

毛 泽 东

在延安文艺座谈会上的讲话

MAO TSETUNG

TALKS AT THE YENAN FORUM
ON LITERATURE AND ART

(汉 英 对 照)

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(一九四二年五月)

引 言

(一九四二年五月二日)

同志们！今天邀集大家来开座谈会，目的是要和
大家交换意见，研究文艺工作和一般革命工作的关系，
求得革命文艺的正确发展，求得革命文艺对其他革命
工作的更好的协助，借以打倒我们民族的敌人，完成民
族解放的任务。

在我们为中国人民解放的斗争中，有各种的战线，
剧中也可以说有文武两个战线，这就是文化战线和军
事战线。我们要战胜敌人，首先要依靠手里拿枪的军
队。但是仅仅有这种军队是不够的，我们还要有文化
的军队，这是团结自己、战胜敌人必不可少的一支军

① **have been invited to**: 已被邀请来. 这是现在完成时的被动语态. ② **ensure** = insure 确定, 保证. 在动词 **ensure** 后面的宾语从句中, 动词用虚拟语气. 如: **We ensure that this task (should) be fulfilled by the end of this**

TALKS AT THE YENAN FORUM ON LITERATURE AND ART

May 1942

INTRODUCTION

May 2, 1942

Comrades! You have been invited to^① this forum today to exchange ideas and examine the relationship between work in the literary and artistic fields and revolutionary work in general. Our aim is to ensure^② that revolutionary literature and art follow the correct path of development and provide better help to other revolutionary work in facilitating the overthrow of our national enemy and the accomplishment of the task of national liberation.

In our struggle for the liberation of the Chinese people there are various fronts, among which there are the fronts of the pen and of the gun, the cultural and the military fronts. To defeat the enemy^③ we must rely primarily on the army with guns. But this army alone is not enough; we must also have a cultural army, which is absolutely indispensable for uniting our own ranks^④ and defeating the enemy. Since the May 4th Move-

month. 我们保证在月底完成任务。 ③ to defeat the enemy: 不定式短语, 作状语, 修饰动词 rely, 表示行为的目的。 ④ ranks: 队伍, 用复数形式。 单数 rank 不作“队伍”解。

队。“五四”以来,这支文化军队就在中国形成,帮助了中国革命,使中国的封建文化和适应帝国主义侵略的买办文化的地盘逐渐缩小,其力量逐渐削弱。到了现在,中国反动派只能提出所谓“以数量对质量”的办法来和新文化对抗,就是说,反动派有的是钱,虽然拿不出好东西,但是可以拚命出得多。在“五四”以来的文化战线上,文学和艺术是一个重要的有成绩的部门。革命的文学艺术运动,在十年内战时期有了大的发展。这个运动和当时的革命战争,在总的方向上是一致的,但在实际工作上却没有互相结合起来,这是因为当时的反动派把这两支兄弟军队从中隔断了的缘故。抗日战争爆发以后,革命的文艺工作者来到延安和各个抗日根据地的多起来了,这是很好的事。但是到了根据地,并不是说就已经和根据地的人民群众完全结合了。我们要把革命工作向前推进,就要使这两者完全结合起来。我们今天开会,就是要使文艺很好地成为整个革命机器的一个组成部分,作为团结人民、教育人民、

① **has taken shape**: 已形成. ② **pit quantity against quality**: 以数量对质量. 如: pit A against B, 使 A 与 B 相对抗. ③ **produce nothing good**: 拿不出好东西. 修饰 something, anything, nothing 和 everything 等不定合成代词的形容词, 应位于该代词的后面. 如: anything new, something important, everything available. ④ **go all out**: 拚命干. all out 竭力; 全力以赴; 鼓足干劲. ⑤ **in quantity**: 大量. quantity 作“大批”、“大量”解时, 常

