like an oil-soaked loquat seed. (FB, 173)

Actually, "an oil-soaked loquat seed" is an image Qian borrows from a not so well-known story towards the end of the Qing to describe crafty and evil people's appearance.^{8*}

[182] All his life he had detested those modern girls from small towns with outdated fashions and a provincial cosmopolitanism. They were just like the first Western suit made by a Chinese tailor with everything copied from a foreigner's old clothes used as a model down to the two square patches on the sleeves and trouser legs. (FB, 35)

[183] Literary imitation always repeats the shortcomings and weak points of the writer used as a model. It is just like the woman in the legend: She uses an old pair of trousers as a model for making a new one. Discovering that the former is torn in one place, she cuts an exactly same sized hole on the latter. (SSXZ, 12)

The images in [182] and [183] are not identical, but both of them are based on the "legend" which is, as Qian tells us, referred to a story in one of the famous Chinese

⁸Qian Zhongshu, *Guanzhuibian*, 924.

classics *The Han Feizi**.⁹

Qian Zhongshu has a good and enviable acquaintance with Western literary and scholarly works. Some images Qian borrows from foreign allusions are repeatedly used in his different stories. The following are a few examples.

[184] While the elf's back was turned, in a swish he scurried into the girl's ear. Indeed, since at that time the couple was one inseparable body all tangled up, only her ears allowed unimpeded entry. Thus it was that the Writer personally but unknowingly, gave substance to the explanation medieval Christian theologians had offered for conception of the Virgin Mary. That is, the female aural passage was a passage to conception. (INS, 433)

The image "female aural passage serves as a passage to conception" reappears in *Weicheng*:

[185] The recording-secretary's face flushed crimson, and her pen stopped, as if by hearing Fang Hongjian's last remark, her virgin ears had lost their chastity in front of the audience. (FB, 38)

[186] What happened during the next four months . . . should be recorded in history, as Friedrich von Logau put it, with a bayonet dipped in the ink of fresh blood upon the paper made from the skin of the enemy. (FB, 40)

The image in [186] used by Qian in 1947 reappears after thirty years in his *Guanzhuibian*.¹⁰

⁹Qian Zhongshu, *Songshi xuanzhu*, 12.

¹⁰"Der Deutschen ihr Papier / war ihres Feindes Leder,/der Degen war die Feder:/mit Blut schrieb man hier." See Qian Zhongshu, *Guanzhuibian*, 1500.

In *Weicheng*, an image of porcupines is compared to interpersonal relationships.

[187] When he's with other people, he is forever offending or being offended. As with porcupines, each one just has to keep a distance from the others. If they get close, this one will be sticking that one's flesh, or that one will be scraping this one's skin. (FB, 212)

Similarly, Qian reveals in *Guanzhuibian* that this metaphor comes from the German philosopher Arthur Schopenhauer (1788-1860).¹¹

Sometimes Qian may combine two allusions -- one is Chinese and the other is Western -- in his metaphor. In *Weicheng*, a professor with an official background is described remarkably true to life by a "cat metaphor."

[188] Fortunately, when officials take a tumble, like cats which always land on all fours, they never end up in any great distress. (FB, 232)

In *Guanzhuibian*, comparing similar metaphorical images used by Chinese, English and French writers, he points out that where Western writers select cat as the vehicle of the metaphor, Chinese writers may use monkey. For instance, Qian quotes the English philosopher John Locke's "Love and Cats." "But the cats when they fall/From and house or Wall/Keep their feet, mount their tails, and away." In contrast, a few pieces of prose in *Jiaoshiyilin** (The interpretation of *The Changes* by Jiao Yanshou), one of the ten Chinese classical works Qian deals with in *Guanzhuibian*, use a similar

¹¹ "Eine Gesellschaft Stachelschweine drängte sich, an einem kalten Wintertage, recht nahe zusammen, um durch die gegenseitige Wärme, sich vor dem Erfrieren zu schützen. Jedoch bald empfanden sie die gegenseitige Stacheln; welches sie dann wider von einander entfernte." See Qian Zhongshu, *Guanzhuibian*, 1239.

"monkey metaphor." "The monkey falls down from tall trees, it keeps its four legs intact, and returns to its home . . . "12*

There is an interesting example about man's looking down on so-called easy-to-get women.

[189] They chose the course because it was easy, and because it was, they looked down on it in the way men look down on easy-to-get women. (FB, 212)

In *Guanzhuibian*, Qian reveals that one of the origins of the above metaphor is *The Songshu** (The Record of the Song Dynasty): "The husband picks up concubines because they are easy-to-get, while he respectfully pursues a wife because she is hard to get."¹³* Later on, in an interview in the early 1980s, Qian repeats the same point by citing the French writer Leon Fargue that writing an article is like seeking girls, even though one can only catch some easy-to-get girl, he is to look down on her. This is how ordinary people feel about it, and the writers, too.¹⁴*

As for the two titles -- writer and scholar -- Qian Zhongshu holds at the same time, if we say that his characteristics as a writer or poet such as imaged thought, imagination, etc. are well reflected in his aesthetic theory and literary criticism, his creative writings accordingly embody his characteristics as a scholar, one of which is

¹²Qian Zhongshu, *Guanzhuibian*, 547-548.

¹³See Qian Zhongshu, *Guanzhuibian*, 341.

¹⁴Yan Huo, *Dangdai zhongguo zuojia fengmao* (Contemporary Chinese writers), II, 66.

what we call "scholarly metaphor" and in the last section of this thesis we will introduce some of them.

As a matter of fact, through our examples and analyses so far, we have already been impressed by this phenomenon. We also mentioned that Qian may have to pay some cost for his scholarly metaphors of which occasionally readers of some kinds may speak lowly or even negatively.¹⁵ But a relatively well-educated reader for whom Qian's prose and fiction may have been written,¹⁶ always enjoys his acquisition of knowledge of some kind by surprise, admires its perfect integration with the context, and therefore appreciates Qian's introducing it to him. I personally cannot help recommending the following one of the most typical examples in my view:

[190] The kiss was so light and covered such a small area, it was like the way a Mandarin host brushed his lips against the brim of the teacup as a subtle hint to a guest who had overstayed his welcome in the Qing Dynasty, or else it was like the way a witness taking the oath in court in the West touched the Bible to his lips. At most it was similar to the way female disciples kissed the Living Buddha of Tibet or the Pope's big toe--a kind of respectful intimacy. (FB, 98)

In the following two examples, Qian is playing a sound game which turns out to be really meaningful.

¹⁵For instance, Gunn's example mentioned in Chapter Two of this thesis.

¹⁶The newest development in modern (contemporary) Chinese literature has defied all evaluations made by different schools. *The World Journal Daily News* (Shijie ribao) reported Jan. 19, 1994 that, according to a survey in Beijing, Qian Zhongshu is Beijing young people's No. 1 favorite writer and his *Weicheng* is one of the most welcome novels, only second to Cao Xueqin's *Hongloumeng*.

[191] The words, "Dongpo*" when pronounced by Miss Bao in her South seas accent sounded like *tombeau*, the French word for tomb. (FB, 7)

The reader may appreciate the joke in this way: For a French learner, it offers a chance to know a bit about the South seas accent while the people from that area are taught how to pronounce the word "tomb" in French.

[192] Hongjian did not quite catch her name. It sounded like Wo-Ni-Ta (I-You-He). He guessed that it was either "Anita" or "Juanita." Her parents called her "Nita" for short. (FB, 44)

If the reader is a bit familiar with the Wuxi accent, a Southeast Chinese accent, and the way the parents call their daughter, he will feel the sound image here more laughable, because in that accent, the sound "Wo-Ni-Ta" rather means "We-He" or even "Our-He"!

Many readers do not feel strange with the well-known images contained in metaphors like the following:

[193] Next year's contracts had all been issued. Even Han Xueyu's wife was among those hired. He stood out as uniquely ridiculous as the fox with no tail in Aesop's fables. (FB, 279)

[194] She stood up and picked up the straw hat by the tassel like the Greek huntress Diana taking up her shield. (FB, 302)

In [195] the reader does not need to know who Giotto is before he realizes the

humour. They (Miss Sun's eyes) are "very round" any way. That's it.

[195] As the lamplight shone on Miss Sun's astonished eyes, which were as round as circles painted by Giotto. (FB, 140)

[196] Bowing so low he said that he was about to split his ass, exactly as the French slang has it (*saluer a cul ouvert*) (RSG, 91)

Coming across such an allusion, a reader that is fond of making jokes may like to try to learn the French slang by heart.

It is true that in some cases, the knowledge involved in Qian Zhongshu's metaphors like the following ones, is really strange to an ordinary reader, but it does not necessarily put the reader into a nothing-can-do situation. Rather, it offers an opportunity to the reader. Since in these cases the tenor of the metaphor is relatively simple, the reader can just expect to learn something about the vehicle of the metaphor and enjoy his discovery of what he did not know before. One thing is very important: Qian uses the simplest expressions in introducing allusions. So just in this sense, reading Qian's creative writings is considered as an enjoyable experience.

