

Chinese-English edition

中英文对照

SUN-TZU:
THE ART OF WARFARE

孙子兵法



中華書局

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孙子兵法

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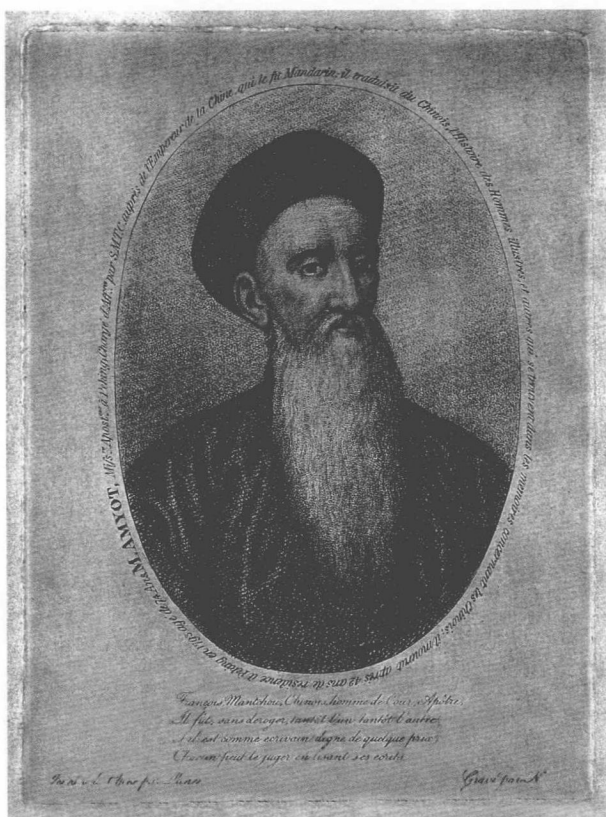
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钱德明 (Jean-Joseph-Marie Amiot, 1718~1793)
法国汉学家，把《孙子兵法》介绍到欧洲的第一人

前 言

李 零

谢谢张夕，感谢他把我的白话译文和安乐哲教授的英文译文，剪辑并列，做成双语对照的读本，让大家对《孙子兵法》有一种新的阅读享受。

《四库全书总目》说，《孙子兵法》是“百代谈兵之祖”。这是清代学者总结历代兵书得出的评语。其实，它不仅是咱们中国的兵学经典，也是全世界的兵学经典。

正如大家已经了解到的，早在公元8世纪，此书就已传入日本。18世纪，由法国耶稣会的传教士钱德明翻译，《孙子》还传入欧洲。如今，它有几十种不同语言的译本，影响遍及全世界。中国古书在世界有名，这书在前三名之内。

至于中文的白话译本，早在1944年，郭化若将军在延安就已出版过《白话译解孙子兵法》。1949年后，白话译本如雨后春笋，不仅郭化若将军出过修订本，其他译本也多得不得了。

我们的译本只是众多译本中的两种。它们都是辅助材料，目

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的是为了帮大家读这部兵法本身。

军事是国之大事，人类最先进的科学技术，最先进的组织手段，总是率先投入其中。就连人琢磨人互相斗心眼的学问也属它发达。它不仅是技术，也是艺术。

《孙子》的《虚实》篇有一句名言，“兵无常势，水无常形”。我用一句粗俗的话来传递其精神，叫“唯一的规则，就是没有规则”。

战争，千头万绪，瞬息万变，最难捕捉其规律。人类打了几千年的仗，血流成河，泪流成河，赢了是宝贵经验，输了是惨痛教训，事后总结可以，但没人卖后悔药。古今中外，多少人绞尽脑汁，谁不想参透其中的玄机？你要知道，中国出了本《孙子兵法》，这事可不容易呀。

西方，古典时代没有像样的兵书（只有讲战史的书），中世纪也没有。19世纪以前，没有一部兵书可以同它相比。利德尔·哈特说，要比只有一本，就是19世纪克劳塞维茨的《战争论》。这话丝毫不夸大。特别是我们不要忘了，和大部头的《战争论》相比，《孙子》写得十分精炼。它是在那么古老的年代，用那么短的篇幅，对高度对抗下的应变思维，做如此透彻的分析，如此高度的概括，真可谓曲尽其妙。

人类思维的常态，绝大多数都不是在预设的静止状态下思维，更不是一厢情愿的单向思维。从这个意义上讲，我们甚至可

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以说，它也是一部探讨人类思维特点的经典。不仅军人应该读，所有人都值得读。

《老子》说：“为学日益，为道日损。”经典的魅力是言简意赅，常读常新。它为无数读者的想象力留下了充分的思考余地。我读《孙子》读了几十年，每次读，都有新的收获。

《孙子》一书，篇幅不大，古本只有五千多字，今本只有约六千字，粗粗浏览一遍，似乎用不了太多时间。但这是一本年深月久的书，其中有许多生僻字眼，不抠不明白。对一般读者来说，不注释，不翻译，理解起来还是相当困难。

翻译是以注释为基础，注释不容易，翻译也不容易。翻译不仅可以弥补注释的不足，还能提供连贯的思索，很有用。好的注释和好的翻译，彼此是相得益彰。

白话翻译可以拉近我们和古代的距离。

英文翻译可以拉近我们和世界的距离。

近代以来，中国融入世界，有天翻地覆的大变化，汉语也不例外。现代汉语包含很多外来语，无论自然科学，还是社会科学，甚至人文学术和文学创作。我们的言谈话语、笔墨辞章，自觉不自觉，到处都渗透着外来影响。其实，不管你是否掌握外语，你的思维和语言都不可避免地置身于双语比较或多语比较之中。白话和外语，并非风马牛不相及。

前 言

我想，对年轻一代的读者，双语阅读是一种很好的体验。

祝大家阅读愉快！

2012年6月24日写于北京蓝旗营寓所

Preface to the Bilingual Edition

Roger T. Ames, University of Hawai'i

Let me first say that it is an unparalleled honor for me to have my English translation of the *Sunzi* included in a bilingual edition together with the modern Chinese rendering by Professor Li Ling, perhaps the foremost *Sunzi* scholar of our time.

