



舞台本【汉英对照】

An peony tips the breeze stops.  
A half-clear sketch arrests the eye,  
On my way to Spring with head high.

芭蕉叶上雨难留，芍药梢头风欲收。  
画意无明偏着眼，春光有路暗抬头。



Chinese-English

# 牡丹亭

Dream in Peony Pavilion

【明】汤显祖◎著

许渊冲 许明◎译

Translated by Pt. Xu Yuanchong and Xu Ming

中国出版集团  
中国对外翻译出版公司



汉英对照

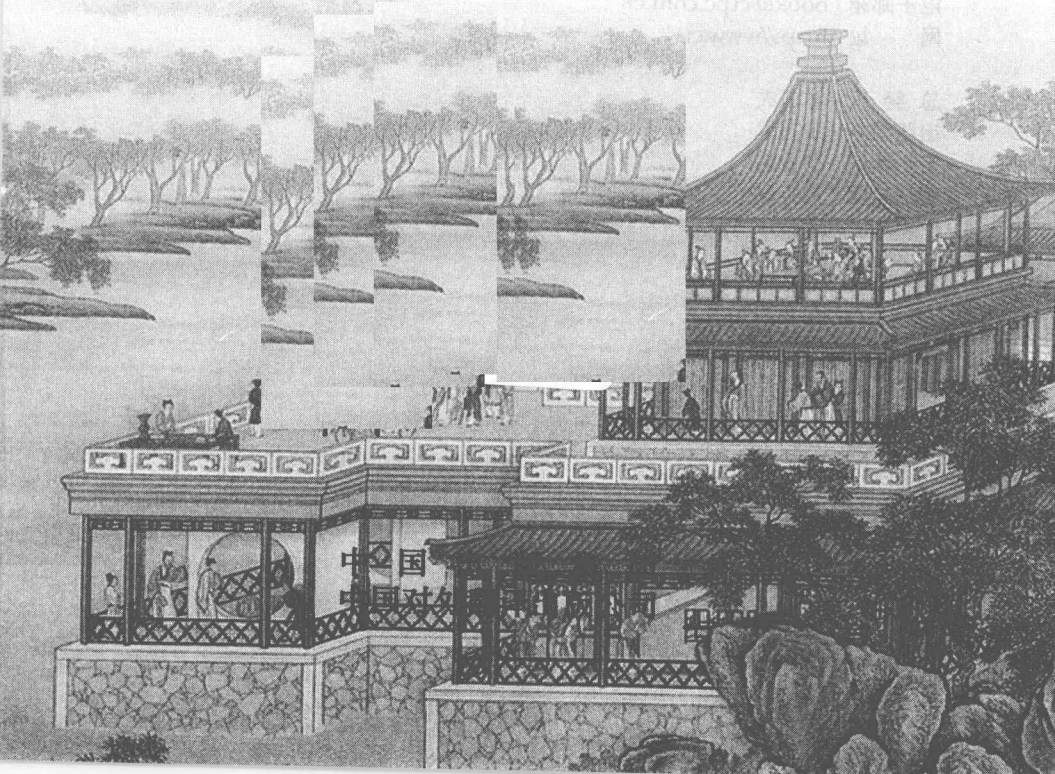
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**图书在版编目(CIP)数据**

牡丹亭: 汉英对照/(明)汤显祖著; 许渊冲, 许明译. —北京: 中国对外翻译出版公司, 2009. 9

(中译经典文库·中华传统文化精粹)

ISBN 978-7-5001-2268-5

I. 牡… II. ①汤… ②许… ③许… III. ①英语-汉语-对照读物 ②传奇剧(戏曲)—剧本—中国—明代 IV. H319.4: I

中国版本图书馆CIP数据核字(2009)第141278号

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出版发行/中国对外翻译出版公司

地 址/北京市西城区车公庄大街甲4号(物华大厦六层)

