

中国100话题丛书 (汉英双语)

# 风骚国度

马晓东 著  
陈海燕 张韶宁 译

中国  
100  
话题



第①辑 丛书

外语教学与研究出版社  
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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随着中国进一步扩大对外开放,中国的国际影响空前提高。越来越多的外国人来到中国经商、投资、旅游、学习,他们不但需要学习汉语,而且迫切需要了解中国的历史文化、风土人情,以便于他们能够“入乡随俗”,在和中国人的交往中应对自如。

中国文化源远流长,博大精深。对于一个中国人来说,要全面了解它都十分不易,更何况是不谙汉语的外国人!近年来,国内外也先后出版过一些介绍中国文化的图书,其中不乏佳作。但外国读者普遍反映这方面的读物或则内容陈旧,不能及时反映改革开放以来中国社会的发展,或则面孔呆板,读来无趣。为此,我们组织编写了这套“中国 100 话题丛书(汉英双语)”,涉及文学、历史、艺术、语言文字、国情、名胜等领域,每个领域选择有代表性的 100 个话题,力求通过“趣话”的形式,以浅显易懂、轻松活泼的文字介绍中国文化的基本概貌。

丛书以汉英双语形式编写,除了供广大外国朋友学习中文、了解中国文化之外,也面向我们广大的青少年朋友,为他们提供一套简明的中国文化知识丛书,帮助他们用准确的英语表达祖国的文化,应不失为一种提高自身素养、增进交流的选择。

本书邀请各个领域学有所长的中青年专家编写,由长期从事对外翻译的专家翻译成英文,并请国外专家反复易稿。希望这套书能够得到中外读者的喜爱。不足之处,敬请批评指正。

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# 上古文学

与舞蹈和音乐相伴的歌谣跟口头流传的神话，远在文字出现之前就已大量产生。中国的文学正是发端于此。不过歌谣本是人们在生活中随兴而发的东西，上古时代也没有保存和记载它们的手段，因之也就很快湮灭，不留痕迹。我们只能从一些古籍中推断它们的存在。古书中记载了一些据称年代非常久远的歌谣，但是大多出于后人的伪托，能够断定朝代的歌谣要到《诗经》里才能看见。从这点来看，古代神话对中国文学的影响更为显著。

在流传至今的典籍中我们能够看到许多神祇的名字和他们的事迹，可见我们的先人曾经创造了大量的神话传说。但是中国的神话不像古希腊神话那样得到了系统的整理和文学化，只是以片段的形式分散在各种书籍当中。即使像“大禹治水”这样影响巨大的神话，我们也要参照多种古书才能得到一个大致的面貌。“大禹治水”是中国版本的大洪水神话，情节大致是上古时代发生了大洪水，禹的父亲鲧从天帝那里盗取了“息壤”（能自行生长的土壤）想堵住洪水（此举颇似希腊神话中的普罗米修斯），事败被杀。禹继续父亲的事业，带领人们克服了重重困难并最终战胜了洪水。与诺亚在方舟中等待上帝的赦免相比，中国的大洪水神话无疑更具浪漫的英雄主义色彩。

中国古代神话激发了后来作家的想象力，并为他们提供了创作的素材，其中的浪漫精神不断在后来的文学作品中再现。不过总体而言，中国古代神话对中国文学的影响并不如古希腊罗马神话对欧洲文学的影响那样深远。



## The Literature of Ancient Times

Long before the emergence of the written word, ballads, accompanied by music and dance, and myths, passed around by word of mouth, were widely popular. Chinese literature finds its origins in these traditions. However, ballads were what people improvised out of daily life, and due to lack of means to record and preserve them in ancient times, they quickly disappeared without leaving much of a trace. Today, we can only deduce their existence from ancient books, which recorded some time-honored ballads, though most of these are believed to be derivatives of later generations. Ballads in the *Book of Songs* are the earliest writings that can be dated. From this point of view, ancient mythology obviously has had a great influence on Chinese literature.

From the extant ancient classics we learn the names of a number of deities and their legends. These records ascertain that our ancestors created a great number of myths. However, mythology in China, unlike its counterpart in ancient Greece, lacks systematic classification. It is not considered literature in the real sense of the word, but is made up of fragments found in different books. Even in the case of the influential mythological story “Yu Taming the Floods,” we may only derive a general idea by referring to many classics. “Yu Taming the Floods” recounts the Chinese version of a great flood. The story goes roughly like this: In ancient times, massive disastrous floods overwhelmed the land of China. Yu’s father, Gun, steals a certain self-generating soil known as “Xirang” from the Heavenly Emperor, hoping to block the path of the floods (similar to the story of Prometheus in Greek mythology). He fails and is killed. Yu continues his father’s mission, and leads a great number of people to overcome many difficulties, finally succeeding in the taming of the floods. Compared with the biblical story of Noah’s Ark, in which Noah awaited God’s benevolence, China’s mythological story of floods undoubtedly exudes a spirit of heroism in a more romantic way.

