

中英双语典藏之 >>>

走进文化世界 | Chinese-English Bilingual
Series on World Culture

一部记录非洲的自然景观
一段刻骨铭心的游记历程
真实地呈现非洲别样的风情

A Touch of African Jungles

非洲 丛林纪事

王正元 曹立华 (主编) 王健坤 张艳雷 (译)



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众所周知,非洲是人类文明的发祥地之一,是迄今为止原始生态保存完好、充满了原始气息的国度。本书选取最新的英文语料编辑成了25篇短文,向读者敞开了一扇通向这个神秘王国的窗口。前七篇短文向读者展现了非洲现存古老的工艺、美妙的传说和神话、独特的婚礼传统等文化习俗以及令世人赞叹神往的十大自然景观和迷人的城市开普敦。后18篇以游客各自不同的视角把读者带入非洲原始而充满活力的丛林深处来感受非洲另样的风情。

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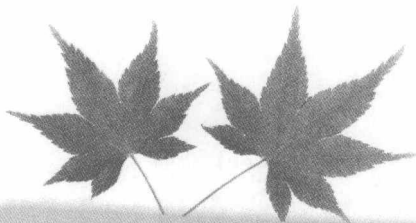
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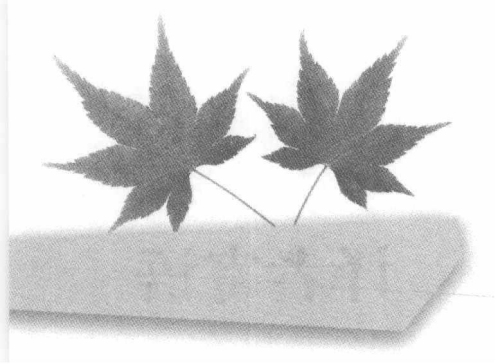
译者寄语

当今社会科技飞速发展，人们的生活节奏不断地加快，越来越多的人感受到只有人与自然的交融才能给人生带来真正的乐趣和美好！中国自古就有“采菊东篱下，悠然见南山”的传世佳句，代表着自然给人带来的怡然自得、超凡脱俗、令人神往的精神境界。自然是人们直抒胸臆、挥洒真情、放松身心的乐园！如果你想出去走走，如果你想得到自由，如果你想亲身倾听、呼吸、感受、触摸、了解和亲眼看到纯正的大自然，那么你就去感受美丽的非洲世界吧！

此书将带你走进非洲原始而充满活力的丛林深处，让你仿佛身临其境地体验绝对震撼的感受。从领略灿烂的非洲古代文明遗迹和文化、美丽的非洲风土人情和自然风光，到体验非洲大陆惊心动魄的探险之旅。在那里，你可以忘情地投入大自然的怀抱：深入埃及金字塔，倾听数千年前古文明的喃喃低语；漫步于肯尼亚大草原，尝试与野生动物亲密接触，唤起内心爱护自然的意识；徜徉于南非沙滩，享受蓝天、碧海和银滩，饱览旖旎的海滨胜景；前往赞比亚，感受维多利亚大瀑布的波澜壮阔……

闲暇展卷之时，此书不仅能够让你摆脱生活和工作中的烦扰、回归大自然的恬静之中放松身心，而且能够在不同国家作者撰写的原汁原味的游记和文章中不知不觉地提高你的英语阅读水平，同时又能欣赏到异国人们的思想和文化。

朋友，假如你想揭开大自然原生态状态下广袤丛林的神秘面



纱，假如你想亲近自然尽享其中的迷人魅力来缓解紧张的情绪，假如你想拓宽视野增强英语阅读的能力，那么《非洲丛林纪事》这本英汉对照双语书无疑是你最好的选择。它会像你手中的一杯咖啡，让你回味，让你兴奋，让你向往，让你难忘！

王健坤

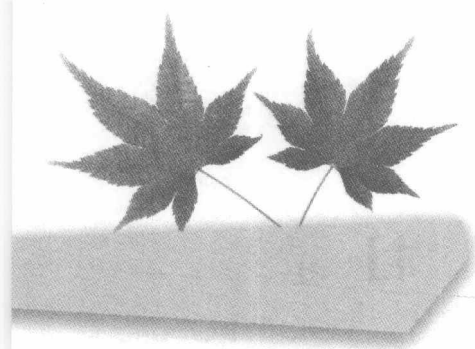


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But here the jungle was still mistress, still queen, and green was the color of her throne, green was her fluttering banners, vivid, glistening, exuberant, alive.

