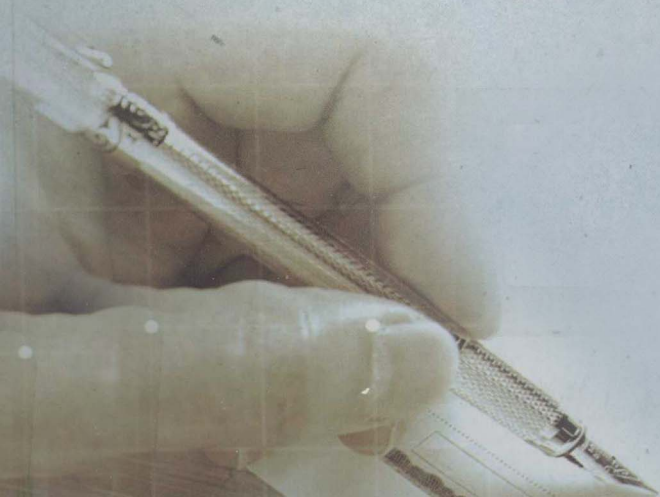




汉语习语英译中的 结构与文化探究

于连顺等◎编著



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黑龙江大学出版社
HEILONGJIANG UNIVERSITY PRESS

图书在版编目(CIP)数据

汉语习语英译中的结构与文化探究 / 于连顺等编著.
-- 哈尔滨: 黑龙江大学出版社, 2009. 10
(绥化学院学术文库)
ISBN 978 - 7 - 81129 - 214 - 5
I. 汉… II. 于… III. 汉语 - 成语 - 英语 - 翻译 - 研究
IV. H315.9
中国版本图书馆 CIP 数据核字(2009)第 183139 号

书 名	汉语习语英译中的结构与文化探究
著作责任者	于连顺等 编著
出 版 人	李小娟
责 任 编 辑	惠秀梅 张爱华
出 版 发 行	黑龙江大学出版社(哈尔滨市学府路 74 号 150080)
网 址	http://www.hljupress.com
电 子 信 箱	hljupress@163.com
电 话	(0451)86608666
经 销	新华书店
印 刷	哈尔滨市石桥印务有限公司
开 本	787 × 1092 1/16
印 张	26
字 数	580 千
版 次	2010 年 12 月第 1 版 2010 年 12 月第 1 次印刷
书 号	ISBN 978 - 7 - 81129 - 214 - 5
定 价	35.00 元

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前言

汉语习语是汉语中的瑰宝,是汉语言和中华文化的浓缩。在汉语和中华文化英姿勃勃地走向世界的时候,汉语习语应该跑在前面。因此,从语言和文化两个方面对汉语习语进行解析,就成为语言工作者的一项光荣使命。我们正是带着这样一种使命感,编著此书的。本书的读者,首先应是有志学习汉语、了解中华文化的世界范围内的广大知识人群和来华留学生,其次是国内知识人群。对那些在汉语习语结构、文化研究与翻译方面有兴趣的知识人群来说,其也不失为一部好书。

针对读者的特点,本书设计了比较新的体例。首先,它用英汉两种文字写成。共有40万左右印刷符号。其次,它分为上下两卷,上卷系统介绍汉语习语知识,包括:汉语习语的类型、结构特点、解析要点、文化蕴涵等。这种做法,为其他同类著作所不曾有,目的是使读者,特别是以汉语为目的语的外国读者,对汉语习语有一个总体了解;下卷用来解析具体词条。解析时处处回应、体现上卷讲述的具体汉语知识。再次,解析词条是分类进行的,分类的标准是成语的内容,类别的确定贴近读者实际需要,同时也考虑了进行英汉文化对比分析,更好地传播中华文化的需要。最后,对每一个词条的解析,除了作常规的释义之外,突出了结构分析和文化分析。这样做的目的是充分体现本书的编著宗旨,其中结构分析可以帮助读者走进习语内部,了解字与字之间的关系,不至于混沌一片、囫圇吞枣地接触和记忆习语。

