

汉英对照 Chinese-English

Golden Boy and Jade Maiden



【中國古代悲劇故事】



Meng Chengshun

孟称舜 (明)

Adapted by Zhang Xuejing

张雪静 / 改编

Revised by Liu Yousheng

刘幼生 / 审订

New World Press

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娇红记

Foreword

The romance *The Golden Boy and the Jade Maiden* is a love tragedy that has been handed down since the Ming Dynasty (1368 – 1644). Its author was Meng Chengshun, styled Ziruo. His hometown was Shanyin (today's Shaoxing, in Zhejiang Province), and the exact dates of his birth and death are unknown, although his dramatic creation was mainly accomplished during the Tianqi and Chongzhen reign periods, towards the end of the Ming Dynasty. Apart from the present work, Meng also wrote two other romances, *The Story of Zhenwen* and *The Story of Erxu*, as well as six *zaju* or poetic dramas, including *The Peach Blossom Beauty*. *The Collection of Famous Dramas Ancient and Modern*, which Meng edited, contains 56 plays from the Yuan and Ming dynasties, and was a valuable contribution to the work of collating and publishing dramas of that period.

The story of the love between Wang Jiaoniang and Shen Chun, which is the theme of *The Golden Boy and the Jade Maiden*, is an ancient folk tale which has been passed down and appeared in over a dozen versions in the form of novels or *zaju*. Meng Chengshun elaborated and developed the story on the basis of those works when he composed his romance.

In the latter part of the Ming Dynasty, the feudal ruling class placed great stress on the ideology of Neo-Confucianism, which advocated "subordinating human desires to the Heavenly order." But the images of Shen Chun and Jiaoniang represent in the ideological field

the budding of capitalism in the feudal economy, through their striving for liberation of the individual, which was an essential product of that budding. Jiaoniang's "soul mate" view of love and Shen Chun's view of life, which rejected honor and rank and stressed that a person should follow his inclinations, were in opposition to the dominant feudal ethics of that time, and represented a break from the orthodox stress on utmost loyalty and filial piety, and the acquisition of titles and honors.

The overall theme of *The Golden Boy and the Jade Maiden*, that of advocating free choice of marriage partner, was influenced by the romances *The Romance of the Western Bower* and *The Peony Pavilion*. But in its depiction of the ideal hero and heroine, whose standard for "free choice of marriage partner" is to "share a house during life and a tomb after death," *The Golden Boy and the Jade Maiden* is much more progressive than *The Romance of the Western Bower*, in which the standard is simply that the hero should be talented and the heroine should be beautiful. And so, the former standard has a more modern flavor, as it is built on a foundation of a common way of thought. It expresses an enlightened democratic longing to take control of one's own destiny by shaking off the fetters of feudal ethics.

In delineating the images of the two lovers as victims of feudal ethics, the author shows their great courage in breaking out of the restrictions of the traditional mores, and their rebellious spirit as they pursue a beautiful love. Jiaoniang sincerely loves Shen Chun. She pledges her love to him, and offers herself to him in marriage. By doing so, she shows the typical yearning for love of a girl sequestered in a boudoir in feudal times, and her contempt for feudal ethics, and at the same time reveals the iron will beneath her soft and yielding exterior. When her stern father breaks off her engagement to Shen Chun, and the young man himself proves weak and vacillating, she rounds on the latter fiercely, reminding him that since she is pledged

to him she is his forever, and "the only way I can repay your kindness is by my death." This is a vivid illustration of how doggedly opposed she is to feudal marriage concepts and how much she is committed to constancy in love. When, despite all her resistance, she proves powerless to change her fate, she consummates her struggle against feudal ethics and her quest for true love by boldly accepting death.

The contradiction between love and worldly success is employed by the author to deepen his characterization of Shen Chun. From ancient times, worldly success, or the gaining of honors and rank, had been advocated by the feudal ruling class as the right — indeed, only — way for a man to measure his social status. All desires and ambitions were supposed to be channeled in this direction. In the early part of the story, Shen Chun is a typical young Confucian scholar with his sights firmly set on achieving success. But as soon as he sets eyes on Jiaoniang, his calculating ambition flies out the window, thereby showing the hollowness of the ideology of the ruling class, which falls at the first blow when it comes into conflict with real human nature. The trenchant satire here is skilfully applied. Shen Chun's view of love, which rejects worldly success, is in contrast to that of Master Zhang Sheng, the hero in *The Romance of the Western Bower* and Liu Mengmei, the hero in *The Peony Pavilion*, of which such success is an integral part. It is a vigorous defiance of the doctrine of "subordinating human desires to the Heavenly order" promoted by the ruling class in the closing years of the Ming Dynasty, and reflects the ongoing awakening of young intellectuals to objective knowledge towards the end of the feudal period. In Shen Chun, we can get a glimpse of Jia Baoyu, the protagonist of the classical novel *A Dream of Red Mansions*, in embryo.

Of course, *The Golden Boy and the Jade Maiden* is not without its flaws. There are still some backward and negative elements in the characters of Shen Chun and Jiaoniang. Bound by the limitations of

their time, they cannot see the social roots of their frustrated love affair; in ascribing their tragedy to the machinations of fate, they are echoing the ideological limitations of the author. When the lovers turn into mandarin ducks (a symbol of constancy in love) after their deaths, this is a metaphor for people's beautiful aspirations. It is the same literary device as is used in *The Bride of Jiao Zhongqing*, when Jiao Zhongqing and Liu Lanzhi turn into birds, and in *Liang Shanbo and Zhu Yingtai*, when Liang Shanbo and Zhu Yingtai turn into butterflies. But this idea of lovers who are sundered during life but united after death has had the negative effect of leading many young men and women who were disappointed in love to suicide, hoping to be together in the next world.

