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A Bilingual Library
Contemporary Chinese Master Writers



当代中国名家 | 丛书主编 | 杨昊成
双语阅读文库 | 丛书副主编 | 李钟涛

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鲁敏

1973 年生于江苏东台，目前居住在南京。母亲是教师，父亲是工程师。自十八岁起，先后当过邮局职员、秘书、记者和公务员，最后成为一名专业作家。

鲁敏二十五岁开始写作，先后出版过《博情书》《方向盘》《无法投递的感情》《六人晚餐》等作品。她的短篇小说集和中篇小说包括《伴宴》《离歌》《取景器》和《惹尘埃》等。她获得过庄重文文学奖、人民文学奖、《中国作家》奖、《小说月报》百花奖、《小说选刊》奖，2010 年荣获鲁迅文学奖。丰厚的文学创作使鲁敏最终成为江苏省作家协会最年轻的副主席并入选《人民文学》“未来大家 Top 20”。

Lu Min

She was born in 1973 in Dongtai, Jiangsu Province, and currently lives in Nanjing. Her mother was a teacher, and her father an engineer. Since the age of eighteen, she had been working as a post office clerk, a secretary, a journalist and a civil servant before finally becoming a professional writer.

Lu Min started writing at the age of twenty-five and has published novels such as *Universal Love Letters*, *The Steering Wheel*, *Undeliverable Feelings*, and *Dinner for Six*. Her short story collections and novellas include *Accompany the Feast*, *Farewell Song*, *The Viewfinder* and *Stirring up the Dust*. She has been awarded the Zhuang Zhongwen Literary Award, the People's Literature Award, the *Chinese Writers Award*, the *Monthly Fiction Reader Award*, the *Selected Fiction Award*, and was honored with the Lu Xun Literary Award in 2010. Her abundant literary achievements eventually made her the youngest Vice Chairperson of the Jiangsu Writers' Association and one of the "Top 20 Future Masters" chosen by *The People's Literature*.

总 序

如今的大学生还读书吗？当然。可是他们又都读些什么呢？上网，看短信，深陷在微博、微信等网络平台那大海般的巨量信息中。他们看似阅读广泛，可他们所读和热爱阅读的东西，大都纯粹是垃圾。他们什么都懂一点，可懂的那点东西却缺少实质的深度与广度。他们整天手机不离手，对周围的一切置若罔闻。小小的一部机器已然进入教室，取代教科书，成为最吸引眼球、最引人注目的玩物，令教师们绝望地目瞪口呆。“反正教科书也充斥了不地道的文字”，我回忆起多年前曾就中国的大学教育问起过先师 Jessie Chambers，她就这么说过，当时令我大感意外。

Preface

Do college students read today? Certainly they do, but what do they read? Well, they surf the net, they read the text messages, and they get bogged down in an ocean of information from blogs or WeChat. They seem to be extensively read, but much they read and enjoy reading is nothing but sheer guff and hogwash. They know something about everything, but nothing they know seems to be of any substantial depth or width. Mobile phones not leaving their hands even for a moment, they are phubbing all those around them. The tiny machine makes its way to the classroom where it replaces the textbook as the most eye-catching and attention-drawing plaything to the hopeless stare of the teachers. “The textbook is full of corrupt stuff anyway,” as I recall with astonishment what my late advisor Jessie Chambers said years ago when she was asked to give her opinion on China’s college education.

所以，如今的大学生似乎更喜欢来自新媒体的碎片化阅读，严肃文学因此令人悲哀地受到轻视或藐视，被遗忘在图书馆的书架上，满是尘埃，仅成为少数书生的精神食粮。而谈及英语学习，情况同样令人沮丧。中国学生不再阅读严肃文学，他们学到的是满口“kind of”的莫名其妙的一堆“废话”、网络用语、流行歌曲和夸张的耸肩行为。他们常常自以为英文流利，完全不知真正掌握一门外语必须建立在大量阅读各种优秀文学作品的基础之上。

说起课外阅读，我想起十一年前我和我太太在纽约看望她的表妹时所见到的情形。她表妹有一个儿子和一个女儿：儿子 Franklin 是宾夕法尼亚大学的本科生；女儿 Shelly 刚小学毕业。Shelly 当时正激动地等待着毕业典礼的到来，次日我们全都参加了她的毕业典礼。出于好奇，我随手翻阅了 Shelly 所看的书。我看到她的书桌上散乱堆放着莎士比亚、弥尔顿、马克·吐温、海明威等人的书，当然还有一册《哈利·波特》。我问 Shelly：“你在读这些书？”“看着玩。”小姑娘随口答道。一个小学生，课外在阅读莎士比亚、弥尔顿、马克·吐温、海明威！而且是“看着玩”！我们的大学生们在看什么书？多年来，这件事一直如铅块一样压在我的心头。