电 话/(010)68359376 68359303 68359101 68357937

邮 编/100044

传 真/(010)68357870

电子邮箱/book@ctpc.com.cn

网 址/http://www.ctpc.com.cn

总 经 理/林国夫

出版策划/张高里

策划编辑/李育超

责任编辑/郭小华

排 版/竹叶图文

印 刷/保定市中国画美凯印刷有限公司

经 销/新华书店

规 格/880×1230毫米 1/32

印 张/9.5

字 数/230千字

版 次/2009年9月第一版

印 次/2009年9月第一次

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ISBN 978-7-5001-2268-5 定价: 23.00元



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中国对外翻译出版公司



## 序

中国历史上有四大古典诗剧：元代的《西厢记》，明代的《牡丹亭》，清代的《长生殿》和《桃花扇》。《西厢记》写爱情和封建思想的矛盾，《牡丹亭》更进一步，写爱情的生死斗争。如果说《西厢记》中爱情战胜了父母之命的封建思想，那么，《牡丹亭》中杜丽娘还魂，起死回生，可以说是爱情战胜了死亡。和这四大诗剧差不多同时，西方有莎士比亚的历史悲剧可以和中国的古典诗剧先后媲美。一般说来，《西厢记》写张生和莺莺的爱情，舞台本到第四折的“草桥惊梦”为止，以情人的生离作结。莎剧《罗蜜欧与朱丽叶》比《西厢记》约晚一二百年，写罗朱的青春恋和家族的矛盾，以情人的死别作结。生离死别，都是人生悲剧。但《西厢记》五折本以张生和莺莺的婚配结束，说明古代中国人对大团圆的爱好；莎剧却写情人的死亡化解了家族的矛盾，显示了以理化情的趋势，从中可以看出中西文化发展的不同。《牡丹亭》的作者汤显祖和莎士比亚是同代人，《牡丹亭》是他的代表作。而莎士比亚的代



表作是《哈姆雷特》，两个剧本是否可以比较呢？这点下面再谈：《长生殿》写唐玄宗和杨贵妃的爱情影响了唐代的兴衰，而莎剧《安东尼和克莉奥佩特拉》写不爱江山爱美人的罗马大将和埃及女王的恋情与斗争，都是用历史来说明“玉颜自古关兴废”的哲学思想。最后，《桃花扇》通过一个文人的感情生活和政治斗争来反映明朝灭亡的历史现实，在莎剧中似乎没有可比较的，只有《李尔王》中的国王因为轻信甜言蜜语而失去了江山，也许可以和明朝的末代皇帝相提并论罢。

现在再看《牡丹亭》和《哈姆雷特》，是不是有可以比较的呢？莎剧以父王显灵开始，引起了王子的疑心，于是用假戏演真事，求得了真与假的统一，思想上也引起了生和死、爱和恨的斗争：是为父王复仇呢？还是为了母爱而忍气吞声呢？总的看来，悲剧中隐含着西方戏剧中光荣与爱情的斗争，也就是情与理的矛盾。而《牡丹亭》呢，剧中死去的不是父王，而是活着的杜丽娘；剧中也有生和死的冲突，但不是为死者复仇，而是向生者求爱，为爱情而死的问题。莎剧中也有爱情的插曲，如哈姆雷特对奥菲莉娅的爱情，但爱情和理性有矛盾，结果是理性战胜了爱情。《牡丹亭》却相反，是爱情战胜了理性，使梦想变成了现实，甚至把以理释情的《诗经·关雎》也恢复了情爱的本来面目。

莎剧中最著名的一段是哈姆雷特的独白，下面是卞之琳的译文：



“活下去还是不活，这是问题。

要做到高贵，究竟该忍气吞声

来容受狂暴的命运矢石交攻呢，

还是该挺身反抗无边的苦恼，

扫他个干净？……”

