

中 国 传 统 文 化 双 语 读 本

Literature

文学

教育部基础教育课程教材发展中心编

◎中文 魏崇新

◎英文 张保红



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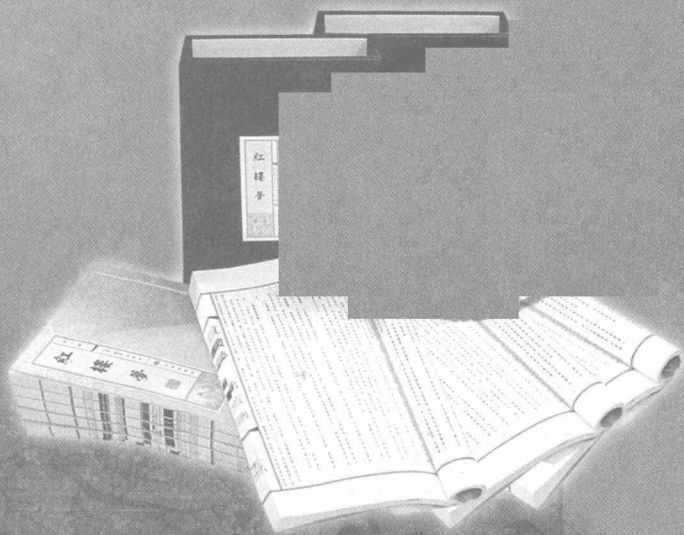
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文 学



Literature

I . The Simple Song—the Classic of Poetry

Dear friend, when you begin to study Chinese literature, may you perhaps ask yourself what to read at first? You might as well, we suggest, start with *the Classic of Poetry*. It is the very fountainhead of Chinese poetry and also the earliest anthology of Chinese poems.

Might you ask yourself further why *the Classic of Poetry* is called "classic"? In fact, the earliest name of *the Classic of Poetry* is *Poetry* without any sign of classic, and otherwise named after its collection of 305 poems as *Three Hundred Poems*. It was in the Han Dynasty when *Poetry* was officially ranked among the important Confucian classics that it was addressed as *the Classic of Poetry*.

The Classic of Poetry, compiled in about the sixth century B. C. , consists of the writings, for the most part, anonymous, which extends over five hundred years from the earlier Western Zhou dynasty to the mid-Spring and Autumn Period. Originally, all the poems of it are musical songs to be sung and, later to be read as written poems for the loss of ancient musical settings. It is conventionally divided into three sections: *Feng* (Ballads), *Ya* (Festal Odes) and *Song* (Sacrificial Songs). *Feng* is the musical songs for the localities with a collection of folk songs from fifteen states; *Ya* the music for the royal court by the learned nobles, which is subdivided into the Major Festal Odes and the Minor Festal Odes; and *Song* the music played at sacrifices of the temples and altars in praise of the exploits and virtues of the ancestors, which comprises Zhou, Lu and Shang Sacrificial Songs. The best of it are those simple folk songs, also popularly known as the poems of *Feng* of fifteen states, which are followed in succession by the Major Festal Odes and the Minor Festal Odes as well as three Sacrificial

一、朴素的歌唱——《诗经》

亲爱的朋友，当你开始学习中国文学的时候，也许你首先要问：学习中国文学从哪儿开始呢？我们的回答是：从《诗经》开始。《诗经》是中国诗歌的源头，是中国的第一部诗歌总集。

也许你会有一个疑问：《诗经》为什么要称为“经”呢？其实在开始的时候《诗经》的名字里并没有“经”字，它的原名是《诗》，因为一共有三百零五篇，所以也称《诗三百》。在汉代，《诗》被朝廷正式确定为儒家的重要经典，此后才有了《诗经》的名字。

《诗经》的最后编定成书大概是在公元前六世纪，主要收集了从西周初年到春秋中叶五百多年的作品，可惜的是绝大多数作者的名字都没有流传下来。《诗经》的诗最初都是可以歌唱的乐歌，后来由于古乐失传了，人们只好把乐歌当诗来读了。人们习惯上把《诗经》分为风、雅、颂三类。风指的是地方乐曲，是民歌，共有十五个国家的民歌。雅是朝廷的乐曲，分为大雅和小雅两部分，作者大多是贵族文人。颂是宗庙里祭祀用的乐曲，内容多是歌颂祖先的功德，分为周颂、鲁颂和商颂三部分。《诗经》中最优秀的诗篇是那些朴素的民歌，也就是大家通常所说的十五国风中的诗，其次是大雅、小雅、三颂。



Songs.

