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Bilingual Edition

三国志演义

(第四十三回至五十回)

ROMANCE OF THE THREE KINGDOMS

(From Chapter 43 to Chapter 50)



by Luo Guan-Zhong Translated by Zhang Yi-Wen

罗贯中 著 加拿大 张亦文 译

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FOREWORD

by Mr. Jiang Mao-sen
President of
Chu Hai College

After reading Professor Zhang Yi-wen's translation into English of *The Romance of the Three Kingdoms*, I felt as did the English poet John Keats when he first came across Chapman's translation into English of the Greek poet Homer's works:

"Much have I travelled in the realms of gold,
And many goodly states and Kingdoms seen."

The book, a well-known Chinese historic novel, has been a revelation to Chinese and non-Chinese readers, some of whom may have visited the National Palace Museum at Taipei or the "Forbidden City" Museum at Beijing where they have witnessed some of China's magnificent treasures of the peace time arts, but had not realized that her wisdom was so aptly applied in the arts of war as far back as A. D. 221.

I am pleased that Professor Zhang Yi-wen has chosen the 8 most interesting and intriguing chapters out of 120 chapters for translation. In these chapters he introduces to the readers the brilliant strategist

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Zhuge Liang who never wielded a sword, but fought with brains which baffled brawn; the brave Huang Gai who submitted to a beating so that he could surrender falsely but convincingly to the other side and give false information to their commander; and Zhou Yu who used fire ships against Cao Cao as the English did against the Spaniards in 1588 and the Dutch against the English on 1667.

Professor Zhang Yi-wen writes in good colloquial English without falling into slang, and the short paragraphs are pleasant. While this translation will be much enjoyed by the reader who does not know the Chinese language. I have no doubt that people who are sufficiently gifted to know the two languages will find interest and profit in comparing Professor Zhang Yi-wen's translation with the Chinese original version.

I wish this book the success it deserves.

江茂森校长序文中译

当我读完了张亦文教授译的三国志演义英译本后，我和英国诗人约翰基茨(John Keats)初次阅读查浦曼(Chapman)译的希腊诗人荷马作品的英译本时所得的感觉一样，

基茨在下列的两行诗说：

“我游历了很多黄金一般的国度，
看过了不少优美的城邦和王国。”

三国志演义是一本著名的中国历史小说，是中国和非中国读者的一种启示。有些中国和非中国的读者或许参观过台北故宫博物院或北京紫禁城博物院，他们在那里已经见过一些中国太平时代华丽的宝藏，但是他们没有认识到远在公元二二一年时中国人就很聪明地把他们的智慧运用到战术方面去。

张亦文教授在本书一百二十回中选译了其中最有趣和最富吸引力的八回，使我感觉非常满意。在这八回中他把三个特殊人物介绍给读者，一个是从未使用过刀剑，而以智力战胜体力，才能超卓的战略家诸葛亮；一个是甘受毒打，而能使人信服地诈降，以给与敌方假消息的勇敢黄盖；一个是用“火船”击败曹操的周瑜，即如一五八八年英人击败西班牙人和一六六七年荷兰人击败英人一样。

张亦文教授写的是优美的会话式而避免俚语的英文；他精简的分段使读者有愉快之感。这种译文，一方面使不懂中文的读者喜爱；同时如果那些能通晓中英文的读者，把张亦文教授的译本与中文原本作出比较的研究，则无疑地他们必会感觉兴趣和获益。

我愿望这本书将得着它应得的成功。

重译三国志演义序 罗香林

三国志演义是中国一部最负盛名的章回小说，它是根据陈寿的三国志和裴松之的三国志注，以及其他与魏、蜀、吴三国有关的故事或传说，而以口语分回讲述，写为传本，由屡积屡改，而构成了的一部伟大的通俗小说。大概宋代说话中的“说三分”，所用或所留的本子，就是它的本源。宋苏轼撰的志林曾说：“涂巷中，小儿薄劣，其家所厌苦，辄与钱，令聚坐听说古话，至说三国事，闻刘玄德败，辄蹙眉，有出涕者；闻曹操败，即喜，唱快。是知君子小人之泽，百世不斩。”可知这种传述三国故事的说话，在宋代已是很流行的了。到了金、元时代，剧院里，将三国的故事，搬上舞台去演唱的，也很不少。这种剧本，自然也促进了三国志演义的形成。不过它之所以能够成为一部有组织的章回小说，却还是传至元末明初的罗贯中，才始将它编撰完成的。后来到了清初的毛宗岗，又将罗贯中的本子，加以修改，成为现今通行的一百二十回的三国志演义的本子。

