

绪论

全球化进程压缩了我们赖以生存的时空，也加速了不同国家、文化与人民之间的交流。然而毋庸置疑，我们需要花费较以往更大的气力来增进相互之间的了解。随着中国在国际事务中的作用日益吃重，我们可以看到，西方学习中国语言的兴趣也大大增强，了解中国文化的热情也空前高涨。但与此同时，依然还有很多人坚持认为中文异常难学；对他们来说，中国也依旧神秘莫测。

目前，在美国校园读书的中国学生已超过304000人¹。相比之下，美国学生中有能力运用中文在中国学习的人却寥寥无几。此种状况让我们不得不产生一种紧迫感。早在1976年，诺曼·丹尼森就提请我们注意，在世界许多地方，“成人具有多种语言能力是普遍的现象，而非例外”。（Delabattista and Grutman 第12页）虽然大多数国家只有一种官方语言，但在这一表象下，多种语言的交叉使用在我们生活中早已是不争的事实。将语言与文化结合起来，用创新的教学方式去面对这一现实，才是对学生负责的做法。

迈克尔·克罗宁将对创新教学的思考置入了更大的背景之中。他认为，从翻译角度看，英语是一个少数人群的语言。原因在于：“英语不是翻译的语言，而是为翻译所用的语言”。（Cronin 160）克罗宁的视角，无疑是在召唤一个新的模式，以便能够积极参与到“处于持续关系调整中的世界”：“力量对比的不断变化”要求我们“不断校正”应对的策略。（161）本书

INTRODUCTION

Globalization compresses the time and space in which we live and accelerates exchanges among nations, cultures, and peoples. It goes without saying that we need even greater effort to understand one another. As China's role has grown in world affairs, we have seen a surge of interest in Chinese language in the West and an unprecedented enthusiasm to learn about Chinese culture, yet the myth of the Chinese language as exceptionally difficult to learn and of China as enigmatic remains a truism for many.

We feel a sense of urgency when more than 304,000 students from China are currently studying on U.S. campuses,¹ while few American students have the language competence to study in Chinese in China. Norman Denison had, as early as 1976, called attention to the fact that there were places in the world where “adult multilingual competence is the rule, not the exception” (Delabattista and Grutman 2005, 12). Beneath the surface of official monolingualism of most nation-states, multilingualism has become a fact of life. It is in our students' best interest to embrace this phenomenon with innovative approaches to language and culture education.

Michael Cronin contextualizes the problem thus: English is a minority language in translation terms because “it is not a language of translation but a language for translation” (1998, 160). His perspective is a call for a new model of proactive participation in “a world of continuous relational adjustments.” The “constantly shifting power nexus” requires “endless calibration” of our strategy of engagements (161). This book takes a first

1. 请访问<http://www.iie.org/Research-and-Publications/Open-Doors/Data/Fact-Sheets-by-Country/2015#.V2xQFVf93dk> 查看美国国际教育协会（IIE）2015年《门户开放报告》公布的数据。

1. Please see the Institute of International Education's "Open Doors Data: Fact Sheet: China," last accessed June 23, 2016, www.iie.org/Research-and-Publications/Open-Doors/Data/Fact-Sheets-by-Country/2015#.V2xQFVf93dk.

所追求的目标,或者说是为实现鸿鹄之志而迈出的第一步,便是为培养未来的世界公民而对当下汉语语言文化教学的策略与方法进行调整。

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这本汉英对照双语读本将汉语语言学习与中国文学、文化的学习融为一体;它的结构框架能够帮助学习语言的高年级学生克服学习瓶颈。在这一双语框架中,英文翻译帮助理解中文原文,而理解又有助于发展批判性思维能力。两者都是学生与当今中国进行深入互动所必需的。

