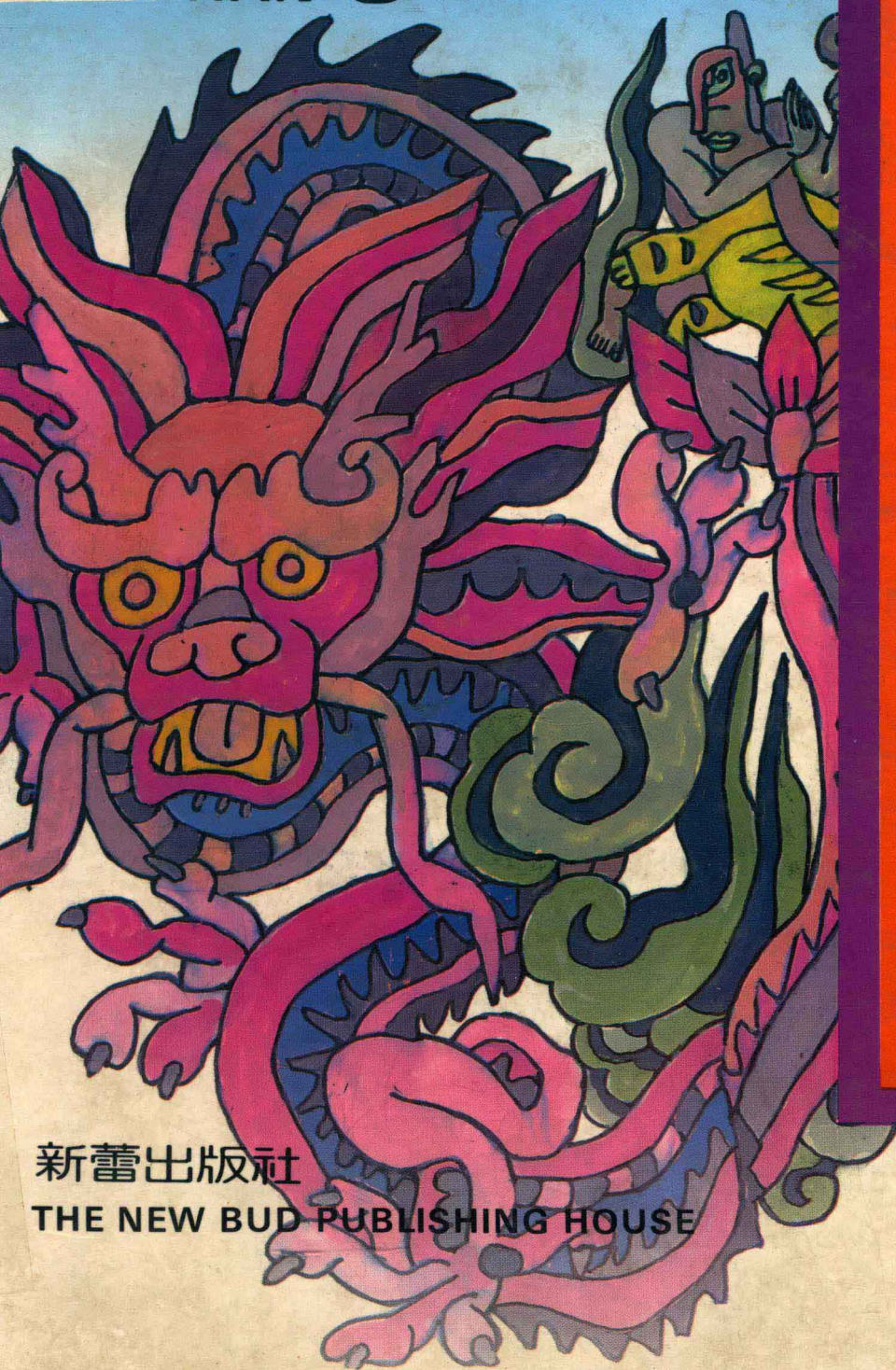


FAIRY TALES OF CHINESE  
NATIONALITIES

汉

HAN 3



中国各民族神话

新蕾出版社

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## 中国各民族神话

（汉3）

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# 序

# 钟文

世界各国都有神话，中国也不例外。它是一颗古老的种子，开放过文学、艺术、哲学、宗教、法律、伦理等各种民族文化的绚丽花朵。

中国远在两千多年前的先秦时代，就有了记录和解释神话的记载。但科学地搜集它和研究它，是在本世纪初的“五·四”以后。新中国的建立，把对它的采集整理，变为人民自己的事业。特别是改革开放后的近十几年来，在党和政府的领导下，举国上下掀起的轰轰烈烈的民间文学三套集成(故事、歌谣、谚语)的编纂活动，又一次对我国这一大宗的精神文化财富进行了规模空前的普查与清理，从而基本上全面、准确地廓清了它的状貌。