[197] He felt greatly wronged while writing his travel notes for Jianhou. But right now such a trifling job as to transcribe people's name has made him as devout as the Tang people copying Buddhist Scriptures in their own blood. (RSG, 68)

[198] The bridge of human life has already been half-crossed as Dante had before he got to know how to start his *Divine Comedy*. (XRS, 42)

[199] Only a wife, like the Wind God's leather bag in Homer's epic poem, has such a tremendous capacity for taking in hot air, for divorce

after all is not easy. (FB, 322)

[200] One of them, Chen Shiping, held a high position in the Euro-American Tobacco Company. Everyone called him Z.B., like the abbreviation in German for the words, "for example," *zum Beispiel*. The other, Ding Nasheng, whose foreign name was not *Tennyson*, the poet, but *Nelson*, the admiral, worked in a British steamship company. (FB, 45)

[201] You feel that his book is not suitable for being spread out on the table for people's regular reading; instead, it should be stuck to the ceiling against the roof like Michaelangelo's famous drawings in the Sistine Chapel in Rome. People have to look up at it, making nothing of their neck ache. Only in this way can his brilliant remarks be set off. (RSG, 43)

The scholarly metaphors in Qian Zhongshu's works may be a question open to different points of view. The solution, in my opinion, is that, those who have not prepared or who take Qian only as a writer should not be encouraged to read this scholar-writer. Qian's works do not suit everybody's taste and they really do not have to either.

Chapter Seven: Conclusion: Why Qian Zhongshu is unique?

--- A few Words about the 'Dragon among Human Beings'

Qian Zhongshu is an important and outstanding figure in modern Chinese literature. His literary creations and theories are precious treasures. Talking about Qian's position among his contemporaries and in the history of modern Chinese literature, C.T. Hsia respectfully praises Qian Zhongshu as "a roc standing among chickens," (*Pengli jiqun**) instead of "a crane among chickens." The reason is, according to Hsia, "A crane is not much bigger than a chicken."¹

Actually, Qian was compared by his Professor to a "dragon among human beings" (*Renzhong zhi long**) for his outstanding talent and ability in literature and historiography when he graduated from university.² Indeed, to call people gifted by outstanding ability and wisdom as a "dragon among human beings" is a traditional Chinese habit, and there have ever been few who can deserve such a title. What is a dragon then? From *Cihai** we can get an authoritative definition: "a kind of miraculous animal in ancient legends that has scales, talons, horns, barbels, etc. and has the power to form clouds and make rains."³ People who understand and apply the

¹C.T. Hsia, "Chonghui Qian Zhongshu jishi" (Meet again Qian Zhongshu), *Qian Zhongshu yanjiu*, II, 303.

²See Xu Yuanchong, "Qian Zhongshu xiansheng ji yishi" (Mr. Qian Zhongshu and poetry translation), *Qian Zhongshu yanjiu*, II, 277.

³See *Cihai*, Shanghai: Cishu chubanshe, 1979: 4344.

dragon metaphor defined in this way tend to emphasize the intelligence gap between the "gifted" and ordinary people.

For example, in terms of the position of imagination in creation according to classical theoreticians, "imagination is nothing but extended and compound memory" (Vico's term);⁴ "all things which are imaginable are essentially objects of memory" (Aristotle's term).⁵ Judged by this criterion, Qian, who "has always been able to count on a photographic memory,"⁶ is worthy of the name of "dragon." But this is one of the aspects of the question and the one we are not so interested in. The real meaning of making comparison in terms of talent and ability is limited. The result it may lead to is deification of this or that kind.

The Chinese ideas about dragons have experienced a long and complicated evolution. In other words, different regions and times saw different imaginations about dragons by different nationalities. Let us take the dragon relief in the Forbidden City in Beijing, whose figure was monopolized by feudal emperors, as the reference. It is an assembled object, we should say, and at least it has a horse head, deer horns, snake body, chicken talons, and fish scales and tail and so on.⁷ Experts in cultural history

⁴Giambattista Vico, *The New Science*, revis. tran. Thomas Goddard Bergin and Max Harold Fisch, New York: Cornell University Press, 1968: 75.

⁵Aristotle, *On the Soul*, tran. W. S. Hett, M. A, London: Havard University Press, 293.

⁶Theodore Huters, *Qian Zhongshu*, Boston: Twayne Publishers, 1982: 5.

⁷See Su Xiaokang etc., *He shang* (The ode to the river), Taibei: Fengyun shidai chubanshe, 1989: 11.

and folklore also tell us that the Chinese imagination about dragons is also connected with other animals such as pigs, dogs, lizards as well as imaginary animals such as *kylin* (the qilin), phoenix, etc.⁸

The fact that so many kinds of animal co-exist in the body of a dragon serves as a more meaningful approach to understanding Qian's uniqueness -- his capacity for integration, or expressed more clearly with a Chinese idiom, Qian's "taking in everything" (*Jianshou bingxiu**). I think here lies the point of the dragon metaphor in Qian Zhongshu's case. This is also the starting point for us to discuss the uniqueness of Qian's theory and practice of metaphor.

In my view, the capacity for integration represented in Qian's literary career including his theory and practice of metaphor, can be summarized into the following four points.

Firstly, his attitude towards tradition. This is the approach that some scholars like to use to deal with Qian's uniqueness in modern Chinese literature. Zbigniew Slupski says,

If one divides modern Chinese writers into two groups -- those who believe in the social mission of literature and the writer's duty to influence conditions of life in his society, and those who restrict themselves to critical and sceptical observations of the world -- Qian definitely belongs to the latter.⁹

⁸ See Wang Weidi, *Longde zongji* (The trace of the dragon), Dalian: Dalian chubanshe, 1990; and Yuan Ke, *Zhongguo gudai shenhua* (Ancient Chinese fairy tales), Beijing: Zhonghua shuju, 1960: Chapter Two etc.

⁹ Zbigniew Slupski, 265.

In this sense, Qian seems very anti-traditional. However, on the other hand, it is the notions of the mean (*zhongyong**), a Chinese traditional philosophy and way of thinking, that have marked Qian's whole literary career and made him the most traditional. This thesis has little to deal with ideological or philosophical illustration, but a statement picked up from *Guanzhuibian* is quite helpful in showing Qian's ideological tendency, although it appears no more than a joke when Qian, talking about national similarities and differences, points out that the Chinese sages do not go to extremes. He takes smiling as an example.

Sakyamuni, "being afraid that people may say the Buddha does not know the reason of smiling", smiles, opening his mouth . . . while Jesus, bemoaning the state of the times and pitying the fate of mankind, is always sorrowful and never smiles in his lifetime. Comparatively speaking, Confucius, who "smiles at the proper time," is closer to the point.^{10*}

Without the idea of the mean, there would be no capacity for integration, nor discussion of the "dragon among human beings." In this sense, Qian is the most traditional. However, when we discuss Qian's idea of the mean, I would not like to go so far as Edward Gunn did. In his original *Unwelcome Muse*, Gunn seems to suggest that Qian's unwelcomeness (should be understood as welcomeness) is based on his "disengagement" in terms of social concern, and it is so at least during the Sino-

¹⁰ Qian Zhongshu, *Guanzhuibian*, 91-92.

Japanese War of 1937-1945.¹¹ That Qian's works in that period do not directly reflect the resistance war does not mean that the writer does not have consistent social concern and morality, or that he restricts himself to self-expression as some Western and Chinese writers who newly adopted that belief do.

Satire is the main feature of Qian's literary works. Metaphor is always used by him as raw material to make satire. We witness that very few people are able to avoid Qian's satire, but few get killed under his pen either. The reason is partially that the principle Qian follows is the doctrine of the mean. For example, Qian once says,

The literati's indulgence and pursuit of fame is traditionally a jest. But unless it develops into ruthless and shameless strife, it can still be counted as a relaxing episode in the "human comedy."^{12*}

Secondly, his attitude towards the Chinese and Western literary heritages. Even in the limited space of this thesis, Qian's capacity for integration of the Chinese and Western literary heritage shows clearly. The theory of metaphor is an important part of Qian's aesthetic ideas. His illustrations and argumentations of metaphor are always a combination of Chinese and Western academic achievements. For instance, statements such as "A metaphor has two handles and many sides," the relationship that is "neither intimate, nor remote" between the "tenor" and the "vehicle" of a metaphor, and so on. In his creative practice, both the Chinese and Western literary heritage function as an

¹¹ See Edward Gunn, *Unwelcome Muse*, New York: Columbia University Press, 1980: Chapter Five.

¹² See Wu Fuhui, "Xiandai bingtai zhishi shehui de jizhi fengci" (Quick-witted satire of morbid modern intellectual community), *Qian Zhongshu yanjiu*, I. 166.

abundant resource. Even to the Western theory of metaphor, Qian pays attention to absorb and integrate the useful aspects of classical, romantic and modern doctrines. In Chapter Two, borrowing Hawkes' term, we mentioned that Qian represents a "modern" view of metaphor which is "an extension of the romantic one though with some interesting developments."¹³

Regarding the Chinese and Western literary heritage as a whole, one of Monika Motsch's statements is both to the point and interesting:

Sometimes Western people may get angry from reading too many quotations from ancient Chinese literature, because as a result of the comparison, the respective Western literature looks like an unworthy descendant. Although Qian Zhongshu's praise and admiration of Western literature is seen everywhere (in *Guanzhuibian*), he really cannot deny such an insinuation.^{14*}

Thirdly, there is also a great capacity for integration in Qian Zhongshu's style. Qian's *Tanyilu* and *Guanzhuibian* are written in standard classical Chinese. At a time when vernacular writing holds the dominant position (*Tanyilu* was written in the 1940s and *Guanzhuibian* in the late 1970s), Qian's going back to *wenyan* can be justified in different ways. One convincing explanation is that what is dealt with in *Guanzhuibian* are all ancient classics, and on the side of reception the reader of the classical materials Qian studies naturally has little difficulty reading Qian's

¹³See Chapter Two of this thesis

¹⁴Monika Motsch, "*Guanzhuibian*: yizuo zhongguoshi de mojing" (*Guanzhuibian*: a magic mirror of Chinese type), *Qian Zhongshu yanjiu*, II, 103.

argumentation.

