

汉英对照 Chinese-English

THE MARSHES OF MOUNT LIANG 5

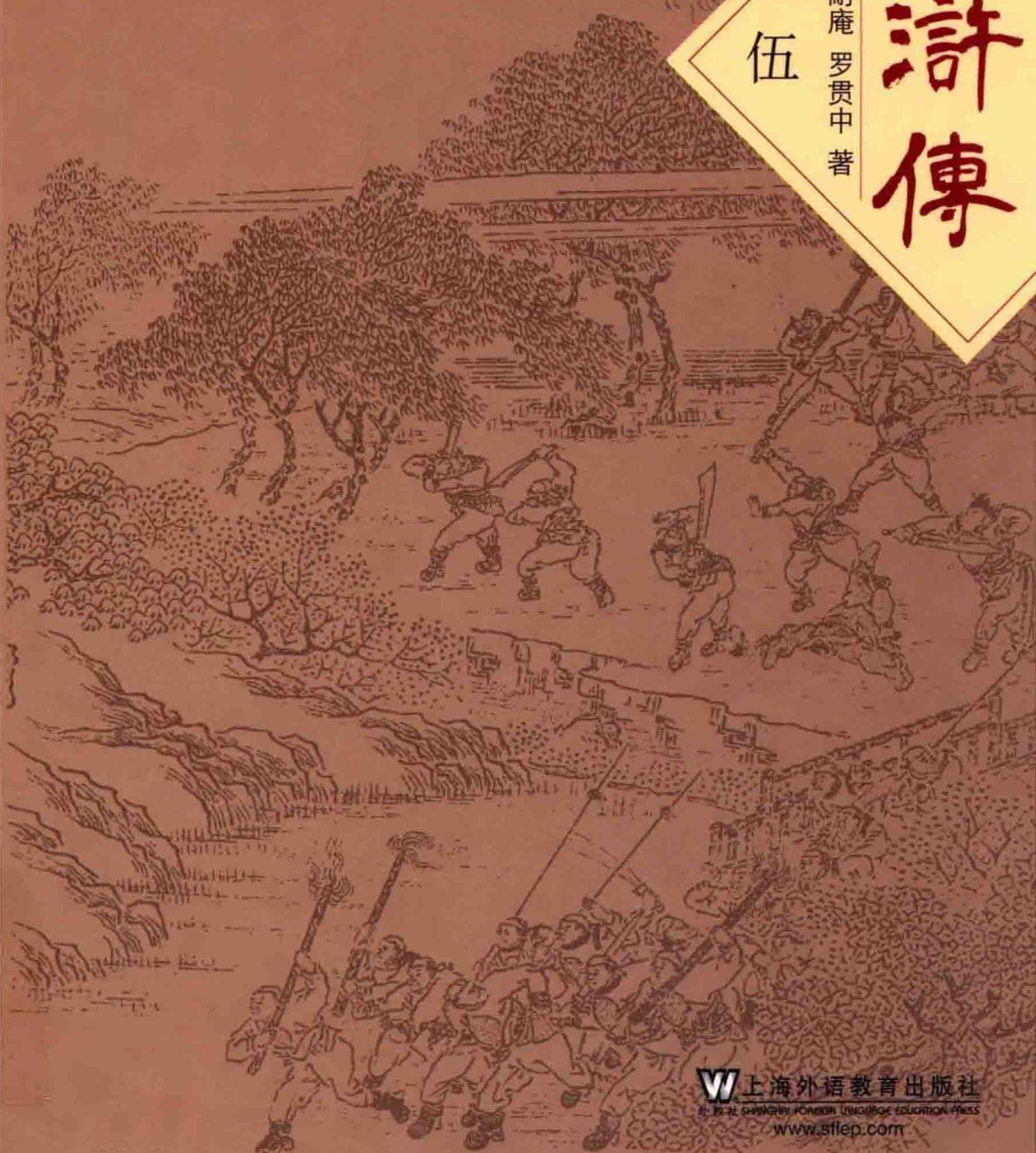
鸟兽散 THE SCATTERED FLOCK

John and Alex Dent-Young 译

水滸傳

施耐庵 罗贯中 著

伍



W 上海外语教育出版社
外研社 SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS
www.slep.com

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上海外语教育出版社
香港中文大学出版社



图书在版编目(CIP)数据

水浒传. 第5卷 / (明)施耐庵, (明)罗贯中著;
(英)登特—杨(Dent-Young, J.), (英)登特—杨(Dent-Young, A.)译.
—上海: 上海外语教育出版社, 2014
ISBN 978-7-5446-3664-3

