

中国古代爱情故事(英汉对照)

The Peony Pavilion

牡丹亭

汤显祖(明) 原著 陈美林 改编



新世界出版社

Classical Chinese Love Stories

中国古代爱情故事

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Tang Xianzu

汤显祖 (明)

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陈美林 改编

New World Press

新世界出版社

First Edition 1999

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ISBN 7-80005-433-0

Published by

NEW WORLD PRESS

24 Baiwanzhuang Road, Beijing 100037, China

Distributed by

NEW WORLD PRESS

24 Baiwanzhuang Road, Beijing 100037, China

Tel: 0086-10-68326645

Fax: 0086-10-68326679

Printed in the People's Republic of China

图书在版编目(CIP)数据

牡丹亭:英汉对照/(明)汤显祖著;陈美林改编.

—北京:新世界出版社,1999.1

ISBN 7-80005-433-0

I. 牡... II. ①汤...②陈... III. 戏剧-中国-明代

-英语-对照读物,英、汉 IV. H319.4:I

中国版本图书馆 CIP 数据核字(98)第 34344 号

牡丹亭

原 著:汤显祖(明)

改 编:陈美林

翻 译:匡佩华、曹 珊

责任编辑:张民捷

版式设计:李 辉

出版发行:新世界出版社

社 址:北京阜城门外百万庄路 24 号 邮政编码:100037

电 话:0086-10-68326645(出版发行部)

传 真:0086-10-68326679

经 销:新华书店、外文书店

印 刷:北京外文印刷厂

开 本:850×1168 1/32 字数:160 千

印 张:7.625

版 次:1999 年 4 月(英、汉)第 1 版第 1 次印刷

书 号:ISBN 7-80005-433-0/I·023

定 价:20.00 元

新世界版图书 如印装错误可随时退换

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FOREWORD

Love is an eternal theme. Since ancient times the arts the world over have sung its praises and love stories make up a vast body of literature. Many of them are excellent, portraying spirited and worthy characters, lofty ideals, and the love shared by men and women. They allow readers to renew their souls, lift their spirits and appreciate the meaning and value of life. Readers are inspired to lead a more fulfilling life. At the same time a love story must be influenced by the author's life and environment, his economic circumstances, the existing political and social system, his philosophical and cultural background and moral concepts. Reading love stories acquaints readers with such external factors and helps them to realize their significance, thus promoting changes in society and progress. Hence reading and reviewing good love stories is most important.

Ms. Zhou Kuijie and Ms. Zhang Minjie of the New World Press asked me to adapt the traditional love dramas *The Peony Pavilion*, *The Palace of Eternal Youth* and *The Peach Blossom Fan*, whose English-Chinese editions are to be published. In the 1980s, Ms. Zhou Kuijie, who worked for the Foreign Languages Press, caught sight of my book *The Collection of Zaju Stories of the Yuan Dynasty* (*zaju* is a poetic drama set to music, a form that flourished in the Yuan Dynasty) written under my pen name. She liked it and thought that it should be introduced to readers overseas. She contacted me through Mr. Wang Yuanhong of the Jiangsu People's Publishing House. Thanks to the efforts of Ms. Zhou Kuijie, Mr. Chen Yousheng and Ms. Yang Chunyan, the English edition of this book was published at the end of 1997, and the French edition will be published soon. After this collaboration, though I was busy, I was determined to find time to adapt the books for New World Press.

In the 1950s when I taught ancient literature at a university I started writing ancient Chinese dramas as stories. With few teaching materials, I found it especially difficult to lecture on ancient stories and dramas. I had to briefly introduce each drama to students who knew nothing about them. The experience made me decide to rewrite the dramas as short stories or

medium-length stories for my students. In the early 1980s Mr. Wang Yuanhong thought these stories should be published. The collections, *zaju* stories of the Yuan (1279-1368), Ming (1368-1644) and Qing (1644-1911) were published in 1983, 1987 and 1988, a total of 700,000 words. In the summer of 1995, Mr. Liu Yongjian, deputy editor-in-chief of the Jiangsu People's Publishing House suggested to Mr. Wang Yuanhong that the legends that I had put aside be published. After several discussions with the publishing house, the *Collection of the Chinese Opera Stories* which included some stories based on *zaju*, *The Story of the Lute*, *The Peony Pavilion*, *The Palace of Eternal Youth*, and *The Peach Blossom Fan*, was published.

When I write a story from an ancient drama I stick to the original plot and themes. The story is a different form of expression but I abide by the artistic rules and follow designated aesthetic standards. Re-writing dramas as stories is a creative process although it may appear simple.

