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Seeks a Mate*

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司馬相如





卓文君





顺
娘





卓王孙



前言

《凤求凰》是新世界出版社张民捷先生为本书定的名字。民捷先生当时嘱我写一本关于司马相如和卓文君的爱情故事，我对这个故事早有兴趣，当下欣然接受，但不知该定个什么书名，民捷先生说：“就叫《凤求凰》吧。”于是有了此书。

司马相如是中国古代著名的辞赋家，他的大赋整篇整篇被收在《史记》、《汉书》中，足见古代哲人对他的崇仰。《史记》专为司马相如列一本传，更可见他在中国文学史上不可动摇的地位。关于他的爱情故事，本传里只有寥寥数语，而最为后人乐道的其实只有“以琴心挑之……文君夜亡奔相如”这么一两句。单这“琴心”二字，就不知打动过多少多情男女。在后世的诗词戏曲中，这个典故也屡用不衰。究其原因，恐怕还不仅仅是才子佳人的风流趣话，更重要的在于卓文君为了爱情不顾封建礼教的勇气和决心。虽然司马相如“以琴心挑之”完全背离了当时的道德规范，而“文君夜亡奔相如”更是不可原谅的荒唐之举，但它所体现的正是人们对爱情最本质的需求。在封建社会中，一个弱女子要想得到真正的爱情，是一件相当困难的事，单是那父母之命媒妁之言，就已经把婚姻和爱情完全剥离，变成一种门阀与门阀、财富与财富的畸形结合。在这样的模式里，女子只能扮演衍续后代的角色。这种表面上的宁静与和谐，实际上并没有多少爱的成

分。从这个意义上讲，“琴挑”二字，真可说是一对青年向不合理的封建礼教发出的挑战。

卓王孙在这个故事里实际上是封建礼教的化身。我们可以设想，卓文君“新寡”回到家中，便对司马相如产生了爱慕之心，这正说明卓文君第一次婚姻并不幸福。她不但没有沉浸在哀痛之中，反而更增强了追求真正幸福的欲望。当她得知司马相如也对自己有渴慕之心时，她便果断地做出了一个不计后果的选择。然而经过一番冲动之后，无情的现实仍旧要由他们自己去面对。在种种舆论压力和经济压力面前，倔强的卓文君没有被吓倒，她以自己的智慧和胆魄冲破重重困难，终于迫使封建家长卓王孙向她妥协让步，她用顽强的奋争维护了自己的爱情。

《白头吟》是出自《西京杂记》的一则野史，说“相如欲纳茂陵人女为妾，卓文君作《白头吟》以自绝，相如乃止”。郭茂倩《乐府诗集》中的《楚调曲》收录了两首《白头吟》，但不能证明出自卓文君之手。在本书的构思过程中，我对这个传说的取舍曾斟酌再三，最后还是决定采用，并敷衍成一个章节，主要是出于这样的考虑：单纯描写“琴挑”，固然美丽动人，但再好的夫妻经过数年，日子也会平淡下来。日子平淡了，再遇有合适的机会，便很可能会出现感情上的断裂。作为卓文君来讲，她对这来之不易的爱情婚姻一直十分珍视，而司马相如见到美色有所心动，也符合人性的真实。像这样的现象在当今社会里更是比比皆是。这样一来，《白头吟》就不仅仅是一个故事情节，更具有了广泛的社会意义和现实意义。

上面已经说到，司马相如与卓文君的爱情故事虽然妇孺皆

知，但其故事梗概毕竟十分简单，以它为基础改编的戏剧，也只不过以“琴挑”为中心，渲染一下“琴挑”场面与二人的心理活动而已，内容比较单薄。为了既保存故事的精彩性，又照顾到故事的完整性，我在构思过程中加入了许多其他内容。这些内容并不是随意加进去的，而是根据史料所提供的线索，加以合理的补充。比如《史记·司马相如列传》中说：“梁王卒，相如归，而家贫，无以自业。”相如的家道是怎样中落的呢？史书交待不清，于是我就安排了管家孙喜这样一个人物，此人以怨报德，盗空了司马家的资财。这样一来，相如的“家贫”就有了依托。再比如史书上又说临邛大富豪除卓王孙之外，“程郑亦（家僮）数百人”。这样一个人物线索不应该不利用，但又不能只写他日日与卓王孙斗富，于是我把他的命运与卓文君的命运结合起来，使文君的形象更加饱满，又使“茂陵人女”与司马相如有了渊源，不致太过于损害司马相如的形象。