那《盘古开天》、《女娲造人》、《后羿射日》、《精卫填海》等等神话名篇，展示了中华民族童年时期的英雄气概和创造才能。那号称三大史诗的《格萨尔王传》(藏)、《江格尔》(蒙)和《玛纳斯》(柯尔克孜)等神话姊妹篇，显示了我国少数民族群众开创与认识本民族历史的规模与智慧；一百五十万行的《格萨尔王传》还以其惊人的长度和百科全书般的内涵，被誉为世界之最。历史悠久的中国，又是极富传说的国度。它们以著名的四大传说《牛郎织女》、《白蛇传》、《孟姜女》和《梁山伯与祝英台》为代表，伴随着中华民族的历史一起生长；既保持着神话的传奇想象，又具有强烈的现实性，在深厚的民族民间文化传承中，谱写着自己的神话续篇。

我们真可以由此自豪地说，中国的神话(史诗)传说，是一座独具风格的东方花园。它没有描绘希腊奥林匹斯山的神族、埃及的金字塔和印度佛本生的袅袅香雾，它就土生土长在长江、黄河的两岸，为我国民族共同体的广大成员、尤其是人民群众，所集体创造、口耳相传、世代享用和喜闻乐见。它是炎黄子孙共同拥有的“祖业”与“家产”。

新蕾出版社继推出《世界童话名著文库》之后，又投入了相当的人力、物力，在吸收国内民间文学普查成果的基础上，编选了这套大型的画册，他们的意图是显而易见的——把祖国这份珍贵的遗产送上世界文学的舞台，让东方沟通西方、让世界了解中国。他们怀着强烈的民族自尊心和出版工作者的社会责任感，自觉地承担起这副弘扬祖国优秀文化的重担，向海内外读者热情地播撒这些金色的种子，作为一个多年从事民间文学与民俗学研究工作的老人，我从心底里为他们的劳动祝福、喝彩！

与世界其它国家相比,中国的神话传说还大致有以下几个特点:

它是一颗生命的种子。“千里不同风、百里不同俗”,何况在我们人类居住的地球上,有那样多似恒河沙数的风俗文化。古老的中国神话传说与本民族风俗文化相伴相生的存在方式,赋予了它在民族审美传统、国民自我教育,以及历史、科学研究方面的生命力。民族主体文化的摇篮使它常存常新。

它是一颗饱满的种子。中国是一个多民族和睦相处的大家庭。中国的神话传说,以凝聚了境内多民族人民口头创传的历史结晶而显得格外丰腴充盈。中国的多民族民间文化正是在长期交流、彼此互渗中形成了自己的风貌。

它是一颗硕大的种子。中国又以疆域辽阔著称。不同地区之间的神话传说发展不平衡。众所周知,世界四大古代文明中的三大文明的神话都已陨落,变成了遥远陈迹,中国近年来的普查结果却表明,一部份中国古代神话仍在中原等地活着;汉族残缺、消亡了的神话却在少数民族的民间活着。这简直是一桩奇迹!

新蕾出版社在该画册的编辑过程中,注意体现了中国神话传说的这些自身特点,这就使他们的工作对象是传统的而传播角度是新颖的。

神话传说,作为一个民族历史传承的意识形态的特殊反映,它的民俗结构(如思维习惯和叙事传统)并不受特定语言的限制。中国神话传说在被翻译成另外一种民族语言的时候,它的语言结构一般需要发生变化,但它的民俗结构却可以保持不变。世界其他华语和非华语区的读者们,依然能够了解到中国神话传说的民俗内容,涵泳它的种子在不同语言,不同肤色的朋友们的心田里,所盛开的花朵的芳馨。

1991年8月20日于北京师范大学  
小红楼,时年88岁。

# PREFACE

ZHONG JIN WEN

All other countries in the world have their myths, so does China. Myth is an ancient seed, which has produced gorgeous flowers of literature, art, philosophy, religion, law and ethics from different ethnic cultures.

