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王国维 著

Adele Austin Rickett (李又安) 英译

张徐芳 今译



# 人间词话

Jen-chien Tz'u-hua

*Adele Austin Rickett*

双语插图本

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《人间词话》作者王国维

## 前言

“总的说来,中国的文学批评作品是写给那些聪明人看的,因此无需多费口舌,一点即通。而西方的文学批评是写给那些蠢人看的,所以需要把每一条原理讲得清清楚楚。”<sup>①</sup>夏济安此言无疑是庄谐参半,可仅将其作为精妙措辞而付诸一笑未免也不太妥当。两千多年来,在中国无数文学将才的作品中均能发现各种文学评论之词(尤其是诗评),以及对他人作品的批评与解说。有的近乎说教,有的则推崇为艺术而艺术。印象派、形式主义、象征主义及许多其他流派,都能在中国找到自己的同道。华兹华斯的“自然流露”,也能在中国历史上许多评论家那里找到共鸣。

相似之处固然存在,但其中一个最为显著的差异即为:中国的批评家相信,读者知其所想,因而只言片语已足以达到解道辟惑之用。言简意赅的注解,突发奇想的断言,最含糊、最隐晦、词藻异常华丽的诗性语言是这一生僻领域司空见惯之事。想到要为评论家们惯用的这些描述性用语寻找对等词汇,中国的词典编纂者们或是无可奈何,或是由倦生厌。结果,不谙此道的中国人就发现自己徘徊于一个无助的幻境中,即使受过

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① 夏,“两首坏诗”,文学杂志,III, 3(Nov. 1957), 18.

## Introduction

'In general, Chinese works of literary criticism have been written for sharp-witted men to read. With one point made, all becomes immediately clear with no need to waste words. Western critical essays, on the other hand, have been written for the dull-witted and so there is a need to explain clearly the principles involved'.<sup>①</sup> No doubt it was with tongue in cheek that Hsia Tsi-an made this comment, but his words cannot be dismissed with a mere smile of appreciation for a phrase well turned. Expressions of criticism on literature, particularly poetry, are to be found in the works of countless literary figures in China for the past two thousand years, as well as criticisms of and commentaries on the works of others. Some have been didactic in approach, others have stressed art for art's sake. Impressionists, formalists, symbolists and many others can find their counterparts in China. Wordsworth's 'Spontaneous overflow', would find ready acceptance among many Chinese critics in past ages.

Similarities exist, but one of the most noteworthy points of dissimilarity is the assumption on the part of a Chinese critic that his reader knows what is in his mind and that a few words are therefore all that are needed to enlighten that reader. Pithy comments, arbitrary judgments, poetic expressions using the vaguest, most mystical, highly ornate and flowery language are the commonplace in this esoteric field. Chinese compilers of dictionaries have tended to throw up their hands in dismay or disgust at the thought of finding lexical equivalents for many of the descriptive terms that are the stock-in-trade of critical writers, with the result that the uninitiated, even though an educated Chinese, finds himself wandering in a kind of

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① Hsia, 'Liang shou huai shih' (Two bad poems), *Wen-hsüeh tsa-chih*, III, 3(Nov. 1957), 18.



良好的教育也无济于事。而被措辞冗长、喋喋不休、充满殷切期望的西方批评家宠坏的西方人，则更是手足无措。

然而，对最广为流传的评论文体诗话（关于诗的评论）与词话（关于词的评论）中所包含的诗歌评论进行深入了解，仍是汉语文学学习者所不可或缺的。通过详尽的注解与形式上的文学批评史，近现代中国学者力求阐明先前批评家的作品，这或多或少为学习者们提供了一些帮助。西方学者在此方面的翻译与研究自然有些滞后，透过中国与西方学者们的努力，中国人如何看待自身的文学以及这一文学究竟为何，已初见端倪。

王国维（1877—1927）的《人间词话》是中国批评家诗歌鉴赏及诗歌理论论述的典型范例。1949年我在北京清华大学时的老师，已故的浦江清教授在与我长时间的相处中向我介绍了这本薄薄的只有89页（包含注释在内）的小书。“如果你想真正了解‘词’，就应该读读王国维的《人间词话》。”他这样对我说。其他老师与朋友们在谈论诗歌时，也会不时地提到王国维。他们都认为王国维是中国20世纪最伟大的学者之一，不仅因为他在诗歌领域的贡献，也因为他在戏剧、历史、语源学与古典学方面的研究。

得到这本书之后，我发现，它的确打开了许多看问题的新视角。王国

never-never-land with no guideposts to help him along the way. The Westerner, spoiled by the verbose, clucking, solicitous critics of his own culture, is left even more bewildered.

