

申鹏云 译

Translated by SHEN Peng-yun

朱自清
说理散文选译

Translation of ZHU Zi-qing's
Argumentative Prose



WUHAN UNIVERSITY PRESS

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前 言

随着我国综合国力、国际地位和影响力的不断提升，中西方文化交流日益频繁，越来越多的国外读者期待读到更多的中国文学作品，从而加深对中国文化的了解。在此过程中，大量的中国文学作品译著传播到国外，扩大了中国的世界影响力。我国的散文翻译由来已久，但相较于其他文学作品，形式还不够深入，译者此次翻译朱自清先生的说理性散文，希望能为中国文化走出去贡献绵薄之力。

朱自清先生是中国杰出的学者、诗人和散文家，对中国现代文学作出了巨大的贡献，他的散文被誉为“白话美术文的模范”。笔者此次翻译朱自清先生的说理性散文，共包括十篇小短文：《说话》《沉默》《正义》《论自己》《论诚意》《论青年》《论废话》《话中有鬼》《论别人》《论做作》。散文是一定要抒情的，说理性散文最大的不同之处在于，作者在抒发情感之外，更重要的是表达和论证一种观点，阐发一种哲理或者颂扬一种精神。比如，在《说话》中，作者从古到今、旁征博引强调说话历来不是一件容易事，最后告诫大家要说得少，说得好。《正义》一文，作者把正义具象化，试图寻找正义，告诉读者取得正义实属不易。《论诚意》首先定义诚意是就态度而言的，然后论说诚意是有分量的。《论青年》首先论述青年人反抗的原因，接着指出要正确教导青年人并表明教育青年人的大任在教师和学校，等等。

由于朱自清先生的说理性散文均写于 20 世纪早期，这时的文

字语言偏重书面化，带有文言文的一些特点，读起来不够简洁平易，因此译者在翻译过程中碰到了许多棘手的问题，比如对原文的正确理解、对中西文化差异的认识以及中英语言表达的不同等，但是经过几番研读、翻译、审校，译者最终完成了困难部分的翻译。

在整个翻译过程中，译者的导师李建军给予了诸多中肯的建议和意见，同时知名外国教授 James Garrison 在翻译后期审校阶段给本人提供了很大帮助，在此表示衷心的感谢。

由于译者本人翻译经验不足，水平有限，错误在所难免，不足之处恳请大家批评指正。

申鹏云

2017 年夏于浙江师范大学

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说 话

谁能不说话，除了哑子？有人这个时候说，那个时候不说。有人这个地方说，那个地方不说。有人跟这些人说，不跟那些人说。有人多说，有人少说。有人爱说，有人不爱说。哑子虽然不说，却也有那伊伊呀呀的声音，指指点点的手势。

说话并不是一件容易事。天天说话，不见得就会说话；许多人说了一辈子话，没有说好过几句话。所谓“辩士的舌锋”、“三寸不烂之舌”等赞词，正是物稀为贵的证据；文人们讲究“吐属”，也是同样的道理。我们并不想做辩士，说客，文人，但是人生不外言动，除了动就只有言，所谓人情世故，一半儿是在说话里。古文《尚书》里说，“唯口，出好兴戎”，一句话的影响有时是你料不到的，历史和小说上有的是例子。

说话即使不比作文难，也决不比作文容易。有些人会说话不会作文，但也有些人会作文不会说话。说话像行云流水，不能够一个字一个字推敲，因而不免有疏漏散漫的地方，不如作文的谨严。但那些行云流水般的自然，却决非一般文章所及。——文章有能到这样境界的，简直当以说话论，不再是文章了。但是这是怎样一个不易到的境界！我们的文章，哲学里虽有“用笔如舌”一个标准，古今有几个人真能“用笔如舌”呢？不过文章不甚自然，还可成为功

力一派，说话是不行的；说话若也有功力派，你想，那怕真够瞧的！

说话到底有多少种，我说不上。约略分别：向大家演说，讲解，乃至说书等是一种，会议是一种，公私谈判是一种，法庭受审是一种，向新闻记者谈话是一种；——这些可称为正式的。朋友们的闲谈也是一种，可称为非正式的。正式的并不一定全要拉长了面孔，但是拉长了的时候多。这种话都是成片断的，有时竟是先期预备好的。只有闲谈，可以上下古今，来一个杂拌儿；说是杂拌儿，自然零零碎碎，成片段的是例外。闲谈说不上预备，满是将话搭话，随机应变。说预备好了再去“闲”谈，那岂不是个大笑话？这种种说话，大约都有一些公式，就是闲谈也有——“天气”常是闲谈的发端，就是一例。但是公式是死的，不够用的，神而明之还在乎人。会说的教你眉飞色舞，不会说的教你昏头搭脑，即使是同一个意思，甚至同一句话。

