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中古漢譯佛經敘事文學研究

座今  
別顯身

初身相二初萬類難  
心身二初顯別相

所謂超三界色身

一切諸有趣故隨心樂色身於一切

簡無所著故

身等於一切

吳海勇◎著

**图书在版编目(CIP)数据**

中古汉译佛经叙事文学研究/吴海勇著. - 北京:学苑出版社,2004.5

ISBN 7-80060-189-7

I. 中… II. 吴… III. 佛经-文学研究-中国-中古  
IV. I207.99

中国版本图书馆 CIP 数据核字(2003)第 086219 号

**出版发行:** 学苑出版社

**社 址:** 北京市丰台区南方庄 2 号院 1 号楼 100078

**网 址:** www.book001.com

**电子信箱:** xueyuan@public.bta.net.cn

**销售电话:** 010-67675512、67602949、67678944

**印 刷 厂:** 北京白帆印务有限公司

**开本印张:** 890×1240 32 开本 21.5 印张

**字 数:** 430 千字

**版 次:** 2004 年 5 月北京第 1 版

**印 次:** 2004 年 5 月北京第 1 次印刷

**印 数:** 0001—1500 册

**定 价:** 30.00 元

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## 序

陈允吉

在昔释迦潜寂，荼毗礼终，哲师虽没，训海尚存，彼比丘弟子，集罗阅祇城。首座尊者会同大众，栖七叶而安居；合诵遗箴，摄九分而甫定。普雨千花，尽归万法，即判颂文体制，复甄记述类型。举若因由化迹，行业本生，牵例祛疑，徇机晓悟，曲呈微旨，洞启妙门，咸皆摹刻世情，依凭物语。稍间慧炬高燃，宗轮异执。布现垂来，《出曜》破惑网幽昧；致真涵博，《放光》演正等觉知。施教答问，握谛开权，明盖积于《五阴》，纵梯航于《六度》。身中四结，户外三车，八筏济河，二牛竖角，把金篦以刮眼，赍石蜜以贻人。般遮婆瑟，敷《贤愚》之茂辞；阿钵陀那，造《庄严》之渊鉴。《杂譬》《杂藏》，《百喻》《百缘》，韞珠韞玉，导圣导凡。采摭难罄，筹计无央，彙事相之繁多，介阎浮而特绝。迨及旃幡东指，仪像北传。笈书重译，翻梵字为华言；徒侣广宣，变傀奇为养料。触染娠新，煦嘘衍息，共殊金发，比错齐融。乃瞻吾方说部之趋熟长成，是亦毋宜或缺之资粮裨助也欤！晚近沈鲁梁胡诸宿，即兹并作推求，校理混茫，钩提线索。统本寻源，援竺天之故实；沿声缉响，阐委巷之琐谈。率皆游心印典，骋足首途，辉显当时，芬熏后学。甬江吴海勇君托性端道，操持敏达，早屏尘滓，咨稟遐迩。育王寺畔，聆呗音而随喜；夫子庙前，瞻佾舞而凝神。

旋又卜邻沪郊，住趾旦园，服勤则绵历夏冬，叩治则兼包经律。审照覃思，视爬梳为至乐；夙兴夜寐，藉精进以预流。标榜断代，绀织联章，鳩放失之旧闻，草交往之别史。余与吴君俱耽此道，感受攸通，遂撰弁篇，聊充條引。夫犹临壑观澜，非短绠所能汲；何似移灯伏案，诚创获之可期。粗陈概略，缀序如次，脱逢剩义待昭，扬榷容俟他日云尔。

2003年11月于江湾复旦宿舍云在水流斋寓所

## 摘 要

佛学与文学交叉研究,作为当代显学,倍受学术同仁瞩目。然而,晚近的研究却少有实质性的进展。本文绪论针对当代佛教文学研究的不足所在,回顾近现代学术史,提出加强佛经翻译文学整理的主张,论文主体便是对这种见解的实践。论文绪论之外,共设六章。

