

中国古代爱情故事 (英汉对照)

The Peach Blossom Fan

桃花扇

孔尚任(清) 原著 陈美林 改编



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Classical Chinese Love Stories

中国古代爱情故事

The Peach Blossom Fan

桃花扇

Kong Shangren

孔尚任 (清)

Adapted by Chen Meilin

陈美林 改编

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侯朝宗



李香君



柳敬亭

苏昆生



马士英

阮大铖



FOREWORD

Love is an eternal theme. Since ancient times the arts the world over have sung its praises and love stories make up a vast body of literature. Many of them are excellent, portraying spirited and worthy characters, lofty ideals, and the love shared by men and women. They allow readers to renew their souls, lift their spirits and appreciate the meaning and value of life. Readers are inspired to lead a more fulfilling life. At the same time a love story must be influenced by the author's life and environment, his economic circumstances, the existing political and social system, his philosophical and cultural background and moral concepts. Reading love stories acquaints readers with such external factors and helps them to realize their significance, thus promoting changes in society and progress. Hence reading and reviewing good love stories is most important.

Ms. Zhou Kuijie and Ms. Zhang Minjie of the New World Press have asked me to adapt the traditional love dramas *The Peony Pavilion*, *The Palace of Eternal Youth* and *The Peach Blossom Fan*, whose English-Chinese editions are to be published. In the 1980s, Ms. Zhou Kuijie, who worked for the Foreign Languages Press, caught sight of my book *The Collection of Zaju Stories of the Yuan Dynasty* (zaju is a poetic drama set to music, a form that flourished in the Yuan Dynasty) written under my pen name. She liked it and thought that it should be introduced to readers overseas. She contacted me through Mr. Wang Yuanhong of the Jiangsu People's Publishing House. Thanks to the efforts of Ms. Zhou Kuijie, Mr. Chen Yousheng and Ms. Yang Chunyan, the English edition of this book was published at the end of 1997, and the French edition will be published soon. After this collaboration, though I was busy, I was determined to find time to adapt the books for New World Press.

In the 1950s when I taught ancient literature at a university I started writing ancient Chinese dramas as stories. With few teaching materials, I found it especially difficult to lecture on ancient stories and dramas. I had to briefly introduce each drama to students who knew nothing about them. The experience made me decide to rewrite the dramas as short stories or

medium-length stories for my students. In the early 1980s Mr. Wang Yuanhong thought these stories should be published. The collections, *zaju* stories of the Yuan (1279-1368), Ming (1368-1644) and Qing (1644-1911) were published in 1983, 1987 and 1988, a total of 700,000 words. In the summer of 1995, Mr. Liu Yongjian, deputy editor-in-chief of the Jiangsu People's Publishing House suggested to Mr. Wang Yuanhong that the legends that I had put aside be published. After several discussions with the publishing house, *The Collection of the Chinese Opera Stories* which included some stories based on *zaju*, *The Story of the Lute*, *The Peony Pavilion*, *The Palace of Eternal Youth*, and *The Peach Blossom Fan* was published.

When I write a story from an ancient drama I stick to the original plot and themes. The story is a different form of expression but I abide by the artistic rules and follow designated aesthetic standards. Re-writing dramas as stories is a creative process although it may appear simple.

The original versions that I adapted from the dramas *The Peony Pavilion*, *The Palace of Eternal Youth* and *The Peach Blossom Fan* range from 30,000 to 50,000 words. However, the New World Press asked that each story be about 80,000 words, and include several chapters, each with a subtitle. After careful consideration I decided to rewrite the stories from the original drama rather than extend the adapted versions. I chose this method because the extra length meant that I had to reconsider the form of the stories, re-evaluate their plots and roles. I am not sure if this new version is satisfactory and sincerely welcome comments or suggestions from readers.