但是从林是这里静默的女主人，静默的女王。绿色是她宝座的颜色，绿色又是她飘扬的旗帜，如此的逼真、闪耀、繁茂和鲜活。

Over the centuries, people from other parts of the world have migrated to Africa and settled there. Historically, Arabs have been the most numerous immigrants. Starting in the 7th century AD, they crossed into North Africa from the Middle East, bringing the religion of Islam with them. A later movement of Arabs into East and Central Africa occurred in the 19th century. Europeans first settled in Africa in the mid-19th century near the Cape of Good Hope, at the southern end of the continent. More Europeans immigrated during the subsequent colonial period, particularly to present-day South Africa, Zimbabwe, and Algeria. South Asians also arrived during colonial times. Their descendants, often referred to as Indians, are found largely in Kenya, Tanzania, and South Africa.





African Arts & Crafts

Background Introduction

The vast continent of Africa is so rich and diverse in its culture with it not only changing from one country to another but within an individual country many different cultures can be found. Much of Africa's cultural activity centers on the family and the ethnic group. Art, music, and oral literature serve to reinforce existing religious and social patterns. The Westernized minority, influenced by European culture and Christianity, first rejected African traditional culture, but with the rise of African nationalism, a cultural revival occurred. The governments of most African nations foster national dance and music groups, museums, and to a lesser degree, artists and writers.

Africa was the birthplace of the human species between 8 million and 5 million years ago. Today, the vast majority of its inhabitants are of indigenous origin. People across the continent are remarkably diverse by just about any measure: They speak a vast number of different languages, practice hundreds of distinct religions, live in a variety of types of dwellings, and engage in a wide range of economic activities.

Over the centuries, peoples from other parts of the world have migrated to Africa and settled there. Historically, Arabs have been the most numerous immigrants. Starting in the 7th century AD, they crossed into North Africa from the Middle East, bringing the religion of Islam with them. A later movement of Arabs into East and Central Africa occurred in the 19th century. Europeans first settled in Africa in the mid-17th century near the **Cape of Good Hope**^①, at the southern end of the continent. More Europeans immigrated during the subsequent colonial period, particularly to present-day South Africa, Zimbabwe, and Algeria. South Asians also arrived during colonial times. Their descendants, often referred to as Indians, are found largely in Uganda, Kenya, Tanzania, and South Africa.

非洲工艺

背景介绍

广袤的非洲大陆拥有非常丰富多彩的文化，这种文化的迥异不仅存在于国与国之间，而且也存在于同一个国家之中。非洲文化活动大多集中在家庭和种族之中。艺术、音乐、口头文学都是为了强化现有的宗教和社会形态。受欧洲文化和基督教影响的西化少数族裔，最初拒绝接受非洲传统文化，但随着非洲民族主义的兴起，文化开始复兴。大多数非洲国家政府开始致力于大到创建国家音乐舞蹈团体和博物馆，小到培养艺术家和作家的活动。

非洲在 800 万至 500 万年前是人类的诞生地。现在绝大多数的非洲居民都源于当地土著。整个非洲大陆的人民无论以何种标准来判断都有显著的不同：他们操着大量不同的语言，信奉着数百种截然不同的宗教，居住在各式各样的房舍中，从事着广泛的经济活动。

数百年来，来自于世界各地的人们纷纷移居非洲并在那里落地生根。根据史料记载，阿拉伯人数量最多。早在公元前 7 世纪，他们就横穿大陆从中东进入北非，带去了伊斯兰教。后来在 19 世纪阿拉伯人又迁移到东非和中非。欧洲人在非洲定居最早发生在 17 世纪中叶非洲大陆最南端的好望角附近。在随之而来的殖民时期，更多的欧洲人移居到非洲各地，尤其是今天的南非、津巴布韦和阿尔及利亚。南亚人也在殖民时期来到非洲，他们的后代，通常被称为印第安人，主要居住在乌干达、肯尼亚、坦桑尼亚和南非。

① Cape of Good Hope: 好望角，非洲西南端的岬角，北距开普敦 52 公里。

Art and Craft

When a person views African art, several themes seem to come up over and over again. These themes are representations of different things that are significant to African culture; and reveal the importance behind some of its most beautiful art. The common themes are: a couple, a woman and a child, a male with a weapon or animal and an outsider or “stranger”.

