



中译经典文库·中华传统文化精粹【汉英对照】

Green mountains bar the northern sky;  
White water girds the eastern town.  
Once here we sever, you and I,  
You'll drift like lonely thistle down.

青山横北郭，  
白水绕东城。  
此地一为别，  
孤蓬万里征。



Chinese-English

# 千家诗

Golden Treasury of Quatrains & Octaves

北京大学教授 许渊冲 许明◎译

Translated by Pr. Xu Yuanchong and Xu Ming  
(Peking University)

中国出版集团  
中国对外翻译出版公司

汉英对照

# 千家诗

Golden Treasury of Quatrains & Octaves

许渊冲 许 明 英译

冷怀蔚 中文注释

中国出版集团  
中国对外翻译出版公司

## 图书在版编目 (CIP) 数据

千家诗: 汉英对照/ 许渊冲, 许明译. —北京: 中国对外翻译出版公司, 2008. 11

ISBN 978-7-5001-2018-6

I. 千… II. ①许… ②许… III. ①汉语—英语—对照读物 ②古典诗歌—作品集—中国 IV. H319.4:I

中国版本图书馆 CIP 数据核字 (2008) 第 174571 号

---

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 蔡 嵘

责任编辑 / 徐小美

排 版 / 北京巴蜀阳光图文设计有限公司

印 刷 / 北京富生印刷厂

经 销 / 新华书店

规 格 / 880×1230 毫米 1/32

印 张 / 9.625

字 数 / 250 千字

版 次 / 2009 年 1 月第一版

印 次 / 2009 年 1 月第一次

印 数 / 1-3000

---

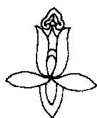
ISBN 978-7-5001-2018-6

定价: 19.80 元



版权所有 侵权必究  
中国对外翻译出版公司

# 前言



## (一)

孔子说：诗言志，这就是说，诗是诗人对客观现实的主观感受。客观现实可以包括两个方面：外部世界和内心世界。如果诗人表现的是内心世界，那就是抒情言志；如果诗人描写的是外部世界，那就是写景叙事。王国维说：一切景语都是情语。因为客观的景要主观的人来感受，来描写，来表达，所以总要受到主观意识或情感的影响，这就是艺术。如果再现外部世界可以不受主观意识影响，那就是科学。老子说：“道可道，非常道。”也可以这样理解，第一个道是道理，真理，客观现实；第二个道是知道，理解；第三个道是主观认识的现实。全句的意思是说：主观认识的世界并不一定就是客观的现实。而《千家诗》正是诗人主观描写的客观现实。

《千家诗》的版本很多，最早是宋代刘克庄（1187~1269）编的《千家诗选》，共选唐宋诗人565家1281首，但是篇幅太大，不适合青少年学习之用。后来宋人谢枋得（1226~1289）又从中筛选出二百二十多篇，流传至今，已有七八百年，是流传最广最久的唐宋诗选。这个选本按七言绝句，七言律诗，五言绝句，五言律诗的顺序编排，再依照春夏秋冬的时序，编选了二百多首反映唐宋时代现实的诗篇。



如以七绝91首为例，其中一半是写春天活动的，如春日，春宵，早春，元旦，上元，立春，清明，寒食，春游，春景，春风，春山，春水，春花，春晴，暮春，晚春，送春等等，可见春天生气蓬勃。写夏天的只有十几首，如初夏，夏景，夏日，还有几首写村居生活的。写秋天的比夏天多一些，如秋月，七夕，立秋，秋景，而秋景中又以写西湖的为多。写冬天的最少，如寒夜，霜日，冬景，而冬景中有几首是写梅花的。总之，七绝多写人与自然的关系，体现了古代天人合一的思想。