The bulk of *the Classic of Poetry* is lyrical poems, but some of it is also storytelling narrative ones. For example, *Sheng Min* of the Major Festal Odes is about the story of Hou Ji, an ancestor of the Zhou clan. It was said that Hou Ji's mother, Jiang Yuan, was praying God for a son when she stepped into the big footprints of God and then got pregnant with Hou Ji. At his birth Hou Ji was left in the small hidden lanes, and yet he was fed upon milk by the incoming cattle and sheep; left in the forest, he was sheltered by the woodcutters; and left on the ice, he was covered by the spreading wings of the flying birds. A grown-up man, Hou Ji invented agriculture and taught the people how to grow crops, thus becoming the earliest ancestor and agricultural god of the Zhou clan. In reverence the people of the Zhou clan bowed to their ancestor Hou Ji and made a myth of his story.

What is the greatest in number and best in composition in *the Classic of Poetry* are the songs of love affairs and lovesickness between man and woman and the poems on family and nuptial life. Its first poem is *Ospreys of Zhou Nan*, which tells the love affair between man and woman of a young man's one-sided love for a woman; *A Quiet Girl of Bei* deals with the tryst of two lovers at the corner of the city wall, where the man paced to and fro scratching his head before his love showed up, and greatly delighted in a red reed which his beautiful love emerged from the hiding place to give him for a gift. What's more, *Qian Shang of Zheng* about the lovers' flirtations; *A Rainy Day of Tang* about the surprised joy for the newly wed at first night; and *the Plum Falling of Zheng* about the life scenes between husband and wife—all these are very interesting. Where there are love affairs and marriages, there are joy and sorrow as well as comedy and tragedy. Some of *the Classic of Poetry*, too, gives an account of the lovelorn grief and the unfortunate marriage. For instance, *the Deserted Wife of Wei* relates the love - marriage - forced separation story of a young lady : the

《诗经》的诗大多是抒情诗,但也有一些是叙事诗,是讲故事的,比如《大雅·生民》讲的是周族的始祖后稷的故事。说的是后稷的母亲姜嫄拜神求子,踩上了上帝的大脚印,就怀孕生了后稷。她把后稷丢在小巷里,就有牛羊来给他喂奶;把后稷丢在森林里,就有伐木的人保护他;把后稷丢在冰上,就有鸟儿飞来张开翅膀盖着他。后稷长大后发明了农业,教给人们种庄稼,成为周族的始祖和农神。周族人很崇拜他们的始祖后稷,把他的故事写得充满了神话色彩。

写男女之间恋爱相思的情歌和家庭婚姻生活的诗篇,在《诗经》中占的数量最多,写得也最好。《诗经》的第一篇作品《周南·关雎》就是写男女爱情的,写的是一个男子追求一个女子,但没有追求到,害了单相思,心情很苦恼。《邶风·静女》写一对情人在城墙脚下幽会,男子先到,没有见到女子,心里很焦急,抓着头皮来回走动,女子来到后送给男子一支红色的乐管,男子非常高兴,爱不释手,因为这是美人送给他的呀!还有《郑风·褰裳》写情人之间的调笑,《唐风·绸缪》写新婚之夜的惊喜,《郑风·摽有梅》写夫妇之间的生活场景,都十分有趣。人们的爱情和婚姻有欢乐也有痛苦,有喜剧也有悲剧。《诗经》的一些诗也描写了失恋的痛苦和婚姻的不幸,比如《卫风·氓》写一个女子从谈恋爱、结婚直到被丈夫抛弃的故事。开始时男子主动笑嘻嘻地来找女子谈恋爱,向女子求婚,结婚后男子的态度发生了变化,对妻子看不顺眼,尽管妻子任劳任怨地操持家



young man was very hot on courting the young lady and asking for her hand, but once married he came to cold-shoulder her, and even drive her out of their home though she always busied herself in managing the household well without any sense of grievance and complaint. The story, narrated in the voice of a deserted woman, displays her feelings of deep regret in a very moving way.