小小说的文体特征,以及它在中国的广泛普及,使这一文体成为实现整合式语言与文化教学的关键。这一读本所选的作品,长度一般在1,500字左右,尤其适合课堂教学。中文高年级的学生亟需扩大词汇量和用法积累;双语平行的格式为他们主动参与,拓展、积累这两方面知识提供了平台。学生积极地在中英文之间做交叉参考,也能加快他们在语境中学会遣词造句的速度。书中每章的每个故事后,都附有一个综合的词汇用法表。表中所给出的定义,都是基于该特定故事的上下文情境,而非这些字词、成语、俗语或口语表达的终极解释。字、词、语、用法等的入选与它们出现的频率关系不大,表中的词语或表达往往用法特殊,发音有难度,或意思可能容易造成误解。有关如何在教学中使用本书,请参照本书卷尾的《语言文化的互动融通——如何使用这本汉英对照教材》。无论计划将此书用于普通课程、专题研讨课、或是一对一的研读课,阅读这篇文章可能都会有所裨益。

本书的基本理念简单明了:意欲熟练掌握语言,必须认真学习文化。书中的故事都是当代中国作者的原创作品。它们既是当今中国社会的写照,也反映了中国人民共同关心的问题。在了解中国日常生活带来方

step toward an ambitious goal—adjusting current Chinese language and cultural learning strategies for the education of future global citizens who will embrace this new model.

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This parallel textbook integrates the learning of Chinese language with the learning of Chinese literature and culture for advanced students. The format helps overcome the plateau in language and culture learning by facilitating reading original Chinese texts with English translation and by developing critical skills necessary for in-depth interactions with China today.

Because of the genre's formal properties and its popularity in China, the short-short story² is key to achieving the goal of integrated learning. Averaging fifteen hundred characters in length, the selected stories have proven particularly effective for classroom study. The parallel format allows students to participate in the construction of a necessarily large repertoire of vocabulary and usages. The active cross-references between Chinese and English also accelerate the learning of how to use terms properly in context. A combined glossary and usage guide is also provided for each story, to define in context verbal, idiomatic, and local or colloquial expressions that resist interpretative mastery. The selection of words and expressions is based on their uniqueness of usage and pronunciation and the possibility for ambiguity rather than on the frequency of their appearance. For detailed suggestions on how to use this book for a course, seminar, or independent study, please look at the short essay "How to Use This Parallel Text to Teach Chinese Language and Culture" at the end of this volume.

This volume is based upon the conviction that the learning of culture complements mastery of language. The selected stories are all original works by contemporary Chinese writers. They offer authentic glimpses of Chinese society and address issues of common concern. However, these stories provide more than convenient access to everyday life in China.

2. 对中国小小说文体更详细的介绍,特别是它在过去30年中的发展和普及,请参考哥伦比亚大学出版社2006年出版的《喧嚣的麻雀:当代中国小小说》一书中的引言,以及穆爱莉在列克星敦出版社2012年所出的《中国和新左派愿景:政治和文化的参与》一书中题为“小小说文体的崛起”一文。

2. For a detailed introduction of the genre in China, especially its development and popularity in the past thirty years, please see the introduction to *Loud Sparrows: Contemporary Chinese Short-Stories* (New York: Columbia University Press, 2006) and Aili Mu's article "The Rise of the Short-Short Genre" in *China and New Left Visions: Political and Cultural Interventions* (Lanham, MD: Lexington, 2012).

便的同时,这些作品更为我们提供了进入传统中国的途径。因为,中国人每日每时的生活,便是中国五千年文化和传统积淀的最佳呈现。书中的三十一个故事按照不同的主题分为九章,每章的故事都围绕着一个传统观念。这些至今仍然渗透在中国人生活的方方面面的观念是:礼和仁、孝、阴阳、(统)治、自我(特性,身份和认同)、脸面、(浪漫)情爱、婚姻以及易。