I. 水… II. ①施…②罗…③登…④登 III. ①汉语—英语—对照读物
②章回小说—中国—明代
IV. H319.4:I

中国版本图书馆CIP数据核字(2014)第040200号

©The Chinese University of Hong Kong, 1994, 2001, 2002 (English Edition)
English Edition originally published by The Chinese University Press
The Chinese University of Hong Kong
Sha Tin, New Territories, Hong Kong
For sales only on the Mainland of the People's Republic of China, excluding Hong Kong SAR,
Macau SAR and Taiwan.
本书由香港中文大学出版社授权上海外语教育出版社出版。
仅供在中华人民共和国境内销售。
图字: 09-2008-263



＞ 责任编辑/吴 狄 杨莹雪
＞ 整体设计/彬 彬

出版发行/上海外语教育出版社
(上海外国语大学内) 邮编: 200083
电 话/ 021-65425300(总机)
电子邮箱/ bookinfo@sflep.com.cn
网 址/ <http://www.sflep.com.cn> <http://www.sflep.com>
印 刷/ 上海中华印刷有限公司
开 本/ 787 × 1092 1/16 印张/36 字数/725 千字
版 次/ 2014年6月第1版 2014年6月第1次印刷
印 数/ 1100册
书 号/ ISBN 978-7-5446-3664-3/I · 0268
定 价/ 360.00元(全五册)
本版图书如有印装质量问题, 可向本社调换

水滸傳

The Marshes of Mount Liang

揭封走魔

The Broken Seals

打虎英雄

The Tiger Killers

梁山聚义

The Gathering Company

铁牛

Iron Ox

鸟兽散

The Scattered Flock



The Scattered Flock

Part Five of

The Marshes of Mount Liang

A New Translation of
the *Shuihu Zhuan* or *Water Margin*
of Shi Nai'an and Luo Guanzhong

By

John and Alex Dent-Young

The Scattered Flock

Part Five of

The Minutes of Mission Liang

For

Esther Maria Tao

wife and mother



Acknowledgements

As for the previous volumes, we are indebted to many people's help and encouragement. In particular we would like to thank our editors at The Chinese University Press for their patience and support and especially Esther Tsang, editor of the last three volumes, for many helpful suggestions and exemplary attention to detail.

The illustrations are from two series of old engravings from the Ming dynasty. One is known as the *Rongyutang* 容与堂本, and the other as *Yang Dingjian* 杨定见序本. These illustrations have been published in two different volumes respectively entitled *Rongyutang ben Shuihu Zhuan* 容与堂本水浒传 (Shanghai: Shanghai Chinese Classics Publishing House, 1988), and *Shuihu quanzhuan* 水浒全传 (Beijing: Zhong Hua Book Co., 1961). We are grateful to Shanghai Chinese Classics Publishing House for granting us free use of these illustrations.



Introduction

The title of this last volume of the *Marshes of Mount Liang* is taken from Song Jiang's panegyric on geese just before the final campaign. When Song Jiang reprimands the Prodigy for shooting the geese at Autumn Woods, he explicitly compares geese to the company on Mount Liang, as close and essential to one another as hand and foot. The shooting of the geese marks the beginning of the decline in the fortunes of Song Jiang and company. For, whichever way you look at it, the 120-chapter version of the novel ends in disaster for the one hundred and eight. Given the ambivalence of their origin and a good deal of their behaviour throughout it seems the only reasonable outcome.

The action divides easily into three parts: the campaign against Tian Hu, the campaign against Wang Qing and the campaign against Fang La. It is in the last of these that the heroes of Mount Liang begin to die. Their demise is as haphazard and casual as the scattering of the flock of geese when the Prodigy shoots them for mere amusement. But the theme of the vanity of human wishes, the emptiness of ambition, becomes prominent earlier. It was discussed in Volume 4 in connection with the Prodigy's friend living in the country, whose views on the undesirability of being honoured in a corrupt world are shared in this volume by the briefly prominent Bountiful when he refuses honours and office and slips off unrewarded in the night. Later the Prodigy will imitate them. White-Water Dragon, Cave Dragon and River Rider are differently motivated but the result is the same: they leave the company at just the time when it seems everyone is to be adequately recompensed at last. First of all the heroes to depart the scene is Taoist Gongsun, when at the end of the Tian Hu campaign Song Jiang has to keep a promise and allow him to return to the Blessed Sage, withdrawing from the world of action. Others at the end of the novel will make a similar choice.

As in Volume 4 we have done what we can to clarify the campaigns and maintain the pace of the narrative. Just as the early part of the novel is held together by the gradual gathering of the company, so its end is dominated by their rather more rapid unravelling. The major virtue of the 120-chapter version is that it shows more of the logic of this trajectory.

