An English Translation
in Antithesis of
Initiate Beginners into
the Laws of Sound

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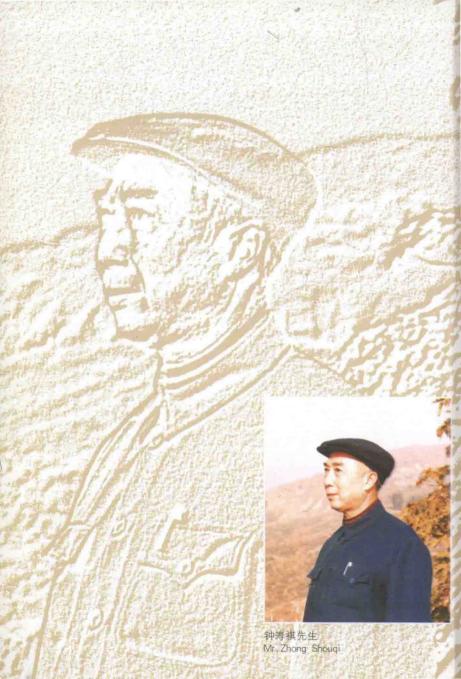
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钟寿祺先生在校对书稿 Mr. Zhong Shouqi is proofreading the manuscript of this book.



钟寿祺先生与杨正康先生 Mr. Zhong Shouqi and Mr. Yang Zhengkang

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钟寿祺先生伉丽与回叙永探望的余德泉教授全家留影 Mr. Zhong Shouqi and his wife had a photo taken as a memento with Prof. Yu Dequan's family returned to xuyong to call on them.



钟寿祺先生在泸州参加京剧汇演 Mr. Zhong Shouqi is taking part in the show of Peking opera in Lu Zhou.

)"微"修改页 (第二次修改页)

霜菊瘦,雨梅肥。

The frosty chrysanthemums are thin,

The rainy plum blos blossoms are fat.

客路对漁矶。

"The road for passengers" couples with "The rock for angling". 晚霞舒锦绣,朝露缀珠玑。

The evening glow spreads as beautiful as brocade, stitches as brilliant as pearls. 夏暑客思數在稅,秋寒知念寄迎衣。

In hot summer the passenger considered to lie with head aslant the stone pillow,

In autumn the woman thought to send her husband the expedition clothes.

春水才深、青草岸边漁父去;夕阳半落,绿茅原上牧童归。

The old fisherman went to the bank side by grass when the spring water was just deep;

The shepherd boy came back on the plain by nutgrass when the setting sun fell down a half.

宽对猛,是对涨。

Lenient couples with Fierce, Right couples with Wrong.

钟寿祺先生手迹 Manuscript of Mr.zhong Shouqi

对联,是中华民族特有的一种文学形式和我国传统文化 的一个瑰宝。但是至今尚无一本对联书籍翻译成外语特别是 翻译成保持对偶特点的外语介绍给外国读者。这不能不说是 一种遗憾。2001年,我开始做这方面的工作。我的英语在大学 期间学得还可以,不仅能阅读一些文学作品和报刊,也能翻 译文章。但在文革中慢慢荒疏了,而今只是一些基本的语法 结构和部分单词还没有完全忘掉。这也算还有一点基础。但 做翻译的主体工作毕竟已不能胜任,于是只好请人帮忙。请 人帮忙最好是就近取才, 所以首先想到了我的儿子惊涛,他 是中南工业大学(今中南大学岳麓校区)外语系英语专业 1996年的本科毕业生,毕业以后又从事翻译工作。借助他的 力量,我们首先写出了一篇《对联之对偶英译初探——从望 城黑麋峰长联的英译谈对联英译的一些问题》,发表在《南昌 大学学报》上。后来我们又写出了《几副对联的英译与体会》 一文,发表于《对联学刊》。我们希望,在我们开了头以后,能 有更多的人参与讲来做这项工作。

做这项工作是很不容易的。首先就碰到一个认识问题,就是对联这种文学形式能不能在译成外语之后还保留对联的特点。有些人认为是可能的,有些人则认为不可能。到底能不能,必须到实践中寻求答案。我们知道,每个方块汉字都是由声母、韵母和声调三部分组成的,不仅可以押韵,而且可以