三国志演义是中国重要的文学遗产中的一种，里面的故事和人物，一直流传在中国人的口头上，而活生在中国人的心坎中。五百多年来，无数的城乡人民，从这部书里，得着无数的常识与智慧，从这部书里，学得了看书和写文的技能，学得了做人和应世的本领。影响之大，真不下于四书五经。它甚至曾流传至边区和东南亚，而且都曾发生相当的影响。所以，我们不说中国的小说则已，要说中国的小说，就不能不提到三国志演义这部书。

就是中国的近代戏剧，无论京戏和各种地方戏，如粤剧、汉剧、川剧等等，也很多是取材于三国志演义的故事的，尤其是与三国志演义中有关诸葛亮与关羽和曹操的戏目，更是直把诸葛亮作为足智多谋尽瘁国事的代表，关羽则为忠义正直武德入圣的代表，而曹操则为计谋篡窃的奸臣代表，因之它更促进了民间崇拜关圣和痛恨曹操的气习。记得清末，潮州曾发生过一次幼童持刀杀伤演剧名角的奇案：当时戏台上，有扮演曹操的名角，演唱不久，忽然台下有一幼童，跃上台面，拔刀行刺那扮演曹操的名角，因为事出仓猝，戏台上初无戒备，那名角竟被刺伤。幼童被捉，送往海阳县衙，县官问他为何行凶？他还是大叫要杀曹操。县官派人到他家里，仔细搜查，发现他读过的书中，有三国志演义一部，书中凡遇“曹操”二字，辄于旁边写上“奸贼”二字。这才知道他是因为读这小说而着了迷的。戏台上的曹操，因为演得太出神了，使那小童以为真的遇了曹操，一时义愤填胸，所以即想杀他。这案子一方显示那童子的幼稚可笑，一方也显示三国志演义的描述迷人，所以，这部书，只就研究它与中国民俗的关系来说，也是很重要的。

正是因为三国志演义的关系很重，流传很广，影响很大，所以外国的学者，也常将它译为外文，以资共赏。除日本与泰国，早已有译本流行外，曾在中国海关任职的英人布利勿泰莱(Brewitt-Taylor)，也曾于一九二五年，出版其题名 *San Guo or Romance of the Three Kingdoms* 的英文译本，全书分为二卷，由别发洋行 (Kelly and Walsh Limited) 先发行标准本，很快的就销售一空，一九

二九年乃印普及本发行。可见西方的读者，对它也是特别的喜爱。而越南方面，也有 Nghiem Toan 和 Louis Ricaud 二教授，将它译为法文，于一九五九年在西贡出版。我们现在，虽然还不能将三国志演义的外国文译本，作一详细的报告，但它对于外国的读者，已是有相当的吸力，那是可断言的。

不过谈到中国的小说，要翻译得好，却也不是容易的事，尤其是像三国志演义这样的历史小说，要翻译到信、达、雅的地步，不但对中文和所译的外文，都要先有相当的造诣，而且对中国的历史，也要有相当的熟悉，对中国人的传统观念和风俗以至习用的典故，也要有相当的了解，不然，那就无法译得真切。同事张亦文教授，深谙英国文学，又复爱好中国的小说，感于三国志演义过去的西文译本，虽亦各有其相当的好处和贡献，但也还有不尽理想的地方。因此决定，要以英文给它重译，这是一种非常繁重的工作，当此世事多艰难时代，张教授乃能致力于中国小说的对外传扬，这是最使人向往不过的，也是中西读者的一个绝好的消息。

张教授要我对他的三国志演义英文重译本，写篇序文，这对我虽然是一种荣誉，但以我近来委实忙个不了，不能就三国志演义的有关的问题，尤其是有关作者罗贯中的身世问题，即为作出更进一步的论述，这是令我惭愧无地的，还要请张教授和读者，多多的谅解。一九七二年六月十五日罗香林作于香港。

