

一百丛书

汉英对照 Chinese-English

中国神话及 志怪小说一百篇

丁往道选译

100 CHINESE MYTHS AND FANTASIES

中国对外翻译出版公司
商务印书馆（香港）有限公司

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《一百叢書》總序

本館出版英漢(或漢英)對照《一百叢書》的目的，是希望憑藉着英、漢兩種語言的對譯，把中國和世界各類著名作品的精華部分介紹給中外讀者。

本叢書的涉及面很廣。題材包括了寓言、詩歌、散文、短篇小說、書信、演說、語錄、神話故事、聖經故事、成語故事、名著選段等等。

顧名思義，《一百叢書》中的每一種都由一百個單元組成。以一百為單位，主要是讓編譯者在浩瀚的名著的海洋中作挑選時有一個取捨的最低和最高限額。至於取捨的標準，則是見仁見智，各有心得。

由於各種書中被選用的篇章節段，都是以原文或已被認定的範本作藍本，而譯文又經專家學者們精雕細琢，千錘百煉，故本叢書除可作為各種題材的精選讀本外，也是研習英漢兩種語言對譯的理想參考書，部分更可用作朗誦教材。外國學者如要研習漢語，本叢書亦不失為理想工具。

商務印書館(香港)有限公司
編輯部

前 言

(一)

中國遠古或原始社會的神話，沒有史詩或其他專著予以記載，使之流傳。因而現在我們所能看到的，只是零星片斷的故事而已，這是十分令人惋惜的。

關於古代神話沒有得到系統而完整地保存的原因，魯迅先生曾作分析。他說：

中國神話之所以僅存零星者，說者謂有二故：一者華土之民，先居黃河流域，頗乏天惠，其生也勤，故重實際而黜玄想，不更能集古傳以成大文。二者孔子出，以修身齊家治國平天下等實用爲教，不欲言鬼神，太古荒唐之說，俱爲儒者所不道，故其後不特無所光大，而又有散亡。

然詳案之，其故殆尤在神鬼之不別。天神地祇人鬼，古者雖若有辨，而人鬼亦得爲神祇。人神殽雜，則原始信仰無由蛻盡；原始信仰存則類於傳說之言日出而不已，而舊有者於是僵死，新出者亦更無光焰也。（《中國小說史略》第二篇：神話與傳說）

就此問題，茅盾先生發表了不同的意見，他說：

所以中國北部神話之早就銷歇，一定另有其原因。據我個人的意見，原因有二：一爲神話的歷史化，二爲當時社會上沒有激動全民族心靈的大事件以誘引“神代詩人”的產生。神話的歷史化，固然也保存了相當的神話；但神話的歷史化太早，便容易使得神話僵死。中國北部的神話，

大概在商周之交已經歷史化得很完備，神話的色彩大半褪落，只剩了《生民》、《玄鳥》的“感生”故事。至於誘引“神代詩人”產生的大事件，在武王伐紂以後，便似乎沒有。……自武王以至平王東遷，中國北方人民過的是“散文”的生活，不是“史詩”的生活，民間流傳的原始時代的神話得不到新刺激以爲光大之資，結果自然是漸就僵死。到了春秋戰國，社會生活已經是寫實主義的，離神話時代太遠了，而當時的戰亂，又迫人“重實際而黜玄想”，以此北方諸子爭鳴，而皆不言及神話。（《中國神話研究初探》第一章：“幾個根本問題”）

把兩位先生的意見綜合起來，我們可以看到古代神話散亡的主要原因。所幸先秦及兩漢的古籍，如《莊子》、《列子》、《淮南子》、《左傳》、《國語》、尤其是《山海經》，保存了不少古代神話的片斷，成爲中國古代文學中十分優美、動人的一部分。

如果我們對神話的範圍作廣義的理解，除了遠古的神話傳說之外，把歷代文人所創作的有關神、鬼、怪的故事，即志怪小說，也包括在內，那麼數量就非常之多，優秀的作品也頗不少。

志怪小說開始於魏晉。在這兩代，受方士思想和道佛迷信的影響，一部分文人編寫鬼神志怪故事，其中不乏想象豐富，文字秀麗之作。比較突出的有干寶所作的《搜神記》等書。到南北朝時期，寫志怪小說的風氣並沒有衰減。

