

中国古代爱情故事(英汉对照)

The Palace of Eternal Youth 长生殿

洪昇(清) 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

The Palace of Eternal Youth

长生殿

Hong Sheng

洪昇 (清)

Adapted by Chen Meilin

陈美林 改编

New World Press

新世界出版社

图书在版编目(CIP)数据

长生殿:英汉对照/(清)洪昇著;陈美林改编.

—北京:新世界出版社,2000

ISBN 7-80005-553-1

I. 长... II. ①洪...②陈... III. 英语-对照读物,
文学-英、汉 IV. H319.4:I

中国版本图书馆 CIP 数据核字(1999)第 65246 号

长 生 殿

原 著:洪 昇(清)

改 编:陈美林

翻 译:黄 裳、刘 彤

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:0086-10-68994118(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:7.375

版 次:2000 年 1 月(英、汉)第 1 版第 1 次印刷

书 号:ISBN 7-80005-553-1/I·027

定 价:20.00 元

新世界版图书 如印装错误可随时退换

李
隆
基



扬
玉
环



高力士



安
祿
山



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 have 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 the 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, 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的情节。为此，当年曾将古代戏曲的名作，效法《莎氏乐府本事》，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 Palace of Eternal Youth

The Palace of Eternal Youth is an opera written by Hong Sheng.

Hong Sheng, a native of Qiantang in Zhejiang (Hangzhou today), was born in 1645, two years after the downfall of the Ming Dynasty. He died in 1704, the 43th year of the Kangxi period in the Qing Dynasty.

His family was well to do and he received a good education. He composed poems when he was a child and was admitted to the Imperial College in 1668. The following year he returned to Hangzhou, his native place. It is not known why he parted from his parents and lived in poverty, but in 1674 he returned to the capital and stayed there for ten years, selling articles to make a living. He went back to Hangzhou in 1691 and became poorer. He later traveled far and wide and died at Wu Town in western Zhejiang in 1704 after falling into a river.

The downfall of the Ming Dynasty and his family circumstances had great impact on his life and work as seen in the following lines, "National mourning and an unfortunate family left me sleepless the whole night." To Hong Sheng national mourning meant the occupation of his hometown by the Qing troops. The fact that two famous tutors, Mao Xianshu and Lu Fanchao, who had taught him, died rather than take official posts in the Qing Dynasty might have been a great influence on his work. The family misfortune might refer to conflict between him and his parents, the death of his daughter, or the treatment of his father who was banished to Xinjiang after a false accusation. Hong Sheng was married at the age of 20 to a woman who was born one day after him; she was from an official family. One year on the seventh night of the seventh moon the couple enjoyed the moonlight together and Hong Sheng wrote a poem for the occasion entitled *The Seventh Night of the Seventh Moon*. A year later his wife followed her father and returned to the capital. Hong Sheng wrote a poem about this called *To My Wife*. It contains the following lines: "A hundred sorrows come to me in one day, and to whom shall I tell of my

hesitation?" The sorrow of this separation had an obvious bearing on his writing.

Hong Sheng was first known for his poems and he was a very productive poet. One commentator, his grandfather on the maternal side, thought his poems tended to be gloomy and sad but also noted something stately about them. Another commentator said he distinguished himself through his unrestrained and uninhibited styles. He is mainly known for his operas of which he wrote over 40. Only two, *The Palace of Eternal Youth* and *The Four Fair Women* still exist. Of the two *The Palace of Eternal Youth* is said to be the more representative of his work.

A friend of Hong Sheng wrote in a preface to his own work (*The Collection of Tianlai*), that Hong Sheng put more effort into *The Palace of Eternal Youth* than his 40 other operas. This was true; he spent a dozen years on it and re-wrote it twice. The first draft, called *The Aloes Pavilion*, was completed about 1673-1675. A second draft, *The Rainbow Garment Dance*, was written in Beijing but the opera was not finished until 1688. This was *The Palace of Eternal Youth*. It won immediate popularity and created a sensation in the literary world. In the summer of 1704, Zhang Yunyi, Provincial Commander-in-Chief, and Cao Yin, Head of Silk Manufacturing for the Imperial Palace in Southern China, each staged the opera and enjoyed it with Hong Sheng.

