



CHINESE FAMOUS POETRY TRANSLATED

BY MANFIELD ZHU (Second Edition)

中国

历代诗词英译集锦

第2版

朱曼华 编译

舊苑荒臺楊柳新
菱歌清唱
東勝春只合惟有西江月
曾照吳王宮裡人
寫李青蓮句



商务印书馆国际有限公司

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图书在版编目(CIP)数据

中国历代诗词英译集锦:英汉对照/朱曼华编译.

—2版.—北京:商务印书馆国际有限公司,2016.9

ISBN 978-7-5176-0287-3

I. ①中… II. ①朱… III. ①英语—汉语—对照读物

②诗词—作品集—中国 IV. ①H319.4: I

中国版本图书馆CIP数据核字(2016)第197847号

Chinese Famous Poetry Translated by Manfield Zhu 中国历代诗词英译集锦(第2版)

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 北京新华印刷有限公司

开 本 710mm×1000mm 1/16

印 张 20.75

字 数 240千字

版 次 2016年9月第2版第2次印刷

书 号 ISBN 978-7-5176-0287-3

定 价 40.00元

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再版附记

《中国历代诗词英译集锦》2013年秋初版，2015年冬传来再版的消息，译者及其同行朋友们都为该书已经受到读者的欢迎而高兴。该书的优势一方面在于它的“历代”和“集锦”，一书在手便可纵观中国诗词王国的远山近水，而且一览无余。这在很大程度上，满足了当代读者快节奏的心理需要。另一方面，译者的自然朴实、通俗易懂、“译诗像诗”的译风也是引起读者关注的一个有利因素。即使是再好的国家级翻译，偶尔遇到领导人引用中国诗词名句喻事，若无准备，难免会犯难，难免有几分紧张。有了这本“英译诗词集锦”就有了可借鉴的译文了。

译者利用这次再版的机会修正了书中个别的问题，修改或重译了初版中李白《静夜思》、王维《相思》等5首名人名诗，加译了左芬、武则天、花蕊夫人等历代名后、名妃、名人的诗词22首。第2版全书含256首中国古代的和现代的诗词。

如果单从欣赏国句名篇的角度出发，“落霞与孤鹜齐飞，秋水共长天一色”（王勃《滕王阁序》）、“先天下之忧而忧，后天下之乐而乐”（范仲淹《岳阳楼记》）等名句是必须译介的，但它们都不是源于诗词而是隶属名赋的佳句，也只好割爱，未能收编。

《中国历代诗词英译集锦》2013年秋初版后，译者一直没有停止选译对中国诗歌历史有过特殊贡献的名人名诗。这次增译的诗词都不是信笔成章之作，并非完全凭借译者个人的好恶或兴趣而随意选定。“少而精”一直是译者选译所追求的总目标，但既然是集锦又不能有“锦”而不“集”。

为了能反映“唐诗主情，宋诗主理”这个历史事实，这次选译了苏轼两首哲理诗。苏轼《琴诗》把平淡无奇的琴声写活了，令人百读不厌；他所题“不识庐山真面目，只缘身在此山中”的名句的确入情入理，也是不能不译介的。

初版时，译者曾选译了明代唐伯虎《我爱秋香》一首藏头诗，想不到获得国内知名翻译家的认可。《中国历代诗词英译集锦》坚持了“内容和形式”统一，坚持了神貌结合的

译论。一位翻译家说：“有了这本书，以后再去讲课，就有更恰当的实际例证了。”

这次，译者还特意增译了一首清代有代表性的回文诗——《春》，旨在让国内外对我国诗歌品牌的多样性产生新的概念。回文诗能不能译？如果要译，要遵循什么被同行们认可的原则？译者试译了这首回文诗《春》。如果以英语为母语的读者，能意识到这也是用给定的几个英文字，通过反反复复调整语序的办法来组合成一首诗，那么应该说这已经就收到了英译的预期效果。译者希望如此抛砖引玉，引起同行们从中外文化交流这个更高的视角来解读此类翻译问题。

最后愿借此机会，感谢商务印书馆国际有限公司严谨的出版作风。对读者、作者高度负责的态度必将给此书带来新的活力，迎来更多读者锐利的目光。

译者 朱曼华

2016年6月22日 北京

Excursus of the Second Edition

The first edition of “Chinese Famous Poetry Translated by Manfield Zhu” published in autumn 2013, and in winter 2015, the translator was told that the second edition will be printed. My colleagues and I are all excited for the book has been welcomed by more and more readers. The book’s strength lies in the poems collected in different “dynasties” and “modern famous ones”, such a book in hand, seemingly you were visiting the Chinese Poetry Kingdom with high mountains afar or deep rivers nearby.

