

青春绣像版中国古代四大名剧

*The Famous Chinese Classical Plays*

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原著：〔明〕汤显祖

改编：李真瑜 邓凌源

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# 前言

《牡丹亭》全名《牡丹亭还魂记》，是继《西厢记》之后又一部享誉天下的爱情剧，作者是明代著名戏剧家汤显祖。汤显祖（1550—1616），江西临川人。他一生正直，不肯依附权贵，四十九岁那年弃官回家，并在当年（1598）秋天写成《牡丹亭》。

《牡丹亭》描写青年女子杜丽娘受《诗经》中情歌的启发，萌动春心，在游园赏春后梦见书生柳梦梅，从此相思成疾，伤情而死。三年后，柳梦梅去临安赴试，经过丽娘墓地，丽娘幽魂出现，二人相会，丽娘在柳梦梅的帮助下，还魂再生，私自结合。丽娘复活后，父亲杜宝视女儿为妖孽，诬陷柳梦梅盗掘女儿坟墓。丽娘上朝申诉，柳梦梅金榜题名，皇帝做主，杜宝才承认了女儿的婚姻，全家团圆。

汤显祖认为：真诚的爱情是可以超越生死的。杜丽娘与柳梦梅的爱情，不再停留在反对父母之命、媒妁之言这一狭隘含义之内，而是具有战胜一切阻隔，超越生死的巨大力量。作者将追求自由爱情理解为“情”，将封建礼教理解为“理”，《牡丹亭》展现出“情”与“理”的冲突，以及“情”对“理”的最终胜利。

剧中的女主角杜丽娘是真情、至情的化身，她是一个热爱生活、追求自由、勇于反抗的青春少女，她性格中最大的特点是在追求爱情过程中表现出来的坚定执著。她为情而死，为情而生，无论是地府的阴森恐怖，父亲的专横冷漠，还是金銮殿的森严，都无法使她退缩，直至她取得最后的胜利。这就比《西厢记》中处处依靠红娘帮助的崔

莺莺进了一大步。

剧中的其他人物也都个性鲜明。男主人公柳梦梅，既热衷功名又忠于爱情，他对杜丽娘的爱一往情深。杜宝的专横与固执，陈最良的迂腐，春香的调皮，也都刻画得非常深刻。

《牡丹亭》的艺术成就也是非常突出的。首先，该剧具有浓郁的浪漫主义特色。汤显祖将浪漫主义手法引入传奇创作，通过梦中相恋、死而复生、鬼魂成亲等一系列幻想情节，热情歌颂了青年男女对自由爱情与理想世界的强烈追求。其次，剧作在人物塑造方面注重展示人物的内心世界，发掘人物内心幽微细密的情感，通过刻画人物心理活动来塑造人物形象。杜丽娘的每次出场，每支曲辞，每个动作，都有着丰富的心理活动内容。第三，《牡丹亭》语言浓丽华艳，意境深远，充满灵动之气，洋溢着诗情画意，令人回味无穷。全剧采用抒情诗的笔法，倾泻人物的情感。如《惊梦》一出中【步步娇】【皂罗袍】等曲子，直至今日，仍然脍炙人口。

据当时的文献记载，“《牡丹亭》一出，家传户诵，几令《西厢》减价”，并引起许多青年男女的共鸣。在舞台上，《牡丹亭》是盛演不衰的剧目，尤其是近年白先勇先生改编的昆曲“青春版”《牡丹亭》，使《牡丹亭》的艺术魅力在四百年后的舞台上大放异彩。

## Introduction

*The Peony Pavilion*, or *The Return of the Soul at the Peony Pavilion* in full written by Tang Xianzu, a famous playwright of the Ming Dynasty, is another love story that enjoys worldwide popularity after *Romance of the Western Chamber*. Tang Xianzu (1550—1616) was a native of Linchuan, Jiangxi. As a man of integrity, he resolutely refused to become an appendage to the bigwigs and resigned from office and returned home at the age of forty-nine in 1598. In the fall of the same year he wrote *The Peony Pavilion*.

