

COMPLETE COLLECTION OF

LI XU'S POETRY

李煜

诗词英译全集

朱曼华 编译



海外
书

商务印书馆国际有限公司

李煜

COMPLETE COLLECTION OF
LI YU'S POETRY

诗词英译全集

朱曼华 编译



图书在版编目 (CIP) 数据

李煜诗词英译全集: 英汉对照 / 朱曼华编译. --
北京: 商务印书馆国际有限公司, 2017.6 (2017.11 重印)
ISBN 978-7-5176-0424-2

I. ①李… II. ①朱… III. ①英语—汉语—对照读物
②词 (文学)—作品集—中国—南唐 IV. ① H319.4: I

中国版本图书馆 CIP 数据核字 (2017) 第 100035 号

Complete Collection of Li Yu's Poetry

李煜诗词英译全集

- 编 译 朱曼华
责任编辑 庞洪斌 于 洋
封面设计 蒋宏工作室
出版发行 商务印书馆国际有限公司
地 址 北京市东城区史家胡同甲 24 号 (邮编 100010)
电 话 010-65592876 (总编室) 010-65277378 (编辑部)
010-65598498 (市场营销部)
网 址 www.cpi1993.com
经 销 全国新华书店
印 刷 北京中科印刷有限公司
开 本 710mm × 1000mm 1/16
印 张 11.5
字 数 200 千字
版 次 2017 年 11 月第 1 版第 2 次印刷
书 号 ISBN 978-7-5176-0424-2
定 价 30.00 元

版权所有·违者必究

如有印装质量问题, 请与我公司联系调换。

序 言

2013年秋，商务印书馆国际有限公司出版了朱曼华学长的译作《中国历代诗词英译集锦》。三年后，他又推出了新的译作《李煜诗词英译全集》，在更高的起点上继续为“中国文化走向世界——影响人类未来”这一伟大文化工程添砖加瓦。

《中国历代诗词英译集锦》出版不久，国家有关部门发来中国对外文化交流译作报表，商务印书馆国际有限公司已将此译作正式上报。该书囊括了朱曼华学长喜爱的、具有一定代表性和广泛性的中国诗词。我曾有机会细读和编辑该书的初稿，对他的译作特色有所了解。而今，他的《李煜诗词英译全集》，是前本译作的姊妹篇，反映了其点面结合的选择思路，体现了其在译介方面的新突破。

李煜在中国词坛上占有十分重要的位置，是当之无愧的“千古词帝”。李煜精书法、工绘画、通音律，诗文均有一定造诣，尤以词的成就最高。其在词上的贡献主要表现在——扩大了词的表现领域，赋予了词更加绚丽的色彩；用情真切，意境深邃，风格独创，别树一帜；语句精练，韵律天成，兼有刚柔之美；具有鲜明的时代性，极富表现力和感染力，给人以特殊的感受，对后世影响深远。

翻译诗词，最重要的是把握原作的神韵和意境。因此在翻译的过程中，既需要对作者、作品的所属时代有所了解，也需要对作者的思想观点、身世际遇、艺术特色和语言风格等有所研究。为了让读者更加深入地了解李煜在诗词方面的造诣，探寻其不同侧面的人生轨迹，朱曼华学长以一己之力，搜集了李煜分散在古典名著中被引用的零星诗句或残句，译介了与李煜诗词相关的史料。其中包括李煜的墓志铭、李煜父皇南唐中主李璟的诗词与南唐先主李昪的诗。此外，对李煜的一些已经无法补齐的残稿或有争议的诗词，译者也一并收入并注明存疑，力求使读者更全面地理解原作，留给读者更宽泛的想象空间。

本书的译文通俗易懂，延续了《中国历代诗词英译集锦》的风格。阅读这本译作，不仅可以全面欣赏李煜的诗词，还有助于从不同角度了解李煜的方方面面。尤其是本书的中

英文译注，是解读李煜诗词的重要组成部分，对中国学生通过本书学英文或外国学生学中文具有一定的参考价值。

身为欧美同学会留美分会副会长、副秘书长的朱曼华学长，为《留学生》杂志、《欧美同学会通讯》和欧美同学会网站撰写过大量稿件。在付出辛劳的同时，也历练了笔头。我在欧美同学会工作期间，曾采用过他的多篇来稿，与之结下了笔友之缘。在很长一段时间里，欧美同学会会长的新春祝酒词都是请他英译的，由此了解他是很认真负责的学者。