有规律地安排平仄。其他文字除了象越南的喃字之类以外, 一般都只能做到押韵和对偶而不能作平仄安排。而对联通常 又是不押韵的,于是译成外语时就只能从对仗上去考虑了。 汉语的对仗是很严格的,因译成外语时一般不可能达到汉语 对付的严格程度,所以我们只好用"对偶"二字来表述。有人 说不表现平仄而仅做到对偶翻译不是原汁原味,是的,但是 汉语有而外语没有的东西是不能强加的,反之亦然。只能做 到这一步也是无可奈何的事。对仗是对联的基础,能够将其 基础面目介绍出去,让外国人了解,也比我们什么都不做而 让他们对对联这种文学形式一无所知要好。至于对仗句能否 在翻译成外语时也保持对偶,我们的初步实践证明,只要汉 语对联本身对仗工稳,这一点基本上是可以做到的。这里说 "基本上",是不排除可能有个别例外的情形。我们在翻译时 当然力求做到译文对偶,但是汉语对联本身有时也出现对仗 不很工整的情形,译成外语有时个别地方不能完全达到要 求,也没有什么可奇怪的。

有了这个认识,我就想找人将一些有影响的对联书籍作 英语对偶翻译,介绍给外国读者。首选当然是《楹联丛话》。但 是该书文字比较艰深,译成白话就很费事,加之篇幅太大,非 短时间可以完成,翻译的人既要通英语,也要通汉语,特别是 古汉语,还要有长期作战的思想和精力,这也比较难。想来想 去,选定了《声律启蒙》。

《声律启蒙》是明代邵阳人车万育的著作。自其问世以来,不仅流传很广,而且影响很大。我在小时侯的开山读物就是这本书。明代以降,不少人模仿《声律启蒙》编出了一些类似的书籍,清代李渔的《笠翁对韵》就是其中较为突出的一部。至今还有人在编写。不管后来的人在《声律启蒙》的基础上又有什么样的进步,其体例都是沿袭《声律启蒙》的。就是

说《声律启蒙》的筚路蓝缕之功,不可磨灭。

《声律启蒙》的每一段,都是用对仗句写成的,而且按"一东"、"二冬"、"三江"、"四支"的韵部编写,东就是押东韵,江就是押江韵。由于既对仗又押韵,一句中平仄交替,上下句平仄对立,读起来朗朗上口。它不仅是一部学习做诗的好教材,也是一部做对联的好教材。因此过去许多私塾都让学生背诵这本书。

翻译正文部分请了钟寿祺老师,注释部分定了惊涛。

钟老师虽然已讨八十高龄,又患糖尿病七年,但精神尚 好,英语和古汉语都不错。解放前,他在西南联大先修班学习 后, 讲人成都金陵大学英语系学习, 教师都是美国人, 英语学 得很地道。他在叙永一中英语教得好,一九六三年四川省官 定地区曾调他去主考官宾市高考英语口试,一九六四年他又 在四川省《中学教育通讯》期刊上发表英语教学经验文章。由 他讲授英语的学生,不仅高考英语成绩好,讲大学以后仍然 具有优势。四川官宾地区实行高考预考那两年,英语预考试 题也是请他去出的。上世纪七十年代有一次叙永请了四川外 语学院两位老师来具搞英语教师培训,在开学典礼上,钟老 师用流利的英语代表学员讲话,欢迎老师并表示学习态度, 全场热烈鼓掌赞扬。他退休以后,县里要培训乡区英语教师, 就不再到大专学校夫请英语教师,而请钟老师去培训了。钟 老师解放后教初中语文五年,高中语文六年,而且对诗词和 对联一道颇为喜爱并有良好的修养。他是武汉大学法律系毕 业的。虽然后来没有从事法律方面的工作,但是法律思考要 求缜密,这对于从事英语翻译来说,也是有帮助的。

几个月来,钟老师尽心尽力,一丝不苟。为了弄清《声律启蒙》每一个词语的含义,他搜罗了许多版本进行研究。一个词语的同一个意义如果可能作几种翻译,他就将几种翻译都

列出来,再选最适合的一种与相对的词语组成对偶。对词语的表达方式、组成部分的增减、对偶结构的平衡,等等,都作了非常仔细的考虑。对写好的稿子又一次一次进行修改,总想将一种最佳的说法奉献给读者。钟老师的翻译,我们已在《对联学刊》上发了一部分,从中可以看出钟老师的思考和水平。有些英语比较好的读者读了钟老师的翻译,对我们说:"里面很多句子,翻译时一般都会望文生义,钟先生的翻译出乎我们的意外,仔细想来,又非常得体。"这个评价,也可以看出钟老师在《声律启蒙》的翻译上下了怎样的功夫。由于校对的原因,刊发的文字出现了一些讹误,此次全书出版,都做了订正。钟老师的汉字和英语书法都很漂亮,本书发表他的一页英语手稿以饷读者,可见一班。