本书的编著者是在高等院校从事英语教学和汉语教学、对外汉语教学的教授和讲师。其中围绕汉语的探究由杨洪升(广东茂名学院)、杨武元(首都师范大学)同志负责,围绕英语的探究由于连顺(黑龙江绥化学院)、杨武道(北京服装学院)负责。绥化学院外国语系的部分教师参加了编著工作,他们是曹剑丽、刘桂玉、吴湘婷、刘静、黄玮、南晶、崔蕊。

书中收录的汉语习语,有的严格说来是俗语。所以收录进来,是因为采取分类解析的方式,有的类别如果只收纯粹的习语,那么数量就可能偏少。更重要的考虑是,对外国读者来说,将习语的范围限定得过窄是没有意义的。

限于编著者的学养,本书一定存在这样那样的缺点,敬请方家和广大读者不吝批评指正。

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上 卷

第一节 用汉字修筑的长城

大家都知道中国的长城吧,它是中华民族的骄傲和象征。最早修筑的长城,距今已有两千多年的历史了。中国还有另一座长城——用汉字修筑的长城,那就是成语。汉字是世界上最古老的文字之一,从甲骨文算起,已有三千多年的悠久历史。中国人民在使用这古老汉字的过程中,根据语言表达的需要,将它们四个四个地构筑在一起,然后整体地加以使用,这就是汉语习语。

习语像长城,因为构筑它的一个个方块汉字,多么像构筑长城的一块块方砖。

习语像长城,因为它的构筑凝聚了许多多中国人的智慧和文化的。

习语像长城,因为它以形式之美,数量之丰,蕴涵之富,作用之大,巍然屹立在中华文化的广阔原野上,为其他许多语言所不可比拟,简直可以说是世界之最。

几千年来,汉语成语作为汉语的重要组成部分,担负了重要的表情达意任务和文化交流的任务。随着中国改革开放的实施和国际地位的提高,汉语习语的作用也显得越来越重要。你要真正掌握汉语吗?那么必须掌握汉语习语;你要真正了解中国吗?那么必须了解汉语习语。无论是中国人还是外国人,汉语习语都是你的重要工具和桥梁。热爱习语吧,它会帮助你到达理想的彼岸。

Research Into the Idioms and Culture Between Chinese and English

Section One The "Great Wall" built with Chinese characters

Everyone in the world knows the "Great Wall", which is the symbol and the pride of

China. The earliest "Great Wall" has existed for more than 2000 years. However, there is another "Great Wall" in China—— this "Great Wall" is built with Chinese characters: Chinese idioms. The Chinese character is one of the oldest characters in the world with the history of more than 3 000 years from the carapace-bone-script. While using these characters, the Chinese people combined them in four and used them as a whole to meet the new need of communication. That combined characters are the idioms.

The structure of idioms is like that of "Great Wall", since the combined characters are used like those bricks that built the "Great Wall";

The combination of idioms is like that of Great Wall, for a large amount of wisdom and cultural value of Chinese people are penetrated in them.

The charm of idioms is like that of Great Wall. With their graceful forms, large quantities, deep meanings and actual effect, idioms are standing firmly on the fields of Chinese culture and are of the top in the world.

For thousands of years, idioms, as the important part of Chinese character, have undertaken the vital task of culture exchange and expression. Nowadays with the implement of China's reform and open policy as well as the rise of China's international position, Chinese idioms are getting a more significant role. Do you really want to master the Chinese language? Chinese idiom is of the importance. Do you really want to understand China? Chinese Idiom is the main tool and the link between the native Chinese and the foreigners. Let's love Chinese idioms, for idioms will help you to reach the other shore of ideals.

