

中华 当代 文选

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上海教育出版社

(沪)新登字107号

封面设计 王建纲

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上海教育出版社出版发行

(上海永福路123号)

各地新华书店经销 上海群众印刷厂印刷

开本 850×1156 1/32 印张 18.5 插页 4 字数 420,000

1992年11月第1版 1992年11月第1次印刷

印数 1—1,400本

ISBN 7-5320-2640-X/G·2574 定价: (精)8.90元

编 选 说 明

一、这是一部中国当代文学教材，供来华的各国进修生、研究生、海外函授生、外国高等学校学习中国当代文学的学生使用，也可以作为国内外自学者的参考读物。

二、本书所选作品的发表时间范围，是从1949年到1988年。

三、全书共收入五十二位作家（包括大陆、台湾和长期旅居海外的作家）的作品，包括了各种体裁。取舍时，既考虑到尽量反映这一时期内不同阶段的文学特点，也照顾到外国学生的欣赏习惯。

四、全书分为四编，依次为小说、诗歌、散文和戏剧。各编中的作品按写作（或发表）时间排列先后。

五、对入选作品的作者，附有简短介绍，概述其生平和创作成就。

六、限于篇幅，本书不选收长篇小说。对于多幕戏剧，则采取节选的办法，同时另附整个作品的故事梗概。

七、考虑到外国学生的阅读条件，对选文中的疑难词句，特别是中国的风土人情、文物制度、成语典故，以及方言、人名和时令节气等，都尽可能作了简要的注释。

八、本书用简体字排印。为了减少习惯使用繁体字的读者可能遇到的困难，书末附有《简化字总表》，以供查对。

Editors' Note

1. This is a textbook in contemporary Chinese literature provided for students coming to China to pursue refresher or postgraduate courses, for overseas students taking correspondence courses, and for students studying contemporary Chinese literature in foreign institutions of higher learning. It also serves as a reference reader for self-taught students at home and abroad.
2. The book contains selections published during the period from 1949 to 1988.
3. The book contains the writings of fifty-two authors (authors in the mainland, Taiwan and those who have long stayed abroad), and a variety of forms. In making the choice we have taken into consideration what can best reflect the features of the different stages of the period as well as the tastes of foreign students.
4. The book is divided into four parts: fiction, poetry, essays, and plays. The selections in each part are arranged in the chronological order of their time of

writing (or publication).

5. A brief introduction to the author of each selection is appended, consisting of his/her life and literary achievements.
6. To save space novels are excluded from the book and only excerpts from multi-act plays are included, each with the gist of the story attached.
7. Considering the specific reading conditions of foreign students we have as best as we could made brief explanatory notes on difficult words, expressions, and sentences in the selections, on Chinese local customs and human relations, on cultural relics and traditions, on idioms and allusions, dialects, names of persons, seasons and solar terms for seasonal changes.
8. Characters in the selections are given in their simplified forms. To reduce the difficulties the students accustomed to the original complex forms of Chinese characters may meet with, a list of both forms is attached at the end of the book for reference.

序

钱 谷 融

如果把 1949 年看作是中国当代文学史的开端，那么至今为止，也不过只有四十年左右的时间。在整个中国文学史上，这段历史实在要算是很短的。但是，即使在这么短的时间里，还是产生了一些很有特色的作品，鲜明地显示出中国文学史上一种前所未有的新的风貌。我们编选这本书，目的主要在于为来华的各国进修生、研究生、海外函授生以及外国高等学校学习中国当代文学的学生提供一本比较合适的教材，同时也希望能作为国内外自学者的参考读物，有助于他们对中国当代文学的概貌有一个大致的了解。入选的作品，当然都是我们认为能够较为典型地反映和代表中国当代文学创作水平的作品。至于因为种种原因，一些也是相当重要的作品，我们并未选入，但决非出于偏见。这是需要广大读者谅解的。

其实，从编选者的角度看，对于中国当代文学作品的选择和取舍并不是一件轻而易举的事。我们的理想自然是尽可能以有限的作品来准确地表现中国当代文学创作的主要特点、面貌和水平。但是，众所周知，中国当代文学这四十年，是一个颇多变动的时期，有许多复杂的因素都曾直接影响甚至左右了作家的创作活动。其中，当然有一些是对创作有益的因素，而有一些则勿庸讳言，是对