至于七律45首，一开始就是几首写宫廷生活的早朝，应制，侍宴等，后来又有杜甫反映战乱生活的《秋兴》，除了人与自然之外，人与人的关系写得多了，这也可看出唐代文人忠君爱国，热爱和平，厌恶战争的思想。五绝46首（两首明诗未选文）和七绝大同小异，所不同者，是有两首赠剑客侠者的诗，反映了唐代尚武重义精神的一面。五律和七律有相同之处，不过写帝王将相生活的多了，描写名胜古寺的诗也多了，可见佛教道教对唐代文化的影响。《千家诗》中反映平民生活的少，只有几首写农民和牧童的。总之，贯穿全书的是知识分子达则兼善天下，穷则独善其身的思想。前者是表现儒家的入世精神，后者是道家的出世精神。

## （二）

许明是上海外国语学院1982年毕业生，曾在中国海洋石油总公司做过翻译工作。美国石油大王哈默来华会见赵紫阳总理时，他担任过口译。1988年去美国，直到现在。2006年我去美国探亲，和他谈到翻译《千家诗》的事，现在摘录于后（我简称许，他简称明），作为英译本的代序。

明：《大中华文库》不是刚出版你翻译的《新编千家诗》吗？为什么又要翻译一本《千家诗》呢？而且说是“千家”，其



实连百家都不到，美国人又要说中国人喜欢夸大其辞了。

许：所谓“千家”只是一个约数。正如千山万水的“千”并不真是九百九十九加一。《千家诗》刘克庄选本包括565家，根据四舍五入的算法，也可以说是千家了。这恐怕不算夸张。至于《新编千家诗》，那是按照今天的需要重新编选的。因为古本选帝王将相的诗比较多，平民百姓或人民性的诗太少，所以新编本就把颠倒了的历史，又重新颠倒过来了。不过《千家诗》是唐宋诗人对当时客观现实的认识和理解，已经流传了七八百年，诗中反映的唐宋文化生活更全面，具有的现实意义恐怕不是新编本所能取代的。外国读者读了新编本后，对当时知识分子忠君爱国的思想，儒家“学而优则仕”的影响，可能会有不全面的看法，所以还需要翻译古本的《千家诗》。

明：记得十几年前武汉大学出版过《汉英对照千家诗》，那应该是古本吧；其中还有二十几首是你的英译文。为什么要重译呢？

许：武大译本是根据古本翻的，但百分之九十的译文按照的是“信达切”的标准，只有我那二十几首要求译得“信达优”。这就是说，我并不要求译文切合原文，而是要发挥译语的优势，要求用最好的译语表达方式。如果切合原文的译文就是最好的译语表达方式，那自然好。如果二者之间有矛盾，那就要舍“切”求“优”，要用最好的表达方式了。例如孟浩然的名诗《临洞庭》中有两个名句：“气蒸云梦泽，波撼岳阳城。”武大译本中的英译文是：

While vapours all over Cloud-Dream Marsh up roll,  
Bores roll ahead to rock Yueyang City wall.

这个译文把“气”译成“水气”，把“云梦”合成一字，把“泽”译成“沼泽”，把“波”译成“浪潮”，把“撼”译成“摇动”，



“岳阳”二字音译，可以算是比较切合原文的了。但是不是用了最好的译语表达方式呢？《千家诗》古本注说“云泽梦泽二水也。天光云影上下相映也”。如把“云梦”合而为一，把水说成“沼泽”，那“天光云影上下相映”之美就没有表达出来，不能算是最好的表达方式，所以需要重译了。

### (三)

明：美国有个诗人Robert Frost，他说诗是在翻译中失掉的东西。从武大本的译文看来，即使译文切合原文，原文的诗意已经失掉了。你看如何翻译，才能保存诗意呢？

许：我看如果不追求切合原文。而是用最好的译语表达方式，也许可以多传达一点原诗的诗意。如果译成：

Cloud and dream fall in to the river;  
When its waves rise, the town walls shiver.

