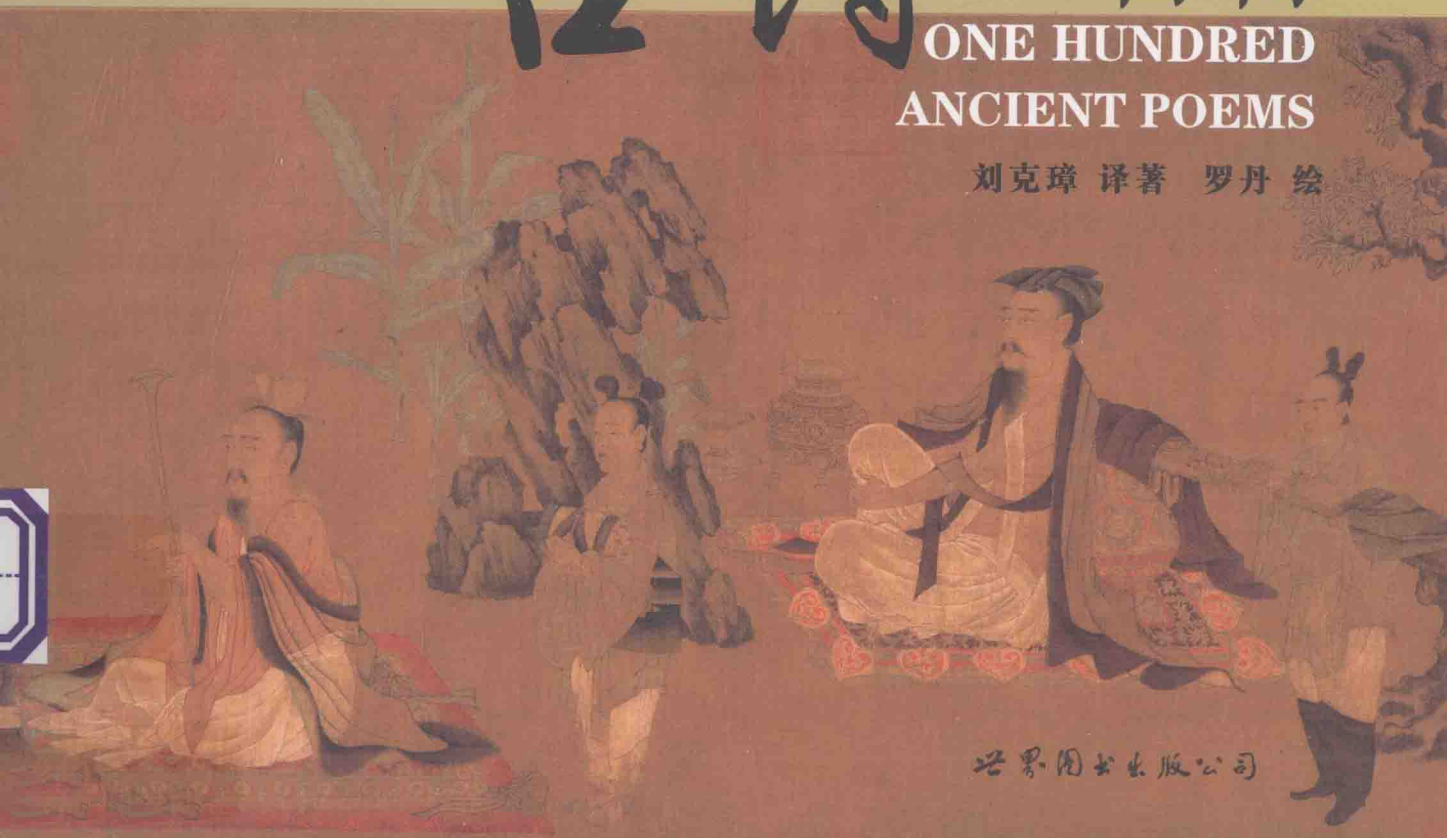




古诗一百首

CHINESE—ENGLISH
ONE HUNDRED
ANCIENT POEMS

刘克璋 译著 罗丹 绘



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前言

中国诗歌起源于西周初年（约公元前11世纪），随着社会政治、经济和文化的发展，经历了“诗经”——“楚辞”——“汉乐府”——“唐诗”——“宋词”——“元曲”——“明清诗词”等阶段。

