

中国古代爱情故事(英汉对照)

The Story of the Lute 琵琶记

高 明(明)原著 王建平 改编 刘幼生 审订



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Classical Chinese Love Stories

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Gao Ming

高明 (明)

Adapted by Wang Jianping

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FOREWORD

The Story of the Lute is a heart-rending tale rearranged by Gao Ming of the Ming Dynasty, based on a folk legend and current as a Southern Opera during the Song and Yuan dynasties. In the poem by the Song Dynasty poet Lu You, there are the lines: "The setting sun shines on the streets of Zhaojiazhuang Village / An old blind storyteller is reciting to the accompaniment of a drum / The whole village is listening with rapt attention/ To the tale of talented Cai." This proves that the story of Cai Bojie was already known in the Southern Song Dynasty, and was sung by folk performers. According to the *Miscellany* of Zhu Yunming of the Ming Dynasty, *Records of Southern Ci** by Xu Wei and other works, *A Woman of Virtual and a Man of Talent* was a popular part of the opera repertoire during the Southern Song Dynasty. Moreover, the following lines occur in the Yuan Dynasty poetic musical drama *Lu Dongbin helps Iron Club Li become immortal*: "You should learn from the upright and chaste Madame Zhao, who carried earth in her gauze skirt to build a grave mound." We can see from this that the story was widely known at that time. It should be pointed out that in Southern Opera, Cai Bojie, like Chen Shimei on today's opera stage, was a treacherous person who cast away his wife for the sake of riches and honor. But Gao Ming presents him as a person who incites sympathy. The author reiterates "His father forces him to enter the examinations," "The emperor forces him to become an official" and "The prime minister forces him to marry." He thus stresses that Cai Bojie's difficulties are not of his own making. In addition, he changes the original final episodes of *A Horse Tramples Zhao Wuniang* and *Thunder Smites Cai Bojie* into *A Family Honored*, when a grand reunion concludes the story. This shows the author's aim of promoting "decency," by softening the original critical tone of the work. Nevertheless, by preserving the original episodes of Cai Bojie Marries Against His Own Wishes and Zhao Wuniang's Tragic Marriage, he highlights the miserable lot of the masses

*Ci, a type of classical Chinese poetry.

of the common people who suffered natural and man-made calamities in the era of feudalism, exposes the contradictions between the ordinary people on the one hand and the court and nobility on the other, and extols the unyielding loyalty and noble character of the honest and diligent Zhao Wuniang.

The tortuous plots, crowded action, true-to-life characterization, and series of climaxes such as Humble Victuals and Volunteering to Sample the Medicine all display vivid techniques and contribute to an artistic effect which never fails to incite compassion. The original script is written in a simple and straightforward style, and exudes a rich flavor of real life. In this adaptation, we have tried to stay as far as possible faithful to the original, while preserving its outstanding features. But, as there are a total of 42 scenes in the opera script and there is a great deal of coming and going of the characters, we have done some consolidation and rearrangement, and reduced the material to ten chapters. In addition, we have deleted some tediously lengthy descriptions as well as a very few side plots and appropriate particular details in order to add authenticity, enliven the characterization and promote ease of reading.

With the publication of this work we hope that we have made a contribution to promoting interest in China's classical opera. However, owing to the limitations of the editorial staff, there are no doubt imperfections in the work. We would be grateful for readers' suggestions for improvement.