中国人很早就讲究说话。《左传》，《国策》，《世说》是我们的三部说话的经典。一是外交辞令，一是纵横家言，一是清谈。你看他们的话多么婉转如意，句句字字打进人心坎里。还有一部《红楼梦》，里面的对话也极轻松，漂亮。此外汉代贾君房号为“语妙天下”，可惜留给我们的只有这一句赞词；明代柳敬亭的说书极有大名，可惜我们也无从领略。近年来的新文学，将白话文欧化，从外国文中借用了许多活泼的，精细的表现，同时暗示我们将旧来有些表现重新咬嚼一番。这却给我们的语言一种新风味，新力量。加以这些年说话的艰难，使一般报纸都变乖巧了，他们知道用侧面的，反面的，夹缝里的表现了。这对于读者是一种不可避免的好训练；

他们渐渐敏感起来了，只有敏感的人，才能体会那微妙的咬嚼的味儿。这时期说话的艺术确有了相当的进度。论说话艺术的文字，从前著名的似乎只有韩非的《说难》，那是一篇剖析入微的文字。现在我们却已有了不少的精警之作，鲁迅先生的《立论》就是的。这可以证明我所说的相当的进步了。

中国人对于说话的态度，最高的是忘言，但如禅宗“教”人“将嘴挂在墙上”，也还是免不了说话。其次是慎言，寡言，讷于言。这三样又有分别：慎言是小心说话，小心说话自然就少说话，少说话少出错儿。寡言是说话少，是一种深沉或贞静的性格或品德。讷于言是说不出话，是一种浑厚诚实的性格或品德。这两种多半是生成的。第三种是修辞或辞令。至诚的君子，人格的力量照彻一切的阴暗，用不着多说话，说话也无须乎修饰。只知讲究修饰，嘴边天花乱坠，腹中矛戟森然，那是所谓小人；他太会修饰了，倒教人不信了。他的戏法总有让人揭穿的一日。我们是介在两者之间的平凡的人，没有那伟大的魄力，可也不至于忘掉自己。只是不能无视世故人情，我们看时候，看地方，看人，在礼貌与趣味两个条件之下，修饰我们的说话。这儿没有力，只有机智；真正的力不是修饰所可得。我们所能希望的只是：说得少，说得好。

On Speaking

Is there anyone who can keep mute except those dummies? Some people speak a lot now but keep mute then, some speak a lot here but keep mute there, and some speak a lot to these people but keep mute to others. Some people speak much, and some people speak little. Some are always ready to speak, and some are used to keeping mute. However, the dummies speak not at all, but they can make babbling sounds and gesticulating signs.

To speak well is not an easy matter. We speak everyday, but few of us are articulate. We speak all our life long, but few of us have said the right thing at the right time. The eulogistic expressions as the “incisive remarks of the orator” and “eloquent sophists” are the supporting proof for the rarity of the eloquent speaker. It is the same for those scholars who pay particular attention to the style of conversation. Not all of us want to become sophists, persuasive speakers or scholars. However, we keep ourselves bound to our speech and behaviors in our life, that is to say, we are only left to our speech except our behaviors. The so-called “skill of the world” is partly involved in our speech. As it is said in the Chinese classic book *Collection of Ancient Chinese Historical Files*, “the words said may lead to cordial relations or cause a war or dispute between States.” The

influence of a word may be out of our expectation. We can learn many cases from history and stories.

Even if speaking is not more complicated than writing, it will never be easier. Some people are accomplished in speaking while some others are better at writing. We cannot refine and polish every word when speaking in a free flowing way, so inevitably we will miss something. In this way, speaking is less serious and precise than writing. However, ordinary articles are by no means comparable to fluent and natural speaking. Supposing writing is as natural as speaking, then it should be called colloquy rather than article, which, however, is almost impossible! Although in philosophy “writing is as glib as speaking” is a criterion for writing, almost no one in history can really meet the standard. Of course, writing is not so natural as speaking, it can still be euphuistic, elaborate and magnificent. But if speaking was heavily decorated with rhetoric, you could imagine how terrible it would be!