However, another reason should not be ignored: Qian is trying to utilize *wenyan* more effectively, since *baihua* cannot exclusively replace *wenyan*. For instance, Qian opposes rhythmical prose characterized by parallelism and ornateness (*pianwen**), but he does not deny rhythmical prose style (*pianti**). Qian always takes pains to polish his expression. Therefore, writing *Guanzhuibian* in *wenyan* becomes a good chance to take advantage of the *pianti* expression. Actually, in Qian's works written in *baihua*, *pianti* is also a major stylistic feature.

Qian's stories, fiction, essays and some literary criticism such as *Songshi xuanzhu*, *Qizhuiji*, etc. are written in standard *baihua*. Qian's *baihua* writing has a strong stylistic power. His *Weicheng* and other works are apparently superior to those by his contemporaries in the 1940s. Qian's language is vivid, concise, common. Every reader is impressed that Qian knows foreign languages so well, but he never writes a single "Europeanized sentence" in the manner of so many of his celebrated contemporaries. No wonder C.T. Hsia cannot help quoting Qian's *Weicheng* in one breath longer than ten pages to finish his chapter about Qian Zhongshu. One of the reasons is that "it exemplifies the most rigorous discipline in economy."¹⁵ Qian's vernacular prose is generally known as "Qian style."¹⁶ (*Qian ti**)¹⁶

In the history of modern (and contemporary) Chinese literature there was a

¹⁵C. T. Hsia, *A History of Modern Chinese Fiction*, 459.

¹⁶Xia Wen, "Qian Zhongshu de wenyi meixue sixiang" (On Qian Zhongshu's aesthetics of literature and art), *Dangdai wentan*, 1990: II, 16.

prevalent argument, apparently influenced by Mao Zedong's *Yanan Talks*, saying that as for literary expression, the workers, peasants and soldiers' language is vivid and vigorous, while the intellectuals' language is dull and shrivelled. Qian's creative works mainly describing intellectuals convincingly refute this prejudice. Under Qian's pen, the intellectuals' language is equally vivid and vigorous. The language assimilation between intellectuals and workers, peasants, soldiers . . . is a process of reciprocation. More strictly, in the light of cultural development, this assimilation should be in the direction of those with a better education.

Fourthly, as we repeatedly emphasized, Qian Zhongshu is at once a critical scholar and a fiction writer. This fact itself serves as a proof of his capacity for integration. Scholars and writers usually look down on each other in most cases. Scholars may think theory is everything and feel practice not worth doing, let alone writing fiction. Qian's experience has proved that they actually lack such ability in most cases. On the other hand, writers tend to disdain theory of any kind, especially those about creative writing. They reasonably worry that too much logical thinking will restrain their imagination. But in Qian, the writer and the scholar are friends and benefit each other. Qian has spent much more time and energy in theoretical study, and creative writing seems a field in which he practice his theory. For example, as we mentioned in this thesis, a number of Qian's metaphors do come from his academic study. Both his statuses (writer and scholar) were silent for a long time, but he was well at ease for that. He has never given up his study nor pandered to the trend of the times. Qian

"somewhat enjoyed the freedom of being silent,"^{17*} and was not made a victim of political struggle. For many of his contemporaries, Qian's experience is a good example and reference. We should say that Qian seemed to take a neutral position not because he was a coward like his many intellectual peers (Qian was reported physically resisting against his persecutor during the Cultural Revolution),¹⁸ but because he was "wiser" and more foresighted than others.

Therefore, talking about Qian's theory and practice of metaphor, the first and the last thing we would like to emphasize is his capacity for integration. Qian is considered the first scholar to summarize the Western and Chinese theory of metaphor for Chinese scholarship. What surprises the reader is not that he invented some marvellous theories, but that so many diverse things, ancient and modern, Chinese and foreign, are harmoniously incorporated in his illustrations. His practice of metaphor is consistent with his theory, in which the key words are imaged thought, imagination, and creativity.

Judged by his acquisition of Western scholarship, Qian should be the most "westernized;" judged by his training and attainments in Chinese classicality, he would be the most "Chinese." His great interest in ancient figures such as Aristotle and Laozi and their works as well shows that he is the most "outmoded," while reading his satire and criticism suggests that he is always the "youngest" and most energetic.

¹⁷ C. T. Hsia, "Chonghui Qian Zhongshu jishi," 303.

¹⁸ See Fang Dan, "Wo suo renshi de Qian Zhongshu" (Qian Zhongshu as I know), *Qian Zhongshu yanjiu*, II, 338.

Indeed, in modern Chinese literature, Qian Zhongshu is a unique phenomenon. He is everybody and he is nobody but himself.

What is the significance of Qian's uniqueness in Chinese literature today? I think there are at least two points to be made. First, Qian's theory and creation embody a superb realm of art for art's sake. Qian's pursuit of art, following the inherent laws of art, transcends not only national boundaries, but also political and ideological paradigms and restrictions. It is not interfered with by dogmatism, Western or Chinese, ancient or modern; nor is it scared by those seemingly powerful authorities and systems. However, anyone who frees himself from prejudice will agree that his theory and practice have nothing to do with meaningless self-expression characterized by moaning and groaning without being ill or losing contact with reality. Social concern and morality are very obvious in his works.

Second, Qian's work represents a spirit and motivation to absorb and collect nutrition from both Chinese and Western literary and cultural treasures. His capacity for integration makes such effort possible and fruitful. In the history of modern Chinese literature, owing to historical reasons, a conventional stand has been to make a choice between worshipping foreign things and xenophobia, or arrogant nationalism and national nihilism, or to hold the opposite extremes at the same time. In this sense, iconoclasm (to use Lin Yu-sheng's term) in the May Fourth Movement, the left-wing literature of the 1930s, and the workers, peasants and soldiers literature that regarded literature as a tool for social change and political rule, are all products of such extremism. What Lin Yu-sheng calls the "crisis of Chinese consciousness" remains

unresolved, if it is not worse. Even the new trends of thought that have emerged in the past twenty years, such as total Westernization, "seeking roots," modernistic experiments of all kinds, commercialized literature, cynical literature (*Pizi** literature), and so on, can hardly get rid of the influence of the new traditional anti-traditional extremism of the 20th century. Many of their adherents either claim a total discovery of the truth and therefore the outcome of Chinese literature, or find themselves lost and frustrated. But in terms of a combination of the Chinese and Western heritage, very few do the job so naturally, so unrestrainedly and so elegantly as Qian does. To seek a greater capacity for integration and to avoid further extremism is what Qian's experience has taught us. When one is about to deny (or affirm) and oppose (or support) completely a theory, ideology, and value, etc., to use prudence is recommendable. That is especially true when society is in a process of rapid economical, cultural and political change as China is today.

I feel one couplet by Lin Zexu*, a late Qing patriot, is suitable for Qian's distinguished characteristics, so I would like to end my thesis with it:

Receiving a hundred rivers/The sea is great in its capacity.^{19*}

¹⁹See *Zhonghua duilian jianshang* (Appreciation of Chinese couplets), ed. Yu Zhangrui and Yu Dongdong, Beijing: Renmin ribao chubanshe, 1989: 62.

APPENDIX ONE

[1] 也許因為戰爭中死人太多了，枉死者沒有消磨掉的生命力都迸作春天的生意。……這春天鼓動得人心像嬰孩出齒時的牙齦肉，受到一種生機透牙的痛癢。……公園和住宅花園里的樹木，好比動物園里鐵籠子關住的野獸，拘束、孤獨，不夠春光盡情的發泄。……可這喜歡是空的，像小孩子放的氣球，上去不到幾尺，便爆裂歸為烏有，祇留下忽忽若失的無名悵惘。他坐立不安地要活動，却頹唐使不出勁來，好比楊花在春風里飄蕩，而身輕無力，終飛不遠。他自覺這種惺忪迷滯的心緒，完全像填詞里所寫幽閨傷春的情境。……好比睡不着的人，顧不得安眠藥的害處，先要圖眼前的舒服。(WC, 48-49)

[2] 春天好象空襲的敵機，毫無阻礙地進來了，並且來得比別處早。(RSG, 109)

[3] 曼倩從日光留戀着的大街，轉進小巷。太陽的氣息早在巷里斂盡。(RSG, 109)

[4] 還是漠然若無其事的藍天。(RSG, 139)

[5] 曼倩和才叔都以為還有下文，誰知他頓一頓，就借勢停了。好象有許多待說出的話一時又迅瞥地、乖覺地、縮回靜默里去。(RSG, 124)

[6] 明天醒來，昨夜的難受彷彿已在睡眠時溜走。自己也覺得太可笑了。(RSG, 131)

[7] 我們結過婚的人，似乎安穩多了，好比船已進港，不再怕風浪。(RSG, 120)

[8] 她祇希望跟天健有一種細膩隱約柔脆的情感關係，點綴滿了曲折，充滿了猜測，不落言詮，不著痕迹，祇用觸須輕迅地拂摸着彼此的靈魂。(RSG, 111)

[9] 虧得天健會說話，每逢曼倩話窘無可談時，總輕描淡寫的問幾句，仿佛在息息擴大的裂口上搭頂浮橋，使話頭又銜接起來。(RSG, 123)

[10] 廁所的氣息也象怕冷，縮在屋子里不出來，不比在夏天，老遠就放着哨。(WC, 230)

[11] 鴻漸忙叫：“我有個小手電。”打開身上的提箱掏它出來，嚮地面一射，手掌那麼大的一圈黃光，無數的雨綫飛蛾見火似的匆忙撲嚮這光圈里來。孫小姐的大手電雪亮地光射丈餘，從黑暗的心臟里挖出一條隧道。(WC, 153)