We know from early court bibliographies that the *Sunzi* literature circulated broadly during the formative period leading up to Chinese empire. And from an aggregating commentarial tradition in which *Sunzi* retained its canonical status across the centuries of imperial China we can appreciate the importance of this classical text for the evolving Chinese identity. In the modern history of the sinitic Asia of China, Korea, Japan, and Vietnam, the *Sunzi* has been appealed to as a reference point for shaping a prosecuting effective strategies on the many battlefields of modern life, from familiar military applications to the more innovative arenas of Olympic sports,

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international political negotiations, and business management. And today *Sunzi* has taken its place as a vital resource in anticipating the enrichment of traditional Western philosophy and culture in its evolving relationship with Asian cultural practices.

What has given *Sunzi* this perennial value as a heuristic for organizing the human experience broadly is not simply its wisdom on how to make the best out of a bad situation. Consistent with the persistent cosmology that is summarized in the Great Commentary of the *Book of Changes*, *Sunzi* provides us with counsel on how to coordinate human culture within its cosmic context to optimize the creative possibilities available in any situation in such a way as to make the most of the opportunity to live a human life.

Over the past generation, scholars have come to a new awareness of how the life-and-death intensity of warfare had a dramatic affect on the patterns of thinking and living that emerged in the formative years of the Chinese cultural narrative. During the centuries leading up to the state of Qin's consolidation of power on the central plains of present-day China, the ferocity and horror of internecine warfare rose exponentially. Indeed, death itself had become a way of life, and warfare had become a defining human activity in the articulation of the distinctive correlative worldview of ancient China.

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There is a key to understanding *Sunzi* that is made available by reflecting on one of its central terms. Central to both military philosophy and life generally is the perception that any particular event is sponsored by a fluid calculus of factors captured in the idea—*shi* 勢—a term that defies translation into the linear causality freighted into the English language. *Shi* describes the continuing dynamic of all of the factors that are at play in any particular situation: circumstances, configuration, momentum, authority, propensity, timing, force, leverage, weight, velocity, precision, a triggering device, and so on, that can be coordinated and calibrated to achieve relational advantage. Importantly, this notion of *shi* was initially a key military vocabulary connoting the strategic advantage or “purchase” that is achieved relative to the enemy through exploiting differentials in information, terrain, morale, training, numbers, supplies, weaponry, and so on.

In the military texts *shi* has been captured with different images: the power of the crossbow bolt controlled from a tiny trigger but able to pierce an enemy from a distance that itself serves as protection, the unstoppable force of round logs and boulders thundering down a steep ravine, a bird of prey swooping down and striking another animal out of the sky.

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Shi, a fundamentally aesthetic notion, is “compositional” in at least two senses: self and other are coterminous and mutually entailing, thus making available the possibility of “com-positioning” and thus reconfiguring the situation to one’s advantage. We are able to redefine ourselves and our situation by coordinating shared relations and replacing the present configuration of relations to precipitate an advantage on one side at the expense of the other. Strategically we can seek inspiration in the reconfiguring dyadic pairs such as far and near (*jinyuan* 近远), strong and weak (*qiangruo* 强弱), large and small (*daxiao* 大小), regular and irregular attacks (*zhengqi* 正奇), vital and tangential assets (*qingzhong* 轻重), arrogance and humility (*jiaobei* 骄卑), concentrated and dispersed (*zhuansan* 专散), offensive and defensive postures (*gongshou* 攻守), wisdom and stupidity (*zhiyu* 智愚), taking and giving (取予), victory and defeat (*shengbai* 胜败), and so on.

This correlative strategy for understanding and influencing a situation is fundamentally aesthetic, requiring as a first step the full consideration of all of the details that produce the totality of the present, actual effect. This holism means that the *Sunzi* is not simply a text that teaches its reader success in finite games—that is, the strategies and tactics that enable one side in a dialectical en-

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gement to manipulate the propensity of circumstances to take the victory. More importantly, the *Sunzi* is ultimately about infinite games that do not end with one side winning and the other side losing. Infinite games—the inclusive games that we play in family and community—are played to strengthen the relationships that obtain in any situation, enabling us thereby to not only restore harmony in the world, but also to reset the conditions in such a way as to provide an opportunity for shared human flourishing.

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孙子兵法

SUN-TZU: THE ART OF WARFARE

计第一

计，《说文》：“会也，筭也。”这里指篇末所说的“庙筭”。筭，是一种原始计数工具，与筹、策是同类性质的东西。古代出兵之前先要在庙堂上用这种工具计算敌我优劣，叫做“庙筭”。庙筭是出兵之前的决策，先于野战和攻城。古人认为，一国君将必先操握胜算，然后才能出兵，这是兵略的第一要义。所以《汉书·艺文志·兵书略》分兵书为四类，其中“兵权谋类”即以“先计而后战”为基本特征。