This is largely to meet the fast-paced contemporary readers’ psychological needs. Needless to say, even the best national translator will be inevitably a bit nervous, usually when one must interpret some classical poems quoted by a high official or a top leader making a public speech. With the help of this “Translating Poetry Collection”, one can learn from the translation easily to overcome some difficulties.

The translator’s style is natural and simple, easy to understand, and “poem he translated is still like a poem”, which may cause a favorable factor for readers’ attention.

The translator would use the reprint opportunity to correct few spellings wrong or other errors, and also retranslating five celebrities’ famous poems in the first edition. Such as Li Po “Homesick at Quiet Night” (Nostalgia), Wang Wei “Lovesickness”, etc. Meanwhile, there are 22 poems translated and compiled in the second edition, including some famous poems written by queen, or concubine or other celebrities. The second edition of the book contains 256 Chinese classical and modern poems. In China some well-known poetic sentences are nationwide famous, however they belong to non-poetry circle called Fu in Chinese, such as

“Falling clouds and lonely duck mutually fly.
Autumn rivers and heaven share the sky”

“First share the world sorrow in sorrow.
Late share the world happiness to endow.”

It is a pity that they are quite good both in content and in form (in structure or in rhyme), but still were not compiled into the “Chinese famous poetry collection”.

Since the first edition of the works published in autumn 2013, the translator has not stopped collecting some celebrities’ famous poems in Chinese history. The newly-translated poems were reasonably collected, not entirely with the translator personal likes and dislikes or interest at random. “The less, the better” has been as a main principle for collecting.

In order to explain the idea that “Tang poetry is full of primary love; Song poetry is better in thinking logically and reasonably”, the translator was intended to translate Sushi’s two philosophical poems. Sushi’s “Qin poem” could transform an ordinary piano into a vivid live picture, at which readers will never be tired of looking. “He that does not know the truth, just because in this mountain,” Such a poem is indeed objective and reasonable.

In the first edition, the translator translated an acrostic entitled “I love Autumn Fragrant” written by the Ming-Dynasty poet and painter Tang Bohu, which was considered as a better translated poem. One of outstanding translators thought it reflected a general principle of translation “content and form” coincident to adhere to the combination between inside meaning and surface meaning. He said: “with this book, when I go for making a translation lecture, I will have more appropriate practical examples.”

The translator also specifically translated a poetic representative of the Qing-Dynasty “palindrome poem” entitled “Spring”, aimed at beautifying the Chinese Kingdom Poetry garden with wonderful flowers so that domestic and foreign brands of Chinese poetry diversity will form a new concept. Palindrome poem can translate? If you want to interpret, to follow what is accepted principles? The translator had a try to translate the palindrome poem “Spring”, if the English-speaking readers to realize that this is with a given number of English words, word order by repeatedly adjust approaches to be combined into a poem, then, it should be said that it has received the expected results in English. The translator’s a try should be an appetizer to cause more colleagues to have more tries of such a translation so as to promote Chinese-foreign cultural exchanges in higher levels.

Finally I would like to thank the Commercial Press International Co.,ltd. for its publishing rigorous style to readers and translator. All the editors and workers are highly responsible for readers and translators; they should be admirable for they have created their own new reputation from more readers' sharp eyes.