[12] 諸哲學家害饞癡地看着蘇小姐，大眼珠仿佛哲學家謝林的“絕對觀念”，像“手槍里彈出的子彈”，險的突破眼眶，迸碎眼鏡。(WC, 91)

[13] 四個人脫下鞋子來，上面的泥就抵得貪官刮的地皮。(WC, 154)

[14] 大碟子里幾塊半生不熟的肥肉，原是紅燒，現在像紅人倒運，又冷又黑，旁邊一碟饅頭，遠看又像玷污了清白的大閩女，全是黑斑點。(WC, 166)

[15] 街上的市面，仿佛縮在被里的人面，還沒露出來。(WC, 184)

[16] 張小姐是十八歲的高大女孩子，着色鮮明，穿衣緊俏，身材將來准會跟她老太爺那洋行的資本一樣雄厚。(WC, 44)

[17] 一個可愛的女人說你像她的未婚夫，等于表示假使她沒訂婚，你有資格得她的愛。刻薄鬼也許要這樣解釋，她已經另有未婚夫了，你可以享受她未婚夫的權利而不必履行跟她結婚的義務。(WC, 14)

[18] 大家庭里做媳婦的女人平時吃飯的肚子要小，受氣的肚子要大；一有了胎，肚子真大了，那時吃飯的肚子可以放大，受氣的肚子可以縮小。(WC, 122)

[19] 她知道匣子里是自己的信，不願意打開，似乎匣子不打開，自己跟他還沒有完全破裂，一打開便證據確鑿地跟他斷了。(WC, 111)

[20] 世界上大事情像可以隨便應付，偏是小事情倒絲毫假借不了。譬如貪官污吏，納賄幾千萬，而決不肯偷人家的錢袋。我這幽默的態度確不徹底。(WC, 50)

[21] 理想中的留學回國，好象地面上的水，化氣升上天空，又變雨回到地面，一世的人都望着、說着。(WC, 31)

[22] 局長到局很遲，好容易來了，還不就見，接見時口風比裝食品的洋鐵罐還緊。(WC, 185)

[23] 這車廂仿佛沙丁魚罐，里面的人緊緊的擠得身體都扁了。可是沙丁魚的骨頭，深藏在自己身里，這些乘客的肘骨膝骨都窩旁人的身體里硬嵌。罐裝的沙丁魚條條挺直，這些乘客都卷曲波折，腰和腿彎成幾何學上有名目的角度。(WC, 157)

[24] 他說話里嵌的英文字，還比不得嘴里嵌的金牙，因為金牙不僅妝點，尚可使用，祇好比牙縫里嵌的肉屑，表示飯菜吃得好，此外全無用處。(WC, 42)

- [25] 明天一早方鴻漸醒來，頭里還有一條鋸齒的痛，舌頭像進門擦鞋底的棕毯。(WC, 102)
- [26] 鴻漸忽然回過臉來，狗抖毛似的抖擻身子，像把周圍的雨抖出去，開步走了。(WC, 110)
- [27] 發上下古今的議論忽然給點心堵了嘴，正象老鷹看見地面上死兔子會收翼降下來吃，停止海闊天空的飛。(RSG, 62)
- [28] 鴻漸追想他的國文先生都叫不響，不比羅素、陳散原這些名字，像一支上等的雪茄烟，可以挂在口邊賣弄。(WC, 98)
- [29] 面燒得太爛了，又膩又粘，像一碗漿糊。(WC, 162)
- [30] 汪太太本來閑得發悶，受了委托，仿佛失業的人找到職業。(WC, 235)
- [31] 她祇穿緋霞色抹胸，海藍色貼肉內褲……那些男學生看得心頭火起，口角流水，背着鮑小姐說個不了，有人叫她“熟食鋪子”(Charcuterie)，因為祇有熟食店會把那許多顏色暖熱的肉公開陳列；又有人叫她“真理”，因為據說“真理是赤裸裸的”。鮑小姐并未一絲不挂，所以他們修正為“局部的真理”。(WC, 5)
- [32] 自己没有文憑，好像精神上赤條條的，沒有包裹。(WC, 10)
- [33] 昨天囫圇吞棗忍受的整塊痛苦，當時沒功夫辨別滋味，現在，牛反芻似的零星斷續，細嚼出深深沒底的回味。(WC, 113)
- [34] 顧谷在夢中夢見自己撫摩李太太的頭髮，醒來十分慚愧，却又偷偷的喜歡，昧了良心，牛反芻似的把這夢追溫一遍。(RSG, 65)
- [35] 有許多人對於假道學深恨痛罵，也祇如猴子照鏡，不知道看見的就是自己的醜相。(XRS, 45)
- [36] 因為遁翁近來閑着無事，忽然發現了自己，像小孩子對鏡里的容貌，搖頭側目地看得津津有味。(WC, 135)
- [37] 尼采曾把母雞下蛋的啼叫和詩人的歌唱相提并論，說都是“痛苦使然”。(QWS, 149)
- [38] 方遁翁看完信，叫得像母雞下了蛋，一分鐘內全家知道這消息。(WC, 311)
- [39] 從前門進來的，祇是形式上的女婿，雖然經丈人看中，還得博取小姐自己的歡心；要是從後窗進來的，才是女郎們把靈魂內體完全交托的真正情人。(XRS, 13)
- [40] 因為道學家還是手癢癢的要作幾首詩的，前門攔走的詩歌會從後窗里爬進來，祇添了些狼狽的形狀。(SSXZ, 151)
- [41] 雲霧里露出一綫月亮，宛如一祇擠着的近視眼睛，少頃這月亮圓滑得什麼都粘不上，輕盈得什麼都壓不住，從蓬鬆如絮的雲堆下無牽挂地浮出來，原來有一邊沒滿，像被打耳光的臉腫着一邊。(WC, 188)

[42] 梅亭仗着黑眼鏡，對孫小姐像望遠鏡偵察似的細看。(WC, 220)

[43] 懊悔進門時不該脫太陽眼鏡，眼前兩片黑玻璃，心里上好象隱蔽在濃陰里面，不怕羞些。(WC, 36)

[44] 他一窩厭惡星期六下午和星期日，忌妒比自己幸運的同學會消遣這時光，現在更以為這一天半空閑得不應當，象嘴里掉了門牙，硬生生地留個缺口。(RSG, 68)

[45] 到第二星期，他發現五十多學生里有七八個缺席，這些空座位像一嘴牙齒忽然掉了幾枚，留下的空穴，看了心里不舒服。(WC, 215)

[46] 魚甘油丸當然比仁丹貴，但已打開的藥瓶，好比嫁過的女人，減低了市價。(WC, 198)

[47] 科學家跟科學大不相同，科學家像酒，愈老愈可貴，而科學象女人，老了便不值錢。(WC, 192)

[48] 幽默契 (Humour) 的拉丁原意是液體；換句話說，好象女人，幽默是水性的。(XRS, 26)

[49] 反襯得許多女人的大眼睛祇像政治家講的大話，大而無當。(WC, 51)

[50] 女人的驕傲是對男人精神的挑誘，正好比風騷是對男人肉體的刺激。(RSG, 113)

[51] 我頗象一個美麗的女人，自己並不寫作，而能引起好多失戀的詩人的靈感。(XRS, 6-7)

[52] 說女人有才學，就仿佛贊美一朵花，說它在天平上算起來有白菜番薯的斤兩。(WC, 82)

[53] 新派女人的年齡好比舊式女人合婚帖上的年庚，需要考訂學家所謂外證據來斷定真確性，本身是看不出來的。(WC, 2-3)

[54] 這種勝利，有如女人對於男人的勝利，表面上看來好象是讓步，——人開了窗讓風和日光進來占領，誰知道來占領這個地方的就給這個地方占領去了。(XRS, 14)

[55] 李太太深有自知之明，不象有些女孩子，恨不得有個身外身，看自己睡著時的甜蜜可愛樣兒。(RSG, 45)

[56] 方鴻漸洗了澡，回到艙里，躺了又坐起來，打消已起的念頭仿佛跟女人懷孕打胎一樣難受。(WC, 16)

[57] 詩人聽了，歡喜得圓如太極的肥臉上泛出黃油。(WC, 75)

[58] 高松年的臉像蝦蟹在熱水里浸了一夜。(WC, 275)

[59]受了這封建思想的恭維，也快樂得兩張酒臉像怒放的紅花。(WC, 185)

[60] 孫小姐早低下頭，一陣紅的消息在臉上透漏，後來聽見這話全不相幹，這紅像暖天窗玻璃上呵的氣，沒成景就散了。(WC, 185)

[61] 那女孩子不過十六七歲，臉化妝得就像搽油搽粉調胭脂捏出來的假面具。(WC, 59)

[62] 高校長肥而結實的臉像沒發酵的黃面粉饅頭，"饅頭的時間"咬也咬不動他，一條牙齒印或皺紋都沒有。(WC, 194)

[63] 顧先生三杯下肚，嘻開嘴，千金一笑地金牙燦爛，酒烘得發亮的臉探海燈似的嚮全桌照一周。(WC, 187)

[64] 他 喝了一口酒，刮得光滑的黃臉發亮像擦過油的黃皮鞋。(WC, 251)

[65] 年輕白淨女人，纖眉細眼小鼻子，五官平淡得像一把熱手巾擦臉就可以抹而去之的，說起話來，扭頭撇嘴。(WC, 175)

[66] 幸虧年輕女人的眼淚還不是秋冬的雨點，不至把自己的臉摧毀得衰敗，祇像清明時節的夢雨，浸腫了地面，添了些泥。(WC, 190)

