

A Chinese-English Book

中英文对照

The Traditional Chinese Festivals and Tales

中国传统
节日及传说

靳海林 白雪飞 (英文)
何元智 白雪飞 (中文)



CHONGQING PUBLISHING HO



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前 言

中国有着5 000多年的历史。在这漫长的岁月中,中华民族吮吸着黄河和长江的甘甜乳汁,在广袤而富饶的祖国土地上繁衍生息,艰苦奋斗,创造了辉煌灿烂、丰富多彩的中华文化。传统节日便是中华文化中一颗璀璨的明珠。本书的编者和译者经过辛勤的努力,将此书奉献给广大读者,以求共同分享中国传统节日带来的幸福与欢乐。

本书介绍了中国传统节日中影响较大的45个节日。每个节日的介绍内容包括悠久的历史、相关的优美传说、丰富多彩的庆祝活动、绚丽夺目的节日服饰、特色鲜明的节日饮食和饶有趣味的风土人情。本书系汉英对照读物。中文力求通俗易懂、语言畅达,重视知识性、趣味性和可读性;译文力求达意流畅、语言准确。本书可供中外旅游者、旅游工作者、翻译爱好者、民俗研究者以及其他读者使用。

本书中文部分,第1篇由靳海林编写,第2、4、6、9、12、13、18、19、21、24、25、27、29、30、32、34、35、37、38、39、40、41、42、43、44、45等篇由何元智编写,其余各篇由白雪飞编写。本书英文部分,第1、2、4、6、9、12、13、18、19、21、24、25、27、29、30、32、34、35、37、38、39、40、41、42、43、44、45等篇由靳海林翻译,其余各篇由白雪飞翻译。限于水平,本书难免有缺点乃至错误,诚

望读者指正。

成书过程中，编者参考了《中国风俗大辞典》(申士Yao 傅美琳)、《中国的民间节日》(范玉梅)、《中国传统节日》(罗启荣 阳仁煊)等作品。在此，谨向有关作者表示诚挚的谢意！

编者

2000年7月

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1. 春 节

春节在阴历正月初一，是我国汉族和许多少数民族的传统佳节。它起源于原始社会的“腊祭”。传说那时每逢旧岁新年交替之际，人们以农猎所获祭祀祖先和上天，一则感谢恩赐，再则祈求来年五谷丰登。这种祭祀称为“腊祭”。按照汉族风俗，人们实际上将旧年腊月初八到新年正月十五这段时间视为春节，在此期间举行丰富多彩的庆祝活动。至今仍然盛行的主要活动有扫尘、贴春联、贴年画、守岁、放鞭炮、拜年、舞龙、舞狮等。

扫尘古称“扫年”，相传始于尧舜时代，源于古人为除病疫而举行的一种宗教仪式。扫尘在每年腊月二十四日至月底进行，届时家家户户都要洒扫庭院，清洗家具，拆洗被褥，以便干干净净迎接新年。

春联贴在门框或楹柱上，故又称“门帖”。它由上联、下联和横批组成。联语多表吉祥喜庆，是我国特有的一种文学形式。春联源于古代桃符。相传在上古时期，度朔山上有一株枝繁叶茂的大桃树，树旁石屋里住着神荼和郁磊两兄弟。他俩爱桃成癖，天旱浇水，雨淋排涝，整枝除虫。辛勤的汗水浇灌出春天似锦繁花，换来夏天累累硕果。那些桃子甜美多汁，食之可消灾除病，延年益寿，成仙变神，人称仙桃。住在度朔

山野牛岭的野王子贪得无厌，横行乡里，鱼肉百姓。他得知神荼兄弟所育桃子的妙用之后，便亲率数百兵卒到度朔山夺取仙桃。仅战数个回合，野王子一伙便被打得落花流水，狼狈逃回野牛岭。强取不行，野王子心生邪计。一天夜里，他率几百名扮成鬼怪的兵卒来到神荼兄弟住地，企图吓唬他俩献出仙桃。两兄弟毫无惧色，勇敢迎敌。神荼手执桃枝在前，郁磊带着一卷棕绳随后，双双向鬼怪冲去。说来奇怪，那些鬼怪一触桃枝便浑身瘫软，束手被擒。神荼在前擒一个，郁磊在后绑一个。不一会儿，几百个鬼怪全数被缚。从此，人们认为桃木是仙木，有驱鬼避怪的威力。于是，每年除夕之夜，家家户户在桃木片上分别画上神荼和郁磊的像，挂在门的两旁，以驱鬼避邪。这样的桃木片古称桃符。来年除夕，人们以新桃符替代旧桃符，因此有北宋王安石的诗句：“千门万户曈曈日，总把新桃换旧符”。五代时候，人们开始在桃符上题写一些吉祥诗句来表达自己的美好心愿。据史料记载，最早的这个题辞是五代后蜀君主孟昶的“新年纳余庆，佳节是长春”。这也是有文字记载的最早的春联。宋代，贴春联成为民间习俗。明代，春联更为盛行，这与明太祖朱元璋重视有关。朱元璋出身农民，识字不多，但十分喜爱春联。据传，某年他微服巡游，见一屠户家未贴春联，很是纳闷。屠户解释说他不识字。于是朱元璋立即亲手为之书写一联：“两手劈开生死路，一刀割断是非根。”明代，春联获得它现在的名称，并被写在红纸上，以增加节日气氛。春联的内容或寄物言志，或针贬时弊，具有喜庆吉祥、珠玑精炼的特点，读后给人以启迪。例如，“喜见阳春花千树，笑饮丰年酒一杯”是农家春联，表现我国农村的兴旺景象和丰收农民的喜悦心情；“炉光上升冲霄汉，锤声远闻震乾坤”