第二节 走近汉语习语长城

从远处看,汉语习语是蔚为壮观的;从近处看,汉语习语又有许多令人称奇叫绝之处。

首先,多数汉语习语都由四个汉字组成,使人感到四平八稳。这反映了中国人的一种审美心理和语言习惯。

其次,许多汉语成语的四个字都可以分成左右两边,相互之间结构和意义对称整齐,就像中国的故宫。你去过故宫吧?她的建筑风格是:中间有一条轴线,轴线两边的房子、建筑样式完全一样。你看下面这些成语:地大物博,风和日丽,花好月圆,人寿年丰,它们的两边不是结构意义都对称整齐吗?对称增强了语言的表达效果。

再次,许多汉语习语内部不但结构、意义对称,而且声音高低搭配,读起来琅琅上口,听起来和谐悦耳,就像美妙的音乐。反复读一读上面举过的习语,相信你会有这种感觉。汉语是有声调的语言,汉语普通话有四个声调。人们在创造习语时,有意识地将四个声调进行合理安排;四个汉字的书写式,再加上四个声调的高低变化,使许多习语简直成了一支短歌。

最后,汉语习语凝聚和承载了丰富的传统文化。中国是世界上著名的文明古国,自从盘古开天地,三皇五帝到如今,已有五千多年的历史;五千多年的悠悠岁月积淀的传统文化,无论是政治、经济、军事,还是心理、思想、道德、风俗、习惯等许多方面的,无一不在习语身上闪烁。通过习语学习中国传统文化,还真是一条重要途径呢。下面让我们举几个例子来说明吧。

天下为公 反映了中国人民的社会理想。

和睦相处 反映了中国人民的人际关系。

以农为本 反映了中国传统的经济思想。

阴阳相生 反映了中国传统的哲学思想。

仁义道德 反映了中国传统的道德观念。

父慈子孝 反映了中国传统的伦理观念。

不战而胜 反映了中国传统的军事思想。

安土重迁 反映了中国传统的民风民俗。

怎么样,你能读懂这些习语吧。

Section Two Close to Chinese Idioms

Chinese idioms are not only great in number, but also striking in their features.

First, the composition of four characters in idioms gives readers such kind of feeling: steady and safe. And this composition also reflects the Chinese aesthetic and customs of language usage.

Second, many of the four characters in idioms can be divided into two parts: the right and the left. In these two parts structures and meanings are symmetric and regular, just like the Imperial Palace in China, which has an axis in the middle, and the buildings on the two sides are of the same style. Please read the following idioms: 地大物博 (vast territory and abundant resources); 风和日丽 (bright sunshine and gentle breeze); 花好月圆 (blooming flowers and full moon); 人寿年丰 (the land yields good harvests and the people enjoy good health) —The result is that symmetry strengthens the effect of expressions.

Third, if you read idioms for several times you may find that many of them attract readers not only with their symmetric structures and meanings, but also with well-matched accents and sounds which are just like beautiful music. Chinese is a kind of accented language with four different accents in standard Chinese. People consciously arrange the four accents when they make up the idioms, thus the written form and the variety of

the accents make idiom into poetry.

Fourth, Chinese idioms have inherited the great traditional culture of China. China is a country of time-honored civilization in the world. There has been a history of more than five thousand years since the very beginning of the country. The traditional culture accumulated over the five thousand years, no matter of politics, economy, and military affairs; or of mind, thought, morality, and custom, is glittering because of the use of idioms. To learn the traditional culture of China via idioms is of great importance! Let's look at some examples.

天下为公 (The world is for all): Chinese social dream

和睦相处 (Live in harmony and peace): Chinese relationship among people

以农为本 (Keep agriculture as the foundation): Chinese traditional economic thought

阴阳相生 (Feminine, negative and masculine, positive co-exist): Chinese traditional philosophy

仁义道德 (Virtue and morality): Chinese traditional idea of morality

父慈子孝 (Fathers should be kind and sons should be obedient): Chinese traditional ethic ideology

不战而胜 (to win by default): Chinese traditional military ideology

安土重迁 (Be attached to one's native land and unwilling to leave it): Chinese traditional custom and folkway

Can you understand these idioms?