第一章从文学角度对中古汉译佛经进行分类概说。以往释典有九分教、十二部、三分法等多种分类,主要是着眼于经典形式及其经义要旨。晚近学者虽已尝试对佛经文学进行分别,但不是有所遗漏,便是粗细失准。本文在总结前人观点的基础上,兼顾佛经的内容与形式体制,将佛经文学分为佛传、本生、譬喻、僧伽罪案文学与赞颂文学等五大类,下分其它细类,附属其后。每一类别列举主要经典,概述该类佛经的形式特点,介绍大致内容,以及相关研究。

第二章对佛经文学题材作专题研究。佛经文学反映了古印度种姓社会历史,存录了当时的民俗信仰,并生动地描绘了生长于南亚次大陆的动植物,诸如此类,都凸显出此类文学的异域特性。本文在依次介绍佛经文学题材内容的同时,有意增强佛经文学与中土传统文学的比较。论述总分结合,比如在“神秘信仰”下分神意裁判、乳潼认亲、沸血出面、数七崇拜、月宫神话、大海不宿死尸等诸条,以具体实例来显示古印度文化的神秘特

性与佛经文学的神话傅彩。“动植物候”例举狮、龙、象、孔雀、摩竭鱼、莲花等诸物,在与中土文学的比较中,探讨二者的差异与可能存在的影响关系。最后,略及佛经中的战斗、非美以及性题材对中土传统文学题材禁圈所构成的冲击。

第三章主要揭示佛经文学的民间成份及其宗教特性。国内学者早已指出佛经文学的民间来源,不过对佛经文学的民间故事含量不免有些高估。“民间故事”义界不明,是错误估计的根源所在。鉴于AT民间故事分类法通行国际,本文照此分类,从中土文献中发抉受佛经文学影响的故事近60例,每例前冠以汉译佛经相应经文,以明示佛经文学中民间故事的存在。随后本文对汉译佛经不同类别文学中的民间故事含量作出重新的估计。该章最后分析佛经中的佛陀形象,从佛经对佛陀的神化描写中展示宗教文学的特色,复从佛陀与罗云的关系见出宗教中的人情。

与以上各章论述佛经内容不同,第四章叙事分析转向佛经文学的形式研究。汉译佛经雅俗之间的特殊语体以及规整的四字格,形成译经文体特有的语言风格。本文在罗陈前说之后,对译经语言风格的成因也提出了自己的看法。偈散结合作为佛经文学的普遍形式,源自于古印度文艺传统,本文对比二者源流异同,进而分类缕述佛经偈颂的多种叙事功能,并附带言及佛经偈散扞格问题,偈颂汉译的不同诗体,以及偈散结合形式对中国叙事文学韵散结合的影响。尔后论文转入对佛经文学叙述特性的揭橥,本文认为佛经总体上可定型为讲述文体,分层讲述、讲述口吻、自由插叙、复述,等等,都是该文体鲜明的叙述特征。讲述



与对话是佛经叙述繁复的共因。

第五章探讨佛经翻译言论与中国古代文学理论的关系。中古佛经汉译在产生大量译经的同时,还出现了许多可资借鉴的译论。梁启超释之以直译、意译说,既有可取之处,又不甚允当。事实上,从翻译层面而言,中古译论呈现出从“信”到“达”的发展趋势。至于译论中关于“雅”的言论,实是中国传统文论在翻译理论界的翻版。本章文末还略及佛经译论中的小说理论萌芽问题。

第六章影响研究是中古译经文学研究的自然归结。因前文已涉及有关内容,故此该章以论述汉译佛经对中古文学内容的影响为主。本文专设道经文学一节,是对以往同类研究的重要补充。中古道教造经者在借用佛经世界神话、佛陀神话、譬喻等内容过程中,开始出现采用佛经叙述方式,融会佛经故事,进行创造性叙述的道经文学。关于佛经对中古小说内容的影响,本文从题材与观念影响这两方面分别述之。题材影响基本上是逐书胪列熔裁佛经的中古小说条文。考虑到中古小说中的观念影响比较明显,且近期研究较为深入,本文仅选取业报、地狱、忏悔三种释家观念,通过对比它们在中古小说与佛经中的不同体现,来展示梵汉文化交融对中古小说的深层影响。

## Abstract

As a contemporary influential knowledge, the cross - study of Buddhism and literature is much focused upon by academic circles. But recently there is hardly any essential development. In such a case, the preface to this dissertation looks back on the study in the last hundred years, and puts forward a proposal to emphasize the study of Chinese - translated Buddhist sacred literature, to which the main body of the thesis is doveted. Besides the preface, this dissertation embraces six chapters.

