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ОТДЕЛЕНИЕ ИСТОРИИ
ИНСТИТУТ ВОСТОКОВЕДЕНИЯ



ПАМЯТНИКИ
ПИСЬМЕННОСТИ
ВОСТОКА

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ЮАНЬ МЭЙ
НОВЫЕ [ЗАПИСИ] ЦИ СЕ
(СИНЬ ЦИ СЕ)
ИЛИ
О ЧЕМ НЕ ГОВОРИЛ КОНФУЦИЙ
(ЦЗЫ БУ ЮЙ)

ПЕРЕВОД С КИТАЙСКОГО, ПРЕДИСЛОВИЕ,
КОММЕНТАРИЙ И ПРИЛОЖЕНИЯ
О.А. ФИШМАН

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СО Д Е Р Ж А Н И Е

<i>О. Л. Фишман.</i> Предисловие	12
НОВЫЕ [ЗАПИСИ] ЦИ СЕ, ИЛИ О ЧЕМ НЕ ГОВОРИЛ КОНФУЦИЙ. <i>ПЕРЕВОД</i>	107
КОММЕНТАРИЙ	403
Географические названия, встречающиеся в переводе	456
ПРИЛОЖЕНИЯ	
Указатель имен рассказчиков	465
Условные обозначения, употребляемые в указателе сюжетов	469
Указатель сюжетов	475
■ S U M M A R Y	497

ПРЕДИСЛОВИЕ

Эта книга, знакомящая читателя с коллекцией коротких прозаических произведений известного китайского поэта и писателя Юань Мэя, новеллиста XVIII в., тесно связана с нашей публикацией коллекции произведений современника Юань Мэя — писателя и ученого Цзи Юнь¹.

Значительная близость этих двух коллекций, обусловленная их принадлежность не только к одной эпохе, но и — главное — к одному жанру — *бицзи*, позволила нам использовать при их анализе единый метод, основанный на представлении о коллекции такого типа как о цельном тексте. Специфика подобных коллекций, составленных из большого количества коротких рассказов и заметок, заставляет прибегнуть к статистическим методам табличной росписи и иным сходным приемам, обоснованным нами в специальной работе². Для такого анализа оказались необходимыми классификация и систематизация материала (всех повествовательных единиц, составляющих «цельный текст»), осуществленные с помощью Указателя сюжетов. Интерпретация результатов проведена в сравнительном аспекте (Юань Мэй и Цзи Юнь). Некоторая сознательная незавершенность ее, отсутствие окончательных дефиниций и решений обусловлены тем, что многие из вопросов, возникающих в связи с собранным и рассмотренным в этой книге материалом, могут получить свое разрешение лишь при изучении на более широком фоне³.

Перевод выполнен по изданию *Суй-юань сань ши ба чжун, бэнь 22—26*, [б. м.], 1892 (типографская печать).

Из 1023 произведений, содержащихся в коллекции Юань

¹ Цзи Юнь, Заметки из хижны «Великое в малом» (*Юэвэй цаотан бицзи*). Перевод с китайского, предисловие, комментарий и приложение О. Л. Фишман, М., 1974 (далее — Цзи Юнь, Заметки).

² О. Л. Фишман, Использование статистических приемов при изучении творчества Цзи Юня, — «Народы Азии и Африки», 1970, № 4; см. также: Цзи Юнь, Заметки.

³ Мы надеемся, что некоторые из этих вопросов нам удастся рассмотреть в нашей следующей работе — «Три китайских новеллиста: Пу Сун-лин, Цзи Юнь, Юань Мэй»; для решения же ряда проблем потребуются усилия исследователей, которые обратятся к другим коллекциям *бицзи* цинского периода.

Мэя, нами переведено около 360 рассказов и заметок. Переводы перемежаются кратким изложением содержания непере-
 денных произведений с соблюдением последовательности оригинала (порядковые номера в переводе проставлены для удобства ссылок и составления материала для перевода была его репрезентативность: мы старались представить максимальное количество сюжетов, избегая по возможности их повторений (сама повторяемость, которую легко увидеть, обратившись к Указателю сюжетов, оправдывает прием выборочного перевода). Достаточно важной представлялась и занимательность рассказов, выбираемых для перевода, если учесть, что, как подчеркивал Юань Мэй, рассказы были написаны им «от безделья — для развлечения себя и друзей».