Manfield Zhu

Peking June 22, 2016

序

由我主编的《赵朴初咏茶诗集》的英译是我请朱曼华做的。我对他译诗的情况较为了解。说他“从容不迫”，是说他做事胜任愉快，有韧性、有耐力。既能轻松地拿起来，又能踏实地放下去，不盲目追求进度。说他“以好为本”，是说他对所做的译事认真负责，一丝不苟。觉得顺手时便一气呵成，觉得别扭或不满意时，决不轻率出手。朱曼华在美国留学期间，曾在其就读的伊利诺伊大学校刊发表了为纪念马克·吐温诞辰150周年的英文诗作，这为他写诗和译诗带来了动力和自信。他喜欢写双语诗，并有用英文直接写抒情诗的习惯，这在某种程度上决定了他的译文风格。他的英译尤其注重形象、意境和联想的再创造。他译的诗像诗，读起来自然流畅、有美的韵律。这有别于散文似的译法——只求解释原诗的本意，不注重在节奏和韵律上下功夫。朱曼华英译的另一个有利条件，是他对中文情有独钟。1987年他在《光明日报》发表了《汉语是智慧的语言》一文，这使得我们之间有了越来越多的共同语言。他在英译每首诗时，并非简单地进行翻译，而是将大量时间花费在对诗人的生活经历、社会环境、历史背景以及人际交往等方面资料的收集上。他仔细推敲有关词句的特定语义，追求将诗的意境和内涵还原到本真的社会现实中。为此，他为一些诗配写了必要贴切的注释。希望本书的出版，能对外国读者欣赏中国优秀文学作品起到启迪和引导作用，对有志于从事诗歌翻译的学者起到参考和借鉴作用。

人的一生可以阅读欣赏到许许多多的诗词曲赋，但不是每个人都有足够的时间、精力、兴趣和能力把自己偏爱的诗词曲赋完美地英译出来。朱曼华通过自己的努力做到了，而且从容不迫地做到了。我不能不为好朋友说几句话。

是为序。

李敏生

于中国社会科学院

Preface

As an editor-in-chief, I compiled Zhao Puchu's *Anthology of the Tea Culture* and personally I invited Manfield Zhu to translate it in English. I have a better understanding of his translation ability. The so-called "Leisurely Style and Careful Translation" means he would work leisurely but competently in good quality of his toughness and endurance. Not only could he easily carry his heavy task on shoulders, but also he could put it down lightly. He has never had to seek for fast speed of translation on purpose. And his "Careful Translation" means he is a reliable translator who is serious, responsible and meticulous of his translation. Sometimes he feels his translation work goes smoothly, he will accomplish it without any interruption; when he is dissatisfied at his work, he will be uneasy and never reckless to hand over his translation drafts.

When he studied English at the University of Illinois, USA, Manfield Zhu wrote an English poem published in the UI's ILLINI WEEK to commemorate Mark Twain's 150th-Birthday. Since then he had won a great power of self-confidence to write or translate more English poems. Usually he is fond of writing a verse in bilingual way. Sometimes he would like to directly write an English lyric poem, which may have turned into his translation style in some extent. His English translation is particularly characterized by the poetic image, mood and imagination recreation. The poem he translated is still like a poem to read naturally fluently with the rhyming charm, which is different from the prose-like translation that just can explain the general idea of the original poem without pleasant rhythm and rhyme.

Manfield Zhu's another superior condition is that he has a good command of Chinese language; he is good at comparison between Chinese and English in linguistic way. In 1987 he wrote an academic thesis "Chinese language is of wisdom" published in the *Guangming Daily*, which made us have more and more common language. When he translated a poem, he would like to spend a lot of time in collecting the poet's experience or his social environment, historical background and interpersonal aspects. He'd like to take careful consideration of specific semantics of the words, and follow after the poetic mood and meaning to restore to the original social reality. For this reason, he added some

necessary and appropriate annotations to some poems. I hope the publication will play a role of inspiration and guidance for the Chinese and Foreign readers to appreciate the Chinese-English outstanding literary works; I hope the book will attract more attention to translation scholars who will take it for reference.

Everyone can read and appreciate a lot of poems in various styles in his whole life, but not everyone has enough time, energy, interests and abilities to translate all of his favorite poems from Chinese into English. However, with great efforts, Manfield Zhu has done. I can not help writing a few words for my good friend.

That's the preamble.