第三节 汉语习语长城的修筑

巍峨壮丽的汉语习语长城,一头连着

古人,一头连着今人;一头连着中国,一头连着世界。它是怎样修筑起来的呢?是劳动人民与文化巨匠的结合创造了习语长城。劳动创造了语言,也创造了习语。但习语用于书面并得到进一步锤炼加工,则是文化巨匠们的事。中国的文化巨匠浩如繁星。从孔夫子到孙中山,从老庄到鲁迅都是这样的文化巨匠。与他们比肩而立的还有许许多多。他们凭着对语言和汉字的熟练掌握,妙笔生花地驱使着汉字与汉语的结合,锤炼出了数以万计的习语,在为他们的思想感情表达服务的同时,又作为宝贵的文化财富,传给后人。

如“学而不厌,诲人不倦”是两个常用的习语,这是孔子和他的学生创造出来的。中国二千多年前的伟大教育家、思想家孔子在他的重要著作《论语》中说:“默而识之,学而不厌,诲人不倦,何有于我哉?”意思是说:默默地记住一些知识,自己学习从来不感到满足,帮助别人学习从来不感到厌倦,对我来说是平常的事。孔子在说这样一段话时大概也不会想到,他的锦心绣口,竟给后世一下创造两个习语。

习语创造有时还需要反复锤炼。孔子在同一部重要著作中,还说了这样一句话:“温故而知新,可以为师矣。”意思是,通过复习旧的知识而获得新的知识,这样的人就可以做老师了。后人感到“温故而知新”这句话说得很好,就把其中的“而”字压缩掉,留下“温故知新”四个字加以引用,久而久之,这四个字就凝固成了一个习语。现在人们经常用这个成语来反映学习规律和学习方法。

“星火燎原”这个成语也有类似的锤炼过程。中国三千多年前的商代国王盘庚对他的臣民说了这样一句话:“若火之燎于原,不可向尔。”后人以及一些文化巨匠觉得他这个比方打得很好,就常借用它来形容新生事物的发展壮大是不可阻挡的。但

借用时作了锤炼,将它添加和紧缩成“星火燎原”四个字。

劳动人民与文化巨匠相结合创造习语,还有另外一种方式,就是通过对寓言故事的概括来创造。

中国古代有这样一则寓言:说是在太行和王屋这两座大山的北面,住着一个叫愚公的人。由于受大山的阻隔,出门很不方便,常常要绕很远的路。愚公决心搬掉这两座大山。他的老伴心里很没底,劝他说:“凭着你这把年纪,搬掉一个小土包恐怕都有困难,能搬掉这两座大山?”愚公回答说:“我死了有我的儿子,我儿子死了有我的孙子,孙子又生儿子,儿子又生孙子,子子孙孙是没有穷尽的,而山只能越来越小,愁什么不平?”全家人都和愚公一起来搬山,日复一日,年复一年,风雨无阻。愚公的精神终于感动了上帝,也来帮忙,两座大山终于搬走了。

愚公这种不向困难低头的精神十分可贵。文化巨匠们将这个寓言概括出一个习语“愚公移山”。自打有了这个习语,它一直是中国人民不畏困难精神的写照。

这样从寓言故事中概括出来的习语在汉语习语中占有一定的数量,像“守株待兔、刻舟求剑、狐假虎威”等都是这样概括出来的。

Section Three The Construction of the “Great Wall” of Chinese idioms

The lofty “Great Wall” of Chinese idioms joins the ancients and modernists together; and also join China and the world together. How was it constructed? The laborers and clerisies constructed it. Working created language and also the idioms, but it was the clerisies who began to use the written form and process of idioms. There are a lot of clerisies in China, from Confucius to Sun Zhongshan,

from Lao Zi and Zhuang Zi to Lu Xun and so on. They have refined thousands upon thousands of idioms to express their feelings by their skilled mastery of Chinese language and characters. At the same time, these idioms are also used as cultural fortune to pass to the later generations.