Ancient Chinese mythology has inspired the imagination of Chinese writers of later generations and provided them with source material as well. This romanticism keeps surfacing and resurfacing in later literary works. However, in general, Chinese mythology hasn’t had as much influence on Chinese literature as ancient Greek and Roman mythology has had on European literature.

# 诗 经

孔子曰：“不学《诗》，无以言。”虽然他这句话是说给他的同时代人听的，但作为中国第一部诗歌总集，《诗经》在之后数千年中国文化传统中的重要地位是无可置疑的。

根据史书记载，《诗经》是由孔子编定成书的。这种说法反映了人们对这位圣人的推崇，但是并不符合事实。《诗经》中收入了西周初期（公元前 11 世纪）至春秋中叶（公元前 6 世纪）约 500 余年间的诗歌 305 篇，它更有可能是周王朝的乐官们在相当长的时间内逐步编纂成形的。很多证据表明，孔子看到的《诗经》就已经和我们现在所见的相差无几了。

《诗经》中的诗歌分为“风”、“雅”、“颂”三部分，它们原本都是歌曲的歌词。大致上说，“雅”是周王朝直接统治地区的歌曲，共 105 篇；“颂”是用于宗庙祭祀的音乐，共 40 篇；而分为 15 个部分的“风”就是来自 15 个不同地方的民谣，共有 160 篇。虽然当时的人们认为“雅”才是正声，但以现在的眼光看来，“风”诗其实更为丰富多彩，更有艺术价值。作为民歌的“风”诗主要来自从陕西到山东的黄河流域，都曾经经过朝廷乐师的选择和修改。《诗经》中保留了一些斥责统治黑暗、大胆表现男女爱情的诗歌，这说明当时的朝廷对不合主流的“异端”思想有着某种程度的宽容，所以孔子又说：“诗三百，一言以蔽之，思无邪。”

《诗经》后来被奉为儒家经典，成为中国古代知识分子必读的书籍，对后世的文学产生了无远弗届的影响。《诗经》中绝大部分篇章都是反映凡俗世界的抒情诗，奠定了中国文学的抒情传统，与西方诗歌之起源于神话英雄史诗恰成鲜明对比。有学者据此认为中文是最宜于写作抒情诗的文字，这话颇有几分道理。

## Book of Songs

Confucius said, "You will not know how to speak properly unless you study the *Book of Songs*." Although he meant these words for his contemporaries, the *Book of Songs*, as the earliest anthology of poetry in China, undoubtedly holds an important position in the development of Chinese culture and tradition over a long period spanning several thousand years.

Historical records attribute the authorship of the *Book of Songs* to Confucius, yet this is incorrect, although it does reflect people's respect for this great sage. Encompassing 305 songs from a period of about 500 years, from the early Western Zhou Dynasty (11th century BC) to the middle of the Spring and Autumn Period (6th century BC), the *Book of Songs* was probably compiled by the court musicians of the Western Zhou Dynasty and came into being over a long span of time. Much evidence proves that the *Book of Songs* that Confucius read is no different from what we read today.

The poems in the *Book of Songs*, falling into the three categories, *feng*, *ya* and *song*, were originally the words of songs. Generally speaking, the *ya* contains altogether 105 pieces, which are songs from the area under the direct rule of the Zhou Court; the *song* is made up of 40 pieces, which are hymns for offering ceremonies; and, the *feng* includes 160 folksongs from 15 different localities. Although the people of the time regarded *ya* as orthodox, poems in the *feng* category are more colorful and possess more artistic value from a modern perspective. These poems, mostly from the Yellow River valley stretching from today's Shaanxi Province to Shandong Province, were all selected and revised by court musicians. Retained in the *Book of Songs* are some poems that decry the improprieties of the ruling class or boldly depict love between men and women. This demonstrates that the ruling class, to some extent, maintained a tolerant attitude towards thoughts that did not conform to the mainstream thinking of the time. Hence, Confucius said, "The theme of the three hundred pieces in the *Book of Songs* can be summed up in one phrase—a pure and unadulterated mind."

The *Book of Songs* was held in great esteem by later generations as a Confucian classic, and was a requirement on the reading lists of intellectuals of ancient China. It has exerted a far-reaching influence on Chinese culture. In stark contrast to the poetry of the West, which originated in mythic and heroic epics, most of the poems here are lyric poems reflecting the earthly world, laying a foundation for the lyrical tradition in Chinese literature. For this reason, some scholars maintain that Chinese is the language most suitable for lyric poems, a reasonable enough supposition.

