

外教社中国文化汉外对照丛书

第二辑

英译

宋词

集萃

SELECTED CI-POEMS
OF THE SONG DYNASTY

卓振英
张若兰

◎ 编译
◎ 审校



上海外语教育出版社

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Dedicated to the Sacred Cause of World Peace

前言

前言

宋朝的建立结束了五代的混乱局面，恢复了社会的稳定，复苏了国家的经济。这虽然给诗歌以发展的可能，却不能保障它的繁荣。开国近40年间，描写宫廷优游生活的西昆诗派一直风靡诗坛。

与分别由范仲淹、欧阳修和王安石领导的两次政治革新不同的是，由文坛领袖欧阳修、宋诗先驱梅尧臣发起的诗文革新运动取得了巨大的成功。它荡涤西昆的华艳绮靡之风，促进了诗歌的发展。欧、梅反对浮华，主张诗文应反映现实、有济于世，追求简朴、深刻、自然之美。王安石、苏舜钦的加入使革新运动如火如荼，等到文学天才苏轼步入诗坛，该运动即攀上了巅峰。

“词”又称“长短句”，是一种诗歌形式。一般认为它始于隋代，至唐代趋于完善。它是按一定的格律、词牌，写出来谱曲供吟唱的。它开始专写爱情，婉约派诗人就基本上遵循此道，不过态度上较五代的花间派为严肃。范仲淹、欧阳修拓展了词的题材，而柳永则创造了“长调”，丰富了词的形式。在前人的基础上，苏轼扩大了词的思想境界，使之升华为可以表达各种思想、描绘各种社会生活的文学样式。苏轼的豪放派迎来了词的黄金时代，对中国的诗歌以至中国文学产生了深远的影响。

苏轼逝世后，诗文革新运动即行分化。黄庭坚、陈师道建立江西诗派，周邦彦创立格律派，而秦观和贺铸则各树一帜。

南宋初年，爱国题材为进步文学所垂青。辛派诗人如陆游、辛弃疾、陈亮、刘过、刘克庄等代表着豪放派的主流，其作品不仅洋溢着爱国热情，而且在艺术上达到了炉火纯青的地步。该时期的著名诗人还有岳飞、张元幹、张孝祥、范成大和杨万里等。伟大的女词人李清

照代表婉约派，著名诗人陈与义代表江西诗派，也参加了爱国主义的交响乐大演奏，发出了惊天地、泣鬼神的音符。

也许可以说，宋诗的历史是在文天祥庄严肃穆、扣人心弦的“正气歌”、“过零丁洋”、“酹江月”（词）中告终的。这些作品和其他优秀诗作一样，对于华夏民族的性格具有重要的影响。

由于它独特的艺术形式，时至今日，词依然对于读者和诗词作者有着难以抵挡的魅力。

汉语诗词是人类共同的文化瑰宝。不幸的是，对于非汉语人士来说，欣赏汉语诗词受到语言文化障碍的限制，而翻译汉语诗词又是极大的挑战。尽管如此，中外学者自18世纪以来孜孜以求，取得了可喜的成绩。虽然从总体而言，他们的译作尚有不尽如人意之处。

或许，站在前面的巨人肩上，我们能够收获更大的成就？或许我们能够在英译中最大限度地保留汉语诗词那种妙不可言的美？只要我们以“上下而求索”的精神孜孜不倦地追求、探索，答案应是肯定的。

本书便是这样一种探索。它收入宋词名篇80首，根据词人出生先后编排。每首冠以词牌名，有的附了“副标题”，即实际上的诗题。

人类散落于世界各地，只有当他们充分相互理解的时候，通天塔方能建成。期望本书能有助于这种理解，成为建造通天塔的一小块砖石。

卓振英

2007年10月1日

Preface

The founding of the Song Dynasty (960 – 1279) in the late 10th century ended the turbulent state of the Five Dynasties (907 – 960), restored social stability and revitalized the nation's economy, which allowed but did not necessarily ensure the prosperity of verse. For nearly forty years since the establishment of the empire, the world of poetry had been reigned by the frivolous Xikun School, which was given to the ornate representation of the leisurely and luxurious life of courtiers.