Written on August 9, 1998
at the foot of the Qingliang Mountain
by the Stone City

序

爱情是文学艺术的永恒主题，在古今中外的文艺创作中歌颂爱情的作品如恒河沙数，其中为人称道的优秀之作，大都能通过对爱情的描写，肯定和赞扬人的美好心灵和高尚品德。读者在阅读这些作品时，常能经受一次灵魂的洗礼和精神的升华，认识到生命的价值和人生的真谛，从而萌发对美好生活的憧憬和追求。同时，由于作者所描写的爱情故事，离不开他们所生活的时代和生存的环境，因而必然受着一定的经济基础、政治状况、社会制度、哲学思潮、文化背景以及道德观念等等因素有形无形的制约，读者在阅读这些作品时，还可以明白造成男女爱情悲欢离合的外部因素，认识到这些外部因素的实质，从而促进社会的变革和人类的进步。因此正确地阅读、评述优秀的爱情之作，也是一项极有意义之举。

新世界出版社周奎杰、张民捷先生约我为他们改写爱情剧《牡丹亭》、《长生殿》和《桃花扇》，出版英汉对照本。早在八十年代，当时在外文出版社工作的周奎杰先生，见到笔者用笔名出版的《元杂剧故事集》一书，认为可以介绍到海外，便通过江苏人民出版社王远鸿先生与笔者联系，在周奎杰以及陈有昇、杨春燕等先生努力下，此书英文版已于1997年年底出版，法文版不日亦将出版。有此渊源，尽管手边任务甚繁，也排除万难，接受新世界出版社的约稿。

笔者尝试改写工作，起初完全是出自工作需要。五十年代在高校讲授古代文学，并无现成教材可资凭借，需要自编自讲。尤其是讲授古代小说、戏曲时，很多作品不易寻觅，学生无法知其内容，教师便无法进行评述，只能在评述之前先介绍作品的事情

节。为此,当年曾将古代戏曲的名作,效法《落花乐府本事》,写成一类似短篇、中篇的小说,以应付教学之需。八十年代初期,王远鸿先生认为此可发表,便先后于1983年、1987年、1988年分别出版了元、明、清三本杂剧故事集,总计七十万字。1995年夏,王远鸿先生告知该社副总编刘勇坚先生认为当年延搁的传奇部分也可出版。几经磋商,先行将部分杂剧以及《琵琶记》、《牡丹亭》、《长生殿》、《桃花扇》四部传奇合为一集《中国戏曲故事选》先行出版。

将戏曲改写成小说,虽然题材不变,故事情节相同,但体裁不同,表现手段各异,改写者必须遵循不同体裁的艺术规则和特定的审美要求从事。尽管如此,这其实是一项看似容易却实不易为的工作,因此有识之士认为这样的改写其实也是一种“创作”。

笔者对《牡丹亭》、《长生殿》、《桃花扇》三剧原有改写本,分别为三、五万字不等。此次新世界出版社约稿,要求每本在八万字左右,同时要考虑海外读者阅读习惯,需分章立节、出小标题。为此,笔者斟酌再三,只能放弃在原改写本上增加篇幅的打算,而是按照原剧重新改写。因为篇幅的增加并不意味着简单地增加一些文字,这牵涉到全书的结构布局、故事情节的演变、人物性格的发展,甚至人物活动的场所与时序的变化等等,都需重新做全盘的考虑与安排。因此,这次改写工作不是对原改写本的简单增删,而是对原剧的重新改写。当然,改写得是否尽如人意,笔者亦不敢自信,敬希广大读者有以指正。

1998年8月9日,时届立秋,而暑热未退,
于石头城畔清凉山麓挥汗为序

ABOUT THE ORIGINAL PLAY

The Peach Blossom Fan

Kong Shangren (style name of Pinzhi), the author of *The Peach Blossom Fan*, was born in Qufu, Shandong Province, in 1648. He died in 1718.

A grandson of Confucius (64 times removed), Kong Shangren came from a landowning and intellectual family. In 1667 he passed the county examination to earn the title of *xiucaï**, and enrolled in the Imperial Academy in 1681. During an inspection tour of south China, Emperor Xuan Ye of the Qing Dynasty traveled to Qufu to make sacrifices to Confucius, the Great Master. Kong Shangren was chosen to give a lecture on Confucianism to the emperor and was appraised. The following year he went to the capital and became a master of the Imperial Academy.