The techniques of characterization are different in novels and drama. In the adaptation of the story, efforts have been made to remain as faithful as possible to the original theme and basic plot. However, there are 50 old versions of the story, and most of them are tediously wordy. Moreover, the characters and scenes change in a bewildering fashion, and dialogs are rambling. So the time, place and plot sequences have been arranged into ten chapters, using a more accessible style of language. This has involved cutting out some minor episodes which have little or no connection with the main story, and adding details to make the development of the narrative more credible and make the characters more distinct both in their actions and their psychology.

We hope that we have made a contribution to the transmission of classical Chinese drama. We are conscious that there may be shortcomings in this work, and sincerely hope that readers will point them out and offer advice.

前 言

明代传奇《娇红记》，是一部流传久远的爱情悲剧。作者孟称舜，字子若。明会稽山阴（今浙江绍兴）人，生卒年不详。他的戏剧创作活动主要在明末天启、崇祯年间。除本剧外，还撰有《贞文记》、《二胥记》两部传奇和《人面桃花》等六种杂剧。他所编的《古今名剧合选》收入了元明两代的杂剧五十六种，对元明杂剧的整理刊布作了有益的工作。

《娇红记》中王娇娘和申纯的爱情故事，在民间早有流传，曾被编写成小说和杂剧，版本至少在十种以上。代表作有刘兑的杂剧《金童玉女娇红记》和无名氏的小说《娇红传》。孟称舜在这些作品的基础上加以丰富发展，写成了传奇《节义鸳鸯冢娇红记》。

明朝末期，封建统治者大力提倡程朱理学，宣扬“存天理，灭人欲”的封建正统思想。而申、娇形象的出现，是封建经济的资本主义萌芽在意识形态领域里提倡个性解放的必然产物。娇娘“同心子”的爱情观和申纯“弃功名、存人欲”的人生观，是对封建礼教统治的反抗，是同封建统治尽忠全孝进取功名思想的决裂。全剧主题受《西厢记》、《牡丹亭》的影响，强调择偶应“自择”，“与其悔之于后，岂若择之于始”。男女主人公理想中的择偶标准是“生同舍，死共穴”的“同心子”，将《西厢记》所提出的郎才女貌标准大大向前推进了一步，其实质是建立在共同思想基础上的爱情观，带有很强的现

代情爱色彩，表明了反对封建礼教束缚，希望主动掌握自己命运的带有启蒙性质的民主思想。

作者在本剧中着意刻画了两个封建礼教牺牲者的形象，表现他们大胆冲破传统礼教禁锢，追求美好爱情的反抗精神。娇娘真挚地爱着申纯，一经定情，便主动以身相许，表现出一个封建深闺女子对爱情的渴望和对传统礼教的蔑视，从而凸现出在她纤弱外表下所具有的刚烈性格。当她父亲惧威悔婚，而申纯又表现得软弱无能时，她愤而言道：“妾身不可再辱，既已许君，则君之身也。”“事不济当以死谢君。”表达了她对爱情的忠贞不渝和反抗封建婚姻的决心。当一切抗争都无法改变自己的命运时，就毅然自绝，最终以死完成了对爱情的追求和对封建礼教的反抗。

作者在刻画申纯时，有意识地加进了“爱情”与“功名”的矛盾冲突，借此深化了这一形象的意义。自古以来，封建统治者都把“功名”作为男性立身处世的“理”加以标榜，要求一切欲念都必须服从之。申纯开始也是个刻意追求功名的儒生，但当他见到娇娘后，便“功名之心顿释”，把统治者所鼓吹的“理”在人的本性面前不堪一击的虚伪本质充分暴露出来，讽刺得巧妙犀利，恰到好处。申纯弃功名、存人欲的思想与张生、柳梦梅热衷于功成名就的爱情观截然不同，它是对明朝末期统治者宣扬的“存天理，灭人欲”的有力鞭挞，反映了封建社会末期青年知识分子对现实认识的不断深化和觉醒，从申纯身上已可以隐约窥见《红楼梦》中贾宝玉的雏型。

当然，《娇红记》并非白璧无瑕，在娇娘与申纯身上还存在着落后与消极的因素，他们受时代的局限，看不到爱情不能实现的社会根源，把它看作是命运的捉弄，也反映了剧作者思想的局限。申、娇死后化为鸳鸯，上承焦仲卿、刘兰芝化鸟，梁山伯、祝英台化蝶的手

法,表现了人民的善良愿望,但这种生前仳离,死后团圆的结局,往往导致一些在爱情上绝望的青年男女走上双双殉情的道路,有其消极影响作用。

由于戏剧与小说表现手法的不同,改编者在力求忠实于原著主题的基础上,保存了基本情节。但由于原作品长达五十出,冗长拖沓,人物场景转换频繁,对话描写枝蔓横出,因而在改编时对原作的时序、场次、情节作了必要的合并调整,分为十章,并删除了一些与主要情节关系不密切甚至无关的枝节,又适当地增添了若干生动的心理和细节描写,使故事发展更为可信,人物形象更加鲜明,语言更加通俗易懂。

我们希望能为中国古典戏剧的传播做一些有益的工作,但由于水平有限,在改编过程中一定存在着许多不足之处,敬请方家批评指正。

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