

一百叢書

漢英對照 Chinese-English

喬車潔玲選譯 By K.L. Kiu

100
ANCIENT
CHINESE
FABLES

中國
古代寓言一百篇

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《一百叢書》總序

本館出版英漢(或漢英)對照《一百叢書》的目的，是希望憑藉着英、漢兩種語言的對譯，把中國和世界各類著名作品的精華部分介紹給中外讀者。

本叢書的涉及面很廣。題材包括了寓言、詩歌、散文、短篇小說、書信、演說、語錄、神話故事、聖經故事、成語故事、名著選段等等。

顧名思義，《一百叢書》中的每一種都由一百個單元組成。以一百為單位，主要是讓編譯者在浩瀚的名著的海洋中作挑選時有一個取捨的最低和最高限額。至於取捨的標準，則是見仁見智，各有心得。

由於各種書中被選用的篇章節段，都是以原文或已被認定的範本作藍本，而譯文又經專家學者們精雕細琢，千錘百煉，故本叢書除可作為各種題材的精選讀本外，也是研習英漢兩種語言對譯的理想參考書，部分更可用作朗誦教材。外國學者如要研習漢語，本叢書亦不失為理想工具。

商務印書館香港分館
編輯部

根據《辭海》，寓言是“文學作品的一種體裁，是帶有勸喻或諷刺的故事。”（頁2357，上海辭書出版社，1979年版）。這定義指出了寓言的兩個特點：它不但具備勸喻、諷刺的功能，而且是一種有故事情節的文學作品。格言和箴言也有喻世的作用，但沒有故事情節，所以不能算是寓言。

談到寓言，一般人很自然會聯想起希臘的《伊索寓言》。我國在這方面雖然沒有那麼聞名，但在幾千年的文學寶庫裏，其實存在着不少精彩的寓言。這些寓言是文學家、史學家、哲學家的心血結晶。他們闡述論點時，爲了加強說服力，都喜歡利用一些小故事來作例證，於是陸續形成了許許多多頗堪玩味的寓言。可惜，我國的寓言散見於各類的書籍，要一一找來細意欣賞，實在不容易。幸好最近幾十年有一些寓言選集面世，才填補了這個缺陷。譬如茅盾先生在一九一七年編選的《中國寓言初編》，就曾經滿足了愛好寓言者的需求。近期出版的寓言集不單有詳盡的註釋，還附有白話文的翻譯，更給予讀者不少方便。

寓言集的範圍有的很寬，從先秦到清代的寓言都包羅在內；有的較窄，只收集某一個時

期的寓言。這個譯集名爲《中國古代寓言一百篇》，所收錄的是先秦至兩漢的寓言，也就是我國最早期的寓言。先秦（特別是戰國）時代在中國寓言發展史上佔有光輝的一頁，這時期的寓言對後代作品有很深遠的影響。要把中國寓言介紹給西方讀者，從先秦時期開始是最適當不過的了。這些寓言最接近伊索的年代，所以對熟識《伊索寓言》而從事中西方寓言比較的人來說，也是饒有意義的。

先秦的寓言是時代的產物。戰國時期，寓言的數量特豐，主要是當時百家爭鳴的局面造成。諸子周遊列國，宣揚自己的學說，爲了得到各國君主的支持，必須想盡辦法去說服他們。寓言就成爲遊說的一種有力武器。用故事的形式來說明自己的論點，總比較直接的陳述有效得多，同時也是一種安全的做法。諸子面對的是喜怒無常的君主，如果隨便進言，很容易招惹禍患，所以需要極高的語言技巧，才能夠達到遊說的目的。因此，運用言簡意賅的寓言，是十分自然的事。

到了秦漢，政治局勢跟先秦時代截然不同。這時期的寓言也就相應地減少了。秦始皇焚書坑儒和漢朝崇尚儒術的政策都側重箝制人民的言論自由。在種種客觀情況限制下，我國寓言缺乏了有利的發展條件。這時期的作品，不過是依據先秦寓言的模式寫定下來罷了。

一般人常有一種錯覺，以為寓言裏的主角大多數是動物，其實並不盡然。就中國的寓言來說，當然有用動物作主角的，但也有不少和人世間的情事有關；有時更借用歷史人物來增添故事的趣味，使整段敘述看來更具真實感。此外，我國的寓言也包含神話色彩，《愚公移山》就是一個著名的例子。