唐中葉以後，很多著名文人從事傳奇的寫作，這是中國小說的真正的開端。唐代傳奇內容廣泛，涉及人情世態、社會生活的各方面。形式上已不是三言兩語的雜記筆錄，而是結構完整，故事性強，長到幾千字甚至一萬字左右的短篇小說。在這些傳奇中，有不少精彩的神仙鬼怪的故事。

宋代的志怪傳奇，大抵繼承唐代的傳統，雖有佳作，但總的說來沒有唐代那種繁榮的局面。在小說方面，宋代的一個重要的貢獻是編成了一部古代小說總集——《太平廣記》。它收錄了上自先秦、

兩漢，下到北宋初年的作品共約七千則，分編五百卷，總字數近三百萬，共採錄書籍三百四十餘種，其中不少有價值的書早已失傳，幸虧有《太平廣記》才得以保存一部分。七千則故事中有相當數量的關於神仙鬼怪的作品。

宋代已經有用白話文寫成的故事，通稱“話本”。元、明、清幾代最著名的小說是用白話文寫成的長篇，如《三國演義》、《水滸》、《西遊記》、《儒林外史》、《紅樓夢》等。搜羅在流傳很廣的“三言”和“二拍”^{*}中的短篇小說也是白話文寫的。

到了清初，又出現了一部用古文寫的志怪小說集——蒲松齡的《聊齋誌異》。這本書風行一時，受到普遍的讚揚。在此之後，又有主持《四庫全書》編纂的紀昀所著的《閱微草堂筆記》，其中有一些涉及神、狐、鬼、怪的傳聞的記載。紀昀之後，用古文寫的神話或志怪小說雖然還有一些，影響很大的就不多了。

(二)

關於中國神話的特點，已有一些專家進行分析研究。以下幾點是很明顯的：

一、神話與歷史難以分開。在中國有文字記載的歷史以前的歷史，部分地根據傳說，而傳說和神話是交結在一起的。如伏羲、神農、黃帝、夏禹這些古代的英雄和領袖，既是傳說中的歷史人物，也是神話中的重要角色。甚至周代的文王、武王、姜太公，也和神話有關，因為他們據說是在神的幫助下成就其事業的。正如前面提到的，古代神話在很大程度上歷史化了。反過來說，古代歷史也在某種程度上神話化了。

二、歌頌勞動創造。這一類的神話故事多得很，如燧人鑽木取

^{*} “三言”、“兩拍”是指馮夢龍（1575-1646）所編寫的《諭世明言》、《警世通言》、《醒世恆言》、和凌濛初（1580-1644）編寫的《拍案驚奇》《二刻拍案驚奇》等五部短篇小說集。

火，伏羲仿蜘蛛網而造打魚捕獸的網；神農嚐百草，後稷教民稼穡，夏禹治水，等等。魏晉以後的志怪小說中也有一部分以能工巧匠爲主角，對他們的智慧大加稱讚。

三、讚美堅韌不拔、自我犧牲的英雄精神。鯀和禹相繼治水是個很典型的例子。鯀竊天帝的“息壤”以壅洪水，結果天帝派人把他殺了。可是鯀的肚子裏生出禹來，繼承他的治水大業。禹歷盡千辛萬苦，三十歲還沒結婚，婚後四天便又去治水，終於治水成功。“愚公移山”的故事的可貴之處，正是在於它歌頌普通勞動人民的苦幹和堅毅的精神。

四、謳歌反抗壓迫的精神。“三王墓”是個例子。會稽劍的幹將被楚王殺害，其子赤比立志報仇，爲此自刎，好讓別人持他的頭去見楚王，乘機把楚王殺掉。又如韓憑妻被宋康王奪去，聽說丈夫已死，便跳樓自盡。她的墳和丈夫的墳相距不遠，兩個墳上各長一棵大樹，“根交於下，枝錯於上。”

五、讚美對真正愛情的追求。“牛郎織女”肯定是最古老的戀愛故事中的一篇。以後文人所寫的神話故事中，人神、人狐、或人鬼真誠相愛的情節很多。這類故事曲折地反映了在封建禮教壓迫下人們對真正愛情的追求和嚮往。