As early as in the Pre-Qin period, more than two thousand years ago, China had accounts of recorded and annotated myths. However, scientific collection and study of myths started only after the May Fourth Movement at the beginning of this century. The founding of New China turned this work of collecting and sorting out the myths into a cause of the people. Especially in the past ten years and more after implementing the policy of reformation and opening to the outside world, under the leadership of the Party and government, the entire nation has launched a vigorous movement to compile three folk literature collections: folk tales, ballads and proverbs, which is virtually in unprecedented scale another general survey and check-up of our huge spiritual and cultural treasure, thus bringing forth on the whole a comprehensive and accurate clear picture of the present appearance of Chinese myth and legend.

Such well-known myths as the "Pang Gu Creation Myth", "Nu Gua Patched Up Heaven", "Archer Yi Shot Down Nine Suns" and "Jing Wei Tried To Fill Up The Sea" demonstrate the heroic mettle and creative talent of the Chinese nation at its early days. The three similar myths regarded as major epics: "The Life Of King Gezal" (Tibetan), "Jiange" (Mongolian) and "Manas" (Kirgizian) manifest the scope and intelligence of China's ethnic minority masses in creating and understanding their own history. "The Life Of King Gezal", having one and a half million lines, is also a Guinness-like event for its amazing length and encyclopaedic content. China, with a very long history, is also a land rich in legends. With "The Cowherd And The Weaving Girl", "The Legend Of The White Snake", "Meng Jiang Nu" and "Liang Shan Bo And Zhu Ying Tai (The Butterfly Lovers)" as its four major representative works, Chinese legend has grown with the development of the history of the Chinese nation. It preserves the legendary imagination of myth and also possesses a strong realism quality. It continues to write its sequel to the myths on the basis of the heritage of deep and profound national folk culture.

We can thus proudly say that Chinese myth(epics) and legend is an Oriental garden of unique style. It does not have descriptions like that of the hierarchy of gods on Olympus, nor that of the Egyptian pyramids, and that of the Indian Buddhist-originating delicate incense smoke. It was locally born and bred on the banks of the Yangtse River and the Yellow River, collectively created by our national community, especially the broad masses of the people. It has been transmitted by word of mouth, enjoyed by generations to generations and has developed a popular form. It is a common "ancestral legacy" and "family property" possessed by all the descendants of the Yellow Emperor.

Following its publication of "The World's Famous Fairy Tales Series", the Xin Lei(Fresh Buds) Publishing House once again has invested considerable manpower and material resources in the compilation of a large-sized serial pictorial of Chinese myth and legend, based on utilizing the achievement of the general survey of our national folk literature. Obviously, their intention is to present to the stage of world literature this treasured legacy of our country, so that the Orient link up with the Occident, and China be understood by the world. With a strong feeling of national pride and a strong sense of social responsibility of a publisher, they conscientiously undertake this significant task of promoting and developing the excellent traditional culture of our country, sowing with zeal these golden seeds among the readers at home and abroad. An old man doing research for several decades in the field of folk literature and folklore, I, with all my heart, bless them for their important task and acclaim their feat!

Compared with those of other countries in the world, Chinese myth and legend, more or less, acquires the following distinctive features.

It is a seed of life "Not one and the same custom could be found in a thousand *li*, nor the same convention in a hundred *li*". Besides, on the earth we inhabit, exist variegated cultures of social customs as numerous as the sands of the Ganges. Ancient Chinese myth and legend and the national culture of social customs have developed together and are complementary to each other. This pattern of existence has brought forth vitality for it in national aesthetic tradition, citizens' self-education, and research in history and science. The cradle of the national principal culture has caused it to remain constantly fresh.

It is a seed full of vigor. China is a big family where the multinationalities live in harmony. Chinese myth and legend is the embodiment of the historical quintessence handed down orally by the people of the multinationalities of this country, and therefore displays its exceptional richness and abundance. It is in this long-term exchange and interpermeation that China's multinational folk culture has developed its own unique style and features.