The Xikun School met its fate only after Ouyang Xiu and Mei Yaochen launched the Literary Reform Movement which, unlike the two political reforms respectively initiated by Fan Zhongyan together with Ouyang Xiu and by Wang Anshi, had turned out to be a great success. Ouyang, leader of the literary circle, and Mei, pioneer of Song poetry, stipulated that verse should mirror the reality and at the same time serve as a social corrective, and they pursued the aesthetics of simplicity, profundity and natural ease. The movement grew in strength with the participation of Wang Anshi and Su Shunqin, and it reached its zenith when the literary genius Su Shi, who played an important role in the development of *ci*-poetry, entered the poetical arena.

The *ci*-poetry is a verse form that had come into being in the Sui Dynasty and taken shape during the Tang Dynasty. It is also termed as “Song Words” or “Long-and-Short Lines”. As the name suggests, the *ci*-poetry, more often than not, is verse of uneven line length originally set to music to be sung. The music has its tune names, and the words set to a particular tune follow a tonal pattern and rhyme scheme of their own. At first the *ci*-poetry had been exclusively devoted to romance subjects. Poets of the Sentimental School followed that tradition but assumed a more serious attitude towards topics of

love than those of the Flower-Shade School of the Five Dynasties. Fan Zhongyan and Ouyang Xiu made successful attempts to open up new realms of thought, and Liu Yong diversified its form by creating “Long Tunes”. On the foundation laid by his foregoers, Su Shi enlarged the conception of *ci*-poetry, sublimating it into a powerful instrument capable of expressing all kinds of sentiments and describing various walks of social life. Su’s Powerful and Free School, which ushered in the golden age of *ci*-poetry, has produced a far-reaching impact on Chinese poetry and, in a broader sense, on Chinese literature.

The Literary Reform Movement split up after Su’s death. Huang Tingjian and Chen Shidao founded the Jiangxi School, Zhou Bangyan pioneered the Metrical School, while Qin Guan and He Zhu flew their own colors.

In the early years of the Southern Song Dynasty (1127 – 1279), patriotism became a common theme of progressive literature. The poets of the Xin School, such as Lu You, Xin Qiji, Chen Liang, Liu Guo and Liu Kezhuang, represented the main stream of the Powerful and Free School. Their works are not only imbued with passionate patriotism, but they also present an irresistible aesthetic and artistic charm. Other important patriotic poets of the time were Yue Fei, Zhang Yuangan, Zhang Xiaoxiang, Fan Chengda and Yang Wanli. The great poetess Li Qingzhao and the famous poet Chen Yuyi, respectively representing the Sentimentalist and the Jiangxi Schools, had also taken part in the concerto of patriotism and struck touching notes.

The history of the Song Dynasty poetry was, as it were, brought to a solemn and stirring close by Wen Tianxiang, whose immortal poems “Song of Righteousness”, “Crossing the Lonely Bay” and “Libation to the Moon over the Rill” (a *ci*-poem), like the excellent works of others, have an important bearing on the character of the Chinese nation.

Because of the unique charm in its artistic form, *ci*-poetry still boasts an irresistible appeal to contemporary poets and readers.

Chinese poetry is a great cultural heritage of all mankind. Unfortunately, appreciation of Chinese poetry is hindered by language and cultural barriers on the part of non-Chinese-speaking people, and the translation of verse is a real challenge. This notwithstanding, Chinese and foreign scholars have made laudable and fruitful efforts since the eighteenth century, though there is still something to be desired in the translations by and large.

Perhaps something more could be attained by standing on the shoulders of the giants before us? Perhaps the wonderful beauty of Chinese poetry could be preserved to the maximum in English translations? The answer should be in the affirmative, provided that we make assiduous and conscientious attempts.

The present collection is supposed to be one such attempt. Included in this collection are eighty oft-quoted *ci*-poems of the Song Dynasty, which are arranged in chronological sequence of the poets' births. Each piece bears a tune name, which might not be suggestive of the theme, and a "sub-title" (if there is one), which functions as the actual title.

The Tower of Babel can be constructed only when people, scattered all over the world, have built up a perfect understanding among themselves. May this book facilitate the understanding and offer a small and yet useful brick for the construction of the Tower.

Zhuo Zhenying

October 1, 2007

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