In 1686 Kong Shangren took part in a conservancy project at the mouth of the Yangtze River and he spent three years in Yangzhou where he met many adherents of the former Ming Dynasty, survivors of the great upheaval during dynastic change. Through activities such as ascending the Meihua Mountain and visiting the grave containing the dress of Shi Kefa, Kong Shangren gathered raw material for his drama *The Peach Blossom Fan*. He also went to Nanjing where he visited the Ming imperial palace, the Emperor Xiaozong's Mausoleum of the Ming Dynasty, Qinhuai River, Sanshan Street, etc. He made a special trip to the Baiyun Temple on Qixia Mountain, where he met Zhang Yi, a Taoist priest, who was formerly a commanding officer during the Ming Dynasty.

Kong Shangren started to write *The Peach Blossom Fan* before he became an official. He continued writing when he was in Yangzhou and Zhaoyang (now Xinghua, Jiangsu Province). It took him over ten years to complete the famous romance. Having revised it three times, he finished

**XiUCAI* means one who passed the imperial examination at county level in the Ming and Qing dynasties.

it in June 1699.

After its publication, Kong Shangren assumed office as a vice-director of the Ministry of Revenue in March 1700, but was dismissed from office soon after. No reason was recorded for the dismissal. In the winter of 1702 he returned home from Beijing. He toured Shanxi, Hubei and Huaiyang, and then returned to Qufu, where he died at his home.

Kong Shangren also wrote many poems and prose works. But only *The Peach Blossom Fan* won him great renown and was his greatest work.

The play, ostensibly a love story, outlines the history of the downfall of Emperor Zhu Yousong of the Ming Dynasty in south China. The principal characters are Hou Chaozong and Li Xiangjun. Hou was a man of letters and Li an educated and famous prostitute. The separation and reunion of the lovers allowed the author to dwell on emotions associated with the rise and fall of a dynasty. The drama is set in the period 1643 to 1645.

In 1643 Li Zicheng, a leader of a peasant uprisings, invaded and took Beijing resulting in the suicide of Emperor Chongzhen of the Ming Dynasty on the Coal Hill, now Jingshan Park. In 1645 Emperor Shunzhi of the Qing Dynasty issued an invitation soliciting opinions from hermits and adherents of former regime. The play realistically reflects the complex contradictions of this historic period, giving reasons for the downfall of the empire and it serves as a lesson in history. This is what the author means when he says: "It not only affects the audience with deep emotions. It also makes them profit from the salvation of the state."

The play specifically describes Emperor Zhu Yousong indulging in wine and women and ignoring the business of state. Corrupt officials seize power forcing honest officials and loyal state servants out of office.

The officials who hold sway, welcome the emperor to the throne and, thinking that they have earned great merit, throw many into prison. They resent critics and repress people with differing views. This leads to the collapse of the empire. The author's grasp of the circumstances gave him the ability to reveal as much as possible of the true situation.

Kong Shangren lived in the Qing Dynasty, which replaced the Ming. He was born into a landlord family. He would not have had a comprehensive or objective view of history, nor would he have been able to give a full account of the reasons for the collapse of the Ming or sum up its fall.

Kong Shangren said that the fall of Ming was due to vagrants and

bandits. This view owes much to the attitudes at the time and his class background. The author had formed an opinion of the Qing Dynasty but he could hardly give it openly. He could, at best, imply.

Yet the social outcasts in the drama, such as Liu Jingting, Su Kunsheng and Li Xiangjun were portrayed positively, as people with integrity and a concern for the safety of the state; they showed courage in the struggle against corrupt officials and gave support to a just cause; they knew the difference between right and wrong. All this demonstrates the author's progressive thinking.

When *The Peach Blossom Fan* appeared in print in Beijing, it had a great impact on society. It was read by princes and wealthy merchants alike. Many copied the drama resulting in a huge increase in the price of paper. It was reported that when Emperor Kang Xi of the Qing Dynasty read the extracts on the court hearing and choosing beauties, he stamped his feet, frowned and said that although Emperor Zhu Yousong did not want to perish, he could not escape his fate. *The Peach Blossom Fan* had great impact on readers.

As an artistic achievement, *The Peach Blossom Fan* is universally proclaimed for its values, and its wholesome and orderly composition. The verses are fluent and the dialogue polished, which gives life to the characters. The play's plot deserves attention. It does not have a traditionally happy ending. The romance is a unique piece of writing with a unique place in the history of Chinese drama. That is why Kong Shangren's reputation is similar to that of Hong Sheng, the author of *The Palace of Eternal Youth*.

