

中国文学名著选粹

Highlights of Chinese Literature

(英文版)

潘晓慧 编著



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Preface

Chinese literature is a valuable crystallization of the heritage of Chinese culture. It contributes to the treasury of human civilization with its fine writings of poetry, prose, play, and fiction, preserving and presenting a panorama of traditional categories of ethic, rite, art, history, religion, and social convention.

In a time of globalization today, it is imperative to share each nation's unique culture and preserve the legacy of humanities. This global perspective has encouraged more and more people to go overseas for the diversity of culture. According to the reports of the Institute of International Education of America, the world has witnessed a 60-percent increase in the number of students studying outside their native country since 2000. The university I have been working for has been operating a semester credit program in cooperation with College of Lake County, whereby American students experience a different culture by studying Chinese language, literature and history, while Chinese students benefit from this program likewise. As an instructor of the program, I have been working on a textbook for the course of Chinese literature, and luckily, this project is enthusiastically encouraged and supported by Professor Du Ruiqing, who has initiated the program. With all the materials originally used in my lectures for American students in the past six years, this book attempts to present Chinese literature from its earliest days to the contemporary era.

The book begins with a general survey of the prominent writers and their representative works in each period in the development of Chinese literature. It follows, in chronological sequence, by 9 chapters, covering most of the important literary works in history:

- ▲ The first anthology of early poetry — *The Book of Songs*;
- ▲ The profound philosophical writings of ancient thinkers — *The Analects* and *The Book of Tao and Teh*;
- ▲ The official chronicle standing first among all Chinese history books — *The Records of the Historian*;
- ▲ The finest poems by greatest poets in the golden days of Chinese classical

poetry;

▲ The beautiful essays by masters in the Tang and Song Dynasties;

▲ The best play by Guan Hanqing, the Chinese Shakespeare, *Snow in Midsummer*;

▲ The masterpieces of classical fictions — *Three Kingdoms* and *A Dream of the Red Mansions*;

▲ The brilliant work by the founder of modern Chinese literature, Lu Xun, *A Madman's Diary*;

▲ The best seller of the first Chinese Nobel laureate, Mo Yan, *Red Sorghum*.

Original Chinese text of famous quotations from the selections are provided with Pinyin at the end of each chapter to help readers from other cultures to read Chinese literary works, study Chinese language, and better understand the quintessence of Chinese culture.

I would like to express my deep gratitude to the editors of this book, Qin Maosheng and Jiao Ming. My thanks also go to those who interpreted the selected readings into English, and those who created exquisite pictures relating to Chinese literature. Besides, special thanks should go to Professor Zhou Shizhong who shared with me valuable experiences in teaching Chinese literature in English for oversea students. I am deeply indebted to my colleagues, Qin Yin and Wu Haiping, for their constructive suggestions. My gratitude especially goes to my dear husband who has been strongly supportive throughout the preparation of this book. Last but not least, I must thank my mentor, Dr. Du Ruiqing. Without his constant encouragement and valuable advice, this book could not have been completed and presented to the readers as it is today.

Pan Xiaohui
English Department
Xi'an International University
August 2015, Xi'an

前言

中国文学是中国文化遗产之瑰宝,也是世界文学宝库中一颗璀璨的明珠,其优秀的诗歌、散文、戏剧、小说为我们记录和呈现了一幅集道德、礼仪、艺术、历史、宗教、风俗为一体的中国传统文化全景。

在全球化的今天,传承和共享民族文化遗产对各民族而言都意义重大,在此背景之下,人们越来越注重海外留学,体验文化的多样性。美国国际教育研究所的报告显示,自2000年以来,全球赴海外留学人数增长了60%。我所执教的西安外事学院与美国湖郡学院也于2008年起合作开设了学期-学分项目,美国学生得以在中国文化的浸润中学习中文、中国文学、艺术、历史等课程,中国学生也可远赴美国深造。我有幸在这个交流项目中为美国留学生教授中国文学,一直以来希望能针对以英语为母语的西方读者为这门课程编写一本合适的教材。在学校的鼓励和帮助下,我将近六年来的讲义及相关材料整理成册,编选成书。

本书选取了自周朝以来各个历史时期主要作家最具代表性的文学作品英文译作。所选译文大都出自名家之手,如许渊冲、杨宪益、亚瑟·威利,以确保选文的质量,最大限度地保留原文的精髓与神韵。

全书按照时间顺序排列共分九章,每章由三个部分组成。第一部分为这一历史时期的主要作家及其文学作品的概述;第二部分是作品的选文英译。为了便于外国读者更好地理解作品,我为这一部分中涉及到的具有中国文化特色的一些语言表达及相关历史文化背景作了注释;第三部分是选文中出现的名句名篇,中英文对照,汉语加注拼音,以便帮助外国读者研读原汁原味的中国文学作品,并且在欣赏文学作品的同时丰富、提高和巩固汉语知识及能力。

各章节具体内容如下:

第一章是先秦时期的诗歌,主要选取了《诗经》和《离骚》中的名篇名段。

第二章是先秦时期的散文,选文出自《论语》及《道德经》。

第三章是汉至南北朝时期的诗歌和散文,主要选取了陶潜的作品以及司马迁《史记》中的章节。

第四章是唐诗,重点选取李白和杜甫脍炙人口的名作。

第五章是宋词,重点选取了豪放派苏轼、辛弃疾以及婉约派女词人李清照的作品。

第六章是唐宋散文,主要选取了唐宋八大家中韩愈、柳宗元、苏轼、范仲淹、欧阳修的代表作。

第七章是元杂剧,选取了关汉卿和王实甫的代表作。

第八章是明清小说,选取了《三国演义》及《红楼梦》中的章节。

第九章是现代文学,按文体分为诗歌和小说两部分。诗歌部分主要选取了胡适和海子的作品。小说部分选取了鲁迅的《狂人日记》、韩少功的《马桥词典》和莫言的《红高粱》。

在此,我要向本书的编辑们,西安交通大学出版社的秦茂盛、焦铭;向本书选文的译者们;向绘制那些本书选用的精美图片的艺术家们;向在讲授中国文学课程的过程中给予我诸多启发和帮助的周式中教授;向一直无私提供建议的同事们——秦莹、武海平,表示深深的谢意。我还要感谢我亲爱的丈夫,他在本书的编写过程中一直全力以赴地支持我。最后,我要特别感谢我的恩师杜瑞清博士,没有他的热情鼓励和大力支持,这本书的出版是不可能的。

潘晓慧

西安外事学院英语系

2015年8月

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Chapter 1

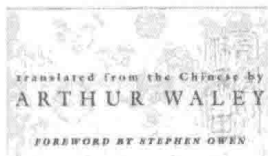
» Pre-Qin Dynasties: Early Poetry

In the time-honored history of Chinese literature, poetry is the most important form at the early stages of its development. Handed down by generations through thousands of years, a large number of beautiful poems still have been preserved to be cherished today.



THE BOOK of SONGS

THE ANCIENT CHINESE
CLASSIC OF POETRY



The *Book of Songs* is the first anthology of poetry in Chinese literary history, which was compiled in the middle of the Spring and Autumn Period (770—403 BC), roughly contemporary with *Iliad and Odyssey* by Homer of ancient Greece. Its compiler has been usually ascribed to Confucius (551—479 BC). With 311 poems in it, the book consists of three sections: Feng, the 160 ballads and folk songs of 15 regions in the Western Zhou Dynasty; Ya, the 105 court hymns written by court officials and the nobles to suggest implicit remonstrance or to sing praises for their king; Song, the 40 sacrificial odes composed by court official musicians and historians.

While composers of the beautiful lines in *The Book of Songs* remained unanimous, *Sorrows after Departure*, also known as *Li Sao*, announced the first great poet in Chinese history—Qu Yuan (340—278 BC), who is acknowledged as the founder of *Chu Ci* poetry. *Chu Ci* is a special genre of early Chinese poetry written with strong local characteristics in the State of Chu in the Warring States Period (475—221BC). Different from the four-character verses in *The Book of Songs*, *Chu Ci* poems show a new poetic style.

They are chanted in Chu dialect, and the lines in them are varied in lengths to present more rhythm and latitude in



Qu Yuan (Ca. 340—278 BC)

expression. *Elegies of the South*, with 58 short *Chi Ci* poems and 6 long ones in it, is the most well-known collection of *Chu Ci* poetry, which is also the second oldest anthology of Chinese poems.

The Book of Songs

(Excerpts¹)

Cooing and Wooing²

By riverside a pair
Of turtledoves³ are cooing;
There's a good maiden fair
Whom a young man is wooing.

Water flows left and right
Of cress long here, short there;
The youth yearns day and night
For the good maiden fair.

His yearning grows so strong,
He cannot fall asleep,
But tosses all night long,
So deep in love, so deep!

Now gather left and right
Cress long or short and tender!
O lute, play music light
For the fiancée so slender!

Feast friends at left and right
On cresses cooked tender!
O bells and drums, delight
The bride so sweet and slender!

Large Rat⁴

Large rat, large rat,
 Eat no more millet we grow!
 Three years you have grown fat;
 No care for us you show.
 We'll leave you now, I swear,
 For a happier land,
 A happier land where
 We may have a free hand.

Large rat, large rat,
 Eat not more wheat we grow!
 Three years you have grown fat;
 No kindness to us you show.
 We'll leave you now, I swear,
 For a happier state,
 A happier state where
 We can decide our fate.

Large rat, large rat,
 Eat no more rice we grow!
 Three years you have grown fat;
 No rewards to our labor go.
 We'll leave you now, I swear,
 For a happier plain,
 A happier plain where
 None will groan or complain.

Hou Ji, the Lord of Corn⁵

Who gave birth to the Lord of Corn?
 By Lady Jiang Yuan⁶ he was born.
 How gave she birth to her son nice?
 She went afield for sacrifice.

Childless, she prayed for a son, so
She trod on the print of God's toe.
She stood there long and took a rest,
And she was magnified and blessed.
Then she conceived, then she gave birth,
It was the Lord of Corn on earth.