It is a seed of enormous size. China is also famous for its vast territory. The development of myth and legend in different regions is unbalanced. As is known to all, among the world's four ancient civilizations, myths of three civilizations have long declined and become a thing of the remote past, whereas the result of China's about half-year general survey has shown that part of China's ancient myth is still alive in the Central Plain area, and some fragmentary and dying myths of Han nationality turn out to survive among the people of the ethnic minorities. It is indeed a miracle!

In the compilation of this pictorial, the Xin Lei Publishing House has given due attention to the expression of these unique style and features of Chinese myth and legend. Therefore, their task target is traditional, whereas their popularizing angle is novel and original.

As a unique reflection of ideology passed in the course of ethnic history, the folkloric structure(mode of thinking and convention of narrating) of myth and legend is not confined to a particular language. When translated into another national language, the linguistic structure of Chinese myth and legend usually has to undergo some modifications, but its folkloric structure can remain unchanged. Notwithstanding this, readers all over the world, whether from Chinese-speaking area or non-Chinese-speaking area, can still appreciate the folkloric content of Chinese myth and legend and our friends speaking different languages and with different colors of skin may still savor the aroma of the flowers blooming from its seed in their hearts!

Little Red Mansion,  
Beijing Normal University  
August 20, 1991  
Translated by Lin Yongfu

ZJW  
At the age of 88



神话传说，是传统的  
精神文明的一部分，也是  
新社会公民教育中  
一种不可缺少的因素。

钟敬文

时年八十八

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神话传说，是传统的精神文明的一部分，也是新社会公民教育中一种不可缺少的因素。

钟敬文 时年八十八岁 写于小汤山

MYTH AND LEGEND IS A PART OF TRADITIONAL MORAL CULTURE AND AN INDISPENSABLE FACTOR IN CITIZENS' EDUCATION AS WELL.

BY ZHONG JIN WEN AT THE AGE OF 88  
ON XIAO TANG SHAN  
(MOUNTAIN)