前 言

《琵琶记》是明代高明根据民间传说、宋元南戏改编而成的悲剧。宋代诗人陆游的绝句《小舟游近村舍舟步归》中有“斜阳古道赵家庄，负鼓盲翁正作场。身后是非谁管得，满村听唱蔡中郎”的诗句，这说明关于蔡伯喈的故事在南宋已经流传，民间艺人也在演唱。据明代祝允明的《猥谈》、徐渭的《南词叙录》等记载，《赵贞女蔡二郎》在南宋时已是一个流行的剧目。此外，元杂剧《吕洞宾度铁拐李》中有这样的曲文：“你学那守三真赵贞女，罗裙包土将坟茔建。”可见这个故事在当时家喻户晓，深入人心。应该指出的是：南戏里的蔡伯喈，有如今天戏台上的陈世美，是一个因富贵而抛弃妻子的负心人；而在高明的笔下，蔡伯喈却成了一个令人同情的人物。作者反复强调了“父亲强逼赴考”、“皇上强逼做官”、“丞相强逼成婚”给蔡伯喈造成的两难处境，使他有苦难言。结局也由“马踩赵五娘”、“雷轰蔡伯喈”，改为“一门旌表”的大团圆，表明了作者宣扬“风化”的立场，在一定程度上削弱了原来的批判意义；但也保存了原来“蔡伯喈背亲娶妻”、“赵五娘艰苦事亲”等基本情节，反映了封建社会天灾人祸下广大劳动人民的不幸遭遇，揭示了寒门士子与皇朝贵族之间的矛盾，歌颂了赵五娘勤劳质朴、坚贞不屈的高尚品格。

全剧情节曲折，波澜起伏，细节描写逼真，有许多主要关目，如“糟糠自咽”、“代尝汤药”等，都采取了层层渲染的手法，具有悲悯动人的艺术效果。原作的唱词以本色白描、朴实无华为特色，散发

着浓郁的生活气息。我们在改编时尽可能忠实于原著，保存了它的优点。但原剧关目繁多，共四十二出，人物场景转换频繁，改编时做了必要的合并调整，分为十章，并删除了一些冗长描写，去掉了极少数与主要情节关系不密切甚至无关的枝节，又适当增添了生动的细节描写，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。

我们希望能为我国古典戏剧的流传做一些有益的工作，但由于改编者的水平有限，在情节的把握、语言的运用等方面难免有一些不足之处，敬请方家指正。

BRIEF INTRODUCTION

(*The Story of the Lute* is a rare blossom in the garden of Chinese classical opera. It encapsulates the sterling qualities of the Chinese people, and resonates with life and unique national characteristics.

The heroine, the beautiful and faithful Zhao Wuniang, is given in marriage to the strikingly handsome Cai Bojie, one of the outstanding scholars of his time. The couple are blissfully happy, until Cai's father insists that he sit for the imperial examination to choose officials, and the newlyweds are forced to make a tearful parting.

In the capital, Cai becomes the talk of the town when he comes top of the list in the examination. Coming to the notice of Prime Minister Niu, the latter compels him to marry his daughter, and keeps him in the capital for six years. All this time Cai is pining for his true bride.

Meanwhile, Zhao Wuniang boldly takes over the burden of household affairs. Unfortunately the region is stricken by a severe drought, and during successive years of famine she has to pawn all her jewelry to keep alive, until she is reduced to eating the chaff in the fields. The hardship proves too much for her parents-in-law, who perish one after the other. Zhao Wuniang, as the idiom has it, "sold her hair to buy a coffin" and "carried earth for the grave mound in her skirt" to give the old couple a decent burial. She then set off for the capital to seek her husband, carrying portraits of her parents-in-law and suffering every kind of hardship as she begged her way along the road. Her wifely devotion to her husband and her filial piety towards her parents-in-law, as well as her constant and faithful character moves the heart of the prime minister's daughter. In the end all three settle down as a family, and move back to Cai's hometown, where they live in faithfulness and harmony, and are held in great esteem.

(This story still lives today in the hearts of the broad masses of the Chinese people, because of its intricate plots, unaffected language, lively characterization, and, above all, for its brilliant portrayal of Zhao Wuniang. It is a touching drama of model artistry adorning the gallery of Chinese literature. Because of its outstanding artistic attraction, *The Story of the*

Lute has been promoted as the par excellence example of Southern Opera. As such it has had a wide-ranging and profound influence on the creation of this genre, especially *The Story of the Bramble Hairpin*, which dates from the early Ming Dynasty, and most of the works of Li Yu and Zhu Suchen of the end of the Ming and beginning of the Qing dynasties, all of which approach *The Story of the Lute* in artistic style. *The Story of the Lute* was introduced to the outside world in 1841, when it was translated into French, making it one of the first Chinese opera works to be translated into a foreign language.