或者拿美国学生来比较不太合适？那好，咱们来看一下战时

So it is fragmented reading from the new media that college students seem to be enjoying today, and serious literature is woefully slighted or neglected, forgotten in the dust-covered shelves of the libraries, becoming the spiritual food for a minority of bookish souls. When it comes to English learning, the situation is no more encouraging. Chinese students do not read serious literature anymore; what they have learned is gibberish full of “kind of,” or the internet jives and cants, some pop songs, and an exaggerated show of shrugs. They count themselves fluent in English, not knowing that a real command of the foreign tongue is built on an extensive reading of good literatures of all kinds.

Talking of extracurricular reading, I remember what I saw when my wife and I were visiting her cousin eleven years ago in New York. She has a son and a daughter; the boy, Franklin, was an undergraduate of the University of Pennsylvania, and the girl, Shelly, having just finished her elementary school, was awaiting with great excitement her commencement which we all attended the next day. I, out of curiosity, was flipping through Shelly’s reading materials. I saw Shakespeare, Milton, Mark Twain, Hemingway, etc., lying helter-skelter on her reading table. There was a copy of *Harry Potter* of course. I asked Shelly, “You’re reading these?” “For fun!” snapped the teenage girl. An elementary school pupil reading Shakespeare, Milton, Mark Twain, and Hemingway outside classroom! And for fun! What are our college students reading? This has been weighing upon me like a leaden slab over the years.

Maybe American students don’t make a good comparison? Well, let’s look at the contents of *Freshman Readings in English*

中国西南联大的本科生用的教材《大学一年级英文教本》的内容。注意了，这可是西南联大所有大一学生的必读教材，并非英文专业的学生所专有。该书由出生于夏威夷的哈佛大学教育硕士陈福田教授编写，总共遴选了43篇文章，几乎全都出自大家之手，具有浓郁的人文博雅气息，与时下风行大学课堂的所谓“实用英语”“商务英语”“法律英语”“文秘英语”等教材内容大相径庭：《贫瘠的春天》（赛珍珠）、《负重的牲口》（毛姆）、《河之歌》（毛姆）、《妹妹的出生》（邓惜华）、《论烤猪》（查尔斯·兰姆）、《乐观看中国》（胡适）、《生活的目的》（林语堂）、《圣山》（高兹沃斯·洛斯·狄金森）、《花事记忆》（诺拉·沃恩）、《致青年》（安德烈·莫洛亚）、《一对啄木鸟》（佚名）、《红蚂蚁大战黑蚂蚁》（梭罗）、《论自由》（伍德罗·威尔逊）、《何为科学？》（里拉·雷姆森）、《对生活的持久满足》（查尔斯·艾略特）、《妄想的病人》（哲罗姆·K. 哲罗姆）、《泄密的心》（埃德加·爱伦·坡）、《孤儿寡母》（华盛顿·欧文）、《呼噜王》（佚名）、《通识教育》（托马斯·亨利·赫胥黎）、《民主社会中教育之功用》（查尔斯·W. 艾略特）、《教育的目的》（罗素）、《民主的力量》（沃尔特·李普曼）、《技术文明》（查尔斯·奥斯丁·比尔德）、《大学生的社会价值》（威廉·詹姆斯）、《自由与约束》（阿伯特·劳伦斯·洛维尔）、《民族生命力的解放》（伍德罗·威尔逊）、《习惯》