Couples are most commonly shown as **freestanding**[®] figures of relatively the same size and stature. They may be representative of ancestors, a married couple, twins, or community founders. This is representative of the importance placed on two as one. Most art of this type was developed for shrines or for positions of ceremonial honor. Sexual intimacy is rare in African carvings because it is rare for men and women to display their affection publicly. The most common theme of the male and female couple is that of strength and honor; not love and intimacy. The mother and child couple is often representative of mother earth and the people as her children. African women will generally have a very strong desire for children as well however. The strong desire that a woman has to bear children further shows the strong mother-child relationship that is a vital part of African culture.

A male with a weapon or animal (commonly a horse) is commonly produced to show honor to departed ancestors. Animals are rarely sculpted for the purpose of showing the inward or outward beauty of the animal; but to give status to the person. Even today, many in Africa would consider the ownership of a horse to be of greater status than the ownership of an automobile. Showing a person with a horse would then be giving great honor to them. Sometimes people are shown with animals that are not really ridden; possibly even mythical. The purpose is to show the power given to one who rides such an animal; and the wealth that they must have.

As women achieve significance through their children, men will often be honored in warfare. The one who goes into battle must have physical, emotional and spiritual energy to survive and to conquer. Thus the emphasis on weapons and the spoils of war in many African countries works.

艺术和工艺

审视非洲艺术时人们就会发现几个主题总是反复出现。这些主题代表了非洲文化中至关重要的各种事物，体现了隐藏在非洲最优美艺术背后的重要性。这些常见的主题是：两人对、女人和孩子、手持武器或与动物相伴的男人、外来者或“陌生人”。

两人对最常见的表现形式是由两个大小和身高大致相同的各自独立的雕像组成。他们或者是代表着祖先、夫妻、双胞胎，或者是代表着族群的创始人。所有这些都代表着二者合一的重要性。这类艺术大多是从圣殿或祭祀的尊位创意而来的。非洲雕刻很少反映异性亲密，这是因为男女很少当众表达爱情。男女对像最常表达的主题是力量和荣誉，而不是爱情和亲密。母子对像通常代表着地球母亲以及人类孩子。非洲妇女也同样对生儿育女普遍有着极其强烈的愿望。女人这种强烈的生儿育女愿望进一步表现了非洲文化中母子间相同血缘的牢固亲情关系，这也正是非洲文化中一个极其重要的组成部分。

手持武器或与动物（通常是马）相伴的男人雕像通常是为了纪念已逝的祖先。雕刻动物的目的很少是为了展示其内在或外在美，而是为了显示男人的地位。即便现在，许多非洲人仍然认为拥有一匹马要比拥有一辆车更有地位。于是，表现拥有马的男人雕像能够给人带来极大的荣耀。有时人并不是骑着动物，甚至动物可能是虚构的，雕刻的目的就是为了显示骑这种动物的人所拥有的权力和财富。

正如女人通过生儿育女实现自身价值一样，男人通过战争获取荣耀。参战的男人必定具有生存和征服的体魄、情感和精力。因此，许多非洲国家艺术创作的重点往往放在战争武器和战利品上。

② freestanding [ˈfriːstændɪŋ] *adj.* 独立式的

A final common representation in African art is that of the stranger. In Africa, a stranger is someone from a different country or tribe. They would usually not be welcomed; and the more distorted the portrayal of the stranger, the greater the gap that is normally symbolized. Sometimes strangers, especially white foreigners, are given a form of respect based on their relatively great weaponry and other powers. Unfortunately, much of African art comes with no explanation of the meaning intended to be symbolized when it was created. When the meaning can be discerned, the deeper understanding gained and fuller appreciation of the cultural heritage can be obtained in a more meaningful and memorable way.

African Jewelry

Much of African culture places great emphasis on appearance and therefore on jewelry. African jewelry has been given tremendous attention for centuries, and becomes a useful and beautiful part of African culture now. Many pieces of African jewelry contain **cowry**[®] shells. They are not only beautiful but also symbolic! All jewelry shown is completely hand-made, authentic, and completely African in origin and design. This jewelry will be noticed by everyone, will make tremendous conversation pieces. There is a huge selection of African Jewelry. You will find many things to create a new look; to complement your wardrobe; or to make a perfect gift.