“活下去”应该是为了复仇，“不活”自然是无可奈何了。”要做到高贵不可能是“忍气吞声”，“狂暴的命运”是指叔父弑君夺位，母后受骗再嫁。如果叔父是“矢”，那母后就是“石”，两人就是“矢石交攻”了，至于“挺身反抗”自然是指为父报仇。“无边的苦恼”是指阴谋和欺骗。如要高贵，自然要揭发阴谋和欺骗，然后“打扫干净”。但是揭发要有证据，父王显灵不足为凭。复仇是情感问题，证据是理智问题，这就产生了情和理的矛盾斗争。

《牡丹亭》中的情理矛盾，体现在女主角杜丽娘身上，却出现在她的老师陈最良的唱词，和她的丫鬟春香的说白之中。如陈最良在第二本第二出《闺塾》的《掉角儿》中唱道：

“论六经，《诗经》最葩，闺门内许多风雅：

有指证，姜嫄产哇；不嫉妒，后妃贤达……

有风有化，宜室宜家……

诗三百，一言以蔽之，

只‘无邪’两字，付与儿家。”

这是说理。至于言情，则作者在第二本第三出中借春香之



口说：小姐

“读到《毛诗》第一章：‘窈窕淑女，君子好逑。’

悄然废书而叹曰：‘圣人之情，尽见于此矣。

今古同怀，岂不然乎？’……小姐说：‘关了的雕鸠

尚然有洲渚之兴，可以人而不如鸟乎？’”

在第二本第四出《惊梦》中，小姐又说：

“天呵，春色恼人，信有之乎！常观诗词乐府，

古之女子，因春感情，遇秋成恨，诚不谬矣。

奴今年已二八，未逢折桂之夫，忽慕春情，

怎得蟾宫之客？”

这就是情了。不过《牡丹亭》在杜府中只有女主角和丫鬟重情，父母老师都更重理，情理的矛盾表现在父女、母女、师生之间，是外在的，所以比较简单。而《哈姆雷特》的矛盾，从上面的独白看来却主要是内心的，所以更加深刻。自然也有外在矛盾，那就是叔侄矛盾、母子矛盾，所以更加错综复杂。因为《牡丹亭》中的父女矛盾，父代表理，女代表情，所以比较简单。而《哈姆雷特》中的叔侄矛盾，叔父本身也有矛盾斗争：内心既不喜欢侄子，表面上又不得不装出喜欢的神气，于是说话就复杂了。如叔侄开始的对话：

叔：得，哈姆雷特，我的侄儿，我的儿……

理智上和情感上都是侄儿，但又不得不装出父子的感情，所以说“我的儿”。这下哈姆雷特可难办了，情感上不能接





受，理智上又不好拒绝，怎么办呢？问题越难回答，越可以看出莎翁的生花妙笔：

侄：亲上加亲；越亲越不相亲！

叔：你怎么还是让愁云惨雾笼罩着你？

侄：陛下，太阳大，受不了这个热劲“儿”。

这个译文之妙，简直可以和原文相比，如“亲上加亲”，“热劲儿”的“儿”字，和叔父说“我的儿”针锋相对，译出了原文的双关意思，又写出了哈姆雷特的怀疑心理。一个“疑”字，是全剧的关键词。《牡丹亭》中也有怀疑，如杜丽娘怀疑《诗经·关雎》写的不是后妃之德却相信“君子好逑”是“圣人之情”，因信而梦假成真，这和莎剧中的真剧假演，几乎又有异曲同工之妙。丽娘之“信”和王子之“疑”构成了两个剧本不同的剧情，也说明了中西文化发展的不同方向。西方因怀疑而探索求真，发展了科学思想，中方因轻信而求安，发展了保守求稳的心理。所以明朝初年，郑和船队下南洋时，中国国力之强，在全世界首屈一指，但明清交替之后，就逐渐衰退，落后于西方。比较《牡丹亭》和莎剧，也可看出一点根苗。莎剧中哈姆雷特看见父王显灵，并不完全相信，还要演戏求证，这就是科学思想的萌芽。而杜丽娘梦见书生之后，也去花园求证，结果却发现梦想和现实的统一：