这个译文把云和梦分开了，如果表达云梦二水，那就不但比武大本译文更有诗意，而且更切合原文。武大本说云梦泽中水气上升，似乎是切合原文，其实只是客观描写景物，也就是王国维说的“景语”。而新译说云和梦都落入河水之中，从字面上看，几乎和原文都不切合。但再深思一下，云梦泽中的云和梦又落入水中，不就已经暗示了云和梦都是从中水上升，然后再下降的么？这样一升一降，正好说明天光云影上下相映，富有诗意，全句已由客观的景语变成主观的情语了。下面一句也是一样。武大本把“波”说成“浪潮”，并不切合原文；“撼”字的译文也只是景语，而不是情语。试想诗人看见洞庭波浪起伏，水中倒影也在随波摇晃，再结合诗人怀才不遇的心情，把摇动译成“颤抖”，不是既描写了客观景色，又抒发了诗人主观怀抱的情语吗？你觉得



如何呢？

明：我觉得你是自成一家之言。但在一般评论者看来，恐怕要说你的译文不忠实了。

许：什么是忠实？忠实可以分三个层次：低层次是形似，中层次是意似，高层次是神似。就以“波撼岳阳城”为例，“岳阳”音译只是形似，“撼”字译成“摇动”是意似，译成“颤抖”就是神似了。前二者都是景语，后者却是情语。忠实还可以有不同的观点：如从字的观点来看，把“泽”译成“沼泽”是忠实的，但从全句的观点看来，沼泽的水面不大容易看到天光云影，所以沼泽就不如水面忠实了。又如“云梦”原指二水，但是二水常合为一，所以从字和句的观点来看，合译一字或分译二字都可以说是忠实的。但从全诗看来，诗人怀才不遇，梦想落空，所以把云和梦二字分译，云是景语，梦是情语，分译才是更忠实的。那些批评我不忠实的人，恐怕没有从这三个层次、三个观点来考虑吧。

Robert Frost说诗是在翻译中失掉的东西。如果联系到唐诗英译上来，可以说译文多半只是达意，很少能传情的，而诗意需要传情，没有传情就失掉了诗意。达意而不传情，就是译了景语而没译情语。唐宋诗词一切景语都是情语，没译情语就是得不偿失。英诗和唐诗却不一样，景语是景语，情语是情语，这是唐诗和英诗的不同点。

#### (四)

明：英诗和中国古诗不同，主要是古诗的景语和情语合而为一，而英诗的景语和情语是截然分开的吗？

许：这就牵涉到中文和英文两种语言的问题了。一般说来，英文是拼音文字，是比较科学的语言，说一是一，说二是二，比较精确。而中文是象形文字，是更加艺术的语言，往往说一指





二，说二指一，比较精练。尤其是诗词的语言，有时精练到了缩写字母的程度；加上诗意含蓄，隐约模糊，往往意在言外，写的是景，说的是情，所以很难译成精确的英文。何况古诗历史悠久，情景交融已经成为文化传统，客观的景语已经带有主观情语的色彩，难解难分；不但有景内之情，还有景外之情，这就使得古诗英译难上加难了。

还以“云梦”二字为例吧。一般说来，云是景语，但是加上一个梦字，就使云有如梦如幻的感觉，仿佛云也有情了，这是字中之情；由于诗人怀才不遇，梦想落空，云影落入水中，仿佛是梦想落空的象征，于是云也有了飘浮不定的失落感，这是字外之情，诗中之情。这两种都是景中之情。还有一种景外之情，并不是这首诗中的景语，而是见之于其他诗文的，如李白的《白云歌》：“楚山燕山皆白云，白云处处长随君。”“云亦随君渡湘水，”“白云堪卧早早归。”读到“云梦”时会使人联想到处处随人，可卧可眠温柔多情的白云。再如岑参的《春梦》：“枕上片时春梦中，行尽江南数千里。”又会使人联想到片刻行万里的“梦”。这样联想越丰富，读诗的感情也就越深厚。这些景内和景外的情语，这些丰富的文化积淀，使得诗中的情语不断深化，广化，美化，使中国读者得到越来越多的美感享受。这种美感享受是外国读者很难得到的，也就是Frost所说在翻译中失掉的东西。这种损失几乎不可能用形似或对等的翻译方法弥补，只有“以创补失”，用最好的译语表达方式，才有可能让读者多少领略到一点原诗的情味。

