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中国古代爱情故事

*The Peacock  
Flies Southeast*

# 孔雀东南飞

徐飞 编著



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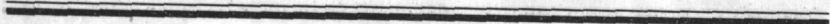


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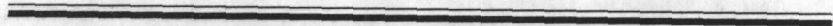


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# 前 言

《孔雀东南飞》，又名《焦仲卿妻》，又名《古诗为焦仲卿妻作》，是中国古代最著名的一首长篇叙事诗，描写的是东汉末年庐江郡（治所在今安徽省潜山县）小吏焦仲卿与其妻刘兰芝的爱情悲剧故事。

这首诗的作者是谁，早已不得而知。南朝徐陵编《玉台新咏》收录此诗时，便在题下注明：“不知谁氏作此也。”据我们的推测，它很可能是一段长期流传于民间的传说，后经文人加工，最终形成了颇具艺术感染力的文学作品。《玉台新咏》在此诗之前有个小序说：“汉末建安中，庐江府小吏焦仲卿妻刘氏为仲卿母所遣，自誓不嫁。其家逼之，乃投水而死。仲卿闻之，亦自缢于庭树。时人伤之，为诗云尔。”仔细阅读这首三百五十多句、一千七百余字的长诗，我们可以发现，其故事情节很简单，并没有什么曲折离奇之处。既是如此，此诗又为何流传甚广，至今仍为家喻户晓的古典名作呢？这就要从它的思想意义和艺术技巧来分析了。

先来说说这个故事的思想意义。全诗通过东汉末年一对年轻夫妇不堪封建礼教的重压，为了纯真的爱情以死相殉的故事，反映出封建礼教吃人的本质。诗中的女主人公刘兰芝是一个很有素养的少女，她“十三能织素，十四学裁衣，十五弹箜篌，十六诵诗书”，这样的女孩子原本应该拥有十分幸福的爱情生活，然而在那个黑暗的年代里，她嫁到焦家，便成了一个供人驱使的奴隶，成了一个没日没夜纺织织布的纺织娘，“鸡鸣入机织，夜夜不得息。三日断五匹，大人故嫌迟”。作为封建家长制代表人物的焦母，对新过门的媳妇行使着不可抗拒的专制权。在焦母的眼里，儿媳就是一个生产机器和延续后代的工具，不管儿子焦仲卿如何哀求，她

也丝毫不能改变对刘兰芝的绝对支配权，最后竟把刘兰芝休回娘家，使她的支配欲得到了最大限度的满足。作为儿子的焦仲卿，眼看着爱妻遭遣，除了哀求之外，却没有任何能力为自己的爱情抗争，他只能眼睁睁地看着心上人乘上回娘家的车子。而刘兰芝作为特定时代的一位年轻妇女，誓不二嫁的观念在她的头脑中也根深蒂固。当自己被焦家折磨得心力交瘁时，她仍旧恪守着自己的诺言，矢志不移地等待着有朝一日仲卿再与她破镜重圆。之所以如此，固然有着刘兰芝对焦仲卿难以割舍的爱，但更重要的是从一而终的封建礼教支配着她的行动。在那样的时代里，女子被遣回娘家，是一件很不光彩的事。刘兰芝回娘家之后，她的母亲和哥哥并没有给予她更多的同情，而是埋怨她不能取悦于婆母，为刘家丢了脸面。后来母亲、哥哥逼迫她改嫁县令之子、太守之子，这样做的本意主要是出于遮丑，想把被休回来的女儿赶快嫁出去，这就使本已脆弱的刘兰芝雪上加霜，她抗住了一次，但抗不住一次又一次的逼嫁，最后只得用投湖自尽向焦仲卿、向世人表白她忠贞不二的爱情。刘兰芝的死对焦仲卿无疑是致命的打击，失去了这世界上惟一的所爱，他感到自己的生命也黯然失色，为了反抗母亲的专横，更为了纯真无价的爱情，他也选择了“自挂东南枝”的最终归宿。从表面上看，二者都是为情而死，而其更深层的意义则在于以死反抗那扼杀人性、泯灭良知的罪恶社会。这对青年男女虽然是弱者，但他们所采取的极端行为，却表现出一种对社会叛逆的强大力量。

