



Bilingual Series on  
Modern Chinese Literature

中國現代文學中英對照系列

鷺鷥湖的憂鬱  
端木蕻良短篇小說選

端木蕻良 著

葛浩文、孔海立 譯

translated by  
Howard Goldblatt and Haili Kong  
by Duanmu Hongliang

# THE SORROWS OF EGRET LAKE

SELECTED SHORT STORIES OF  
DUANMU HONGLIANG

Duanmu Hongliang (1912–1996) was one of the most talented writers in the modern period of Chinese literature. His poetry, prose, painting, and calligraphy are all works of art, and each has its unique style. None of his contemporaries can match the brilliance of his descriptions of the vastness and the wild nature of the plains and desert of northern China, as well as the spectacular images of nature in his early literary works. Some of his short stories from the 1940s remain as lasting literary treasures.

Howard Goldblatt is Research Professor of Chinese at The University of Notre Dame, USA and Haili Kong is Professor of Chinese Language, Literature and Film at Swarthmore College, USA.

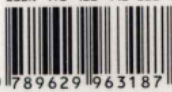
端木蕻良 (1912–1996) 堪稱中國現代文學史上的才子作家。他所作的詩文畫及書法不但都屬一流，而且自成一體；他的文學敘述更是別具風格，常常使各種風土人情自然風貌，維妙維肖躍然紙上。特別是他早年筆下的關外草原沙漠的遼闊和荒野，以及自然景象變化時的恢宏，實在很難在他同時代人裏找到能夠與之相匹配者。他在四十年代寫下的一些短篇更成為獨特的文學精品，經久不衰。

葛浩文為美國聖母大學中文講座教授；孔海立為美國索思摩學院中國語言文學電影教授。



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# 鷺鷥湖的憂鬱

端木蕻良短篇小說選

## *The Sorrows of Egret Lake* *Selected Short Stories of Duanmu Hongliang*

中英對照版  
Chinese-English Bilingual Edition

端木蕻良 著  
葛浩文、孔海立 英譯

*Original Chinese Text by*  
Duanmu Hongliang  
Translated by Howard Goldblatt and Haili Kong



The Chinese University Press

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Chinese text by Duanmu Hongliang

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## 出版人的話

近二十年，中國與外界接觸日趨頻繁，影響所及，華文作家在世界文學圈中益受注目。二〇〇〇年諾貝爾文學獎由高行健先生獲得，或非偶然。

中文大學出版社一向秉承促進中西方文化交流的使命，故於年前開始籌劃「中國現代文學中英對照系列」，邀得鄭樹森教授出任編輯委員會主席，及幾位國際著名學者出任成員，挑選中國著名作家之重要作品及現有之最佳英譯本，以中英文雙語對照排列出版，計劃每年出書五至六種。個別名作亦會另邀翻譯界高手操刀。各書均邀學界專家特撰新序，以為導讀。

本社謹對編輯委員會及各界友人之鼎力協助，致以熱切謝忱。

## *Publisher's Note*

It is a recent phenomenon that authors of Chinese origin have been attracting more international attention in the literary world, probably as a result of China's increasing cultural interactions with the outside world in the past two decades. As such, it was not coincidental that the 2000 Nobel Prize was awarded to Gao Xingjian, an author of Chinese origin.

With the mission to bridge the gap between Chinese and Western cultures, The Chinese University Press is uniquely situated to play an active role in this area. Thus, this *Bilingual Series on Modern Chinese Literature* has come into existence. Under the able guidance of Professor William Tay and other members of the Advisory Committee, it is planned that five to six titles will be added to the list annually. They will be important works by major authors and will be presented in a bilingual format for cross-cultural appreciation. This means the Committee has either to identify the best existing translations, or to commission experts who can do the job equally well. Each author in the series will also be introduced by a noted scholar in the field to put the work in a critical perspective.