Minsheng Lee

Chinese Academy of Social Sciences

自序

(一)

中国是诗歌的王国，名诗名句浩如烟海，经常被引用的数以万计。学诗、背诗、译诗，是深入学习外语的好方法。与背诗、写诗相比，我更偏爱译诗，总想探寻一条译介中国历代诗歌的蹊径，让中国的诗文化走向世界。

1985年，在与美国伊利诺伊大学老师和同学的交流中，我就萌生了英译所有我喜爱的中国历代诗词的想法，以便借助其中的名句更好地表达自己的感受，积极参与国际文化交流。岂知，总有比编译诗歌更急的事情等着我去做。结果年华似水默默逝去，激情却难再滚滚而来。直到进入21世纪，一家英文期刊约我译介崔颢、李白、王勃、范仲淹在我国江南三大名楼的遗墨时，我才意识到应当立即着手系统英译中国诗词的工作。本册译集的出版，实现了我多年的夙愿。

与其说这是一本译集，毋宁说这是学习和求索的写照。沿着中国诗歌文化的长河漫步，欣赏它奔流不息的浪花，吟咏它传承已久的经典之作，不仅是一种美的享受，同时也在不断丰富自己的文化内涵。译诗也是深入学习中国诗歌的一种方式，反复修改译文所留下的墨痕，则是我不断进取的见证。

借助音韵是学习语言的好方法。借助音韵能加深记忆，并提高学习实效。我国传统国语教材中的《三字经》《百家姓》《千字文》等，无一不是借助音韵手段的启蒙读物。对学习英语的国人来说，这本译集可以帮助他们自修英文，从中英两种语言的转换中体会语言异同的微妙；对学习中文的外国人来说，这本译集可以帮助他们理解中国诗词原作风貌，提高对中国诗词的鉴赏力。

本册译集以两百余首的篇幅译介，很难做到取舍得当。令人欣慰的是，所选译的诗歌恰到好处地集中了我最想表达的某些理念和情感。

(二)

本书编目共用了244个编号，包含256首我国不同历史时期不同类型的诗歌。

译集以诗词为主体，按照创作时间先后排序。唐诗占40%，宋词占33%，元曲占7%，古风诗和新诗各占10%。所选译的诗对传递的历史时代信息和诗人的社会处境有一

定代表性。除择取了反映社会历史发展进程、极具艺术成就的名篇之外，还选录了一些以往少有译介、评价不甚一致的作品。

凡是感动过我或常被引用的诗我都想译，可我喜欢的诗，别人未必喜欢。因此选什么诗来译，不太容易求得共识。在这部译集中，我选诗和译诗的标准，主要是看其能否引起更多人的共鸣，是看其在国际文化交流中是否有实用价值。

《击壤歌》恐怕是反映唐尧太平盛世最古老的一首。《诗经·关雎》、屈原的《楚辞·橘颂》、辛延年的《羽林郎》（乐府诗）、汉高祖刘邦的《大风歌》、汉武帝刘彻的《秋风辞》、张衡的《四愁诗》、魏武帝曹操的《龟虽寿》、陶渊明的《归园田居》、唐太宗李世民的《望送魏徵葬》等诸多佳作，都是科学性、艺术性和社会性的完美结合。品读和翻译这些作品，既是学习和了解历史发展的过程，也是传承和弘扬我国诗歌文化遗产的过程。

在唐诗中，我认为张若虚的《春江花月夜》最具诗情画意，白居易的《长恨歌》则质与量双赢。我栖居姑苏，因此格外喜欢张继的《枫桥夜泊》、李白的《苏台怀古》等名篇。此外，李商隐和杜牧的诗句，也格外打动我的心。

在选译宋、元、明、清历代有一定代表性的不同类诗歌作品时，我对李清照、秋瑾的诗词选得较多，还选译了善音律的秦淮名妓柳如是诗。纳兰性德是继李煜、李清照之后难得的诗词大家，我尤其喜欢他的这两句诗——“衔恨愿为天上月，年年犹得向郎圆”。