Hong Sheng is regarded as the best playwright in south China while Kong Shangren is regarded as the best in the north.

原作简介

《桃花扇》为孔尚任所作。

孔尚任，字聘之，山东曲阜人，生于清顺治五年（1648），卒于康熙五十七年（1718）。

孔尚任出身于诗礼之家，为孔子第六十四代孙。早年用心举业，大约在康熙六年（1667）左右考取秀才，康熙二十年（1681）为国子监生。康熙二十三年（1684），玄烨南巡，返经曲阜祭孔，孔尚任被推为玄烨讲经并得到赏识，次年入京为国子监博士。

康熙二十五年（1686）曾赴扬州参加疏浚长江海口工程，得以接触社会现实。在扬州三年，结识不少明代遗民，还登梅花岭，凭吊史可法衣冠冢；并曾去南京，凭吊明故宫、明孝陵，游览秦淮河、三山街，又特地去栖霞山白云庵拜会了曾任南明锦衣千户的道士张怡，这些活动，为他创作《桃花扇》提供了丰富的资料。

《桃花扇》传奇的创作，开始于作者尚未出仕之前，此后又在淮扬、昭阳（江苏兴化）等地继续撰写，大约历经十余年，三易其稿，终于在康熙三十八年（1699）六月完成。

《桃花扇》面世不久，即康熙三十九年（1700）三月，孔尚任升任户部员外郎，但旋即罢官。何以获罪，现存资料无明确记载。康熙四十一年（1702）冬，他从北京回到家乡。先后又出游山西、湖北、淮扬等地，后返故乡山东曲阜，卒于家。

孔尚任一生创作了不少诗文，有《石门山》、《出山异数记》、《湖海集》、《享金簿》、《岸堂文集》等，但使他久享盛名的却是传奇《桃花扇》。

中国明朝末年政治腐败，人民处于水深火热之灾难中，李自成、张献忠等农民起义军群起反抗明王朝。崇祯皇帝在农民起义

军攻陷京城时于煤山自缢。江南一带明王朝官僚们为了自身利益，拥戴福王称帝，这就是南明弘光朝。弘光朝成立之际，北方满族入关，攻陷北京，赶走农民起义军，整个北中国由清王朝所取代。造成“北兵”（清军）、“流寇”（农民军）、南明官兵三支政治军事力量的争斗局面。

《桃花扇》一剧通过复社文人侯朝宗与秦淮名妓李香君的爱情故事，反映了南明弘光朝覆亡的历史，所谓“借离合之情，写兴亡之感”。此剧根据的史实大约从明朝崇祯十六年（1643）起，到清朝顺治二年（1645）止，以李自成起义攻下北京、崇祯皇帝自缢煤山始，以清朝顺治皇帝征求山林隐逸结，比较真实地反映了这一历史时期的各种复杂矛盾，意图揭示弘光王朝覆亡的原因，使广大读者明白弘光朝覆亡的历史教训，即所谓“不独令观者感慨涕零，亦可惩创人心，为末世之一救矣”。

从剧作中的具体描写来看，作者显然认为弘光皇帝在民族危机极其严重的关头，不理政事，沉湎酒色，而权奸小人，又以迎立之功，把持朝政，排斥忠良，大兴党狱，挟嫌报复，是南明覆亡的原因。这样的认识在一定程度上也反映了当时的社会现实。

当然，孔尚任毕竟生活在取代明王朝的清王朝社会中，又出身于地主世家，当然还不能全面地、客观地总结南明王朝覆亡的本质原因，甚至认为“明朝之亡，亡于流寇也”（《总批》），这正是时代和阶级所限。但剧本最后两出，对清朝统治者似颇有微辞，这表明作者心有依违，颇有难言之隐。

至于剧中出现的一些下层人物，如柳敬亭、苏昆生、李香君等，作者均是将他们作为正面形象来表现的，肯定和赞扬了他们关心国家安危、敢于与权奸斗争、勇于支持正义、是非分明、临危不惧的品格，又充分显示了作者进步的思想观念。

《桃花扇》一面世，就产生了极大的社会反响，首先在北京流传，“王公荐绅，莫不借抄，时有纸贵之誉”。据说康熙索取此剧观