When her carrying time was done,
Like a lamb slipped down her first son.
Of labor she suffered no pain;
She was not hurt, nor did she strain.
How could his birth so wonderful be?
Was it against Heaven's decree?
Was God displeased with her sacrifice
To give a virgin a son nice?

The son abandoned in a lane
Was milked by the cow or sheep.
Abandoned in a wooded plain,
He's fed by men in forest deep.
Abandoned on the coldest ice,
He was warmed by birds with their wings.
When flew away those birds so nice,
The cry was heard of the nursling's.
He cried and wailed so long and loud
The road with his voice was o'erflowed.

He was able to crawl aground
And then rose to his feet.
When he sought food around,
He learned to plant large beans and wheat.
The beans he planted grew tall;
His millet grew in rows;
His gourds teemed large and small;

His hemp grew thick and close,
 The Lord of Corn knew well the way
 To help the growing of the grain.
 He cleared the grasses rank away
 And sowed with yellow seed the plain.
 The new buds began to appear;
 They sprang up, grew under the feet.
 They flowered and came into ear;
 They drooped down, each grain complete.
 They became so good and so strong,
 Our Lord would live at Tai⁷ for long.

Heaven gave them the luckygrains
 Of double-kernelled millet black
 And red and white ones on the plains,
 Black millet reaped was piled in stack
 Or carried back on shoulders bare.
 Red and white millet growing nice
 And reaped far and wide, here and there,
 Was brought home for the sacrifice.

What is our sacrifice?
 We hull and ladle rice,
 We sift and tread the grain,
 Swill and scour it again.
 It's steamed and then distilled;
 We see the rites fulfilled.
 We offer fat with southernwood
 And a skinned ram as food.
 Flesh roast or broiled with cheer
 Brings good harvest next year.

We load the stands with food.
 The stands of earthenware or wood.

God smells its fragrance rise;
He's well pleased in the skies.
What smell is this, so nice?
It's Lord of Corn's sacrifice.
This is a winning way;
It's come down to this day.



Notes

1. The Excerpts in this chapter are translated by Xu Yuanchong.
2. This is the opening poem of *The Book of Songs*, selected from the part "Songs Collected South of the Capital of Zhou" in "Guofeng", the folk songs.
3. Ancient Chinese believed that turtledoves were noted for their faithfulness in love. If one of a couple died, the other would be so overwhelmed with grief and depression that it would starve itself to death.
4. It is selected from the part "Songs Collected in Wei" in "Guofeng", revealing the cruel exploitation of the ruling class and people's fight against it.
5. It is selected from the part "Second Decade Epics", telling the story of the birth of the first ancestor of the Western Zhou people, named Hou Ji.
6. It is said that Jiang Yuan was a descendant of the Yan Emperor and wife of the Yellow Emperor's great grandson.
7. Present Wugong county and Yangling County in Shaanxi Province.

Elegies of the South

(Excerpts)

Sorrow after Departure¹

...

I sigh and wipe away my tears, oh!
I'm grieved at a life full of woes.
Good and just, I hear only jeers, oh!
Morning and night I suffer blows.

I make a belt of grasses' sweet, oh!

And add to it clovers and thymes.
 My heart tells me it's good and meet, oh!
 I won't regret to die nine times.

The Sacred One neglects his duty, oh!
 He will not look into my heart.
 The slanderers envy my beauty, oh!
 They say I play licentious part.

The vulgar praise what is unfair, oh!
 They reject common rules with pleasure
 They like the crooked and not the square, oh!
 Accommodation is their measure.

Downcast, depressed and sad am I, oh!
 Alone I bear sufferings long.
 I would rather in exile die, oh!
 Than mingle with the vulgar throng.

The eagle cleaves alone the air, oh!
 Since olden days it has been fleet.
 The round cannot fit with the square, oh!
 Who go different ways ne'er meet.

I curb my will and check my heart, oh!
 Endure reproach as well as blame.
 I'd die to play a righteous part, oh!
 The ancient sages would bear no shame.

...

I kneel aground and plead my ease, oh!
 My heart is glad to find the true.
 Dragon and phoenix start my race, oh!
 I rise on wind into the blue.

At dawn I leave the E'ergreen State, oh!
At dusk I reach the mountain's crest.
I halt before Celestial Gate, oh!
To see the sun sink in the west.

I bid the Driver of the Sun, oh!
To Holy Mountains slowly go.
My way ahead's a long, long one, oh!
I'll seek my Beauty high and low.

I drink my steeds in the Sun's Bath, oh!
I tie their reins to giant tree.
I break a branch to brush Sun's path, oh!
I wander for a while carefree.

The Moon's Charioteer goes before, oh!
The curtain-rolling Wind runs after.
To clear the way the phoenixes soar, oh!
The Lord of Thunder bursts in laughter.

I order giant birds to fly, oh!
All day long, by night as by day.
The whirlwinds gather up on high, oh!
The rainbow greets me all the way.

They part and join in proper order, oh!
In various hues and up and down.
To open I bid Heaven's Porter, oh!
He looks at me with a deep frown.

The day grows dark, its end is night, oh!
Twining orchids, I linger there.
The beauty's oft viewed with green eye, oh!
The foul can't be told from the fair.