The publisher appreciates the invaluable advice of the Advisory Committee, and sincerely thanks all those who have helped to make this series a reality.

# Introduction

**Translated by**

Howard Goldblatt and Haili Kong

Duanmu Hongliang (1912–1996) was one of the most talented writers in the modern period of Chinese literature. His poetry, prose, painting, and calligraphy are all works of art, and each has its unique style. None of his contemporaries can match the brilliance of his vivid descriptions of the vastness and the wild nature of the plains and desert of northern China, as well as the spectacular images of nature in his early literary works. Some similarities in style are discernible only in the works of contemporary writers Lin Yaode and Mo Yan. Some of his short stories from the 1940s remain as lasting literary treasures. Owing to the fact that the twentieth-century Chinese literary field was extremely ideologically-biased and highly politicized, to which can be added personal prejudice and other factors, Duanmu's works were ignored for a long time. Only after his death in 1996 has the study of Duanmu and his works really gained momentum. The first four volumes of a projected eight-volume *Collection of Duanmu Hongliang's Works* have been published in the past decade. They include his fiction, prose, as well as essays, which partially makes up for years of neglect.

Duanmu Hongliang was born into a wealthy landowning family in Changtu, Liaoning province, Northeastern China in 1912. His original name was Cao Hanwen. It was said that some of his ancestors

# 導 論

孔海立 撰

美國索思摩學院

端木蕻良 (1912–1996) 堪稱中國現代文學史上的才子作家。他所作的詩文畫及書法不但都屬一流，而且自成一體；他的文學敘述更是別具風格，常常使各種風土人情自然風貌，維妙維肖躍然紙上。特別是他早年筆下的關外草原沙漠的遼闊和荒野，以及自然景象變化時的恢宏，實在很難在他同時代人找到能夠與之相匹配者，倒是在晚輩作家林耀德和莫言的作品中時而可見類似風格。他在四十年代寫下的一些短篇更成為獨特的文學精品，經久不衰。由於極度意識形態化的中國二十世紀文壇政治的影響及其他一些人為因素，端木的作品在很長一段時間內被忽視。直到他在一九九六年去世以後，對端木及其作品的研究才在大陸真正發展起來。最近十年來北京出版社陸續出版了《端木蕻良文集》八卷中的四卷，其中收集了他的大部分已發表的小說、散文和雜文等，這多少也算是一種補償吧。

端木蕻良於一九一二年出生在東北遼寧昌圖一個擁有大片土地的鄉紳家庭，原名曹漢文。據說曹家祖上曾有人在滿清朝廷當高

were high-ranking officers in the Qing imperial court. His family was not only rich but also influential in the region. At the age of five, Duanmu began practicing calligraphy, composing poetry, and learning traditional painting skills. He particularly fell in love with the classical novel *Dream of the Red Chamber*; his admiration for its author, Cao Xueqin, lasted all his life. He was considered a “prodigy” in his hometown, where, beginning in childhood, he acquired a solid foundation in Chinese traditional culture. When he was eleven, his open-minded father sent him to Tianjin to receive a western education. While enrolled in a renowned boarding school in Tianjin he edited a student journal and began writing stories in the vernacular language. After the “September 18 Incident” in 1931, Duanmu was actively involved in radical student movements. In 1933, he barely escaped from Beijing to Tianjin after only one year as a history student at Qinghua University. Homeless, he fell into a state of depression. However, he soon found a way to pour his melancholy and fury into literary writing. The result was the 500-page novel *Khorchin Banner Plains*, which the twenty-one-year-old Duanmu completed in only four months. But owing to the chaos of war and other factors, publication of this spectacular epic novel was delayed for six years. Therefore, his short story “The Sorrows of Egret Lake,” published in October 1936, became his début work, one that revealed his talent. After that, his works were published one after another, like a torrent. Within less than a year he published eleven short stories and one novel and soon became associated with the well-known northeastern writers in exile.

