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# The Peafowls to the Southeast Fly

## 孔雀东南飞

汉乐府

A Folksong of the Han Dynasty

萧玉田绘画

Illustrated by Xiao Yutian

黄福海英译

Translated into English by Huang Fuhai

主编：李新

Editor-in-Chief: Li Xin

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## 导 言

中国是一个诗的国度，以诗叙事是中国诗歌的一种重要形式。早在《诗经》中的一些抒情诗，就已具有叙事的成分。至汉代，诗歌的叙事性、戏剧性得到进一步发展，特别是乐府民歌《孔雀东南飞》，不仅标志着叙事诗已经发展到了相当成熟的阶段，且其艺术成就也深受世人喜爱，与随后的北朝乐府民歌《木兰辞》并称中国诗歌史上的“双璧”。乐府在汉代是指专设的音乐机构，魏晋时则演变为一种诗体，此后其概念内涵每有变化，但所涉诗歌“缘事而发”的特色却始终未变。唐朝诗人白居易以新乐府的名义，把抒情写景融入叙事，将叙事诗的艺术表现力推向极致。他的代表作《长恨歌》、《琵琶行》等融叙事与抒发感伤为一体，与《孔雀东南飞》、《木兰辞》等后先辉映，构成了中国古代叙事诗的重要篇章。

一般来说，中国诗歌与绘画在审美意象上是相通的。与抒情诗相比，中国的叙事诗在叙述情节、刻画人物之外，还蕴含着民族风情、历史渊源乃至服饰、歌舞等大量的文化因子，往往能给人带来更直接的审美和认识经验，所以总能激发中国画家表现的渴望。在不同的历史时期，有许多画家以《孔雀东南飞》、《木兰辞》、《长恨歌》、《琵琶行》这四首诗为蓝本，创作了各具特色的绘画作品。为便于国外读者理解中国诗歌和绘画的审美精神，作为美术方面的专业出版机构，上海人民美术出版社精选了四位优秀的中国当代画家对四首古诗

的绘画诠释，编撰了这套《汉英对照中国古代经典叙事诗图文本》。

四位画家都是中国当代颇有影响的工笔人物画家，他们都曾在中国最高级别的展览中获得过引人瞩目的奖项，以这四首诗为题材的作品也都获过业内的重要奖项和广泛赞誉。其中唐勇力是中央美术学院中国画学院院长、教授，中国艺术研究院博士生导师，他创作的《木兰辞》画风谨严而不失浪漫，在1989年第七届全国美展中荣获铜奖；萧玉田是工笔画大师潘洁兹先生的入室弟子，国家一级美术师，承德画院院长，他创作的《孔雀东南飞》情景交融，准确地再现了诗歌传递的伤痛与喜悦并具的复杂情感，获得全国第六届连环画评比三等奖；吴声是杭州画院的国家一级美术师，他创作的《琵琶行》在压抑的色彩氛围中深刻地诠释了原诗表达的人生感伤，而他与于水创作的《长恨歌》融现实与想象为一体，极为恰切地展示了原诗对帝王爱情的讽刺与感叹；于水对传统文人绘画有着长期的热情，他与吴声合作的《长恨歌》荣获全国第六届美展铜奖。

考虑到中英文两种语言在表达习惯上的差异，上海人民美术出版社选用了两位优秀的典籍英译翻译家的译文。《孔雀东南飞》和《木兰辞》由黄福海先生翻译；《琵琶行》和《长恨歌》由张丹子先生翻译。黄福海先生曾留学英国，从事英语格律诗及中国古典诗歌的翻译研究。他在翻译前对这两首诗加以全面梳理、考订，厘定出一个较为可靠的文本，作为他翻译的依据。他严格地运用英诗中的抑扬格、四

音步、对句体的形式翻译汉语五言诗，同时向译界前辈吴钩陶、王宝童两位先生求教，最终为我们提供了一个形式完美、译意精确的英译本。张丹子先生早年曾在上海的英文报馆《大陆报》和《密勒氏评论报》任编辑记者。1978年以将近70岁的高龄受聘于上海社会科学院，专事翻译。白居易的两首长诗是他的遗译，读来抑扬顿挫、朗朗上口，深受同仁的赞赏。两位先生的翻译，保证了诗歌旨趣的准确传递，而绘画与相关诗句一一对应的排版方式，亦使诗歌与绘画在叙事中相得益彰，极大地方便了对中国诗歌和绘画感兴趣的国外读者由诗入画，进而诗画互参，领略中国诗画的审美内涵。

