

中国古代爱情故事（英汉对照）

The Legend of White Snake

白蛇传

赵清阁 编著



新世界出版社

Classical Chinese Love Stories

中国古代爱情故事

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FOREWORD

The Legend of White Snake is a beautiful and moving folktale. It tells how the fairy maiden Bai Suzhen struggles against the rascally monk Fa Hai, the representative of the reactionary feudal forces, in her pursuit of freedoms and happiness, reflecting the sharp conflict between the common people and the feudal ruling classes. In this story we see the people's yearning for freedom and their ever-defiant stand against the oppressive forces of feudalism.

The story has evolved over a period of about hundreds of years. Textual research indicates that it first appeared in the Song Dynasty (960-1279) story-tellers' prompt book *The Legend of the Three Towers by the West Lake*. In the Ming Dynasty (1368-1644) it appeared under the title *Madam Bai Crushed Under Leifeng Pagoda* in the story collection *Jingshi Tongyan*. In the early Qing Dynasty (1644-1911) it was the theme of the opera, *The Legend of Leifeng Pagoda*, and then later it is a theme in the *tanci* (a form of storytelling to the accompaniment of stringed instruments) repertoire, under the title *The Righteous Witch*, and others.

The following developments may be observed from this long evolutionary process: Bai Suzhen slowly evolves from a frightening demon into a brave and lovely young lady, while Xu Xian slowly changes from a frivolous young lad into a loyal and virtuous man. In contrast, Fa Hai evolves from a kind Buddhist monk into an evil and cruel feudal lord. Concomitant with these character developments, the original plot evolves from a tragic romance which focuses exclusively on the fickleness of Xu Xian into a romance which turns into a tragedy entirely as a result of the destructive influence of a new character, the villain Fa Hai. The main theme of the story accordingly evolves from a story that endorses, or at least surrenders to the feudal establishment, to one that opposes the oppression of the same establishment. All these developments reflect the wisdom and creativity of the people, as well as their ideals and desires. And these evolutionary changes raised this attractive legend to a new artistic as well as ideological plateau. Herein lies the reason for its continued popularity

from generation to generation.

Ever since the founding of New China in 1949 the Party and the government have stressed the importance of our national heritage, and, as a result, the work of promoting China's traditional folk literature has made great progress. *The Legend of White Snake* has undergone many scholarly discussions, rearrangements, revisions and interpretations by means of operatic performances. The presentation of the original legend has improved dramatically through this process, and many differing viewpoints concerning the story have come to the fore, as witnessed by the controversy over the legend in 1952 in the Beijing literary and art world. (See *Wenyi Bao*, No. 23, 1952.) Later, a consensus was gradually reached largely through the efforts of Dai Bufan's essay, *Towards an Understanding of the Story of the Legend of White Snake*. His essay presents an overall, concentrated and in-depth analysis of its contents, thus providing great assistance for the ongoing work of arranging and revising the story. In my current adaptation of the story into novel form I have taken the spirit of Dai's essay as my starting point.

As for the main characters in the story, Bai Suzhen is a warm-hearted, clever, determined and brave young woman, who, for sake of attaining her ideals, willingly sacrifices everything, such as by striving wholeheartedly under extremely trying circumstances to support her family and help Xu Xian further his career. In order to save Xu Xian's life she even risks her own when she steals some "herbs of immortality" for him, and she engages in the "battle on the water" at Golden Mountain even though she is pregnant at the time. All these examples amply demonstrate her image as a perfect woman.

Greenie, meanwhile, is a pure-hearted, candid and rational, although passionate, young girl. She has a strong sense of justice, and is also intelligent and brave, yet lacks fighting experience. She remains a loyal friend to Bai to the end. For the sake of Bai's happiness she is willing to undergo any kind of suffering or difficulty. Throughout Bai's joys and sorrows Greenie is always by her side.

Xu Xian is a loyal, kind-hearted and virtuous young man, yet he possesses definite weaknesses, such as his fickleness. He truly loves Bai, but when he is implicated in Bai's crime of stealing the silver ingots he becomes estranged from and suspicious of his wife. Later, when Fa Hai stirs up his anxieties by revealing to him that his wife is really a snake fairy, Xu Xian cannot help but feel alarmed. But because he is basically

honest and kind-hearted he overcomes his suspicion, and his faith in his wife is restored after she tells him her true story. As Dai Bufan writes in *Towards an Understanding of the Story of the Legend of White Snake*: “Before the Dragon Boat Festival Xu Xian is a weak and unstable man. But after his wife’s explanation to him of her past there is no more estrangement between Xu Xian and Bai: They become united once more.” It is for this reason that their love for each other is so precious. It is also for this reason that we, as readers, feel for them so much, and, conversely, have such deep antipathy towards the evil monk Fa Hai. The latter is an incarnation of feudal authority. In order to uphold feudal values he degenerates into a sinister and venomous character, cold and ruthless in all his ways. He thus resorts to every possible method to destroy the happiness of Xu Xian and Bai Suzhen. It is his relentless persecution of the couple that drives the story to its pitiful and tragic end.