书中每章都以一篇短文开篇。虽然并非试图为读者的阅读体验划定藩篱,但它的确具有引导读者理解文化传统观念意涵的功能。短文所起的作用,是扩大而非限制读者对每一章主题观念的理解;它能够帮助读者拓宽解读故事的视野。这些短文往往会谈及中国历史、文化中特有的习俗或经验。其目的,是使读者对于故事的理解根植于其特定的文化语境之中。每个故事之后都附有一系列开放式讨论话题,以便启发进一步的阅读思考。话题源自穆爱莉在美国教授这些故事时的经验,其设计对学生可能会遇到的困难都有所针对。

本书所选的三十位作家,属于三个不同群体。其中三分之一是知名作家,如韩少功、王蒙、格非、迟子建、刘心武、史铁生、刘震云、聂鑫森、吴念真和邹静之等。他们代表了小小说文体最文艺的一面。第二类由当代中国特有的一类文学艺术专业人员组成。他们或是在国家或集体的文学艺术机构里担任职务,或是组成这些机构的作家和编辑。最后一类,虽然在中国也都是全国知名的小小说作家,却也同时是来自各行各业的普通百姓。你会在他们当中发现村支书、政府官员、民工、退休公务员、项目经理、保安、农民、乡下残疾女青年,创业者、教师、会计等等。这些人,虽然与那些努力为自己的生活而奋斗的当代中国人没有什么不同,却代表着那些珍视写作、将文学与审美当作生存中不可或缺的组成部分的草根群体。每篇故事后都附有作者简介,向读者提供了作者现状,写作背景,以及他们在中国所受欢迎程度等信息。希望这些信息能够帮助读者积极主动进入故事当中,并从中获得对故事原产地文化新颖独特的看法。

They are also pathways to China's past and traditions, in that China's five thousand years of culture and tradition are best conveyed by the lives of its people. The thirty-one stories are grouped by theme into nine chapters, each of which centers on a traditional concept that still permeates those lives. These nine themes are: *li* (礼 ritual or propriety) and *ren* (仁 humanity or benevolence); the concept of being filial (孝 *xiao*); the working of yin-yang (阴阳); approaches to governance (〔统〕治); the sense of identity (自我|特性、身份、认同); the importance of face (脸面); (romantic) love (情爱); the issue of marriage (婚姻); and the meaning of *yi* (易 change).

Each of the nine chapters is prefaced with a short essay. Though it does not mean to chart the course of the reading experience, the essay does function as a guide to the meanings of the concept in Chinese cultural tradition. The essay should open up rather than limit the reader's understanding of each chapter's theme, broadening the interpretative horizons of the stories. When a chapter preface invokes particular Chinese cultural or historical practices or experiences, it anchors particular understandings in their specific contexts. Reading and reflection are further guided by a series of open-ended discussion questions at the end of each story. Generated from Aili Mu's experience of teaching these stories in the United States, these questions anticipate and target problem areas of understanding.

The thirty authors selected belong to three different groups of writers. One third of them are celebrity writers such as Han Shaogong, Wang Meng, Ge Fei, Chi Zijian, Liu Xinwu, Shi Tiesheng, Liu Zhenyun, Nie Xinsen, Wu Nianzhen, and Zou Jingzhi. They represent the genre at its most literary. The second group is composed of literary professionals unique to contemporary China. They either hold offices in state institutions for art and literature or work as writers and editors for these institutions. The last third, though nationally known as short-short writers, are ordinary people from all walks of life. Among them you will find a village leader, some government officials, a migrant worker, a retired civil servant, a project manager, a security guard, a handicapped daughter of a farmer, a business owner, a teacher, and an accountant. They, like many others trying to live a successful life in contemporary China, represent those at the grass-roots level who value writing as an essential part of life. A brief biography of the author follows each story. The additional information on authorship, background, and reception encourages readers to approach each story proactively to gain nuanced perspectives on each story's culture of origin.