I am unsure how many different sorts of speaking there are. Approximately: making a speech, expounding, story-telling and such are divided into the same category; council board is one type; personal and open conferences belong to one kind; standing trial in the court and being interviewed by journalists fall into two separate sorts. These are all formal. Chatting with friends is informal. It's common to see people pulling a face during official talks, it's not essential though. Speech in the formal occasion is sequential and logical, sometimes it is prepared in advance. But for chatting, we can talk over past and present, just like a hodgepodge. A hodgepodge of course is odds and ends, so

sequential and logical chatting is an exception. Also there is no need to prepare for chatting, you can strike up a conversation and accommodate yourself to different topics. Isn't it ridiculous that you make preparation for idle talks? All sorts of speaking probably have some formulas, even for idle talk. Here is a case: "weather" always gets a conversation started. But formulas are limited and fixed, the real differences still rely on people. Although expressing the same meaning, or even using the same words, a good speaker will get you enraptured while a poor speaker will make you muddle-brained and confused.

Chinese people were particular about speaking long ago. *Zuo's Biography of Chinese Historical Figures*, *Stratagems of the Warring States* and *A New Account of Tales of the World* are three Chinese speaking classics. One is about diplomatese, one is about elocutionists' speeches and the third one is about idle talks. You can enjoy the euphemistic, eloquent and touching languages in these books. The conversations in *Hong Lou Meng*, another Chinese classic, are also exquisite and comfortable. Moreover, Jia Junfang of the Han Dynasty was known as "a great speaker", but unfortunately all that he left now is the eulogy. Liu Jingting of the Ming Dynasty was noted for story-telling, however, at the moment it's impossible for us to see it. In recent years, in the process of the new literature westernizing vernacular Chinese, we have borrowed lots of creative and refined words from foreign literature and start to reflect upon the original methods of literary expression. Fortunately it has injected fresh energy and flavor into our language. Furthermore, the situation becomes more difficult for speaking these years, and most newspapers turn to be

shrewder. They try to report news in an indirect and reversed way. It is an inevitable but good training experience for readers; they acquire a higher degree of sensitivity, and only some of them can appreciate the fabulous taste in the newspapers. At that moment, the skills of speech have got improved considerably. *Difficulties in Lobbying* written by Han Feizi, is an essay with detailed analysis and remains the most renowned article on speaking in the past. Now we have quite a few pointed and profound books, such as *On Presenting a View* written by Lu Xun. We can see we've made much progress.

Chinese people think that catching meaning while forgetting words is the highest level of speaking. However, speaking can't be avoided even if we follow Zen's way and hung our mouths on the wall. Being watchful over words comes the second level, and then taciturnity and being slow in speech follows. Some differences still exist among these three: being watchful over words demands us to say carefully and speak less, in this way we will make fewer mistakes; taciturnity means speaking less, and it's a trait of profound or modest character; while slow in speech means losing one's tongue, representing an honest and sincere character. The former two types of speaking are always acquired in practice. Eloquence or rhetoric is the third category. The personality power of a sincere gentleman can drive away all darkness, so there is no need for him to talk much or embellish his speech. The person who is particular over speech embellishment, with florid and flowery words in mouth but filthy and sharp ideas in mind, is really a flunky. His too much speech embellishment will make people discredit what he says. But it's

certain that his jugglery will be debunked one day. Without such great power, we are just ordinary people in between, but at least we should not lose ourselves. And we must learn the ways of the world. With a view to both courtesy and entertainment we should choose the way to speak based on right timing, proper place and the recipient. We can make it by wisdom rather than power. What's more, real power can't be acquired through embellishing. What we expect is speaking well while speaking less.

沉 默

沉默是一种处世哲学，用得好时，又是一种艺术。

谁都知道口是用来吃饭的，有人却说是用来接吻的。我说没有错儿；但是若统计起来，口的最多的（也许不是最大的）用处，还应该是说话，我相信。按照时下流行的议论，说话大约也算是一种“宣传”，自我的宣传。所以说彻头彻尾是为自己事。若有人一口咬定是为别人，凭了种种神圣的名字；我却也愿意让步，请许我这样说：说话有时的确只是间接地为自己，而直接的算是为别人！