For example, “学而不厌,诲人不倦” are two frequently used idioms. Confucius and his students created these two idioms. Two thousand years ago, the great educationist and thinker Confucius said in his important work *The Analects of Confucius*: to quietly recite and memorize the classics, to love learning without tiring of it, to never be bored with teaching. How could these be difficult for me? Confucius might not think that his casual chat had created two idioms for the later generations.

The creation of idioms needs a lot of refinements. Confucius had spoken another sentence in his same book: “If you gain new insights through restudying old material, you may become a teacher.” Then the later generations thought this sentence was very useful, then “温故知新” in this sentence becomes a idiom for expressing the law and method of learning in modern times.

“星火燎原” this idiom is also created through the similar process of refinement. Three thousand years ago, the king Pan Geng of Shang Dynasty said to his subjects: A single spark can start a prairie fire. And the later generation and clerisies used it to describe the unpreventable growth of the new- born thing.

There is another way for laborers and clerisies to create the idioms: through the fables.

There is such a fable in ancient China:

in the south of Mount. Tai Hang and Mount. Wang Wu, there lived an old man called Yu Gong. As the obstruction of the two mountains he had to go a long way around when he wanted to be out. So Yu Gong decided to move these two mountains away. His wife was worried, and asked him: "It is difficult for a man at your age to move a little mound, but how can you move the two great mountains?" Yu Gong answered: "If I died, there is my son left; if my son died, there is my grandson left. And my grandson will have a son, and the son also will have grandson, my offspring is endless, but the mountains can only become smaller and smaller, why should you worry that they won't be moved away?" The whole family began to move the mountain with Yu Gong day after day, year after year. The God was moved by the spirit of Yu Gong, and helped to move the mountains away.

Yu Gong's spirit is very precious. The clerisies summed up the idiom "愚公移山" from this fable. And this idiom is always used to describe the spirit of not giving up when facing difficulties.

There are an amount of the idioms that were summed up from the fables, such as "守株待兔、刻舟求剑、狐假虎威" and so on.

第四节 汉语习语为什么多是四个字

上面不断提到,汉语习语多是由四个字构成的,这是为什么呢?这首先与汉字的特点有关。汉字是单音节的文字,一个字只有一个音节,不像西方文字,一个字可以有几个音节。按照人的呼吸习惯,发四个音节停顿一下比较轻松,习语创造照

顾了这一点,所以多数习语都是四个音节。

其次,这与中国人的传统审美心理、审美习惯有关。中国人喜欢四平八稳,喜欢对称。北京的四合院既两两对称,又四平八稳。其他好多建筑也都有这样的特点,习语是充分体现这种心理、习惯的语言建筑,自然要有这样的特点了。

Section Four Why Are There Often Four Characters in Chinese Idioms

As we have mentioned, four-character often makes up an idiom. Why? First, it concerns with the characteristic of Chinese characters. We know that Chinese characters are monosyllabic words, and there is only one syllable in each word that is not the same as the Western words in which there are several syllables. According to the respiratory habits, it is nice for people to pause after speaking four syllables, so there are four characters in the Chinese idioms.

Second, it concerns with the Chinese traditional aesthetic mentality. Four and eight in Chinese stand for steady and safe: such as the courtyard in Beijing (it is called "si he yuan" in Chinese). And there are many architectures in this style. So it is naturally for Chinese idioms to have this kind of steady characteristic.

第五节 透视汉语成语长城

汉字的方砖垒起了习语的长城。那么,这“砖”与“砖”是怎样结合在一起的呢?现在让我们来透视一下。以成语“天衣无缝”为例。恰巧这个成语就是经常用来形容一项建筑的结构很严密。

首先,是“天”与“衣”粘在了一起,

“无”与“缝”粘在了一起。“天”是“自然形成”的意思,“天”是修饰“衣”的,“天衣”就是自然形成的衣服,非常完美的衣服。“天”与“衣”之间的这种关系,我们叫它偏正关系。“无”是“没有”的意思,“缝”是用针线连缀衣服时留下的缝隙,无与缝之间的关系我们称为动宾关系。