明：怎样才能做到“以创补失”呢？

许：孔子在《论语》中说过：“从心所欲，不逾矩。”朱光潜在《诗论》中认为这是一切艺术的成熟境界。在我看来，这是文学翻译的最高境界。不逾矩就是不超越忠实范围，这是文学翻译的低标准，还处在必然王国。而从心所欲却是进入了自由王国，翻译可以挥洒自如，得心应手了。怎么知道自己达到了什

么境界呢？《论语》中还有一句话：“知之者不如好之者，好之者不如乐之者。”知之就是理解，好之就是喜欢，乐之就是愉悦。你翻译后，可以自问译文能否使人理解，喜欢，或是愉悦，就可以知道自己达到什么水平了。这本《千家诗》我已译了一半，还有一半由你来译，由我定稿如何？

### （五）

明：如果要我来译，“云梦”那两句可以考虑改译为：

When dreaming clouds rise from the lake,  
 Its waves roil and town walls shake.

这样就更忠实于原文，就更不逾矩，而从心所欲的程度也更低了。英国伦敦大学有个A.C.Graham教授在他翻译的《晚唐诗选》序言中说：不能让中国人翻译唐诗。是不是因为中国人译得不忠实呢？

许：你的译文改得很好，只是shake不如shiver。关于这个英国教授的问题，我在《中国外语》2006年第5期发表了一篇《典籍英译，中国可算世界一流》，对他的说法进行了批判。我认为检验真理的唯一标准是实践。他的说法对或不对，要用他的翻译实践和中国人的译文进行比较。就可以看出谁是谁非了。他译的《晚唐诗选》中有一首李商隐的《无题》，其中有两句是：“金蟾啮锁烧香入，玉虎牵丝汲井回。”金蟾是唐代富贵人家门上的金蛤蟆，咬住锁就表示天晚锁门了，“入”字的主语是省略了的诗人，意思是说，天晚烧香锁门的时候，诗人进门赴约会来了。玉虎是唐代富贵人家水井辘轳上的装饰品，“牵丝”是拉起丝织的井绳，“汲井”是打起井水的意思，“回”的主语又是诗人，说他在会后，在天刚亮仆人打井水的时候，就出门回家了。怎么



知道这诗是写幽会的呢？诗中烧香的“香”字和牵丝的“丝”字，暗示“相思”之意，就是说诗人私会他相思的情人来了。现在再来看看这位英国教授如何翻译这两句一千多年前的情诗：

A gold toad gnaws the lock. Open it, burn the incense.

A tiger of jade pulls the rope. Draw from the well and escape.

这个译文还原成中文大致是：一只金蛤蟆咬着锁，开锁烧香吧；一只玉虎拉着井绳，打上井水逃走吧。这个译文只翻景语，没译情语，而且错误太多。这就从反面证明了：这位教授翻译的唐诗没有价值。

明：南开大学外国语学院有个马博士，他的博士论文就是研究你的，现在已由上海译文出版社出版，书名是《从文学翻译到翻译文学》。他的书中引用了支持那位英国教授的话，说“不能让中国人译唐诗”是至理名言，说你把那位教授的好译文都改错了，你的译文没有一句对的，不能使人乐之。你能不能进行反批评呢？

许：批评别人，往往暴露自己的缺点和错误。评者说我改英国教授的译文，没有一句对的。那上面《无题》的两句，到底是只译有景无情的景语对，还是译情景交融的情语对？只要认为译情语对，那就不能说我的译文没有一句对的，反倒证明了评者不是无知，就是有意诬蔑诽谤了。你的“云梦”两句改得很好，能不能就这样合译？

许明表示同意，于是就合译了这本《千家诗》。

许渊冲

2008年2月

# INTRODUCTION

---



## (1)

Poetry, said Confucius, is an expression of the mind. What the mind expresses or interprets is reality, including the inner and the outer world. Lyrical expression is used to interpret the former and scenical expression the latter. But, as Wang Guowei said, all scenical expressions in Chinese poetry are lyrical, because the interpreter is subjective though objective is reality. Therefore, the interpretation is subjective, for it is subject to the mind of the interpreter; if not, it may be objective and scientific. The Old Master said in *Laws Divine and Human* that truth may be known, but it may not be the wellknown truth. I think the first truth refers to objective reality and the second to the subjective. That is to say, the interpretation of objective reality may be subjective, and *The Golden Treasury of Quatrains and Octaves* is a subjective interpretation of objective reality.