# 先秦历史散文

我国古代的小说，不仅内容上以讲史为多，在叙事手法上也显示出史传文学的影响，这一特殊现象的产生，当追溯到先秦时代的历史散文的蓬勃发展。

先秦时代的历史散文中最有文学性的当属《左传》和《战国策》。从内容上来说，《左传》以记事为主，《战国策》以记言为主。

《左传》记叙了从公元前8世纪到公元前5世纪前后二百多年的历史。作为中国历史上第一部大规模的叙事性作品，《左传》展现了高超的叙事技巧。其通过对庞杂的历史材料加以精心剪裁和安排，将春秋列国间头绪纷繁的政治、外交和军事斗争叙述得因果分明，历历在目。在铺陈大事件的同时，《左传》还着力描绘了一些极为生动的细节，为历史事件渲染了很强的故事化色彩。特别是其对战争的描写，尤其令人称道。

《战国策》主要记录了战国时代游说之士的策谋，虽然作为史书来说缺乏系统性和完整性，但是其中记载的大量谈说之辞不仅形象地再现了辩士们的神采，展现了战国时代群雄逐鹿、波澜壮阔的历史面貌，而且往往辞采绚丽，长于铺陈夸张和渲染气氛，有很高的文学性，对后世议论文的发展有直接的影响。

## Pre-Qin Historical Essays

Fiction in ancient China not only narrates historical stories but is also written in such a way that it has, no doubt, been greatly influenced by historical writings. The emergence of this special phenomenon may be attributed to the abundance of historical essays in the pre-Qin period.

*Zuo's Commentary* and *Strategies of the Warring States* are the closest to literature among the pre-Qin historical essays. In terms of content, *Zuo's Commentary* focuses on what happened, while *Strategies of the Warring States* focuses on what was said.

*Zuo's Commentary* recounts a history of more than 200 years from the 8th century BC to the 5th century BC. As the first comprehensive book in Chinese history with a narrative style, *Zuo's Commentary* delineates with superb narrative techniques. Through careful selection and the arrangement of miscellaneous historical material, the book vividly and clearly describes the causes and consequences of the complex political, diplomatic and military conflicts during the Spring and Autumn Period. While depicting the major events of the time, *Zuo's Commentary* also spares no effort in vividly describing details, and thus adds a strong fictional color to historical events. The descriptions of war are especially noteworthy.

*Strategies of the Warring States* mainly records the strategies of the lobbyists of the Warring States Period. Although it lacks comprehensiveness and orderliness as a history book, its recording of a large number of speeches not only reproduces the brilliant personalities of the lobbyists in a lifelike way but also the history of the Warring States Period when heroes vied for power and sweeping changes took place. Its language is splendid, hyperbolic and infectious, exuding a strong literary grace and exerting a direct influence on the formation of argumentative treatises.

# 诸子散文

春秋战国时期，战乱频仍，社会动荡不安。乱世往往孕育伟大的精神，正如逆境塑造伟大的人格。在这个时期，中国出现了一大批优秀的知识分子，他们怀抱各自的政治主张，力图为动乱的社会以及人的生活提供稳定持久的解决方案。他们著书立说、论争不已，形成了十分活跃思想和学术空气。与后世一些学者的空谈不同，他们的着眼点都是社会现实。虽然他们自身在当时社会中取得的实际成就极为有限，但他们的思想和著作却对此后的中国产生了巨大的影响。

老子、孔子、墨子、孟子、庄子、荀子和韩非是这些人当中的代表，他们所著的典籍通常就以他们的名字命名。诸子散文大都是阐发政治主张、哲理和伦理的议论文，论证严密，文字技巧相当成熟，同时又糅合了各种修辞技巧，形成了丰富多彩的风格。有学者认为古代散文文体和风格的多样性在战国时期已经达到了极致，这当然说过了头，但无可置疑的是后代作家都从诸子散文中汲取了丰富的养分。

诸子散文的一个突出特点是不仅依靠逻辑推理和抽象思辨来阐明观点，其中还运用了大量寓言、比喻等形象性元素，具有很强的感染力和抒情性。这其中的理由也许是圣贤们关心的归根到底还是人的生活，而不是抽象的道理或是所谓的“天命”。诸子散文中的感性因素大大增强了它们的文学意味和艺术价值，也为后世的散文播下了抒情性的种子。当然，诸子散文对后世最大的影响还在于其中那些不朽的思想。“入世”的儒家思想和“出世”的道家思想成为了数千年中国文化以及中国人思想中不可分割的重要成分。

## Essays of the Sages

The times of the Spring and Autumn and Warring States are periods of frequent war and social upheaval. A chaotic society often breeds great talent, just as an adverse environment can fashion great personalities. During this period, a large group of elite intellectuals emerged. With their varying political ideals, they tried hard to provide a safe and lasting plan to stabilize a chaotic society and to resolve the problems in the lives of ordinary people. They wrote books and formulated theories and engaged themselves in heated debate, and thus engendered a vibrant ideological and academic atmosphere. Unlike the empty talk of some later scholars, they focused on social reality. Although they harvested little in their practice, their ideas and books have exerted a great influence on later Chinese society.