“他倚太湖石，立着咱玉婢娟。

待把俺玉山推倒，便日暖玉生烟。”





哈姆雷特演戏求证，要戏子在叔父和母后面前演出毒死父王的剧。叔父看到自己弑君之罪，不能容忍，这时母子之间有两句对话：

母：哈姆雷特，你把你父亲大大得罪了。

子：母亲，你把我父亲大大得罪了。

哈姆雷特以为叔父在偷听他们谈话，一剑刺去；不料刺死的不是叔父，而是奥菲莉娅的父亲波洛涅斯，这也是一个理性的世故人物。他的名言是：

不向人借钱，也并不借钱给谁，

借出去往往就丢了钱也丢了朋友。

不料他这样世故的人物却因为王子的怀疑而丢了性命，这也是情理的矛盾。而在《牡丹亭》中，杜丽娘却是为了爱情而断送了青春，但她命中注定要和柳梦梅成亲，所以一波三折，梦中、死后、复生三度缔结良缘。而莎剧中的一波三折却是父王之死、波洛涅斯之死最后叔侄母子同归于尽。所以无论以剧情或人物性格而论，《牡丹亭》都比较单纯，莎剧却更加复杂。如以文字而论，莎剧比较巧妙语意双关；《牡丹亭》却更含蓄深刻，如“把俺玉山推倒，便日暖玉生烟”，说的是“玉山”，指的是丽娘的玉体；说的是“生烟”，指的是男女的欢情，犹如《西厢记》中的“露滴牡丹开”一样，同时这也说明李商隐《锦瑟》中的“蓝田日暖玉生烟”隐射的是男欢女爱。由此可见中西文字的不同，英文更重精确，中文更重精炼。

这样看来从其相同处而言，《牡丹亭》和《哈姆雷特》似乎是不可比的，但从其不同处而言，两部名剧又不是不可相提并论的了。

许渊冲

2009年1月20日

## PREFACE

There were four classics of poetic drama in Chinese history, that is, *Romance of the Western Bower*, *Dream in Peony Pavilion*, *Love in the Long Life Hall* and *Blood Stains on Peach Blossom Fan*. The subject of the *Romance* is the conflict between love and honor of a feudal family, and that of the *Dream* is the life and death of a lover. In the former, love triumphs over honor, and in the latter it further triumphs over death. In the mean time, we have in the Western countries Shakespeare's tragedies in rivalry with Chinese classics, though they are two hundred years later than the *Romance* but earlier than *Long Life Hall* and *Blood-stained Fan*. In the *Romance*, the lovers are separated by the mother's idea of honor and re-united by the hero's success in the civil service examinations, while in Shakespeare's tragedy, *Romeo and Juliet* are separated by enmity between their parents but re-united by death. The happy ending of the *Romance* shows the progress of Chinese civilization while the tragic end of *Romeo and Juliet* hints at the conquest of enmity by reason which foretells the triumph

of realistic and scientific spirit. Here we can see the different development of Oriental and Occidental civilisation.

The author of the *Dream in Peony Pavilion* was a contemporary of Shakespeare and the *Peony Pavilion* is his representative work while Shakespeare's is *Hamlet*. Can their representative works be compared? *Hamlet* begins with the revival of the dead king who tells his son how he was poisoned by his brother who usurped his throne and married his wife. The son is not sure of the truth of what the dead king said, so we have the well-known monologue in Act III:

*To be or not to be — that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune  
Or to take arms against a sea of troubles,  
And by opposing end them.*

Here to *be* may mean to *take* arms and not to *be*, to *suffer*; the *outrageous fortune* may refer to the murder of his father, his uncle's usurpation of the throne and his mother's re-marriage. He hesitates about what to do: whether he should suffer for the love of his mother or rise to revenge the death of his father. Here we see the conflict in his mind or contradiction in his inner world. Besides, there is conflict in the outer world. For instance, we see the contradiction between uncle and nephew in the following dialogue:

**Uncle:** *But now, my cousin Hamlet, and my son —*

**Nephew:** *A little more than kin and less than kind!*

**Uncle:** *How is it that the Clouds still hang on you?*

**Nephew:** *Not so, my lord. I am too much in the sun.*

The usurper uncle is unwilling, but he cannot refuse, to call his nephew *my son*, nor is the nephew willing to be so called, but he is very clever at reply by playing on the words *kin* and *kind*, *son* and *sun*, implying that the uncle is not a kind kin, and that it would be too much for himself to have been called *son* by his father and mother, and now by his uncle, who is compared to the clouds that overshadow the sun (son). There is conflict not only between uncle and nephew but also between mother and son, for example, we may read the following dialogue:

**Mother:** *Hamlet, thou hast thy father much offended.*

**Hamlet:** *Mother, you have my father much offended.*

Hamlet playing on words has offended his uncle but the mother's second marriage with her husband's brother has offended her first husband. Here we find the contradictions complicated.

In the *Dream of Peony Pavilion* the contradiction is simple. We find more contradictions in the outer world than in the inner one. There are contradictions between the heroine and her father, her mother, and her teacher, more contradictions than in her own mind. For instance, we may read the teacher's song sung to the tune of *Changing Roles* in Scene 2, Act II.

*Of the Six Classics the Book of Poetry is true*

*To life. It shows what a noble lady should do.*



*The Story of the Lord of Corn  
Tells her not to forget by whom she's born.  
She should be pious to her mother,  
And not be jealous of another,  
Be virtuous as a queen  
Whenever she is seen.  
At cock's crow she should rise,  
and grieve when swallow away flies.*

...

*She would wash powder off her face  
And live with grace.  
She'd be a faithful wife  
And lead a virtuous life.*

...

*The three hundred poems in the Book of Poetry, in a word  
teach you to do no wrong.*

Does the heroine believe what her teacher says? Read what her maid says in Scene 3, Act II:

When the teacher taught my young mistress the *Book of Poetry*; she sighed at the following verse:

*By riverside are cooing  
A pair of turtledoves;  
A good young man is wooing  
A fair maiden he loves.*

Closing the book, she said, here we can see the heart of a sage and the feeling shared alike by the ancient and the



modern.

That is to say, she may not believe what his teacher tells her, *to lead a virtuous life*. What is more, we may read her own monologue in Scene 4, Act II:

O Heaven! Now I believe spring is stirring the heart. I have read in long or short poems of ancient days that maidens were moved in spring and grieved in autumn. Now I understand the reason why. I'm sixteen years of age, but where is the young man who would win the laureate for me, or fly up to the moon to woo the beauty in the silver palace?

This monologue reveals the contradiction of love and virtue in her heart. When love triumphs over virtue in the end, she feels no contradiction any more. This shows there is more contradiction in the outer world than in the inner world in the *Peony Pavilion*. The play begins with a dream of love, follows by her death for love and ends by her revival and marriage with her lover. It may be called a trilogy of love while Shakespeare's tragedy may be called a trilogy of enmity and death, for it begins with the revival of the dead king for revenge, follows with the performance of the murder on the stage and ends by the death of the hero and his mother and his uncle.

Comparing these two trilogies, we can see the difference between the Chinese and English dramatic works is one between love and hate (or virtue and revenge), and between





the inner and the outer worlds. As to the characterization, the Chinese characters are simple while the English ones are complicated. As to the language, in Shakespeare, we find more play on words, while in the Chinese play more comparisons are used, for instance:

*He leaned on the rock by lakeside,*

*I stood like a jade statue vivified.*

*He carried away his jade mate*

*Who might in warm sunlight evaporate.*

In short, they may be compared in four aspects: plot, characterization, situation and language.

*Frank M. Xu at OKC. USA.*





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