

汉英对照 Chinese-English

Zhao the Orphan

【中國古代悲劇故事】



Ji Junxiang

纪君祥 (元)

Adapted by Wang Jianping


and Ren Yutang

王建平 任玉堂 / 改编

Revised by Liu Yousheng

刘幼生 / 审订

New World Press
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Classical Chinese Tragedies (Chinese-English)

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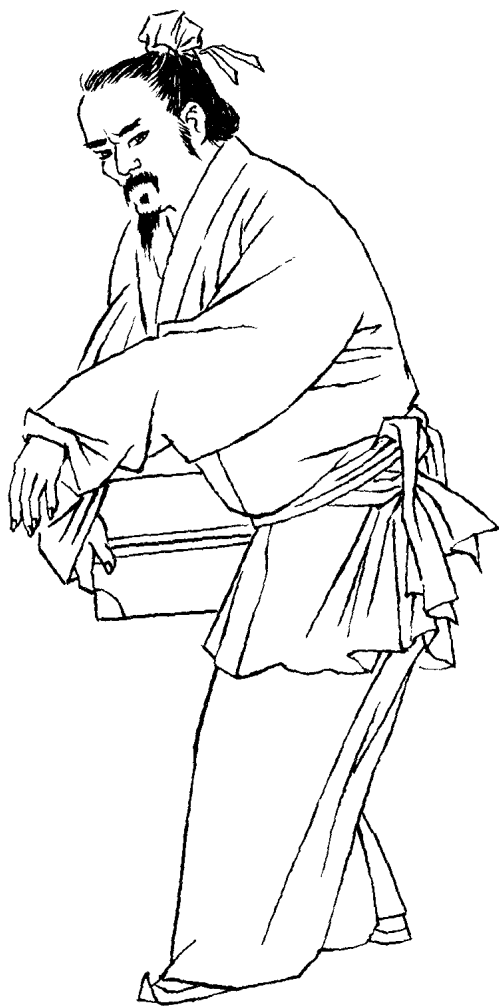
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Foreword

The drama *Zhao the Orphan* by Ji Junxiang (also known as Ji Tianxiang) is a tragedy steeped in Chinese folklore. The plot is a somewhat simplified version of a tale that dates as far back as in the *Zuo Zhuan*, and was written over 2, 000 years ago. Other classic works, such as Sima Qian's *Records of the Historian*, and the *New Annals* and *Garden of Tales* of Liu Xiang, also contain versions of the same story. The details contained in these works laid the foundation for the plot of the drama. The script of the drama has considerably altered the historical content of the story: for instance, the period has been shifted from the reign of Duke Jing of the State of Jin to that of Duke Ling; instead of Zhao the Orphan concealing himself in the palace, Cheng Ying smuggles him out in a medicine box; the boy does not grow up deep in the mountains, but in the home of his adoptive father Tu'an Gu; Han Jue does not ask for an estate for Zhao the Orphan, but dies a righteous death to get Cheng Ying expelled from the palace; and as for the retainers of the Zhao family, Cheng Ying and Gongsun Chujiu, the former is transformed into a humble physician who is an intimate of the Zhao family and the latter into a fellow court official of Zhao Dun who retires to live as a hermit. These changes serve to render the clashes and antagonisms of the play sharper and more vivid, and strengthen the dramatic impact.

The theme of *Zhao the Orphan* is the conflict between "loyalty" and "treachery" both inside and outside the court of the State of Jin

during the Spring and Autumn Period. Throughout, the focus of the struggle against oppression thus engendered is Zhao the Orphan. Woven around this is the heart-stopping hunt for, and the rescue of the orphan boy; as the hunt gets closer, various measures are taken to save him. When the search reaches the palace, the princess sacrifices her life to save him; at the palace gate, Han Jue dies a chivalrous death to save him; and when the hunt becomes nationwide, Cheng Ying gives up his own son, and Gongsun Chujiu his own life, to save him. One after the other, these loyal ministers and heroes go nobly to their deaths, tragic sacrifices, for the sake of Zhao the Orphan. Because he has the muddle-headed ruler of Jin under his thumb, the dastardly Tu'an Gu's arrogance knows no bounds. As a result, the righteous people who oppose him are forced to undergo all kinds of dangers and oppression, a circumstance which permeates the whole dramatic structure with a tangible aura of tragedy. But at the same time, a thread of hope runs through the story, as in the end the orphan is saved, and extirpates evil and wreaks revenge. In the midst of all the lamentable martyrdom, there is a stirring sense of righteousness which inspires the protagonists with faith in the belief that good will triumph over evil in the end. At the same time, there is a sense of dramatic irony that the wicked minister is gradually weaving a snare in which he will eventually trap himself. There is a distinct folk flavor about this aspect of the plot.

The drama successfully portrays a range of high-minded tragic characters who are individually delineated, the most outstanding of whom are Cheng Ying and Gongsun Chujiu. Following the massacre of the Zhao clan, the former risks his life to save Zhao the Orphan. Not only that. He has to undergo the terrifying ordeal of an interrogation at the gate of the palace, the heartbreak of having to substitute his own son for the orphan, the heartrending anguish of witnessing the deaths both of his infant and his friend Gongsun Chujiu, and twenty

years of humiliation and insults. These ordeals underline the sublime integrity of Cheng Ying. Gongsun Chujiu nurtured a passionate hatred for wickedness, which led him to refuse to participate in a government dominated by degenerate ministers. Unflinching, he goes to his death in an awe-inspiring display of rectitude. Besides these two, the descriptions of the selfless heroism of Han Jue, the way Ti Miming sacrifices himself for his master, Ling Zhe's bearing the carriage on his shoulder, etc., although they are little more than quick sketches, highlight distinct heroic personalities.