The first chapter classifies Chinese - translated Buddhist scripture in the view of literature. Formerly, there were such classification examples as nine categories, twelve sections or three shares of Buddhist Scripture, according to the form and gist of Buddhist scripture. Although contemporary scholars have classified the Buddhist sacred literature, the method is more or less dissatisfactory. Sums up varied views of the predecessors, gives consideration to content and form of the Buddhist Scripture, then classifies the Buddhist Scripture under five main types: Biography of Buddha, Jātaka, Metaphor, Details of criminal cases of Buddhist monks, Doxology literature, and other secondary types. Under each type, the dissertation cites the major Buddhist scripture under every type,

summarizes the characteristics of the form, introduces the content and correlated study.

The second chapter does monographic study on the theme of the Buddhist scripture. While reflecting the history of race - society in ancient India, preserving correlated folk customs, describing vividly the animals and plants in the South Asian Subcontinent, and so on, the Buddhist Scripture shows its exotic feature. An introduction of these themes is also meant to propose a comparative study between the Buddhist sacred literature and Chinese classic literature. The dissertation contains both generalization and specific analysis. For example, the part of Mysterious belief elaborates on such cults as ordeal, breast milk to clarify family connection, blood breaking form the face, worship of the number seven, myth of the moon, and no corpse into the sea, which reveal the mysticism of the ancient Indian culture and Buddhist sacred literature. The part of Animals and plants contains the lion, the elephant, the peacock, the Maka - fish, the lotus, etc. , in comparison with those in Chinese classic literature before making a tentative of difference and possible influence between the two types of literature. In the end, the chapter simply discusses the battle, non - beauty and sex theme which made vigorous attempts to break the forbidden zone of Chinese classic literature.

The third chapter mainly reveals the folklore element and religious feature in the Buddhist sacred literature. Chinese scholars

have pointed out that the Buddhist sacred literature stemmed from folklore, but they have high - estimated the folklore content of the Buddhist sacred literature because of the ambiguous definition of folklore. Adopting the AT folklore classification being popular in the world, the dissertation seeks about 60 stories from Chinese classic literature which are influenced by Buddhist sacred literature. Preceding every story, there is a section of Buddhist Scripture correlated with it, which clearly indicates the folklore in the Buddhist Scripture. As follows, dissertation re - estimates the folklore element of the Buddhist sacred literature. In the end, the thesis analyses the Buddha figure in the Buddhist sacred scripture. From deified Buddha, we can see the characteristic of the religious literature. From the relation between Buddha and Rāhula, we can perceive a human feelings in religion.

Different from the chapters above discussing the content of the Buddhist sacred literature, the fourth chapter switches to a study the form of the Buddhist scripture. With a special language style between elegant and common saying, as well as a regular four - character sentence pattern, come into being the style of the Chinese - translated Buddhist sacred literature. After introducing various viewpoints about the cause of formation, the thesis puts forward new explanations. As the general form of Buddhist sacred literature, hymn combined with prose stemmed from the tradition of the ancient Indian literature. The thesis distinguishes the difference between

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the ancient Indian art tradition and Buddhist sacred literature, and then classifies to discuss many different narrative functions of the Buddhist hymn. It also mentions the conflict between hymn and prose, different poetic forms in the Chinese – translated hymn, and the influence of the hymn. Later, the thesis switches to reveal the characteristics of the Buddha sacred literature. The thesis holds that the type of Buddhist Scripture can be summarized as story – telling, telling in many series, the tone of telling, freedom in interposing a remark, repetition, and so on, which are characteristic of this narrative type. Narration together with dialogue came into being the heavy and complicated of the Buddhist Scripture.

