

汉英对照 Chinese-English

THE MARSHES OF MOUNT LIANG 4

铁牛 IRON OX
John and Alex Dent-Young 译

水滸傳

施耐庵 罗贯中 著

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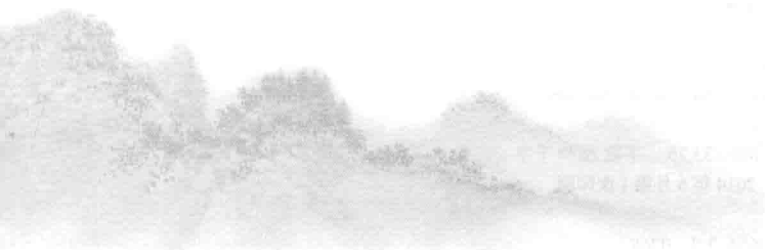
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水滸傳

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



Iron Ox

Part Four of

The Marshes of Mount Liang

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

By
John and Alex Dent-Young

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 biggest problem with the latter part of the 120-chapter version of the *Shuihu Zhuan* (our *Marshes of Mount Liang*) is the sheer number of campaigns, battles and combats, often very similar, and the lists of combatants. It is easy to feel that like the heroes attacking Zhu Castle in Volume 3 one is being led in circles. It may therefore be helpful to provide some signposts to the general structure of these chapters. This is not intended to judge any issues about the provenance of the text or whether it does or does not follow an individual author's deliberate plan. The following outline is merely as an indication of our own search for clarity in the translated text.

This volume contains chapters 63-90 of the original and can be divided into four main sections. The first of these, chapters 63-71, is very much concerned with the question of the leadership on Mount Liang. Towards the end of the preceding book Chao Gai was killed and Song Jiang consented to take command, but on the understanding that he would step down when a new leader could be found. It was Chao Gai's dying wish that the leadership should go to whoever dealt with his killer. At the end of Volume 3 an attempt to recruit the Unicorn has gone wrong and ended with his imprisonment, together with Madcap, in the Northern Capital. Volume 4 begins with arrangements for the rescue of these two. After a digression in chapter 65, a more or less self-contained adventure in which White Eel travels to fetch the doctor for the ailing Song Jiang, the two heroes are freed and Song Jiang announces his wish to hand over the leadership to the Unicorn. This idea is opposed by the others, Iron Ox becoming especially angry. Hereafter, Song Jiang tries repeatedly to manoeuvre the Unicorn into the position of winning a great victory that will demonstrate his fitness for the job whilst the Professor secretly seeks to prevent it. Song Jiang's hand seems to be strengthened when in the campaign against the Zeng horse-thieves the Unicorn does

in fact account for Chao Gai's killer, but his comrades will still not allow Song Jiang to step down.

This part reaches some kind of conclusion in chapter 71 when, with the full complement of 108 heroes present, a sign from heaven reveals the mystic tablet naming them all in order of precedence, with Song Jiang as leader and the Unicorn as second-in-command. This is also the occasion of a speech in which Song Jiang proclaims his determination to secure an amnesty and serve the Emperor.

Iron Ox is prominent in the second section, chapters 72-75, probably the most varied and entertaining part of this volume — which is why we have named the volume after him. Iron Ox is undoubtedly a foil to Song Jiang, but it is not a simple matter to say what the relation between them is. What stands out novelistically is the playful element in this relationship, which makes it akin to that between Don Quixote and Sancho Panza. There is also no doubt that Iron Ox is politically contrasted to Song Jiang and serves to underline the latter's loyalty to the Emperor. The difference between his unruliness and Song Jiang's sense of honour is maintained unchanging to the very end of the 120-chapter version and provides the logic of the ending. It seems to us however that the slapstick element in many of the episodes which concern Iron Ox does something to neutralize his brutality and that it is perhaps unwise to read ideology into it. The tension between anarchy and order in the life of the bandits is represented throughout the novel and the positive and destructive aspects of the one hundred and eight protagonists are implicit in their very origin as baleful stars.

The third section, chapters 75-80, is concerned with relations between Mount Liang and the court, the court's various attempts to subdue them by force or win them over with an amnesty. Predictably the three government campaigns against them fail. More problematically the first offer of an amnesty fails not only because couched in insulting terms but also because the imperial wine turns out to be inferior (when the leaders hold this against the court as evidence of bad faith no mention is made of the fact that the wine was switched by Ruan the Seventh). The action here culminates with their capture of Gao the Ball, whom they entertain lavishly on the mountain and then send back to the capital, after he has made promises which he will undoubtedly break.