孙中山写给刘道一的挽诗，既默默抒情，又昭昭述志，是新文化运动以来诗歌的杰出代表。所谓“诗言志”，是指在更高层面上的抒怀或抒情。译集中，既有刘半农的《情歌》、徐志摩的《再别康桥》、林徽因的《你是人间的四月天·一句爱的赞颂》、戴望舒的《雨巷》、余光中的《乡愁》、席慕容的《楼兰新娘》等抒情成分较多的名诗，也有铁骨铮铮的名诗或名句，如鲁迅的“横眉冷对千夫指”、夏明翰的“砍头不要紧，只要主义真”以及林昭的“自由无价/生命有涯/宁愿玉碎/以殉中华”等等。总之，那些重在抒情的新诗，多写在那充满激情的历史时期。

毛泽东的诗词译家颇多，鉴于1999年我应约与北京大学许渊冲老师共同翻译了《毛泽东诗词创意画集》（上下卷，中央文献出版社出版），所以这次不再逐一复译，只选译了《贺新郎·别友》等较为鲜见的几首。

我的选录的取向大致如此，而依据和理由，除了诗人令人叹为观止的造诣外，有些只能意会，却难于尽表。

(三)

译诗须形神兼备。要以诗人的思维方式来译诗，使译出的诗像诗。要注意传递诗词中的艺术信息，注意格律、对仗、音韵等诗词中特殊元素在译文中的再创造。要强调译介的整体效果，要选用今人熟悉的语汇，展示前人的思想情感和理念。我希望自己的译文自然流畅，吟咏上口，有和谐的韵律。为此在诗词英译中，我尽量采用读起来音韵感较强的词作为韵尾。我欣赏“大体整齐押韵”的提法，把读起来口型相似、听起来有韵律实感，但写起来并非同韵的两个词也视为近似押韵的一种模式，如go与 girl或might与mind等等。

下面举例说明我对译文的追求。在英译唐寅的《我爱秋香》这首藏头诗的过程中，我保留了中文藏头诗的内涵与结构，力求实现内容和形式的统一。用心的读者不难发现，我所译的诗句基本做到了留韵其中，甚至前两行的尾韵做到了与中英文尾韵相同（悠you / 愁chou ~ flow / sorrow）。

试比较《我爱秋香》的原文与译文：

我爱秋香

我画蓝江水悠悠/

爱晚亭上枫叶愁/

秋月溶溶照佛寺/

香烟袅袅绕经楼/

I painted the blue river slowly and slowly to flow,

Love Evening Kiosk may sense maples' sorrow.

Autumn moonlight shines on the Buddha temple,

Fragrant incense smoke goes around Sutra hall.

我在《中国诗文化走向世界与翻译问题》的论文里（见第十八届世界翻译大会*论文集），曾具体地谈到诗歌翻译理论与技巧，以及“中国文化走向世界——影响人类未来”等文化“出口”问题，这里不再赘述。

2005年是我写英文诗进步较快的一年。我的英诗《雨伞》《河畔》《清西陵的黄昏》等开始被美国诗协出版社收编，其中《清西陵的黄昏》被编入《2005年最好的诗人最好的诗》（*The Best Poets and the Best Poems of 2005*）一书。当年，在我接到编录通知时，简直不相信自己的眼睛。这里我想说，写诗、译诗的快乐，蕴含在中外文化交流的过程中。

2006年2月15日，英国伦敦诗歌出版社（驻纽约）办公室的尼格尔·希拉里给我发来约稿函：“曼华，令人愉快的是我最近读到了你在美国出版的诗歌，祝贺你的力作问世。我认为你独特的才华、与众不同的视角，得到国际社会的赞誉是顺理成章的。基于这个原因，我寄信于你，旨在征得你的同意，允许《诗歌之荣誉》诗集收编一首您最喜欢的个人诗作。”

这位我素未谋面的英国出版界朋友的来信，让我看到了西方文化对东方文化的认同，看到了开展诗文化交流的前景，激发了我通过写诗或译诗参与中西文化交流的积极性和主动性。当即赋诗几行，借机交流：

Sharpening my pen 10 years, I complete my dream,
I can communicate with the world through my poem.
Let human love melt one-thousand-year icy snow,
Let friendship make ten-thousand flowers bloom.
十年磨剑圆一梦，写诗方与世人通。
情暖天下千秋雪，意唤人间万花红。