是贴在铁匠铺门旁的春联，于打铁情景的生动描写中体现铁匠的豪迈情怀；“不教白发催人老，更喜春风满面生”是贴在理发店门旁的春联，读来妙趣横生。

春节时，人们在门上和墙壁上张贴一定题材的绘画，叫做贴年画，是春节习俗之一。相传，年画始于尧舜时代，其中的门画起源最早。时代不同，门画的题材各异。唐代以前，门画里画的是两员武将，一个名叫神荼，另一个名叫郁磊。据《山海经》记载，此二人善于捉鬼降妖，因此人们将其画在门画里以避邪。到了唐代，门画里画的是当朝大将秦叔宝和尉迟敬德。他俩上门画与一传说有关。据说，唐太宗李世民有段时间夜里常闻宫外鬼魅抛砖掷瓦、哀哭凄号，致使他夜里难以入眠、心烦意乱。秦叔宝提出和尉迟敬德一起为皇帝站岗。烦恼不堪的李世民同意试试。于是二人身着戎装，一人握剑，一人执鞭，把守官门。打那以后，皇宫果然安宁无事。后人遂将二人戎装守官的画像贴在门上，以求平安。从宋朝开始，门画多以王昭君、赵飞燕、班姬、绿珠等我国历史上四大美女，以及岳飞、郑成功等民族英雄为题材。目前，门画的题材主要有五谷丰登、春牛、婴儿、风景、花鸟等。就整个年画而言，天津杨柳青、山东潍县、江苏苏州桃花坞等地的产品最为流行，它们多为木刻水印，线条单纯，色彩鲜明，画面热闹。

除夕之夜，家家户户鸿烛高照，彩灯长明，合家欢聚，通宵不眠，进行各种节日活动，以待天明，此谓守岁，有辞别旧岁、展望新年之意。节日活动丰富多彩。一是吃“团年饭”。顾名思义，吃“团年饭”即合家围桌就餐，即使因事在外的家庭成员也须返家，它是合家团圆的象征。“团年饭”极为丰盛。南方人一般要吃年糕，因为年糕与“年高”谐音；北方人一般要吃饺

子，因饺子形如元宝。两种事物都象征吉祥。吃“团年饭”时要饮屠苏酒。这与一个古老传说有关。南朝梁人沈约在《俗说》中说，古代一座名叫屠苏的茅屋里住着一个隐士，每到除夕，他都给邻居们送去一剂草药，嘱他们投入井中，次日取水饮用。邻居们照嘱而为，结果家家健康长寿。邻居们认为此药可祛瘟除疫，便用它泡制药酒在吃“团年饭”时饮用。二是给压岁钱。除夕子夜时分，家中小孩向长辈作揖叩头，表示辞岁。受拜的长辈给予钱币。钱币用红线穿成吊，织成龙形，以示望子成龙。这种习俗称为给压岁钱。三是藏钩。这是一种游戏。游戏的一方将一钩或一枚戒指及其他类似环状东西藏起来，另一方竭力寻找隐藏之物，找到为止。其他的活动有打麻将、推牌九、小儿骑竹马、老鹰抓小鸡、玩陀螺等。现在，全家吃着点心，喝着饮料，观看中央电视台的春节联欢晚会节目是守岁时必不可少的活动。