*The Peony Pavilion* describes a young girl by the name of Du Liniang who starts to have a longing for love at the arousal of the love song from *The Book of Songs*, and sees Liu Mengmei in her dream after visiting a garden in spring and since then becomes lovesick and dies of lovesickness. Three years later, while Liu Mengmei is passing by Du Liniang's tomb on his way to Lin'an to sit for the government examination, the soul of Du Liniang shows up and the two have a secret rendezvous. With the help of Liu Mengmei, Du Liniang revives from death and they get married without permission. After Du Liniang comes back to life, her father Du Bao sees his daughter as an evil spirit and accuses Liu Mengmei of robbing his daughter's tomb. Du Liniang goes to



the imperial court to make an appeal. Liu Mengmei succeeds in the government examination. At the imperial decree, Du Bao gives approval to his daughter's marriage and the whole family gets reunited.

Tang Xianzu believes pure-hearted love can go beyond life and death. The love story of Du Liniang and Liu Mengmei is no longer limited to the narrow meaning of fighting against the dictates of parents and words of matchmakers. Instead the story shows love can be so powerful that it can conquer all and go beyond life and death. The author considers the pursuit of free love as "emotion" and the feudal code of ethics as "principle". *The Peony Pavilion* reveals the conflict between "emotion" and "principle" and the final victory of "emotion" over "principle".

Du Liniang, the heroine of the story, is the embodiment of true love and sincere emotion. She is a young girl who loves life, pursues freedom, and has the courage to revolt against conventions. The most significant trait that features her character is the firmness and obsession she evolves in the course of her seeking true love. She dies of love and gets reborn because of love. She never pulls back and continues to

fight until she gets ultimate victory regardless of the eeriness and terror of the nether world, the peremptoriness and indifference of her father or the forbidding nature of the imperial court. This has been a great leap forward in comparison with Cui Yingying from *Romance of the Western Chamber* who has to count on Hongniang's assistance at many points.

The other characters in the play also have clear-cut personalities. The hero Liu Mengmei is both enthusiastic about pursuing an official position and faithful to love which is shown in that he is whole-heartedly devoted to Du Linxiang. The peremptoriness and obstinacy of Du Bao, the pedantry of Chen Zuiliang, and the mischievousness of Chunxiang are also vividly portrayed.

The artistic merit of *The Peony Pavilion* is outstanding too. First, this play is permeated with a strong tint of romanticism. Tang Xianzu employs romantic techniques in his writing. By creating a series of intense fantastic plots like falling in love in a dream, returning to life after death, getting married to a ghost and etc., he warmly eulogizes the young couple's strong desire for pursuing free love and an ideal world. Secondly, in characterization, he attaches a lot more importance to revealing



what's inside his characters' hearts and exploring the subtle and elaborate sentiments of the characters so as to create characters through describing their mental activities. Every single appearance on the stage of Du Liniang, every song and poem she chants and every action she makes all bear rich mental activities. Thirdly, the language of *The Peony Pavilion* is flowery and beautiful, brimming with poetic charms and a far-reaching artistic conception and leading the readers to endless aftertastes. The whole play adopts the technique of writing lyrics to depict the emotions of the figures as exemplified by the songs "Coy Steps", "A Black Robe" and etc. in the act "An Uninterrupted Dream", which are still very popular among people even today.

A historical document has it that "Soon after *The Peony Pavilion* is presented on the stage, it starts to be sung in every family and chanted in every house, almost overshadowing *Romance of the Western Chamber*," and striking an emotional accord with a great number of young men and women. *The Peony Pavilion* has remained popular on the stage for centuries. More than that, the "Youth Version" *kunqu* opera *The Peony Pavilion* adapted by Mr. Bai Xianyong in recent years in particular has made the artistic charm of *The Peony Pavilion* enjoy an even greater overwhelming popularity on the stage four hundred years later.





南宋（1127—1279）年间，西蜀有一位名儒叫杜宝，他是唐朝大诗人杜甫的后代。杜宝二十岁考中进士后，为官三十多年。三年前出任江西南安太守，为官清廉，美名远播。夫人甄氏，甄

皇后家族的后裔。

夫妇二人相敬如宾，但年过五旬，膝下无子，只有一个独生女儿，名叫丽娘，芳年十六岁，长得端庄秀丽，聪明清俊，还没有许配人家。

杜宝视女儿如掌上明珠，一心想把她培养成贤德淑女。他专门给女儿请来一位老成持重的先生，每天教女儿读书，给女儿讲解《诗经》。



During the Southern Song Dynasty (1127—1279), there once lived a well-known scholar in southwestern China by the name of Du Bao, a descendant of the great Tang Dynasty poet Du Fu. Du Bao passed the advanced examinations and became a successful candidate in the highest imperial examinations at the age of twenty and had been in office for over thirty years. Three years ago, he was appointed as the magistrate of Nan'an Prefecture, Jiangxi. He governed Nan'an benevolently and incorruptibly and built up a good reputation among the people. His wife, nee Zhen, was a direct lineage of Empress Zhen of the Wei Dynasty.