It is not however for its overall structure that most people read the novel but for the interest of individual incidents: the tricks, ambushes, escapes and betrayals, the chance meetings, moonlight attacks, anticipated outcomes, the vengeance visited on bullies and cheats, the drunken comedy, the undoing of pompous, boastful or irascible generals. Some of the more lively passages in this volume are those which describe the genesis of the three insurrections and the motivation of their leaders — we note incidentally that these are the three whose names were linked with Song Jiang's in the memorandum in the Emperor's hand found in his palace by Mr. Chai in Chapter 72; there is a certain symmetry here, with the campaigns being fought successively in the north, west and south (the government's earlier struggle with Song Jiang perhaps representing east). The history of each of the three rebels is markedly similar to that of many of the Mount Liang leaders and it would not be difficult to develop from this the idea that Song Jiang himself only differs from them in his devotion to the Emperor and his determination to control his followers and curb their impulse to go for absolute power.

Indeed there are a number of ideas that it would not be difficult to develop, but we have to say in honesty that we find them only hinted at, not clearly articulated, in the novel. This is perhaps one of its important characteristics: that in reading it one senses a quantity of submerged meaning. On the simplest level the motivation of characters is often not made very explicit: for example, we can hope that the reader remembers Short-Arse is a womaniser when he takes up with such alacrity the challenge from Jade Arrowtip, but the fact is not underlined in the text (though it is not hard to imagine ways it might have been highlighted in an oral performance and we have added a slight verbal reminder). There are other motivations or connections that we, the translators, do not get at all: the moving chair that precipitates Wang Qing's falling foul of the authorities — is it part of a human plot or a supernatural link in the chain of events, or something else altogether? So far as we can see the text does not elucidate it. Perhaps it relates to some stage routine in the performance of an incident which has been partly forgotten or omitted. There are some apparent inconsistencies: the Prodigy is originally introduced as an expert archer but in the incident with the geese archery is apparently a new skill for him (the solution that he is originally expert only with the *cross-bow* does not entirely convince us). On a wider scale there are the suggestions of underlying mythology which are mysterious precisely because they are not clearly developed: the Fire and Water Generals and their troops, personifications of two ancient scourges of China and dressed symbolically in red or black uniforms, seem like characters from science fiction or fantasy. The alliance of such effects with the repetition of circumstantial detail, the down-to-earth description of procedures, is what gives the novel its peculiar flavour.

While we have tried to iron out some minor puzzles or inconsistencies we have avoided

trying to get rid of them all because we feel they have something to add. We have hoped to conserve not only the impression of a work which perhaps means more than it says, responding to more than one interpretation and reflecting more than a single vision, but also the sense of a world that exists independently of the words of the narrator. This is why we have emphasized the oral story-telling aspect: it is, we hope, irrelevant whether this corresponds to a reality in the novel's genesis or is a narrative device like the ones other writers have used to organize their fictions.

A final word on the translation. We have already mentioned in earlier volumes the problem with names. There are other decisions to be made about, for instance, narrative and rhetorical conventions: which ones to treat literally and which to transfer into some equivalent. We have been very free with matters like paragraphing and sentence length but have tried to stay relatively close to the way the novel announces or changes its immediate topic, and to follow its extensive use of dialogue.

In style we have tried to move as unobtrusively as possible between a modern idiom for both dialogue and narrative in action passages and slight archaism for such matters as the stylized and formulaic greetings between heroes or proverbial sayings. We have also tried to move from a colloquial to a more rhetorical style for passages where the narrator might be supposed to be quoting official history (such as accounts of victory parades or of the establishment of monuments and myths). We have done all we can through so-called elegant variation or sentence rhythm to enliven passages which we feel sure will seem repetitive and tedious to the modern reader. We have followed the modern novelistic convention in trying to present different voices in the dialogue and we have been very free in our use of tense. The onomatopoeic expressions of Chinese are particularly difficult to deal with, but in English alliteration is extremely useful for a heightening effect and its tone can be usefully either serious or comic. Inevitably not all our choices will strike everyone as equally happy. But we believe literary translation is a confidence trick, closer to forgery or larceny than treachery. Antique Chinese heroes speaking modern English are all too easily unmasked. However, we hope, if the reader grants us his or her indulgence, to be able, like the Flea, to get away with a certain amount of walking on rooftops, scaling walls, vaulting fences and doing dodgy deals.