【注】* 第十八届世界翻译大会2008年8月4日至7日在上海召开。到会代表约1600人。闭幕前，国务院新闻办公室吴伟副局长主持召开了有15位中国代表参加的座谈会，围绕“中国文化走向世界”的思路征求翻译家们的意见。朱曼华应邀介绍了2001年10月受中国国际文化交流中心、欧美同学会、北京大学（国际关系学院）等单位委托发起、筹办“中西文化交流——许渊冲学术思想与成就研讨会”情况。作为筹委会秘书长，朱曼华提出了“中国文化走向世界——影响人类未来”这一文化工程的概念。

(四)

思念无脚走天涯。在写这篇琐记的过程中，我很思念为我润色英文诗的美国老房东威廉·戴维斯，她和蔼亲切的面容至今历历在目。我很思念启迪我写英文诗的伊利诺伊大学校刊主编多萝西·威廉斯。1985年12月12日，美国伊利诺伊大学校刊ILLINI WEEK发表了我为纪念马克·吐温诞辰150周年而创作的英文诗。在我这首处女作的页面上，多萝西·威廉斯添加的鼓励性评语比正文所占的版面还要大出许多。

我还有更多的理由思念诺尔曼·海恩斯和雪莉老师。海恩斯教授曾利用假期驱车陪我游历了美国28个州，参观了美国马克·吐温故居，这让我有机会把发表的英文诗赠与马克·吐温纪念馆收藏。

在回顾多年来用英文写诗或译诗所走过的道路时，我想说许渊冲、张培基是对我影响最大、帮助最多的两位老师。近年来，诗人翻译家江枫老师的译论也使人耳目一新。珍惜他对我的鼓励：“你是我此生永远可信赖的不可或缺的好朋友。”李敏生先生为本书写的序言中论赞为“从容不迫 以好为本”，对我译诗和做人都是不可多得的箴言。

借此机会，我想表达对欧美同学会这一留学人员组织的由衷感谢。是她给了我太多的机会磨炼中英文笔头。2013年10月，欧美同学会将迎来百年华诞，我把这本译集献给她，以表达我对她永远的热爱和祝福。

定稿以来，我内心总藏着某种不安，担心对不起读者。每隔一段时间重新审读，总会发现新的不足之处。如“身无彩凤双飞翼，心有灵犀一点通”等很多名句都几易其稿，希望借语感取胜。虽然我知道没有永恒的和完美无缺的译文，但仍希望自己的译作能经得起千百只“啄木鸟”的敲啄。为此，我要加倍努力，力求留下最少的遗憾。恳请广大读者不吝赐教，不客气地挖掘其中的破绽和疏漏。期待此书能在不远的将来再版，以使我订正和勘误的机会。

朱曼华

General Annotation

China is a Poetry Kingdom full of famous poetic lines often to be quoted more than 10,000 ones. It is a good method for a learner often to recite some of Chinese famous poetry or translate Chinese poems into English. In comparison of reciting and writing poems, I am fond of translating poems so as to seek for a new way for introducing Chinese famous poetry abroad, which will help Chinese poetry culture enter the whole world.

At the University of Illinois, Urbana-Champaign, in 1985, once I attended a seminar on International Cultural Exchanges, a flash idea came into my mind that it was necessary for me to compile a book or pamphlet with the function of Chinese-English dictionary, which could provide much more Chinese poetic sayings to help me express myself in the international cultural exchange. However, I have always had something else in still urgent need to do. As time goes on, my initial intense emotion or enthusiasm has not turned much stronger until the very beginning of the 21st century when I was told to write something in English about the Three Famous Riverside Watchtowers of the Yangtze Riverside South, and I had to translate different kinds of classical verses written by ancient poets in different dynasties of China. Since then I have written and translated more and more poetic or lyric essays published in an English magazine in China. I was often asked to write or translate some essays with poems that lay a foundation of my anthology of translation poetry. My long dream will come true with the book published.

I prefer to think the book is about learning and exploring notes on poetry rather than a traditional version of poetry anthology. Once I translate my favorite poems I feel as if I were wandering along the Chinese poetry river bank, I could enjoy all the restless poetic waves, reciting the traditional classical poems; simultaneously I could share the lingering charm of human culture and enrich my life. It is a special way to learn from Chinese poetry by means of translation. Repeatedly revising my translated verses reflected my further