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# 鲧禹治水

编文/董晓萍

绘画/王犁犁

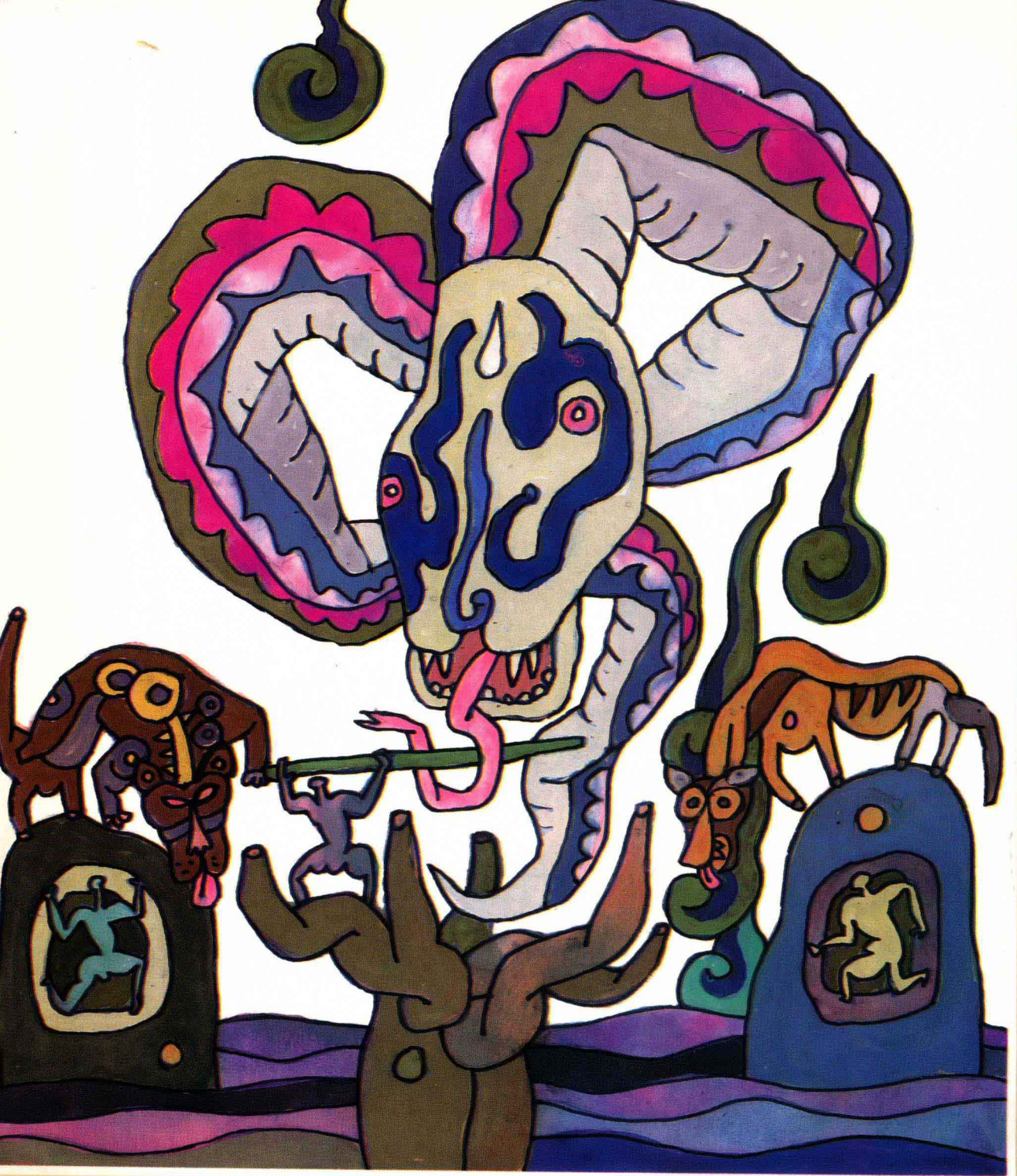
译述/林永福

*Flood Myths: Kun And Yu Fought The Flood*

*Article Compiler/Dong xiao ping*

*Painter/Wang li li*

*Translator – reteller/Lin yong fu*



1. 据说，在尧统治时，人们做了恶事，触怒了天帝，天帝便降下洪水警告世人。大地从此一片汪洋。人们在泥水和饥饿中受着煎熬，还要提防毒蛇猛兽的侵害。他们有的躲进了山洞，有的在树上搭起鸟巢一样的窝棚藏身。

1. It is said that during the reign of the sage ruler Yao, Man offended the Heavenly Emperor Tien Di by their vices. The Emperor started a flood as a warning to Man. Soon Earth was turned into a vast expanse of water. People suffered torments from hunger and soaking in the muddy water. They had to protect themselves from venomous snakes and beasts of prey. Some hid themselves in caves. Some built nest-like shacks on trees for shelter.