The fourth section, chapters 81-90, begins with the granting of the amnesty and the first campaign in the Emperor's service against the Liao Tartars. During this campaign Song Jiang pays a visit to Taoist Gongsun's master, the Blessed Sage, and after its successful completion he visits Lu Zhishen's mentor, Abbot True Knowledge. These two visits link us to previous action, but they also look forward because on both occasions Song Jiang receives significant mantras as does Lu Zhishen also on the second occasion. Chapter 90 describes the Prodigy's visit to an old friend who has chosen to live a retired life in the remote countryside, and thus introduces a major theme of Volume 5. This part ends with an encounter which foreshadows the campaign against Tian Hu in Volume 5.

In our version we have taken some steps to simplify the battle scenes. We have shortened or omitted some of the lists of commanders involved and glossed names of enemy commanders who have only walk-on parts — drop-dead parts, perhaps one might say. We

have also occasionally added glosses to remind the reader about characters who reappear after an absence. Our aim has been to maintain a narrative rhythm and we make only the faintest of apologies for such adjustments. Although it is possible something will be lost, we believe a translated literary text should have a dynamic of its own. We have not in any case eliminated or shortened all passages that might appear tedious to the English reader. Lists, parades and pageantry were popular in mediaeval western literature and in the *Shuihu* likewise we must assume them to have had popular aesthetic appeal. As with the verse, we have tried to compromise by leaving in enough to give a valid impression of the original.

In this respect it may be helpful to point out that some elements of the novel can usefully be compared with Chinese stage performance. For example, the lengthy description of battle formations, with its emphasis on the colour-coding of the different units, resembles the blocking of a vast stage tableau. The fact that a battle is typically described as a fight between only one or two heroes at a time also resembles stage practice, western as much as Chinese, where the eye follows main characters and a handful of extras rush about to represent the wider action. The description of weapons technique is also strongly reminiscent of the way Chinese performers handle their wooden weapons in stage fighting, whirling and spinning them. Interestingly there seems to be no equivalent of the somersaulting and gymnastics of some Chinese stage combat or the spirit warriors summoned by the protagonists who have magic powers. We have attempted in our language to strike a balance between expressing the artificiality of the fight action and reflecting something more real, consonant with the savagery of other aspects: the beheadings of the vanquished, for example, the execution by slow cuts, the slaughter of a defeated enemy's whole family.

There is a similar ambivalence in some of the scenes which describe drunkenness and quarrels with innkeepers, boatmen and suchlike. Like the picaresque tradition in European fiction, these provide an interesting picture of social life, but are also often similar to the slapstick humour of comic stage routines. Indeed, scenes from the novel are often performed on the stage.

Another point that may be helpful for the reader to bear in mind is the symbolic correspondence of colour, the cardinal points of the compass (five in China: north, south, east, west and centre) and the elements fire, water, metal, wood and earth. This crops up quite frequently and is related to geomancy and the calendar but is of special importance in the battle against the Tartars in chapter 88. Here are the basic correspondences:

north	black, the element water, home of the dragon god;
south	red, fire;
west	white, the element metal;
east	green, the element wood;
centre	yellow, the element earth, the earth god.

We have greatly abbreviated the long description of the Tartars' battle formation but we have tried to retain and clarify the overall plan, since it is important for understanding the Mystic Lady's advice for defeating it, relying on a reasoning which resembles the old paper-stone-scissors game.

Finally, a word on military and political realism in the novel. The novel may seem to

be about heroes with special weapons and special skills, achieving success in heroic single combat, occasionally assisted by magic. But reading between the lines we glimpse a more realistic world of continually changing alliances, where for the ordinary people survival must depend on being alert to the shifts in fortune of those who hold power over them. Victory in battle is often won by tricks that may seem to us too obvious to succeed. But many of the patterns that events follow are centred on issues of unity, trust and confidence. The leaders may continue to trade boasts and insults and fight more than fifty bouts, but typically a city falls, a pass is taken, through inside help. The enemy's own commanders betray them, a fire started within spreads panic, the people are disaffected, propaganda nurtures fear or resentment among the people, Song Jiang's reputation for not harming the innocent is more potent than any number of weapons. There are telling details, also: after an ignominious defeat, the government general announces that next time he will have troops from another province, because they will not be sympathetic to the rebels; the authorities in the Northern Capital under threat from Mount Liang consider cancelling the festival but decide that to do so would show weakness, so they *order people* to celebrate.