This book has many Chinese editions. The earliest is compiled by a poet, Liu Kezhuang (1187~1269), including 1281 poems written by 565 poets. As it was voluminous and inconvenient for the use of schoolboys, so another poet, Xie Fangde (1226~1289), made this selection of 223 poems, which has been wide read and wide spread for

hundreds of years since its publication. This collection includes only quatrains and octaves in seven or five characters per line, arranged according to seasonal sequence, that is, spring, summer, autumn, winter, which shows the harmonious relation between man and nature. There are poems describing the court life and rural life in time of peace and war, which reveal the people's sympathy and antipathy. There is even one poem written by Emperor Xuan Zong of the Tang dynasty, many by the prime ministers, and most by men of letters, but only a few by such common people as hermit and cowherd.

(2)

Xu Ming was a graduate from Shanghai Institute of Foreign Languages in 1982 and worked as translator in the Ministry of Petroleum. When Hammer visited China and had a talk with Premier Zhou, Xu Ming served as interpreter. He came to the United States in 1988. When I paid him a visit in 2006, we had a talk about this book, and the abstract reads as follows.

Xu Ming: The Library of Chinese Classics has just published your translation of *Gems of Classical Chinese Poetry*, why should you translate this *Golden Treasury of Quatrains and Octaves*?

Xu Yuanchong: The *Gems of Classical Chinese Poetry* is compiled to meet the need of the time and the people. Many poems written by emperors and ministers in *Golden Treasury* are not translated in *Gems*. It has rewritten the history distorted by the ruling class and its men of letters, but it cannot interpret the reality of Tang and Song dynasties as fully as the original edition. For instance, a foreign reader cannot know the poets' loyalty to the emperor and the Confucian influence on men of letters. So it would be still useful to translate this

*Golden Treasury.*

Xu Ming: So far as I know, Wuhan University published *An Anthology of Popular Ancient Chinese Poems* in 1992, including twenty of your translations. Are the poems included in that anthology not the same as those in the *Golden Treasury*?

Xu Yuanchong: The original Chinese editions of these two English versions are almost the same, but their translations are quite different. In a word, the Anthology requires a close translation while the Treasury a free one. That is to say, the former chooses words close to the original while the latter the best words in the best order. If the close words are the best, then it is easy to choose. If not, I prefer to choose the best words to the close ones. For instance, you may compare the two different versions of the same verse by Meng Haoran. First, let us read its transliteration:

Qi (air) zheng (evaporate) yun (cloud) meng (dream) ze (marsh) Bo (waves) han (shake) yue (mountain) yang (sunny) cheng (town) If we combine these words into verses, the version may read as follows:

The cloud and dream in the lake evaporate into the air;

The waves shake the Sunny Mountainside Town wall.

The Chinese word "ze" used as a noun may mean pool, marsh, lake, water, river; as a verb it may mean to do favor, good, benefit by bringing water. "Yun meng ze" put together may mean a lake of clouds and dreams, or cloudy and dreamy or dreaming water or river. In reality, it describes a lake whose water evaporates into the air and turns into clouds, which cast their shadows into the lake, mingle with the water and look dreamy or as fanciful as dreams. Besides, the lake will do good to people by bringing water to them. The original verse is not only scenical but also lyrical. What do you think of the following





translation in the Anthology:

While vapours all over Cloud-Dream Marsh up roll,

Bores roll ahead to rock Yueyang City wall.