寓言豐富了我國的語言。寓言簡潔、精練的語言形式成為了漢語不可分割的一部分。學校的課本也選錄了不少寓言，例如《守株待兔》、《杞人憂天》、《畫蛇添足》等等，都是流播極廣的故事。

挑選這本譯集的一百則寓言，其中最重要的一個原則就是繙成英文後，那些只懂得英文的人，也能夠容易接受。如果故事的重點涉及棘手的繙譯問題，那就祇好割愛了。例如，《戰國策》有一個叫《周人賣璞》的寓言，整個故事最精彩的地方，就是“璞”與“樸”這兩個字因為音近而引起誤會的那一部分。如果把這兩個字音譯，就難免失掉原文的意味。外國讀者面對兩個沒有意義的注音字，也必定會感到莫名其妙。諸如此類的寓言，就不會收錄在譯集裏。

除了語言的問題外，文化差異對讀者的理解也構成了障礙——《莊子》裏的《儒以詩禮發冢》，敘述兩個儒生掘墳盜寶的情形。那些

對傳統儒家沒有認識的人，就很難體會到故事中深刻的諷刺，所以這個寓言也沒有收在譯集裏。

有些寓言很相似。譯者盡量避免集錄和繙譯帶有相同教訓的故事，例如《戰國策》的《曾參殺人》，指出荒謬的謠言經過幾個人複述後就會變成可信的消息。《韓非子》裏《三人成虎》說的也是同樣的事，所以譯集只選了其中一則。

譯集盡可能選收今天仍為一般人熟識的寓言，特別是那些已經成為漢語成語內涵的故事。除了上文提過的數則外，這些寓言還包括《螞蚌相爭》、《掩耳盜鐘》、《自相矛盾》等等。

在繙譯的過程中，譯者有一個原則，那就是務求譯文易讀易明，使讀者在領會故事主旨方面不會有什麼困難。

在用註方面，譯者完全不用腳註，以免分散讀者的注意力。如果某字某句的註釋對理解故事真的非常重要，那麼譯者就用短句的形式把註解納入正文裏面。譬如一些和人物或風俗習慣有關的資料是原文沒有的，但對理解故事非常重要，譯者便一一列舉出來——在《韓非子》的《伯樂教人》裏，譯者交代了以相馬知名的伯樂的長處；在《晏子春秋》的《二桃殺三士》裏，作者用了個“趨”字來表示晏子對

三個勇士很有禮貌，但外國人不易明白這個字的含義，所以譯文便直接把這一點加以說明。

如果某些特別名詞需要音譯，在這些注音字首次出現的故事裏必定有註釋。這些註釋對理解重要就放在正文，否則放在篇末。舉例來說，“子”這個後綴放在姓氏之後是男子的美稱，由於讀者即使不知道“子”字的用法也能夠理解故事的內容，正文裏就不加上什麼解釋了。但是，篇末的註釋則交代人物的全名和“子”字的用法，作為提高讀者興趣的附加資料。度量衡方面的名詞需要音譯的也用同一辦法來處理。

繙譯對話時，譯者依據英語的習慣，在適當的地方稍作增減。很多時原文的一句話會分成兩截，說話人的名字則從句首改置在兩截說話的中間。此外，每逢對話必開新段；原文的“曰”字也往往省略，因為上下文和標點符號已經把“曰”字的意思交代清楚了。

中西文化差異也引起不少繙譯問題。譯者解決這些問題時，以遷就讀者為主。舉個例說，我國古代大臣向君主說話時照例自稱“臣”，但把這自稱直譯成英文就會非常突兀。為了使譯文通順而又保留原文中大臣對君主的尊敬語調，譯者刪去大臣的自稱，代之以大臣向君主的尊稱。

這個選集所收的寓言，原都沒有正式的篇

名。原因很簡單：不少故事只不過是作者所舉的例子，本非獨立成篇。因此同一故事，在不同的選本裏，會給編者冠以不同的篇名。譯者盡量選用多數人熟悉的中文篇名，同時也為每篇譯文加上英文篇名。選集裏的一百則寓言，按照年代編排，以便讀者對中國寓言早期的發展過程有一點認識。

這本譯集是譯者近年來的一個小小習作，不敢奢言對溝通中西文化有什麼貢獻，只不過想把我國寓言這種文學作品介紹給西方讀者而已。如果譯文有任何錯漏，敬請不吝指正。

喬車潔玲

PREFACE

A fable is “a short story devised to convey some useful lesson, an *apologue*” (*Shorter Oxford Dictionary*). In A.F. Scott’s *Current Literary Terms*, ‘fable’ is defined as “a short narrative illustrating some moral truth.” Thus a distinctive feature of the fable is that it contains “a moral truth.” It is unlike proverbs or maxims because the moral truth is presented not in the form of a saying but a narrative.