放鞭炮是春节最盛行的习俗之一。除夕交子时刻一到，噼噼啪啪的鞭炮声顿时响彻夜空。春节拜年、祭祀等场合也要燃放鞭炮。鞭炮又称爆竹，得名于古代的“爆竹”。据东方朔在《神异经》中记载，古时西方深山里居住着一种异人，身高尺许，裸身捕捉虾蟹为食，常从普通人家盗盐佐食。常人若遇他们便会犯寒发烧。这种异人不惧常人，但怕竹子燃烧时发出的噼啪声，所以人们燃烧竹子驱赶他们。后来，人们以为“爆竹”有神奇作用，遂在除夕之夜燃烧竹子以驱赶一切邪恶。宋代，人们有火药制作鞭炮，代替以前的爆竹。现在，放鞭炮驱赶邪恶的用意逐渐淡化，更多的是为了增加节日的喜庆气氛。由于燃放鞭炮易伤人和引起火灾，近年来我国一些大城市做出规定，禁止在春节期间和其他场合燃放鞭炮。

春节期间,人们向长辈或亲友祝贺新年,称为拜年,是盛行的春节习俗之一。拜年的时间根据不同受拜对象而不同。一般情况是:正月初一拜本家近房,初二拜本家远房,初三、初四拜亲戚朋友。民族不同拜年赠礼各异。例如,藏族拜年献哈达,回族拜年赠香油,汉族拜年送酒、肉、糕点等。文人雅士和其他有些影响的人物拜年时还赠送贺年卡。贺卡上有绘画、贺语、赠送人和接受人的姓名等。贺卡的制作工艺十分精美。拜年的来历与一传说有关。据说,古代有一种名叫“年”的野兽,头长独角,口似血盆,牙若利刃,凶猛异常。每年除夕之夜,它都从深山老林出来,到农家寻食吃人。万分恐惧的村民们,家家户户在庭外大路上放些鸡、鸭或猪肉,然后禁闭大门躲避野兽。“年”饱餐一顿之后当夜归山。村民们正月初一早晨一开门便互相祝贺,庆幸免遭灾祸。后来便有了拜年的习俗。

龙是我国古代传说中一种能兴云作雨的神异动物,是吉祥的象征和汉民族远祖崇拜的图腾。这种传说中的动物谁也没有见过,人们想象的龙的形象是头如骆头、角如鹿角、身如蛇身、鳞如鱼鳞、爪如鹰爪和尾如鱼尾。在春节和其他喜庆场合,人们用多姿多彩的方式挥舞按想象制作的龙,以增加喜庆气氛,这便是舞龙。舞龙所用的龙身一般有9节、11节和13节,每节长约5尺,两节相交处有一灯笼;龙头、龙尾和各个灯笼以布相联,浑然一体,成为一条栩栩如生的巨龙;龙头、龙尾及各个灯笼各带有一握柄,以供挥舞。舞龙始于汉代,至今不衰。这表明中国文化光辉灿烂,具有强大的生命力。

舞狮也是庆贺春节的一项传统娱乐活动。据史料记载,汉朝已十分流行。舞狮分北方舞狮和南方舞狮两种。北方舞

狮用的狮子状如真狮，分成年狮和幼年狮，前者双人舞，后者单人舞，一装扮武士手执绣球在前引导，狮子合着锣鼓声做着逐绣球、上下阶梯、过板桥、舔脚、搔耳、朝拜、翻滚等舞蹈动作。南方舞狮以广东舞狮为代表，故又称广东舞狮。广东舞狮用的狮子头大、额突；舞狮的两个人下穿灯笼裤；一装扮大头和尚手挥佛掸在前引导，狮子也合着锣鼓声做着追逐佛掸和其他与北方舞狮大致相同的各种舞蹈动作。两种舞狮的舞者配合默契，动作自然优美，可增加节日的喜庆气氛。

1. Spring Festival

The Spring Festival is a traditional festival joyously celebrated by the Hans and many of the minority nationalities of China on the first day of the first lunar month. It originated from laji, a Chinese term for a sacrificial ceremony held at the turn of a year in the primitive society. At the ceremony, it is said, people offered to their ancestors and Heaven sacrifices of gains from farming and hunting, a token of their gratitude for their bounty as well as a manifestation of their wish for an abundant grain harvest in the coming year. According to the actual Han custom, the festival lasts from the eighth of the twelfth lunar month of the old year up to the fifteenth of the first lunar month of the new year. During this period, not merely on the first day of the first lunar month, varied celebrations are held. The most popular ones are dusting, pasting Spring Festival couplets, pasting New Year pictures, waiting for New Year, setting off fire-crackers, paying New Year calls, performing the Dragon Dance, performing the Lion Dance, etc. .

