



中译经典文库·中华传统文化精粹[汉英对照]

中国神话及志怪小说选

Chinese Myths And Fantasies

丁往道 编选、英译

Compiled and translated by Ding Wangdao



中国出版集团
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(Chinese-English)

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“中华传统文化精粹”丛书脱胎于我公司出版的 20 世纪八九十年代中国最富盛名的双语读物“英汉汉英对照一百丛书”。这套丛书曾经影响了几代英语和中华文化学习者、爱好者，深受读者的喜爱，以至今天还有许多翻译界、外交界、教育界等各界取得卓越成就的人士，对这套书籍仍怀有浓重的情结。这套书不仅仅是当初他们学习英语的课外启蒙读本，亦是他们的良师益友，是他们追求知识、拼搏向上的青春记忆。

这套丛书最初由中国对外翻译出版公司于 20 世纪八九十年代同香港商务印书馆合作陆续推出，丛书的编者和译者都是在各自领域做出贡献的学者、教授，使得该套丛书在读者中获得了很好的口碑，创造了良好的社会效益和经济效益。

为了将这一品牌发扬光大，我公司对“英汉汉英对照一百丛书”进行了修订、重组，聘请了享誉海内外的中国翻译界专家组成阵容强大的顾问团，在题材、选篇、译文、栏目设置等方面进行了严谨的论证、精心的编辑，打造出适应新时代读者需求以及提升中国文化新形象的精品图书——“中华传统文化精粹”。

“中华传统文化精粹”丛书内容丰富。秉承以中外读者为本的宗旨，我们增加了白话翻译、中文注释、汉语拼音、经典名句等栏目，删除了晦涩、冗长的篇目，使丛书更加通俗、实用。

“中华传统文化精粹”丛书整体性强、版式精致且与内容和谐统一，相信必将受到中外读者的喜爱。

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The Traditional Chinese Culture Classical Series originated from the Chinese-English 100 Bilingual Series, the most popular one in the last two decades of the 20th century in China. The series had so impressed generations of English learners and admirers of Chinese culture that still leaves a deep impression in readers' mind. The books were their primary reading materials of English language, resourceful teacher and intimate friend, witnessing a perennial youth in pursuit of knowledge and success.

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Characteristic of holistic configuration and harmonious unity between the fine format and the excellent content, the Traditional Chinese Culture Classical Series will certainly be cherished by readers from both home and abroad.

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(一)

中国远古或原始社会的神话，没有史诗或其他专著予以记载，使之流传。因而现在我们所能看到的，只是零星片断的故事而已，这是十分令人惋惜的。

关于古代神话没有得到系统而完整地保存的原因，鲁迅先生曾做分析。他说：

中国神话之所以仅存零星者，说名谓有二故：一者华土之民，先居黄河流域，颇乏天惠，其生也勤，故重实际而黜玄想，不更能集古传以成大文。二者孔子出，以修身齐家治国平天下等实用为教，下欲言鬼神，太古荒唐之说，俱为儒者所不道，故其后不特无所光大，而又有散亡。

然详案之，其故殆尤在神鬼之不别。天神地祇人鬼，古者虽若有辨，而人鬼亦得为神祇。人神糅杂，则原始信仰无由蜕尽；原始信仰存则类于传说之言日出而不已，而旧有者于是僵死，新出者亦更无光焰也。

(《中国小说史略》第二篇：神话与传说)

就此问题，茅盾先生发表了不同的意见，他说：

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所以中国北部神话之早就销歇，一定另有其原因。据我个人的意见，原因有二：一为神话的历史化，二为当时社会上没有激动全民族心灵的大事件以诱引“神代诗人”的产生。神话的历史化，固然也保存了相当的神话；但神话的历史化太早，便容易使得神话僵死。中国北部的神话，大概在商周之交已经历史化得很完备，神话的色彩大半褪落，只剩了《生民》、《玄鸟》的“感生”故事。至于诱引“神代诗人”产生的大事件，在武王伐纣以后，便似乎没有。……自武王以至平王东迁，中国北方人民过的是“散文”的生活，不是“史诗”的生活，民间流传的原始时代的神话得不到新刺激以为光大之资，结果自然是渐就僵死。到了春秋战国，社会生活已经是写实主义的，离神话时代太远了，而当时的战乱，又迫人“重实际而黜玄想”，以此北方诸子争鸣，而皆不言及神话。