for undergraduate students of the National Southwestern Associated University in war-torn China. Mind you, this is for all the freshmen and not just the English concentrators. Compiled by Prof Chen Futian, a Hawaii-born Harvard ME, the *Readings* has a total of 43 essays, almost all written by master hands and smack of a strong spirit of liberal education, vastly different from the so-called “Practical English,” “Business English,” “Legal English,” “Secretarial English,” etc., so prevalent in college classrooms today: “Barren Spring” by Pearl S. Buck, “Beast of Burden” by W. Somerset Maugham, “Song of the River” by W. Somerset Maugham, “Birth of a Sister” by Tan Shih-hua, “A Dissertation upon Roast Pig” by Charles Lamb, “An Optimist Look at China” by Hu Shih, “The End of Life” by Lin Yutang, “A Sacred Mountain” by G. Lowes Dickinson, “Fragments from a Flower Diary” by Nora Waln, “A Word to Youth” by Andre Maurois, “A Pair of Woodpeckers” by an unknown author, “The Battle of the Red and the Black Ants” by Henry David Thoreau, “Liberty” by Woodrow Wilson, “What Is Science?” by Ira Remsen, “The Durable Satisfactions of Life” by Charles W. Eliot, “The Imaginary Invalid” by Jerome K. Jerome, “The Tell-Tale Heart” by Edgar Allan Poe, “The Widow and Her Son” by Washington Irving, “The Champion Snorer” by an unknown author, “A Liberal Education” by Thomas Henry Huxley, “The Function of Education in Democratic Society” by Charles W. Eliot, “What Shall We Educate for?” by Bertrand Russell, “The Strength of Democracy” by Walter Lippmann, “Technological Civilization” by Charles A. Beard, “The Social Value of the College-Bred” by William James, “Liberty and

(威廉·詹姆斯)、《经典之所以为经典》(阿诺德·本涅特)、《时代变迁》(约翰·高尔斯华绥)、《加利波利战役》(约翰·梅斯菲尔德)、《半英里》(T. O. 比奇克罗夫特)、《长长的阴影》(约翰·汉普森)、《萨梯跳舞的田野》(邓萨尼勋爵)、《人人想当别人》(塞缪尔·麦考德·克罗瑟斯)、《哲学家》(毛姆)、《俾斯麦》(埃米尔·路德维希)、《希特勒之谜》(斯蒂芬·H. 罗伯茨)、《英国外交政策》(约翰·根室)、《美国人对自由之热爱》(埃德蒙·伯克)、《什么是大学?》(约翰·亨利·纽曼)、《通识学院的理论》(亚历山大·米克尔约翰)、《英语学习的自我培养》(乔治·赫伯特·帕玛)。而这还仅仅是大学一年级学生的阅读材料。试想一下,经过四年对人文材料这种螺旋式不断上升的精心细读,学生们会变成什么样?

读者们可能会说,这毕竟是外国文学,我们是中国人。那么中国学生一定精通母语或对中国文学博识通览吧?根本不是这么回事!我惊愕地发现,如今有的中国大学生什么中国文学经典也没读过。我曾教授过一门名为“文学经典翻译”的课程,在我准备的中英文材料中,似乎没有一篇在学生的阅读名单中,唯一的例外也许是鲁迅的《孔乙己》,而那是在中学课本里的。大家都很熟悉例如“四大名著”的书名,但没多少人有耐心真正去阅读那些作品。道家和儒家经典如《道德经》

Discipline” by Abbot Lawrence Lowell, “The Liberation of a People’s Vital Energies” by Woodrow Wilson, “Habit” by William James, “Why a Classic Is a Classic” by Arnold Bennett, “Evolution” by John Galsworthy, “Fighting in Gallipoli” by John Masefield, “The Half Mile” by T. O. Beachcroft, “The Long Shadow” by John Hampson, “The Field Where the Satyrs Danced” by Lord Dunsany, “Every Man’s Natural Desire to Be Somebody Else” by Samuel McChord Crothers, “The Philosopher” by W. Somerset Maugham, “Bismarck” by Emil Ludwig, “The Riddle of Hitler” by Stephen H. Roberts, “British Foreign Policy” by John Gunther, “The American Love of Freedom” by Edmund Burke, “What Is a University?” by John Henry Newman, “Theory of the Liberal College” by Alexander Meiklejohn, “Self-Cultivation in English” by George Herbert Palmer. And these are only freshman readings. Just imagine what the students would be like after four years of intensive, spiral reading of arts and letters like these!