ment such a cultural army has taken shape⁽¹⁾ in China, and it has helped the Chinese revolution, gradually reduced the domain of China's feudal culture and of the comprador culture which serves imperialist aggression, and weakened their influence. To oppose the new culture the Chinese reactionaries can now only "pit quantity against quality".⁽²⁾ In other words, reactionaries have money, and though they can produce nothing good,⁽³⁾ they can go all out⁽⁴⁾ and produce in quantity.⁽⁵⁾ Literature and art have been an important and successful part of the cultural front since the May 4th Movement. During the ten years' civil war, the revolutionary literature and art movement grew greatly. That movement and the revolutionary war both headed in the same general direction, but these two fraternal armies were not linked together in their practical work because the reactionaries had cut them off from each other. It is very good that since the outbreak of the War of Resistance Against Japan, more and more revolutionary writers and artists have been coming to Yen-an and our other anti-Japanese base areas. But it does not necessarily follow⁽⁶⁾ that, having come to the base areas,⁽⁷⁾ they have already integrated themselves completely with the masses of the people⁽⁸⁾ here. The two must be completely integrated if we are to push ahead with our revolutionary work. The purpose of our meeting today is precisely to ensure that literature and art fit well into the whole revolutionary machine as a component part, that they operate as powerful weapons for

用复数。⑥ *it does not necessarily follow*: 这并不一定意味着。这里 *follow* 有“推定为当然”，“因而得出结论”的意思。⑦ *having come to the base areas*: 是分词短语作时间状语，相等于 *after they came to the base areas*。⑧ *they have already integrated themselves completely with the masses of the people*: 他们已和人民群众完全结合起来了。 *integrate oneself with...* 与...结合，也可写作 *to be integrated with...*

打击敌人、消灭敌人的有力的武器，帮助人民同心同德地和敌人作斗争。为了这个目的，有些什么问题应该解决的呢？我以为有这样一些问题，即文艺工作者的立场问题，态度问题，工作对象问题，工作问题和学习问题。

立场问题。我们是站在无产阶级的和人民大众的立场。对于共产党员来说，也就是要站在党的立场，站在党性和党的政策的立场。在这个问题上，我们的文艺工作者中是否还有认识不正确或者认识不明确的呢？我看是有的。许多同志常常失掉了自己的正确的立场。

态度问题。随着立场，就发生我们对于各种具体事物所采取的具体态度。比如说，歌颂呢，还是暴露呢？这就是态度问题。究竟那种态度是我们需要的？我说两种都需要，问题是在对什么人。有三种人，一种是敌人，一种是统一战线中的同盟者，一种是自己人，这第三种人就是人民群众及其先锋队。对于这三种人需要有三种态度。对于敌人，对于日本帝国主义和一切人民的敌人，革命文艺工作者的任务是在暴露他们的残暴和欺骗，并指出他们必然要失败的趋势，鼓励抗日军民同心同德，坚决地打倒他们。对于统一战线中

① this means keeping to the stand of the Party: 这意味着坚持党的立场。注意这里动词 mean 后面接动名词，不接不定式短语。mean 后面接不定式短语作“意欲”解。keep to (动词短语) 意即“坚持”。如: Keep to your

uniting and educating the people and for attacking and destroying the enemy, and that they help the people fight the enemy with one heart and one mind. What are the problems that must be solved to achieve this objective? I think they are the problems of the class stand of the writers and artists, their attitude, their audience, their work and their study.

The problem of class stand. Our stand is that of the proletariat and of the masses. For members of the Communist Party, this means keeping to the stand of the Party,^① keeping to Party spirit and Party policy. Are there any of our literary and art workers who are still mistaken or not clear in their understanding of this problem? I think there are. Many of our comrades have frequently departed from the correct stand.^②

The problem of attitude. From one's stand there follow specific attitudes towards specific matters. For instance, is one to extol or to expose? This is a question of attitude. Which attitude is wanted? I would say both. The question is, whom are you dealing with?^③ There are three kinds of persons, the enemy, our allies in the united front and our own people; the last are the masses and their vanguard. We need to adopt a different attitude towards each of the three. With regard to the enemy, that is, Japanese imperialism and all the other enemies of the people, the task of revolutionary writers and artists is to expose their duplicity and cruelty and at the same time to point out the inevitability of their defeat, so as to encourage the anti-Japanese army and people to fight staunchly with one heart and one mind for their overthrow. With regard to our dif-

task till you finish. 坚持到做完. ② departed from the correct stand: 离开正确立场. ③ whom are you dealing with: 你跟谁打交道呢? deal with (短语)打交道, whom 是 with 的宾语.