SUMMARY

This book is intended to acquaint readers with a collection of short stories and sketches by a remarkable writer, poet, and scholar Yüan Mei (born 1716, died 1797). The full title is «New Writings by Ch'i Hsieh», or «What Confucius Never Said».

The Yüan Mei's collection (*Sui-Yüan san shi pa chung*) comprises 450 pieces in the *kuwen*-genres, more than 300 letters, a quantity of travel notes, over 4200 verses (among which wonderful landscape and love lyrics occupy a prominent part), 28 *chüan* — «Discussions on Verse», 28 *chüan* «Incidental Sketches», a «Treatise on Food», etc.

From a perusal of the «Incidental Sketches» it is clear that Yüan Mei took a keen interest in history and new methods of historical research and that he maintained a critical attitude to the Neo-Confucian tradition. With a view to elucidation of concrete historical facts—not their later interpretation by Confucian commentators—Yüan Mei introduced numerous corrections in the traditional appraisal of historical personages, in the treatment, and exact dates of certain events in history. He pointed out inaccuracies in dynastic histories and other sources.

The great variety of themes in these «Incidental Sketches» is evidence of the breadth of his scientific interests.

Among the *kuwen*-genres pieces the *chuan* or life-stories are of particular interest. Here the author ventured beyond the bounds set by tradition (only «notables» were considered worthy of such biographies), and, in his descriptions of the lives of a dwarf, and of a cook, among others, he consciously employed this genre on a lower level.

Again, in «Discussions on Verse», Yüan Mei did not always confine himself to the purpose assigned to verse, but introduced a quantity of purely autobiographical material and anecdotes that had no bearing on problems of creative poetry. From the «Discussions», the reader will gain an idea of the milieu of the poet, the lives of his contemporaries, whose verses and views on poetry he quotes. Taking a determined stand against mere imitation of ancient models of verse, Yüan Mei advocated spontaneity in poetic creative composition, and the right of a poet to choose whatever themes he liked for the expression of his own individuality and experience. He confronted official ideology and conservative lines of thought with the rehabilitation of man's earthly and sensual nature, recognition of his right to enjoyment, hedonistic confidence that people were born for joy.

Yüan Mei's letters shed light on many of the circumstances that surrounded his life; they are for the most part on subjects he considered important, but there are some written in a jesting

Summary

mood and some more intimate in tone. Hence, the «shift of system» (to use Yury N. Tynyanov's term) is observed in the letter-writing genre. In China, letter-writing had always constituted a «literary fact», a strictly definite genre with canons and functions peculiarly its own. Yüan Mei's brush brought it closer in style to the ordinary everyday letters in «private correspondence».

He was one of the few 18th century writers whose works reveal frankly and vividly the image of their author. His letters, like other examples of his work, particularly verses, enable us to glimpse the man alive with his non-conformism (both in everyday life and in literature), his striving for «self-expression», his freedom of thought, scepticism in regard to tradition, authority, the accepted and established order in society.

A strikingly unusual figure for his day, it was only to be expected that Yüan Mei's views, his work and his personality, could not leave his contemporaries indifferent. The history of Chinese literature has known few writers who, on the one hand, have had so many friends, admirers and pupils, and on the other hand, have aroused such virulent hatred on the part of scholarly traditionalists.

A negligible place was allotted, as a rule, to Yüan Mei in histories of literature published in the Chinese People's Republic during the fifties and early sixties. Japanese sinologists are interested in him chiefly as a poet and theoretician of poetry. European readers were introduced to his life and work through a brilliant book by Arthur Waley — «Yüan Mei. XVIIIth Century Chinese Poet» (published in London in 1956). This excelled in completeness of biographical material even Yang Hung-lie's «Biography of Yüan Mei» (*Yüan Mei ping-chuan*), published in Shanghai in 1933. Analysis of the collection is accorded a chapter in W. Eberhard's «Die Chinesische Novelle des 17.—19. Jahrhunderts (Eine Soziologische Untersuchung)», 1948, Verlag Artibus Ascona (Schweiz). Some stories from this collection were translated into English by J. M. de Groot, who included them in his comprehensive work «The Religious System of China», Leide, 1892—1910, as an «invaluable source for an acquaintance with modern Chinese folklore».