The western reader may be struck by a contradiction between the notion of honour and the methods employed by the company. To recruit for the side which "does heaven's will" by arranging for a hero to have his whole family executed, for example, or by murdering the child in his charge, seems a brutal paradox. But part of the interest of the novel is surely to see how its codes differ from the western chivalresque tradition, which is also conventional and only tenuously related to real warfare. Moreover we need to remember that these one hundred and eight were introduced not as romantic heroes but as baleful stars or demon princes, anarchic forces brought into play by corruption at the heart of the state.



译者序

一百二十回本《水浒传》后半部分的最大问题是那很多次大同小异的战役、战争和战斗，加上那大串小串的参战人员。很容易使读者感到，自己像第三卷中打祝家庄的好汉那样陷入了盘陀路，因此有必要为这些章回的总体结构提供几个路标。这样做不是探究文本的出处或者探究是否遵循某一作者的谋篇布局。下面的大纲只不过表示我们在翻译过程中探索出的一条清晰思路。

本卷包括原书的 63 至 90 回，可以分为四个部分。第一部分（63 至 71 回）是关于梁山的领导权问题。在上一卷即将结束的时候，晁盖身亡，宋江同意接任首领，条件是在找到新的首领以后就退位。晁盖的临终遗言是：“若那个捉得射死我的，便教他做梁山泊主。”在第三卷的结尾处，一次动员卢俊义上山的行动出了问题，导致其遭到囚禁，与石秀一同被关在北京。第四卷开始时正在定计施救两人。第 65 章插入张顺延请安太医治愈宋江背疮的故事，在卢俊义和石秀获救以后，宋江要将第一把交椅让给卢俊义，但遭到众人反对，铁牛李逵尤其生气。此后，宋江几次三番设法让卢俊义建功，以便接位，吴用则暗中阻挠。卢俊义替晁盖报了一箭之仇以后，宋江的主张似乎更有理由了，但是众人仍旧不同意宋江让位。

第一部分在第71回达到某种结局，108将英雄聚义，石碣天书排列名次，宋江位列第一，卢俊义位列第二。宋江在这同一场合却申明其寻求赦罪招安，报效君王之意。

铁牛李逵是第二部分（72至75回）的主角，这也许是本卷中最丰富多彩、妙趣横生的部分，所以我们把本卷命名为《铁牛》。李逵无疑是宋江的衬托，但是他们之间的关系并不那么容易说清楚。从写小说的角度来说，突出了这一关系中的嬉闹成分，跟堂·吉珂德与桑丘的关系十分类似。李逵的政治立场跟宋江截然不同，他的表现凸显了后者的忠君思想。李逵的狂野不羁和宋江的忠孝仁义至120回结束时始终不变，提供了全书结局的合理逻辑。我们似乎感到，李逵的许多取闹场面淡化了他的野蛮残忍，不需要给予意识形态角度的解释。梁山好汉生活中的无政府主义和规则秩序之间的冲突在全书中都有体现，108名英雄好汉作为天罡星和地煞星已经蕴涵了他们性格的正反两面。

第三部分（75至80回）涉及梁山与朝廷的关系，朝廷时而讨伐、时而招安。朝廷对梁山的三次收剿均大败而归。更成问题的是，第一次招安未果，原因是圣旨中有侮辱性的词语，御酒也是村醪白酒（梁山好汉以此指责朝廷无信，却不提阮小七调了包）。故事的高潮是活捉高俅，梁山大设筵席，在高俅发了绝不可信的誓言后放他回京。

第四部分（81至90回）以朝廷招安和首次奉诏破辽开始，宋江在征战过程中拜谒了罗真人，班师后又拜谒了鲁智深的师父智真长老。两次参禅起了承前启后的作用，宋江两次都领受了偈语，鲁智深第二次也领受了偈语。第90回描写燕青拜访了甘自隐居的老友许贯中，一番言语引出了第五卷的一个主题。这一部分结束处预示了第五卷中征讨田虎的战斗。

我们在译文中采取了一些步骤来简化战斗的场面。首先是减少或省略了参战的名单，列出了一些仅登台送死的敌将。我们偶尔还添加注释以提醒读者久未出场的人物，旨在保持叙事的节奏，我们对此类更动仅略表歉意而已。译文或许有