由于这套图书定位于海内外大众阅读，在图书内容的编排上，编者考虑到读者阅读目的的不同，特意给诗歌注音，并对疑难点注释，方便了对中文和中国文化的学习。同时邀请了对中国美术史和文学史皆有专涉的学者刘永胜先生精心撰写诗画的导读，对四篇诗、画的审美意蕴作了要言不烦的介绍，使读者更易于进入中国古典诗词绘画特有的艺术氛围。除此而外，图书中增添的文化知识点及相关图幅，也有助于读者了解当年的民生和社会面貌，使读者能够多层次、多侧面地了解古代中国诗歌和绘画中所包含的文化意蕴。

子 捷

## FOREWORD

As a state of Parnassus, China has a treasury of story-telling or narrative poetry as one of its major poetic forms. We may find that some poems in the *Book of Songs* edited in the 5th century BC, albeit lyrical for the most part, already have some narrative features. The narrative and dramatic form in ancient Chinese poetry developed, if not prospered, in the Eastern Han Dynasty (25–220), highlighted by *The Peafowls to the Southeast Fly*, a Yuefu folksong loved by many both then and now, which marked the maturity of the Chinese narrative poetry. This folksong and *Song of Mulan*, another Yuefu folksong appearing in the Northern Dynasties (386–581), have been referred to as “twin stars” in the history of Chinese poetry. Yuefu, by definition, is a “music bureau” which provided music and songs for state rituals and imperial entertainments, and the same term came to be applied to the lyrics of the songs written in such style, which, with variations in its later developments, takes on the essential feature of being “directed to practical events.” In the Tang Dynasty (618–907), the poet Bai Juyi essayed to versify both events and emotions in what he entitled the “New Yuefu” and maximized the expressiveness of the Chinese narrative poetry. *Song of Everlasting Sorrow* and *The Pi-pa Player* contained in this series are his masterpieces, which perfectly blend the narrative and lyrical features, and, along with the earlier pieces, *The Peafowls to the Southeast Fly* and *Song of Mulan*, milestone the ancient Chinese narrative poetry.

It is generally acknowledged that Chinese poetry and Chinese paintings are interrelated or even interactive in terms of imagery. Different from the Chinese lyric poetry, the Chinese narrative poetry

often relates to the social customs and habits, historical backgrounds and various cultural elements such as fashions, transport vehicles, festive activities, when plots are developed and characters depicted in the poems. These elements may have helped to inspire the artists to express their aesthetic experience through brush and ink and, indeed, quite some illustrations have over time been produced based on the abovementioned four poems. Shanghai People's Fine Arts Publishing House, a professional fine art publisher, has carefully selected the illustrations by four famous contemporary illustrators in China who attempt to interpret the poems in their ways, and has compiled this *Chinese-English Illustrated Series of Ancient Chinese Classical Narrative Poems* to assist overseas readers to better appreciate the beauty of Chinese poetry and Chinese paintings.

The four illustrators here are well-known contemporary artists in the field of the meticulous brushwork figure painting in China, and have won noticeable prizes in the national artistic shows at the highest level, and their illustrations of the above four poems contained in this series have won important prizes and widespread applause within the field of fine arts. Tang Yongli is a professor and the principal of the Chinese Painting College of China Central Academy of Fine Arts and the doctoral adviser of China Art Research Institute, and his illustrations of *Song of Mulan* are both exquisite and romantic in style and won the bronze medal in the 7th National Artistic Show in 1989. Xiao Yutian is the initiated student of Mr. Pan Jiezi, master of the meticulous brushwork painting, and is a national top-grade artist and the principal of Chengde Fine Art Institute, and his illustrations of *The Peafowls to the Southeast Fly* blend feelings and settings successfully and reveal the complicated sentiments of pains and cheers as expressed in the poem, which brought him the third place in the 6th National

Story-book Competition. Wu Sheng from Hangzhou Fine Art Institute is a national top-grade artist, and his illustrations of *The Pi-pa Player* unveil the melancholy thoughts about life expressed in the poem with a depressed atmosphere of gloomy colours, and his illustrations of *Song of Everlasting Sorrow* co-authored with Yu Shui combine reality and imagination, and represent within measure the poet's satire on and sighs over the emperor's love. Yu Shui has long been enthusiastic about the literati paintings, and his illustrations of *Song of Everlasting Sorrow* co-authored with Wu Sheng won the bronze medal in the 6th National Artistic Show.