六、勸善懲惡。在魏晉以後的志怪小說中這是個重要的主題。可能是受儒家關於仁義道德的教導和佛家的“善有善報，惡有惡報”思想的影響，許多文人創作的故事都有人皆應做好事，不應做壞事的寓意。例如董永是個勤勞、誠懇、又孝順父親的好人，所以天帝就派仙女來幫助他。而那些做壞事的人、神、鬼、怪，到頭來都自作自受，沒有好結果的。

這些特點，也許可歸結爲一個總的特點：中國的神話，不論遠古的還是後人創作的，都富於人情味。許多神、鬼、狐、怪都被描寫得有人的氣質和人的感情。他們多數很善良，如好人一樣地善良；少數很兇惡，如壞人一樣地兇惡。在許多故事中，神怪和人有割不斷的聯繫。他們變成人，渴望和人在一起過人的生活。總之，

中國的神話創作者通常用描寫人的方法來描寫神，或者說把他們當作人來描寫，賦予他們人性。所以我們在讀神話的時候，往往覺得神怪並不可怕，而是可愛，甚至可佩；並不覺得他們高不可攀，而是感到他們和我們相似，可以互相理解。這大概是古代神話至今仍有極大的魅力的緣故吧。

當然也有一些故事宣揚宿命論、輪迴說、或各種封建的倫理道德。這並不奇怪，因為文藝作品不可避免地要反映一個時代的思想。

(三)

從語言藝術和寫作技巧的角度看，中國古代神話和志怪小說也達到了極高的水平。古漢語非常簡潔，幾百個字、甚至幾十個字就說出一個完整的故事。儘管如此簡短，還可能包含對話和人物姿態及心理的描寫。且以“愚公移山”為例。在聽說北山愚公開始挖太行、王屋二山之後。

河曲智叟笑而止之，曰：“甚矣，汝之不惠！以殘年餘力，曾不能毀山之一毛，其如土石何！”

北山愚公長息曰：“汝心之固，固不可徹，曾不若孀妻弱子。雖我之死，有子存焉，子又生孫，孫又生子，子又生子，子又有孫，子子孫孫，無窮匱也，而山不加增，何苦而不平？”河曲智叟亡以應。

這是多麼生動的對話！而且還有着墨不多的描寫：“笑而止之”和“長息”把兩個人物的神情刻畫出來了。

再看唐人小說“畫工”：

唐進士趙顏，於畫工處得一軟障，圖一婦人甚麗。顏謂畫工曰：“世無其人也，如何令生，某願納為妻。”畫工曰：“余神畫也，此亦有名，曰：真真。呼其名百日，晝夜不眠，即必應之。應，則以百家彩灰酒灌之，必活。”

顏如其言，遂呼之百日，晝夜不止。乃應曰：“諾。”急以百家彩灰酒灌，遂活。下步言笑，飲食如常。曰：“謝君召妾，妾願事箕帚。”終歲，生一兒。兒年兩歲，友人曰：“此妖也，必與君爲患！余有神劍，可斬之。”其夕，乃遺顏劍。劍才及顏室，真真乃泣曰：“妾，南岳地仙也，無何爲人畫妾之形，君又呼妾名，既不奪君願。君今疑妾，妾不可住。”言訖，携其子卻上軟障，嘔出先所飲百家彩灰酒。睹其障，唯添一孩子，皆是畫焉。

全文才二百三十個字，卻說出了一個曲折有趣的故事。趙顏對畫上的美婦人“呼之百日，晝夜不止，”可以說是一片痴情。那畫上的婦人原來是南岳地仙，但她願過人間的生活。大概仙人的生涯固然超脫，未免過於寂寞吧？以後趙受友人的挑撥，動了壞念頭，於是夫妻關係破裂，仙女帶着孩子回畫上去了。可見夫婦之間不可缺少信任和忠誠。

這則小故事問世之後，受到廣泛的注意和喜愛，是理所當然的。“畫裏真真”還成爲一個常被引用的典故。宋代著名詩人范存大在一首詩裏寫道：“花定有情堪索笑，自憐無術喚真真，”用來表示無法使花開放。

(四)

最後談一下選材和翻譯過程中的一些考慮。

本書選載了自先秦到清代中葉的神話及志怪小說共一百篇。首先挑選的是那些流傳極廣，幾乎是家喻戶曉的故事，如“盤古開天闢地”、“女媧造人”、“嫦娥奔月”、“愚公移山”等篇。其次選了一些結構完整、情節有趣的故事，許多唐代傳奇和《聊齋誌異》中的故事屬於此類。此外，爲了使多種類型、多種題材和寓意、多個時代的作品都得到反映，我們盡可能廣泛地選了一些有代表性的神話和志怪小說，列入這百篇之中。