促进中国语言文化学习的目的贯穿了本书的整个翻译过程。在这一过程中,我们既努力做到忠实于原文,也充分利用了我们的英语语言文学知识和对中国文化的了解,尽力设法将学生的学习收益最大化。英文的自然晓畅是我们始终如一的准则;我们对每个故事审美意味的再现一丝不苟。这样做的目的,是期望读者的理解能由表及里,达到对文本深层内涵的把握。为此,我们还尽力保持作品的“原汁原味”,尽可能多地留住作品的陌生感。这样做的目的,是希望激活读者的好奇心、审视反思的能动性、以及创新发现的动力。

此双语读本主要面向学习中国语言文化的中、高年级学生。当然,它也适用于那些对当代中国小说和文学有兴趣的一般读者。本书的设计,让它既可以用作一门课的主要精读教材,也可以用作多类课程的补充阅读文本,或用作自学读本。学习语言的高年级学生还将受益于本书所提供的丰富的辅助学习资源。这些资源有助于他们温故知新,提高汉语水平,拓展新的文化视角。当然,本书与任何其它文学翻译的主要目的并无二致,它也为读者提供学习语言文化新内容的体验。在说中文的地区,这本书或许可以帮助以中文为母语的读者学习英语。

在本书的自序中,我们已详述了来自不同语言和文化两个学者之间的合作,也交代了本书诞生的经过。接下来,本文将重点阐述本书的独特形式所具有的优势,尤其是汉英对照的文本和翻译实践本身如何推进语言学习的自我指导、以及如何启发批判性反思和文化探索。在保持原文的复杂性和追求英文的完美性两者之间走钢丝,一直是我们编写这本书时最大的愉悦。因此,使用这本书必要且关键的一步,就是要对我们的工作做审慎的分析和推敲。希望我们的译文会让读者“有所触动并感到不安”;而那“坐不住”的感觉会激励他们对翻译作为多义阐释活动的认真思考。

The goal of facilitating Chinese language and culture learning has compelled the translation process. The texts in English attempt to remain faithful in lexical meaning to their Chinese originals but are also informed by our knowledge of both English language literature and Chinese culture to maximize learning efficiency. That the English must be natural and read well has been a driving principle. We paid close attention to the reproduction of the aesthetics of each story to make sure that connotative meaning might be grasped in addition to denotative understanding. To achieve this, we strove to preserve the “accents” of the original works and as much of their “defamiliarizing” effects as possible. The intention is to activate the readers’ agency of inquiry, reflection, and discovery.

The primary audience for this text is intermediate and advanced learners of Chinese language and culture, but our translations are also aimed at the general reader interested in contemporary Chinese fiction and literary translation. The book is designed to serve as both an intensive primary text or supplemental reading text and a text for self-study. Advanced learners of Chinese will also profit from the wealth of resources included, which will aid in maintaining and improving their Chinese proficiency or help to develop new cultural perspectives. Of course, the main goal of any literary translation is to allow new readers the experience of learning new aspects of culture and language. In the Chinese-speaking parts of the world, this volume may also benefit native Chinese speakers learning English.

In the preface we have elaborated on how the collaboration between two faculty members from two different languages and cultures resulted in this volume. The following pages describe the benefits of the particular format of the book, especially how the parallel arrangement and translation practice encourage self-directed language learning, critical reflection, and cultural discovery. Walking the fine line of preserving the complexity of the original and maintaining the integrity of the English language has been a most exciting part of this project. Analytical scrutiny of what we have done is a necessary part of the critical composition of using this book. We hope that our translation “disturbs” and that the feeling of “unsettledness” motivates students to consider the interpretive act of translation.

当今世界的现实证明全球化不会，也不可能抹平民族和文化之间的基本差异。作为语言文化教师，我们还是经常会陷入“交流不通的僵局”。博尔赫斯举过这样一个例子：同样一段话，“母语读者欣赏到的是，鲸鱼听到男人的哭声时死了；而译文读者的反映则是，竟有人相信存在这样致命的哭声”。（Borges 第40页）虽然译文读者的反应无可厚非，但他们没有“反思式地”进行不同价值体系间的比较。因此，他们的阅读无助于对第一读者母语文化的理解，也难以促进第一和第二读者之间的沟通交流。