You would say that they are most of them foreign literatures and our students are Chinese, and as Chinese they must be well versed in their mother tongue or well read in Chinese literature. Not at all! I find to my dismay that Chinese college students haven’t read anything of Chinese literary classics. I used to teach a course named “Translation of Literary Classics.” Among all the English and Chinese materials I’d prepared, nothing seemed to have been on the students’ reading list except perhaps Lu Xun’s “Kong Yiji,” which was in their middle school textbook. They’re well acquainted with, say, the names of the “Four Literary Masterpieces,” but not many of them have bothered to read any one of them. Taoist and

《庄子》《论语》《孟子》《大学》《中庸》等更是无从谈起，尽管这些都是往日每一位小学生的必读书目。他们声称，其中的教诲远离当今的现实生活，它们的语言表达方式对于现代读者来说显得十分晦涩难懂。

这样的情形真够令人丧气的，可也正是在如此灰暗的背景下，南京师范大学出版社推出了《当代中国名家双语阅读文库》，旨在挽回一部分“迷途的羔羊”，希望他们能回到传统的纸质阅读的正常轨道上来。不过，本文库的目标读者并非只限于大学生，因为每一个对汉译英、比较文学和中西文化比较研究感兴趣的人，都可以从中获益匪浅。对于这个文库，至少有两点可以说。首先，它是在“中国文化走出去”这个有利气候下诞生的，这句自上而下、而今被热捧的全国性口号，对于文库的出版意义重大。一个国家在世界经济中获得坚强地位后——正如中国强有力地向外外部世界所展示的那样，就希望在诸如文化等其他各个方面全面出击，这是很正常的事。从历史上看，法语联盟、英国文化协会、歌德学院等都是这样，它们都是各自国家从事文化交流的重镇。虽说它们多半是民族自信和自豪的产物，但它们的存在似乎完全没有错。关键问题还是在于一个国家的文化如何走出去。有两股力量在做着这方面的工作：一是各级官员，二是诸如学者、作家、翻译家、编辑等专业人士。这两股力量有着同一个

Confucian classics such as *Daodejing* (Classics of the Way and Virtue), *Zhuangzi*, *The Analects*, *Mencius*, *The Great Learning*, *The Doctrine of the Golden Mean*, etc., must readings of any school kids of olden days, are even more out of the question. They claim that their teachings are far detached from real life and their way of linguistic expression is miserably esoteric to modern readers.

The situation is discouraging enough, but it is against this gloomy background that “A Bilingual Library of Contemporary Chinese Master Writers” is launched by Nanjing Normal University Press in hopes of bringing back some of the lost lambs to the normal track of conventional mode of paper book reading. However, our target readers are not limited to college students only, for any one who might be interested in Chinese-English translation, comparative literature, and comparative studies between Chinese and Western cultures may find their own rewards in reading the Library for which there are two points to say at the least. First, the present Library is born against the favorable climate of “Chinese culture going international” which, as a top-down, nationwide, and now largely canonized slogan, means a lot to its publication. It is all natural that when a country has won a stronghold in world economy, as China has now robustly shown to the outside world, it desires to go all out in other respects such as culture. It is historically true of such institutions as Alliance française, British Council, and Goethe-Institut, all important venues of their respective country’s cultural interflow. Though probably a matter of national self-confidence and pride, there seems to be nothing wrong with that. The question remains how a country’s culture is to go global. Two forces are at

目标，但不幸的是，在将自己的文化成就介绍到外部世界去的时候，他们所采取的策略和手段却不尽相同。前者很多都不通外语及外国文化，却想把自己认为的宝贝强行兜售给潜在的买家，殊不知文化交流很大程度上犹如贸易，是建立在平等交换及买家自愿选择的基础之上的，任何一厢情愿的强卖是注定要失败的。后者比前者要懂行得多，却在政治方向和经济资助上有赖于前者，因此常常陷入这样一种困境：他们想按自己认为的正确的道路前进，却不时遭遇令人厌恶的障碍，那就是来自前者的不受欢迎的指示或干扰。《中国文学》这份挣扎了整整五十年的官方杂志就是一个很好的教训。虽然《中国文学》在它的后半段有杨宪益这样多产又具有人格魅力的翻译家担任主编，但杨宪益一人显然无力抵御他那个时代的政治影响。《中国文学》有着明显的时代印记，这也解释了为什么这么多年它在海外一直不怎么为人所接受。

非常幸运的是，《当代中国名家双语阅读文库》得以坚持自己既定的标准，文库内收集的都是当今中国最负盛名的作家的代表作或得到人们高度认可的作品。数十年的意识形态斗争过去了，我们终于可以回归到文学创作的本体研究。所有收录在本文库的翻译作品，虽然它们对待文学的手法和角度有着天壤之别，却都道出了人性和人生的共性，那就是人类的喜、怒、哀、乐。这些