Considering the wide differences between the Chinese language and the English language, Shanghai People's Fine Arts Publishing House has introduced the English translations by two famous translators in the field of English translation of classical Chinese literature. *The Peafowls to the Southeast Fly* and *Song of Mulan* have been translated by Mr. Huang Fuhai, and *Song of Everlasting Sorrow* and *The Pi-pa Player* by Mr. Zhang Danzi. Once a student of English poetry in the UK, Mr. Huang Fuhai researches on the translations of both English metrical poems and Chinese classical poems. He conducted an exhaustive examination of the first two poems and worked out a reliable text of each, based on which he started to translate. He has complied with the couplet form in the iambic tetrameter in his translation, which reflects the five-character-lined poetic form in the original text. By consulting Messrs Wu Juntao and Wang Baotong, both accomplished translators in the field, he has presented us with his translations that are accurate in meaning and beautiful in poetic form. Mr. Zhang Danzi was in his early years a reporter and editor for *The China Press* and *The China Weekly Review*, two English journals headquartered in Shanghai. He then became a professional translator

in Shanghai Academy of Social Sciences in 1978 when he was nearly 70. The other two poems of this series, written by Bai Juyi, were the posthumous translations of Mr. Zhang. They read rhythmically and smoothly, and have won applause from the people in the same field. The quality translations by both have secured accuracy of the poetic meaning, and the arrangement of the illustrations face-to-face with the relevant lines of the poem throughout each book will help the readers of interest have a wonderful journey into the beauty of the Chinese poem by simply referring to the illustrations right on the opposite page.

As this series is targeted at the general readership both at home and abroad, the compiler has considered the various needs of the readers, and facilitated their study of the Chinese language and culture by marking Chinese pinyin to the original texts, accompanied by some annotations on points of difficulties. Mr. Liu Yongsheng, a scholar of profound knowledge in the histories of Chinese fine arts and Chinese literature, has been invited to make a simple and useful introduction to the four poems and their illustrations from an aesthetic viewpoint and, by doing so, provide an easy access to the artistic atmosphere of Chinese poetry and Chinese paintings. In addition, some notes of cultural value and associated pictures have been added as footnotes to help the readers understand how people lived and what the social customs looked like in ancient China, and more about the Chinese culture involved in ancient Chinese poetry and paintings from multiple levels and perspectives.

Zi Jie

*The Peafowls to the Southeast Fly*

*The Peafowls to the Southeast Fly*

During the reign of Jian'an (196–219) toward the end of the Han Dynasty, there was a woman by the name of Liu Lan-zhi. She married Jiao Zhongqing, a minor clerk of Lujiang,<sup>(1)</sup> and was sent back to her own home by her mother-in-law. She then vowed not to marry again. Being forced by her family into a second marriage, she drowned herself in a lake. Jiao heard the news and hanged himself on a tree in the courtyard. One of their contemporaries felt sad about their story and wrote a poem as follows:<sup>(2)</sup>

(1) Lujiang: a prefecture in the Eastern Han Dynasty, now in the west of Anhui Province.

(2) The Chinese text of the poem, based on which this English translation was done, is taken from Lu Qinli's *Collected Poems of Pre-Qin, Han, Wei, Jin and Southern and Northern Dynasties* (Xianqin Han Wei Jin Nanbeichao Shi). Certain changes have been made according to up-to-date comments by various scholars (see below). The title of the poem was formerly "An Old Poem Written on Account of Jiao Zhongqing's Wife (Gushi Wei Jiao Zhongqing Qi Zuo)."

kǒng què dōng nán fēi wǔ lǐ yī pái huái

孔雀东南飞，五里一徘徊。

shí sān néng zhī sù shí sì xué cái yī

“十三能织素，十四学裁衣，

shí wǔ tán kǒng hóu shí liù sòng shī shū

十五弹箜篌，十六诵诗书。



箜篌是中国古老的一种弹拨乐器，体曲而长，除用于宫廷雅乐外，也流传于民间。演奏时抱于怀中，两手齐奏。

*Kongsu* is an ancient Chinese musical instrument. Long and curve in shape, it is a stringed instrument used by the imperial court for the ceremonial music, and played among the folk too. The player will hold it with both arms and play it with both hands.