各种不同的同盟者，我们的态度应该是有联合，有批评，有各种不同的联合，有各种不同的批评。他们的抗战，我们是赞成的；如果有成绩，我们也是赞扬的。但是如果抗战不积极，我们就应该批评。如果有人要反共反人民，要一天一天走上反动的道路，那我们就要坚决反对。至于对人民群众，对人民的劳动和斗争，对人民的军队，人民的政党，我们当然应该赞扬。人民也有缺点的。无产阶级中还有许多人保留着小资产阶级的思想，农民和城市小资产阶级都有落后的思想，这些就是他们在斗争中的负担。我们应该长期地耐心地教育他们，帮助他们摆脱背上的包袱，同自己的缺点错误作斗争，使他们能够大踏步地前进。他们在斗争中已经改造或正在改造自己，我们的文艺应该描写他们的这个改造过程。只要不是坚持错误的人，我们就不应该只看到片面就去错误地讥笑他们，甚至敌视他们。我们所写的东西，应该是使他们团结，使他们进步，使他们同心同德，向前奋斗，去掉落后的东西，发扬革命的东西，而决不是相反。

工作对象问题，就是艺术作品给谁看的问题。在

① **helping them to get these loads off their backs**: 帮助人们摆脱背上的包袱。不定式短语 **to get these loads off their backs** 与 **them** 一起构成动词 **help** 的复合宾语。在 **help** 后面，不定式可以带 **to** (如本句)，也可不

ferent allies in the united front, our attitude should be one of both alliance and criticism, and there should be different kinds of alliance and different kinds of criticism. We support them in their resistance to Japan and praise them for any achievement. But if they are not active in the War of Resistance, we should criticize them. If anyone opposes the Communist Party and the people and keeps moving down the path of reaction, we will firmly oppose him. As for the masses of the people, their toil and their struggle, their army and their Party, we should certainly praise them. The people, too, have their shortcomings. Among the proletariat many retain petty-bourgeois ideas, while both the peasants and the urban petty bourgeoisie have backward ideas; these are burdens hampering them in their struggle. We should be patient and spend a long time in educating them and helping them to get these loads off their backs^① and combat their own shortcomings and errors, so that they can advance with great strides. They have remoulded themselves in struggle or are doing so, and our literature and art should depict this process. As long as they do not persist in their errors, we should not dwell on^② their negative side and consequently make the mistake of ridiculing them or, worse still, of being hostile to them. Our writings should help them to unite, to make progress, to press ahead with one heart and one mind, to discard what is backward and develop what is revolutionary, and should certainly not do the opposite.

The problem of audience, *i.e.*, the people for whom our works of literature and art are produced. In the Shensi-Kansu-Ningsia

带 to, 如 Can anyone help me clean the room? 谁能帮我打扫房间吗? ② dwell on: 把注意力集中到. 如: Don't dwell too much upon the subject. 这个问题上不要谈得太多.

陕甘宁边区^①，在华北华中各抗日根据地，这个问题和在国民党统治区不同，和在抗战以前的上海更不同。在上海时期，革命文艺作品的接受者是以一部分学生、职员、店员为主。在抗战以后的国民党统治区，范围曾有过一些扩大，但基本上也还是以这些人为主，因为那里的政府把工农兵和革命文艺互相隔绝了。在我们的根据地就完全不同。文艺作品在根据地的接受者，是工农兵以及革命的干部。根据地也有学生，但这些学生和旧式学生也不相同，他们不是过去的干部，就是未来的干部。各种干部，部队的战士，工厂的工人，农村的农民，他们识了字，就要看书、看报，不识字的，也要看戏、看画、唱歌、听音乐，他们就是我们文艺作品的接受者。即拿干部说，你们不要以为这部分人数目少，这比在国民党统治区出一本书的读者多得多。在那里，一本书一版平常只有两千册，三版也才六千册；但是根

① **differs from**: 与…不同。如 *Chinese differs greatly from English in grammar*. 汉语与英语在语法上大不相同。② **the government there**: 那里的政府。there 用作形容词时，放在它所修饰的名词之后。如: *that man there* 在那里的那个人; *He teaches in the school there*. 他在那所学校教学。③ **have access to**: 接近。也可用 *get access to*。④ **once they become literate** ['lɪtərɪt]: 一旦他们识了字。once 是连词。⑤ **Take the cadres alone**: 仅拿