Some of *the Classic of Poetry* also copes with the peoples' life, including the aristocrats' wine-drinking, archery, feasting and merry-making as well as the life of hard-working peasants. For example, *July of Bin* unrolls a truthful picture of the hard-working peasants in front of us: the peasants did the plowing and hunting, silkworm-raising and cloth-weaving all the year round. Though offering money-gifts to the imperious aristocrats on each festive occasion, they were still deprived of their harvest and had to go cold and hungry. Furthermore, those pretty-looking country girls were given to being insulted by the aristocratic playboys. Oppressed and exploited by the rulers, the laboring people built up their dissatisfactions and protests in their hearts, which, as a consequence, found their way into poetry. *Wood-chopping of Wei* uttered strong indignation at the rulers who gained without any pains, and put this question to them: If we did not sow and reap, / How could you bring in three hundred / stack-yards of grain; / If we did not chase and hunt, / How could one see all these badgers / hanging in your courtyard? (tr. Liu Wuchi) In *the Big Rats of Wei* the laboring people flatly compared the rulers to the hateful big rats who had eaten up their crops and food, so that they had no way out but to bring their wives and children along and flee to a distant land.

When it comes to the artistic features of *the Classic of Poetry*, let us introduce how the writing methods like *fu* (exposition), *bi* (comparison) and *xing* (stimulus) are applied therein. To put it simply, by *fu* it is meant to narrate the situations, thoughts and sentiments in a straightforward manner. With *bi* we mean that it makes a comparison to an object so as to present the situation

务,最后还是被丈夫赶出了家门,诗以被抛弃女子的口气叙述故事,抒发了她悔恨的心情,写得很感人。

《诗经》中的一些诗还反映了当时人们生活的场景,其中有贵族饮酒、射箭、宴会享乐的生活,也有农民辛勤劳动的生活。例如《豳风·七月》,向我们展示了一幅农民劳动生活的真实画面:农民们一年到头耕田、打猎、养蚕、织布,辛勤劳动,过年过节还得向贵族老爷们敬酒祝寿,到头来劳动的成果却被贵族老爷们掠夺去了,自己挨饿受冻,那些长得漂亮的姑娘还要遭受贵族公子哥儿的侮辱。劳动者受到统治者的压迫和剥削,他们当然也就有不满和反抗,他们的不满和反抗也通过诗歌表达出来。《魏风·伐檀》就对不劳而获的统治者表现出强烈的愤怒,并提出质问:“不稼不穡,胡取禾三百廛兮?不狩不猎,胡瞻尔庭有悬貆兮?”用现代汉语说就是:“不耕种不收割,为啥得到谷子三百捆?不出狩不打猎,为啥你的院子里挂猪獾啊?”在《魏风·硕鼠》中,劳动者干脆把统治者比作大老鼠,咒骂这些大老鼠把自己的庄稼和粮食都吃光了,自己只好带着妻子儿女远逃他乡。

谈到《诗经》在艺术上的特点,我们主要介绍一下赋、比、兴手法的运用。简单地讲,赋,就是平铺直叙地把要写的事物和思想感情表达出来,直接叙述,不绕弯儿。比,就是我们平常所说的打比方、比喻,借用一个事物来比另一个事物,这样就可以把所要描写的事物很形象地表现出来。比如



through images. For example, a comparison of the rulers to the big rats was made in the above poem *the Big Rats of Wei*, and in *the Beautiful Lady of Wei* Zhuang Jiang's beauty was described by comparison through a series of similes: "Her fingers were like the blades of the young white grass, / Her skin was like congealed ointment, / Her neck was like the tree grub, / Her teeth were like melon seeds, / Her forehead cicada-like, / Her eyebrows like the antlers of silkworm moth." (tr. James Legge). *Xing*, which generally appears at the very beginning of poetry, speaks first of one thing in order to encourage another thing by comparison. For example, the first few lines of *the Lush and Green Peach-tree of Zhou Nan* write of the wedding ceremony of the bride like this: "Buxom is the peach-tree; / How its flowers blaze! / Our lady going home / Brings good to family and house." (tr. Arthur Waley). It is a case in point that the bright, blazing peach blossoms are associated with the beauty of the young bride and the lively atmosphere of the wedding rituals.