本书以司马相如夫妇衣锦还乡，报了世仇，并以卓王孙幡然悔悟，翁婿归好作结。这种大团圆的结局既是历史的真实，又符合中国人的审美传统，因此我并没有故弄新奇以图超越窠臼，还是依照《史记》、《汉书》的记载，让有情人白头偕老。

另外还有两点想在此说明一下，一是本书写的是才子佳人，必然要有一些诗赋出现，而那时的诗赋古奥难懂，因此我采取了一种变通的手法。比如司马相如鼎鼎大名的《子虚赋》、《长杨赋》、《上林赋》等，由于与本书情节关系不是很大，大部分略去不取，只从侧面稍稍提及。与故事情节相关的如《白头吟》，原文比较浅显，就直接采用原文；如《长门赋》，亦节取其中易懂部分，原文艰涩难懂的略去不用，而是摹仿古人口气编写几

句，虽说是狗尾续貂，也就只得如此了。二是本书中主要人物的乳名，比如司马相如小名叫“狗儿”，汉武帝小名叫“猪娃”，都是有所本的，分别记载于《司马相如列传》和《汉武故事》里，读者幸勿以为我在故意搬弄以博一笑。

徐 飞

2003年6月10日于盐城师范学院

古籍整理研究所

Foreword

The title of this novel was suggested by Mr Zhang Minjie of New World Press, who asked me to write the story of the love between Sima Xiangru and Zhuo Wenjun. I had long been interested in this tale, so I accepted the assignment with alacrity. When I was stuck for a suitable title, it was Mr Zhang who came up with *The Phoenix Seeks a Mate*.

Sima Xiangru was famous for composing *fu* poems in ancient China. His poems were included in the classical works *Records of the Historian* and *History of the Han Dynasty*, causing the sages of old to look up to Sima Xiangru with great reverence. Inclusion in the *Records of the Historian* alone ensures for Sima Xiangru an unshakable position in the history of Chinese literature. As for his love affair, only a few scanty words have been handed down to us, and of these the ones that have intrigued later generations are "With the sentiments of the lute, Wenjun rushed to Xiangru in the night." How many love affairs have been sparked among young people of later generations by the "sentiments of the lute"? This literary allusion has never lost its attraction, and it has appeared in poems and dramas down the ages. The reason for this is to be sought not merely in the genius of the scholar who coined it but more in the courage and resolution of Wenjun in defying feudal mores for the sake of love. Although Xiangru's "winning her with the sentiments of the lute" was a rejection of the morality of the time, and Wenjun's "rushing to Xiangru in the night" was an unpardonably wanton act, they embody a search

for love in the truest sense. In feudal society it was preposterous for a weak young girl to yearn for true love. In those days, the girl's parents arranged her marriage through a matchmaker — love didn't enter into it, as marriage was perverted into an alliance between influential and wealthy families, and the role of the wife was that of producer of the next generation. Outwardly peaceful and harmonious, such marriages contained little love. So the significance of "winning her with the sentiments of the lute" is that it encapsulates a young couple's challenge to irrational feudal ethics.

In this story, Zhuo Wangsun is the personification of those feudal ethics. We can surmise that when the newly widowed Wenjun returns home and conceives love and admiration for Xiangru that her first marriage was not a happy one; not only is her grief far from deep, her longing for true happiness is stronger than ever. When Xiangru returns her sentiments, Wenjun makes an impetuous decision without thinking of the consequences. But after the first flush of excitement wears off, harsh reality catches up with the pair. Nevertheless, Wenjun is unyielding in the face of all kinds of pressure on her to conform to feudal morality from public opinion, as well as economic hardships. Uncowed, with wisdom and courage, she overcomes all obstacles, and in the end forces her old-fashioned father to yield to her in her stubborn fight to protect her love.