The original versions that I adapted from the dramas *The Peony Pavilion*, *The Palace of Eternal Youth* and *The Peach Blossom Fan* range from 30,000 to 50,000 words. However the New World Press asked that each story be about 80,000 words, and include several chapters, each with a subtitle. After careful consideration I decided to rewrite the stories from the original drama rather than extend the adapted versions. I chose this method because the extra length meant that I had to reconsider the form of the stories and re-evaluate their plots and roles. I am not sure if this new version is satisfactory and sincerely welcome comments or suggestions from readers.

Written on August 9, 1998
at the foot of the Qingliang Mountain
by the Stone City

序

爱情是文学艺术的永恒主题，在古今中外的文艺创作中歌颂爱情的作品如恒河沙数，其中为人称道的优秀之作，大都能通过对爱情的描写，肯定和赞扬人的美好心灵和高尚品德。读者在阅读这些作品时，常能经受一次灵魂的洗礼和精神的升华，认识到生命的价值和人生的真谛，从而萌发对美好生活的憧憬和追求。同时，由于作者所描写的爱情故事，离不开他们所生活的时代和生存的环境，因而必然受着一定的经济基础、政治状况、社会制度、哲学思潮、文化背景以及道德观念等等因素有形无形的制约，读者在阅读这些作品时，还可以明白造成男女爱情悲欢离合的外部因素，认识到这些外部因素的实质，从而促进社会的变革和人类的进步。因此正确地阅读、评述优秀的爱情之作，也是一项极有意义之举。

新世界出版社周奎杰、张民捷先生约我为他们改写爱情剧《牡丹亭》、《长生殿》和《桃花扇》，出版英汉对照本。早在八十年代，当时在外文出版社工作的周奎杰先生，见到笔者用笔名出版的《元杂剧故事集》一书，认为可以介绍到海外，便通过江苏人民出版社王远鸿先生与笔者联系，在周奎杰以及陈有昇、杨春燕等先生努力下，此书英文版已于1997年年底出书，法文版不日亦将出书。有此渊源，尽管手边任务甚繁，也排除万难，接受新世界出版社的约稿。

笔者尝试改写工作，起初完全是出自工作需要。五十年代在高校讲授古代文学，并无现成教材可资凭借，需要自编自讲。尤其

是讲授古代小说、戏曲时，很多作品不易寻觅，学生无法知其内容，教师便无法进行评述，只能在评述之前先介绍作品故事情节。为此，当年曾将古代戏曲的名作，效法《落花乐府本事》，写成一类似短篇、中篇的小说，以应付教学之需。八十年代初期，王远鸿先生认为此可发表，便先后于1983年、1987年、1988年分别出版了元、明、清三本杂剧故事集，总计七十万字。1995年夏，王远鸿先生告知该社副总编刘勇坚先生认为当年延搁的传奇部分也可出版。几经磋商，先行将部分杂剧以及《琵琶记》、《牡丹亭》、《长生殿》、《桃花扇》四部传奇合为一集《中国戏曲故事选》先行出版。

将戏曲改写成小说，虽然题材不变，故事情节相同，但体裁不同，表现手段各异，改写者必须遵循不同体裁的艺术规则和特定的审美要求从事。尽管如此，这其实是一项看似容易却实不易为的工作，因此有识之士认为这样的改写其实也是一种“创作”。

笔者对《牡丹亭》、《长生殿》、《桃花扇》三剧原有改写本，分别为三、五万字不等。此次新世界出版社约稿，要求每本在八万字左右，同时要考虑海外读者阅读习惯，需分章立节、出小标题。为此，笔者斟酌再三，只能放弃在原改写本上增加篇幅的打算，而是按照原剧重新改写。因为篇幅的增加并不意味着简单地增加一些文字，这牵涉到全书的结构布局、故事情节的演变、人物性格的发展，甚至人物活动的场所与时序的变化等等，都需重新做全盘的考虑与安排。因此，这次改写工作不是对原改写本的简单增删，而是对原剧的重新改写。当然，改写得是否尽如人意，笔者亦不敢自信，敬希广大读者有以指正。

1998年8月9日，时届立秋，而暑热未退，
于石头城畔清凉山麓挥汗为序

ABOUT THE ORIGINAL PLAY

The Peony Pavilion

The Peony Pavilion was written by Tang Xianzu.

Tang Xianzu (1550-1616), a native of Linchuan in Jiangxi Province, was a famous writer and dramatist of the Ming Dynasty (1368-1644). He styled himself Yireng, Hairuo and Ruoshi. As there was a Qingyuan Tower in his house, he also called himself Qingyuan Taoist. In his later years, he styled himself Jianweng.

In his youth Tang Xianzu was a famous man of letters and in the fourth year of the Longqing reign (1570), when he was 21, he passed the imperial examination at the provincial level. In the fifth year of the Wanli reign (1577), he prepared to sit the highest imperial examination.