我1960年高中毕业以后,除文革期间以外,和钟老师一 直保持联系。在大学期间,我们都用英语通信。发现我有文理 不通或者说不符合英语习惯的地方,钟老师就将修改意见回 寄给我。就是说我虽然已经从叙永中学毕业了,还在继续接 受他的指导。文革以后更是书信不断,无所不谈,只是不用英 语了。我在主持叙永中学校团委和学生会宣传工作期间,学 校派来指导我们办校刊的教师就是钟老师。从刊物的内容、 文章体裁乃至编排方式等等,他都给我们很具体的指导。在 他的指导下,我们学到了不少在课堂上没有学到的东西。就 我个人而言,完全可以这么说,我今天在研究和写作上能取 得一定的成绩,一些重要的基础就是在钟老师那里打下的。 和我当年一起受过他老人家熏陶的学生,都有同感。钟老师 对学生的关爱总是竭尽所能,我们对他也心存感激。他不仅 要求我们很严,而且在"大跃进"日夜"奋战"的时候,为了使 宣传工作"跟上形势",也同我们一起熬夜,很多时候甚至是 他敖夜而坚持要我们去休息。当年我家里非常穷困,钟老师 以一个人的工资要养活全家九口,自己穿的衣服都打着补丁,但看到我冬天没有衣服穿,毅然将他的一套绒衣绒裤给了我。高中三年,我就靠这套绒衣绒裤度过严寒。原叙永县委书记、泸州市副市长、今泸州市人大常委会副主任杨正康同志也是钟老师的学生。我离开叙永中学以后就是他接替我在校团委宣传部和学生会的工作。我每次回叙永几乎都免不了要同他一起去拜望钟老师,除非他有公务不在叙永。我们都看到了一个现象,就是在钟老师教过的学生中,不管在外面取得了多少成绩,回到叙永,都少不了要去拜望他。这说明钟老师与学生之间存在着深厚的感情,也说明钟老师在无形中成了学生心中的偶像。一个教师能在学生心目中有如此崇高的地位,是很难得的。钟老师此次以八十高龄而翻译《声律启蒙》,又给我们作出了榜样。

1991年,我曾写过一首《七绝 咏菊·赠钟寿祺先生》。诗云:

种出丹山质玉然, 东篱雨霁更斑斓。 重阳不附风流客, 报与秋翁把酒看。

秋翁是古典小说《灌园叟晚逢仙女》中的主人公,一个浇 护百花的园丁。钟老师就是这样一个园丁。这首诗表达了我 和同学门对钟老师深深的敬意。

1992年,钟老师七十华诞,我又给他写了这样一副寿联:

以英语国文法律,广蕴五车富学,誉越丹山。弟子但回乡,径入门墙参泰斗。

邀嶙岩碧水长林,恭觞八秩开辰,歌崇教席。先

生恒健力,再陈钟鼎祝期颐。

这副对联表达我和同学们对钟老师的良好祝愿。

当年关爱我们的老师还有许多,不管是高中的还是初中的还是小学的,他们都为我们的成长付出了心血。借此机会我也向他们表示衷心的感谢、崇高的敬意和良好的祝愿。

本书插图中的对联部分,都是由我选自书中的内容。

《声律启蒙》的注释是我在编写《余教授教对联》一书时作的。本书采用时,有些地方又作了适当的修改。注释部分在惊涛译好之后,为了全书的和谐统一,最后也由钟老师审定,在此一并说明。

余德泉 2004.3.22.于长沙

重阳不附风流客,报与秋翁把酒看。种出丹山质玉然,东篱雨霁更斑斓。

Preface

The antithetical couplet is a special literary form of the Chinese nation and a treasure of the traditional culture of our country. But today there hasn't been any couplet book translated into a foreign language especially keeping antithesis to be introduced to the foreign readers, which must be said that it is a regret. From 2001. I started to do this work. I studied English fairly well in my university. I could not only read some English literature books and the press, but also translate articles into English. In the Great Cultural Revolution my English was gradually getting rusty. Now I have not forgotten all the elements of grammar and the words. I still have a few foundations. But I am not fit for the main work of translation, I have to get a help from others. It's best to make use of local materials, so I first think of my son Jing Tao. He was a graduate in English specialty of Central South Technological University in 1996 (now is the Yue Lu Location of Central South University). After graduation he did some translation. With the help of his strength, we wrote "An Initial Exploration of the English Translation in Antithesis of Couplet -Talking about Some Questions of Translating Couplet in English from the English Translation of the Long Couplet of He Mei Peak in Wang Cheng" published in "Nan Chang University Journal", later we wrote "The English translating of Several Antithetical Couplets and the Realization" published in "A Learned Journal of Antithetical Couplet". We hope there will be more people to join the work after our starting first.