Xu Ming: I think the translation is only scenical but not lyrical. As you know, Robert Frost says that poetry is what gets lost in translation. I think the close translation has lost the lyrical part of the verse.

Xu Yuanchong: If you do not choose words close to the original but the best expressions of the target language, perhaps the lost part may be more or less regained. For instance, you may read the following version:

Cloud and dream fall into the river;

When its waves rise, the town walls shiver.

This version is not close to the original which says cloud and dream seem to rise from the cloudy and dreamy water. Since the water is cloudy and dreamy, it implies that cloud and dream fall before they evaporate and rise into the air. Then when its waves rise, it again implies that the cloud (or its shadow) and dream rise with them. Thus we see their rise and fall are either expressed or implied in this version. Besides, the poet says at the end of the poem that his dream of serving in the imperial court cannot come true. Then the dream falls into the river may symbolize his dream not translated into reality. Moreover, the verb to "rock" used in the close translation is scenical, but to "shiver" is more lyrical for it may imply that the poet shivers to see the fall of the cloud as of his dream unrealized. Do you not think the free translation better than the close one?

(3)

Xu Ming: I think your free translation is more lyrical, but I am



afraid many critics will say your version is not faithful to the original.

Xu Yuanchong: In my opinion, a verse translation may be faithful to the word or to the line or to the whole verse. In other words, it may be faithful in form, in sense or in spirit. That is to say, there are three levels or degrees of faithfulness. I think to be faithful to the verse is on a higher level than to the line and / or to the word or letter. So "shiver" is more faithful than "rock", for it is not only scenical but also lyrical. Do you agree with me?

(4)

Xu Ming: I agree. But do you think the difference between classical Chinese poetry and English poetry is that: in the former all scenical expressions are lyrical, while in the latter all scenical expressions are not?

Xu Yuanchong: I think the English is a more scientific language, it says what it means, the sense goes as far as the word, so it is precise. But the classical Chinese is a more artistic language, it may mean more or less than what it says, the sense may go beyond the word, so it is concise. Its poetic diction is so concise that it almost amounts to abbreviations in English. That is one reason why classical Chinese verse may imply more than it expresses, so its scenical expressions may become lyrical. The hieroglyphic Chinese language has a history of thousands of years. The longer it is used in verse, the more poetical and lyrical it becomes. So lyricity in Chinese verse increases with the years, that is what we cannot find in English poetry. Therefore it would be very difficult to translate the concise Chinese verse into precise English.

How does lyricity increase in Chinese verse? Let us still take

"cloud and dream" for example: "cloud" is a scenic expression while "dream" is a lyrical one. When they are used together in a line, we seem to see the dreaming cloud, that is to say, cloud is personified and becomes lyrical. When the dream is associated with the poet's unfulfilled dream, it becomes even more lyrical. Besides, the "cloud" may remind us of Li Bai's *Song of White Cloud*, in which we find such verse as "White clouds will follow you high and low", "You should go back and lie on cloud," then you may feel in cloud a companion following you and a bed to lie on, so its beauty or lyricality increases. The same is true of the "dream", which may remind us of Cen Shen's *Spring Dream* in which we find such verse as "An hour on pillow I dreamed of passing in flight/Thousands of miles to see my love so fair and bright." Then dream may take wing and carry your soul wherever you will. Thus the beauty of dream as of cloud may increase, and it cannot be translated into English. That is the reason why, I think, Frost says that poetry is lost in translation. But even the paradise lost can be regained, so the poetry lost may more or less be found by re-creation.

Xu Ming: What do you mean by re-creation?

Xu Yuanchong: As Confucius said, "At seventy, I could do what I would without going beyond the limit." I think this can be applied to translation. The limit is faithfulness. So long as your translation is faithful, you are free to create or choose any word you will, on condition that it is the best expression in the target language. How can we know whether the chosen expression is the best? Confucius said, "It is good to understand, better to enjoy and best to delight." That is to say, an understandable translation is good, an enjoyable one is better, and a delightful one is best. Would you share my delight in re-creative translation?