Yet more understanding of the remarks on poetry contained in the most prevalent form of critical writing, the *shih-hua*, which are talks on the *shih* form of poetry, and *tz'u-hua*, which are talks on the *tz'u* form of poetry, is indispensable for students of Chinese literature. Some help has been provided by modern Chinese scholars who have striven to clarify the work of earlier critics both through extensive commentaries as well as through formal histories of literary criticism. Studies and translations by Western scholars have understandably lagged far behind, but the efforts of both Chinese and Westerners have made possible the beginnings of an understanding of how the Chinese viewed their literature and, in turn, what that literature is.

Typical of the Chinese critic's treatment of poetic theory and judgment is Wang Kuo-wei's (1877-1927) *Jen-chien tz'u-hua* 人间词话 (Talks on *tz'u* in the human world). I was introduced to this slim volume of eighty-nine pages (including commentary) by the late Professor P'u Chiang-ch'ing during the many hours I spent with him as my teacher at Tsinghua University in Peking in 1949. 'If you want to understand the true nature of *tz'u* as a form of poetry, you should read Wang Kuo-wei's *Jen-chien tz'u-hua*', he said by way of introducing the book to me. Other friends and teachers also referred to Wang Kuo-wei from time to time in their discussion of poetry. They all considered him one of the greatest Chinese scholars of the twentieth century, not only because of his contribution in the field of poetry but in drama, history, etymology, and classical studies as well.

Having acquired a copy of the book, I found, indeed, that it opened

维谈论了词在中国诗歌史上的发展,分析了诗歌表达技巧,评价了诸多诗人与诗歌批评家,还陈述了自己的诗歌理论。其中的论述虽简明扼要至极致,却形成一种连贯一致的风格,代表着直观的,或者说是神秘的,探讨诗歌的路径。因此,不管是作为中国诗歌批评的一种形式,还是作为了解诗歌的重要途径,一个附加注释的英译本对西方人都应该会有所帮助。作品的这两个方面,以及作为主题的“词”,在本书注释部分均有介绍。

从 1949 年至今,我的翻译工作一直在断断续续进行。其间,给予我帮助、指导、鼓励与精神支持的人太多而难以罗列其姓名。然而,我应该感谢钱锺书夫妇及周汝昌与吴兴华教授,感谢他们于 1951 年到 1952 年间在北京花大量时间为我通读初始译稿。最近在美国,我要特别感谢周策纵与傅汉思教授,感谢他们对译文的建议和修正以及对我一直以来的鼓励。最后,我还要感谢东方研究系东亚专业的所有成员,特别是我的老师德克·卜德教授与我的丈夫李克教授,感谢他们在修正译文与原著体例时不知疲倦的帮助。

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(吴莹莹 译)

many windows. Wang Kuo-wei comments on the development of *tz'u* in the history of Chinese poetry, analyses methods of poetic expression, passes judgment on various poets and critics of poetry, and makes statements revealing his own poetic theory. Maddeningly terse though the comments are, they form a consistent pattern representative of the intuitive or mystical approach to poetry. It seemed, therefore, that an annotated translation into English would be helpful to Westerners both as an example of the form of Chinese poetic criticism and as a representative of a significant approach to poetry. Both aspects of the work, as well as its subject, *tz'u*, are treated in this book in the notes.