Lao Zi, Confucius, Mo Zi, Mencius, Zhuang Zi, Xun Zi, and Han Fei are representatives of this period, and their books usually bear their titles under their names. Their essays mostly expound their political opinions, philosophy and ethics, written in a rigorous fashion and in a fully developed language. At the same time, the sages used different types of rhetoric so that different styles formed. Some scholars believe that the variety of these forms and styles mark the zenith of the genre of the essay. Although this is an overestimation, there is no doubt that later writers have all absorbed rich nourishment from the essays of these sages.

One prominent feature of this genre is that the sages not only relied on logic and abstract thought to explain their viewpoints but also vividly employed many fables and metaphors so that their essays are most compelling and lyrical. Underlying all this is the sages' concern for the lives of the ordinary people instead of abstract pedantry or any so-called "heavenly mission." The sentimental elements in the sages' essays greatly enhanced their literary grace and artistic value and sowed the seeds of a lyrical tradition for later prose writing. But it is the immortal ideas in the essays that exert the greatest influence on later generations. The Confucian idea of "getting into the world" and the Taoist idea of "getting out of the world" each form an inseparable part of Chinese culture and ideology over the past several thousand years.

# 孔子与《论语》

孔子（前 551—前 479）出生在春秋时期鲁国的陬邑（今山东曲阜），是儒家学派的创始人、伟大的思想家和教育家。从汉朝开始，儒学在中国社会意识形态中长期占据统治地位，儒家思想得以深深植入中国人的心中，成为中国人民族性的一部分。因此，说孔子是对中国文化影响最大的人并非过甚之辞。同人类历史上其他许多杰出人物一样，孔子生前的颠沛流离和死后的无上荣光形成了鲜明的对比，不过后代君王和学者们对他的神化式的推崇却并不一定是他的理想。

传说孔子有三千多弟子，其中优异者有七十二人。《论语》就是由孔门弟子辑录的专门记述孔子言行的书。流传下来的《论语》共有二十篇，是一本语录体的小书。《论语》中的篇章都是片言只语的简短记述，文字接近于口语，浅显易懂，从中我们能够看到一个忠于理想、自强不息、好学不厌、平易风趣的学者形象，了解他对社会和人生的深刻认识。《论语》言简意赅、深刻而不乏生动，有些篇章也颇具文学性。但这本非同小可的书所造成的影响远远超出了文学的范围。作为儒家的经典著作，它是古代儒家学者乃至所有知识分子必读之书，对他们的世界观和人生态度产生了广泛的影响。几乎可以说，每一个中国人都直接或间接地是《论语》的读者，自觉或不自觉是孔子的学生。



## Confucius and *The Analects*

Confucius (551-479 BC) was born in Zouyi in the State of Lu (present-day Qufu, Shandong Province) during the Spring and Autumn Period. He was the founder of the philosophy of Confucianism, as well as a great thinker and educator. From the Han Dynasty onwards, Confucianism became the ruling thought in the ideology of Chinese society and took deep root in the minds of the Chinese people, thus becoming an integral part of the Chinese nation. Therefore, it may be justifiably claimed that Confucius has exerted the greatest individual influence on Chinese culture. Like many outstanding characters throughout human history, Confucius lived a difficult life drifting from place to place to only enjoy supreme glory posthumously. Yet canonization by later kings and scholars is most probably not what Confucius sought after.

Legend has it that Confucius had 3,000 disciples, and 72 of them were outstanding. *The Analects*, recording what Confucius said, was compiled by none other than these disciples. The slim book passed down to us contains 20 pieces, all of which record fragments of Confucius' discourses, in a language close to the oral tongue and easy to understand. Reading between the lines, we may find a scholar who was devoted to his ideals, who strove constantly to become stronger, and who was an avid learner as well as amiable and witty. We may also grasp his profound understanding of life and society. Concise in wording and comprehensive in meaning, *The Analects* reads vividly and some chapters resemble more a literary text. However, this unusual small-size book exerts a profound influence beyond any literary works. As a Confucian classic, it has been a requirement on any reading list of ancient Confucian scholars and even of all intellectuals, which greatly influencing their values and attitude towards life. It may be said that every Chinese person is a reader of *The Analects*, directly or indirectly, and a student of Confucius, voluntarily or involuntarily.