（《中国神话研究初探》第一章：“几个根本问题”）

把两位先生的意见综合起来，我们可以看到古代神话散亡的主要原因。所幸先秦及两汉的古籍，如《庄子》、《列子》、《淮南子》、《左传》、《国语》、《山海经》，保存了不少古代神话的片断，成为中国古代文学中十分优美、动人的一部分。

如果我们对神话的范围做广义的理解，除了远古的神话传说之外，把历代文人所创作的有关神、鬼、怪的故事，即志怪小说，也包括在内，那么数量就非常之多，优秀的作品也颇不少。

志怪小说开始于魏晋。在这两代，受方士思想和道佛迷信的影响，一部分文人编写鬼神志怪故事，其中不乏想象丰富、文字秀丽之作。比较突出的有干宝所作的《搜神记》等书。到南北朝时期，写志怪小说的风气并没有衰减。

唐中叶以后,很多著名文人从事传奇的写作,这是中国小说的真正的开端。唐代传奇内容广泛,涉及人情世态、社会生活的各方面,形式上已不是三言两语的杂记笔录,而是结构完整,故事性强,长到几千字甚至1万字左右的短篇小说。在这些传奇中,有不少精彩的神仙鬼怪的故事。

宋代的志怪传奇,大抵继承唐代的传统,虽有佳作,但总的说来没有唐代那种繁荣的局面。在小说方面,宋代的一个重要的贡献是编成了一部古代小说总集——《太平广记》。它收录了上自先秦、两汉,下到北宋初年的作品共约7000则,分编500卷,总字数近300万,共采录书籍340余种,其中不少有价值的书早已失传,幸亏有《太平广记》才得以保存一部分。7000则故事中有相当数量的关于神仙鬼怪的作品。

宋代已经有用白话文写成的故事,通称“话本”。元、明、清代最著名的小说是用白话文写成的长篇,如《三国演义》、《水浒传》、《西游记》、《儒林外史》、《红楼梦》等。搜罗在流传很广的“三言”和“二拍”^①中的短篇小说也是用白话文写的。

到了清初,又出现了一部用古文写的志怪小说集——蒲松龄的《聊斋志异》。这本书风行一时,受到普遍的赞扬。在此之后,又有主持《四库全书》编纂的纪昀所著的《阅微草堂笔记》,其中有一些涉及神、狐、鬼、怪的传闻记载。纪昀之后,用古文写的神话或志

① “三言”和“两拍”,是指冯梦龙(1575~1646)所编写的《论世明言》、《警世通言》、《醒世恒言》和凌濛初(1580~1644)编写的《拍案惊奇》、《二刻拍案惊奇》等5部短篇小说集。

怪小说虽然还有一些,影响很大的就不多了。

(二)

关于中国神话的特点,已有一些专家进行分析研究。以下几点是很明显的:

一、神话与历史难以分开。在中国有文字记载的历史以前的历史,部分地根据传说,而传说和神话是交结在一起的。如伏羲、神农、黄帝、夏禹这些古代的英雄和领袖,既是传说中的历史人物,也是神话中的重要角色。甚至周代的文王、武王、姜太公,也和神话有关,因为他们据说是在神的帮助下成就其事业的。正如前面提到的,古代神话在很大程度上历史化了。反过来说,古代历史也在某种程度上神话化了。

二、歌颂劳动创造。这一类的神话故事多得很,如燧人钻木取火,伏羲仿蜘蛛网而造打鱼捕兽的网,神农尝百草,后稷教民稼穡,夏禹治水,等等。魏晋以后的志怪小说中也有一部分以能工巧匠为主角,对他们的智慧大加称赞。