[67] 孩子不足兩歲，塌鼻子，眼睛兩條斜縫，眉頭高高在上，跟眼睛遠隔得彼此要得相思病。(WC, 3)

[68] 孫太太眼睛紅腫，眼眶似乎飽和着眼淚，像夏天早晨花瓣上露水，手指那麼輕輕一碰就會掉下來。(WC, 22)

[69] 侯營長有個桔皮大鼻子，鼻子上附帶一張臉，臉上應有盡有，並未給鼻子擠去眉眼，鼻尖生幾個酒刺，像未熟的草莓。(WC, 172)

[70] 陸子滿，鼻子短而闊，仿佛原有筆直下來的趨勢，給人迎鼻孔打了一拳，阻止前進，這鼻子後退不迭，嚮兩旁橫溢。(WC, 204)

[71] 一個氣概飛揚，鼻子直而高，側望像臉上斜擱了一張梯。(WC, 87)

[72] 沈子培寫“人”字的捺腳活像北平老媽子纏的小腳，上面那樣粗挺的腿，下面忽然微乎其微的一頓，就完事了，也算是腳！(WC, 49)

[73] 這兩位奶奶現在的身體像兩個吃飽蒼蠅的大蜘蛛，都到了顯露減少屋子容量的狀態。(WC, 122)

[74] 女人一哭，怒氣能減少，宛如天一下雨，狂風會停。(KSG, 77)

[75] 她小時候常發現樹上成群聒噪的麻雀忽然會一聲不響，稍停又忽然一齊叫起來，人談話時也有這景象。(WC, 83)

[76] 同路的人，一到目的地，就分散了，好象一個波浪里的水到岸邊，就四面濺開。(WC, 197)

[77] 坐在車梢里的人更給它震動得骨節鬆脫，腑臟顛倒，方才吃的粳米飯仿佛在胃里琤琮跳碰，有如賭場中碗里的骰子。(WC, 160)

[78] 苦事是改造卷子，好比洗臟衣服，一批洗幹淨了，下一批來還是那樣臟。(WC, 229)

[79] 鴻漸要喉舌兩關不留難這口酒，溜稅似地直咽下去，祇覺胃里的東西給這口酒激得要冒上來，好比已塞的抽水馬桶又經人抽一下水的景象。(WC, 99)

[80] 照例自序雖印在書前，該在書做完後才做的，好象出車房時的汽車，最后出來的是車頭。(RSG, 32)

[81] 鴻漸睡夢里，覺得有東西在撞這肌理稠密的睡，祇破了一個小孔，而整個睡都退散了，像一道滾水似的注射冰面。(WC, 171)

[82] 宿舍樓上樓下都睡得靜悄悄的，腳步就像踐踏在這些睡人的夢上，鐵釘跟的皮鞋太重，會踏碎幾個脆薄的夢。(WC, 229)

[83] 她祇愛操縱這許多人的友誼，好象變戲法的人，有本領或拋或接，兩手同時分顧到七八個在空中的碟子。(RSG, 45)

[84] 曼倩也消了些眼泪，不過眼泪祇使她的心更堅決，宛如麻繩浸過水。(RSG, 115)

[85] 計劃好的行動和說話，全用不着，悶在心里發酵。這比學生會念熟了書，到時忽然考試延期，更不痛快。(WC, 281)

[86] 假使定婚戒指是落入圈套的象徵，鈕扣也是扣留不放的預兆。(WC, 27)

[87] 辛楣想不到他會這樣無抵抗，反有一拳打個空的驚慌。(WC, 60)

[88] 烤山薯這東西，本來像中國諺語里的私情男女，"偷着不如偷不着"，香味比滋味好；你聞的時候，覺得非吃不可，真到嘴，也不過而而。(WC, 184)

[89] 他吃過豬後，想換換口味，囫圇吞了一頭大羊，一段凸出的身子象害著大頭頸的病，又像通貨膨脹的國家。(RSG, 17)

[90] 這左角印"行政院"的大信封上書着"陸子瀟先生"，就仿佛行政院都要讓他正位居中似的。(WC, 207)

[91] 他該對自己無休歇地，不分皂白地頌贊，象富人家養的清客，被收買的政治家，受津貼的報紙津貼。(RSG, 5)

[92] 不過讀他的東西，總有一種吃代用品的感覺，好比塗面包的植物油，沖湯的味精。更象在外國所開中國飯館里的"雜碎"，祇有沒吃過地道中國菜的人，會上當認為是中華風味。(RSG, 36)

[93] 它黑暗中游行捕鼠，象浪迹人間除暴安良的武俠，它靜坐念佛，像沉思澈悟人生意義的哲學家，它叫春求偶，又象抒情歌唱的戀人。(RSG, 27)

[94] 機器是沒有脾氣癖性的，而這輛倚老賣老，修煉成桀驁不馴，怪僻難測的性格，有時標勁像大官僚，有時别扭像小女郎，汽車夫那些粗人休想駕馭了解。(WC, 159)

[95] 說這話時方的一顆心掉了下去，仿佛從郵政車里扔下的一口箱子，方甚至嚇了一跳，不知趙是不是聽了這落地的響聲。(WC, 144)

[96] 這支筆寫禿了頭，需要蘸的是生發油，不是墨水。(WC, 182)

[97] 被辭的職位漠然不痛不癢，人不肯坐椅子，苦了自己的腿，椅子空着不會肚子餓，椅子立着不會腿酸的。(WC, 350)

[98] 出洋好比出痘子，出痧子，非出不可。像曹元朗那種人念念不忘是留學生，到處挂着牛津劍橋的幌子，就象甘心出天花變成麻子，還得意自己的臉象好文章加了密圈呢。(WC, 81)

[99] 響亮流利的美國話像天心里滾轉的雷擦油，打上蠟，一滑就是半個上空。(WC, 57)

[100] 至于兩人間的秘密呢？本來是不願回想，對自己也要諱匿的事，現在忽然減少了可惜，變成一個值得保持的私人紀念，象一片楓葉，一瓣荷花，夾在書里，讓時間慢慢減退它的顏色，但是每打開書，才看得見。也不由自主地寒栗，似乎身體上污染着一部分死亡，又似乎一部分身體給天健帶走了，一同死去。虧得這部分身體跟自己離得遠了，像蛻下的皮，剪下的頭髮和指甲，不關痛癢。(RSG, 140)

[101] 他講話少、慢、着力，仿佛每個字都有他全部人格作擔保。不輕易開口的人總使旁人想他滿腹深藏着智慧，正像密封牢鎖的箱子，一般人總以為里面結結實實都是寶貝。(WC, 209)

[102] 適才陸子滿的話倒仿佛一帖藥，把心里的鬼胎打下一半。韓學愈撒他的謊，并非跟自己同謀，但有了他，似乎自己的欺騙減輕了罪名。當然新添上一種不快意，可是這種不會意是透風的，見得天日的，不比買文憑的事像謀殺滅迹的尸首，對自己都要遮掩得一絲不露。(WC, 208-209)

[103] 他身大而心不大，像個空心大蘿蔔。(WC, 56)

[104] 曼倩的心象新給蟲蛀空的，不復萌芽生意。(RSG, 138)

[105] 正要踏進屋子，一種聲音把心抽緊了帶着沉下去，才沉下去，又托着它爆上來，幾乎跳出腔子，耳朵里一片響。(RSG, 139)

[106] 鴻漸想起唐曉芙和自己，心像火焰的舌頭突跳起來。(WC, 174)

[107] 鴻漸心直跳起來，又給那脚步捺下去，仿佛一步步都踏在心上，那脚步半路停止，心也給它踏住不敢動，好一會心被壓得不能再忍了，幸而那脚步繼續加快的走進來。(WC, 16)

[108] 鴻漸忽然恨唐小姐，恨得心像按在棘刺上的痛。(WC, 144)

[109] 李太太的笑和眼睛的表情，使他心里忽然快樂得作痛，仿佛受了燙想閃開的感覺。(RSG, 48)

[110] 鴻漸這時候，心像和心里的痛在賽跑，要跑得快，不讓這痛趕上，胡扯些不相幹的話，仿佛拋擲些障礙物，能暫時攔阻這痛的追趕。(WC, 139)

[111] 鴻漸鬱勃得心情像關在黑屋里的野獸，把牆壁狠命的撞、抓、打，但找不着出路。(WC, 305)

[112] " 不要提起我 "，鴻漸嘴里機械地說着，心里仿佛黑牢里禁錮者摸索着一根火柴，剛劃亮，火柴就熄了，眼前沒看清的一片又滑回黑暗里。(WC, 144)

[113] 襯了這背景，一個人身心的攪動也縮小以至于無，祇心里一團明天的希望，還未落入渺茫，在廣漠澎湃的黑暗深處，一點螢火似的自照着。(WC, 15)

[114] 擁擠里的孤寂，熱鬧里的淒涼，使他像許多住在這孤島上的人，心靈也仿佛一個無湊畔的孤島。(WC, 324)

[115] 以前指使著自己來看曼倩的動機，今天才回顧明白了，有如船尾上點的燈，照明船身已經過的一條水路。(RSG, 133)

[116] 按捺不上的好奇心和希冀像火爐上燒滾的水，勃勃地振動壺蓋。(WC, 192)

[117] 頭腦里，情思彌漫紛亂像個北風飄雪的天空。(WC, 358)

[118] 一着急，注意力集中不起來，思想的綫索要打成結又鬆散了。隱約還有些事實的影子，但好比在熱鬧地方等人，瞥眼人堆里象是他，走上去找，又不見了。(WC, 30)