The tale of Zhao the Orphan has circulated both inside and outside of China for thousands of years. Within China, every form of dramatic tradition has adapted it for the stage. In the 18th century, it reached France and England, where it was translated and published in book form. It was also adapted for the stage in Germany and Austria.

This present version has preserved the unadorned style of language of the original text, and is basically faithful to the original plot. However, we have taken the liberty of adding some minor details and psychological descriptions — firstly, as regards the licentious antics of Duke Ling and the brutalities of Tu'an Gu, and secondly, as regards the psychological tension between Cheng Ying and Gongsun Chujiu in the scene in Taiping Village in which the latter meets his end. In this new version of Zhao the Orphan we have striven to keep the plot tight and the pathos effective, revolving round the main theme of the search for and the rescue of the orphan. We have tried to make the psychological mechanism finely detailed, and the language flowing and elegant, so that it is more readable than the original poetic drama form.

Also, the original drama presents the clash between Zhao Dun and Tu'an Gu in terms of the incompatibility of civil and military court officials. This tends to obscure the antagonism between good and evil, and so we have made suitable adjustments.

It is our hope that we have made some contribution towards increasing the popularity of classical Chinese drama with this book. But as our abilities are limited, there are bound to be some shortcomings, and we sincerely welcome criticism and suggestions from the readers.

前 言

纪君祥（一作纪天祥）所作的杂剧《赵氏孤儿》，是一部具有中国民族特色的悲剧。其故事最早见于《左传》，但情节比较简略。司马迁的《史记》和刘向的《新序》、《说苑》也分别记载了赵氏孤儿的故事，有了比较详细的内容，才具备了杂剧的基本情节。本剧本虽然取材于历史，但对史实有较多改动。例如把故事发生的背景由晋景公当政改为晋灵公当政；把赵氏孤儿在宫中藏匿，改为程婴用药箱带出；把原来赵氏孤儿在深山中长大，改为拜屠岸贾为义父，在屠岸府中长大；将韩厥为赵氏孤儿请封，改为为了放程婴出官而死义；将同为赵氏门客的程婴、公孙杵臼，一个改为与赵家颇有交情的草泽医士，一个改为曾与赵盾同朝，其后隐居山林的朝官。这些改动，使这场怵目惊心的斗争显得更加激烈，矛盾也更加尖锐，强化了戏剧冲突。

贯穿《赵氏孤儿》的是春秋时期晋国朝廷内外“忠”与“奸”的斗争，以及由此引发的迫害与反迫害的斗争，赵氏孤儿是全剧的焦点。围绕这个焦点，是惊心动魄的搜孤、救孤经过：搜孤者步步紧逼，救孤者处处设防。官中搜，有公主舍命；府门搜，有韩厥义释；国内搜，有程婴舍子，公孙献身。一个个忠臣义士为救赵氏孤儿而慷慨赴义，悲壮牺牲。由于奸臣屠岸贾一度得到了昏君的支持，气焰

甚为嚣张；而正义的一方处于被动地位，历尽艰险，受尽迫害，全剧情节结构上有着浓重的悲剧色彩。但赵氏孤儿最终得以保全，并除奸报仇，则又使全剧在悲壮之中蕴蓄着胜利的希望，惨烈之中回荡着昂扬的正气，激励人们树立正义必然战胜邪恶的信念。同时也含有奸臣自设罗网自遭殃的讽刺意味，故而带有浓郁的民族特色。

本剧成功地塑造了一系列个性鲜明而品格崇高的悲剧人物形象，最突出的是程婴和公孙杵臼。程婴在赵氏一家被杀之后，冒着生命危险，毅然担当起抚孤重任，经受了官门受检的惊恐，经受了舍子救孤的哀痛，经受了亲眼看见亲生儿子和公孙杵臼死难的折磨，又经历了二十年忍辱负重的生活，因而具有崇高的思想境界。公孙杵臼嫉恶如仇，不与奸佞同朝共事，又见义勇为，慷慨赴死，表现了一种凛然正气。此外，韩厥深明大义、提弥明舍身救主、灵辄扶轮报恩等，虽然只有寥寥数笔，却都写得肝胆照人，各具风采。

千百年来，《赵氏孤儿》在国内外广为流传。国内各主要地方剧种先后都曾改编上演过；18世纪中叶流传到法国，之后又在英国翻译、出版，在德国和奥地利也曾改编上演。

本书在改编时除保存了原作语言质朴无华的特色之外，在情节上也基本忠实于原著，只在人物的刻画方面增加了一些细节和心理描写。一是对晋灵公的荒淫无道和屠岸贾的凶狠残忍作了较为细腻的渲染。二是在太平庄“公孙死义”一场戏中，对程婴与公孙杵臼在受到常人难以忍受的痛苦时作了更加细微的心理刻画。改编后的《赵氏孤儿》，情节完整紧凑，哀婉动人，突出了搜孤、救孤的主线，心理刻画更加细微，语言流畅雅驯，比较杂剧更具可读性。

另外，原剧将赵盾、屠岸贾二人的矛盾冲突，多次说成是“文武

不和”，在一定程度上淡化了忠奸斗争，这一点，改编时也适当作了修改。

我们希望能为我国古典戏曲的流传和普及做些有益的工作，但限于水平，难免有不足之处，祈请批评指正。

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