三、赞美坚韧不拔、自我牺牲的英雄精神。鲧和禹相继治水是个很典型的例子。鲧窃天帝的“息壤”以堙洪水,结果天帝派人把他杀了。可是鲧的肚子里生出禹来,继承他的治水大业,禹历尽千辛万苦,30岁还没结婚,婚后4天便又去治水,终于治水成功。“愚公移山”的故事的可贵之处,正是在于它歌颂普通劳动人民的苦干和坚毅的精神。

四、讴歌反抗压迫的精神。“三王墓”是个例子。会铸剑的干将



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被楚王杀害，其子赤比立志报仇，为此自刎，好让别人持他的头去见楚王，乘机把楚王杀掉。又如韩凭妻被宋康王夺去，听说丈夫已死，便跳楼自尽。她的坟和丈夫的坟相距不远，两个坟上各长一棵大树，“根交于下，枝错于上”。

五、赞美对真正爱情的追求。“牛郎织女”肯定是最古老的恋爱故事中的一篇，以后文人所写的神话故事中，人神、人狐或人鬼真诚相爱的情节很多。这类故事曲折地反映了在封建礼教压迫人们对真正爱情的追求和向往。

六、劝善惩恶。在魏晋以后的志怪小说中这是个重要的主题。可能是受儒家关于仁义道德的教导和佛家的“善有善报，恶有恶报”思想的影响，许多文人们创作的故事都有人皆应做好事、不应做坏事的寓意。例如董永是个勤劳、诚恳又孝顺父亲的好人，所以天帝就派仙女来帮助他。而那些做坏事的人、神、鬼、怪，到头来都自作自受，没有好结果的。

这些特点，也许可归结为一个总的特点：中国的神话，不论远古的还是后人创作的，都富于人情味。许多神、鬼、狐、怪都被描写得有人气质和人的感情。他们多数很善良，如好人一样地善良；少数很凶恶，如坏人一样地凶恶。在许多故事中，神怪和人有割不断的联系。他们变成人，渴望和人在一起过人的生活。总之，中国的神话创作者通常用描写人的方法来描写神，或者说把他们当做人来描写，赋予他们人性。所以我们在读神话的时候，往往觉得神怪并不可怕，而是可爱，甚至可佩；并不觉得他们高不可攀，而是感到他们和我们相似，可以互相理解。这大概是古代神话至今仍有极大的魅力的缘故吧。



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当然也有一些故事宣扬宿命论、轮回说，或各种封建的伦理道德。这并不奇怪，因为文艺作品不可避免地要反映一个时代的思想。

(三)

从语言艺术和写作技巧的角度看，中国古代神话和志怪小说也达到了极高的水平。古汉语非常简洁，几百个字、甚至几十个字就说出一个完整的故事。尽管如此简短，还可能包含对话和人物姿态及心理的描写。且以“愚公移山”为例。在听说北山愚公开始挖太行、王屋二山之后：

河曲智叟笑而止之，曰：“甚矣，汝之不惠！以残年余力，曾下能毁山之一毛，其如土石何！”

北山愚公长息曰：“汝心之固，固不可彻，曾不若孀妻弱子。虽我之死，有子存焉，子又生孙，孙又生子，子又生子，子又有孙，子子孙孙，无穷匮也，而山不加增，何苦而不平？”河曲智叟亡以应。

这是多么生动的对话！而且还有着墨不多的描写：“笑而止之”和“长息”。把两个人物的神情刻画出来了。

再看唐人小说“画工”：

唐进士赵颜，于画工处得一软障，图一妇人甚丽。颜谓画工曰：“世无其人也，如何令生，某愿纳为妻。”画工曰：“余神画也，此亦有名，曰：真真。呼其名百日，昼夜不歇，即必应之。应，则以百家彩灰酒灌之，必活。”