Senior Grand Secretary Zhang Juzheng tried to help his son Zhang Sixiu become a successful candidate in the imperial examination and recruited outstanding scholars from all over the country. His son, Zhang Sixiu, followed his instructions and tried in every way to make friends with Tang Xianzu and Shen Maoxue, two young scholars who enjoyed a high reputation all over the country. However Tang Xianzu, an upright young man, was not willing to curry favor with the powerful. Finally he failed in the examination. Shen Maoxue, a friend of both Zhang Juzheng and Zhang Sixiu, came first and Zhang Sixiu came third.

Tang Xianzu became a metropolitan graduate in the 11th year of Wanli reign (1583) when Zhang Juzheng died. Later he was appointed adviser of the Court of Imperial Sacrifices in Nanjing and five years later he served as administrative aide in the Ministry of Rites. In the 19th year of Wanli reign (1591) he submitted a petition to the emperor to impeach Shen Shixing, grand secretary of the Grand Secretariat, and exposed the court's failure in administration.

As a result he was demoted to a clerk in Xuwen County, Guangdong Province. Two years later, he was transferred to Zhejiang to be the magistrate of Suichang County. As an upright local official, Tang Xianzu did not attach himself to those in authority and was more concerned about

ordinary people's lives. Other officials attacked him and he was so unhappy as a magistrate that he left his post for home in the 26th year of the Wanli reign (1598). Three years later, he was formally removed from office. Tang Xianzu then moved from the suburbs to the city proper and built Jade Tea Studio where he devoted himself to writing.

In his youth his teacher was Luo Rufang, a disciple of Wang Gen, a famous scholar belonging to the Taizhou School. He was also friendly with Li Zhi and Da Guan. Both Li Zhi and Da Guan were ideologists opposed to feudal ethics and exerted great influence on Tang Xianzu who thought highly of them and regarded them as "two heroes". In addition, Tang established good relationships with Yuan Hongdao, Yuan Zhongdao and Yuan Zongdao who were outstanding representatives of the Gong'an School which advocated new ideas and approaches and opposed simple imitation. Influenced by them, Tang Xianzu founded the Linchuan Theatrical School.

Traditional dramas written by Tang Xianzu include *The Purple Hairpin*, *The Peony Pavilion*, *The Story of Nanke*, and *The Story of Handan*, which are known as *The Four Dreams of the Jade Tea Studio*. Tang Xianzu also wrote many poems, some of which are included in *Collected Works Written at Jade Tea Studio*, which was published before his death. Five years after his death *Book of Jade Tea Studio* edited by Han Jing came out. Later *Collected Works by Tang Xianzu* edited by Qian Nanyang and Xu Shuo was published.

Of all the traditional dramas written by Tang Xianzu, *The Peony Pavilion* is the best and the most famous. Tang Xianzu once said, "I have had 'four dreams' in my life, and the dream of *The Peony Pavilion* is my favorite." As a matter of fact, the drama was warmly received as soon as it was performed and became "known to every household and almost made *The Western Chamber* appear inferior." At that time, many famous writers, such as Lu Yusheng, Shen Jing, Zang Maoxun and Feng Menglong, adapted *The Peony Pavilion*, for such works as *Two Dreams the Same* by Shen Jing and *A Love Dream* by Feng Menglong. The former has been lost, the latter still exists. There are various versions of *The Peony Pavilion*. Until now *The Peony Pavilion* has been performed on the *kunju* stage (a local opera style from Jiangsu Province). Some opera items, such as "Chunxiang Makes Trouble in Class," "Startling Dream of Wandering Through the Garden," and "Picking up the Portrait and Speaking to It," are all derived from *The Peony Pavilion*.

In the Song (960-1279) and Ming (1368-1644) dynasties, a Confucian school of learning, devoted to the study of classics, was in vogue. It stressed "preserving heavenly principles and getting rid of people's desires." During the Ming Dynasty people attached great importance to a women's virginity, and spared no effort in praising virgin girls and women who did not marry in widowhood. The number of eminent women included in *Biographies of Eminent Women of the History of the Ming Dynasty* is for greater than those who appear in *History of the Later Han Dynasty* and the history books of the following dynasties. The scholars of the Taizhou School opposed the feudal Confucian school of learning and Tang Xianzu created dramas criticizing feudal ethics. In the preface to *The Peony Pavilion*, he proposed: "a person could die for love and a dead person could revive after death. If a person does not die for love, or does not revive after death, it means he or she has not devoted themselves to love." In reality it was impossible for Du Liniang to revive after death, but Tang Xianzu believed that "it is impossible only according to your beliefs and it could happen if one was deeply in love." Tang Xianzu praised highly sincere love between men and women and through his description of Du Liniang's experience of romantic love, he criticized the inhuman society in which she lived. After Du Liniang returned to life and was married to Liu Mengmei, her father, Du Bao, who adhered to feudal ethics, still refused to approve of his daughter's marriage. This showed how stubborn the feudal forces were and how hard it was for young men and women to struggle for their own love and happiness.

