

汉英对照 Chinese-English

Snow in Summer

【中國古代悲劇故事】

窦娥冤



Guan Hanqing

关汉卿 (元)

Adapted by

Chang Xiaochang

畅孝昌 / 改编

Revised by Liu Yousheng

刘幼生 / 审订

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窦娥冤

窦天章



窦娥冤

窦娥冤

张驴儿



蔡婆



窦娥冤

Foreword

Snow in Summer (*The Injustice Done to Dou E Moves Heaven and Earth*) is the master work of the illustrious Yuan Dynasty *zaju* playwright Guan Hanqing. The embryo of the story was an ancient folk tale, generally known as "The Filial Daughter of the East Coast." The earliest written accounts which are similar to the story appear in *The Garden of Tales* by Liu Xiang of the Western Han Dynasty and in Ban Gu's *History of the Han Dynasty — Yu Stabilizes the Empire*. It emerges in clearer outline in Jin Dynasty's Ganbao's *In Search of Ghosts*, upon which the *zaju* playwrights Wang Shifu and Liang Jinzhi based their work *The Mansion of Duke Yu*. But these works have no critical coloring, apart from *In Search of Ghosts*, which uses street anecdotes to make the point that "the gods are not deceived," and underlines the girl's filial constancy by stressing her spirit of resistance. Guan Hanqing's accomplishment was to fuse the accounts in the records, folk tradition and the creations of the other *zaju* playwrights of his own times, and embellish this basis with real-life cameos of Yuan Dynasty society to produce a classic of dramatic tragedy which continues to impress audiences deeply.

The play reveals the seamy side of Yuan Dynasty society. It is a scathing indictment of corrupt officialdom and the cruel oppression of the ordinary people by conspiracies of petty local tyrants through the story of the sufferings of the heroine Dou E. At the same time, it pours enthusiastic praise on the stubborn spirit of resistance of the

ordinary people. The three appeals Dou E makes to Heaven just before she is to be put to death are not only a defiance of the terrible injustice which has been visited upon her, but also a courageous challenge to the whole feudal ruling apparatus. This cry for justice, resounding through the ages, is the real reason why *The Injustice Done to Dou E Moves Heaven and Earth* has been an evergreen favorite on the stage for 700 years.

It was Guan Hanqing's misfortune to be born in the early years of the Yuan Dynasty, when intellectuals were oppressed and despised, and their status was on a par with the very dregs of society. But it was as a result of this that he gained a deep understanding for and sympathy with the sufferings of the laboring people. As a consequence, he took delight in articulating the hopes and aspirations of the oppressed. This impulse, in fact, was what moved him to write this great tragedy, which catapulted him into the ranks of the "four great playwrights of the Yuan Dynasty." Guan Hanqing is also one of the world's most admired dramatists.

The Injustice Done to Dou E Moves Heaven and Earth has been adapted to a wide variety of stage conventions, and is probably best known nowadays in the form of a novel. In our adaptation of this drama classic as a novel, we have endeavored to remain faithful to the original format, with reference to the Ming Dynasty version, known as *The Story of the Golden Key*, for the sequence of plot episodes. However, the scenes of the action and the protagonists' psychological development have been given a heavy coloring appropriate to the genre of the novel. In addition, the action has been somewhat fleshed out.

We sincerely hope that our adaptation has not done violence to the spirit of the original work, but has made the characters and their vicissitudes more vivid and believable, and the various plots and intrigues more vigorous and true-to-life. In this way, we hope we

have produced a more insightful and thought-provoking work. In conclusion, we hope the readers will not hesitate to point out places where our shortcomings have resulted in a less-than-satisfactory rendition of this classic work of Chinese drama.

前 言

《窦娥冤》全名《感天动地窦娥冤》，是元代杂剧作家关汉卿杰出的代表作品。《窦娥冤》原本脱胎于民间长期流传的“东海孝妇”故事。“东海孝妇”最早见于西汉刘向的《说苑》，班固《汉书·于定国传》中也有近似的记载，晋干宝《搜神记》记载此事较详，元杂剧作家王实甫、梁进之皆有在此基础上改编的《于公高门》杂剧作品。但这些作品除《搜神记》以街谈巷语、道听途说“发明神道之不诬”，在一定程度上赋予孝妇周青以反抗性格外，其余皆意在歌颂为东海孝妇平反冤狱的于公，并无多少现实批判色彩。关汉卿在有关记载、民间传说和当时杂剧作家创作的基础上，结合元代社会的现实生活，创作出《窦娥冤》这部震撼人心、千古不朽的悲剧作品。