四个汉字做了这样一个粘合以后,构造出了两个语言单位:“天衣”与“无缝”。这两个语言单位还都不是成语。要把它们合成一个语言单位,也就是合成一个成语,就要再粘合一次。怎样粘合呢?很简单,把它们有先有后地拼合在一起就可以了。拼合在一起就成了这个样子:天衣无缝。这无论从形式上看,还是从意义上看它都是一个成语了。不过“天衣”与“无缝”这样拼合在一起以后,也展示了一种关系:主谓关系。这样看来,这个成语内部存在三种关系:主谓关系、偏正关系和动宾关系。

汉语是无形态变化的语言,词与词,字与字结合为成语,就是靠这种有一定顺序的意合,意合中所体现的结构关系,除了上面三种以外,还有联合、述补等。一个成语的意义,与它内部的结构关系密切相关。只有把内部关系搞清楚了,才能把成语的意义搞清楚。换句话说,从分析结构入手掌握成语是一个好的也是必由的途径。为此,下面让我们对这些结构关系作一个系统的介绍。

主谓关系:

前面的字是陈述对象,后面的字陈述前面的字。被陈述的字叫主语,用来陈述的字叫谓语。主语往往表示人或事物,谓语往往表示动作行为或性质状态。如:

旭日/东升(形容太阳刚升起来的樣子)。“旭日”是主语,是被陈述的对象;“东升”是谓语,是陈述旭日的。旭日怎么样?旭日从东方升起来了。

喜气/洋洋(形容一种喜悦的气氛)。

“喜气”是主语,是被陈述的对象;“洋洋”是谓语,是陈述喜气的。

动宾关系:

前面的字表示一个动作行为,后面的字表示动作行为涉及的对象。如:

胸怀/世界(心里想着整个世界)。“胸怀”两个字表示一种行为,“世界”两个字表示行为涉及的对象。胸怀什么?胸怀世界。

热爱祖国:“热爱”两个字表示一种心理活动,“祖国”两个字表示这种活动涉及的对象。热爱什么?热爱祖国。

偏正关系:

前面的字修饰限制后面的字,后面的字是修饰限制的对象,是中心语,因此前面的部分称为偏,后面的部分称为正。如:

四海/为家(为了某种事业到处奔走,把四海作为家)。“四海”两个字为偏,“为家”两个字为正。“四海”两个字修饰“为家”两个字。

以身/殉职(为了履行职责而献出生命)。“以身”为偏,“殉职”为正。“以身”两个字修饰“殉职”两个字。

述补关系:

前面的字表示动作行为或性质状态,后面的字对动作行为或事物性质状态进行补充说明。如:

流芳/百世(一个人由于对人民有功,大家永远记住他)。“流芳”两个字表示一种行为,“百世”两个字补充说明这种行为会持续很长的时间。

鞠躬/尽瘁(为人民效劳一直到倒下)。“鞠躬”两个字表示一个动作,“尽瘁”两个字对这个动作补充说明。鞠躬到什么时候?到倒下不能动。

联合关系:

成语前面的字与后面的字谁也不修饰谁,谁也不限制谁,相互之间是平起平坐,通力合作的关系。如:

风起/云涌(常用来形容某种形势发展迅速,像风云那样蓬蓬勃勃)。“风起”与“云涌”各表示一种态势,两个态势共同形容一种形势,没有主从、偏正之分。

政通/人和(政治清明,百姓和睦)。“政通”与“人和”分别形容一种局面,两种局面间又有密切的联系。

凡属联合关系的成语,它的前后两部分之间结构上总是对称的。如“政通人和”。“政通”与“人和”在结构上完全对称。前面说过的有许多汉语成语前后结构对称的情况,就是指这类成语。

这种对称情况,很像人的某些器官,总是成双成对存在的,如左手与右手,左眼与右眼,左耳与右耳等。人体器官的对称性,增强了人体的功能;成语结构的对称性,增强了成语的语气和表现力。联合关系成语的这种结构特点,对我们掌握这类成语有很大帮助。

汉语成语内部的结构关系不止这五种,但掌握了这五种,对分析成语内部的结构会有很大帮助,关于这一点,我们后面还要谈。

Section Five Perspective on the Great Wall of Chinese idioms

The square bricks of Chinese characters built the Great Wall of the Chinese idioms. How were these bricks united? Now let's draw a perspective. Take the idiom “天衣无缝” as an example, this idiom is frequently used to describe the strict structure.