[119] 適才已逝的情事，還在感覺里留下鬼影，好像印附著薄薄一層的天健。(RSG, 137)

[120] 一句話的意義，在聽者心里常像一隻陌生的貓到屋里來，聲息全無，過一會兒"喵"一叫，你才發覺它的存在。(WC, 261)

[121] 鴻漸本能地身子滾開，意識跳躍似的清醒過來，頭邊一聲嘆息，輕微得祇像被遏抑的情感偷偷在呼吸。(WC, 191)

[122] 可是失望，遭欺騙的情欲，被損傷的驕傲，都不肯平伏，像不倒翁，捺下去又豎起來，反而搖擺得利害。(WC, 21)

[123] 遺傳的商業本能在他意識里如夢出醒，如蛇起蟄。(RSG, 101)

[124] 他睡着了。最初睡得脆薄，饑餓象鑷破他的昏迷，他潛意識擋住它。漸漸這鑷子鬆了、鈍了，他的睡也堅實得鑷不了，沒有夢，沒有感覺。(WC, 359)

[125] 他正在擔心，沒提防睡眠悶棍似的忽然一下子打他入黑暗底，濾清了夢，純粹，完整的睡眠。(WC, 154)

[126] 鴻漸意識底一個朦朧熟睡的思想像給辛楣這句話驚醒。(WC, 290)

[127] 氣頭上雖然以吵嘴為快，吵完了，他們都覺得疲乏和空虛，像戲散場和酒醒後的心理。(WC, 322)

[128] 顧谷沒準備李太太為自己的名字去了外罩，上不帶姓，下不帶先生，好象初進按摩院的人沒料到侍女會為自己脫衣服，覺得名字赤裸裸的不安。(RSG, 67)

[129] 他此時仿佛浪漫青年服藥自殺，將死未死際的心理，已沒有力量來挽救，而還有剩餘的意識來懊悔自己離開這世界太快。(RSG, 65)

[130] 這時候，他等候他們的恭維，同時知道這恭維不會滿足自己，仿佛鴉片癮發的時候祇找到一包香烟的心理。(WC, 98)

[131] 自覺沒丟臉，像趕在洋車後面的叫化子，跑了好些路，沒討到手一個小錢，要停下來却又不甘心。(WC, 21)

[132] 聲音不但會有氣味——“哀響馥”，“鳥聲香”，而且會有顏色、光亮——“紅聲”、“笑語綠”、“鶉聲白”、“鳥語紅”、“聲皆綠”、“鼓(聲)暗”、“香”不但能“鬧”，而且能“勁”、流雲“學聲”，綠陰“生靜”。花色和竹聲都可以有溫度：“熱”、“欲燒”、“焦”。鳥語有時快利如“剪”，有時圓潤如“丸”，五官感覺真算得有無相通、彼此相生了。(QWX, VI, 98)

[133] 數不清的麻雀的鳴噪，瑣碎得象要啄破了這個寂靜；烏鶻的聲音清利象把剪刀，老鸛的聲音滯澀而有刺象把鋸子，都一聲兩聲的嚮寂靜來試鋒口。但寂靜似乎太厚實了，又似乎太流動了，給禽鳥啼破的浮面，立刻就填滿。雄鷄引吭悠揚的報曉，也并未在寂靜上劃下一道聲迹。(XRS, 50-51)

[134] 我們新吃過女人的虧，都是驚弓之鳥，看見女人就怕了。(WC, 141)

[135] 曼倩的笑像煮沸的牛奶鼓動着直冒出來。(RSG, 125)

[136] 那聲氣嘩啦嘩啦，又像風濤澎湃，又像狼吞虎咽，中間還夾着一絲又尖又細的聲音，忽高忽低，鼻鼻不絕。有時這一條絲高上去，高上去，細得，細得象放足的風箏纔要斷了，不知怎麼像過了一個峰尖，又降落安穩下來了。(WC, 150)

[137] 那女明星的嬌聲尖銳里含着渾濁，一大半像鼻子里哼出來的，又膩又粘，又軟懶無力，跟鼻子的主產品鼻涕具有同樣品性 可是，至少該有像鼻子那麼長短，才包涵得下這彎繞連綿的聲音。(WC, 127)

[138] 方鴻漸看唐小姐不笑的時候，臉上還依戀着笑意，象音樂停止後裊裊空中的餘音。(WC, 52)

[139] 寂靜可以說是聽覺方面的透明狀態，正好象空明可以說是視覺方面的靜穆。(XRS, 52)

[140] 他說得話從胡須叢里出來，仿佛染了胡須的顏色，一個個字都是黑的，又仿佛毛茸茸的擰得聽者耳朵發癢。(RSG, 89)

[141] 蘇小姐用中文罵他，聲音似乎微顫。鴻漸好象自己耳頰上給她這罵沉重地打一下耳光，自衛地挂上聽筒，蘇小姐的聲音在意識里攪動不住。(WC, 105)

[142] 方鴻漸驚駭得幾乎飯碗脫手，想美國的行爲心理學家祇證明“思想是不出聲的語言”，這小子的招風耳朵是什麼構造，怎麼心頭無聲息的密語全給他聽到！(WC, 29)

[143] 鴻漸的猜疑像燕子掠過水，沒有停留。(WC, 264)

[144] 他們的旅行順溜像綬子。(WC, 190)

[145] 蘇曼殊詩里的日本味兒，濃得就像日本女人頭髮上的油氣。(WC, 98)

[146] 假幽默象攪了鉛的僞幣，發出重濁呆木的聲音，祇能算鉛笑。(XRS, 27)

[147] 他想這是撒一個玻璃質的谎，又脆薄，又明亮，汽車夫定在暗笑。(WC, 107)

[148] 不知怎樣，清閑之福會牽起唐小姐，忙把念頭溜冰似的滑過，心也虛閃了閃幸未發作的痛。(WC, 119)

[149] 心里一陣嫉妒，像火上烤的栗子，熱極要迸破了殼。(WC, 261)

[150] 方鴻漸心中電光瞥過似的，忽然照徹，可是射眼得不敢逼視，周身的血都生上臉來。(WC, 16)

[151] 這一陣淚不像祇是眼里流的，宛如心里，整個身體里都擠出了熱淚合在一起宣泄。(WC, 358)

[152] 現在祇三點多鐘，到夜還得好半天，這一段時間橫亘在前有如沙漠的難于度越。本來時間是整片成塊兒消遣的，天健一去，仿佛鐘點分秒間抽出了脊梁，散漫成拾不完數不盡的一星一米，沒有一樁事能象纜索般把它們貫穿起來。(RSG, 129)

[153] 高松年身為校長，對學校里三院十系的學問，樣樣都通——這個“通”就像“火車暢通”，“腸胃通順”的通，幾句門面話從耳朵里進去直通到嘴里出來，一點不在腦子里停留。(WC, 251)

[154] 陸子滿的外國文雖然跟重傷風病人的鼻子一樣不通，封面上 communism 這個字是認識的，觸目驚心。(WC, 279)

[155] 父親道：“人家不但是留學，而且是博士呢。所以我怕鴻漸吃不消她。”——好象蘇小姐是磚石一類的硬東西，非駝鳥或者火雞的胃消化不掉的。(WC, 33)

[156] 你要我做粗人，可是我不覺得粗，祇象給水浸漲粗的，浮腫的里面全沒有力。(RSG, 99)

[157] 鴻漸把韓學愈買文憑的事麻口袋倒米似的全說出來。(WC, 231)

[158] 這一問減輕了她心理上的年齡負擔六七歲，她高興得走路像腳心裝置了彈簧。
(WC, 242)

[159] 借系統偉大的哲學家，來作小品隨筆的開端，當然有點大材小用，好比用高射炮來趕蚊子。(XRS, 54)

[160] 周家一天也不能住了，祇有回到父親、母親那兒擠幾天再說，像在外面挨了打的狗夾着尾巴竄回家。(WC, 118)

[161] 俠君象皮球給人刺過一針，走漏了氣。(RSG, 58)

[162] 中空襲時的炸彈像中航空獎卷頭彩一樣的難。(RSG, 138)

[163] 鴻漸氣得心頭火直冒，仿佛會把嘴里香烟銜着的一頭都燒紅了。(WC, 21)

[164] 鴻漸的心不是雨衣的材料做的，給她的眼淚浸透了。(WC, 297)

[165] 鴻漸的臉紅得像有一百零三度寒熱的病人。(WC, 201)

[166] 吃那頓中飯的時候，孫小姐給她的旅伴們恭維得臉象東方初出的太陽。(WC, 186)

[167] 每聽見她的聲音，他臉無故象世界大戰時的地圖，一時布滿紅色。(RSG, 74)

[168] 他記得 <<三國演義>> 里的名言：“妻子如衣服”，當然衣服也就等于妻子；他現在新添了外套，損失個把老婆才不放在心上呢。(WC, 47)

[169] 老頭子戀愛聽說像老房子着了火，燒起來沒有救的。(WC, 294)

[170] 他們在桂林一住十幾天，快樂得不像人在過日子，倒像日子溜過他們兩個人。
(WC, 288)

[171] 這當然幼稚得可笑，他不知道醫生也是屠夫的一種。(XRS, 39)

[172] 不過醫生雖然治病，同時也希望人害病：配了苦藥水，好討辣價錢；救人的命是救他自己的命，非有病人吃藥，他不能吃飯。(XRS, 42)

[173] 學醫兼學信教，那等於說：假如我不能教病人好好的話，至少我還能教他好好的死，反正他請我不會錯。這仿佛藥房掌櫃帶開棺材鋪子，太便宜了！(WC, 19)

