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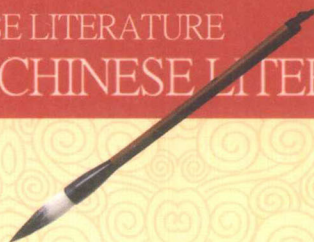
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Chinese Literature

2012 Volume 1
第一辑

中国文学

English-Chinese Bilingual Edition 中英双语版



作家出版社
THE WRITERS PUBLISHING HOUSE



新世界出版社
NEW WORLD PRESS

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Letter of Congratulations

I am happy to learn that a strategic cooperation framework agreement has been signed between China International Publishing Group and China Writers Publishing Group. I would like to extend my warm congratulations on this cooperation!

As a large group specialized in literary works, China Writers Publishing Group is a book and periodical publishing brand name renowned in China's literary circles for pooling substantial resources from eminent writers and publishing a large number of excellent Chinese literary works. As China's oldest and largest organization specializing in international publicity and communication, China International Publishing Group has rich experience in this regard, has established a sophisticated network of overseas marketing channels and has a solid contingent of outstanding translators in various languages. The high-level and wide-ranging strategic cooperation between the two groups, backed by their respective advantages, will be of great signifi-

cance for the introduction of top-notch Chinese cultural works to the rest of the world and China's extensive participation in world cultural dialogues.

The introduction of China's best literary works to the rest of the world plays an irreplaceable role in facilitating the communication between people of different countries, promoting mutual understanding and friendship, and building a cultural homeland to be shared by all mankind. It is hoped that in carrying out the spirit of the 6th Plenary Session of the 17th National Congress of the Communist Party of China, and in line with the requirements of the Outline for the 12th Five-Year Program (2011-2015) for Cultural Reform and Development, you will go on to publish and distribute worldwide still more excellent literary works representative of Chinese characteristics, styles and charm. Your mission is to disseminate Chinese culture in an innovative manner, with determination to make progress and through close cooperation, so that you can make new and still greater contributions to inheriting Chinese culture, carrying forward the spirit of our time, making Chinese culture better understood and recognized worldwide, and promoting the great development and prosperity of socialist culture.

Member of the Political Bureau of the CPC Central Committee

Member of the State Council

March 22, 2012

中共中央政治局委员、国务委员刘延东

贺 信

欣悉中国外文局（中国国际出版集团）与中国作家出版集团签署战略合作框架协议，谨致热烈祝贺！

中国作家出版集团作为我国大型专业性文学出版集团，汇聚了大量高水平作家资源，推出了众多中国优秀文学作品，形成了享誉中国文坛的书刊出版品牌；中国外文局作为我国历史最悠久、规模最大的专业对外传播机构，拥有丰富的对外传播经验、成熟的海外营销渠道和多语种高端翻译人才队伍。两家机构依托各自优势，开展多层次、宽领域的战略合作，对促进中国优秀文化精品对外传播、广泛参与世界文明对话具有重要意义。

文学作品的对外传播，在沟通各国人民情感、增进相互了解与友谊、建设人类共有的精神家园中发挥着不可替代的作用。希望你们深入贯彻落实党的十七届六中全会精神，按照国家“十二五”文化改革发展规划纲要要求，以推动中华文化走向世界为己任，开拓创新，锐

意进取，密切合作，对外出版发行更多代表中国特色、中国风格、中国气派的优秀作品，传承中华文化、弘扬时代精神，为增强中华文化在世界上的感召力和影响力、推动社会主义文化大发展大繁荣做出新的更大贡献！

The 1st Editorial Committee of Chinese Literature

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Preface

Walking Tall with Hearts Open to the World

China's ancient civilization of over five thousand years, alongside today's advances, gives the finest affirmation for Chinese people to be able to walk tall with hearts open to the world. Yet for almost the entire last century, the Chinese people had seldom been able to show their true face to the world—which in a certain sense was unjust and not in keeping with the common values shared by all human beings. This omission becomes even more poignant in considering how this remarkable and marvelous culture, belonging to both the Chinese nation and to all of humanity, should have been shared by all the world's peoples. Perhaps due to ideological differences, or perchance even to technical challenges in translating Chinese characters, this failure to attain its place among the exquisite and living literatures of other nations is indeed regrettable.

The english-chinese bilingual edition of *Chinese Literature* has been launched with the mission to bridge this chasm. We will do our best in

endeavoring to enable people across the world to glean a fuller picture of today's China and her people by fostering understanding through present-day Chinese literature. Alongside *Chinese Literature*, the Chinese people can thus walk tall with hearts open to the world, enabling exchange of ideas with other peoples living on this planet, suffusing warmth to shared spiritual and emotional worlds. This is the dream of founders of *Chinese Literature* which we hope will be realized one day soon.

Vice-president of the China Writers Association

Director on the Management Board of China Writers Publishing Group

序

在世界自由地阔步行走

中国是个古老的国度，五千多年的文明史和已经崛起的今天，证明我们是可以在世界上任何一个角落自由地阔步行走的。然而，近一个多世纪里，中国人很少以真实的形象在世人面前出现，这有些不太公平和不太符合人类共同的价值理念。特别是中国的文化，辉煌而灿烂，它既是中华民族的，同时又是全人类的，世界上每个民族都可以享受它；但也许是因为传统意识形态的不同，或者更多的是汉文字翻译的技术问题，使中国的文化尤其是同世界其他国家一样美妙和生动的文学不能被介绍到中国以外的地方，这是一件很遗憾的事。

