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奥利维耶·布雷著

远近丛书

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O L I V I E R B L E Y S

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中国古话说“人之不同，各如其面”。朝夕相处的人尚且各不相同，何况远隔重洋，在完全不同的文化环境中成长起来的人呢？事实上，就是同一个人，从不同的角度和眼光来看，也全然不同；中国古代诗人苏轼（1037—1101）早就说过：“横看成岭侧成峰，远近高低各不同；不识庐山真面目，只缘身在此山中。”一个封闭的自我是不可能真正认识自己的；一个封闭的民族也不可能真正了解自己的长处和弱点，从而得到发展。所谓“和实生物，同则不继”

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（《国语·郑语》），就是说，只有参差不齐，各不相同的东西，才能取长补短，产生新的事物，而完全相同的东西聚在一起，则只能永远停留于原有的状态，不可能继续发展。因此，孔子一贯强调必须尊重不同，他说：“君子和而不同，小人同而不和。”有智慧的人总是最善于使不同的因素和谐相处，最大限度地发挥其各自的特点，使之成为可以互相促进的有益的资源，这就是“和”。

要保持独特之处,就必须从每一个人自己的人生体验出发,而不是从已经形成的概念、体系出发。中国古人认为每个人都是生活在自己的时间里,个人在不同的时间里与周围的环境构成一种“情景”,这种“情景”随个人的心情,个人与他人的关系,以及周围景物的变化而变化。没有作为主体的人的体验,外在的一切就不能构成意义。中国著名的哲学家王阳明(1472—1529)提倡“心外无物”。有一次,他的一个朋友指着谷中花树问他:“此花树在山中自开自落,于我心中亦何相关?”王阳明说:“你未见此花树时,此花于汝同归于寂。你来看此花时,则此花颜色一时明白起来,便知花不在你的心外。”(《传习录》)内在的“情”与外在的“景”相触相生,就产生了独特的生活体验,构成了人的存在。

我们编写这套丛书的动机就是想突出不同文化环境中个人的体验和差异,并期待在这一过程中,遥远的地域环境、悠久的历史进程、迥异的文化氛围都会从这些体验和差异中由内而外地弥漫开来,相互点染。中国和法国远隔重洋,但两国的文化都被公认为是历史悠久、富有情趣、各具特色的。因此,我们首先选择中国和法国作为“远”“近”的两端,进行跨洲际、跨文化的普通人的对话。每一本书由一位中国作者和一位法国作者就同一主题同时撰写,试图把两个全然不同的普通人的生活体验联结在一起,达到互相参照和沟通的目的,这种设计无论在中国还是在法国都是第一次。令人高兴的是这一设计在中国和法国都引发了许多年轻人,一如年长者的兴趣。以后的各辑将会陆续出版。

另外,我们也希望这是一套供你欣赏,能为你提供美好心情的小书,因此文笔力求亲切活泼,版式也力求精巧玲珑,以便你在车上、船上、临睡时、等待时都可以得到阅读的愉悦。孔

子说：知之不如好之，好之不如乐之。孔子赞美的超越于功利的纯美的享受，也正是我们所想奉献给你的。

最后，我们要特别感谢法国人类进步基金会、欧洲跨文化研究院和中国上海文化出版社的支持，没有他们，这个致力于普通人之间的文化沟通和了解的、面向未来的“创举”就不会有实现的可能。

Wang Y

王以培

1963年11月出生于南京市。1983年至1990年先后在北京国际关系学院法语系、中国人民大学中文系读本科及研究生。1990年毕业后在中国人民大学教欧美文学至今。自1989年以来开始旅行，到过西南三省、青藏高原，及敦煌、西双版纳、长江三峡、大理等地。

主要著作有诗集《这一夜发生了什么》，散文诗集《寺庙里的语言》，长篇小说《守灵》、《在美国当“枪手”》、《大钟亭》、《游吟》，论著《基督与解脱》，译作《潜水衣与蝴蝶》(与何欣合译)、《兰波作品全集》等。

i Pei



the 1990s, the number of people in the UK who are aged 65 and over has increased from 10.5 million to 12.5 million, and the number of people aged 75 and over has increased from 4.5 million to 6.5 million (Office of National Statistics 1999). The number of people aged 65 and over is projected to increase to 15.5 million by 2020, and the number of people aged 75 and over to 8.5 million (Office of National Statistics 1999).

