

中国 古典



The Core of Chinese Classical Fiction

陈家宁 编

小
说
精
选

【上卷】 Volume I



新世界出版社
NEW WORLD PRESS

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Publisher's Notes for the Bilingual Edition

The Core of Chinese Classical Fiction was compiled by Jianing Chen a dozen or so years ago. It is not a grand piece of work, but what is contained in the collection fully reflects the thread of development of Chinese fiction, thus providing foreign readers with much help in learning the development of Chinese literature. The book was published for the first time in 1990, and was reprinted in 1996. Now a Chinese and English edition has been prepared to meet the needs of readers.

Revisions were made to the bilingual edition. In the first edition, there were some words about the authors and their background in some stories, but there were not in others. In the new edition, each story is preceded with words about its author, which makes it easier for readers to read the story.

In the first edition, the works of some identical authors were arranged separately, while in the new edition all the works of the same authors were placed one after another. The source of certain works was not clear in the first edition, but it has become clear for each story in the new edition, and in addition, subtitles were added to the selections coming from novels.

In the first edition, titles and subtitles in the content are different from those in the text, which has been changed in the new edition. Moreover, "Preface," "The Origins of Chinese Fiction" and the introduction for each

period of works in the Chinese edition were all translated from English, for there is nowhere to find out their Chinese originals.

In the first edition there were some errors and mistakes, which were corrected in the new edition.

There are some other revisions which cannot be listed one by one, and you can find them when you read the new revised edition.

The publication of the bilingual edition will not only meet the needs of oversea readers in studying Chinese stories and novels but also provide some help for Chinese readers who show particular interest in Chinese literature.

英汉对照版说明

《中国古典小说精选》是陈家宁女士十几年前选编的。本书虽然不是什么宏篇巨制，但是书中所选的作品充分反映了中国小说的发展脉络，对于有兴趣了解中国文学发展进程的国外读者很有帮助。本书 1990 年出版，1996 年重印。现在应读者的要求，我们决定出版本书的汉英对照版。

此次再版时，对于书中的某些方面进行了修订。

第一版中有些篇目注明了作者并且附有介绍，有些篇目则没有注明作者，更没有介绍。现在改为每个篇目都注明作者，其后都有作者介绍。

第一版中同一个作者的作品被分开，现在则放在一起。有的作品没有出处，现在均予以注明，长篇选段还加了小标题。

第一版中存在的错讹之处也得到了纠正。

此次再版还有一些其他方面的修订，恕不一一列出。

本书汉英对照版的出版不仅可以满足国外读者研究中国小说的需要，对中国读者，特别是对文学有兴趣的读者，也会很有帮助。

Preface

Chinese short stories and novels have a long history of development and they bear specific characteristics. Before the Chinese short story attained maturity in the eighth century, fictional elements had occurred in other types of literature, especially in the early biographical records. Chinese classical fiction developed in distinct stages: the embryonic form existed from the fourth to the end of the sixth centuries; short stories made their appearance, attained maturity and developed during the period starting from the early seventh to thirteenth centuries; novels by literati in collaboration with folk artists appeared and developed from the fourteenth to the sixteenth centuries; the appearance and development of novels by individual writers were witnessed from the beginning of the seventeenth to the beginning of the twentieth centuries.

Historically, fiction was not considered an art form in many countries, and China was no exception, where the prejudice against it was even more severe than in many other places. Fiction writing had little to do with fame and fortune, and nobody seemed to worry if his writing were plagiarized. Sometimes, the author of fiction would deny his authorship or credit an ancient scholar with the writing. Since fiction was unimportant, after a book was produced, anybody could alter it. Some Chinese classics had been

written and revised so many times before they reached their final forms that it is accurate to say that they were produced collectively. After a certain edition was acknowledged by readers and had become popular, sequels would be written by people who were interested in it. Those who did not think the original intention or ending satisfactory, might simply change it. Some novels are short stories or episodes of many individuals strung together or woven into one piece. As a result, numerous characters appear in one book. This became the tradition, even works written entirely by individual writers bear the same characteristic.

Fiction of most countries originated in folklore, and it was the same in China. The earliest Chinese fiction is mainly folklore. The stories came from the people; literati recorded and polished them and compiled collections of them. Later in the history of Chinese fiction, there was a period when storytelling flourished and short stories by folk artists were recorded. Storytelling led to the first full-length novels, which were mainly based on storytellers' scripts. Until the nineteenth century, people still recorded, refined and published storytellers' works. Folk artists played an important role in the history of Chinese fiction, their works influencing writings by scholars. Since fiction writing was so directly related with ordinary people, Chinese fiction provides intimate descriptions of their lives, thoughts and feelings. Chinese classical fiction has much to do with real people and true events, because ancient Chinese stressed the importance of truthfulness in fiction writing. A Chinese classic may include information about many areas of life, as collecting and recording miscellaneous information was the tradition and exerted some influence on fiction writing.

Some writing of Chinese classical fiction has specific forms with comments and background information set apart from the main story. Descriptive and lyrical parts are in many cases put into verse. Since its appearance, Chinese fiction has been presented as prose narrative. Free from the restrictions of rhythm and rhyme, the language is flexible, concise, and expres-

sive. The stories unfold in a montage of scenes with many dialogues. Because numerous figures exist in one book, special attention is paid to characterization, which is often achieved by comparison and contrast, making it easier for readers to see the distinctive personality and temperament of each character. Characterization in classical Chinese fiction is mainly accomplished by the description of the speech and behavior of the characters as well as their relationship with others. Writers of classics also like to use understatement and innuendo portraying everyday life. Details of trivial deeds are often meaningful and can be of considerable significance. A typical example of this kind of writing is *A Dream of Red Mansions*, in which the discrepancy between the behavior of the people well-educated in Confucian teachings and their inner feelings is presented so subtly that it is difficult for those who do not have a sound understanding of Chinese society to see.

