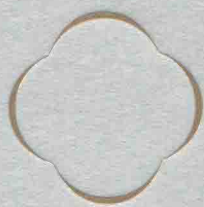


一日看尽长安花

英译唐诗之美

TO VIEW ALL THE FLOWERS
OF CHANG'AN IN ONE DAY

Tang Poems in Original Rhyme • C. K. Ho



何中坚
译著

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TO VIEW ALL THE FLOWERS OF CHANG'AN IN ONE DAY

何中坚
译著

献给我的母亲陈淑佳

Dedicated to My Mother

树欲静而风不止

子欲养而亲不待

A tree wants peace,
But the wind won't cease.
A son wants to repay,
But his parents won't stay.

序

读者会发现，本书内的英译唐诗，完全按照译者自己所创的独特手法译出。其独特及令人难以置信之处，在于译者竟然能够以浅白的英语，重塑古诗优雅悦耳的韵律及节奏，而不损翻译的准确性，因而别具风格。此种风格，我称之为“何氏翻译风格”。要实践“何氏翻译风格”，译者必须对中国文学有深入认识，并精通中英两种语言。书中每篇英译唐诗不仅本身就是出色的文学作品，而且可以作为贯通中外文化及语言的桥梁，让不精通中文的外国人也可以欣赏唐诗，从而促进唐诗在国际上的推广。

本书内充满令人惊叹及喜出望外的例子。译者巧妙地用浅白的英语将古文翻译为优美的英语诗篇。因此，本书可以使读者在享受阅读乐趣之余提升英语水平。本书亦适合各类读者。对于年轻的、在英语环境成长的一代（譬如就读于国际学校或留学国外）而对唐诗抱有兴趣或好奇心者，本书是极佳的入门读本；至于对唐诗有所认识者，他们将会欣赏此种创新的翻译风格的美妙之处。本人相信“何氏翻译风格”，日后必定会为严肃学者所探讨。

除此之外，对就读于翻译、比较文学及中国文学的学生和从事相关研究的学者来说，这本书同时亦是上佳的参考材料。

邹广荣教授

香港大学

2015年7月6日

PREFACE

In this incredible brainchild of Mr. C.K. Ho, you will find English translations of Tang Poems (唐诗) that straightly adhere to the unique *Ho Translation Style* – recreating the melodic beauty of rhyme and rhythm of ancient Chinese poems in simple English without compromising translation accuracy. To practice the Ho Translation Style requires a deep understanding of Chinese literature and a high level of proficiency in both English and Chinese. Each translated poem is not only a brilliant piece of literature in its own right, but also a tool that helps bridge the cultural and linguistic barriers for English-speaking readers who are not proficient in Chinese so that they can better appreciate the poems. The book should help popularize Tang Poems internationally.

This book is full of pleasant surprises. There are many examples of clever and elegant translations of the ancient Chinese language using simple English. This book also provides an enjoyable way for Chinese readers to improve their command of English. It is suitable for a wide range of readers. For younger ethnic Chinese who study in English-speaking environments (such as international schools or abroad) but are interested in or curious about Tang Poems, this is an excellent introductory book. For those who are familiar with Tang poetry, they can appreciate the beauty of the Ho Translation Style, which, I believe, will be studied by serious academics in the future.

This book should also serve as a good reference for students and scholars in translation, comparative literature, and Chinese literature.

Prof. K.W. Chau
The University of Hong Kong
6 July 2015

译者序

唐诗简洁而华丽。自唐朝（618—907）迄今，唐诗传诵于国内及海外华人已有一千四百余年。本书选取了二百零三首英译唐诗，其中很多是家喻户晓的伟大名作。诗篇内亦有不少大家耳熟能详的名句及成语。

我特别采用完全创新的手法，以英语去重塑唐诗的美态。既要保留唐诗动人的特质，同时又要忠实地译出其原意。此英译本的独特之处，在于英译诗篇与原诗以同样的方式押韵。我的目的是要使英译本如同原诗一样优美、音韵和谐、悦耳。我全部用了简单英语，以求念起来畅顺。

唐诗的押韵方式与英国诗很不同。唐诗往往全诗用同一个脚韵，亦即所谓“一韵到底”。一般来说，在一首诗内，同一脚韵会用两到三次（如绝句），或四至五次（如律诗）。在古诗及乐府诗中，一韵可能用七次或八次以上（如李白的《关山月》及杜甫的《梦李白》）。在杜甫的《赠卫八处士》诗内，同一个脚韵用了十二次之多。

TRANSLATOR'S PREFACE

Poems of the Tang dynasty (618AD-907AD) are succinct, elegant and beautiful. They have been popular among the Chinese people all over the world for over 1400 years. This book contains the translations of 202 most popular Tang poems. Many of these are real masterpieces containing phrases that have since become proverbial in the Chinese language.