朱曼华学长在美国留学期间，伊利诺伊大学就发表过他的英文诗。十几年前，他的数首英文诗就被美国一家出版社收编，有些还入选了《2005年最佳诗人和最佳诗作》(*The Best Poets and the Best Poems of 2005*)。因为朱曼华学长一直有用中英文写诗的习惯，有中英文互译的功底，所以他翻译的诗像诗，有味道、有特色，品读起来就像石上的清泉，汨汨而涌，淙淙流淌。

此外，译者一改请名人作序的传统，特邀请我为本书作序。在朱曼华学长译作付梓之际，我不仅向他表示祝贺，更愿意把这本书推荐给欧美同学会的各位学长，推荐给正在学习中文的外国朋友和学习英文的中国朋友，希望大家从中受益。

欧美同学会 李燕朝

【注】“中国文化走向世界——影响人类未来”是朱曼华学长2001年秋作为“中西文化交流——许渊冲学术思想和成就研讨会”秘书长受欧美同学会、中国国际文化交流中心、北京大学国际关系学院等会议发起单位委托，起草文件时提出的口号，后来《欧美同学会通讯》等媒体多次用过此提法。

Preface—An Editor's Comment

Autumn in 2013, the Commercial Press International Co., Ltd. published “Chinese Famous Poetry Translated by Manfield Zhu”. Three years later, he launched a new translated version as “Complete Collection of Li Yu’s Poetry”, and continues on a higher starting point to promote “Chinese culture to the world—affect the future of humanity” as a great cultural project.

“Chinese Famous Poetry Translated by Manfield Zhu” published soon, the national authorities sent a document for recording China’s external cultural exchange translated works. The Commercial Press International Co., Ltd. was asked to fill in the recorded-table with Zhu’s translated works to submit to the authority. “Chinese Famous Poetry Translated by Manfield Zhu” includes almost Zhu’s favorite Chinese poems that could represent outstanding achievements of classic and modern Chinese poetry. I had the opportunity to peruse the manuscript of the book, and I began to understand his translation style. Now, “Complete Collection of Li Yu’s Poetry” can be considered as a companion piece, reflecting his philosophical idea that the general should be combined with the special. Such an idea used to explain why he wanted to translate Emperor Li Yu’s poetry.

Li Yu occupied a very important position in the Chinese Ci poetry, being worthy of “eternal the Chinese Ci poetry emperor”. Li Yu was good in calligraphy, painting work and rhyme or rhythm. He was talented both in poetry and essay he could write skillfully, especially with the highest achievements in the Chinese Ci poetry. He was mainly to expand the Chinese Ci poetry performance field with his exceptional style, upholding his unique banner to express his pure feelings and profound artistic conception, with both hard and soft beauty; his poetic words seem natural with refining generalization, natural rhythm, expressive force and appeal; with distinct time features. And particularity, his Chinese Ci poetry has had profound impact on later generations.

As for translation of poetry, the most important thing is to grasp the meaning charm, grasp the original poem's emotional mood. Therefore, in the translation process, it is not only necessary to understand the poet with his works' era, but also necessary to understand the poet's ideas, life experience encounters, artistic features and language style by means of study. In order to make the world a deeper understanding of the characteristics of Li Yu's attainments in poetry, the translator has explored different aspects of the poet's life trajectory for showing Li Yu's brilliant artistic achievements. Manfield Zhu was single-handedly to collect the scattered verse or sentence residues dispersed in the classic works. He not only translated all the emperor's poems or Ci poems, but also translated Li Yu's epitaph as well as all of his father's and grandfather's poetry. Some of Li Yu's poetic residues have been unable to recognize their original manuscripts, and others may be controversial to make sure whether they were Li Lu's poetry or not. Anyway the translator tried to collect them and make annotations for reference. Doing so aims at leaving readers' imagination space.

Thus, reading this book, not only you can fully appreciate the poetry of Li Yu, but also you can understand all aspects from different angles. Especially Chinese-English annotations of the book are also an important part for understanding Li Yu with his poems. It is helpful for Chinese students to have certain reference value through the book to learn English or foreign students to learn Chinese.

Over the years, as deputy secretary-general, and vice president of American Alumni of WRSA, Manfield Zhu wrote numerous articles to mail to the magazine "Abroad-Studying Students", "Western Returned Scholars Association Newsletter", and WRSA website. Paying hard work, he also accumulated the experience of his writing. I used to work at the Western Returned Scholars Association; I had used his many papers. He has been one of the best pen pals.