Although Yüan Mei's collection, with its «Continuation» was completed in 1796—that is, a century before De Groot undertook his own work, he was not very far wrong in referring to the material as modern folklore. The title itself «What Confucius Never Said» (later altered by Yüan Mei to «New

Summary

Writings by Ch'i Hsieh») sounded like a challenge to orthodox confucians who clearly remembered that Confucius «never spoke of extraordinary things, feats of strength, disorder, and of supernatural beings» (*Lun-yü*, VII, 20). Now it was precisely of these extraordinary things and supernatural beings, to which Confucius carefully avoided any reference, that Yüan Mei told his stories. Out of the 1,023 pieces in the collection, 937 (that is, 91.5%) are associated in one way or another with the supernatural theme. Yüan Mei was not the only writer interested in the subject. For Pu Sung-ling the fantastic theme served as a corrective to actuality, masking criticism of certain aspects of social order and established institutions. Chi Yün, who thought in ethical, and not in social categories, used fantasy as a medium through which the reader could be taught, it was an attempt to improve social morals. But Yüan Mei made use of the supernatural theme for the purpose of entertainment (although elements of exposure and didacticism are present in some of his stories).

Many of these stories reflect popular conceptions of supernatural beings. Vestiges of archaic Chinese beliefs may also be found in them. Therefore, when an attempt is made to reconstruct them to form an integral system, it appears that if this system is compared with the materials afforded by ancient sources, it differs very slightly from the religious conceptions of ancient China, particularly where it is a question of the pantheon of gods, and ritualized forms of behaviour. The majority of researchers studying Chinese popular beliefs note a striking uniformity in religious conceptions, evidences of which have been preserved in the smaller prose-forms for over 18 centuries—from Han to Ch'ing. But it is surprising to find the prominent position that popular beliefs occupy in Yüan Mei's work, the extent to which his stories partake of folklore; most of them are associated in one way or another with the basic opposition «living/dead».

In addition to belief in the existence of souls of the dead, we find in Yüan Mei's collection the following elements of folk beliefs:

The fact that man is provided with several souls permits one of them to exist without the body of its owner, and appear to people in a form identical with the body it has left; man may release his soul, let it go free, or, if he is trying to evade punishment, he may secrete it in a vessel.

After the death of a human creature, his soul goes to the Kingdom of the Dead, where re-birth takes place; variations

Summary

in possible new births occur as consequences of deeds done by a person during his lifetime.

Even during his lifetime a man may be transformed into beast, bird, or fish.

A mortal woman may bear a miraculous offspring such as a dragon or a *ch'ilin*.

Fox-werewolf also exist.

Spirits of plants exist that assume the semblance of human creatures and avenge the harm that man may have done to a tree or a flower.

Besides evil spirits — *kuei* — there are kindly spirits — *shen* — who help people in time of trouble, and protect them from evil spirits.

A pantheon of gods exists with its own hierarchy and functions. Moreover, the world of supernatural forces is a copy, as it were, of the social structure of our world. Gods and spirits reward people for good deeds and punish them for evil-doing.

Midway between supernatural powers and people there are intermediaries (magicians, shamans, soothsayers, geomancers, etc).

People may learn their destiny not only by means of divination but also from prophetic words and omens.

All manner of things — wonderful and strange — occur in daily life.

Summing up these elements of religious and superstitious beliefs, it may be concluded that the lower level of the religious system (folk religion) was of greater interest to Yüan Mei than the higher. «Creatures of marvellous nature» figure far more frequently in his stories than representatives of the pantheon, founders of religion, or deified historical persons.

The fact of the stability of popular beliefs, observed in Yüan Mei's collection, finds additional confirmation in W. Eberhard's work: «A Study of Ghost Stories From Taiwan and San Francisco» («Asian Folklore Studies», Tokyo, 1971, vol. XXX, № 2). These are researches in the stories of spirits, told in our own day by Chinese in Taiwan and San Francisco, and found to include similar types to those detected in Yüan Mei's collection. Motifs widely known in the world's folklore are encountered in Yüan Mei's tales: the miraculous birth, magical aid, a grateful animal, marriage to a marvellous partner, (always female), resurrection from the dead, journeys to the Kingdom of the Dead or the Other World, and so on.