The story of Li Longji and Yang Yuhuan is based on an old theme. It was used by Bai Juyi in *The Everlasting Sorrow*, a poem written in the Tang Dynasty, and it appears in *Tales of the Everlasting Sorrow*, a prose poem written by Chen Hong. It is also found in more than ten literary works dating back to the Song, Yuan and Ming dynasties. *Rain on Plane Trees* was considered to be the best. Hong Sheng's two later versions reflect his impressions of the earlier works and his own treatment of the motifs. In the preface he wrote that his aim was to exalt the love between men and women. It contains such lines as, "Since ancient times, who remained true in love? As long as they were firm, they would finally unite," and "To borrow the story of Taizhen is to describe love". In the chapter on the lover's reunion he used lines from *The Rainbow Garment Dance*, "Those who are close will understand it, and love will last forever." Hong Sheng's work is about the love between Li Longji and Yang Yuhuan but there are other aspects to it. It comments indirectly on the social and political life of the time and touches on issues such as the misery caused by the excesses of those in a position to enjoy luxury and pleasure. In this

respect it breaks the mold of stories based entirely on brilliant men and beautiful women and adds a deeper meaning to the opera.

The love between Li Longji and Yang Yuhuan is more than simply the love between an emperor and his imperial concubine. It comes close to a concept of love which ordinary citizens gleaned from novels written in the Song and Yuan dynasties. The desire to become husband and wife in future lives after death, with the help of the Heavenly Emperor, has parallels in the story of Du Liniang and Liu Mengmei in the opera *The Peony Pavilion*, written by Tang Xianzhu in the Yuan Dynasty.

But the story of Li Longji and Yang Yuhuan retains elements of traditional love stories of queens and kings. Excesses, luxury and over-indulgence in pleasures led to tragedy as seen in the chapters on *The Spring Festival*, *The Sending of the Lichees* and *The Disk Dance*. Privileged by his relationship with the emperor, Yang Yuhuan's brother took bribes, dominated the government, and squandered the people's money. People lived in dire poverty and to please Yang Yuhuan there was a lichee tribute which resulted in peasant's crops being trampled. These were some of the factors that led to the tragic end of their love. What the author meant is clear, but he was constrained by the conventions of the time and arranged a happy ending — a reunion in heaven because Yang Yuhuan had repented. This is not convincing and is out of keeping with the rest of the opera.

Even with such shortcomings, *The Palace of Eternal Youth* is still an artistic achievement and a literary work that shows high ideals. Since it first appeared, the opera has been played in many parts of the country. Extracts from *The Pledge*, *The Secret Vow*, *The Alarm*, *Mawei Station*, *Hearing the Bell* and *Mourning Before the Image* are part of the classical repertoire today. The complete opera has been translated into English, French, Russian and Japanese and is cherished all over the world by those who love operas. The English version, published by the Foreign Languages Press and translated by Yang Xianyi and Gladys Yang in the 1950s, is treasured by overseas readers. The book is an excellent introduction to Chinese classical opera.

原作简介

《长生殿》，洪昇作。

洪昇，浙江钱塘（今杭州市）人，出生于明亡后二年即清顺治二年（1645），卒于康熙四十三年（1704）。字昉思，号稗畦、稗村、南屏樵者。

洪昇出生于仕宦之家，家中藏书极富。他在童年时受到过良好的家庭教育，少年时便能诗。康熙七年（1668）他入京进国子监肄业，次年回到故乡杭州，不知何故，与父母关系恶化并开始分居，生活渐趋贫困。康熙十三年（1674）再次入京，过着依人卖文生涯（见陈许《寄洪昉思都门四首》），长达十年之久。直到康熙三十年（1691）再次回到故乡，生活更加潦倒，漫游各地。康熙四十三年（1704）在浙西乌镇，酒后失足落水而死。

洪昇一生饱经“国殇”和“家难”，这对他的生活、思想和创作都产生不小的影响。他曾写诗感叹道：“国殇与家难，一夜百端忧”（《稗畦集·一夜》）。所谓“国殇”，对洪昇来说，他出生之际，明亡不久，清军占领他的家乡杭州。他曾师事著名学者毛先舒、陆繁弢，这两位学者在清朝一直未曾出仕，这对洪昇的影响也是可以想见的。他所创作的《长生殿》也被一些官僚“所恶”（毛奇龄《长生殿院本序》），以致贾祸。康熙二十八年（1689）八月发生所谓“演《长生殿》之祸”，被革籍（国子监太学生）回乡。所谓“家难”，或指其与父母不和，或指其爱女夭折，或指其父被人诬告于康熙十八年（1679）发配边疆。无论是“国殇”还是“家难”，具体情况在有关记载中语焉不详，但洪昇受到外界和内里的磨难则是显然的。此外，洪昇之妻是曾任文华殿大学士、吏部尚书黄机的孙女黄兰次。洪