Masks

Masks are representative of many different things in African history and culture. Ancestry is very important to the African people to show honor to their ancestors. They design the masks with elaborate hair and jewelry to show great wealth and honor so their ancestors will be pleased with them and bring blessings. Ancestors are greatly to be feared if they are angered, so the people are very careful to be honoring to them at all times. Masks are greatly revered in African culture. Many masks are used in ceremonies generally depicting deities, spirits of ancestors, mythological beings, good and or evil spirits, the dead, animal spirits, and other beings believed to have power over humanity.

最后一个常见的非洲艺术表现形式是刻画陌生人。在非洲，陌生人是指来自另一个不同国家或部落的人，他们通常不受欢迎。通常陌生人的肖像越是扭曲变形，其所象征的隔阂就越大。有时陌生人，尤其是外国白人，会由于他们的武器或者其他方面力量的相对强大而得到某种尊敬。不过遗憾的是，大多数非洲艺术在创作时并没有解释作品的原本象征意义。一旦艺术的寓意能够被识别出来，人们就可以更加深刻地理解和全面地欣赏非洲文化遗产，而这种理解和欣赏才更具有意义，才更使人难以忘怀。

非洲首饰

非洲文化大都强调外表装饰，因而首饰也备受重视。几个世纪以来，非洲首饰一直受到人们的关注，并且现已成为非洲文化中有益和美丽的一部分。许多非洲首饰都含有不仅美丽而且富有象征意义的贝壳！这里展示给人们的首饰完全是手工制作的，而且全部都是出自非洲本土的创意和设计。人人都会被这些非洲首饰所吸引，而它们也将成为人们日常茶余饭后的谈资。在丰富的非洲首饰中，你总会找到许多令你面貌焕然一新、补充你的衣柜或者可以作为完美礼物的首饰。

面具

面具代表着非洲历史和文化的许多不同方面。祖先对非洲人而言，祖先十分重要，非洲人要向祖先表示尊崇。他们以精巧的头发和首饰来设计和装饰面具，以此来显示巨额财富和表达敬意，这样他们的祖先就会非常满意并降福于他们。如果祖先被激怒，他们就会变得十分可怕，所以人们总是时时小心，不断地向他们表达敬意。面具在非洲文化中受到极度的尊崇。仪式中使用的许多面具大多描绘了神、祖先的神灵、神话人物、善良或邪恶的精灵、死人、动物精灵以及其他被认为能支配人类的生灵。

③ cowry ['kaʊri] n. 贝壳

South Africa's Arts and Crafts

No doubt about it — South Africans are a crafty bunch. The country's people produce a remarkable range of arts and crafts, working from the pavements and markets of the big cities to deep rural enclaves^④, with every possible form of traditional artwork — and then some. There's a lot of new work in traditional media, with artists constantly developing the African crafts repertoire^⑤. These range from pretty tableware, Christmas tree decorations and magnificent embroidered cloths to the simplest of items such as keyrings and candle-holders.

With characteristic inventiveness, South Africans have adapted every possible medium to a market that feeds both locals and tourists. In addition to the standard materials such as beads, grass, leather, fabric and clay, pieces are made using telephone wire, plastic bags, petrol cans and bottle tops — even food tin labels are used to create brightly coloured paper-made bowls. On sale on many a South African street corner are objects made of wire, ranging from representations of the globe to cars and motorcycles — which are capable of manipulated movement — to joke cellphones and working radios. Shops, markets and collectives dealing in African craft are thriving, providing much-needed employment and income in communities such as **Fugitive's**^⑥ Drift in KwaZulu-Natal, which offers a huge variety of basketry, or the Northern Cape Schmidtsdrift community of displaced **San**^⑦ people who produce paintings that constitute an imaginative and highly coloured extension of ancient rock art.

Folk Art & High Art

South African folk art is also making inroads into Western-style “high art”. The work of ceramicist Bonnie Ntshalintshali, with its almost phantasmagoric detail, has gone well beyond the confines of traditional African pottery — yet her works could still be used at your table. Sculptor Phutuma Seoka is another artist who has taken a traditional form and given it a personal twist. In his case, the carving of figures using the inherent curves and forks of tree branches, common in the Venda region, is used to creating a cast of eccentric characters.