译者序

本卷是《水浒》的最后一卷，标题取自宋江最后一战之前口占的一首咏雁诗。宋江斥责浪子燕青在秋林渡射雁，明确指出，“天上一群鸿雁相呼而过，正如我等弟兄一般。”射雁标志着宋江弟兄由盛至衰的开端，一百二十回本的结局无论怎么看，都是一百零八将的悲剧。从他们出身所蕴涵的神秘意义和前后行为来看，这也是他们唯一合情合理的结局。

本卷的情节分为三个部分：征田虎、伐王庆和讨方腊。梁山好汉在最后一次征战中逐渐死去。从燕青射雁取乐开始，他们跟打散的飞雁一样一个个轻易地死去，但人生如梦、富贵如云的主题在前面已经早有体现。第四卷中燕青在乡间的朋友认为，在一个贪腐的世界里光宗耀祖是不可取的，本卷中萧嘉穗在短暂的荣耀之后拒绝功名官职，趁夜飘然而去。燕青在此后也会步他后尘。李俊、童威、童猛各有不同动机，但结局相同——就在众人以为应当得到犒赏之时相继离去。

在征田虎的战役之后，宋江只得如约同意公孙胜回到罗真人那里去归隐山中，以终天年。在小说结尾处，很多其他人也要做出类似的决定。

我们跟第四卷的做法一样，尽力把战役叙述清楚并保持故事的节奏。小说的

前半部分情节发展围绕着英雄逐渐聚义，后半部分则是他们不无遗憾地迅速分离。一百二十回本的主要长处是揭示了这一轨迹更多的逻辑性。

不过，大多数人阅读这部小说不是为了它的宏观结构，而是为了众多的情节：设计、埋伏、逃亡和背叛，不期而遇、夜袭、可以预见的结局、报仇雪恨、醉酒的嬉闹，羞辱不可一世的将军，等等不一而足。本卷中比较生动的段落包括三场叛乱的起因以及这些首领的动机——第七十二回中柴进在皇宫里发现的皇帝手中奏疏上三个人的名字是跟宋江联系在一起的。三场战役是在北方、西方和南方进行的，朝廷早先跟宋江的战斗也许代表了东方，从而出现了某种对称性。三名叛军首领跟梁山领袖有惊人的相似之处，只不过宋江忠于皇帝，坚决控制他的下属，不让他们寻求绝对的权力。

说真的，小说中的一些观念是不难进一步阐明的，但是没有被直截了当地说出来。这也许是小说的重要特点之一：读者在阅读小说的过程中会感到不少言下之意。从最简单的层面上说，人物动机常常不太清楚，例如，王英是个喜好女色之人，所以他欣然接受琼英公主的挑战，但是文本中没有突出这一点（不难想象，在说书的时候可以轻而易举地用插白表达出来，因此我们在译文中加了点文字处理）。我们在翻译的时候，对另外一些动机和关连也根本无法弄清，王庆见一条板凳四脚移动，从天井中走将入来，预示了他要反叛朝廷，但这究竟是人为、是迷信，还是其他因素却搞不清楚，文本也没有阐释明白。这种做法可能跟部分省略某些情节的惯例相关。还有一些明显前后矛盾的情况：开始的时候介绍燕青时说 he 精通箭术，但是在射雁的情节时又说他是新手，即使说他擅长用的弩也没有能完全令人信服。在更为广阔的层面上，有些神话因素也因为完全没有揭示出来而显得神秘莫测：圣水将军单廷珪和神火将军魏定国以及他们的部下身穿黑红衣甲，是中国两大祸根的象征，颇有点科幻小说或魔幻故事人物的味道。这种效果与反复细致的描写，以及过程叙述的结合构成了小说的叙事特点。

我们努力设法释疑解惑，同时又没有全盘解决，因为我们感到有些场合是有

言下之意的。我们不仅想保留原书言犹未尽、见仁见智和多重视角的特点，而且想保留说书人与书中世界之间的隔世之感。所以，我们强调了口头的、讲故事的艺术特点，这种做法跟小说的起源和叙事技巧是否一致并无关系。

最后，再讲一句关于翻译的问题。我们在前几卷中已经提及姓名的译法问题，我们还要考虑叙事和修辞的惯例来决定哪些场合用直译、哪些场合用意译。分段和句长的处理也是相当自由的，但是尽量跟原书的叙述和切换话题的方式比较接近，并跟原书一样使用了大量对白。

在风格方面，我们努力使对话和叙事时的现代用语跟英雄之间打招呼 and 谚语的古代用语有机地结合起来。在叙述者可能引用官方语言描述得胜归来的阅兵或树碑立传的时候，我们也由口语化的语言转为比较正式的语言。我们尽全力利用所谓“多变求美”或句子节奏来处理我们认为当代读者会感到反复冗长的段落。我们按照现代小说的写法体现对白中各人不同语气，在时态的使用方面也是比较自由的。汉语的拟声词不好处理，不过英语的头韵也是颇有表现力的，既可以一本正经，也可以滑稽可笑。当然，我们的做法不一定合乎所有人的胃口，但是我们相信文学翻译是要刹费心地偷梁换柱，而又不背叛原文。古代的中国好汉在讲现代英语是一眼就能被看穿的，然而，读者只要有足够的宽容，我们就希望自己能免受指责，在处理语言时像鼓上蚤时迁那样飞檐走壁、翻墙越舍，实现各种奇巧技艺。

汪榕培 译

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