The fifth chapter approaches the relation between the speech about Buddhist Scripture translation and Chinese classic literary criticism. The translation of the Buddhist Scripture in the middle ancient times produced not only a lot of translation scripture, but also many theories on translation that we can make use of *Liangqichao* explained with literal translation and free translation, there is something desirable, but there is always deficiency in his point-view. In fact, with regard to translation theory, the speech of Buddhist Scripture translation presents development from *Xin* to *Da*. The theories about *Ya*, are essentially the words of Chinese classic literary criticism reprinted in translation speech.

To conclude with, the sixth chapter studies the influence of the Buddhist Scripture is the last one. For the former chapters related

influences concerned, this chapter, therefore, only discusses influence of the Buddhist Scripture on the Chinese classic literature in the middle ancient times. The first section specifies the Taoist sacred literature, which form an material complementary to the former study. The maker of the Taoist scripture made use of the myth of the world, Buddha, and metaphor in the Buddhist Scripture, and then produced the new narrative works in Taoist Scripture. The Buddhist Scripture influenced the Chinese classic literature in middle ancient times in fields of theme and idea. Recent study of the Buddhist ideas in the Chinese classic literature is profound, so the second section focuses only on theme influence of the Buddhist Scripture. After selecting three Buddhist ideas, retribution, hell, confession, the dissertation observes the cultural exchanges between India and China.

## 目 录

摘要

Abstract

绪论 .....	(1)
第一章 佛经翻译文学概说 .....	(9)
一、佛传(含教史与僧传) .....	(10)
二、本生 .....	(22)
三、譬喻(含因缘) .....	(33)
四、僧伽罪案文学 .....	(53)
五、赞颂文学 .....	(74)
第二章 域外题材 .....	(101)
一、种姓与职业人 .....	(101)
二、民俗信仰 .....	(124)
三、动植物候 .....	(172)
四、题材的突破 .....	(225)
第三章 民间文学与宗教文学 .....	(240)
一、民间文学说 .....	(240)
二、佛经民间故事分布 .....	(296)

---

三、神佛与罗云 .....	(324)
<b>第四章 叙事分析 .....</b>	<b>(346)</b>
一、语言风格 .....	(346)
二、偈散结合 .....	(369)
三、讲述体 .....	(409)
<b>第五章 翻译言论与文学理论 .....</b>	<b>(446)</b>
一、从“信”到“达” .....	(447)
二、关于“雅” .....	(469)
<b>第六章 影响研究 .....</b>	<b>(486)</b>
一、汉译佛经对中古道经文学的影响 .....	(487)
二、佛经传译对中古文学题材的影响 .....	(518)
三、佛教观念之于中古叙事文学 .....	(584)
<b>主要参考文献 .....</b>	<b>(641)</b>
<b>后记 .....</b>	<b>(660)</b>



## 绪论

中古时代,印度佛教东传进入汉地,为中土带来了异质文化。通过与华土地缘文化长期的交汇互融,佛教逐步华化,并渐次扩展它的影响,到封建社会后期,儒释道三教合一最终成为华夏文明发展的主流形态,从中不难窥见佛教对汉语文化的巨大影响。佛教影响涉及中国传统文化的诸多方面,就文学而言,佛教对中国古典文学的浸润,使佛学与文学的结合研究成为必然,否则便会在很大程度上妨碍我们对传统文学作全面深入的理解,此为当代学人所共识。

事实上,就该课题而言,其学术渊源可以追溯到清末民初,以沈曾植先生《海日楼札丛》为发轫,后接梁启超、鲁迅、胡适、陈寅恪、霍世休、季羨林,等等,一大批学殖深厚的学者曾涉足此领域,各有独得之见,发前人未发之覆,给后学以诸多启示。建国后,由于人所共知的原因,此课题的研究一度沉寂<sup>①</sup>。到新时期,佛学与文学研究始得以复兴,再次跃升为当代学术界的显学。

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<sup>①</sup>此仅就大陆学术界而言,港台学者在这时期不乏力作问世,如饶宗颐先生的《韩愈〈南山诗〉与昙无讖译马鸣〈佛所行赞〉》,台静农先生的《佛教故实与中国小说》等。参见孙昌武:《汉文佛教文学研究概况及其展望》,载林徐典主编:《汉学研究之回顾与前瞻》上册,中华书局1995年版,第132页。