

中国古代爱情故事 (英汉对照)

Liang Shanbo and Zhu Yingtai

梁山伯与祝英台

赵清阁 编著



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FOREWORD

The Story of *Liang Shanbo and Zhu Yingtai* is one of the finest works of ancient Chinese folk literature because of its highly thoughtful and artistic content. In order to bequeath its artistic legacy properly, it has been necessary to use different artistic forms to express in a suitable manner its profound content. The difficulty in this endeavor lies in how to take this magnificent piece of uncut jade and carve it in such a way as to accentuate and magnify its true inner beauty.

The story is deeply rooted in the Chinese folk tradition, and it has always been close to the hearts of the ordinary people. In his monograph *The Heritage of Realism in Traditional Chinese Opera*, Guang Weiran writes:

"This famous tragedy employs the technique of realism to expose and criticize the evils and cruelties of the feudal marriage system. It points out that, under such an unfair system, for a virtuous young couple to be true their own love and freely seek their own happiness would clash violently with the mores of feudal society. The only resolution to such a conflict is suicide. Yet even in the face of such impossible odds, we see young people who would rather die for their ideals than yield to the tyrannous pressures of society. After the author concretely and vividly portrays the inhumanity of feudal conditions, in the end he resorts to fantasy to provide a paean to the undying ideal of freedom. (This was a truly revolutionary concept at that time.) This is why the story concludes with the two lovers being transformed into butterflies or, in other versions, birds. Here we see the ingenious marriage of realism and romanticism. Since such metamorphoses do not and can not occur in real life, the writer uses a fantasy sequence to capture the common folk's intense yearning for a freer existence in olden times. Thus, even in the heart of unabashed romanticism we find concealed the kernel of realism." (See *Literature and Art Paper*, No. 22, 1952)

In the past, *Liang-Zhu* has been presented to the public through the media of popular storytelling literature, traditional opera, and even film; it

has rarely appeared in the form of a novel. Therefore, when I first accepted the task of adapting it as a novel, I was both intrigued as well as daunted by the challenge. That was because I had never drawn upon material from the lives of people in ancient times to compose a novel. Though I have used historical materials to write scripts for stage plays and traditional operas, and have also mastered the method of socialist realism, I am still learning the creative process of realistic writing as well as writing with a strong sense of historicity, nevertheless I felt great difficulty in attempting to capture in novel form a time and place so remote from our modern experience. A novel, in fact, is not like a play; in a play you can use the artistic techniques of condensation and summarization to the utmost, but in a novel you must clearly delineate each character and situation. Every character, every event and new setting, and every detail in between must revolve around the main theme, and must vividly develop and further it. The reader must have an overall sense of the theme at all times. For this reason, in considering the mammoth task of adapting the story as a novel, I naturally felt a little hesitant. As part of the preparation for this task, I attended the outstanding performance of the Sichuan opera *The Story of the Willow*, and read Chen Shufang's essay *My Performance of Zhu Yingtai*. These works gave me new inspiration and enabled me to see clearly that in the process of artistic re-creation, the artist must thoroughly immerse himself in the object of his art, in the world of his art. He must continually research, ponder and foster a passion for his artistic work and the characters in his novel. He must find himself entering into the world of his protagonists, until he is one with the characters he has created in feeling and in thought. Only when these characters are first permanently stamped upon your heart and mind, can they truly come to life as flesh-and-blood personalities for your readers. Then they can be vividly portrayed either on the stage or on the page. Then too can one's descriptions be full of realism and carry a strong sense of historicity. It was only after undergoing such a revelation that I slowly gained the boldness to undertake the task.

My main source materials for the novel were the original script of the Sichuan opera *The Story of the Willow*, the Cantonese opera *Liang Shanbo and Zhu Yingtai*, and the other versions of the tale in popular storytelling or opera form. While sticking to the principle of preserving the basic plot and structure of the original tale, I have made some slight revisions.

Furthermore, since *Liang-Zhu* has been primarily passed down in popular storytelling and opera form, which have both been favorite art forms among the people, ordinary everyday language has often been replaced by refined and elegant verse. In my adaptation, I have sought to preserve these original verses as much as possible to enrich the plot, such as the string of analogies cited by Zhu Yingtai as Liang Shanbo sees her off at the Eighteen-*li* Pavilion. Each of these analogies are conveyed using couplets which rhyme with one another, like the lines of a poem or a song. I have also often purposely used archaic language in the dialogues that is similar to the kind of vernacular found in classical opera to enhance the historical “feel” of the novel. In the dialogues there may occasionally appear some clichés in the classical language, but I have done my best to avoid them.

The present adaptation of this poem-like folktale into novel form is an experiment. My intention was to gather all the material I could about the legend, and then bring out the best and eliminate the worst, to draw on the strengths of the extant material while supplementing the areas of weakness, and to re-fashion the work as needed without rigidly adhering to any particular source. Whether I have been successful is yet to be determined, but it is my sincerest hope that I have presented a new and more complete version of this outstanding work of folk literature.