An innovative approach was adopted to reproduce the beauty of Tang poems in English by preserving their compelling qualities while faithfully recreating the text. Readers will find the translation in this book unique in that the English versions rhyme in the same way as the originals. My aim is to make the translated versions elegant and melodious like the originals. Simple English is used to ensure pleasant reading.

Tang poems rhyme in a way very different from English poems. A single rhyme often runs through an entire poem. Generally the same rhyme is repeated between two to five times in a poem. Sometimes a rhyme is repeated up to seven or eight times, e.g. Li Bai's 'The Moon Over the Mountain Pass' (李白《关山月》) and Du Fu's 'Dreaming of Li Bai' (杜甫《梦李白》). In Du Fu's 'To Mr Wei, the Eighth' (杜甫《赠卫八处士》), the same rhyme is repeated twelve times in the poem.

唐诗韵律和谐，有极佳的音乐感。因而无论是读、吟或听起来都教人觉得舒服。

很可惜，时下坊间所见的唐诗英译本，皆以散文短句，平铺直叙译出，与原诗样貌不同，而且并不押韵。偶有配以“对韵”者，却往往为求配韵而牺牲原诗的格式，甚至扭曲诗句的原意。如此一来，当然不能重塑唐诗的美态。我认为必须在翻译过程中成功保留唐诗各种优美动人的特质，才能重塑唐诗的美态。

我做此项创新的翻译尝试，是因为我对中国文学的热爱，以及我渴望向全世界，特别是向我国年轻的一代，展示唐诗的美妙传神之处，从而激发他们对传统中华文化的兴趣。

我对中国文学的爱好，一半来自我母亲的遗传，一半仰赖于后天的培养。我母亲热爱中国文学。从小她就教我念、背古文和古诗及如何欣赏诗文的内涵。我当时年纪小而未能完全明白，却每每为里面的故事所感动。后来发现，当日的教导已经深深地烙印在我的脑海里。谢谢我挚爱的母亲，直到今天我仍然可以背出好几篇颇长的古文、古诗。

Good rhyming gives Tang poems superb musical quality. They are therefore pleasant to read, to recite and to hear.

I note with disappointment that many Tang poems have been translated into line by line prose bearing little resemblance to the originals. Rhyming is either completely absent or imposed in pairs at the expense of format and even meaning. Such translations do not reproduce the beauty of Tang poems. I believe the beauty of Tang poems may only be reproduced in English if the qualities that made them beautiful are successfully preserved.

I was prompted to embark on the translation work by my love for Chinese literature and my desire to show to the world, especially to our younger generation, the beauty of classical Chinese literature so as to arouse their interest in traditional Chinese culture.

My love for Chinese literature is partly inherited from my mother and partly nurtured. My mother had a profound interest in Chinese literature. She taught me how to appreciate classical prose and poems and how to read and recite them when I was a little boy. I was not old enough to fully understand the contents but I remember I was deeply touched by the stories behind. Today, thanks to my beloved mother, I can still recite a few pretty long proses which had long since engraved in my mind.