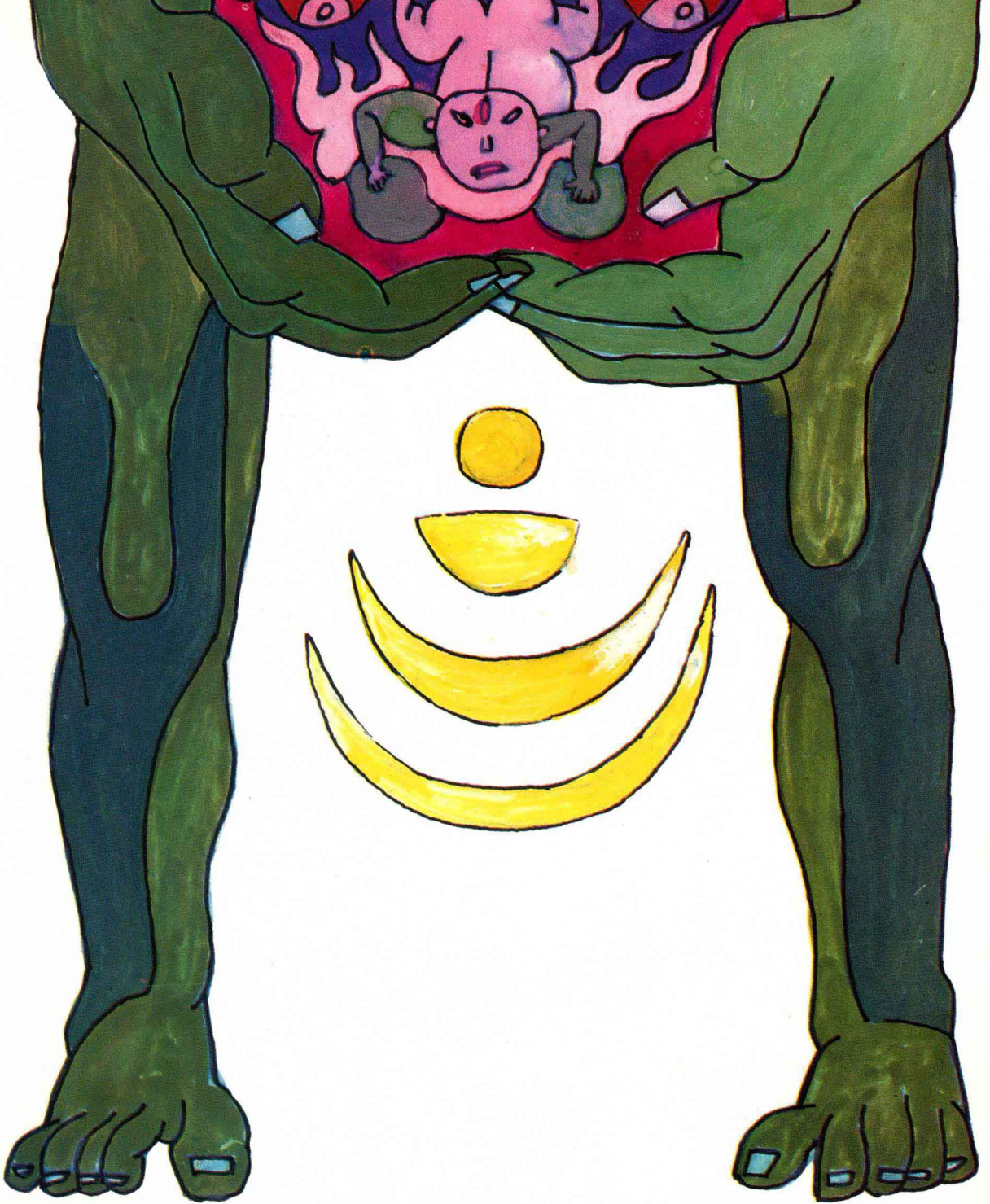
2. 上天诸神担心长此下去会毁灭人类,便请求天帝息怒。他们中间有一个叫鯀的天神,真心哀怜人民的疾苦,主动请求派他去把洪水收回天庭,天帝答应了。

2.The many deities in Heaven were afraid that Man would become extinct if the situation should continue for long. They implored the Emperor of Heaven for mercy. Among them was one named Kun, who deeply sympathized with Man in their sufferings. He took the initiative in asking to be sent to bring back to Heaven this huge body of water. And the Emperor of Heaven gave his consent.