This fiction with its social background, entirely different from that of the West, may arouse interest among Westerners, yet it is most difficult to put into their languages. Nevertheless, Yang Xianyi, Gladys Yang, Sidney Shapiro, W. J. F. Jenner have successfully translated many pieces into English. Without their work, it would be difficult for me to present the most essential part of Chinese classics to readers of English. I would also like to express my deep gratitude to Elizabeth West, Brenda Hendrickson, Thomas Bland, and Jane Su, who gave good advice and ready help in the compiling of this book.

One of the problems in compiling this book is the spelling of Chinese names. Translators have translated words of Chinese names in different ways. In order not to cause any confusion, names of places and characters which appear in the book are transliterated into Chinese phonetic alphabet. An introduction is written for each unit so that readers could be provided with some information of the historical background of the writings. The timeline at the end serves the same purpose.

前

言

中国的小说具有悠久的历史 and 鲜明的特点。中国的短篇小说成熟于公元 8 世纪。此前,在某些文学作品中,特别是早期的传记作品中,就已经有了小说的成分。中国古典小说经历了若干不同的发展阶段。公元 4 至 6 世纪末为初期。接着,是公元 7 世纪初至 13 世纪。在此期间,短篇小说问世并发展成熟。公元 14 至 16 世纪,出现了古代文人与民间艺人合作创作的小说。17 世纪初至 20 世纪初,又有了专门作者创作的小说。

历史上,小说在许多国家并没有被当成一种艺术形式。中国也不例外,而且对小说的偏见比起其他地方来要严重得多。写小说与名利没有什么关系,所以没有人担心自己的作品被人剽窃。有时候,小说作者甚至会否认自己写过小说,或将其作品冠以古代圣贤的名字。由于小说如此无足轻重,一本书完成后,任何人都可以对其进行修改。一些古典名著在其最后成型以前,有很多人对其进行过修改、重写。因此,准确地讲,这些古典名著是集体创作的。在某一版本被读者认可并广为流传后,有兴趣的人就可以续写。那些对原著的创作意图或者结尾不满意的人,也会对其修改。有些小说则是由许多人写的短篇或者片段拼凑起来的。结果,一部小说中就会有大量的人物。于是,这就成了一种传统。就连完全由个人创作的作品也有这样的特点。

大多数国家的小说都是来自民间传说。中国也是这样。中国早期小说主要是民间传说。故事来源于民间，而记录、加工及编写则由文人来完成。后来，有一段时期，说书很盛行，这些民间艺人讲的短篇故事也就被记了下来。于是，以说书人的手稿为基础，产生了第一批现代意义上的全本小说。直到19世纪，人们仍在记录、整理、刊印说书人的作品。民间艺人在中国小说的发展史上起了重要的作用，他们的作品甚至影响了学者的作品。由于小说创作与普通人有直接的联系，其对普通人的生活、思想和感情的描写非常深刻。中国古典小说反映了大量的真人真事，这是因为中国古代小说在创作中十分强调真实性。另外，广泛收集资料在当时早已形成时尚，这对中国古典小说的创作产生了一定的影响，使作品反映了生活的方方面面。

有些中国古典小说有着自己的特殊表现形式，即将评论、背景介绍与故事分离。在许多情况下，描写和抒情内容用诗的形式来表现。从那时起，中国小说便以叙事性散文的形式出现在读者面前。由于摆脱了韵律的束缚，小说的语言灵活、简洁而富有表现力。故事是放在一系列背景下以大量的对话展开的。由于一部书中存在着许多人物，如何表现人物特点便显得尤为重要。刻画人物往往采用对比的手法。这样做可以使读者比较容易了解不同角色的不同个性。在中国古典小说中，人物刻画主要通过人物语言、行为以及与他人的关系进行描写来完成。古典小说的作者还喜欢用轻描淡写或含沙射影的方式描写日常生活。对一些小事的细致描写常常有很深刻的意义。《红楼梦》便是这样一部作品。在这部小说中，有一些人物受过很多儒家思想的教育，而他们的行为与内心世界的矛盾被表现得淋漓尽致，对中国社会了解不多的人恐怕是很难看得懂的。这部小说及其社会背景与西方迥然不同。这或许会引起西方读者的兴趣，但是将其译成西方国家的语言却十分困难。

然而，杨宪益、戴乃迭、沙博里，W. J. F. 杰纳已经将许多中国

古典作品译成了英文。没有他们的工作,我就不可能将中国古典小说中的精华部分介绍给英语国家读者。同时,我要向伊利莎白·韦斯特,布伦达·亨德里克森,托马斯·布兰德和苏瑾致以深切的谢意。编写本书的过程中,他们给我提出了很好的建议和及时的帮助。

本书编写过程中遇到的一个困难就是中国名字的拼写问题。本书收了不同译者的作品,他们在处理这些名字的时候采用了不同的方法。为了避免混乱,书中出现的地名和人名均用汉语拼音拼写。每一部分前都有一篇序言,以便读者了解作品的历史背景。

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