The publication of *The Peony Pavilion* had a great influence on society and there were repercussions among women who had been ruled by feudal ethics. In one extreme case, Yu Erniang, a lady of Loujiang, cried so bitterly after she had read it that she died. Shang Xiaoling, an actress of Hangzhou, was so sad when performing the drama that she died on stage.

Some characters in the story are created by the author and should not be compared with figures in history.

原作简介

《牡丹亭》为汤显祖所作。

汤显祖(1550-1616),江西临川人,明代著名的文学家、戏曲家。字义仍,号海若,又号若士,因家有清远楼,故又自署清远道人,晚年自号茧翁。

汤显祖年轻时即有文名,隆庆四年(1570),二十一岁就考中举人。万历五年(1577)参加会试,当时首辅张居正欲使其子嗣修中第,招纳天下名士以抬高其子地位。张嗣修秉承其父旨意,结交汤显祖,沈懋学等人,汤、沈当时极负文名。汤显祖为人耿直,不愿趋附,也不受其延揽,以致落第而归;沈懋学则愿与首辅张居正及其子交好,乃得以高中状元,张嗣修则中榜眼。直到万历十一年(1583)张居正死后,汤显祖方得考取进士。但又因不愿趋附新的权贵,被派往南京冷衙门任太常寺博士,五年后改任南京礼部主事。万历十九年(1591)又因上《论辅臣科臣疏》惟,弹劾内阁大学士申时行,并评议朝廷失政,因而被贬为广东徐闻县典史。两年后改任浙江遂昌知县,但依然不肯依附权贵,又十分关心民瘼,因此遭到非议。他便于万历二十六年(1598)弃官回乡,三年后被正式免职。此后即由城郊迁入城内,在自己建筑的玉茗堂内潜心创作。

汤显祖在少年时代曾跟随泰州学派王艮的三传弟子罗汝芳读书,后又与李贽、达观等人交游,他们都是反对程朱理学的思想家,对汤显祖的思想影响颇大,汤显祖对他们二人十分倾倒,尊他们二人为“一雄一杰”。汤显祖又与袁宏道等公安派作家有交谊,文学思想颇受三袁(袁宏道、袁中道、袁宗道)影响,重视立意,倡导意

趣，反对摹拟，不受格律束缚，从而在当时曲坛上形成以他为首的临川派。

汤显祖创作的戏曲作品《紫箫记》以及根据此剧改写的《紫钗记》、《牡丹亭》（又称《还魂记》）、《南柯记》、《邯郸记》，合称“玉茗堂四梦”或“临川四梦”。诗文创作有《红泉逸草》、《雍藻》（已佚）、《问棘邮草》以及生前已刊印的《玉茗堂文集》。在其卒后五年有韩敬编辑的《玉茗堂集》等。今人钱南扬、徐朔方合编有《汤显祖集》。

在汤显祖创作的戏曲中，以《牡丹亭》成就最高，它是作者思想和艺术趋于成熟时的作品，可谓其代表作。他曾“自谓一生‘四梦’，得意处惟在《牡丹》”（见王思任《牡丹亭叙》），这并非作者自诩，因为此剧一出，的确受到当时观众的广泛喜爱，所谓“家传户诵，几令《西厢》减价”（沈德符《顾曲杂言》）。当时还有不少名家如吕玉绳、沈璟、臧懋循、冯梦龙等人为之改编，如沈璟的《同梦记》、冯梦龙的《风流梦》等。沈本已佚，冯本今存。《牡丹亭》刊本极多，尚有批评本，如吴吴山的“三妇合评本”。直到今日，这部传奇在昆剧舞台上还盛演不衰，如《春香闹学》、《游园惊梦》、《拾画叫画》等折子戏，即《牡丹亭》中《闺塾》、《游园》、《拾画》、《玩真》等出。

《牡丹亭》的故事是有所本的，作者自序说：“传杜太守事者，仿佛晋武都守李仲文、广州守冯孝将儿女事。予稍为更而演之。至于杜守拷柳生，亦如汉睢阳王收拷谈生也。”所谓“传杜太守事者”，是指收辑于《燕居笔记》中的明代话本小说《杜丽娘慕色还魂》；李仲文事见《搜神后记》卷四（亦见《太平广记》卷二七六《幽明录》）；冯孝将事见刘敬叔所著《异苑》（亦见《太平广记》卷二七六《幽明录》）；睢阳王事见于宝《搜神记》卷十六（亦见《太平广记》卷三一六《列异传》）。但是，《牡丹亭》传奇并非这些故事的改编，而只是作者借用这些既有的故事生发出新的情节来。显然，它包涵了作者的个人生活经验和时代社会特色。例如《谒遇》一出，显