The peafowls to the southeast fly;<sup>(3)</sup>

For each five *li* they wheel on high.

“I weaved plain silk at thirteen years,

At fourteen, cut out clothes with shears;

I thrummed *konghou* at fifteen then,<sup>(4)</sup>

And read the Classics, six and ten.

(3) peafowl: is a pheasant of the genus *Pavo*, which in fact is not good at flying. This image may have been introduced for that of a phoenix, an immortal bird, by later compilers, according to Huang Fuhai's essay “An Analytical Study of The Peafowls to the Southeast Fly (Kongque Dongnan Fei Kaolun)” in *Review and Research on Chinese Literature* (Zhongwen Zixue Zhi-dao), VI, 2008.

(4) *konghou*: is an ancient Chinese musical instrument with variably 7 to 23 strings, played either horizontally or vertically according to different designs, and notably by well-educated people.



为了准确地传递出诗歌对焦仲卿和刘兰芝刚烈爱情的感叹，画家确定了浓丽、阴郁的色调，但在不同的画幅中，色调也有微妙的区分。如第一幅的画面色调，在沉静中透出活力，准确地表现了未嫁少女的幸福生活。

To illustrate the tragic love between Jiao Zhongqing (the clerk) and Liu Lanchi (the wife), the illustrator basically uses dark and gloomy colours, with certain variations in different settings. The tone colour used in the first picture, with a restrained passion, tells us how happy the girl is before her marriage.

shí qī wéi jūn fù xīn zhōng cháng kǔ bēi  
“十七为君妇，心中常苦悲。  
jūn jì wéi fǔ lì shǒu jié qíng bù yí  
君既为府吏，守节情不移。  
jiàn qiè liú kōng fáng xiāng jiàn cháng rì xī  
贱妾留空房，相见常日稀。

“Since seventeen I’ve been your bride,  
But much tristesse I’ve had to hide.  
A worthy clerk, you ne’er remove  
From duty for the sake of love.  
Alone on bed I have to stay,  
And see you scarcer day by day.



画家在此图为刘兰芝设计的动作，借鉴了京剧的动作造型，以独立帐前的背影将刘氏的内心幽怨表达得婉约而鲜明。床榻黢黑冰冷，被褥凌乱，也反衬出刘氏心中的悲苦。

By using some of the stage movements of the Peking Opera, the illustrator depicts the sorrow-stricken wife as viewed from behind, who stands alone before the canopy. The bed is dark and cold, the quilt is messy, both symbolising the sadness of the wife.



古代妇女纺纱图  
Picture of an ancient Chinese  
woman spinning

jī míng rù jī zhī yè yè bù dé xī  
“鸡 鸣 入 机 织， 夜 夜 不 得 息。  
sān rì duàn wǔ pǐ dà rén gù xián chí  
三 日 断 五 匹， 大 人 故 嫌 迟。  
fēi wéi zhī zuò chí jūn jiā fù nán wéi  
非 为 织 作 迟， 君 家 妇 难 为。  
qiè bù kān qū shǐ tú liú wú suǒ shī  
妾 不 堪 驱 使， 徒 留 无 所 施。  
biàn kě bái gōng mǔ jí shí xiāng qiǎn guī  
便 可 白 公 姥， 及 时 相 遣 归。”

“When roosters crow I run the loom;  
Through restless nights I work in gloom.  
I made in three days pieces five,  
Which Mother thought were late t’ arrive.  
The silks arrived at no late hours,  
But ’tis so hard to live with yours.  
Rushed off my feet, I can’t but fail;  
My further stay could none avail.  
You might tell Mother while you come  
To send me instantly back home.”