昇于二十岁生日即康熙三年(1664)七月初一与她成婚,兰次之生日仅比他次一天。七月七日之夜,洪昇同兰次一起赏月,有《七夕》一诗,云“忆昔同衾未有期,逢秋愁说渡河时。从今闺阁长携手,翻笑双星惯别离。”婚后不久,兰次随父返京,夫妇分离,洪昇有《寄内》诗云:“一日怀百忧,踟蹰当告谁?”抒发了别离之苦。这样的生活体验,对他的文学创作同样也产生了一定影响。

洪昇最早以诗名世,创作亦丰,今存《啸月楼集》、《稗畦集》、《稗畦续集》,另有诗稿《幽忧草》和词稿《啸月词》、《昉思词》,已佚。他的外祖黄机在序《啸月楼集》中说“于古近体靡不精究,悲凉感慨之中,有冠冕堂皇之气”;沈德潜在《国朝诗别裁》中评他的诗有“疏淡成家”之语。但他的主要成就却是戏曲创作。据有关资料记载,他一生创作戏曲四十余种,但目前有名可考者仅存《长生殿》、《回文锦》、《回龙记》、《锦绣图》、《闹高唐》、《孝节坊》、《天涯泪》、《青衫湿》、《长虹桥》等传奇九种,还有《四婵娟》杂剧一种。在这些作品中,目前可以见及的又仅剩《长生殿》和《四婵娟》二种。《长生殿》是他的代表作。

洪昇友人徐材在《天籁集》跋中说:“稗畦填词四十余种,自谓一生精力在《长生殿》。”此言不虚,《长生殿》的创作费去了洪昇十余年的精力,“三易稿而始成”。初稿大约创作于康熙十二年或十四年(1673-1675),名《沉香亭》;二稿写于北京,名《舞霓裳》;直至康熙二十七年(1688)方始写完,定名为《长生殿》。此剧一经问世,立即引起轰动,徐麟为《长生殿》所作序中云:“一时朱门绮席,酒社歌楼,非此曲不奏,缠头为之增价。”后来即使因此“贾祸”,反而流传更广。康熙四十三年(1704)春夏之交,江南提督张云翼和江宁织造曹寅还在各自驻所主持演出,并先后邀请洪昇与会共赏,一时传为盛事。

李隆基和杨玉环的故事,可谓是一个古老的题材。在唐代就有白居易的《长恨歌》和陈鸿的《长恨歌传》,历经宋、元、明三代,

在很多种文艺样式中均有这类题材的作品，仅就戏曲而言，也不下十余种，以元代白朴的杂剧《梧桐雨》最为著名。这些创作，对洪昇创作《长生殿》是有影响的。《长生殿》传奇历经三稿始定，正表明作者对这一题材的认识和处理，也在逐步深化和合理。在第一出《传概》中，洪昇就表明自己创作的宗旨在于歌颂男女之情，[满江红]一曲有“今古情场，问谁个真心到底？但果有精减不散，终成连理”，“借太真外传谱新词，情而已”；在第五十出《重圆》中，最后一支曲[尾声]中又有“旧《霓裳》，新翻弄，唱与知音心自懂，要使情留万古无穷”。可见自始至终，洪昇的创作都在表现李、杨生死不渝的爱情。但是，作者并未止于爱情，而是在他们的爱情故事中，渗透进当时的社会生活和现实政治，对“古今来逞侈心而穷人欲，祸败随之”的道理，也有所阐发，以使这一爱情题材的创作亦能“垂戒来世，意即寓焉”（《长生殿》自序）。正因为如此，此剧能突破才子佳人爱情剧的格局，具有深厚的时代内容和历史意蕴。

洪昇所写的李、杨爱情，已超越封建帝王和后妃的风流故事，从严格意义说，已和历史人物有了一定距离，而更接近于宋元以来小说、戏曲中所描写的市民阶层的爱情观念。明人传奇所反映出来的对可以生、可以死的爱情的追求，如汤显祖的《牡丹亭》等等，显然也对洪昇产生了一定影响，在《长生殿》“例言”中，作者就曾说：“棠村相国称予是剧乃一部闹热《牡丹亭》，世以为知言。”李、杨“愿世世生生，共为夫妇”的爱情，在现实生活中未能实现，死后也由玉帝降旨“命居忉利天宫，永为夫妇”，与《牡丹亭》中杜丽娘和柳梦梅的爱情故事有近似之处。

但是，李、杨的爱情故事，毕竟未能全然脱离帝王、后妃的格局。他们的“逞侈心而穷人欲”的作为，又导致他们的爱情悲剧，如《疑谿》、《进果》、《舞盘》等出所写，李隆基重用杨氏兄弟，任其招权纳贿，把持朝政，大兴土木，挥霍民脂；为取悦杨玉环，可以践踏小民赖以生存的庄稼，进献荔枝；普天之下，民不聊生，而宫廷依