

汉英对照 Chinese-English

THE STORY OF THE STONE 5

万境归空 THE DREAMER
WAKES

Translated by
John Minford

紅樓夢

曹雪芹 高鹗 著

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紅樓夢

伍·万境归空

曹雪芹 高鹗 著

闵福德 译

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Note on Spelling



Chinese proper names in this book are spelled in accordance with a system invented by the Chinese and used internationally, which is known by its Chinese name of *Pinyin*. A full explanation of this system will be found overleaf, but for the benefit of readers who find systems of spelling and pronunciation tedious and hard to follow a short list is given below of those letters whose Pinyin values are quite different from the sounds they normally represent in English, together with their approximate English equivalents. Mastery of this short list should ensure that the names, even if mispronounced, are no longer unpronounceable.

c = *ts*

q = *ch*

x = *sh*

z = *dz*

zh = *j*

CHINESE SYLLABLES

The syllables of Chinese are made up of one or more of the following elements;

1. an initial consonant (b.c.ch.d.f.g.h.j.k.l.m.n.p.q.r.s.sh.t.w.x.y.z.zh)
2. a semivowel (i or u)
3. an open vowel (a.e.i.o.u.ü), *or*
a closed vowel (an.ang.en.eng.in.ing.ong.un), *or*
a diphthong (ai.ao.ei.ou)

The combinations found are:

- 3 on its own (e.g. *e, an, ai*)
- 1 + 3 (e.g. *ba, xing, hao*)
- 1 + 2 + 3 (e.g. *xue, qiang, biao*)

INITIAL CONSONANTS

Apart from *c = ts* and *z = dz* and *r*, which is the Southern English *r* with a slight buzz added, the only initial consonants likely to give an English speaker much trouble are the two groups

j q x and zh ch sh

Both groups sound somewhat like English *j ch sh*; but whereas *j q x* are articulated much farther *forward* in the mouth than our *j ch sh*, the sounds *zh ch sh* are made in a 'retroflexed' position much farther *back*. This means that to our ears *j* sounds halfway between our *j* and *dz*, *q* halfway between our *ch* and *ts*, and *x* halfway between our *sh* and *s*; whilst *zh ch sh* sound somewhat as *jr, chr, shr* would do if all three combinations and not only the last one were found in English.

Needless to say, if difficulty is experienced in making the distinction, it is always possible to pronounce both groups like English *j, ch, sh*, as has already, by implication, been suggested overleaf.

SEMIVOWELS

The semivowel *i* 'palatalizes' the preceding consonant: i.e. it makes a *y* sound after it, like the *i* in *onion* (e.g. **Jia Lian**)

The semivowel *u* 'labializes' the preceding consonant: i.e. it makes a *w* sound after it, like the *u* in *assuages* (e. g. **Ning-guo**)

i. Open Vowels

- a is a long *ah* like *a* in *father* (e. g. **Jia**)
- e on its own or after any consonant other than *y* is like the sound in French *oeuf* or the *er*, *ir*, *ur* sound of Southern English (e.g. Gao **E**, Jia **She**)
- e after *y* or a semivowel is like the *e* of *egg* (e. g. Qin Bang-**ye**, Xue Pan)
- i after b.d.j.l.m.n.p.q.t.x.y is the long Italian *i* or English *ee* as in *see* (e.g. Nannie **Li**)
- i after zh.ch.sh.z.c.s.r is a strangled sound somewhere between the *u* of *suppose* and vocalized *r* (e.g. Shi-**yin**)
- i after semivowel *u* is pronounced like *ay* in *sway* (e.g. Li **Gui**)
- o is the *au* of *author* (e.g. **Duo**)
- u after semivowel *i* and all consonants except j.q.x.y is pronounced like Italian *u* or English *oo* in *too* (e. g. Bu Gu-**xiu**)
- u after j.q.x.y and *ü* after l or n is the narrow French *u* or German *ü*, for which there is no English equivalent (e. g. Bao-**yu**, Nü-**wa**)