In my intermittent work on the translation from 1949 to the present, I have received assistance, guidance, moral support, and encouragement from a great number of people in China and the West, too many to mention all of them by name. However, in recognition of the hours spent in reading my initial translation in Peking back in 1950-1, I should like to thank Professor and Mrs Ch'ien Chung-shu and Professors Chou Ju-ch'ang and Wu Hsing-hua. More recently in the United States I am particularly grateful to Professors Chow Tse-tsung and Hans Frankel for their suggestion and corrections and their continued encouragement. Finally I wish to thank members of the East Asian Division of the Oriental Studies Department, especially my teacher, Professor Derk Bodde and my husband, Professor W. Allyn Rickett, for their tireless help in correcting points of translation and style in the original version of this work.

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Jen-Chien Tz'u-hua

# 人间词话

## 卷一

### 【原文】

一

词以境界为最上。有境界则自成高格，自有名句。五代、北宋之词所以独绝者在此。

二

有造境，有写境，此理想与写实二派之所由分。然二者颇难分别。因大诗人所造之境，必合乎自然，所写之境，亦必邻于理想故也。

### 【今译】

一

有境界的词才是最好的词。有了境界自然就有高雅的风格，自然就有了使人传诵的佳句。五代和北宋的词之所以能空前绝后，就是因为有境界的缘故。

二

作品的境界可以创造，也可以写实，这是区分理想派和写实派的依据，然而这两者又是很难区分的。因为伟大的诗人所创造的境界，必然具有合乎自然的真实，所描写的境界，也必然接近心中理想的缘故。

## PART 1

## 1

The most important element in a consideration of *tz'u* is *ching-chieh*. If a *tz'u* has *ching-chieh* it will naturally achieve a lofty form and naturally possess eminent lines. The unique excellence of *tz'u* of the Five Dynasties and Northern Sung periods rests precisely on this point.

## 2

There is a creative state (*tsao-ching*) and there is a descriptive state (*hsieh-ching*). This is the basis of distinction between the idealists and realists. However, it is difficult to make a differentiation between the two because the state which the great poets create must accord with what is natural, and the state which they simply describe must approach the ideal.

NOTE: It is a common Chinese practice to refer to a man in many different ways and Wang Kuo-wei has not deviated from the custom. He may refer to a poet by his surname, by his *tzu* (styled name), by his *hao* (courtesy name), or by his official title, sometimes using two different designations in one comment. Since this is confusing to the Western reader I have taken the liberty of making all references uniform by using each man's *hsing* (surname) and *ming* (given name).



### 【原文】

#### 三

有有我之境，有无我之境。“泪眼问花花不语，乱红飞过秋千去。”“可堪孤馆闭春寒，杜鹃声里斜阳暮。”有我之境也。“采菊东篱下，悠然见南山”，“寒波澹澹起，白鸟悠悠下。”无我之境也。

有我之境，以我观物，故物皆著我之色彩。无我之境，以物观物，故不知何者为我，何者为物。古人为词，写有我之境者为多，然未始不能写无我之境，此在豪杰之士能自树立耳。

#### 四

无我之境，人惟于静中得之。有我之境，于由动之静时得之。故一优美，一宏壮也。

### 【今译】

#### 三

有作者把自己放进所描写景物中的主观境界，也有作者不参与其中的客观境界。像“泪眼问花花不语，乱红飞过秋千去”以及“可堪孤馆闭春寒，杜鹃声里斜阳暮”这一类佳句中，作者就把自己放了进去，用自己的感官经验来描写外在的景致；而“采菊东篱下，悠然见南山”，“寒波澹澹（淡淡）起，白鸟悠悠下”这样的句子，作者自身仿佛消失在景致之中，我们只能看到宁静的风景。

有我的境界，是用自己的感官来看世上的物，因而所描写的事景物，都染上了自我的情感色彩。在无我的境界中，自我的感官情绪消失了，作者只是纯粹地欣赏外界景物，再也分不清什么是我，什么是物。古人填词，描写有我的境界者居多，但这并不意味着他们不会写无我的境界。真正有才华的作者，可以建立自己的风格，且兼顾两者。

#### 四

无我的境界是作者在宁静状态中的感觉。有我的境界，是在动中取静时的感觉。所以这两种境界，一个优美，一个壮观。