颜如其言，遂呼之百日，昼夜不止。乃应曰：“诺。”急以百家彩



灰酒灌，遂活。下步言笑，饮食如常。曰：“谢君召妾，妾愿事箕帚。”终岁，生一儿。儿年两岁，友人曰：“此妖也，必与君为患！余有神剑，可斩之。”其夕，乃遗颜剑。剑才及颜室，真真乃泣曰：“妾，南岳地仙也，无何为人画妾之形，君又呼妾名，既不夺君愿。君今疑妾，妾不可住。”言讫，携其子却上软障，呕出先所饮百家彩灰酒。睹其障，唯添一孩子，皆是画焉。

全文才 230 个字，却说出了一个曲折有趣的故事。赵颜对画上的美妇人“呼之百日，昼夜不止”，可以说是一片痴情。那画上的妇人原来是南岳地仙，但她愿过人间的生活。大概仙人的生涯固然超脱，未免过于寂寞吧？以后赵受友人的挑拨，动了坏念头，于是夫妻关系破裂，仙女带着孩子回画上去了。可见夫妇之间不可缺少信任和忠诚。

这则小故事问世之后，受到广泛的注意和喜爱，是理所当然的。“画里真真”还成为一个常被引用的典故。宋代著名诗人范存大在一首诗里写道：“花定有情堪索笑，自怜无术唤真真。”用来表示无法使花开放。

(四)

最后谈一下选材和翻译过程中的一些考虑。

本书选载了自先秦到清代中叶的神话及志怪小说共 62 篇。首先挑选的是那些流传极广，几乎是家喻户晓的故事，如“盘古开天辟地”、“嫦娥奔月”、“愚公移山”等篇。其次选了一些结构完整、情节有趣的故事，许多唐代传奇和《聊斋志异》中的故事属于

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此类。此外,为了使多种类型、多种题材和寓意、多个时代的作品都得到反映,我们尽可能广泛地选了一些有代表性的神话和志怪小说,列入其中。

考虑到本书的篇幅,几千字以上的较长的作品就没有包括了。为了文体的一致,所选的文章都是用古文或文言文写的,白话文的作品只得留给其他选集。

文章的次序大体上根据时间先后编排。

很明显,这些并不足以反映中国三四千年中产生的神话故事的全貌。这些篇毕竟是太少了。但从这些作品来管窥一斑还是可能的,因为各个时代、各种类型的神话及志怪小说或多或少地都选了一些。

把古汉语译为英语,或任何其他外语,并非易事。前面已提到,古汉语极其简略,用词少而涵义多,在叙事中凡是读者可以自行补充的小环节往往不提,同时正确理解词、句的意思有时也很困难。本书采用汉英对照的形式,希望读者能藉原文之助来理解译文,或反过来借译文之助来理解原文。因此,忠实而通顺的,不加减意思的翻译应为首要的目标。我们只能说努力这样做,但译文中应改正或可改进的地方必然不少。衷心希望读者不吝指教,也欢迎对本书的选材、体例及其他方面提出批评意见,以便在重版时有所改进。

丁往道

PREFACE



(1)

Ancient Chinese myths were not recorded in a systematic way in any work, and, as a result, only fragments of them are extant today. As for the causes, Lu Xun says in *A Short History of Chinese Fiction*:

Two causes have been given for the fact that only fragments of Chinese mythology have been preserved. First, the Chinese people who lived in the Yellow River valley in those early days were not favoured by good natural conditions, and had to work hard to keep alive. They tended to be practical rather than fanciful and were therefore unable to collect ancient legends and produce a great work. Second, after Confucius, who taught people to do practical things like cultivating one's moral character, regulating one's family, bringing order to one's state, and unifying the whole country, and who would not talk about ghosts or gods, the imaginary tales of the remote past were never taken up by Confucian scholars. Thus ancient mythology, instead of being developed, suffered from further losses.