在艺术处理上，全诗主线分明，人物并不多，除主人公刘兰芝与焦仲卿外，旁及到的只有焦母、刘母、刘兄，还有影影绰绰侧面表现的“东家贤女秦罗敷”和县令、太守，线条明朗而简单，简单到几乎没有故事情节，人物的性格大多是通过对话和大段集中描写来表现的，如开篇，在略述刘兰芝不堪焦母驱使后，立即进入到焦仲卿与其母的对话中，焦仲卿哀求母亲不要休回兰芝，且为刘兰芝作了无罪的辩解，这一方面表现出焦仲卿温厚的性格，另一方面也表现出他对刘兰芝专注的爱情。而焦母的一番话，则活

灵活现地把她蛮横强硬的性格显露殆尽：“吾意久怀念，汝岂得自由！”在这个家庭里，她就是至高无上的权力代表，任何人都不能违抗她的意志。随后写兰芝离开焦家前的言谈举止，也是颇费笔墨，尽管兰芝被遣全是婆母专断所为，但她还是对婆母尽了最后的礼数：“昔作女儿时，生小出野里。本自无教训，兼愧贵家子。受母钱帛多，不堪母驱使。今日还家去，念母劳家里。”这是一个多么善良的妇女形象！自己受尽了婆婆的羞辱和折磨，临行时却还惦记着自己一走，有劳婆婆操持家务，增添她的劳累。这一席话，把刘兰芝善良的品性刻划得十分到位。

矛盾发展到后来，焦仲卿与刘兰芝二人的临终诀别，也是催人泪下。刘兰芝被逼改嫁太守家，焦仲卿有些埋怨之词，而通晓大义、早已准备以死抗争的刘兰芝却十分冷静地向所爱的人说了个明白：“同是被逼迫，君尔妾亦然。黄泉下相见，勿负今日言。”这是多么凄凉而美丽的语言，又是多么凄凉而美丽的情感。

这个故事在流传当中，也曾经有人试图将它改编为戏曲或小说，但均因缺乏较为丰富的故事情节和略显单薄而未果。我们这次改编，在基本忠实于原著的前提下，将诗中凡提到的人物，如秦罗敷、县令家的三郎、郡太守及太守公子等，均赋予其新的内容，使整个故事情节更加曲折，矛盾冲突更加复杂。这些内容的插入，是我们经过长时间的思考而精心设计的。另外，东汉建安时期是历史上一个动荡不安、战乱频仍的时期。为了烘托这个大背景，我们也适当地插入一些情节，如魏别驾与焦仲卿出使中原、王县令的三公子山中遇险、二公子死于战乱等，其目的在于将这个爱情悲剧置于全民族大悲剧的背景之下，读者阅读时，不知能否体察我们的苦心。

本书从选题策划到编辑出版，都得到新世界出版社张民捷先生的悉心指教，在此谨表衷心的感谢。

徐 飞

2002年6月于盐城师范学院

古籍整理研究所

# Foreword

*The Peacock Flies Southeast*, also known as *The Wife of Jiao Zhongqing* or *An Old Poem Written for the Wife of Jiao Zhongqing*, is the most celebrated long narrative poem of ancient China. Set in the late years of the Eastern Han Dynasty (25-220), the story tells of the tragic love between Jiao Zhongqing, a minor official of Lujiang Prefecture (in the area of present-day Qianshan County, Anhui Province), and his wife Liu Lanzhi.