Border Region¹ and the anti-Japanese base areas of northern and central China, this problem differs from ^① that in the Kuomintang areas, and differs still more from that in Shanghai before the War of Resistance. In the Shanghai period, the audience for works of revolutionary literature and art consisted mainly of a section of the students, office workers and shop assistants. After the outbreak of the War of Resistance the audience in the Kuomintang areas became somewhat wider, but it still consisted mainly of the same kind of people because the government there^② prevented the workers, peasants and soldiers from having access to^③ revolutionary literature and art. In our base areas the situation is entirely different. Here the audience for works of literature and art consists of workers, peasants, soldiers and revolutionary cadres. There are students in the base areas, too, but they are different from students of the old type; they are either former or future cadres. The cadres of all types, fighters in the army, workers in the factories and peasants in the villages all want to read books and newspapers once they become literate,^④ and those who are illiterate want to see plays and operas, look at drawings and paintings, sing songs and hear music; they are the audience for our works of literature and art. Take the cadres alone.^⑤ Do not think they are few; they far outnumber^⑥ the readers of any book published in the Kuomintang areas. There, an edition usually runs to^⑦ only 2,000 copies, and even three editions add up to^⑧ only 6,000; but as for the

干部来说。这里 take 作“选择某人某事来举例”解。如：Take the October Revolution for instance. 以十月革命为例。⑥ they far outnumber: 他们的人数远远超过。outnumber 数量上超过。far 是副词修饰 outnumber。⑦ an edition runs to: 一版达到…。run to 达到某个数量。⑧ add up to: 总计。如：The figure adds up to 400. 总计四百。

据地的干部，单是在延安能看书的就有一万多。而且这些干部许多都是久经锻炼的革命家，他们是从全国各地来的，他们也要到各地去工作，所以对于这些人做教育工作，是有重大意义的。我们的文艺工作者，应该向他们好好做工作。

既然文艺工作的对象是工农兵及其干部，就发生一个了解他们熟悉他们的问题。而为要了解他们，熟悉他们，为要在党政机关，在农村，在工厂，在八路军新四军里面，了解各种人，熟悉各种人，了解各种事情，熟悉各种事情，就需要做很多的工作。我们的文艺工作者需要做自己的文艺工作，但是这个了解人熟悉人的工作却是第一位的工作。我们的文艺工作者对于这些，以前是一种什么情形呢？我说以前是不熟，不懂，英雄无用武之地。什么是不熟？人不熟。文艺工作者同自己的描写对象和作品接受者不熟，或者简直生疏得很。我们的文艺工作者不熟悉工人，不熟悉农民，不熟悉士兵，也不熟悉他们的干部。什么是不懂？语言

① **revolutionaries of long standing**: 老革命家, long standing 多年, 长期. 如: a disease of long standing 痼疾; a friend of many years' standing 一个多年的朋友. ② **the problem arises of understanding them and knowing them well**: 一个了解他们和熟悉他们的问题产生了. 注意: of understanding them and knowing them well 是介词短语作定语修饰 problem. 由于这个定语比较长, 所以放在谓语动词 arise 的后面. ③ **how have matters stood**

cadres in the base areas, in Yenan alone there are more than 10,000 who read books. Many of them, moreover, are tempered revolutionaries of long standing,^① who have come from all parts of the country and will go out to work in different places, so it is very important to do educational work among them. Our literary and art workers must do a good job in this respect.

Since the audience for our literature and art consists of workers, peasants and soldiers and of their cadres, the problem arises of understanding them and knowing them well.^② A great deal of work has to be done in order to understand them and know them well, to understand and know well all the different kinds of people and phenomena in the Party and government organizations, in the villages and factories and in the Eighth Route and New Fourth Armies. Our writers and artists have their literary and art work to do, but their primary task is to understand people and know them well. In this regard, how have matters stood with our writers and artists?^③ I would say they have been lacking in knowledge^④ and understanding; they have been like "a hero with no place to display his prowess". What does lacking in knowledge mean? Not knowing people well. The writers and artists do not have a good knowledge either of those whom they describe or of their audience; indeed they may hardly know them at all. They do not know the workers or peasants or soldiers well, and do not know the cadres well either. What does lacking in understanding mean? Not

with our writers and artists: 我们的文艺工作者的情况是怎样的呢; **matters** (复数)作“情况”;“事态”解。如: *as matters stand* 照目前情况。④ **have been lacking in knowledge:** 缺乏知识。这里 *lacking* 是现在分词作表语。 **lack** 一般作及物动词用。只有在现在分词形式 *lacking* 时,用作不及物动词。 **lacking in** 后面所接的名词通常是抽象名词,如 *strength, courage*。