当美国学生所感兴趣的问题与母语读者所关心的问题大相径庭时，我们应该怎么办？皮埃尔·布迪厄认为，生存于“不同的[文化]生产场域”中，“外国读者一定会以不同的方式阅读文本”。他们所创造的“相似事物之间的虚假对立”或是“根本不同的事物之间的错误比附”，都不过是跨文化阅读实践中的普遍现象。（Bourdieu第225页）当阅读其它文学文化的个体无法摆脱自己特定的“[文化]生产场域”的限制时，作为教育工作者，反而去告诉学生，可以对一个文本随心所欲，可以将目标受众的喜好当作第一优先，可以一味地深化他们已知和乐于接受的东西，这是负责任的做法吗？在与中国打交道时，西方对持不同政见者的关注和对中国之路的质疑，并没有在中国公众当中引起多少共鸣。过去的三十多年中，西方沉迷于用自己熟悉的所谓“科学”方法和手段来解析中国的今天、预测中国的未来，但好像也一直不是特别有效。

卡罗尔·迈尔将用自己的观念／范畴去认识和鉴赏外国文化产品的做法称之为“拿差异当儿戏”。其后果，是把读者从跨文化阅读理解的责任中开脱出来。（Dingwaney and Maier 第312页）对弗朗索瓦·玛萨迪尔·肯尼和她的同事布赖恩·詹姆斯·贝尔来说，这样的开脱意味着一个性质严重的双重剥夺：学生被剥夺了设身处地“用他人的尺度审视他人言行、个性”的机会；而教师则失掉了“一个培养跨文化交流之伦理道德的关键环节”。

（2015年美国国家人文基金会暑期班的报告）因此，作为教育工作者，让学生熟悉当地人民关心的问题，了解他们的思维与行为方式、价值体系和社会制度等，是我们又不容辞的责任。

The reality of the world today has shown us that globalization cannot and will not iron out the fundamental differences between peoples and cultures. As teachers of languages and culture, we often face “impasses of non-communication.” Borges makes this point: “The first audience appreciated the fact that the whale died when it heard the man’s cry; the second, that there had ever been men who lent credence to any fatal capacity of such a cry” (Borges 2000, 40). Valid as the second audience’s response is, no comparison of values “in reflective fashion” happens, which does little to help us understand the first audience (i.e., the audience of cultural origin) or to facilitate communication between the first and the second audiences.

What do we do when issues of interest to American students are at odds with the concerns of readers of cultural origin? In Pierre Bourdieu’s opinion, “foreign readers are bound to perceive the text in different ways” due to their presence in “different field(s) of production”; the creations of “fictitious oppositions between similar things” or “false parallels between things that are fundamentally different” are but a common phenomenon in reading (Bourdieu 1999, 225). If, as a human being, one cannot avoid being limited by one’s particular “field of production,” is it responsible to tell students to do what they want with a text, to make acceptability by the target audience the priority, and to continue internalization of the familiar? When dealing with China, the critical focus of the West on political dissent and contestation has not resonated much with the Chinese public. Familiar and “scientific” methods and applications used to analyze China’s present, to predict its future, have not been particularly effective over the past thirty-some years.

Carol Maier regards the practice of applying our own categories of perception and appreciation to a foreign cultural product as “an uncritical assumption of difference” that exonerates readers from the task of ever reading cross-cultural texts (Dingwaney and Maier 1995, 312). For Françoise Massardier-Kenney and her colleague Brian James Baer, this means a double deprivation of a serious nature: students lose an opportunity to “see the behaviors and dispositions of others in their own terms,” and educators miss “a crucial step in developing an ethics of cross-cultural communication” (presentation at the 2015 NEH Summer Institute). It is therefore incumbent on us to familiarize students with local concerns, practices, values, and systems.