The above analysis of the main characters in the story basically reflects my own points of view, as will be evinced in the text. Minor changes in the personalities of some characters as well as in some finer details of the plot reflect the areas where my interpretation diverges from the above. Meanwhile, there are still many arrangement and adaptation problems to be resolved in the future.

I have worked on this manuscript for almost two years now. It has undergone three rough drafts and five to six revisions. Besides referencing many related source materials, I have repeatedly watched and learned from *The Legend of White Snake* opera performances. I have also received many invaluable suggestions in the course of discussions about the project with my friends in the literary and art world. With each revision, they have helped to improve the work significantly. But I am afraid that because of lack of in-depth research in the area of mythology, there will inevitably still be some mistakes or areas of oversight on my part. I welcome all criticisms or suggestions from my readers.

Qingge

January 1956

前 言

《白蛇传》是一个优美动人，具有高度人民性的神话故事。通过白素贞为了追求婚姻自由、人生幸福，而向封建势力的代表者——法海进行宁死不屈的斗争，反映出人民与封建统治阶级之间的尖锐矛盾，和人民要求自由幸福、反抗封建压迫的坚强意志。

这个故事，经过数百年的演变，而逐步发展着。根据各方面的考证，它最早的流传，是始于南宋；从宋人话本的《西湖三塔记》到明末收在《警世通言》小说集里的《白娘子永镇雷峰塔》，再到清初的戏曲脚本《雷峰塔传奇》，以及后来的弹词《义妖传》等等。从它的演变、发展过程中，可以看出：白素贞是由一个可怕的妖怪，渐渐演变成一个富有人性的、坚强勇敢的、可爱的女性；许仙也是由一个薄情负义的男子，渐渐演变成一个忠诚善良的好人；而法海却相反地由一个慈悲的和尚，渐渐演变成一个阴险残酷的封建统治者。与此同时，情节上也由专写男子负心的爱情悲剧，渐渐演变成完全是由于第三者从中破坏所造成的爱情悲剧。随着人物形象和情节安排的演变，主题也由拥护或屈服于封建势力，渐渐演变成成为反抗封建压迫。在这个演变、发展过程里，充分发挥了人民的智慧和创造性，也反映了人民的理想和要求；因而使得这一美丽的神话故事，无论艺术性或思想性方面，都有了很大的提高；也因而越来越博得广大人民的喜爱。

解放后，由于党和人民政府重视民族遗产，我国古代的民间文学也得到了普遍的发扬。五六年来，《白蛇传》故事在戏曲界被热烈地研讨着、整理着、改编着和演出着，已经从原有的基础上又

有了不少的提高。这中间,也产生过一些不同的看法,一九五二年北京文艺界为此展开了争论(见一九五二年《文艺报》第二十三号),后来渐渐统一了认识,由戴不凡同志写了一篇《试论白蛇传故事》的论文(见一九五三年《文艺报》第十一号),将《白蛇传》故事概括地、全面地作了较深入、正确的分析,大大帮助了《白蛇传》故事的整理和改编工作。我所写的这本《白蛇传》小说的基本观点,也是以戴不凡同志的论文精神为依据的。

关于《白蛇传》故事中的人物,白素贞是一个热情、智慧、坚强、勇敢的女性,她为了追求美好的理想而不惜牺牲一切,例如她替许仙成家创业,惨淡经营;她为救许仙的性命,冒险盗取仙草;她去金山“索夫”,不顾身怀有孕,展开剧烈的“水斗”;这些,都具体表现了白素贞的完美形象。小青是一个纯真、爽朗、理智、爱憎分明和有强烈正义感的少女;她也聪明、勇敢,但缺乏斗争经验。她一心忠实于白素贞的友谊,她为白素贞的幸福而不辞劳怨,也能和白素贞同甘共苦。许仙是一个忠诚老实、品质善良的青年,不过他具有一定程度的软弱和动摇性。他爱白素贞,也衷心感念着白素贞;但当他为了白素贞的赠银而牵连吃官司时,便产生怨尤;后来当法海向他进行挑拨,指出白素贞是蛇精时,他又不免有所畏惧。可是由于他老实、善良,虽然他曾对白素贞有过怀疑;但经白素贞解释后,也就坦然地坚定了。正如戴不凡同志在《试论白蛇传故事》中所说:“……在‘端阳’以前,许仙的性格是动摇软弱的,但经过‘释疑’以后,许仙和白娘子即应当是融洽无间的。”唯其如此,他们的爱情才显得宝贵;也唯其如此,人们才同情他们的遭遇,才更加重了人们对法海的憎恨。法海和尚是封建势力的化身,他阴险狠毒、冷酷残暴,为了维护封建礼教,不愿让白素贞和许仙享有幸福美满的生活,便施用种种压力迫害他们,破坏他们,于是造成了凄惨哀惋的悲剧。