First, according to the literal meaning, “天” and “衣” stick together and “无” and “缝” stick together. “天” means a “nature formation” and “天” is used to decorate “衣”, “天衣” are clothes which are formed naturally, extremely perfect. This relationship of “天衣” is called “Modification-Center Structure”. “无” means “does not have”,

“缝” means the slit that stays on the clothes after the needlework. The relationship of “无缝” is called “verb-object Structure”.

After this agglutination, four Chinese characters have made two language units: “天衣”(The heaven's clothes) and “无缝”(seamless). Neither of these two language units is an idiom. They must be synthesized to form one language unit, and must be agglutinated again. How to agglutinate? It's very simple; just join them together in sequence. After having been joined together, it becomes “天衣无缝”. Now, it is an idiom both in form and in meaning. And after “天衣” and “无缝” joined together in this way, they also demonstrated this kind of relationship: Subject-predicate Structure. From this idiom we know there are three kinds of relationships: the subject-predicates Structure, verb-object Structure and Modification-Center Structure.

Chinese is a language without change of form. The idiom formed by character and by word depends on the meaning union and the relationship embodied in the structure. There are also “Predicate-Complement relationship and Coordination relationship” except those three relationships we mentioned above. The meaning of an idiom has much to do with its interior structure. Only by making clear the internal relations, can we make clear the meaning of the idiom. In other words, it is a good way and also the only way to learn Chinese idioms through structure analysis. Therefore, let's make a systemic introduction to these structure relations:

Subject-predicate relationship:

The former part is the subject, and latter part is the predicate. For example:

旭日/东升 (The sun is rising from the

east): 旭日 (the rising sun) is a subject, and 东升 (rises from the east) is the predicate. How is the sun rising? From the east.

喜气/洋洋 (the happiness is everywhere): 喜气 (the happiness) is a subject, and 洋洋 (be jubilant) is the predicate.

Verb-object relationship:

The former part gives an action; the latter part receives this action. For example:

胸怀世界 (To have the whole world in heart): 胸怀 (to have something in one's heart) is a verb, and 世界 (the world) is the object.

热爱祖国 (To love the motherland deeply): 热爱 (to love) is a verb, and 祖国 (the motherland) is the object.

Modification-center relationship:

The former part modifies and limits the latter part, and the latter part is the central part. For example:

四海/为家 (To make home wherever one is, for one has to go around for the cause): 四海 is the modifier, and 为家 is the word modified.

以身/殉职 (To sacrifice one's life to fulfill the responsibility): 以身 (to sacrifice one's life) is a modifier, and 殉职 (to fulfill the responsibility) is substantive.

Predicate-Complement relationship

The former part is the statement, while the latter part acts as the supplement. For example:

流芳/百世 (Being remembered forever by everyone because one has rendered outstanding service to the people): 流芳 (leaves a good name) is a statement, and 百世 (a hundred generations) supplemented that the act can last for a long time.

鞠躬/尽瘁 (Working for people contin-

uously until he tumbles down.): 鞠躬 (bend oneself to a task) is a statement, and 尽瘁 (exert oneself to the utmost) supplemented the act.

Coordination relationship:

Neither the former part nor the latter part modifies or limits each other. They are equal in structure and they cooperate in expressing the meaning. For example:

风起/云涌 (certain kind of situation develops rapidly, like wind and cloud): 风起 (wind is rising), and 云涌 (clouds are rolling) expresse respectively one kind of state, the two phrases state the same situation.

政通/人和 (The government is good and people are harmonious): 政通 (the government is good), and 人和 (people are harmonious) describe two situations and these two situations have close relations.