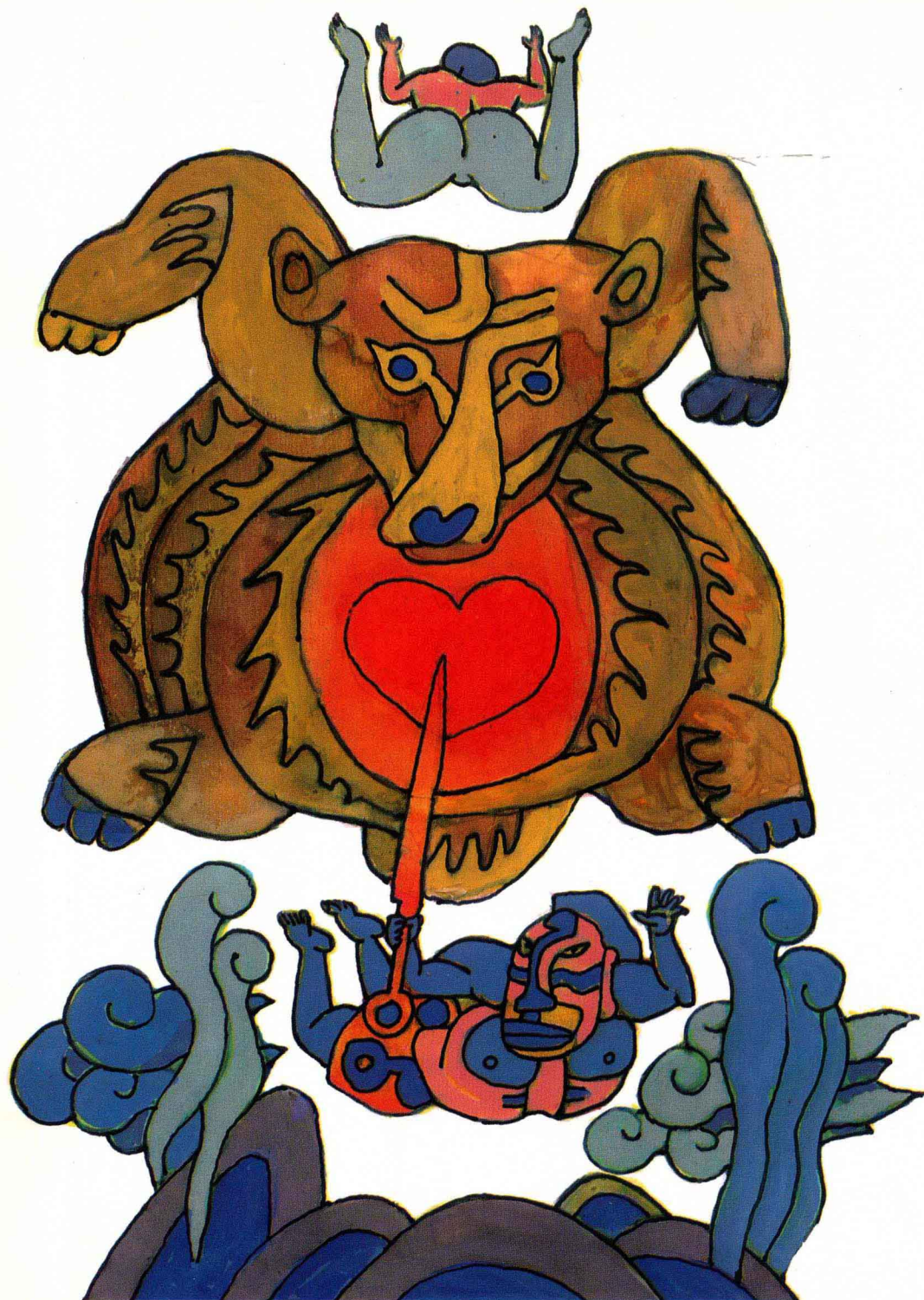
3. 鯀偷来天上的息壤止水。这种息壤是能够自生自长的神奇土壤,看上去只有一点点,撒向大地便马上会堆成高山。鯀用它来堵塞洪水,可是洪水反而越涨越高。结果鯀失败了,被帝尧杀死在羽山。

3. Kun stole from Heaven the "xi rang (hsi jang)"—the "swelling mold", a magic kind of soil which had the property of ever swelling in size on its own. A handful of it, when cast on the ground, would instantly turn into a high mountain. With this, Kun tried to hold back the waters, but, on the contrary, the water rose higher and higher. Kun failed and was executed at Yu Shan (Feather Mountain) at the order of Emperor Yao.



4. 鲧的目的没有达到, 怎能够安息? 他怀着一颗博大坚韧的爱心, 尸体竟然三年不腐, 还孕育了儿子禹。禹经过三年的生长, 具备了种种神力, 甚至超过了父亲。

4. Failing in the efforts did not in the least make Kun resign himself to this tragic end. Instead, having a great and firm heart of universal love, his body remained for three years without decomposing, but conceiving a son Yu. After three years' growth, Yu possessed various kinds of magic force, surpassing even his father.



5. 天帝得知这件奇事，派来一位天神剖开鲧腹。果然，禹从中跳了出来。这时，鲧化作黄熊，跳进羽渊不见了。

5. When Tien Di (Emperor of Heaven) learned of this unusual outcome, he sent a deity to cut open Kun's belly. Lo and behold, Yu jumped out of it, and Kun instantly became transformed into a yellow bear and plunged into Yu Yuan (Feather Gulf) with no trace left.





6. 禹升空而去，在天庭见到了帝舜。他发誓继承父业，治服洪水。帝舜被他感动，不但主动赐给他息壤，还指派了应龙去辅助他完成使命。

6. Yu rose to the sky and was granted an audience with Emperor Shun in Heaven Court. He pledged to continue his father's work, and conquer the flood. Emperor Shun was moved. He not only awarded Yu the xi-rang (the "swelling mold"), but also sent Ying Long (the Winged Dragon) to help him accomplish his mission.