Whenever one speaks of fables, the ancient Greek fables of Aesop immediately come to mind. Chinese fables as a literary variety enjoy less international attention. Chinese literature is, in fact, rich in narratives that would qualify as fables. These stories were written by philosophers, historians, prose writers, etc., and many of them, especially the early ones, were used to illustrate the writer’s arguments. Since Chinese fables are found in different kinds of writings the reader is unlikely to come across a large number of them unless they are collected into a separate volume. This task has been accomplished by diligent scholars, a notable example being Mao Dun who edited a selection of Chinese fables: *Zhongguo yuyan chubian* 中國寓言初編 in 1917. In recent years a number of such selections have become available and, as a result of the labour of the editors, modern Chinese translations are often provided along with useful notes to aid the readers.

Some selections concentrate on a certain period in the development of Chinese fables while others cover almost the entire history of Chinese literature up to the Qing dynasty (1644-1911). The present selection is concerned with ancient Chinese fables and therefore confines itself to the Pre-Qin and Qin-Han periods

(roughly from the fourth century BC to the third century AD) which constitute the earliest stages in the history of fables in China. The Pre-Qin period, especially the Era of the Warring States (475-221 BC), was a flowering age for the Chinese fable and exerted a definite influence on works of later centuries. Any attempt to introduce Chinese fables to western readers should start with this period. To those familiar with Aesop's tales, the earliest stories would be of special interest because they are nearest to Aesop's fables in terms of time.

Pre-Qin fables are very much a product of the times. In the Era of the Warring States which produced the richest yield of Chinese fables in the pre-Christian age, different schools of thought vie for precedence in a political scene that was far from stable. Exponents of various schools strove to win the support of kings to carry out their ideas of government or reform. Fables were often used as a tool in presenting their arguments. A short story illustrating a point one wants to make is a far more effective and safer means than putting forth one's opinions in a direct manner. Easily incensed monarchs do not take kindly to criticisms or suggestions that do not correspond with their own views. In this selection the reader will come across fables that have been used to change the minds of rulers who wanted to start wars, execute ministers or embark on various acts of folly.

Due to the change in the political climate the Qin-Han period did not produce many notable fables. Government oppression of scholar-gentlemen in the Qin period and the predominance of Confucian doctrines over all other schools of thought in the Han dynasty discouraged the free expression of ideas and did not felicitate the development of fables. Many Qin-Han fables take pre-Qin stories as their model.

Fables are often associated with stories with animal characters. Chinese fables do include such tales but we also find a large number of narratives with human protagonists. In some instances, fictitious inventions are attributed to historical figures in order to lend credibility to the tale or to increase the story interest. We also find myths among Chinese fables, a famous example being *Yugong yishan* 愚公移山 (*To Move Mountains*), in which the gods took part in the action by giving an old man a helping hand.

Fables have served to enrich the Chinese language. Many popular stories are included in school text books and the morals of these tales have found their way into the language and are still in use up to this day. Some examples are *Shouzhu daitu* 守株待兔 (*The Vigil by the Tree Stump*), *Qiren youtian* 杞人憂天 (*The Worrier of Qi*) and *Huashe tianzu* 畫蛇添足 (*The 'Finishing' Touch*).

The one hundred tales in the present volume are selected according to several principles. One important consideration in choosing Chinese fables for translation is that the end product must be easily comprehensible to readers who only have access to the story through the English translation. If the point of the story hinges on an almost untranslatable literary device such as a pun, the tale would not be a good choice. One example is a fable called *Zhouren maipu* 周人賣璞 found in *Zhangguoce* 戰國策. A pun has a very important place in the story: *pú* 璞 (uncut jade) and *pǔ* 撲 (rat meat that has not been cured). Using romanisation to explain the pun detracts greatly from its effect. Presenting the reader with two meaningless sounds can only alienate him.

Apart from such linguistic considerations, difference in cultural background is another obstacle to the western reader. A story from *Zhuangzi* 莊子 called

Ru yi shili fazhong 儒以詩禮發塚 tells about two *rushen* 儒生 (commonly translated as 'Confucian disciples') digging up a tomb in order to steal the buried valuables. Anyone not familiar with the values and conventions of Confucianism would probably find the story dull and miss the irony that is immediately obvious to the Chinese reader.