After 1938 the year Duanmu and Xiao Hong formed a union as a couple, they drifted in exile, sojourning to Chongqing and Hong Kong. Interestingly, this drifting period turned out to be their peak of literary creativity, for which Liu Yazi once commented, “They galloped together in the literary field like a perfect pair of jade.” In 1941, Xiao Hong died of illness at the age of thirty, leaving Duanmu alone. Sad

官，家產殷實，算是當地的望族。端木從小習字賦詩學畫，尤其愛讀《紅樓夢》，崇拜曹雪芹，素有「神童」之稱。因而端木自幼就打下了扎實的傳統文化基礎。思想開明的父親又在端木十一歲時把他送到天津上中學，接受西方化的新學教育。於是中學生端木不僅很快就被新近翻譯的西方文史哲作品以及西方電影所吸引，而且也開始嘗試編學生雜誌並用白話寫小說。在「九一八事件」以後，端木積極參與了激進學生運動。因此，一九三三年，只在清華讀了一年歷史的端木就匆匆輟學狼狽逃亡到天津。無家可歸的端木一時陷入極端失望苦悶之中，但很快就把它滿腔的鬱悶和激憤通過文學的形式用文字渲泄出來，其成果就是二十一歲的他，僅用了四個月時間完成了五百多頁的長篇小說《科爾沁旗草原》的第一部。然而不幸的是，由於戰亂、人事等種種原因這部氣勢澎湃的長篇直到六年以後才得以出版。因此，在一九三六年十月發表的短篇小說〈鴛鴦湖的憂鬱〉卻成了端木在文壇初露鋒芒的處女作。隨後便一發不可收，在不到一年的時間之內端木就連續發表了十一部短篇和一部長篇小說，從此成了頗有名氣的東北流亡作家之一。

一九三八年端木與蕭紅在武漢結為伉儷以後，繼續流亡顛沛，先後蟄居重慶和香港。不過，這段動蕩的生活卻成了他們兩人的創作高峰期，曾被柳亞子譽為「文壇馳騁聯雙璧」。一九四一年，多病

and lonely, he left Japanese-occupied Hong Kong for Guilin, where he led a reclusive life, refusing to see visitors. For half a year he was unable to write a word. Then his creativity blossomed. He completed a short story "First Kiss" within a day. This was obviously the second time, after the novel *Khorchin Banner Plains*, that his emotions poured out in torrents in his fiction writing. The difference was that the emotion now was neither nostalgia over the lost homeland in Northeastern China nor a thirst for social change, but a strong sense of loss and loneliness. Overall, the 1940s saw another harvest of short stories from Duanmu Hongliang.

During the nearly thirty years after 1949, owing to incessant political campaigns, especially during the anti-Hu Feng movement and the Cultural Revolution, Duanmu was persecuted and targeted as a bad element several times. He was lucky enough to survive these campaigns; but, on the other hand, there was no way for him to write any good stories. Only after the Cultural Revolution did he resume his literary career, writing poetry, prose, essays, and memoirs, and starting the ambitious novel trilogy *Cao Xueqin*. Unfortunately his health went from bad to worse, and finally he left this world, without being able to complete the third volume of *Cao Xueqin*. Fortunately, however, he partially fulfilled his lifelong dream of following in Cao Xueqin's footsteps.

Duanmu Hongliang's fictional works (including five novels and nearly a hundred novellas and short stories) were almost all published during the War of Resistance. In terms of theme and content, the year 1942, when Xiao Hong passed away, constitutes a line that divides Duanmu's fictional writing into an early period and a later one. The six-year period after 1936, when Duanmu published his first story, is the early period. From the very beginning Duanmu's literary themes and the literary discourse he created crossed regional lines. His