《窦娥冤》以元代社会生活为背景，通过女主人公窦娥一生的悲惨遭遇，广泛而深刻地揭露了元代黑暗腐败的社会现实，控诉了贪官污吏与社会恶势力相互勾结残酷迫害善良民众的罪行，同时以满腔的热情表现和讴歌了被压迫人民的反抗斗争。窦娥临刑发下的三桩誓愿，既是对千古奇冤的强烈抗议，又是对封建统治的勇敢挑战，表现了千千万万被压迫者不甘忍受欺凌奴役，迫切想要伸冤报仇的激切心愿。这是《窦娥冤》闪耀着战斗光芒之所在，也是它问世 700 年来始终保持着旺盛的舞台生命的真正原因。

关汉卿生当知识分子遭到迫害、备受凌辱的元代，所处的社会

地位与沦落风尘的妓女并无差别，甚至更为低下。因此，他对劳动人民的悲惨处境有着深切的了解，更乐于为被压迫人民的愿望和理想呼号与抗争。他之所以创作出《窦娥冤》这样撼人魂魄的伟大悲剧，高居于“元曲四大家”之首，原因即在于此。关汉卿这位伟大的戏剧家因而被列入世界文化名人的行列，受到全世界人民的景仰。

将《窦娥冤》这部曾被改为许多剧种演唱、几乎家喻户晓的悲剧作品改编为白话长篇小说，确非易事。在改编过程中，我们始终遵循必须忠实于原著的基本原则，参照明人传奇《金锁记》的个别情节，除对原著场景、人物心理活动诸方面进行了适当的渲染描写，使之更具有小说特点外，还增加了一些新内容。这些新增加的内容，大多是原著曾经提到但语焉不详的，个别则是原著为形式所限不可能涉及的。

我们希望改编不会损害原著风貌，而是使原著人物形象更加丰满可信，情节更加生动真实，思想意义更加深刻。但由于水平所限，改编时考虑不周，错误之处在所难免，殷切希望读者诸君批评指正。

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窦娥冤



Chapter One

Eternal Parting

It is said that the founder of the Yuan Dynasty, the Mongol leader Kublai Khan, chose the name of the dynasty from a passage in the *Book of Changes*. In the 16th year of his reign (1279) the Yuan finally destroyed the Song Dynasty and united the country. China became a mighty empire once more. The ancient Mongols, however, were a proud, fierce and war-like people. From the moment that they entered the Central Plains, they showed contempt and hostility for traditional culture of the Han people. They held Confucian scholars in especially low esteem, and slaughtered them indiscriminately. The result was that at this time many scholars were reduced to the bottom ranks of society, and lived as destitute vagabonds.

One of these unfortunates was a graduate of the county-level imperial examinations, named Dou Tianzhang. His ancestral home was Jingzhao, Chang'an City (present-day Xi'an in Shaanxi Province). Dou Tianzhang had devoted himself to Confucian studies at an early age. He was thoroughly acquainted with all the schools of thought, and excelled at the study of the law. But, being unlucky enough to live at the time when the Mongol hordes were pouring south, Dou Tianzhang could find no employment for his talents. Moreover, his education had left him with no head for business or the management of household affairs, and so, when his parents died and he had to manage on his own, he found himself in desperate straits. Fortunately, he found a wife with the help of a matchmaker. Now this girl came from a background so obscure that she did not even have a name. But she was virtuous and intelligent, and because she had floated

第一章 生离死别

话说元世祖忽必烈在位之时，取《易经》乾元之义，始建国号为大元，于至元十六年（1279）灭南宋，一统天下，国势隆昌。然而蒙古人毕竟强悍雄强，好战尚武，故于入主中原之初，一味拒绝接受汉人文化传统，视汉族儒士如奴隶，随意杀戮。是以此时儒士，大多沉沦于社会底层，困顿颠沛，生活艰难。

书中单表一个秀才，姓窦，名天章，祖籍长安京兆（今陕西省长安县）。窦天章幼习儒业，贯通百家，尤好刑名之学。无奈生当蒙古人南下牧马之际，时运蹇滞，功名难遂。又因其儒学传家，只知读书仕进，不善理财，是以家徒四壁，贫寒自守。父母在世之日，尚可勉强维持，等到父母先后去世，窦天章遂一贫如洗。而立之年，方经媒人撮和，娶了一个女叫化作为妻。这女叫化虽然出身卑微，连自己的姓名也不知道，然而生性娴淑，聪慧异常。窦天章因其有如云飘而至，无亲无友，故戏呼其为云娘。

所幸云娘极善理家，且敬重丈夫的学问为人，夫妻和睦，其乐融融。窦天章不善营生，整天里只抱着