正常的文学创作有干扰或起消极作用的因素；并且，所有这些因素都还曾决定了人们对于许多作品、许多作家的鉴赏和评价。因此，中国当代文学中的许多作品，包括一些相当重要的作品，在短短四十年里，竟也经历了多次起伏跌宕的坎坷命运。这也不能不给我们的编选工作带来一定的困难。但我们总是力争排除种种失之偏颇的因素的干扰和影响，尽可能选收那些思想上和艺术上较为出色并确实具有代表性的作品。不消说，所根据的自然只能是我们的认识和我们的评价标准。

其次，还需要指出一点。在中国当代文学作品中，真正能够称得上是杰作的作品，或能够同其他文学时期的杰作相比肩的作品，其实是不多的。即使同历史短于当代文学的中国现代文学的创作实绩相比，这一点也是很明显的。由于缺乏无可争议的真正优秀的第一流作品而给我们带来一个具体问题，就是如何避免过多地用我们编选者的鉴赏趣味来衡量当代许多形形色色的作品，力求使本书的编选能做到公允合理，符合实际。尽管我们已经作了很大的努力，但不如人意的地方肯定还有，殷切希望能得到广大读者的批评。

1990年12月23日

Preface

If we take 1949 to be the beginning of contemporary Chinese Literature, then it has, up to the present, a history of only forty years or so. This period is in fact quite short in the whole history of Chinese literature. However, even in such a short period, a number of literary works which have distinctive characteristics and which display a new style and features unprecedented in the history of Chinese literature have come out. Our aim in compiling this book is chiefly to provide a suitable textbook for students coming to China to pursue refresher or postgraduate courses, for overseas students taking correspondence courses, and for students studying contemporary Chinese literature in foreign institutions of higher learning. We also hope that this book will serve as a reference reader for self-taught students both at home and abroad and will be conducive to their acquiring some general idea of contemporary Chinese literature. The selections in the book, in our view, can to a great extent typically reflect and represent the creative standard of contemporary Chinese literature. As to the

exclusion of some fairly important writings for some reason or other, we can only say that it has not at all been done out of any prejudice and we hope our readers will understand and make allowances for this.

Truly, it has been no easy job to select, to take or discard writings of contemporary Chinese literature. Our ideal is to select as best as we could a limited number of writings which can truly reflect the main style and features as well as the standard of contemporary Chinese literature. However, the forty years of contemporary Chinese literature, as is known to all, is a period which has seen great upheavals and changes. A great number of complicated factors have directly influenced or even controlled the creative activities of writers. Among those factors some are conducive to writing while others, frankly speaking, have interfered with or played a negative part in normal literary creation. Moreover, all these factors have dictated people's appreciation and evaluation of a large number of writings and writers. Therefore, many works in contemporary Chinese literature, including some fairly important ones, have gone through a fate of frustrations, full of ups and downs, ebb and flow. This can not but give us some difficulty in our work. However, we have done our best to surmount the interference and influence of prejudiced views and select writings truly representative. Of course,

our choice can base itself only on our understanding and our standard of evaluation.

Besides, we should like to point out one fact. In contemporary Chinese literature the number of works that can be called outstanding creation or that can be named in the same breath with outstanding works of other literary periods is really not large. This is quite evident even when we compare it with modern Chinese literature which has a shorter history. The lack of writings which are truly fine and are indisputably of the first rank has given rise to the specific problem of how to avoid evaluating various kinds of contemporary literary works with too much of the present compilers' standard of appreciation and tastes, and seek to be fair, reasonable, and conformable to facts. Although we have made great efforts to compile the book, we are quite aware that there must be unsatisfactory places and we sincerely invite criticism from our readers.

Gurong Qian 23 Dec., 1990 Shanghai

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第一编

小说

百合花

茹志鹃

茹志鹃(1925—),女,浙江绍兴人。1950年开始文艺创作。著有小说集《高高的白杨树》、《静静的产院》、《草原上的小路》、长篇小说《她从那条路上来》等。

一九四六年的中秋。

这天打海岸的部队决定晚上总攻。我们文工团创作室的几个同志,由主攻团的团长分派到各个战斗连去帮助工作。大概因为我是个女同志吧,团长对我抓了半天后脑勺,最后才叫一个通讯员送我到前沿包扎所去。

包扎所就包扎所吧!反正不叫我进保险箱就行。我背上背包,跟通讯员走了。

早上下过一阵小雨,现在虽放了晴,路上还是滑得很。两边地里的秋庄稼,给雨水冲洗得青翠水绿,珠烁晶莹,空气里也带有一股清新湿润的香味。要不是敌人的冷炮在间歇地盲目地轰响着,我真以为我们是去赶集的呢!

通讯员撒开大步,一直走在我前面。一开始他就把我撂下几