For a long period of time, it is he who must be asked to translate the WRSA president's Chinese New Year Toasts for many past years. Thus I understand that he is a very serious, very responsible scholar.

Thirty years ago, as a visiting scholar, Manfield Zhu studied English in the United States, and began to write poems in English, one of which was published in the ILLINI

WEEK of University of Illinois. Ten years ago, some of his English poems were selected and published by a US publishing house. Some were selected and compiled into an American anthology of poetry entitled the <*The Best Poets and the Best Poems of 2005*>. Because he has been having a useful habit of writing poetry in English, and has a good grounding in English translation, so his translated poems are like poetry. His translated poems read usually to be fluent, tasteful, and distinctive, like gurgling springs flowing, like stream washing riverbed stone, trickling.

His translation is easy to read and understand, which continues to keep the style of “Chinese Famous Poetry Translated by Manfield Zhu”.

Usually, an author or a translator would like to invite a well-known scholar to write a preface or foreword, however, Manfield Zhu asked me to write a few words as a preface to his newly translated works, which reflects his pragmatic attitude toward research. This spring, Manfield Zhu would like to have his newly-translated works published, let me not only bless him and recommend this book to every member of the Western Returned Scholars Association, but also recommend to foreign friends who are learning Chinese and recommend Chinese students to learn English with the help of such a newly-translated works. I hope everyone will benefit much from it a lot.

Yanchao Lee,
The Western Returned Scholars Association

[Note] “Chinese culture to enter the world—affect the future of humanity” was used as a slogan of an academic symposium— “Cultural Communication—Xu Yuanchong Academic Thought and Achievement Seminar” in fall of 2001 at Peking University. Manfield Zhu was selected as the Secretary-General of the symposium in which for the first time he mentioned such an idea to emphasize it was important for the Chinese translators to introduce Chinese culture to the world. On behalf of Western Returned Scholars Association,

China International Cultural Exchange Center, Beijing University Institute of International Relations and all the conference-sponsored units, Manfield Zhu was commissioned to report the symposium initially by using such a slogan.

自序

去年深秋，我开始英译《李煜诗词英译全集》，历时八个月完成了设定的目标。在江南自家的“姑苏台”上，无酒对月，有茶相伴，寂寞但不孤独。译完南唐后主所有能收集到的诗词（包括一些残句），译兴丝毫未减，又英译了其父皇李璟（南唐中主）、祖父李昇（南唐先主）的诗词。同时英译了南唐朝臣徐铉给李煜撰写的墓志铭。把李煜的墓志铭和李昇、李璟诗词作为附录有助于读者系统地解读千古词帝李煜。李煜在诗词方面所取得的成就高山仰止。2013年秋，商务印书馆国际有限公司出版了我的译作《中国历代诗词英译集锦》。该书从选译比《诗经》还早的无名氏的《击壤歌》到唐诗宋词元曲，直至陈晓旭的《黛玉》等新诗，共英译了234首诗词，大体上涵盖了中国各个历史阶段有一定代表性的诗词。这次英译李煜诗词全集，旨在深入解读历史人物的艺术特色，传播其作品的艺术成就；旨在淡化以往的传统观念，重新认识李后主的历史价值和人格魅力。英译李煜诗词全集，是译者对李煜作品的再学习再解读的过程。集结、梳理、翻译更多的能找寻到的李煜作品，给中外读者更多认识理解李煜的途径，远比只在读者熟悉的几篇诗词上做文章更有意义。

南唐时期，盛唐及其诗歌已经走完了灿烂光辉的历程。晚唐就如最后一抹残阳，送走了留不住的黄昏。此时只有李煜这位善写诗词的帝王，如深夜晴空的星辰熠熠生辉，为中国长天的夜色添彩。他以天与地之间的孤独，以无可言说的落寞，以亘古未有的君王感悟，绚烂并丰富了人类的情感世界。在唐以后的一段历史时期中，诗与词是有分工的。从习惯上看，通常是欢快时喜欢填词，悲痛时则喜欢写诗。李煜虽被冠以“千古词帝”，但仍不可小视他的诗作。《昭惠周后诔》是李煜传世最长的一篇挽诗，共246行，1313字，其行数为白居易《长恨歌》两倍还多，字数比840字的《长恨歌》还多出473个字。该诗是悼念娥皇大周后的辞世之作，情真意切，动人心弦，堪称南唐佳作。该诗把娥皇的天生丽质、才高貌美、能歌善舞描写得淋漓尽致，更把娥皇仙逝所引起的悲痛，写得撕心裂肺，对送葬礼仪的庄严肃穆，对如游龙般的灵车行进等诸多细节的描绘，都给读者留下了深刻的印象。