When two or more fables serve to bring out a similar moral, only one is chosen. *Zeng Shen sharen* 曾參殺人 (*One time too many*) from *Zhanguoce* 戰國策 shows that even an incredible rumour gains credibility when it is repeated several times. *Sanren cheng hu* 三人成虎 from *Hanfeizi* 韓非子 conveys a similar lesson. Thus only one is included in the selection.

Fables whose morals are still current today and have become part of the Chinese language are chosen as much as possible. Besides those mentioned above, a few other examples are *Yubang xiangzheng* 螭蚌相爭 (*The Snipe and the Clam*), *Yaner daozhong* 掩耳盜鐘 (*Ostrich Logic*) and *Zixiang maodun* 自相矛盾 (*His Spear against his Shield*).

In rendering fables into English readability is an important principle. Every effort is made to spare the reader from distraction by unnecessary details that would detract from the effect made by the point of the simple story.

I have chosen not to use footnotes so as not to divert the reader's attention from the story itself. Where explanations are absolutely necessary to the understanding of a story they are incorporated into the text of the tale in the form of short phrases. Additional background information concerning certain characters or ancient social conventions is often included in the story. An example of the former is the fame of Bo Le 伯樂 as a judge of horses, while an instance of the latter can be found in *Er tao sha sanshi*

二桃殺三士 (*Two Peaches for Three*). In this story the word *qu* 趨 (quickening one's steps) is used without any explanation that this is a sign of respect. In the translation the word 'politely' is added to enlighten the reader.

When romanisation is necessary for special terms a note of explanation is given at the end of the story at the first occurrence of the term. One example is the *-zi* 子 suffix used to denote a polite form of address. Even without knowing the meaning of this suffix the reader is able to understand the story so no explanation is added in the text itself. The meaning of the suffix and the full name of the person referred to are given at the end of a story as points of interest. The same applies to measurements such as *li* 里, *chi* 尺 and *ren* 仟.

In dealing with dialogue, the translation follows the convention of English writings and makes adjustments or allows omissions where necessary. The utterance is often broken up into two parts and the speaker is mentioned after the first part instead of at the very beginning as in the original text. A new paragraph is used for conversation and sometimes *yue* 曰 (say) is omitted when its sense is obvious from the context and the punctuation.

Problems in translation caused by cultural differences are handled also with readability in mind. One example is the Chinese practice of a minister referring to himself as *chen* 臣 when addressing his sovereign. This is a sign of respect but when translated literally the rendition would seem extremely odd to western readers while there is no oddity whatsoever in the original version. In the present translation a polite form of addressing the king is substituted for this mode of self address. "My lord" or "sire" is used to show the minister's respect and at the same time avoid awkward-

ness in the English version.

The fables in the present selection do not have proper titles. One obvious reason is that many were used as illustrations by the writer and merely form part of a larger text. Thus the same story might acquire various titles from the hands of different editors. The titles used in the Chinese text are usually well known ones and English titles are supplied for every tale by the translator. The one hundred fables in the selection are arranged chronologically in the hope of presenting the earliest stages in the development of Chinese fables.

K.L. Kiu

目 錄

《一百叢書》總序	1
----------------	---

前言 Preface	1
------------------	---

《孟子》 *Mencius*

1 五十步笑百步 The Pot Calling the Kettle Black	2
2 揠苗助長 Giving the Seedlings a Hand	4
3 月攘鄰雞 Once a Month	6
4 齊人妻妾 A Shameless Husband	8

《莊子》 *Zhuangzi*

5 醜女效顰 Aping a Beauty	10
6 埳井之蛙 The Frog in the Shallow Well	12
7 鵷鵠腐鼠 The Phoenix and the Owl	16
8 魯侯養鳥 Man's Meat—Bird's Poison	18
9 養鬪鷄 The Fighter	20
10 美與醜 Beauty and Plainness	22
11 匠石運斤 The Carpenter and His Axe	24
12 莊周貸粟 A Fish in Straits	26

《列子》 *Liezi*

13 杞人憂天 The Worrier of Qi	28
14 國氏善盜 The Art of Stealing	30
15 海上漚鳥 Seagulls	34
16 朝三暮四 Three at Dawn and Four at Dusk	36
17 尹氏治產 The Master and the Servant	38
18 燕人還國 Return of the Native	42
19 愚公移山 To Move Mountains	44