内容简介

《琵琶记》是我国古典戏曲园地中一朵奇葩，它熔铸了中华民族勤劳勇敢、质朴善良、坚贞不屈等优秀品格，又具有浓郁的生活气息和独特的民族风味。

相貌美艳、情感坚贞的女主人公赵五娘，嫁给了仪表超群、名冠一时的才子蔡伯喈，夫妻恩爱，其乐融融。后因父亲严命逼蔡伯喈赴京考试，新婚不久的夫妻二人只好挥泪分手。伯喈入京后，高中状元，相貌才情名动京城。授官议郎，又被牛丞相看中，强逼入赘相府，羁旅京城六年不归，但心中一直处在痛苦矛盾之中。

蔡伯喈走后，赵五娘勇敢地挑起了生活重担，不幸家乡遭遇特大旱灾，连年饥荒，赵五娘将钗环首饰典当一空，背地里吃糠咽菜，历尽艰辛，蔡公蔡婆相继惨死。赵五娘“剪发买棺”、“麻裙包土”安葬了公公婆婆，带着公婆的画像上路，千里行乞，到京城寻找丈夫，沿途历尽艰险。她代夫侍亲的事迹和坚贞不渝的品格感动了牛小姐，一夫二妇，合家团圆，返乡守孝，和谐度日，被世人传为美谈。

全剧情节曲折，语言质朴，人物栩栩如生，尤其是赵五娘的形象更是光彩照人，成为文学画廊里著名的悲剧艺术形象典型，至今活在广大人民群众心里。《琵琶记》以它高超的艺术魅力被推为南戏之祖，对戏曲的创作发生了广泛深远的影响，特别是从明初的《荆钗记》到明末清初的剧作家李玉、朱素臣等人的大部分作品，在艺术风格上都接近《琵琶记》。该剧在国外一八四一年就有了法译本，是我国戏曲中较早译为外文的剧本之一。

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CHAPTER ONE

An Ambitious Parent

During the Yongshou reign period of the Eastern Han Dynasty, a young man named Cai Bojie lived in Caijiazhuang Village in Chenliu County. He was twenty-three years old and was exceptionally intelligent and talented. He was conversant with all the classical writings and schools of thought as well as history. As well as composing excellent poems, Cai was skilled at the arts of music and calligraphy. On top of this, he had a graceful bearing and was outstandingly handsome.

Cai's father naturally doted on his comely and talented offspring. He wanted with all his heart that his son should rise in the world, and in due course marry the daughter of a high-ranking official, so that the family fortunes would be exalted and honor reflected on the Cai ancestors. For this reason, he was continually urging his son to go to the capital to take the imperial examination. But Bojie was a man by nature imbued with filial piety, and taking note of the fact that his parents were approaching 70 years of age and doddering, and obviously in the evening of their lives, could not bear to desert them simply for the sake of an official's robe. Besides, he was an only child. Therefore, he was determined to devote himself to the service of his parents in their declining years even if it meant spending his life in toil and obscurity. Fortunately for him, his mother was passionately fond of her son, and in her talks with her husband always took Bojie's side. The old man had no choice but to acquiesce. However, fearing that if his son remained a bachelor all his life, no descendants would be forthcoming to sacrifice to him after his death and keep his spirit warm, after consultation with his spouse, chose a local girl named Zhao Wuniang as a bride for Bojie.

Zhao Wuniang had lustrous skin. Her appearance was refined, and she was of a gentle and virtuous nature. Moreover, she was acquainted with literature and skilled in the arts of decorum, not to mention being mistress of the womanly arts such as painting and embroidery. She had a