考慮到本書的篇幅，幾千字以上的較長的作品就沒有包括了。爲了文體的一致，所選的文章都是用古文或文言文寫的，白話文的作品只得留給其他選集。

文章的次序大體上根據時間先後編排。

很明顯，這一百篇並不足以反映中國三、四千年中產生的神話故事的全貌。一百篇畢竟是太少了。但從這一百篇來管窺一斑還是可能的，因爲各個時代、各種類型的神話及志怪小說或多或少地都選了一些。

把古漢語譯爲英語，或任何其他外語，並非易事。前面已提到，古漢語極其簡略，用詞少而涵義多，在敘事中凡是讀者可以自行補充的小環節往往不提，同時正確理解詞、句的意思有時也很困難。本書採用原文和譯文並刊對照的形式，希望讀者能藉原文之助來理解譯文，或反過來藉譯文之助來理解原文。因此，忠實而通順的，不加減意思的翻譯應爲首要的目標。我們只能說努力這樣做，但譯文中應改正或可改進的地方必然不少。衷心希望讀者不吝指教。也歡迎對本書的選材、體例及其他方面提出批評意見，以便在重版時有所改進。

丁往道

PREFACE

(1)

Ancient Chinese myths were not recorded in a systematic way in any work, and, as a result, only fragments of them are extant today. As for the causes, Lu Xun says in *A Short History of Chinese Fiction*:

Two causes have been given for the fact that only fragments of Chinese mythology have been preserved. First, the Chinese people who lived in the Yellow River valley in those early days were not favoured by good natural conditions, and had to work hard to keep alive. They tended to be practical rather than fanciful, and were therefore unable to collect ancient legends and produce a great work. Second, after Confucius, who taught people to do practical things like cultivating one's moral character, regulating one's family, bringing order to one's state, and unifying the whole country, and who would not talk about ghosts or gods, the imaginary tales of the remote past were never taken up by Confucian scholars. Thus ancient mythology, instead of being developed, suffered from further losses.

A careful study of the causes, however, would show that greater harm was done by lack of distinction between gods and ghosts. There seemed to be some differences between gods in Heaven and in the world and ghosts, but it was possible for men and ghosts to become gods. The mixing

of men and gods made it easy for primitive beliefs to remain, and therefore stories similar to legend kept cropping up. The result was the dying out of the old mythology while the new stories were lacking in brilliancy.

Mao Dun, who also wrote about ancient Chinese mythology, has different opinions. He says:

Mythology ceased to grow in North China very early.... In my opinion there were two causes: mythology becoming part of history and the absence of great events that might have stirred the feelings of the whole nation and called forth "poets of the mythological age". Mythology becoming part of history helped to preserve myths, but if this process begins too early, it will lead to the dying out of mythology. By the time the Zhou Dynasty replaced the Shang, the mythology of North China had probably been completely merged into history, and was no longer colourful... After King Wu of the Zhou started the punitive war against King Zhou of the Shang, there seemed to be no more events great enough to call forth "poets of the mythological age"... From King Wu to King Ping who moved the capital eastward, the people in North China lived a life that was more like prose than epic, and the primitive myths circulating among the people could not be further developed for lack of new stimulus. It was only natural that they were gradually dying out. During the Spring and Autumn Period and the Warring States Period, social life was already realistic in character, the age of mythology was too far away, and the wars and upheavals forced people to be "practical rather than fanciful", so that none of the philosophers and scholars of North China discussed mythology in their debates

about philosophical and political views. (*A Preliminary Study of Chinese Mythology*)

The views advanced by Lu Xun and Mao Dun together highlight the main causes of the loss of ancient Chinese mythology. Fortunately, many classical works of the pre-Qin period and the Han Dynasties, such as the *Zhuangzi*, the *Liezi*, the *Huainanzi*, the *Chronicles* by Zuo Qiuming, *Conversations from the States*, and above all, the *Book of Mountains and Seas*, contain fragments and excerpts of ancient mythical stories, which make up a beautiful and fascinating part of our classical literature.