The couple respected each other like guests, but regrettably they had no son. They only had one daughter named Linian who was 16 years old. She was gifted and graceful and not yet engaged.

Du Bao treasured his daughter as a pearl on the palm and set his mind to educate her to be a fair lady of good and honest virtue. So he found an experienced and prudent scholar to teach his daughter to read books everyday and explain to her *The Book of Songs*.



这位教书先生名叫陈最良，是一个老秀才，饱读四书五经，但六十多岁了还没有考中举人，为人迂腐。

这天清晨，陈最良早早来到学堂，等了很久也不见杜小姐的身影，便起身叫道：“春香，快请小姐出来听解书！”这才看到杜小姐素妆淡抹，带着小丫环春香，缓缓走进书堂。杜丽娘恭敬地向陈最良行礼，口里说道：“先生万福！”陈最良一脸严肃地教导道：“女孩子，应该鸡鸣起床，先向父母问安。如今你们正在读书，应当早起。”丽娘连忙答道：“以后不敢了。”



The family tutor whom Du Bao engaged for his daughter was called Chen Zuiliang, an old *xiucai* who was well acquainted with *The Four Books* and *The Five Classics*. Though he was well over sixty, he had not passed the provincial examinations, and was rather pedantic.

Early one morning, Chen Zuiliang got to the family school. He waited and waited, but Du Liniang did not show up. He rose to his feet and shouted, “Chunxiang, ask your mistress to come for her lessons!” Soon Du Liniang, in fresh light make-up, strolled into the reading room followed by her maid Chunxiang. Du Liniang greeted Chen Zuiliang, saying, “Boundless happiness to my teacher!” Chen Zuiliang instructed her with a grave face, “To be a lady, you must get up when the cock first crows and ask after the health of your parents. At present your work is to study, and you must get up early.” “I won’t be late again,” replied Du Liniang at once.





陈最良翻开《诗经》，问道：“昨天讲的诗，你温习了吗？”丽娘答道：“已经温习了。”陈最良开始讲解《关雎》这首诗，说：“第一句‘关关雎鸠’，雎鸠是一种鸟，关关呢，是鸟叫的声音……”小丫环春香才十三岁，非常顽皮，听到这里，便插话道：“是怎样的叫声？”陈最良只好仰起头，学了一声鸟叫，乐得春香拍手大笑。

陈最良又讲解道：“‘窈窕淑女，君子好逑’，就是说那些幽娴女子，等待着君子好好地追求她。”<sup>①</sup>春香听不懂，忍不住又问道：“为什么好好地追求她？”陈最良无话回答，只好生气地说春香“多嘴”。



As he opened *The Book of Songs*, Chen Zuiliang asked, “Did you review the poem we learned yesterday?” “Yes, I did,” answered Du Liniang. Chen Zuiliang started to explain the poem “Guan Guan Water Bird”, saying, “The first line is ‘Guan guan water bird, on the river isle.’ Water bird is a bird, and guan guan is how it calls...” Chunxiang was only thirteen years old and was very mischievous. At this, she chipped in, “How does it call?” Chen Zuiliang had to look up and imitate bird call. Chunxiang clapped her hands and laughed aloud for joy.

Chen Zuiliang continued, “‘Fair and slender girl, man asks for a wife.’ That is, a quiet and gentle lady is waiting for a gentleman to come and beg for her favor nicely.” Unable to understand what he was saying, Chunxiang couldn’t help asking, “Why should he beg for her favor nicely?” Finding no fitting reply, Chen Zuiliang said angrily, “You’re being too inquisitive!”

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① “窈窕淑女，君子好逑”：这句诗的意思是，那些美丽的女子，是君子的好配偶。陈最良的解释是错误的。