The above is a tentative explanation of the creative process I underwent in adapting the story, since I mentioned earlier that this is my first attempt to draw on the lives of people in the feudal era to write a novel. I therefore re-emphasize that, for me, this is a very new and experimental work. Also, sometimes I lacked time and energy to work on it, and so did not study the material as closely as I would have wished. Accordingly, I beg the readers’ forgiveness for any oversights and would welcome their suggestions for improvements.

Qingge

April 18, 1954

Shanghai

前 言

“梁祝”故事是一个具有高度思想性和艺术性的优秀民间传说，为了发扬这一民间艺术遗产，用多种多样的形式去表现，是完全必要的。但问题在于如何将这一块瑰丽的美玉，雕琢得更加大放光彩。这确是一件很有意义的工作。

“梁祝”故事的主题具有浓厚的人民性，因此一千多年以来，普遍地受到广大人民的热爱。正如光未然同志在《戏曲遗产中的现实主义》一文中所说：

“这个著名的悲剧，以现实主义的方法，揭露了并且鞭笞了封建婚姻制度的罪恶与残酷性；指明在这个罪恶的制度下，善良的青年男女要想忠实于自己的爱情及其自由幸福的愿望，他们和封建社会制度的矛盾，最后只能以生命的毁灭来解决；但尽管如此，青年们还是宁死而不肯屈服的。艺术家在具体地精确地描写了这一残酷的现实之后，为了使人们的自由的渴望在幻想的形式中得到鼓舞（这在当时社会条件下仍然是带有革命性的），于是便有了‘化蝶’或‘化鸟’的传说的收尾。在这里，现实主义和浪漫主义便有了巧妙的结合。‘化蝶’或‘化鸟’固然是现实生活中不存在且不可能存在的事物，但是通过这个幻想形式，表现了古代人民追求自由生活的真实的顽强的意志，因而在浪漫的色彩中仍然蕴藏了现实主义的核心。”（见一九五二年第二十二号《文艺报》）。

“梁祝”故事过去都是以说唱文学、戏曲形式、以及电影形式在民间流传着，而惟有小说形式尚为少见。因此当我接受这样一个创造性的改写任务时，虽然我很感兴趣，但却十分惶恐。因为我

从来没有取材古代人民生活写过小说，虽然根据历史写过话剧本和戏曲剧本，也虽然通过社会主义现实主义的学习，在创作方法上已经初步明确了如何掌握描写的真实性和历史的具体性，可是总觉得要通过小说形式去表现那些距离今天太远的人民生活，究竟不是一件简单的事。因为小说不象戏剧，可以尽量运用集中概括的艺术手法；小说需要全面交待人物、事件；需要对人物、事件、环境、以及所有过程细节，都围绕着主题淋漓尽致地加以发挥，清楚明确地描写出来，而使读者得到一个统一完整的印象。因此，我对改写“梁祝”故事为小说这一个艰巨的任务，就不能不有所踌躇。直至最近观摩了川剧《柳荫记》的优越演出，和读了陈书舫同志的《我演祝英台》一篇文章后，使我从他们的成就里受到了启发，明确认识到一个艺术创作者，只有不断地钻研，不断地思考，并热爱你所创造的戏曲或小说里的人物，在创造过程中投身到那些人物的生活境界中去，才可能把你的思想感情与戏曲或小说里的人物的思想感情糅合成一片；才可能让那些人物在你的心上、脑子上，逐渐有血有肉地成长起来，生动起来；然后形象地将他们体现在舞台上，或是文字间；也才可能达到描写的真实和历史的具。经过了这样一番深刻的体会，我对改写“梁祝”故事才渐渐有了勇气。

改写“梁祝”所依据的材料，主要是以川剧《柳荫记》为蓝本，并参考了越剧《梁山伯与祝英台》和原始说唱本以及其他戏曲本。在保存传说的基本情节结构的原则下，曾稍加整理。

同时由于“梁祝”故事是以说唱文学和戏曲形式流传的，而说唱文学和戏曲形式又一向为人民所喜爱；因此在“梁祝”故事的原始唱本和各种戏曲剧本中，原有的许多代替生活语言的优美、精彩的唱词，我在改写小说时，也配合情节适当地保存了一些。比如十八里相送这段情节里的一连串的譬喻，我就以吟诗唱和的方式，尽量采用了韵文的词句。同时，又由于“梁祝”故事是表现古代

人民的生活，因此在对话方面，为了符合题材的历史性，我便采用了近似戏曲和古曲文学的说白口语，这里面可能还夹杂了些旧的词汇。虽然我已经尽量地避免了。

整理民间传说，从而改写这样一个诗歌体的民间传说为小说，在我还是尝试。我的意图，是想根据各种材料；取精华去糟粕，截长补短，加以再创造；因此不敢拘泥于任何一种定本的材料。我之这样做，做得好不好是另一问题，但主观愿望是企图把这一优秀的民间传说，整理和改写得较为完善些。

以上是我改写“梁祝”故事的简单经过和创作的态度，为着前面说过我没有取材古代人民生活写小说的经验；这只是一个初次尝试，又由于时间和精力都不够充沛；白天要工作，只能利用夜晚执笔；因此未能深入地钻研，可以想象，是难免还存在着缺点和错误的。希望读者多多提供意见，以便有机会时再作修改。

清阁

一九五四年四月十八日夜，在上海

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小峰之约，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1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