所失，但我们相信翻译的文学文本应该有自身的独有活力。我们绝没有删节所有英语读者可能会感到枯燥乏味的段落，西方的中世纪文学盛行竞技、炫耀武功和描写华丽场景，《水浒传》也必然有其当时流行的美学价值。跟书中的诗句一样，我们尽可能保留了这些内容使读者能够体会原著。

应该指出，小说的某些成分可以跟中国戏曲表演相媲美。例如，大量篇幅用来描写排兵列阵和强调不同队列的颜色，类似于舞台上点兵遣将的场面。描写战斗的典型做法是只描写一两员将官的交战，中国和西方都是如此，观众看的是主要演员，其他一些演员冲过来杀过去，只不过代表更加宏伟的场面。描写使用兵器的技巧也使人想起演员在舞台上抖枪花、耍大刀。有趣的是，小说里似乎没有中国戏曲舞台上的跌打翻扑种种技巧，也没有功夫片中那种超人式的飞跃，仅有的例外似乎是在具有神魔力量的主角调动天兵神将之时。我们试图用英语来折衷地表现人工渲染的开打场面和现实的残酷场面，例如，斩首败将，千刀万剐和满门抄斩。

此类场面还有描写醉态，以及与酒保、船工之辈的争斗。跟欧洲的流浪汉小说一样，这些场面反映了社会现实，又跟喜剧舞台搞笑的惯用伎俩如出一辙。事实上，小说中的场面经常搬演到舞台上。

读者还应该记住一点，颜色、五路（东西南北中）和五行（金木水火土）之间的象征性对应。这种情况经常出现，跟战术和历法有关，在88回中大战辽兵时尤为重要。基本的对应如下：

北	黑色，水，龙宫
南	红色，火
西	白色，金
东	绿色，木
中	黄色，土，土地公公

我们大量压缩了辽兵的布阵，但是保留和阐明了总体布局，以便能够有助于

理解九天玄女娘娘的破阵之法，一物降一物的推理方法有点像玩“剪刀、石头、布”游戏一样。

最后，还要说一说《水浒传》的军事现实主义和政治现实主义。小说似乎是关于具有神奇武器和神奇武艺的好汉，单枪匹马地赢取胜利，有时还借助于妖术。不过，我们可以透过字里行间，见到一个不断重新结盟的现实世界，普通老百姓要想生存就必须注意当权人物的沉浮。战斗的胜利往往来自我们一眼即可看穿的计谋，但许多事件的发展规律都取决于团结、信任和信心。首领之间可以口出狂言、恶语相向、交战五十回合，但是攻城夺关却总是依靠内应。敌将叛变、营内起火造成恐慌、民心思反、宣传攻势造成怨忿、宋江义军不伤百姓，这些因素比武器的数量更有杀伤力。也有很能说明问题的细节，官兵大败之后，梁中书宣布，他此后将从其他省份调兵接应，因为他们对叛军无情谊可言；又如北京城在梁山兵压境的时候，原打算取消元宵放灯，但想到这样一来会示弱，于是明令百姓花灯照放不误。

西方读者可能会注意到忠义思想跟实际作为之间的矛盾。为使某位英雄归降于“替天行道”的一方，可以安排人杀死他的全家，或者杀死他照料的孩子，这种做法似乎是非常残忍与不合情理的。但是，小说吸引人的地方正在于其道德标准与西方骑士传统的差别，西方也有习俗行为，但与真刀真枪的干系较为淡薄。另外，我们还应记住，这里的一百零八将不是浪漫主义英雄，而是天罡星和地煞星，朝廷的腐败把这些不受约束的力量推上了舞台。

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第六十三回

宋江兵打北京城
关胜议取梁山泊 002

Chapter 63

Song Jiang attacks the Northern Capital;
Scimitar plans to take Mount Liang!

第六十四回

呼延灼月夜赚关胜
宋公明雪天擒索超 024

Chapter 64

Twin Rods by night leads Scimitar astray;
Song Jiang captures Hasty on a snowy day!

第六十五回

托塔天王梦中显圣
浪里白跳水上报冤 044

Chapter 65

The Pagoda Lifter appears to Song Jiang in a dream;
White Eel rights an injustice in mid-stream!

第六十六回

时迁火烧翠云楼
吴用智取大名府 064

Chapter 66

The Flea sets fire to Jade Cloud Mansion;
The Professor plans the city's downfall!

第六十七回

宋江赏马步三军
关胜降水火二将 084

Chapter 67

Song Jiang rewards three infantry divisions;
Scimitar defeats the Fire and Water Generals!