诚然，按西方读者口味将中文作品“自然化”的做法也不无道理。但如果这样做会造成读者对于此种“自然化”的依赖，我们的策略就需要做出调整了。一部作品的母语语言文化与目的语语言文化有着何种关系，人们的看法迥异。韦努蒂的观点似乎接近偏激。他认为，保持原文的不透明度，让译文读者感受到它的阻力，也应该是翻译的一个目的。他甚至争辩说，翻译中使用“流行用法”，追求“译文语言的一贯性”和“对话般的节奏”等，虽能使阅读过程流畅，但这些做法带来的便利却会损害原文内在的“文本效应”。（May 第6页）本书的编写，将学生与语言的自发互动，以及他们在学习中对不同文化的切身感受置于中心地位。这样做既能帮助译文读者，又对韦努蒂的担心有所关照。

2015年暑期，在美国国家人文基金会于肯特大学举办的翻译研讨班上，我们学到了一个平衡协调法——让学生对陌生文本的体味，和与新奇文化的互动体验既愉悦又震撼。一个有责任感的教育工作者，应该努力去引发让学生感到不自在的思想挑战。2015年五月，托德·吉特林在《高等教育报》上发表了题为《不为受到震撼，你为何来上大学？》的文章。文中，他为阅读中产生的不自在，及这种感觉匪夷所思的伙伴——理性，进行争辩，将两者同样视为教育的动力。在本书编写的过程中，我们有意选择了突出不同历史感受和文化情怀——那些很难在西方经验中找到的感受和情怀——的故事。我们的汉英对照文本对最大限度地再现原文整体效果以及英文质量的关注，超过了对译文读者阅读舒适度的关注。我们遵循审稿人的宝贵建议，将那些在中国文化和中国人的宇宙观中并不存在、来自英文的说法从译文中删除了。我们将故事按主题分章并为每章写短文做序，目的是为了减少已知和所熟悉的东西对阅读的干扰，并削弱随心所欲选择解读和佐证自己“先见之明”的倾向。我们从理论的高度，依托对翻译的思考建构起了语言文化学习的框架，从而能够将他者性（otherness）问题置于认同与区隔，亲密与变异，共鸣与惊奇的动态关系中进行探讨。

Naturalizing Chinese works for Western audiences can be helpful, but we need to adjust our strategies of engagement if we develop a dependence on naturalization. Among views of the relationship between the target language culture and that of the source, Lawrence Venuti's seems extreme. In his opinion, keeping the opacity and the experience of resistance of the original for English readers should be a goal of translation. He goes as far as arguing that fluency in the target language, especially the convenience of “current usage,” “linguistic consistency,” “conversational rhythms,” and so on, could be detrimental to the “textual effect” of the original (May 1994, 6). This volume takes into consideration both what helps target readers and what Venuti worries about by putting students' spontaneous interactions with the languages and their felt experiences of the culture at the center of learning.

The 2015 NEH Summer Institute at Kent University prepared us for a balanced approach—to make student interactions and experiences with unfamiliar texts and cultures pleasant and disturbing at the same time. Ethically responsible educators should work to cause intellectual discomfort. “You Are Here to Be Disturbed” is the title of Todd Gitlin's article in the *Chronicle of Higher Education* in May 2015. He argues for discomfort and its odd-duck partner, reason, and sees them as driving forces of education. So when structuring this book, we selected stories that highlight differences of historical and cultural sensibilities for which equivalents are hard to find in the West. When setting up the parallel format, we were more concerned with closer approximation of the macrostructural impact of the original and the quality of signification in English than the levels of comfort for English readers. We followed the reviewers' advice and eliminated the use of terms nonexistent in Chinese culture and cosmology. We theme-grouped the stories with a preface not to reinforce the known or the familiar, but to work against the tendency to cherry-pick elements as support for preexisting views. By theoretically framing the learning of language and culture with the problematics of translation, we anchor the issue of otherness in the dynamics of identification and difference, intimacy and alterity, and resonance and surprise.

CONTEMPORARY CHINESE SHORT – SHORT

STORIES (A PARALLEL TEXT) translated and edited by
Aili Mu with Mike Smith, Columbia University Press, 2017