The author of the poem is unknown. In the *New Recitations of the Jade Terrace*, compiled by Xu Ling of the Southern Dynasties Period (420-589), the note "It is not known who wrote this" immediately follows the title. It is probable that the story circulated as a folk legend for a long period of time, and was eventually written down and embellished by various scholarly hands until it became a literary work with powerful artistic appeal. There is a brief synopsis of the poem's story in the *New Recitations of the Jade Terrace*, as follows: "In the Jian'an reign period of the latter part of the Eastern Han Dynasty, Liu Lanzhi, the wife of the minor official Jiao Zhongqing, was expelled from the house by her mother-in-law. She vowed never to marry another. When her own family pressured her to marry again, she drowned herself. When news of this was brought to Jiao Zhongqing, he hanged himself from a tree in his courtyard. The people of the time were moved by this double tragedy, and wrote this poem about it." A careful reading of the poem, which is over 1,700 words long, in 350 lines, reveals a straightforward plot with no complications or surprises. So why did it become so widely

known, until today it is a classic familiar in every household in China? The answer can be found in an analysis of its ideological message and artistry.

First of all, its ideological content. The poem tells the story of a young couple's defiance of feudal mores in the later part of the Han Dynasty, which finally leads them to sacrificing their lives for true love. It reflects the carnivorous nature of feudal ethics. The poem's heroine, Liu Lanzhi, is an accomplished young girl: "At 13, she could weave plain cloth; at 14, she learned tailoring; at 15, she mastered the *konghou* [a type of stringed instrument — Trans.]; and at 16, she could recite poetry." Such a talented girl, by rights, should have enjoyed a happy love life. But in those benighted days, she was married off into the Jiao family, where she became no better than a slave, at everybody's beck and call. She was forced to weave cloth from cockcrow to well into the night. The head of this oppressive feudal household was her mother-in-law, Lady Jiao, who had absolute authority which the new member of the household had no way to defend herself against. In the eyes of Lady Jiao, Liu Lanzhi was nothing more than an instrument for weaving cloth and producing the next generation of Jiaos. Despite all her son's pleadings, Lady Jiao would not relax her cruel tyranny; in the end, she sent Liu Lanzhi back to her parents, in a supreme gesture of contempt. Jiao Zhongqing could do nothing but watch, grief-stricken, as the love of his life mounted the carriage and went away. Liu Lanzhi, meanwhile, was a young woman of her time; a resolution never to remarry was something deeply ingrained in her psychology. Despite all the physical and mental torments she was subjected to by the Jiao family, she was adamant in adhering to her marriage vow, and steadfast in her determination to wait until she was reunited with her husband Jiao Zhongqing. This situation came about partly because she found it difficult to put aside her love for the young man, but more important was the over-

whelming pressure brought to bear on her by feudal ethics. In those days, it was a terrible disgrace for a bride to be sent back to her family, and her mother and older brother bitterly resented her for not having been able to please her mother-in-law and bringing shame on the Liu family. They tried to wipe away this stain on the family honor by pressuring Lanzhi to marry first the son of the county magistrate, and then, when she refused, the son of the local military commander. Eventually, these importunities grew too vexing for the frail girl. She drowned herself in a lake as testimony to her husband and to the world of her undying love and her resolve to preserve her honor to the end. This was a mortal blow for Jiao Zhongqing too; having lost his only true love, he chose to "hang himself on the southeastern branch" as a gesture of defiance of his domineering mother and his pure and priceless love. On a superficial level, these deaths arose from thwarted love, but at a deeper level, they were caused by the rottenness of a society which extinguished noble sentiments and throttled human lives. The extreme course which the young people chose shows that even in their weak and helpless position they could still muster a kind of powerful defiance against the perverse society they lived in.

From the aspect of the artistic handling of the tale, the theme is straightforward, and the number of protagonists limited. In fact, apart from the hero and heroine — Liu Lanzhi and Jiao Zhongqing — and the supporting roles of Lady Jiao, and Lanzhi's mother and brother, we are only presented with shadowy figures, namely, the "worthy Mistress Qin Luofu," the county magistrate and the local commander. The story line is clear, and so simple as to be almost without plot. The characters of the participants are conveyed through dialogue and sweeping statements. In the opening part, immediately after a description of how Lady Jiao bullies Lanzhi, the scene shifts to an exchange between Jiao Zhongqing and his mother in which the young man pleads on behalf of