It's not easy to do this work. First of all I meet a problem of knowledge, whether the literature form of the antithetical couplet, which is translated into English, can be kept the characteristics of it. Someone thinks it's possible, someone thinks it's impossible. After all whether it's possible or impossible depends on practice to seek the answer. We know every Chinese character consists of three parts: the initial consonant of a syllable, a vowel and a tone. It can not only be in rhyme but also arranged in level and oblique tones regularly. Other words, except nan of Vietnam, can be made in rhyme and antithesis, but they cannot be in level and oblique tones. And the antithetical couplet is not in rhyme normally. When translating it into English, we can only think about the antithesis with level and oblique tones, which is very strict in Chinese couplet. When it is translated into English, it can't reach the rigid extent of Chinese antithesis with the two tones, so we can only use "antithesis" to express. Someone says that it is not the original shape to translate only in antithesis, without level and oblique tones. That's it. But what the Chinese has cannot be forced to add in what the foreign language has not, and vice versa. We have no choice but to reconcile ourselves to translating the couplet into foreign language to that step. The antithesis with matching of the two tones is the base of the couplet. That we can introduce the basic features to the foreigners is better than that we don't do anything and let them know nothing of the literature form of the Chinese couplet. Whether the antithesis with the two tones can keep antithesis when it is translated into English, we have proved initially that we can do like that basically if the Chinese couplet itself is a well—chosen antithesis. "Basically" here is the situation that does not eliminate a single special exception. We hope the translation is antithetical, but the Chinese couplet sometimes has the state that the antithesis is not very apt. If the English translation of some place cannot wholly attain the requirement, there is nothing at all to be surprised.

With the above knowledge I have thought to find someone to translate some influencial couplet books into English in antithesis to introduce them to foreign readers. Certainly the first choise is "the Collection of the Antithetical Couplet". But this book is so abstruse, it is difficult to be translated into vernacular, the work of translating it can't be done in a short time on account of its great length of writings. The translator must be good both at English and Chinese especially old Chinese, and has the mind and energy of long-term work. It is so difficult. Thinking again and again I decided to choose "Initiate Beginners into the Laws of Sound".

"Initiate Beginners into the Laws of Sound" is a work by Che Wanyu who was born in Shao Yang, Ming Dynasty. From its publication it has not only circulated widely, but also had great influence. It was the first reading matter in my boyhood. Since Min Dynasty there have been a lot of people imitating "Initiate Beginners into the Laws of Sound" to compile some books like that. "Li Weng's Antithetical Rhyme" by Li Yu of Qing Dynasty i.e. the outstanding one of those books, and now there are a few writers still compiling such books. Whatever progress the offsprings made on the foundation of "Initiate Beginners into the Laws of Sound", their stylistic rules and layout were carried on as the book. That is to say, the success of hardships in pioneering work of "Initiate Beginners into the Laws of Sound" cannot be obliterated.

Every paragraph of "Initiate Beginners into the Laws of Sound" is written by the antithesis with matching of both tone and sense; it is compiled by the rhyme of "1, Dong", "2, Dong", "3, Jiang", "4, Zi". Dong is rhymed with Dong. Jiang is rhymed with Jiang. Because of antithesis with level and oblique tones and in rhyme, a sentence has the replacement of the two tones, the first line and second line of a couplet have the antithesis of the two tones, and the couplet can be read in a clear loud voice. The book is a good teaching material of making both poems and couplets. So in the past a lot of old-style private schools let the pupils recite the book.

Therefore I invited Mr. Zhong Shouqi to translate the text and asked Jing Tao to translate the notes.

Mr. Zhong is over eighty and has suffered from diabetes for seven years, but he is still in good spirits. He is good at English and old Chinese. Before liberation, after studying in the preparatory class of Southwestern Associated University, he entered Nanjing University in Chengdu, studying in the English