Written mostly in four-word lines with four lines to a stanza, *the Classic of Poetry* is rich in refrains and recurrent songs. Rhythmical and musical, it is easy to recite and relish.

II . The Soul of Poetry in the Miluo River —Qu Yuan

The fifth day of the fifth moon in 278 B. C. witnessed a thin, old man with tousled hair chanting in a low voice by the side of the Miluo River of the Chu State in the South. Being very haggard-and-painful-looking, he suddenly heaved a deep sigh toward the sky and plunged himself into the stormy river. He was none other than the first great Chinese poet—Qu Yuan.

A native of the Chu State , Qu Yuan was born into an aristocratic

我们上面提到的《魏风·硕鼠》把统治者比作大老鼠，还有《卫风·硕人》描绘美女庄姜的美丽，用了一连串比喻：“手如柔荑，肤如凝脂，领如蝤蛴，齿如瓠犀，螭首蛾眉。”翻译成现代汉语就是：“两手像又软又白的嫩茅草儿，皮肤像凝结的白脂膏儿，脖颈像又长又白的蝤蛴虫儿，牙齿像整齐洁白的瓠瓜籽儿，蝉子似的额头、蛾子似的长眉。”兴，一般用在诗的开头，先说一样事物，用来引起下面将要说的事物。比如《周南·桃夭》写的是新娘子出嫁时的情景，诗的开头是这样写的：“桃之夭夭，灼灼其华。之子于归，宜其室家。”用现代汉语说就是：“桃枝嫩夭夭，灼灼开红花。这个姑娘出嫁，适宜她的家。”用鲜艳的桃花引起，和新娘子的青春美貌、婚礼的热闹场面相互映衬，非常形象。

《诗经》的句式大多是四言句，四句成为一章，很多用了重章叠句，反复歌咏，节奏鲜明，音调铿锵，读起来朗朗上口，很有味道。

二、汨罗诗魂——屈原

公元前二百七十八年五月五日，南方楚国的汨罗江畔，一个身材瘦削披头散发的老人在江边低吟徘徊，他面容憔悴，神情痛苦。忽然间，他仰天长叹了一声，纵身跳进波涛翻滚的江中。他就是中国第一个伟大的诗人——屈原。

屈原是楚国人，贵族出身，大约出生于公元



family in about 339 B. C. Well-educated in his childhood, he was very intelligent, eloquent and knowledgeable with a strong sense of patriotism. During the reign of King Huai of Chu he held the post of *Zuotu* (in charge of promulgating government decrees and receiving foreign guests). Trusted by King Huai, he took part in affairs of state. His outstanding talent, however, was envied and slandered to King Huai by his fellow minister Jin Shang, the Lord of Shang Guan, so he was estranged from the king and exiled to Hanbei (near Xiang Yang in present-day Hubei Province). After King Huai died King Qingxiang succeeded to the throne. Framed by one of King Huai's younger sons, Zi Lan and the ilk, he was re-exiled to Jiangnan (between present-day southern Hubei Province and present-day northern Hunan Province) and finally drowned himself in the river. To commemorate his death, the people of Chu would throw Zongzi^① into the river every fifth moon and organize the dragon boat festival. Hence the custom of eating Zongzi during the festival and the dragon boat festival.

Qu Yuan's works consist of *Encountering Sorrow*, *Heaven Questioned*, *the Nine Songs*, *the Nine Compositions* and the others. His representative work is *Encountering Sorrow*, an autobiographical lyrical poem totaling over 370 lines. In this poem he strongly complained about his unjust treatment, and uttered his deep sorrow over the denial of his chance to serve the country despite his intense love for it, thus bringing into a sharp focus his noble and steadfast character.

Encountering Sorrow is roughly divided into three parts. In the first part Qu Yuan told of his family background, birth and name, moral excellence, outstanding talent and his wish for devotion to the sovereign. He claimed to be judged by virtues and talent as well as fair outer adornment. He aspired to help the King of Chu in

① a pyramid-shaped dumpling made of glutinous rice wrapped in bamboo or reed leaves.