南非的工艺

毫无疑问，南非人民是一群能工巧匠。这个国家的人民创造了许多非凡的工艺，各种传统工艺形式包罗万象，不一而足。工艺品制作随处可见，从大城市的人行道和市集一直到偏远农村的小块孤地。由于艺术家不断提高非洲工艺的各项技能，因此以传统手段制成的艺术新作不断地涌现。这些新作不但包括漂亮的餐桌器皿、圣诞树装饰物、精致的刺绣服装，而且还包括诸如钥匙扣和烛台之类的小玩意儿。

由于拥有独特的创造才能，南非人民尽可能地采取多种多样的艺术形式来满足既符合当地人又符合游客口味的市场需求。除了珠子、玻璃、皮革、纤维、黏土这些常用材料外，电话线、塑料袋、汽油罐、瓶塞都能用来制作东西，甚至连食品罐头的标签都能用来制作色彩艳丽的纸制小碗。在南非的许多街道上都能看见由金属丝制成的物品正待出售，这些物品既有可控速度的球形艺术品、模型汽车和摩托车，也有玩具手机和能使用的收音机。从事非洲工艺品贸易的商店、市场和集团正在蓬勃发展，既为社区解决了就业难题，又带来了巨额的收入，例如：位于夸祖鲁—纳塔尔省大力发展多种篮筐编织术的逃亡者滩社区；位于北开普敦省背井离乡的桑人聚集的施密特滩区社区，这里的人们创作富有想象力的和色彩极度艳丽的绘画作品，这种作品是古代岩石艺术的延续。

民间艺术与高雅艺术

南非的民间艺术也正在逐渐地影响着西方的高雅艺术形式。陶器艺术家邦妮·纳特莎琳特莎莉的陶器作品以其变幻莫测的细节远远超出了非洲传统陶器的界限，但其作品仍然可被作为居家之用。雕刻家普图玛·赛欧卡是另一位在传统形式中带有个人变化的艺术家。在作品中，他往往采用树枝固有的弯曲和分叉的特征来雕刻轮廓，这是在文达地区流行的雕刻方法，并创造出具有奇异特征的模型。

④ enclaves [ˈenkleiv] *n.* 被包围的领土

⑤ repertoire [ˈrepətwa:] *n.* (准备好演出的) 节目，保留剧目；(计算机的) 指令表，指令系统；[美] (某个人的) 全部技能；清单，指令表

⑥ fugitive [ˈfjuːdʒɪtɪv] *adj.* 逃亡的，易变的，无常的；*n.* 逃亡者，亡命者，难捕捉之物

⑦ San 桑人，亦称布须曼人 (Bushmen)

Some South African artists in the folk art mode have come up with ideas quite out of left field — like the late Chickenman Mkize, who made (now highly valued) mock roads signs out of cheap materials, emblazoning them with eccentric messages. The fact that Mkize was illiterate, and was transcribing words written out by others without noting the spaces between the words, adds to the charm of the works. One of them declares “NODRUNK ENBUMS”; another asks, pertinently, “BUTISI TART?”

The **Ndebele**[®] tradition of house-painting, part of the widespread African practice of painting or decorating the exteriors of homes, burgeoned amazingly with the **advent**[®] of commercial paints. It also gave rise to artists such as Esther Mahlangu, who has put her adaptations of the distinctive, highly coloured geometric Ndebele designs on everything from cars to aeroplanes. By way of an enlightening contrast, as well as a pure visual feast, there are many Ndebele villages to be visited in Limpopo and Mpumalanga provinces — and the distinctive Ndebele style has been extended beautifully to **beadwork**[®].

From Traditional to Commercial

A high level of skill is brought to the production of work that has long been a part of African society, and has now found new commercial outlets. South African beadwork, once the **insignia**[®] of tribal royalty alone, has today found a huge range of applications, from the creation of coverings for everything from bottles to matchboxes — and the reproduction of the red Aids ribbon in the form of small Zulu beadworks known as Zulu love letters.

Basketry and ceramics, of course, were long ago brought to a pitch of perfection in traditional South African society, and the outgrowths of these forms today grace gallery **plinths**[®] as often as they find a place on suburban shelves.

There are several important collections of African art in South Africa, such as the Standard Bank collection at the Gertrude Posel Gallery at Wits University in Johannesburg, or the Durban Art Gallery, housing works of historical and anthropological significance. There can be few other places in the world where you can see this variety of African arts and crafts, whether they be masks made in one of the continent's many styles, or carved chairs, or embroidered.