In its broadest sense, we may assume that mythology includes all tales about gods, ghosts, spirits, and monsters written by people of all ages. If we understand mythology or mythical stories in this broad way, there are a large number of them left to us by writers of the past two thousand years. Among them are many excellent works.

The writing of such stories began in the Wei and Jin Dynasties, when various writers, influenced by the alchemist's ideas and Taoist and Buddhist superstitions, were interested in inventing stories about gods and ghosts, some of which show their unusual imagination and mastery of the written language. This practice was continued in the next period, the period of Southern and Northern Dynasties.

But the dawn of fiction, in the true sense of the term, came much later, in the middle of the Tang Dynasty, when many well-known writers and poets went in for story-writing. Their stories have a wide range of subject matter and themes, reflecting various aspects of human nature, human relations and social life. In form they are not short notes or anecdotes like the tales produced before them, but well-structured stories with interesting plots and vivid characters, often several thousand words in length. Among them are many tales whose main characters are gods, ghosts, or foxes.

Mythical stories of the Song Dynasty show strong influence of Tang fiction, but hardly attain the Tang level. One

achievement in the field of fiction worthy of special mention is the compilation of the great *Taiping Guangji* or *Extensive Records Compiled in the Taiping Years* (976-983), which is a collection of about seven thousand stories published before and in the first years of the Song Dynasty. There are altogether five hundred volumes, totalling nearly three million words. The stories were selected from over three hundred books, many of which have long been lost to us. A large portion of the seven thousand stories are about gods, deities, fairies, and ghosts.

In Song times there were stories written in the vernacular, called "notes for story-tellers". In the Yuan, Ming and Qing Dynasties that followed the best-known works of fiction were novels in the vernacular, such as *Romance of the Three Kingdoms*, *Water Margin*, *Pilgrimage to the West*, *The Scholars*, and *Dream of the Red Mansions*. The popular short stories collected by Feng Menglong and Ling Mengchu are also written in the vernacular.

In the early period of the Qing Dynasty there appeared an anthology of short mythical stories written in the classical style — *Strange Stories from Happiness Studio* by Pu Songling. For some time it was a most popular book, praised and liked by many people. After Pu, Ji Yun, who presided over the compilation of the *Siku Quanshu* (*Complete Collection of Written Works Divided into Four Stores*), wrote a book entitled *Notes from a Thatched House*, which includes anecdotes, rumours and tales about gods, foxes and ghosts. Mythical stories written in the ancient style continued to appear after Ji Yun, but very few of them were influential or popular.

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Scholars and critics have written about the special features of Chinese mythology. Among the most obvious are:

1. Mythical stories are entwined with history. The history of the long period before recorded history began is partly

based on legend, which is interwoven with mythology. Such ancient heroes and leaders as Fuxi, Shennong, Huangdi (the Yellow Emperor) and Yu are both historical figures according to legend and important characters in mythical stories. Even King Wen, King Wu and Jiang Taigong of the Zhou Dynasty are in some way connected with mythology, because they were said to have won their cause with the help of many gods. As has been mentioned, ancient mythology was to a great extent made historical. On the other hand, ancient history was to a certain extent made mythical.

2. They sing the praises of labour and creation. There are many such stories: Sui ren producing fire by drilling in wood; Fuxi making nets for catching fish and animals by imitating the web of spiders, Shennong tasting all kinds of grass and plants; Houji teaching people to grow crops; Yu taming the floods, just to mention a few. Mythical stories written after the Wei and Jin Dynasties describe, among other things, clever craftsmen who have unusual wisdom and skills.

3. They extol perseverance and self-sacrifice. One typical example is the story of Gun and Yu trying to tame the floods. Gun steals the "growing earth" from the Heavenly God with which to stop the floods, but the god has him killed. Out of his belly Yu is born, who continues his cause. Yu goes through countless hardships, remains unmarried until he is thirty, and leaves his wife only four days after their wedding to fight the floods, and finally brings them under control. "The Foolish Old Man Removes the Mountains" is valuable because it extols the industry and perseverance of ordinary labouring people.

4. They praise rebellion against oppression. One such story is about a boy whose eyebrows are one foot apart. Ganjiang, who is good at making swords, is killed by the king of Chu. His son Chibi is determined to take revenge. For this he kills himself so that a friend may take his head to see the king and then kill him. Another story tells how Han Ping's wife, after being seized by the king of Song, commits suicide