李煜在挽辞中说娥皇是

“纤眉范月

高髻凌风”

仅仅八个字，就把美人眉清目秀的形象和美丽的发式栩栩如生地画在了纸上。长期以来，人们的注意力只在李煜的《虞美人》《相见欢》《浪淘沙》等脍炙人口的几首词上，对更能反映李煜感情世界的这篇长诗似乎有所忽略。仔细研究原文，读者会发现李煜非常熟悉历史，他是认真博览群书的皇帝，是挥笔自如、才高八斗的文豪。李煜短暂的一生，留下的不只是他令人百读不厌、千古绝美的行行诗词，更重要的是他那真实、丰富的情感世界。他在娥皇的琴背上、扇面上、手帕上，在柳叶上，灵车上等情感所及之处，都留有不朽的诗句。他的作品饱含了似水柔情。

李煜的《破阵子》一词，大体上概括了他一生的坎坷：

四十年来家国，

三千里地山河。

凤阁龙楼连霄汉，

玉树琼枝作烟萝。

几曾识干戈？

一旦归为臣虏，

沈腰潘鬓消磨。

最是仓皇辞庙日，

教坊犹奏别离歌。

垂泪对宫娥。

即便丢了江山，李煜也不会忘记对美人倾诉。

清代诗人赵翼有首《题遗山诗》：

身阅兴亡浩劫空，两朝文献一衰翁。

无官未害餐周粟，有史深愁失楚弓。

行殿幽兰悲夜火，故都乔木泣秋风。

国家不幸诗家幸，赋到沧桑句便工。

到了五代十国时期，盛唐的辉煌已成为过去，企盼唐的后裔有回天之力，重演贞观之治的盛景，只能是一枕黄粱。李煜面对当时的强权，被迫走上归顺之路，也是一种无奈的选择。如果从帝相的角度评价李煜，诗人赵翼的结论是比较客观的。如果以更广阔的视野分析，一位帝王能留下这样多彩的文学遗产，已经很对得起祖先和后人了。即便成为阶下囚，李煜仍然保持南唐的气节和风骨。他守住了做人的底线，他的情操，他的童真，他杰出的诗词成就，为他赢得了“千古词帝”的美誉。英译李煜诗词全集所遇到的困难，首先是如何确切地把握李煜所处的时代脉搏和他所使用的诗词语言的准确理解。数月的英译实践，收到了“以译促学，以学带译”的实效。希望本书的英译，能再现李煜诗词的真实风貌。

译者坚持2013年秋出版的《中国历代诗词英译集锦》的英译风格——译诗像诗，神貌结合，大体押韵，有节奏感，通俗上口。本书译者注重译文形象和意境的再创造，注意以英语为母语的读者对译文的反馈。希望译文能给读者以更多的想象空间。希望本书成为中国人学英文、外国人学中文的通俗读物，成为深入解读李煜及其诗词的参考用书。

中英文注释或译注，是本书的重要组成部分，译注为解读李煜诗词提供了翔实的资料。中文译注对学中文的中外学生尤为宝贵，可节约读者大量查阅工具书的时间。本书中英文译注不是逐一对应的，内容亦不尽相同。因为英文译文在很大程度上已经为解读原文打下了基础，有些地方不需要重复注释。李煜诗词流行的版本很多，一直以来都有一些存疑问题。在李煜全集或选集中，也发现过明显的文字错误，如“矢”“失”相混等。本书通过译注，对一些存疑问题尽可能地给出清楚的交代。公元978年李煜谢世后，宋元明清各代对李煜和李煜诗词的关注有增无减。李煜很多失传了的诗词，在一些涉及李煜的著作中已经陆续发现。本书辑录的李煜的残句，主要就是在文人墨客的行文中发现的。可以找到李煜诗词线索的著作很多，如陆游《老学庵笔记》，叶梦得（1077~1148）《石林燕语》，元代方回（1227~1306）《瀛奎律髓注》，《翰府名谈》，《野客丛书》，《海录碎事》，《孔帖》等，对读者深入解读李煜的作品很有帮助。