[174] 方鴻漸自信對她的情誼到此為止，好比兩條平行的直綫，無論彼此距離怎麼近，拉得怎麼長，終合不攏來成爲一體。(WC, 25)

[175] 鴻漸看他說話少而費力多，恨不能把那喉結瓶塞似的拔出來，好讓下面的話鬆動。
(WC, 211)

[176] 那無聲效力的機關槍聲好象口吃者的聲音，對天格格不能達意，又像咳不出痰來的幹咳。(RSG, 139)

[177] 範小姐發現心里有秘密，跟喉嚨里有咳嗽一樣的癢得難熬。(WC, 243)

[178] 假如讀《山谷集》好象聽異鄉人講他們的方言，聽他們講得滔滔滾滾，祇是不大懂，那麼讀《後山集》就仿佛聽口吃的人或病得一絲兩氣的人說話，瞧着他滿肚子的話說不暢快，替他乾着急。(SSXZ, 102)

[179] 祇能說是品格上的不相宜；譬如小貓打圈兒追自己的尾巴，我們看着好玩，而小狗也追尋過去地回頭跟着那短尾巴擺亂轉，就風趣減少了。(WC, 25)

[180] 讀他的東西，祇覺得他千方百計要有風趣，可是風趣做不來，好比割去了尾巴的狗，把尾巴樁骨亂轉亂動，辨不到搖尾討好。(RSG, 38)

[181] 這男人油頭滑面，像浸油的枇杷核。(WC, 176)

[182] 生平最恨小城市的摩登姑娘，落伍時的時髦，鄉氣的都市化，活象那第一套中國裁縫仿制的西裝，把做樣子的外國人舊衣服上兩方補釘，也照式在衣袖和褲子上做了。(WC, 34)

[183] 文藝里的摹仿總把所摹仿的作家的短處缺點也學來，就像傳說里的那個女人裁褲子：她把舊褲子拿來作榜樣，看見舊褲子扯破了一塊，忙也照式照樣在新褲子上剪個窟窿。(SSXZ, 12)

[184] 他趁那小鬼不注意的機會，飛快地嚮房東女兒的耳朵里直鑽進去，因為這時候那女人跟那青年難解難分地扭作一團，祇有她兩祇耳朵還空蕩蕩的不遭封鎖，毫無障礙。這樣，他無意中切身證實了中世紀西洋基督教神學家對於童貞女瑪利亞懷孕的解釋，女人的耳朵是條受胎的間道（*Quae per aurem concepisti*）。(RSG, 108)

[185] 那記錄的女生漲紅了臉停筆不寫，仿佛聽了鴻漸最后的一句，處女的耳朵已經當衆喪失貞操。(WC, 37)

[186] 以後這四個月里的事……歷史該如洛高（Fr.von Logan）所說，把刺刀磨尖當筆，蘸鮮血當墨水，寫在敵人的皮膚上當紙。(WC, 39)

[187] 聚在一起來，動不動自己冒犯人，或者人開罪自己，好象一隻隻刺猬，祇好保持彼此間的距離，要親密團結，不是你刺痛我的肉，就是我擦破你的皮。(WC, 214)

[188] 虧得做官的人栽跟頭，宛如貓從高處掉下來，總能四腳着地，不至太狼狽。(WC, 234)

[189] 因為這門功課容易，他們瞧不起它，仿佛瞧不起容易到手的女人。(WC, 215)

[190] 這吻的分量很輕，範圍很小，祇仿佛清朝官場端茶送客時的把嘴唇抹一抹茶碗邊，或者從前西洋法庭見證人宣誓時的把嘴唇碰一碰《<聖經>》，至多像那些信女們吻西藏活佛或羅馬教皇的大腳指，一種敬而遠之的親近。(WC, 103)

[191] “東坡”兩個字給鮑小姐南洋口音念得好像法國話里的“墳墓”。(WC, 5)

[192] 鴻漸沒聽清她的名字，聲音好像“我你他”，想來不是“Anita”，就是“Juanita”，他父母祇縮短叫她“Nita”。(WC, 44)

[193] 下學年聘約已經普遍發出，連轉學愈的洋太太都在敬聘之列，祇有自己像伊索寓言里那隻沒尾巴的狐狸。(WC, 281)

[194] 文毓站起來，提了大草帽的纓，仿佛希臘的打獵女神提着盾牌。(WC, 303)

[195] 燈光照着孫小姐驚奇的眼睛張得像吉沃吐（Giotto）畫的“O”一樣圓。(WC, 145)

[196] 說時鞠躬的深真如法國俗語所說能使肛開臀裂（Saluer a cul ouvert）。(RSG, 91)

[197] 他為建侯寫游記，還滿肚子的委屈，而此時做這種瑣屑的抄姓名工作，倒虔誠得像唐人刺血寫佛經一樣。(RSG, 68)

[198] 人生之橋，已像但丁走了一半，然而神曲倒無從下筆。(XRS, 42)

[199] 祇有太太像荷馬史詩里風神的皮袋，受氣的容量最大，離婚畢竟不容易。(WC, 322)

[200] 一個叫陳士屏，是歐美烟草公司的高等職員，大家喚他 Z.B.，仿佛德文里“有例為證”的縮寫。一個叫丁訥生，外國名字倒不是詩人 Tennyson，而是海軍大將 Nelson。(WC, 44)

[201] 你感到他的書不宜平攤桌上，低頭閱覽的，該設法粘它在屋頂天花板上，象去羅馬西斯丁教堂（Sistine Chapel）里賞鑒米蓋郎琪羅（Michaelangelo）的名畫一樣，抬頭仰面不怕脖子酸痛的看，才襯托得出他的高論來。(RSG, 43)

APPENDIX TWO

Chapter Two

2*〈論語·雍也〉：“能近取譬，可謂仁之方也已。”

10*〈禮記·第十八·學記〉：“不學博依，不能安詩。”——鄭玄注：“博依，廣譬喻也。”

19*從事于形象的“想象”和從事于邏輯概念的理智仿佛遭到了更加嚴厲的隔離監禁，彼此不能接觸，而且“想象”不僅和“理智分家”，甚至還和清醒的意識分家……

23*詩是有血有肉的活東西。

24*努力要跟事物——主要是自然界——重新建立嫡親母子的骨肉關係。

25*把古典成語鋪張排比雖然不是中國舊詩先天不足而帶來的胎里病，但從它的歷史來看，可以說是它後天失調而經常發作的老毛病。

26*把末流當成本源的風氣仿佛是宋代詩人里的流行性感冒。

27*宋詩的習氣依然存在，祇變了個表現方式，仿佛鼻涕化而為痰，總之感冒並沒有好。

28*害得文學批評里數得清的幾個贊美字眼兒加班兼職，力竭聲嘶的趕任務。

31*[文天祥的詩]大多是直書胸臆，不講究修詞，……

32*劉子翬却是詩人里的一位道學家。……他沾染“講習語錄”的習氣最少，就是講心理學倫理學的時候，也能够用鮮明的比喻，使抽象的東西有了形象。

33*〈〈易〉〉之有象，取譬明理也，“所以喻道，而非道也”（語本〈〈淮南子·說山訓〉〉）。求道之能喻而理之能明，初不拘泥于某象，變其象也可；及道之既喻而理之既明，亦不戀着于象，舍象也可；到岸舍筏，見月忽指，獲魚兔而弃荃蹄，悉得意忘言之謂也。

34*詞章之擬象比喻則異乎是。詩也者，有象之言，依象以成言；舍象忘言，是無詩矣，變相易言，是別為一詩甚且非詩矣。故〈〈易〉〉之擬象不即，指示意義之符(sign)也；〈〈詩〉〉之比喻不離，體示意義之迹(icon)也。不即者可以取代，不離者勿容更張……是故〈〈易〉〉之，象義理寄宿之蘊廬也，樂餌以止過客之旅亭也；〈〈詩〉〉之喻，文情歸宿之菟裘也，哭斯歌斯，聚骨肉之家室也。

36*以〈〈詩〉〉之喻視同〈〈易〉〉之象，等不離者于不即，……忘言覓詞外之義，超象揣形上之旨；喪所懷來，而亦無所得返。

37*是“象”也者，大似維果所謂以形象體示概念。蓋與詩歌之托物寓旨，理有相通。故陳騭……：“《易》之有象，以盡其意；《詩》之有比，以達其情。文之作也，可無喻乎？”

38*〔《易》之象可以〕尋章摘句，含英咀華。

39*L邏輯認為“異類不比”，通常口語以及文學詞令相反地認為“凡喻必以非類。”

40*所以從邏輯的立場來看，比喻被認為是“事出有因的錯誤”，是“自身矛盾的謬語”，因而也是邏輯不配裁判文藝的最好證明。

41*一個比喻就是割截的類比推理。

42*我常想，每一種修詞的技巧都有邏輯的根據……這也許因為我喜歡 LOGIC-CHOPPING 罷。

Chapter Three

3* "上上下下，千品萬類，似是而非，似非而是。"

4* 比喻的原則：一方面"凡喻必以非類"，另一方面"凡比必于其倫"。

5* 南宋小詩人鞏豐："一葉初自吟，萬葉競相譔。須臾不聞風，但聽雨索索。是雨亦無奇，如雨乃可樂。……"