PREFACE

(罗香林教授序文英译)

Romans of The Three Kingdoms is a very well-known Chinese "chapter-by-chapter" novel(章回小说). It is a great popular novel based on "The Annals of the Three Kingdoms" written by Chen Shou, *The Commentary on the Annals of the Three Kingdoms* written by Pei Song-zhi and the other oral "chapter-by-chapter" descriptions of the tales or legends about the three kingdoms, Wei, Shu, Wu, with many corrections and additions. This is the way how the great popular novel was written. Generally speaking, the copy, on which "The Talk about a Nation Divided by Three" in Song Dynasty is based, is the source of this great novel. Su Dong-po in Song Dynasty said in his *Annals* (志林), "Among some lanes, worrying about their ignorant and naughty children making troubles at home, parents give them money to go to listen to ancient stories with other children. When the story-teller is telling events about the Three Kingdoms, hearing about Liu Bei's being defeated, the children knit their eyebrows and some of them even shed tears; hearing about Cao Cao's being defeated, they are happy and sing songs

merrily. Therefore we know that people's preference is always for good men rather than the wicked ones". From this we may know what people talked about the stories of the Three Kingdoms were already very popular in Song Dynasty. Then during Jin and Yuan Dynasties many stories about the Three Kingdoms were brought to the stages in the theatres. This kind of plays also naturally increased the speed of the appearance of the present form of *Romance of the Three Kingdoms*. But the reason why it was possible for it to become an organized chapter-by-chapter novel is that it was compiled by Luo Guan-zhong in the end of Yuan Dynasty and the beginning of Ming Dynasty. Then it became the present popular edition of *Romance of the Three Kingdoms* with one hundred twenty chapters, after the corrections made in Luo Guan-zhong's edition by Mao Zong-gang in the beginning of Qing Dynasty.

Romance of the Three Kingdoms is one kind of the important Chinese literary heritage, the stories and characters of which have long been terms in Chinese conversations and live lively in the Chinese minds. In the recent more than five hundred years, countless Chinese citizens and countryfolks, from this book, have got their common sense and knowledge, have learned their reading and writing

skill and have learned their abilities how to be good men and how to deal with their environments. The influence of this book is not less great than that of the Four Books and Five Classics. It even has spread to the Chinese frontier and southeastern Asia and also produced rather great influence. Therefore whenever we talk about Chinese novels, it is inevitable for us to mention this book, Romance of the Three Kingdoms.

As for Chinese modern dramas, Beijing opera or other local operas, such as Guangdong opera, opera of the area near the valley of Han River, Sichuan opera etc., many materials in them are taken from the stories in *Romance of the Three Kingdoms*, especially the names of plays having connection with Zhuge Liang, Guan Yu and Cao Cao in this novel. In those plays, Zhuge Liang is used as the representative of people who are wise and sagacious enough and do their best for their country, Guan Yu as the representative of people who are loyal, righteous and just, having the best knightly virtue, whereas Cao Cao as the representative of traitorous ministers who tried to usurp the throne with tricks. As a result, *Romance of the Three Kingdoms* increases people's custom and habit of worshipping the sage-like Guan Yu and hating Cao Cao. As I remember, in

the end of Qing Dynasty, in Chaozhou, a strange murder case happened, that a well-known actor was stabbed by a small boy with a knife. At that time on the stage there was a well-known actor playing Cao Cao. As the actor had been playing and singing for just a short time, suddenly a small boy jumped up the stage, drew out his knife and stabbed at the actor. As the action came up so suddenly that the actor was wounded. The boy was arrested and sent to the government office of Haiyang District. The Magistrate asked the boy why he wanted to stab at the actor. The boy did not answer but still cried out loudly that he wanted to kill Cao Cao. The magistrate sent some persons to the boy's home to make a thorough search and found out that one of the books, the boy had read, was *Romance of the Three Kingdoms* and that beside each of the names of Cao Cao in the book, the term "traitorous robber" was written. Then they knew that the boy was fascinated by the novel. The Cao Cao on the stage acted so lively that the boy thought that he really met Cao Cao, so that he suddenly became very angry and wanted to kill Cao Cao. This case on the one hand showed that the boy was childish and ridiculous, and on the other hand also showed that the description in *Romance of the Three Kingdoms*

is very fascinating. Therefore only for the study of the relation between *Romance of the Three Kingdoms* and the Chinese folklore, this book is also very important.