自己以外有别人，所以要说话；别人也有别人的自己，所以又要少说话或不说话。于是乎我们要懂沉默。你若念过鲁迅先生的《祝福》，一定会立刻明白我的意思。

一般人见生人时，大抵会沉默的，但也有不少例外。常在火车轮船里，看见有些人迫不及待似地到处向人问讯、攀谈，无论那是搭客或茶房，我只有羡慕这些人的健康；因为在中国这样旅行中，竟会不感觉一点儿疲倦！见生人的沉默，大约由于原始的恐惧，但是似乎也还有别的。假如这个生人的名字，你全然不熟悉，你所能做的工作，自然只是有意或无意的防御——像防御一个敌人。沉默便是最安全的防御战略。你不一定要他知道你，更不想让他发现你

的可笑的地方——一个人总有些可笑的地方不是？——你只让他尽量说他所要说的，若他是个爱说的人。末了你恭恭敬敬和他分别。假如这个生人，你愿意和他做朋友，你也还是得沉默。但是得留心听他的话，选出几处，加以简短的，相当的赞词；至少也得表示相当的同意。这就是知己的开场，或说起码的知己也可。假如这个人是你所敬仰的或未必敬仰的“大人物”，你记住，更不可不沉默！大人物的言语，乃至脸色眼光，都有异样的地方；你最好远远地坐着，让那些勇敢的同伴上前线去。——自然，我说的只是你偶然地遇着或随众访问大人物的时候。若你愿意专诚拜谒，你得另想办法；在我，那却是一件可怕的事。——你看看大人物与非大人物或大人物与大人物间谈话的情形，准可以满足，而不用从牙缝里进出一个字。说话是一件费神的事，能少说或不说以及应少说或不说的時候，沉默实在是长寿之一道。至于自我宣传，诚哉重要——谁能不承认这是重要呢？——但对于生人，这是白费的；他不会领略你宣传的旨趣，只暗笑你的宣传热；他会忘记得干干净净，在和你一鞠躬或一握手以后。

朋友和生人不同，就在他们能听也肯听你的说话——宣传。这不用说是交换的，但是就是交换的也好。他们在不同的程度下了解你，谅解你；他们对于你有了相当的趣味和礼貌。你的话满足他们的好奇心，他们就趣味地听着；你的话严重或悲哀，他们因为礼貌的缘故，也能暂时跟着你严重或悲哀。在后一种情形里，满足的是你；他们所真感到的怕倒是矜持的气氛。他们知道“应该”怎么做；这其实是一种牺牲，“应该”也“值得”感谢的。但是即使在知己的朋友面前，你的话也还不应该说得太多；同样的故事，情感，和警

句，隽语，也不宜重复的说。《祝福》就是一个好榜样。你应该相当的节制自己，不可妄想你的话占领朋友们整个的心——你自己的心，也不会让别人完全占领呀。你更应该知道怎样藏匿你自己。只有不可知，不可得的，才有人去追求；你若将所有的尽给了别人，你对于别人，对于世界，将没有丝毫意义，正和医学生实习解剖时用过的尸体一样。那时是不可思议的孤独，你将不能支持自己，而倾仆到无底的黑暗里去。一个情人常喜欢说：“我愿意将所有的都献给你！”谁真知道他或她所有的是些什么呢？第一个说这句话的人，只是表示自己的慷慨，至多也只是表示一种理想；以后跟着说的，更只是“口头禅”而已。所以朋友间，甚至恋人间，沉默还是不可少的。你的话应该像黑夜的星星，不应该像除夕的爆竹——谁稀罕那彻宵的爆竹呢？而沉默有时更有诗意。譬如在下午，在黄昏，在深夜，在大而静的屋子里，短时的沉默，也许远胜于连续不断的倦怠了的谈话。有人称这种境界为“无言之美”，你瞧，多漂亮的名字！——至于所谓“拈花微笑”，那更了不起了！

可是沉默也有不行的时候。人多时你容易沉默下去，一主一客时，就不准行。你的过分沉默，也许把你的生客惹恼了，赶跑了！倘使你愿意赶他，当然很好；倘使你不愿意呢，你就得不时的让他喝茶，抽烟，看画片，读报，听话匣子，偶然也和他谈谈天气，时局——只是复述报纸的记载，加上几个不能解决的疑问——总以引他说话为度。于是你点点头，哼哼鼻子，时而叹叹气，听着。他说完了，你再给起个头，照样的听着。但是我的朋友遇见过一个生客，他是一位准大人物，因某种礼貌关系去看我的朋友。他坐下时，将两手笼起，搁在桌上。说了几句话，就止住了，两眼炯炯地