中英双语版的《中国文学》今天问世了，它所要做的事就是期望弥补这样一个遗憾。因此我们倾力想把这件事做好，为的是让世界各国的朋友们能够通过了解当代的中国文学，更亲近和真实地认识今天的中国和中国人。同样，它还可以让中国人伴随着这本《中国文学》更阔步地在世界上自由地行走，同所有生活在这个星球上的人们交流，

温暖共同的精神与心灵世界。这是创办这本《中国文学》者的一点愿望，但愿这份愿望获得成功！

中国作家协会副主席
中国作家出版集团管委会主任



TIE Ning, born in 1957 in Beijing, is president of the China Writers Association. She has published such major works as her novels *Rose Door*, *The Bathing Women*, and *Ben Hua*, plus more than one hundred novellas and short stories including *Ah, Xiangxue*, *How Long is Forever*, alongside other works of prose and delightful sketches, publishing over four million Chinese characters in total. She has won six state-level literary prizes including the Lu Xun Literary Prize. The movie adaptation *Ah, Xiangxue*, for which she wrote the screenplay, won a major 41st Berlin International Film Festival award, a Gold Rooster Award. Some of her works have been translated into foreign languages.

铁凝，1957年生于北京，作家。现为中国作家协会主席。主要著作有长篇小说《玫瑰门》《大浴女》《笨花》等4部，中、短篇小说《哦，香雪》《永远有多远》等100余篇、部，以及散文、随笔等共400余万字。作品曾6次获“鲁迅文学奖”等国家级文学奖；其编剧的电影《哦，香雪》获第41届柏林国际电影节大奖。部分作品亦有外文译本。

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Runaway

TIE Ning

Over twenty years ago Mr. Song arrived from a mountainous corner of northern China into this city, and into this opera troupe.

At that time, urban residents had begun to store Chinese cabbages for the purpose of their daily needs, but also in response to the government's call. People therefore also called the trade in Chinese cabbage as buying "patriotic vegetables." When Chinese cabbage was launched on the market in the winter, all households bought enough to feed themselves until the early spring of the new year. This relationship between the vegetable market and residents at that time could be seen through scenes of vegetable growers distributing these "patriotic vegetable" in vehicles of all sizes to every household.

One day at dusk, a relative took Mr. Song to meet the head of the troupe. A cart with rubber tires had stopped at the door, as the head of the troupe was unloading Chinese cabbages, which were weighed and stacked against a wall up to waist height, weighing at least three to four hundred kilos in total.

After the head of the troupe had paid the vegetable farmer and asked him to

leave, the relative said to Mr. Song, “This is head of the troupe,” and then to the head, “This is Mr. Song.” The head of the troupe responded absentmindedly while devoting his attention to taking care of his “patriotic cabbages,” pondering over how to move them upstairs as quickly as possible.

Mr. Song quickly figured out what the head of the troupe had to do, and asked, “Which floor”?

“The fourth,” replied the relative.

“Let me do it,” said Mr. Song in the dialect of many people of the mountainous areas of northern China. With these words, Mr. Song clutched four Chinese cabbages under his two arms and climbed up the stairs. The relative and the head of the troupe were chatting in front of the stairs, oblivious to Mr. Song moving the cabbages, and thus were surprised to find he had already moved all the cabbages by the time they took notice of Mr. Song once again. It was at that moment that the head of the troupe invited the relative and Mr. Song to come upstairs and sit down. After reaching the fourth floor, the relative and the head of the troupe noted that the Chinese cabbages were stacked at the right place as required by the troupe head—at the side of the stairs and on either side of the door.

The head of the troupe led the relative upstairs and entered through the door, against one side of which were the Chinese cabbages, and ushered Mr. Song into the drawing room and turned on the light. The relative sat down, but Mr. Song remained standing. At this moment, the head of the troupe looked Mr. Song up and down. Mr. Song looked fifty years old or thereabouts, and displayed an honest and tolerant demeanor characterized by a tall body, wide mouth, big face, ample forehead and a round lower jaw. He did not stand shivering and cowering like some mountain villagers, but his body leaned slightly forward with hands hanging down, rather like an old grocery’s shop assistant who seemed always at the ready to

lean against the counter to serve customers humbly and warmly. The head of the troupe thought, “Mr. Song seems genuine, an agreeable, quick and efficient worker.” This was how Mr. Song was introduced by that relative to work at the opera troupe as a watchman for the front office.

Later, the head of the troupe began telling the relative a story about him being invited to perform in Italy. The opera troupe frequently sent performers to foreign countries, usually as extras to present acrobatic martial arts, instead of any leading roles. The performers in the opera troupe were proud of their martial arts, and were good at fighting while performing somersaults. So, the troupe head had been invited to Italy mainly for the purpose of turning somersaults. Mr. Song, who had kept silent for a long time, suddenly interrupted when Italy was mentioned: “Italy is in Southern Europe. It looks like a boot on the map, a high-heel boot.” He mispronounced “high-heeled” due to his accent. The head of the troupe laughed, not laughing at Mr. Song’s accent, but in surprise over Mr. Song’s cleverness and cultural knowledge. It was doubtful among the troupe if the head, or even the most cultured playwright, would have known about Italy resembling a high-heeled boot. The head’s laughter increased the confidence of both the relative and Mr. Song. The relative exaggerated the advantages and merits of Mr. Song, such as his simple family background, his late wife, married daughter, total devotion to his work, etcetera, as a result of which, Mr. Song’s job was assured, and he became a long-term casual worker in the front office.

It was at the stated-owned Lingqiang Opera Troupe that Mr. Song worked as the watchman. The Lingqiang Opera might not measure up to Peking Opera, Ping Opera, Hebei Opera or Henan Opera in northern China, but it was still typical of the local region spanning half a province. Among the older generation of performers, its famous actors included Liusuihong, Basuihong and Jiusuihong, and such