不懂,就是说,对于人民群众的丰富的生动的语言,缺乏充分的知识。许多文艺工作者由于自己脱离群众、生活空虚,当然也就不熟悉人民的语言,因此他们的作品不但显得语言无味,而且里面常常夹着一些生造出来的和人民的语言相对立的不三不四的词句。许多同志爱说“大众化”,但是什么叫做大众化呢?就是我们的文艺工作者的思想感情和工农兵大众的思想感情打成一片。而要打成一片,就应当认真学习群众的语言。如果连群众的语言都有许多不懂,还讲什么文艺创造呢?英雄无用武之地,就是说,你的一套大道理,群众不赏识。在群众面前把你的资格摆得越老,越象个“英雄”,越要出卖这一套,群众就越不买你的账。你要群众了解你,你要和群众打成一片,就得下决心,经过长期的甚至是痛苦的磨练。在这里,我可以说一说我自己感情变化的经验。我是个学生出身的人,在学校养成了一种学生习惯,在一大群肩不能挑手不能提的学

① **stand aloof** [ə'lu:f] **from**: (短语) 躲开, 避开. ② **nondescript** [ˈnɒndɪskrɪpt] **expressions of their own coining**: 他们自己造出来的难以形容的词句. **nondescript** 形容不出来, 难以区别的. **coining** 这里是动名词, 作“造字”解. 如 **coin new words** 创造新词. ③ **run counter to**: 违反. 如: **The facts ran counter to his wishes.** 事与愿违. ④ **should be fused** [fju:zd] **with**: 与…打成一片. **fused** 熔化的, 熔凝的. 这里指“融合”, 一般指思想感情上的融合, 打成一片. ⑤ **find the very language of the masses largely incomprehensible**: 发觉群众的语言大部分都不懂. 这里 **find** 有“发觉”, “觉

understanding the language, that is, not being familiar with the rich, lively language of the masses. Since many writers and artists stand aloof from^① the masses and lead empty lives, naturally they are unfamiliar with the language of the people. Accordingly, their works are not only insipid in language but often contain nondescript expressions of their own coining^② which run counter to^③ popular usage. Many comrades like to talk about “a mass style”. But what does it really mean? It means that the thoughts and feelings of our writers and artists should be fused with^④ those of the masses of workers, peasants and soldiers. To achieve this fusion, they should conscientiously learn the language of the masses. How can you talk of literary and artistic creation if you find the very language of the masses largely incomprehensible?^⑤ By “a hero with no place to display his prowess”, we mean that your collection of great truths is not appreciated by the masses. The more you put on the airs of a veteran^⑥ before the masses and play the “hero”, the more you try to peddle such stuff to the masses, the less likely they are to accept it. If you want the masses to understand you, if you want to be one with the masses,^⑦ you must make up your mind to undergo a long and even painful process of tempering. Here I might mention the experience of how my own feelings changed. I began life as a student and at school acquired the ways of a student;^⑧ I then used to feel it undignified to do even a little

得”的意思。如：I find it difficult to comprehend this poem. 这首诗我觉得难以理解。very 这里是形容词，用以加强语气，一般与 the 连用。largely incomprehensible 大部分难以理解的，与 language 组成复合宾语。⑥ put on the airs of a veteran ['vetərən]: 摆老资格。put on airs 摆架子。veteran 有长期经验的人。⑦ to be one with the masses: 与群众结合为一体（打成一片）。这里 one 是形容词，作“同一的”、“一致的”解。如：become one with 成为一体。⑧ acquired the ways of a student: 养成学生的习惯。acquire 获得；取得。这里 ways 作“习惯”，“作风”解。