当今年轻的一代英语水平比较高。可惜的是，其中一些喜欢文学的人往往被唐诗里艰深的词语、隐喻和典故吓住。我认为一本简浅、明易而创新的英语译本，可能会吸引他们去接触传统中国文学。为了帮助读者更好地去了解及欣赏，我在一些诗的下面加上脚注，去解释一些典故、隐喻、传说、风俗、地点及当时的历史背景等。

将古典诗词翻译成英语是一项极具挑战性的工作。中国人和英国人无论在语言上，还是文化上都存在着巨大的差异。因此，我翻译过程中遇到了相当多的困难和障碍。很多时候要花上好几个小时，去钻研诗的背景及典故，或是绞尽脑汁去选词用字。

在过去的六年里，我费尽心思，用英语去为这二百零二首唐诗重塑当时的场景，或捕捉古代诗人的思想与情操，或传达一个信息，或表达一份激情。最困难的部分在于寻找合适的字和词，而这些字和词必须同时能够保留原诗的韵律、节奏、神韵及格调。一如本文第三段所说，唐诗的脚韵经常多次重复。因此，要挑选多个同音的字去配脚韵十分困难。因为在英语里面，可用的同音字远远比中文少。虽然如此，我却从来没有为了配脚韵，而牺牲或扭曲原诗句的含意。

Nowadays, our younger generation has a relatively good command of the English language. For those who have a taste for literature, I believe a version of Tang poems in simple, easy-to-understand English may attract them to classical Chinese literature. They may otherwise be put off by classical Chinese words and phrases which are often difficult to understand, especially when allegories and metaphors are present. To help readers to better understand and appreciate the poems, footnotes are included after some poems to explain a legend, an allusion, a metaphor, a place, a custom, or the background.

Translating classical Chinese poems into English is a challenging task. Due to the enormous difference between the two languages and the cultures of the two peoples, there are many limitations and obstacles. Often, many hours of research on the background and brain searching on the use of words and their arrangement were necessary in translating a single poem or even a single line.

Over the past six years, painstaking efforts were put in to re-create a scene, re-capture the thoughts of ancient poets, convey a delicate message or describe the feelings or passion expressed in these 202 Tang poems in English. The most difficult part of the process was in the choice of words and phrases that would serve the purpose while at the same time preserving the rhyme, rhythm, soul, flavour and format of the original poems. When a rhyme was repeated many times in a poem, as was often the case, identifying suitable rhyming words posed great difficulties. Under no circumstances, however, had I twisted or sacrificed the original meaning for the sake of rhyme matching.

在翻译过程中，我了解到某些英文字、词用于写英文诗可能很贴切，可是用于翻译中国诗却并不理想。同时亦知道翻译诗与写诗很不同，诗人写诗的时候，可以随意挑选喜欢的字和词；但是翻译者必须忠于原诗的含意及意境，配合韵律、节奏等等。如此一来，选词用字就有很大的限制。

以下是两则用英语配韵及节奏的例子：

(1) 白发三千丈，缘愁似个长。

不知明镜里，何处得秋霜。

(李白《秋浦歌十七首其十五》诗)

*To thirty thousand feet
my white hair would **grow**,
'Cause like this long is my **woe**.*

*There's autumn frost
in the bright mirror –
From where it came I hardly **know**.*

In the process, I came to understand that certain English words and expressions, albeit good for English poems, often failed to produce the desired effects in translating Chinese poems and that unlike writing poems when a writer had complete freedom in the choice of words, a translator's freedom was much restricted in order to be faithful to the original.

The following are two examples of rhyme and rhythm matching:

(1) *To thirty thousand feet*

*my white hair would grow,
'Cause like this long is my woe.*

*There's autumn frost
in the bright mirror –
From where it came I hardly know.*

(‘Songs by the Riverbank No.15’ by Li Bai)

白发三千丈，缘愁似个长。
不知明镜里，何处得秋霜。

(2) 向晚意不适，驱车登古原。

夕阳无限好，只是近黄昏。

(李商隐《登乐游原》诗)

*Feeling restless in the evening,
Towards the ancient plateau
a carriage I steer.*

*The sunset is magnificent –
But dusk is near.*

古代诗人经常用“对仗”手法去加强诗句的感染力，使场景及诗意活现于读者眼前。在翻译时我亦尽量用英语将“对仗”重塑，以求翻译出来的诗句，如同原诗句一样生动而富有感染力。

以下是两则用英语“对仗”的例子：

(1) 风急天高猿啸哀，渚清沙白鸟飞回。

无边落木萧萧下，不尽长江滚滚来。

(节录自杜甫《登高》诗)

*Sharp is the wind under a high sky
amid the gibbons' howls of woe;
Pure is the islet and its white sand
with birds flying above to and fro.*