his bride, showing his tender-hearted nature and his love for Lanzhi. The cruelty and ruthlessness of Lady Jiao, on the other hand, is vividly brought out in her short outburst: "My heart is full of hatred. How dare you think you can do as you please?" She is the supreme authority in this household, and nobody has the power to defy her. The description which follows, of Lanzhi's actions and words just before she departs from the Jiao home, is somewhat long-winded, a striking fact emerges: Despite all she has suffered at the hands of her cruel mother-in-law, Lanzhi is never less than most respectful and considerate toward her. She says, "You took me, a boorish and uncultured child, into your honored household, and showered me with presents. Now I am being sent away, but when I am at home it will grieve me to think of the toil you will have to endure, as I will no longer be here to help you." Truly an image of a good-hearted woman!

As the tragedy works itself out to its inevitable conclusion, the effect on the reader is powerfully moving. Lanzhi, after being forced marry another man, makes up her mind to commit suicide in protest. She addresses Jiao Zhongqing in the following chilling but magnificent words: "You and I have suffered the same oppression. When we finally meet at the Yellow Springs [the underworld — Trans.] do not forget the promise we made today."

In the course of the story's transmission down the ages, there have been attempts to make into a stage play and a novel. These efforts have been less than successful, because the plot lacks richness of content and dramatic interest. In this version, while sticking faithfully to the original, we have taken the liberty of embellishing the roles of such characters as Qin Luofu, and the county magistrate's and commander's sons, in order to add twists and conflicts to the plot. This took a lot of thought and planning. In addition, because the Jian'an reign period of the Eastern Han Dynasty was a time of great upheaval, we thought it necessary to

add some episodes which would provide a suitable background of the suffering of the whole nation for the unfolding of the tragedy of the lovers. Such episodes include the ones in which Mounted Escort Wei and Jiao Zhongqing are sent on a mission to the Central Plains, the magistrate's third son meets danger in the mountains and his second son dies in battle. We hope the reader will appreciate this effort.

We would like to express our deepest gratitude to Mr Zhang Minjie of New World Press, who guided this book with the greatest care through all the stages from choosing the theme, to planning, to final publication.

Xu Fei  
Yancheng Normal College  
Ancient Texts Collation and Research Office



## 內容簡介

东汉末年，庐江郡小吏焦仲卿娶了鸳鸯集刘兰芝为妻，二人情同鱼水，十分相得。但焦仲卿的母亲日日逼迫刘兰芝纺织，还时时表示不满，两三年中，刘兰芝受尽辛苦和屈辱，终因婆媳间矛盾不可调和，刘兰芝被休回娘家。焦仲卿一直深深爱着刘兰芝，他多次苦苦哀求母亲不要将兰芝休弃，但其母以兰芝举动自专，又不生育为由，没有听从儿子的劝阻。焦仲卿与刘兰芝相约，不久将想办法把刘兰芝接回家重续鸾胶，让兰芝在娘家暂忍一时。两人都发誓不再婚嫁。刘兰芝弹得一手好箜篌，一次偶然的机，居巢县令的三公子王瑞琪听到了这美妙的琴声，不由对刘兰芝深有好感。当王瑞琪得知刘兰芝被休回家的消息后，亲往鸳鸯集向刘兰芝求婚，不料路遇贼寇，受伤而返。庐江郡许太守家有一公子，生性愚痴。太守命人前往鸳鸯集向刘家求婚，刘兰芝在兄长的逼迫下，应下这门亲事，但她心中所想的只有一死，她要用死来表示对焦仲卿的忠贞。与刘兰芝一同长大的伙伴秦罗敷深得焦母喜爱，焦母打算休了刘兰芝后把她娶进家门，可是焦仲卿面对罗敷的美貌全不动心，他始终不渝地爱着刘兰芝。兰芝新婚之夜投湖自尽，焦仲卿得知这个消息后，也在与罗敷结婚之前上吊自尽，二人用生命的代价圆了黄泉之下永相厮守的夙愿。