In the "White-Haired Lament", a snatch of unofficial history from the *Miscellaneous Notes of the Western Capital*, it says, "Xiangru wished to take a girl from Maoling as his wife. The girl, Zhuo Wenjun, wrote the 'White-Haired Lament' as a rebuff to his advances. Xiangru thereupon desisted." Guo Maoqian includes two poems from the "White-Haired Lament" among the *Melodies of Chu*, in his *Collected Han Ballads*, but there is no evidence that they came from the hand of Zhuo Wenjun. In the process of planning the present novel, I pon-

dered over and over again whether to include this legend or not. In the end, I decided to fit it in as the subject of a chapter, out of the following consideration: The way the lovers chose each other is beautiful and moving enough in itself, but after they had been married for a few years it is likely that the bloom of their love would begin to fade and that there would come a time when they were estranged from each other. This is a common enough phenomenon, and gives the "White-Haired Lament" episode profound social significance.

This well-known story is in essence very simple, and its representations on the stage are generally restricted to the "lute" and "elopement" theme. In this retelling of the story, I have fleshed it out with authentic incidents from the history of the time. For instance, Sima Xiangru's service with the king of Liang and his return home upon the king's death, only to find his family ruined are taken from the chapter on Sima Xiangru in the *Records of the Historian*. The historical records make no mention of how the Sima family fortunes came to decline, and so I have introduced the rascally steward Sun Xi. Cheng Zheng, Zhuo Wangsun's rival tycoon in Linqiong, is a historical figure, and I have involved him closely with the fate of Wenjun, to give more substance to the character of the heroine. For a similar reason, I have linked Shunniang with Xiangru, but not in a way that sullies the image of the latter.

The return home of Xiangru and Wenjun in glory, the routing of their enemies, the remorse of Zhuo Wangsun and the family reconciliation are not only faithful to the historical facts but also in accordance with the Chinese people's esthetic tradition, and I have not introduced any fantastic embellishments that would fall outside that pattern. Indeed, according to both the *Records of the Historian* and the *History of the Han Dynasty*, Xiangru and Wenjun did live happily ever after.

There are two other points I would like to mention. One is that I have simplified the language of some of the original poems to make them more accessible to the modern reader. The other is that the nicknames bestowed on some of the characters as children, such as “Puppy” for Xiangru and “Piggy” for Emperor Wu, are testified to in the *Records of the Historian*. They are not my own invention.

Xu Fei

Classical Records Collation and Research Office,
Yancheng Normal College

June 10, 2003

內容簡介

西汉前期，蜀郡司马相如北游长安，欲谋官职，得为执戟郎。相如对此职十分不满，恰巧梁王来朝，司马相如闻知梁王喜好文士，于是东游梁国，深得梁王赏识。不久梁王死，司马相如回到成都，到家后方知父亲与妻子已先后去世，管家孙喜趁人之危，盗取了司马家的资产。相如的母亲见到儿子后，也辞世而去。此时司马相如贫困无着，只好到临邛暂依县令王吉。临邛富豪卓王孙有个女儿叫卓文君，才貌双全，新寡在家，在一次宴会上听到司马相如美妙的琴声，动了春心，夜奔司马相如。卓王孙闻知大怒，相如与文君在临邛难以存身，双双回到成都。但迫于生计，二人不得不返回临邛，想得到卓王孙的接济。可是卓王孙恼恨女儿给他丢了体面，不肯接济他们，想用贫穷迫使女儿离开司马相如，重议婚嫁。卓文君不为所屈，故意在临邛市开起酒坊，羞辱卓王孙。卓王孙无奈之下只好给了女儿许多钱财，但命他们必须离开临邛。夫妻二人再次回到成都，广置家产。司马相如不甘于仅仅做个富人，几年之后，他重游长安，靠狗监杨得意的举荐得到武帝的赏识和重用。这时，与丈夫离别多时的卓文君也来到长安，得与丈夫团聚。

临邛另一位富商程郑因受孙喜暗算而倾家荡产，沦为乞丐，与女儿顺娘来到长安卖唱为生。一日程郑在卖唱时病倒，恰被司马相如遇见，于是救下程郑父女。不多时程郑病死，临

终前请求司马相如纳顺娘为妾，以足衣食。司马相如恋顺娘美色，心有此意。卓文君怕相如就此移情，心中伤感，于是作《白头吟》一曲与司马相如告别，其情十分哀婉，使司马相如深受感动，断绝了纳妾之想，并将顺娘嫁给了数十年忠于司马家族的管家狗馱子，使顺娘终有所归。司马相如为官数年，后因抚谕巴蜀，携文君回到老家，惩治了罪恶多端的孙喜。卓王孙见文君与相如衣锦还乡，光耀门庭，终于认可了女儿的婚姻，与女儿女婿重归于好。