的蕭紅剛過三十竟撇下端木，悄然離世。孤獨的端木只能把悲痛鬱於心中，離開剛被日軍佔領的香港以後，在桂林深居簡出，常常把自己鎖在房裏，閉門謝客。半年沒有寫一個字的端木突然文思頓開，竟在一天之內就完成了短篇小說〈初吻〉。這是繼當年創作《科爾沁旗草原》之後端木再次明顯地通過小說寫作來宣泄自我情感，不同的是，這種情感不再是當年對喪失了的東北家園的眷戀和對變革動蕩的渴望，而是強烈的失落感和孤獨感。隨後，四十年代成了端木的又一個短篇小說的豐收期。

一九四九年以後的近三十年內，由於政治運動不斷，特別是在反胡風運動和文革中，端木幾次挨整，勉強生存下來就算大幸，根本談不上寫小說了。直到文革以後端木又開始了文學創作，寫下了大量詩歌、散文、雜文，和回憶錄，特別是開始了長篇小說《曹雪芹》的創作。只可惜這時端木的健康每況愈下，長篇創作已力不從心，最後只好帶著沒能完成《曹雪芹》第三卷的遺憾離開了人世。不過值得他自己幸慰的是，至少圓了一部分他終生追逐曹雪芹的夢。

端木蕻良的小說創作（包括五部長篇小說和近百篇中短篇小說）差不多都是在抗戰時期發表的。從主題和內容來講，蕭紅去世的一九四二年可以說是劃分端木小說創作前後期的分水嶺。從一九三六年端木發表了第一篇小說以後的六年可以算為早期。端木蕻良對文

geographical, historical, and cultural backgrounds are always multiple and plural. The range of coverage he represented extends from far-off frontiers in Northeast China to prosperous metropolitan areas; from the wild, primitive, and vast prairies to dazzling Shanghai and the wartime capital of Chongqing. The coverage of his literary themes includes either patriotic passion, or the sentiments of homesickness and nostalgia. Duanmu Hongliang used literature as a channel to express internal sorrow and at the same time to usher readers into experiencing the drastic changes of the times as well as tasting the psychological crises of the exile. Another aspect worth mentioning is that he was a linguistic genius and had a special talent for capturing the uniqueness of dialect. The Northeastern dialects or bandits' argots of northern China, the Wu dialect of southern China, and Shanghai's "Chinglish" all appear so vividly and naturally in his writings that the silent written narrative is enhanced by special audio sound effects and colored with a strong local native-soil flavor.

After 1942, the subject matter and style of Duanmu's stories changed dramatically. The boundless flat landscape and spectacular rivers and lakes were replaced by the sophisticated, nuanced, and changing psychological world of subjectivity of his main characters. The shifting situation of the time was deflected into magical allegories with mythical and symbolic color. Although Ding Ning, the autobiographical protagonist of *Khorchin Banner Plains*, reappeared in some of his stories, for instance in "Harbor" published in 1943, this image of someone yearning to become a hero of his times or at least a "new man" now became a mere passive observer who had to conceal his conflicted mind and lost inner world behind a playboy's appearance and carefree attitudes. Memories of his childhood turned out to be a means for further exploring the pain and wandering of the author's subjectivity, rather than a mirror to reflect the changes and chaotic life of the time. Duanmu adopted various symbolic, allegorical, even surrealistic

學主題的關注以及他自己刻意創作的文學話語，從一開始就已經遠遠超出了區域性的範圍。在他的小說世界裏，地理、歷史、文化等背景往往是多元的。表現的範圍更是從遙遠的東北邊塞，一直到繁華的城鎮都市，其中有粗野遼闊原始的大草原，又有繁華的大上海和戰時的陪都重慶。而他的主題輻射則又有另一番獨特的天地，在這番天地之中，時而滿懷愛國激情，時而又悲切地充滿思鄉感傷或懷舊情感。端木蕻良正是通過文學創作來渲泄他內心的愁苦，牽動他的讀者和他一起領略時代的動蕩，同時一起體驗流亡者自我的心理危機。還應該特別指出的是，端木又極賦語言天才和摹仿才能，無論是東北的方言、華北土匪的黑話，還是南方的吳語或上海灘的洋涇濱英文，在他的筆下竟都能運用自如，為無聲的文字敘述增添了奇異的音響特效和濃烈的地方鄉土色彩。