令人兴奋的是，在当代网络世界中，一大批国内外学者成了李煜的新粉丝。每年一到李煜生日——七夕，就有声势浩大的自发性笔会。届时会有大批高质量的文章出现，高度赞美歌颂李煜对中国传统文化的杰出贡献。在一次网络“七夕晚祭李煜文会”上，一位叫“淥水忆兰”的核心会员写了《七夕祭后主》等诗文，令人感慨万千。现仅摘录些许片段，供读者欣赏：

“……步步生莲的女子，写尽自己一生的痛，只为舞一曲绝世的美博你欢颜。红尘如许，红颜美眷相伴相惜，你终究是个有福之人，只无奈林花谢春红，太匆匆，醉时欢歌的一场繁梦只如烟花一瞬，而如今，故国不堪回首，明月虽在，也异当时，凄清照鬓丝。众人皆说，你醉心诗词歌赋，错生于帝王之家，可我始终觉得，你这一生是历史的选择。山河破碎，承载你半世和泪和血的伤痛，身世浮沉，却成就你千古词帝的光辉……”

已经由商务印书馆国际有限公司于2013年出版的《中国历代诗词英译集锦》和这本书的初稿都曾得到过石凡的许多具体指导与帮助。愿借此机会向她表示最诚挚的敬意和谢意。

朱曼华

Translator's Preamble

Last late autumn, I started to translate “Complete Collection of Li Yu’s Poetry”. Doing off and on, it has lasted for eight months to complete the English version. On my own Suzhou Dew Pavilion of Building Top, I had no cup of wine to dedicate to the moon but had tea drinks as my partner, therefore I am not lonely.

Completing all of Li Yu’s poems or ci poems, including some of his incomplete residual poems, either phrases or sentences, still I felt energetic to do more, therefore, also I had to translate his father’s and his grandfather’s poems in all. Moreover, I translated Li Yu’s epitaph that comprehensively summed up his whole life and experience. It’s his imperial official Xu Xuan who was told to write such a biographical works. The translator gave a brief introduction to the South Tang as an appendix. The poetry written by Li Yu’s elder generations could be used to tell readers the fact that Li Yu came from a scholarly family, and that Li Yu’s achievements were not isolated from his family surroundings. In autumn, 2013, the Commercial Press International Co., Ltd. published my “Chinese Famous Poetry Translated by Manfield Zhu”, in which 234 classical and modern poems were translated into English, including the Chinese earliest folk songs, Tang poems, Song ci poems, Yuan qu poems and the newest poems, which could represent the achievements of Chinese Poetry Kingdom. This time the translator would like to translate Li Yu’s all the poems and ci poems in order to dilute any class bias or specious traditional ideas, and to reinterpret the South Tang artistic achievements and characteristics, and re-estimate Li Yu’s historical poetic value. “Writing mirrors the writer” or “Style is the man”. Only reading and understanding Li Yu’s complete works could help us truly get familiar with his inner world. Doing so meant to seek for more scientific, objective research on his complete works rather than just depending of his limited few well-known poems and ci poems. History can not be considered as arbitrarily rubbing dough; history must be respected and objectively written. The historian must be a truth-seeking man to restore the historical figures as it is. The South Tang entered a turning point in Chinese history, Tang and his poetry had reached the highest splendor of history, but

the Late Tang seemed to be a faint evening sun with the last residual rosy cloud. In such an evening, only one emperor like a bright star glittering at dark night continued to sparkle, to add luster to China's long sky in darkness. It is he that still continued to beautify China with real human feelings in the world. In the historical period after the Tang Dynasty, the poetry and ci poetry seemed to still have a functional division, usually, when there was something happy, a metrical poem would be written whereas something sad happened, a ci poem would be used so as to fit the whole atmosphere. Although Li Yu was known as the "Eternal Ci Poetry Emperor", but still he wrote quite a lot of common metrical poetry instead of so-called ci poetry. "Eulogy to Queen Zhaohui Zhou" was a long elegy consisting of 1313 Chinese characters with 246 lines of poetry, which is longer than poet Bai Juyi's long poem *Eternal Grief* in length. Li Yu's long poem was for the mourning after Queen Ehuang's death. Such an elegy was so affectionate, so excitable that could be called the South-Tang eternal masterpiece. The poem highly praised Ehuang to be natural in beauty, versatile in talent and good at singing and dancing. The long elegy vividly reappeared the grief caused by Ehuang passing away, vividly described the solemn ritual of the funeral in detail that left readers a very deep impression. Li Yu's elegy was full of truly lingering love.