A careful study of the causes, however, would show that greater harm was done by lack of distinction between gods and ghosts. There

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seemed to be some differences between gods in Heaven and in the world and ghosts, but it was possible for men and ghosts to become gods. The mixing of men and gods made it easy for primitive beliefs to remain, and therefore stories similar to legend kept cropping up. The result was the dying out of the old mythology while the new stories were lacking in brilliancy.

Mao Dun, who also wrote about ancient Chinese mythology, has different opinions. He says:

Mythology ceased to grow in North China very early. . . . In my opinion there were two causes: mythology becoming part of history and the absence of great events that might have stirred the feelings of the whole nation and called forth "poets of the mythological age". Mythology becoming part of history helped to preserve myths; but if this process begins too early, it will lead to the dying out of mythology. By the time the Zhou Dynasty replaced the Shang, the mythology of North China had probably been completely merged into history, and was no longer colourful . . . After King Wu of the Zhou started the punitive war against King Zhou of the Shang, there seemed to be no more events great enough to call forth. "Poets of the mythological age" . . . From King Wu to King Ping who moved the capital eastward, the people in North China lived a life that was more like prose than epic, and the primitive myths circulating among the people could not be further developed for lack of new stimulus. It was only natural that they were gradually dying out. During the Spring and Autumn Period and the Warring States Period, social life was already realistic in character, the age of mythology was too far away, and the wars and upheavals forced



people to be “practical rather than fanciful”, so that none of the philosophers and scholars of North China discussed mythology in their debates about philosophical and political views. (*A Preliminary Study of Chinese Mythology*).

The views advanced by Lu Xun and Mao Dun together highlight the main causes of the loss of ancient Chinese mythology. Fortunately, many classical works of the pre-Qin period and the Han Dynasties, such as the *Zhuangzi*, the *Liezi*, the *Huainanzi*, the *Chronicles* by Zuo Qiuming, *Conversations from the States*, and above all, the *Book of Mountains and Seas*, contain fragments and excerpts of ancient mythical stories, which make up a beautiful and fascinating part of our classical literature.

In its broadest sense, we may assume that mythology includes all tales about gods, ghosts, spirits, and monsters written by people of all ages. If we understand mythology or mythical stories in this broad way, there are a large number of them left to us by writers of the past two thousand years. Among them are many excellent works.

The writing of such stories began in the Wei and Jin Dynasties, when various writers, influenced by the alchemist's ideas and Taoist and Buddhist superstitions, were interested in inventing stories about gods and ghosts, some of which show their unusual imagination and mastery of the written language. This practice was continued in the next period, the period of Southern and Northern Dynasties.

But the dawn of fiction, in the true sense of the term, came much



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later, in the middle of the Tang Dynasty, when many well-known writers and poets went in for story-writing. Their stories have a wide range of subject matter and themes, reflecting various aspects of human nature, human relations and social life. In form they are not short notes or anecdotes like the tales produced before them, but well-structured stories with interesting plots and vivid characters, often several thousand words in length. Among them are many tales whose main characters are gods, ghosts, or foxes.

Mythical stories of the Song Dynasty show strong influence of Tang fiction, but hardly attain the Tang level. One achievement in the field of fiction worthy of special mention is the compilation of the great *Taiping Guangji* or *Extensive Records Compiled in the Taiping Years* (976-983), which is a collection of about seven thousand stories published before and in the first years of the Song Dynasty. There are altogether five hundred volumes, totalling nearly three million words. The stories were selected from over three hundred books, many of which have long been lost to us. A large portion of the seven thousand stories are about gods, deities, fairies, and ghosts.

In Song times there were stories written in the vernacular, called "notes for story-tellers". In the Yuan, Ming and Qing Dynasties that followed the best-known works of fiction were novels in the vernacular, such as *Romance of the Three Kingdoms*, *Water Margin*, *Pilgrimage to the West*, *The Scholars*, and *Dream of the Red Mansions*. The popular short stories collected by Feng Menglong and Ling Mengchu