Yüan Mei's subject-matter was often drawn from folklo-

Summary

re, but in every case he was the author and not merely the «transmitter».

He showed a strong preference for short novellas, anecdotes and «memorat»; there are more than 650 of these in the collection; stories containing more than one episode number a little over 250, notes without any plot — about 70.

Notes which in the pi-chi collection, usually alternate with shot-stories, are of unusual interest for research. They are often built around imps, devils and superstitions, or accounts of extraordinary localities and natural phenomena. Most important are ethnographical notes on differences in marriage-rites, met with in north and south, customs prevailing among people of other nationalities etc. Sometimes invention is found alongside authentic information. Informative descriptive writing on different peoples who inhabit Chinese territories (the «native» land — «the centre of civilization») is authenticated; accounts of «foreign» lands inhabited by «barbarians» are far-fetched and fantastic. In order to understand why this should be so, it must be borne in mind that, according to the author's outlook on the world, the opposition of «one's own» culture to «alien» one was essential. He regarded his own native culture as the sole culture, diametrically opposite to the «uncultured», «non-organized» condition of other lands and collectives.

In this case we are concerned with what appear to be two sub-systems of space: the fantastic and the real. The latter is closely connected with the writer's place of birth, employment or his journeys about the country. Stories in which the time of action is indicated are far rarer in Yüan Mei's writings than in similar collections by other writers. The «plot-time» is mainly concentrated in the second half of the 18th century, the lifetime of Yüan Mei.

A comparison of this author's work with the pi-chi collection of his contemporary, the scholar Chi Yün, author of «*Yüeh-wei ts'ao-t'ang pi-chi*» («Notes from a Hut Named Much-in-Small Compass») proves helpful in tracing the common features — arising out of peculiarities in the nature of this small-form prose-genre — and those features that may be ascribed to the writers individualities.

Common to both are the combinations of narrative and non-narrative writings within the scope of one collection, the use of various prose genres, the informative character, a certain «factographical» quality, the conciseness of statement imposed by the small scale of some pieces, and the aims of the authors, who are not interested in human character in itself, but only

Summary

in its relation to a definite (and, as a rule extraordinary) situation; the economy and comparative simplicity of the artistic media, the repetition of themes and motifs, within the space of a single collection.

Chi Yün does not give titles to his tales — an isolated incident is less important to him than the collection as a whole, which comprises a series of incidents, a system of norms of people's behaviour. But in Yüan Mei's collection each story has its title, each separate instance, each unusual event has a value of its own for the writer, not being a link in some system; he aims at complexity and variety of impressions.

The proportion of supernatural themes in Yüan Mei's work is larger than in Chi Yün's; and the functions carried out by the supernatural personages are different. In Chi Yün the function is didactic, in Yüan Mei — entertainment. In the former it is a means of instruction, in the latter — artistry. Chi Yün's supernatural personages perform their definite established functions, they bring judgement upon people. But in most of Yüan Mei's accounts these supernatural beings perform miracles, play tricks on people and sometimes do them harm.

In creating a model of the world where supernatural forces conduct themselves sensibly and purposefully, the scholar-moralist Chi Yün seemed to be building up a myth by scientific means; not only does he strive to show, but also to prove that there are forces constantly observing human behaviour, and intent upon punishing any departure from the «norm». Yüan Mei, on the other hand, tries to show that there are so many interesting and extraordinary things in this world and so rich variety of curious happenings.

Our conclusions are based on the material in all the 1023 pieces that comprise Yüan Mei's collection, but we have translated only about 360. The translations are interspersed with brief precis of the untranslated contents, observing the same consecutiveness as in the collection. The order of the numbers in the translations are given so as to facilitate reference and the use of the Plot-index. A deciding factor in selecting material for translation has been its representativeness. We have endeavoured to include the maximum number of themes, avoiding too frequent repetition.

The translation is provided with a commentary. The formula for each story corresponds to the given number in the Plot-Index. The Appendix includes an Index of Names of the storytellers, Index of Geographical Names and Plot-index.