6* "是"就"無奇"，"如"才"可樂"，簡潔了當地說出了比喻的性質和情感價值。"如"而不"是"，不"是"而"如"，比喻體現了相反相成的道理。

7* 假如他百分之百地像一頭獅子，她貨真價實地"是"一朵鮮花，那兩句話就是"驗明證身"的動植物分類，不成爲比喻，因而也索然無味了。

11* 物雖胡越，合則肝膽。

12* 詩之情味每與敷藻立喻之合乎事理成反比例。

13* "不可思議"和"荒謬無理"的言詞可能是實大聲洪的好詩。

15* 同此事物，援爲比喻或以褒或以貶，或示喜，或示惡，詞氣迥異。

16* "初九：歸妹以娣，跛能履。九二：眇能視"；《正義》："雖非正配，不失常道，譬猶跛人之足然，雖不正，不廢能履，……猶如眇目之人，視雖不正，不廢能視。"……《履》之"六三：眇能視，跛能履。象曰：眇能視，不足以有明也；跛能履，不足以與行也"。

17* 水中映月之喻常見釋書，示不可捉搦也。然而喻至道於水月，乃歎其玄妙，喻浮世於水月，則斥其虛妄，譬與毀區以別焉。

18* 蘇軾："餘既玩其葩，而歎其榮不終日。"
白居易："松樹千年終是朽，檣花一日亦爲榮。"

22* 兩柄則令人想起漢學界和中國人習用的陰陽，賞罰，禍福等對照。重要的是這種對照都把現象一分爲二，成爲主觀性的習喜和可厭。每個人都用這種單邊性的世界觀構成他的世界，這是《管錐編》的主要母題之一。

23* 比喻有兩柄而復具多邊。蓋事物一而已，然非止一性一能，遂不限于一功一效。取譬者用心或別，着眼因殊，指(denotatum)同而旨(significatum)則異；故一事物之象可以孑立應多，守常處變。

24* 譬夫月，形圓而體明，圓若明之在月，……鏡喻於月，……取明之相似，而亦可兼取圓之相似。茶團、香餅喻於月，……謹取圓之相似，不及於明。月亦可喻目，洞矚明察之意，……“月眼”、“月面”均為常言，而眼取月之明，面取月之圓……

28* 一物之體，可面面觀，立喻者各取所需，每舉一而不及餘；讀者尚見喻起意，橫出旁申，蘇軾《日喻》所嘲盲者扣盤得聲、捫燭得形，無以異而。

Chapter Four

6* 取情理以譬物象；……西方修詞學所謂“抽象之形象”……

7* 在他的詩里還看得到宋代講究散文的人所謂“博喻”或者西洋人所稱道的莎士比亞式的比喻，一連串把五花八門的形象來表達一件事物的一個方面或一種狀態。這種描寫和襯托的方法仿佛是採用了舊小說里講的“車輪戰法”，連一接二的搞得那件事物應接不暇，本相畢現，降伏在詩人的筆下。

Chapter Five

5* 在日常經驗里，視覺、聽覺、觸覺、嗅覺、味覺往往可以彼此打通或交通，眼、耳、舌、鼻、身各個官能的領域可以不分界限。顏色似乎會有形象，冷暖似乎會有體質。諸如此類，在普通語言里經常出現。譬如我們說“光亮”，也說“響亮”，把形容光輝的“亮”字轉移到聲響上去。(QWX, VI, 92)

6* 培根的想像力比較豐富，他說：音樂的聲調搖曳和光芒在水面蕩漾完全相同，“那不僅是比方，而是大自然在不同事物上所印下的相同的腳迹”。(QWX, VI, 93)

8* “五官感覺交換的雜拌比喻”。(QWX, VI, 99)

9* 用字得力求精確，切忌把感覺攪成混亂一團，用一個官能來表達另一個官能。然而他也聲明，這并非一筆抹煞。(QWX, VI, 99-100)

Chapter Six

4* 安迪生嘗言，各國語文中有兩喻不約而同：以火燃喻愛情，以笑喻花發，未見其三。

5* 說永遠的快樂，正好像說四方的圓形，靜止的動作，有思想的民衆一樣自相矛盾。(XRS, 18)

8* 清季小說巧立名色，命詭隨容說之徒爲“琉璃蛋”、“枇杷核”。(GZB, 924)

12* 猿壁高木，不踦手足；還歸其室…… (GZB, 547-548)

13* 夫挑妾者愛其易，求妻則敬其難。(GZB, 341)

14* 法國作家 Leon Fargue 說，寫文章好比追女孩子，就算你祇能追到容易上手的女孩子，還是瞧不起她的，這是常人的心理，也是寫作人的心理。

Chapter Seven

10* 釋迦則 "恐人言佛不知笑故" 而開笑口; 耶穌又悲世間人, 其容常戚戚, 終身不開笑口。方斯二人, 孔子 "時然後笑", 較得中道。(GZB, 91-92)

12* 文人好名爭名, 歷來是個笑話, 祇要不發展成為無情無耻的傾軋和陷害, 它總還算得 "人間喜劇" 里一個情景輕鬆的場面。(Qian Zhongshu yanjiu, I, 166)

14* 西方人有時會因為過多地摘引了上古時期的中國文學而感到憤怒, 因為這樣一來, 相應的西方文學引語便顯得像不肖子孫。雖然錢鐘書對於西方文學的贊賞隨處可見, 但是他也確實無法否認這種影射。(Qian Zhongshu yanjiu, II, 103)

16* 錢自稱多少享受了 "沉默的自由"。(Qian Zhongshu yanjiu, II, 303)

18* 海納百川, 有容乃大。

APPENDIX THREE

Chronology of Qian Zhongshu

- 1910 Qian born in Wuxi, Jiangsu province.
- 1929 Matriculates at Qinghua University.
- 1932 Publishes first reviews in *Xin Yue Yuekan*.
- 1933 Graduates from Qinghua, takes teaching post at Guanghua University in Shanghai.
- 1935 Goes to Oxford on Boxer Indemnity Scholarship.
- 1937 Receives B. Litt. degree from Oxford. Leaves for year in Paris.
- 1938 Returns to Shanghai; leaves for Kunming to teach for a year at Southwest Associated University.
- 1939 Returns again to Shanghai; departs again for Hunan province.
- 1939-1941 Teaching at Lantian Normal College in Baoqing, Hunan. Begins work on *Tanyilu* (Discourses on art).
- 1941 Returns to Shanghai for duration of war. *Xiezai rensheng bianshang* (Written on the margin of life) published.
- 1941-1945 Resident in Shanghai in the French concession. Teaches at Aurora Women's College. Finishes *Tanyilu* and writes *Weicheng* (Fortress besieged) and the stories collected in *Ren, Shou, Gui* (Humans, Beasts and Ghosts).
- 1946-1948 Takes position at National Jinan University. Editor of *Philobiblon* (Shulin

jikan). *Ren shou, gui* (1946), *Weicheng* (1947), and *Tanyilu* (1948)

published in Shanghai.

- 1949 Takes up post at Qinghua University in Beijing.
- 1952 Leaves Qinghua for position as senior fellow of the Institute of Chinese Literature of the Chinese Academy of Sciences.
- 1958 Publishes *Songshi xuanzhu* (Annotated anthology of Song poetry).
- 1978 Takes first trip abroad in forty years, to European sinological conference in Italy.
- 1979 Accompanies delegation from the Chinese Academy of Social Sciences on American tour. First two volumes of *Guanzhuibian* (The Pipe-awl chapters) published.
- 1980 Final two volumes of *Guanzhuibian* published. *Weicheng* republished. (From Theodore Hutters, *Qian Zhongshu*. Boston: Twayne Publishers, 1982. Note: The titles of works concerned are spelt as they were (in the Hanyu pinyin) when published.)

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books containing more than forty articles on Qian Zhongshu and his works

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reference sources for writing this thesis. Also, a detailed bibliography (In Chinese) of

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GLOSSARY

- the Analects (Lunyu) <<論語>>
 Baihua 白話
 Beigong sheying 杯弓蛇影
 the Book of Changes (Yijing) <<易經>>
 the Book of Songs (shijing) <<詩經>>
 Boyu 博喻
 Caobao 草包
 Confucius 孔子
 Dongpo 東坡
 Guanzhuibian 管錐編
 Guangliang 光亮
 Guo Ling ding yang "過零丁洋"
 Han Fei 韓非
 The Han Feizi 韓非子
 Huang Tingjian 黃庭堅
 Jian gutou 賤骨頭
 Jianshou bingxu 兼收并蓄
 Jiangyi yulu 講義語錄
 Jiaoshiyilin <<焦氏易林>>
 Jinggongzhiniao 驚弓之鳥
 Jinian "紀念"
 Lan gutou 懶骨頭
 Lianse 臉色
 Liang 亮
 Lin Zexu 林則徐
 Liu Zihui 劉自翬
 Lun xingxiang siwei <<論形象思維>>
 Peng li jiqun 鵬立鵝群
 Pizi 痞子
 Pianti 駢體
 Pianwen 駢文
 Qianti 錢體
 Qizhuiji <<七綴集>>

Quyu 曲喻
 Ren, shou, gi <<人, 獸, 鬼>>
 Ren zhong zhi long 人中之龍
 Ruan gutou 軟骨頭
 Shen Dao 慎道
 Songshi xuanzhu <<宋詩選注>>
 the Songshu <<宋書>>
 Su Shi 蘇軾
 Tanyilu <<談藝錄>>
 Tonggan 通感
 Weicheng <<圍城>>
 Weide 威德
 Wen Tianxiang 文天祥
 Wenyan 文言
 Yang Jingzhi 楊敬之
 Yinyang 陰陽
 Ying gutou 硬骨頭
 Yitong 異同
 Xiangliang 響亮
 Xiezai rensheng bianshang <<寫在人生邊上>>
 Xinli 心理
 xinxue 心學
 xingde 刑德
 Zhidao 至道
 zhongyong 中庸
 Zhu Xi 朱熹