一九四二年以後，端木小說的主題和風格都有了明顯的變化。宏偉粗獷、遼闊壯觀的一馬平川和江河湖泊被細膩而又複雜多變的人物自我的心理世界所取代，當代的時勢風雲也被頗具神秘象徵色彩的魔幻寓言所覆蓋。雖然端木早期作品中的自我形象——《科爾沁旗草原》的主人公丁寧——仍然時不時地出現，如一九四三年發表的短篇〈海港〉，但是一個渴望成為當代英雄或至少成為「新人」的貴族少爺，現在卻成了一個只能用游手好閑浪蕩墮落來掩飾他失落矛盾的內心世界的時代旁觀者。童年往事成了進一步挖掘創作主體心靈

methods to represent the world, such as reconstructing folk legends and allegories to indirectly reflect or mock the realities of life. In other words, the style of Duanmu's literary creation changed from romanticized and idealistic realism in his early stage to allegorical and dialectic symbolism or modernism. These changes demonstrated Duanmu's rethinking and re-understanding of society, life, and, particularly, the self.

Due to the limited capacity of this collection, we have selected only eight stories that Duanmu wrote during the War of Resistance, representing changing themes and styles and artistic achievements from both his early and late periods.

"The Sorrows of Egret Lake," Duanmu's literary *début*, was published in a nationally circulated literary journal in 1936. It is a story without much plot. The theme was the most common theme of left-wing literature in the 1930s: poverty and hunger in the rural areas and the consequences of growing class conflicts. However, the difference here is that the story opens with a strong native-soil flavor; natural imagery that only existed in traditional Chinese poetry and arts (radiating reflections of the lake, the moon's light, foggy atmosphere, and chirping insects) introduces readers to a harmonious world of human feelings and natural surroundings. When this harmony is suddenly interrupted by the emergence of the mother and the daughter who come to steal beans at midnight; this rupture such a breaking-down leads to a thought-provoking sense of awkwardness, regret, and embarrassment for the bean-field guards as well as for the reader. However, the contrast between the beauty of the natural imagery and the ugliness of human society reaches a new compromise and promise at the end of the story, where sympathy and understanding, even mutual help exists between the field guards and the thieves. At the end of the story cock crow seems to call for the coming

深處的痛苦和彷徨的表現，而不再是端木用來反映時代風雲和生活動蕩的鏡子。端木運用了更多象徵寓意甚至超脫現實的手法來表現世事人情，如通過民間傳說和寓言來間接反映或喻諷現實。也就是說，端木的創作風格從早期的浪漫化、理想化的現實主義轉向寓言化、思辯化的象徵主義或現代主義。這些變化反映了端木對社會人生，特別是對自我的再思索、再認識。

本書因篇幅有限，僅能精選八篇端木在抗戰期間發表的短篇小說，分別代表端木前後兩個時期在創作主題風格上的變化及其藝術成就。

〈鷺鷥湖的憂鬱〉是一九三六年端木蕻良第一次在全國性文學刊物上發表的作品。這幾乎是篇沒有故事的故事。小說裏所表現的農民的貧窮飢餓及其引發的日益嚴重的階級衝突是三十年代左翼文學中最常見的主題，只是不同的是，故事一開始濃烈的鄉土氣息，甚至在中國傳統詩和畫中才常有的自然意境（湖光、月色、霧氣、蟲鳴）就能把讀者一下帶進一個情景、人境交融的世界。不過這種和諧很快就被前來偷豆秸的母女突然在深夜的闖入而打破，而這種打破就給豆田守望者以及讀者留下了一種耐人尋味的尷尬、遺憾，和難堪。不過，自然意境的美和人類社會的醜的反差又在最後達到一種