Just because the relation of *Romance of the Three Kingdoms* to Chinese nation is so important, its spread is so wide and its influence is so great, therefore foreign scholars very often translate it into foreign languages so that they can appreciate it with other scholars together. In addition to Japanese and Siamese translations of it, which have been popular for a long time, in 1925 an Englishman, Brewitt-Taylor, who worked in a Chinese customs, also published his English translation of it, called *San Guo*, or *Romance of the Three Kingdoms*. The book is divided into two volumes, and the standard edition was first published by Kelly and Walsh Limited. All books published were sold out very quickly. Then in 1929 he published the popular edition. That shows that the western readers also have particular liking for this book. In Vietnam, Professor Nghiem Toan and Professor Louis Ricaud translated it into French and published it in Saigon in 1959. Up to the present time though we cannot make a detailed report of different translations of *Romance of the Three Kingdoms*, we can judge that the book has a

rather great attractive power to foreign readers,

However, as we are talking about Chinese novels, we know that it is not easy to translate them well, especially when we try to translate the Chinese historical novels such as *Romance of the Three Kingdoms*. If we want to translate them up to the standards, accuracy, intelligibility and elegance, we must not only first have rather high attainments in Chinese language and the foreign language in the translation but also must be rather familiar with the Chinese History and must have a rather good understanding of the Chinese traditional ideals, custom and even the customary or familiar classical literary quotations. Otherwise it is impossible to translate them faithfully and intelligibly. My colleague, Professor Zhang Yi-wen has a profound study of English Literature and a strong love of Chinese novels. He feels that some parts of the formerly published translations of *Romance of the Three Kingdoms* are not ideal, though each of them has its good points and contributions. For this reason, he determined to write an English translation of *Romance of the Three Kingdoms* again. This is a very heavy work. In this age of many difficulties Professor Zhang can direct his energy to introduce our Chinese novels to the foreign lands. This is quite an admirable thing and is a

very good news to the Chinese and foreign readers.

Professor Zhang asked me to write a preface for his translation. Though this is an honour to me, yet it fills me with shame, because recently I have been indeed so busy that I cannot make further discussions about problems concerning *Romance of the Three Kingdoms*, especially about the problems concerning the experiences in the author, Luo Guanzhong's lifetime. I must ask Professor Zhang and the readers to excuse me for that.

Luo Xiang-lin June, 1972

张译三国志演义序 黄文山

吾友张亦文教授，学问渊博，慎思明辨，对英文文学尤为擅长，所著英国文学纲要（*A Brief Outline of English Literature*），西洋文学概论（*An Introductino to western Literalure*），英国文学名著辞典（中文本）等书均将次第刊行，而英译三国志演义一书已在印刷中，同侪均以先睹为快，顷承不弃，嘱为短序，冠诸卷首，坚辞未获，聊陈所见，就正有道。

三国志演义一书，为元末太原人罗贯中（一三三〇？——一四〇〇？）所作。宋、元民间，对于三国故事，早有“说三分”之传说，罗氏不无所知，复采集三国志平话及陈寿三国志，裴松之的注解，别出心裁，创成巨构。现今通俗三国志演义，大抵以明弘治甲寅（一六九四）的本子为最早。明末李卓吾称此书有四、五种以上版本。清康熙年间毛宗岗对于罗本改动甚多，成为一百二十回本。毛本流行至今，应是演义的真面目。胡适之先生说：“这书不是一个作者所作，是由宋到清五百年演义家的共同作品”。（见胡适三国志演义序），此种考证，不无理由。

中国自秦始皇推翻封建制度，首次统一中国之后，即在公元前二一〇年逝世。迄乎秦二世，懦弱无能，苛政百出，乃引起群雄角逐的局面，最后刘邦崛起东方，消灭敌方势力，重新统一中国，把汉朝建立起来，垂四百年。到公元三百年，分裂成三个国家。魏之曹操据有北部和西北部，