If idioms belong to the coordination relationship, they are symmetrical in structure, such as “政通人和”. Many idioms mentioned above are symmetrical in structure, so they belong to this kind of structure.

This kind of symmetry is something like certain organs of the human's, always existing in pairs, like left hand and right hand, left eye and right eye, left ear and right ear and so on. The symmetry of human organs strengthens the functions of human body; and the symmetrical structure of idioms strengthens the tones and the force of expression. The structural feature of these idioms can be a great help for us to master them. The interior structures of Chinese idioms are not limited to these five kinds, but if we grasp these five kinds, we are easy to analyze the interior structures of the idioms, and we are going on to discuss it later.

第六节 汉语成语的词序

前面说过,汉语是没有形态变化的语言,字与字的结合,主要靠“意合”,所以词序显得特别重要;成语是汉语的浓缩,词序尤其重要。成语的词序就是四个汉字的排列次序。这个排列次序,是不能任意改变的,一改变,整个成语的意思就变了。比如:上面举的“旭日东升”改为“东升旭日”,“胸怀世界”改为“世界胸怀”,意思就很不一样了。“旭日东升”意思前面已说过,是描写太阳从东方升起时那蓬勃的样子,而“东升旭日”的意思只是叙述这轮太阳是从东边升起的。“胸怀世界”的意思是形容胸怀很宽广,而“世界胸怀”只是告诉人们是一种什么样的胸怀。还有不少成语如果把词序改变了,就不成话了,什么意思也讲不出来了。如:“指鹿/为马”改成“为马/指鹿”,“不教/而诛”改成“而诛/不教”,就不成话了。一般说来,汉语成语的词序总是遵循以下规则:

1. 在主谓关系的成语中,充当主语的汉字在前,充当谓语的汉字在后,如:喜气/洋洋,“喜气”在前,“洋洋”在后。

2. 在动宾关系的成语中,表示动作行为的汉字在前,表示宾语的汉字在后。如:报效/祖国,“报效”在前,“祖国”在后。

3. 在述补关系的成语中,表示动作或性质的汉字在前,表示补充说明的汉字在后。如:流芳/百世,“流芳”在前,“百世”在后。

4. 在偏正关系的成语中,表示修饰限制的汉字在前,表示修饰限制的对象在汉字在后,如:以诚/待人,“以诚”在前,“待人”在后。汉语中,起修饰限制作用的分,包括副词,形容词等。但即使是副词,也必须放在中心词的前面,这与一些西方

语言不同。

5. 在联合关系的成语中,汉字前后顺序不十分严格,但由于成语是凝固化了的语言单位,也不允许变动,如:风起/云涌,如果将它写作“云涌/风起”也不影响意义的表达,但成语使用的规则不允许这样做。

以上谈的是汉语成语词序的一般情况。汉语成语语序也有特殊情况,它是由古汉语的特殊句式造成的,如“时不我待”。这样的成语不多,不必特别注意。

汉语成语四个字之间的排列规则,给我们分析成语的结构提供了方便。当然,最终确定一个成语内部的结构关系,还要把词序的分析与意义的分析结合起来。

Section Six Character's order in Chinese idioms

As we discussed above, there is not any morphological change in Chinese language. So the combination of characters are mainly by their meanings. Thus special attention should be paid to the character's order when we speak idioms. The order of idiom is the order of the four-character. If we change the order of the idiom, we'll change the meaning at the same time. For example, if we change the order of the following idioms in this way: “旭日东升” into “东升旭日” and “胸怀世界” into “世界胸怀”, the meanings of both will be completely changed. “旭日东升”, as we talked before, means the scene of the vigorous sun when it rises from east. But “东升旭日” indicates the sun rising from east. “胸怀世界” means having a breadth in mind, while “世界胸怀” just tells a kind of mind. There are many idioms, which will be meaningless if the order will be changed. For example, “指鹿/为马” cannot be changed to “为马/指鹿”, neither can “不教/而诛” to “而诛/不