In his long elegy, Li Yu depicted his Queen Ehuang like this:

"Your slender brows simulating the crescent,
Your bun by wind blowing reached top height."

Only eight Chinese characters used to depict Queen Ehuang, readers could find her dignified and generous external image like a beautiful painting. For a long time, people's attention were only paid to Li Yu's few of poems, such as <Beautiful-Lady-Yu>, <Joyful Reunion>, <Billows Washing Sands>, etc. His other metrical long poem, such as <Eulogy to Queen Zhaohui> has been neglected though it was much better to reflect his true feelings of inner world. Translating "Complete Collection of Li Yu's Poetry" for the translator fundamentally means relearning and reinterpreting Li Yu's works. It is inevitable for the translator to take more careful consideration of Li Yu's original works, it is easy to find that Li Yu was more familiar with Chinese historical figures or events. His mind was full of historical stories or anecdotes. He was really a good-reading emperor in history. Really

he had read myriad copies of classical books. He was not skilful at applying his sword, but he was absolutely good at writing poems or ci poems with his Chinese brush. At age of 42, Li Yu ended his short life but left us not only his everlasting poetry but also his truly rich affectionate inner world, which is more important than anything else. He wrote poems on Ehuang's violin back side, on her silk fan, her handkerchief, and on the weeping willow leaf and on her hearse, etc. All his poetic lines or words were so emotional and immortal. He was never like a majestic emperor, but just like a supreme wise man as appropriate as a sweetheart. Of course, he also had masculine beauty, and made a loud rough cry sometimes, but in general, he was as gentle as watery tenderness.

<Breakthrough Battle Array> written by Li Yu comprehensively summed up the fate of the ups and downs of his life:

It's my homeland with forty-year history,
 With 3000-km mountain-and-river territory.
 Dragon-phoenix style pavilions link with the Milky Way,
 Jadelike trees with everlasting long twigs seem misty.
 Fighting by sword never suited my character!
 Yet once got as an official captive member,
 He would turn lean, haggard with gray hair.
 It's extremely farewell to ancestral temple,
 Imperial musicians played a song of farewell.
 Tears dropped toward maidens of the palace hall.

Lost his country, Li Yu also did not forget to tell his mind to his imperial beautiful maidens.

The Qing Dynasty poet Zhao Yi wrote a poem entitled "Inscription to Poet Yishan" as follows:

Seeing the Holocaust disorderly rise and fall,

Two dynasties documents you collected in all.
No official title, no need to seek for others' bestow,
Afraid of losing Chu bow was a historical sorrow.
Orchid's row seemed to be sad of night fire burnt,
The ancient capital lofty trees wept for autumn wind.
With national unfortunate, a poet had good luck,
The vicissitudes made him write the best work.

In China's Five Dynasties of Ten Kingdoms historical period, Tang's glorious page of history had passed, hoping its descendants would restore and repeat its Golden Years of history can only be a daydream. Facing the Song-Dynasty strong power, Li Yu met serious frustration, being captured, he selected a realistic way, which should not be criticized. Only according to an emperor's personal gain or loss, to estimate him, we would like to appreciate poet Zhao Yi's conclusions that should be beyond reproach. But if in a broader perspective or point of view, we also do not have to expect much more achievements in his reign period. Thousands of years of history told us that it was the time situation would basically decide a hero or an emperor's fate. If an emperor could develop his strong points and avoid his weak points so as to leave precious legacy to later generations, then it would be worthy of it by their ancestors and descendants to be proud of him. To this end, it should be no timid to say that during China's thousands of years, only one emperor's poetry or ci poetry was the best, which should be the pride of the Chinese nation. Even though he became a prisoner under the Song Dynasty palace's stone steps, he still remained of his own South Tang integrity and strength of character. He loved the common people as if loving his own son. He kept on sticking to his Buddhist faith considered as for his own bottom line in life. It was not easy for him to maintain his sentiments, his childhood purity, and his outstanding poetry achievements created by such an Eternal Ci Poetry Emperor—His imperial life was short, but his poetic life would be eternal. The main difficulties I have encountered first is how exactly to grasp the historical or social pulse hidden in Li Yu's poems that need an accurate understanding. Translation practice for eight months has won better results to interpret and promote my own learning from translation. Still I hope my translation works will reproduce