There is a growing awareness of the need to develop strategies to meet the needs of the ageing population. The Department of Health (1999) has identified the need to develop a 'new paradigm' for the care of the elderly, which is based on the principles of 'active ageing'. This paradigm is based on the idea that older people should be able to live independently, actively and with dignity. It is based on the idea that older people should be able to participate in the community and to contribute to society. The Department of Health (1999) has identified a number of key areas for action, including: (1) promoting the health and well-being of older people; (2) ensuring that older people have access to the services and resources they need; (3) ensuring that older people are able to live independently; and (4) ensuring that older people are able to participate in the community and to contribute to society.

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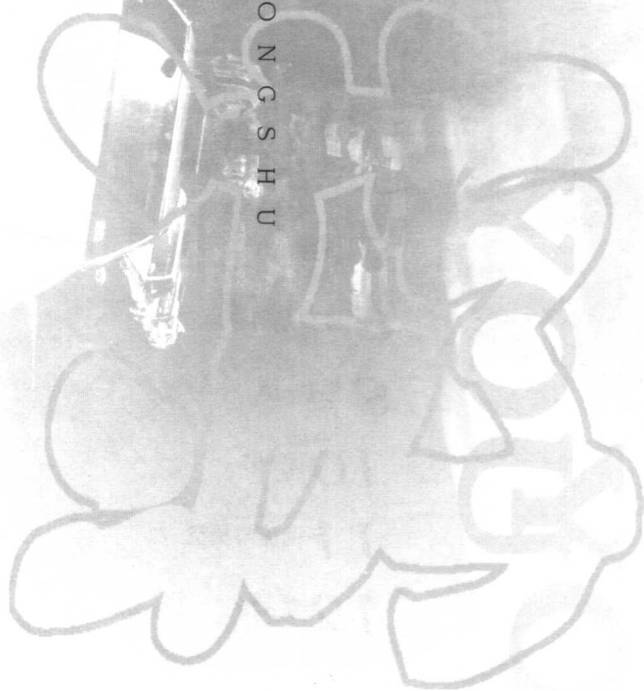
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游

YUANJINCONGSHU



献 辞

法语中的le voyage,中文的意思是“远游”、“旅行”, le voyageur 指“远游者”、“旅行者”。

作为远游者来说有一种欣喜,他时时都从自然与内心发现新天新地,他眼里与心中的世界一直在变,越变越丰富具体,越变越接近唯一。

作为旅行者来说又有一份遗憾,因为当他所说的变成文字的时候,他人已来到另一个地方,心中已产生了另一种感受。

这些文字是笔者1999年—2000年游历欧洲时所写的,而写这篇献辞时,他刚从长江三峡回来,——再看自己的作品,“我”已变成了“他”,他只有在这里补充一句:远游归来,旅行者心中依然没有结论,只有祝福、祈祷,愿您,我亲爱的读者,生命之路像江水一样生生不息。

2002年12月22日

JIE ①

家

族

JIAZUDE

QIANXI

的 迁 徙

童年，父亲捉着我的手教我写字，写出的每一个字都由我们的合力产生。写有些字我不感兴趣，就顺着他的力，写出的都是他的体；但另一些字，我第一次写就很兴奋，如“进”、“走”、“迈”、“赴”，凡写到这些字，我的手就会发颤，心里发抖，不知哪儿来的神力，让我在暗中拼命使劲，这个“走”字的最后一“一”和“辶”，我总要尽量划出格，一直划到作业本尽头，甚至划到桌子上去。父亲并不怪我，只是问：“这像什么？”

“一条河。”我说。

“不。”父亲严肃地说：“这是一个‘辶’，是‘行走’的意思，你这么写，将来一定要出远门的。”

多年以后，在遥远的异国他乡，我常回想起父亲当初的话。

在《说文解字》中，有关“行走”的字有一百多个，很多字在现代汉语中已经不用，如：

𨇗：轻行也。

趣：行貌。

趨：狂走也。

趨：行迟也。

𨇗：走也。

𨇗：走意。

𨇗：走也。

趨：走意。

𨇗：独行也。

𨇗：半步也。

趯：动也。

趯：雀行也。

还有一些字现代汉语中常用，但已与原意略有不同，比如：

超：跳也。

趯：轻劲有才力也。

趣：疾也。

赶：举尾走也。

可见古人的行走方法不拘一格：疾走、狂走、独自行走，像雀儿一样跳着走，竖着尾巴，半步走、轻轻走……

“辵”底的字更多，都用来描述“行走”：

13

迈：远行。

巡：延行貌。

述：循也。

遭：遇也。

遇：逢也。

避：回也。

诋：怒不行进也。

达：行不相遇也。

迟：徐行也。

迂：避也。

迥：远也。

迁：进也。