The dusting was anciently known as New Year cleaning. It is said to have originated from a religious rite supposed to eliminate epidemic diseases in the times of Yao and Shun, two legendary sage kings in ancient China. Following this custom, all households clean their courtyards, articles of furniture and bedclothes from the 24th to the end of the 12th lunar month to usher in the New Year.

The Spring Festival couplet is to be pasted on doorposts or hall pillars, hence also known as the doorpost scroll. It consists of two vertical lines and one horizontal line, and all the lines convey the idea of good luck or jubilation, constituting a unique form in the Chinese literature. The Spring Festival couplet was born of the peachwood charm. A legendary story has it that long long ago, two brothers named Shen Tu and Yu Lei lived in a stone house near a big lush peach tree in the Dushuo Mountains. They addicted themselves very much to the tree, watering it in dry spells, often pruning off its branches and eliminating insect pests for it. Thanks to the brothers' painstaking work, the tree was in full blossom in spring and laden with big peaches in summer. The peach, sweet and succulent, was reputed as the immortality peach and its eaters, some say, would be free from disasters and diseases, live to a ripe old age or even become immortals. A prince, known as Wild Prince, lived at the same time on the Wild Ox Ridge of the same mountains. He was insatiably avaricious and rode roughshod over the common locals by dint of his power. Having learned of the magical peach, he commanded several hundred soldiers to fight for it from Shen Tu and Yu Lei. Just through a couple of rounds, the prince and his gang were defeated and fled helter-skelter to the Wild Ox Ridge. Covetous of the peach, he devised an evil scheme. One night he led to the house of the brothers several hundred soldiers disguised as ghosts and monsters, intending to scare the brothers into presenting the magical fruit. Utterly undaunted, the brothers charged at the enemy, with Shen Tu ahead holding a peach tree branch and Yu Lei be-

hind grasping a coil of coir rope. It was so strange that the masked soldiers collapsed, helplessly allowing themselves to be caught, the moment they touched the branch. Shen Tu did catching ahead while Yu Lei trussed the caught behind. Before long, they subdued all the soldiers. The incident made people think that peachwood was immortal and able to exorcise spirits and ward off evils. Hence later on New Year's Eve, every household hung on two doorposts two peachwood strips, one on each side, respectively bearing the pictures of Shen Tu and Yu Lei. Such strips were anciently referred to as peachwood charms. On the next New Year's Eve, the old strips were to be replaced with new ones. Hence the verses by the writer Wang Anshi (1021-1086) of the Northern Song Dynasty: "To every home the sun imparts its brighter rays, Old peachwood charms, renewed, against evil shall insure." In the Five-dynasty period (907-960), people began to inscribe on peachwood strips some auspicious verses conveying their good wishes. Meng Chang, the King of the Kingdom of Later Shu of the Five-dynasty period, inscribed on two peachwood strips the verses, "New Year sees lingering jubilation, Joyous festival ushers in a long spring." Historical records show that the inscription is the first of its kind as well as the first recorded Spring Festival couplet. In the Song Dynasty (960-1279), pasting Spring Festival couplets grew into a popular folk custom. The Ming Dynasty (1384-1644) saw a greater popularity of the custom. This was partly owed to Zhu Yuanzhang (1328-1398), the Ming Dynasty Emperor Taizu who attached importance to the couplet. Born in a peasant's family and almost illiterate, Zhu

loved the Spring Festival couplet very much. One year on an incognito inspection tour, he was puzzled about the absence of Spring Festival couplets on the doorposts of a butcher's house since the New Year was drawing near. It turned out that the butcher could not read and write. So the emperor immediately wrote for him a couplet, which read, "Open up a way out with two hands, Cut off the roots of trouble with a single blow." Also in the Ming Dynasty, the Spring Festival couplet got its present name and began to be written on red paper to heighten the joyous festive air. Some couplets of the kind give expression to the writer's aspirations, and others point out ills of the times and offer salutary advice. All, whatever contents, are marked by jubilation, auspiciousness, exquisiteness, succinctness and instructiveness. Take for instance. Often seen on the doorposts of a peasant's house is the couplet, "Joyful to see one thousand bushes of spring flowers, Beaming to drink one cup of wine of a good year," which describes well the countryside's prosperity and the peasant's joy; usually pasted on the doorposts of a blacksmith's shop is the couplet, "The stove fire radiates up into the sky, The hammer sound shakes afar the cosmos," which gives a vivid expression to the blacksmith's heroic spirit; on the doorposts of a barber's shop is usually the couplet, "A haircut renders one younger looks, A shave makes one radiant with happiness," which reads very witty and humorous.

To mark the Spring Festival, people like to put up pictures of certain favorite motifs on doors and walls. This is referred to as pasting New Year pictures, one of the Spring Festival customs. The