对以上几个人物的塑造和理解,目前基本上是一致的;但是

在若干性格方面和有关情节方面的具体处理上仍有一些不一致的地方，这意味着整理和改编工作者，对某些问题的看法还存在分歧；而整理和改编的工作，也还有待于继续探讨，继续商榷。

这本《白蛇传》小说的创作，经历了将近两年的时间，一共写了三稿，修改了五、六次。在创作过程中，除参考有关资料外，还不断观摩各种《白蛇传》戏曲的演出；并和文艺界朋友们进行反复的讨论，吸取了不少宝贵的意见；使得每次的修改，能够逐步有所进展，这是应当说明的。不过由于我对神话缺乏深入的研究，错误和缺点仍然难免，希望读者不客气地批评，指教。

清 阁

一九五六年元月

PREFACE TO THE NEW EDITION

In the 1950s I wrote for a living, or, more precisely, I wrote to make ends meet. At that time the former editor-in-chief of the Beixin Book Department and the head of the newly-established Shanghai Cultural Press Li Xiaofeng invited me to write the three following novelettes: *Liang Shanbo and Zhu Yingtai*; *The Legend of White Snake*; and *Du Liniang* (originally called *Peony Pavilion*, an opera written by Tang Xianzu of the Ming Dynasty). They were based upon the original source materials for these stories, which were mainly ancient folklores and classical operas. Due to the popularity of these three works the publishing house has published several editions of them. From 1950 to 1980 each novelette has been re-printed at least eight to nine times, and altogether there are about 500,000 copies currently in print. Their success indicates the continued popularity of ancient Chinese literature among the general public. Of course, the inherent realism of these works plays an important role in their continued popularity.

Above all, I believe these works have a freshness about them, though they seem to be so far removed from our present-day lives. From the standpoint of human nature, they speak of universal values cherished by mankind from the beginning of time: the pursuit of life, liberty, happiness, truth, goodness and beauty. Everything in life which accords with this kind of spirit will always be warmly received and resonate in the hearts of the people. Especially in stories in which the female protagonist is a victim of backward feudal morals, and where a sharp conflict hence arises between the victimizer and the victimized (an ancient conflict which has been going on for thousands of years and has even left the ashes of its destructive influence in the present), people have a strong desire to see the victimized and downtrodden triumph over injustice. They want to see Du Liniang come back to life, Zhu Yingtai turn into a butterfly and Bai Suzhen released from the pagoda. The unabashed romanticism and mythical quality of these stories reflect the quixotic ideals of the people.

Due to popular demand, I have once more revised these short stories.

Peony Pavilion has already been published in a cloth-bound edition by the Jilin Culture and History Press (in January this year, and another edition is being prepared). New World Press, too, to cater to the interests of readers at home and abroad, has decided to re-publish *Liang Shanbo and Zhu Yingtai* and *The Legend of White Snake* in new English-Chinese bilingual editions. So, in order to show my heartfelt gratitude, I have personally written this new preface.

Qingge

October 30, 1997

Shanghai

新版自序

五十年代，我仍靠鬻文果腹。当时应前北新书局总编辑李峰之约，为他主持的建国后的上海文化出版社，根据古代民间传说和古典戏曲撰写了三个中篇小说，即《梁山伯与祝英台》、《白蛇传》、《杜丽娘》（原著为明代汤显祖的《牡丹亭》曲剧）。由于都是人民大众所喜闻乐见的故事，出版面世后重印频频，直到八十年代为止，每种均重印八九次之多，累数达五十万本。这样的畅销，说明读者对古文学的爱好。也因民族文化的内涵具有现实意义，所以弘扬不绝，经久不衰。这又与国家的改革开放政策分不开。

我觉得更主要的还在于小说故事新奇，尽管时代背景距离今天甚远，但从人性角度看，它们反映了历来人们一个共同的对生活的愿望，向往，也就是真、善、美，自由和平等。诸凡符合这一意识的，都会受到认可和接纳。尤其小说故事的主人公全系被封建礼教迫害的妇女，于是迫害与反迫害之间产生了激烈的矛盾斗争；这矛盾斗争演绎了几千年，灰烬的影响依然存在，因此人们愿意看到被迫害者的正义胜利；看到杜丽娘的还魂、祝英台的化蝶、白素贞的出塔。这些带有浓厚浪漫主义色彩，神话性的爱情故事，即是人民的幻想，也是人民的心愿！

为了满足广大读者的要求，我又将这些小说故事加以修订。《牡丹亭》已由吉林文史出版社出版精装珍藏本，（今年一月出版，现已再版印行，说明古典作品之深受读者欢迎！）爱最近新世界出版社为适应海内外读者的需要，又将《梁山伯与祝英台》及《白