ii. Closed Vowels

- an after semivowel *u* or any consonant other than *y* is like *an* in German *Mann* or *un* in Southern English *fun* (e.g. Yuan-**chun**, Shan Ping-**ren**)
- an after *y* or semivowel *i* is like *en* in *hen* (e.g. Zhi-**yan**-zhai, Jia **Lian**)
- ang whatever it follows, invariably has the long *a* of *father* (e.g. Jia **Qiang**)
- en, eng the *e* in these combinations is always a short, neutral sound like *a* in *ago* or the first *e* in *believe* (e.g. Cousin Zhen, Xi-**feng**)
- in, ing short *i* as in *sin*, *sing* (e. g. Shi-**yin**, Lady **Xing**)
- ong the *o* is like the short *oo* of Southern English *book* (e.g. Jia **Cong**)
- un the rule for the closed *u* is similar to the rule for the open one: after j.q.x.y it is the narrow French *u* of *rue*; after anything else it resembles the short English *oo* of *book* (e. g. Jia **Yun**, Ying-**chun**)

iii. Diphthongs

- ai like the sound in English *lie*, *high*, *mine* (e. g. Dai-**yu**)
- ao like the sound in *how* or *bough* (e. g. Bao-**yu**)
- ei like the sound in *day* or *mate* (e. g. Bei-**jing**)
- ou like the sound in *old* or *bowl* (e. g. Gou-**er**)

The syllable *er*, sometimes found as the second element in names, is a peculiarity of the Pekingese dialect which lies outside this system. It sounds somewhat like the word *err* pronounced with a broad West Country accent.

Preface



Readers who have come this far, and who have already had to wait so long for this final instalment, will be impatient of further delay. This is therefore not the right moment to hold them back. But I must nevertheless do something to qualify the too sweeping judgement of this ending expressed in my preface to *The Debt of Tears*. While there is undeniably 'something missing', and while I still believe this to be a fragmentary original fleshed out by a later editor (or editors), I am less and less certain *what* exactly that 'missing something' is, and more and more convinced that the text we have succeeds in bringing Cao Xueqin's dream to a fitting conclusion.

'The tears one owed have all been shed'; now in this fifth volume 'the tree falls, and the monkeys scatter'. This is the working of karma:

Wrongs suffered have the wrongs done expiated;

The couplings and the Sunderings were fated.

One by one events come to pass that were riddlingly foretold in the 'Dream of Golden Days', that haunting song-and-dance suite staged for Jia Bao-yu's benefit by the fairy Disenchantment in the fifth chapter. For scholarly purists the fulfilment of those prophecies is not literal enough, the reversal of fortune not sufficiently extreme. And yet surely it is still a saga filled with human suffering. There is little comfort in these pages. One by one

The disillusioned to their convents fly,

The still deluded miserably die.

We witness death (sometimes brief and poignant, more often protracted and harrowing); ruin (nowhere in Chinese literature is there such a well inventoried chronicle of a family's 'confiscation'); disappointment in marriage; the corruption, recorded in documentary detail, of an eighteenth-century provincial tax-collector; the pampered decadence and vicious

intriguing of the sons of the rich; the subtly depicted growth of superstition in the crumbling fabric of a noble household.

Against this multifarious backdrop we never lose sight of the protagonist. Jia Bao-yu weaves his way through these events like a sleep-walker, and finally through a dream-vision is awakened to the realization that life itself is but a dream, that

*All is insubstantial, doomed to pass,
As moonlight mirrored in the water,
Or flowers reflected in a glass.*

The story of his progress to enlightenment, of the return of the Stone to its otherworldly home at the foot of Greensickness Peak, is told with such zaniness and with such an absence of sentimentality that we can easily believe in its truth. It is not a pretext for a plot. It is not a schematic progress, or a series of predictable steps along a stereotyped pilgrim's path, but a hard-won personal discovery proceeding from the inertia of bereavement, through a long convalescence, a dark night of the soul, to a crisis in which that soul is lifted above the seemingly endless wheel of suffering.

At the very last it is as though we, the readers, have also passed through a dream, have shared a vision in scroll form, bright woodblock impressions of everyday life alternating with the inksplash fantasies of a Yangchow eccentric. The familiar faces come on for their final call and then fade into the snow,

*Like birds who, having fed, to the woods repair,
Leaving the landscape desolate and bare.*

*

In translating this last part of the novel, I have again received help from many kind friends over the years. My wife Rachel May read and typed the first part of this volume with her usual fastidious attention to detail, and made many judicious emendations. Mrs Margaret Chung typed the last chapters with great skill and diligence. I must thank once more Dr David Hawkes and Professor Liu Ts'un-yan for listening to my endless queries, and Professor Yang Qinghua of Tientsin for reading through with me an earlier draft in its entirety and making several helpful suggestions for its improvement. Professor Pang Bingjun, also of Tientsin, has shared with me, during many a lively conversation, insights into translation, *The Stone* and Chinese culture in general. Professor P'an Ch'ung-kwei very generously sent me a copy of his new and sumptuously printed edition of the 120-chapter corrected draft (published in Taipeh in June 1983), while some years earlier Dr Richard Rigby kindly supplied me from Japan with a copy of Itō Sohei's *Kōrōmu*.

In Hong Kong Mr Stephen Soong has come to my rescue many a time, while Professor Ambrose King provided me, in 1982, with a much-needed month's respite from my teaching duties by having me as a Visiting Scholar at New Asia College.

Finally I would like to thank two Chinese friends, one young, one elderly, who for different reasons must remain anonymous. The first initiated me in 1966 into the deep spell that this novel has cast over generations of Chinese readers, and at the same time warned me to keep well away. I ignored the warning. The second is a direct descendant of one of China's most illustrious families. He is a man of great courage and independence of mind,

who suffered imprisonment (and much else) in the fifties. Meeting with him in his tiny backstreet flat and talking animatedly over endless cups of wine about some little heirloom that the government had just seen fit to restore to him, some scrap of painting from what had been a magnificent collection, always made me think of Cao Xueqin in the Western Hills, brooding over his dream of vanished splendour, piecing together *The Stone*. My friend related with great humour the story of how he had been taken by his Overseas Chinese brother to visit the local antique shop — he himself had never been inside it before, as the shop was only open to holders of foreign passports. The two of them had the time of their lives wandering around the shop and identifying their family possessions — all of which had been confiscated during the Cultural Revolution and all of which had officially been restored! In the telling of the story there was no trace of rancour. Only warmth, humour, and wisdom. He is an unforgettable man, a man of character and substance. Once we were walking together past the site of his grandfather's mansion, now mostly demolished and occupied by some dark satanic mill. A momentary shadow crossed his face. Then he laughed. 'Twenty years ago I still used to feel great bitterness whenever I walked along this street. But gradually as the years went by the pain was numbed and everything, past and present, seemed more and more like a dream. Now I just laugh!'

JOHN MINFORD

Hong Kong
1985

译者序



读到这一卷的读者，想必已迫不及待地要看这最后的结局了，那么他们现在正可一偿所愿。但我还是得先为我在《绛珠还泪》的序言里对这个结局所作的过于笼统的判断说几句话。不可否认，这里“有所欠缺”，我仍然认为这原本是支离破碎的手稿，后来的某个（或某些）编辑者使它充实起来。尽管如此，我却越来越无法确定那“欠缺”的部分是什么，而我越来越相信的是，现有的文本成功地使曹雪芹的梦有了合适的结局。

“欠泪的，泪已尽”；现在，在这第五卷里“树倒猢猻散”。这是命运的安排：

冤冤相报实非轻，分离聚合皆前定。

在《枉入红尘》第五回中，警幻仙子为贾宝玉上演如梦如幻的歌舞组曲，用谜语般的“红楼梦曲”预言各人的命运，她预言过的事件一件接一件地发生了。像学者一样关注细节的人也许觉得，预言的实现仍有一定出入，命运的反复也不够极端，然而，这仍然是一部充满人类苦难经历的传奇巨著，其中内容令人怅然不已。一个接着一个

看破的，遁入空门；痴迷的，枉送了性命。

我们看到死亡（有时短暂而痛苦，但更多的是漫长而悲惨）；毁灭（在中国文学史上没有其他作品这样细致地描述一个家庭的“抄没”）；对婚姻的失望；对一个十八世纪地方税官腐败行为的详实记载；富家子弟在纵容下的堕落和淫乱；对一个贵族家庭在衰败过程中迷信滋长的细致入微的描写。

在这样复杂的背景里，我们总是能看见主人公。贾宝玉就像是梦游者，在

这些事件中穿梭，最终通过梦境意识到生活本身就是一场梦：

一个是水中月，一个是镜中花。

有关他的醒悟过程，以及石头回到另一个世界的青埂峰脚下的故事，是这样的离奇，但又描述得如此客观，以致于我们很容易相信它的真实性。这不是为情节而故弄玄虚。这不是按部就班的简单过程，也不是朝圣路上系列磨难的老调重弹，而是历尽艰辛得来的个人领悟，从对生离死别的麻木开始，经过一段漫长的恢复期，穿过灵魂的黑夜，最终到达一个转折点，在此灵魂超越了看似无穷无尽的痛苦轮回。

在书的结尾，我们读者仿佛也经历了一场梦；我们仿佛看见一幅中国画长卷，那上面有关日常生活的明亮版画印象与扬州八怪风格的泼墨幻想交织在一起。那些熟悉的面孔最后一次出场亮相之后，就消逝在雪地中了，

好一似食尽鸟投林，落了片白茫茫大地真干净。

在翻译最后这一部分的几年中，我再次得到了许多好朋友的帮助。我的妻子闵瑞琦以她那对细节精益求精的态度阅读并打出了这一卷的前面部分，并且作了许多审慎的校订。钟余洁云女士熟练而又不辞辛劳地打印了最后几个章节。我还得再一次感谢霍克思博士和柳存仁教授对我无数次咨询的回复。还要感谢天津的杨庆华教授，他和我共同审阅了初稿，还提了许多宝贵的改进意见。还有天津的庞秉钧教授，我们有过多次兴味盎然的交谈，他给了我在翻译、《红楼梦》以及中国文化概况上的指导。潘重规教授慷慨地送我一本新版的一百二十回修订稿精装本（1983年6月于台北出版）。任格瑞博士几年前从日本给我寄来了一套伊藤漱平的《红楼梦》。

在香港，宋淇先生曾多次帮助我。1982年金耀基教授让我做新亚书院的访问学者，从而使我从教学中解脱出来，给了我急需的一个月假期。

最后，我还得感谢我的两位中国朋友，一位年轻，另一位年长。由于某些原因，我不便在此提起他们的名字。第一位在1966年向我介绍了这部使中国几代读者都着迷的小说，同时警告我不要陷得太深，而我对此置若罔闻。第二位是中国一个显赫家族的后裔。他是一个勇气十足、思想独立的人，在五十年代承受了牢狱之灾以及其他很多苦难。在他那位于偏僻街道上的小屋里，我和他一边喝酒一边热烈地谈论政府将要归还给他的一些祖传遗产——少得可怜的几幅名画，而他以前有一大批收藏呢。这总使我想起西山的曹雪芹，他在默想他的繁华旧梦时，创作了《红楼梦》。我朋友用幽默的口吻向我讲述他那个华侨兄弟带他去当地一家古玩店的事。那家古玩店只对持有外国护照的人开放，所以这之前他从没进去过。兄弟俩在古玩店里逡巡着辨认他们家财产的那一刻让他们终生难忘——这些文物都

是在文革期间被没收，后来据说已物归原主了。讲述的过程中他没有一丝怨恨，有的只是热情、幽默和智慧。他是那种有个性、有主见的人，令人一见就无法忘记。有一次，我们一起路过他祖父房子的旧址。房子的大部分已损坏，并被一些阴暗可怖的工厂所占据。他脸上闪过一丝阴影，然后就笑了，“二十年前我走过这条街时会觉得心酸，但渐渐地，随着时间的推移，伤痛也麻木了。所有的一切，过去和现在，越来越像一场梦。现在我只是一笑了之。”

闵福德

1985年，香港

(范圣宇 译)

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