《诗经》是中国最早的一部由不同地区、不同阶层无名氏作者创作的诗歌总集，共300多篇，是反映我国上古社会（从西周初至春秋中叶）的一部百科全书。它歌唱了人民的劳动和爱情，表达了他们对光明、自由和幸福生活的渴慕和追求；同时，也诉说了人民的种种苦难和不幸。《诗经》是我国古代诗歌现实主义的光辉起点。

“楚辞”是我国战国时代以屈原为代表的楚国诗人吸收南方民歌的精华，融合上古神话传说创作的新诗体。这种诗体推动了中国诗歌的发展，开启了中国诗歌史上第二个春天。

《诗经》和《楚辞》几千年来一直像甘泉一样滋润着我国历代诗人的心田，像日月一样照耀着他们的创作道路。

“汉乐府”本是汉代官方诗歌音乐研究机构，其职责是收集诗和民歌并把它们谱成曲。因此，由此音乐机构编辑的诗歌统称为“汉乐府”。后代诗人根据“汉乐府”主题写的未谱曲的诗称为“乐府诗”。汉乐府继承了《诗经》的现实主义传统，从不同角度真实而深刻地反映了广阔的社会生活，表达了人民群众真挚朴素的感情。

“唐诗”在格律、音韵、艺术意境和艺术技巧上达到了中国诗歌的顶峰，取材范围非常广泛，各种诗体相得益彰，代表诗人有王维、李白、杜甫、刘禹锡、白居易、杜牧及李商隐等。他们的许多诗歌脍炙人口，世代相传。宋诗继承了唐诗的传统，并有所创新，但在艺术性和技巧方面不及唐诗。

将近唐朝末年，中国诗歌音韵学和音律学发展到十分完美的顶峰，诗人们创造了一种配乐为主的长短句诗体。到了宋朝它逐渐发展为一种新诗体——宋词。宋词和唐诗是中国文坛上两株光彩夺目的奇葩。由于词人们不懈地探索和创造，这种新的抒情诗体逐渐繁衍出800多种调，2300多种诗体。

“元曲”是元散曲和元杂剧的总称，它萌生于金朝（1115—1234）末年，繁盛于元朝（1279—1368），故称“元曲”。元曲是在唐宋大曲，宋词，金元音乐和民间曲艺融合的基础上发展起来的。元散曲是远超流行的新兴诗歌体，分小令和由多个小令构成的套曲（套数），据统计元散曲有3800多首小令和410多首套曲。元杂剧共有162本。元曲是中国元代文学的主流，它与唐诗宋词是

中国韵文文学中的三座高峰，是中国古代文学宝库中的三颗璀璨的明珠。

元明清时期的诗歌，其艺术成就比不上唐诗宋词，但仍然有其特色。对中国诗歌艺术发展也有贡献。清末梁启超等人倡导的“诗界革命”预示着新的诗歌体形成。五四新文化运动的曙光照亮了现代新诗歌的天空。龚自珍被誉为古代诗坛最后一个大诗人，中国新诗坛第一人。

中国古诗词的显著特点是：

(1) 节奏、格律、音韵和艺术意境非常优美，几乎每首诗词曲都达到了“五美”（意美、形美、音美、文体美和文学语言美）和谐的统一。

(2) 作者或主人公的感情与情景巧妙地融合，或情、景和哲理巧妙地融合。

(3) 言简意赅，语句精辟。诗人善于用模糊的词或词组、修辞方法或文化因素使意境、意象和语境模糊。因此，中国诗词曲含有丰富的弦外之音和潜意识。

(4) 许多诗词曲不仅含有画意，而且具有音乐美。

中国古诗词曲不仅具有伟大的艺术魅力和审美价值，而且在一定程度上揭示了中华民族的内心世界、道德意识和精神生活，以及中国历代兴衰的历史。研究和欣赏中国古诗词曲，可以了解中国各历史时代和灿烂的文化，陶冶情操，提高艺术素养，欣赏到中国文化的艺术美。

本书是根据上海世界图书出版有限公司按《教育部中小学语文教学大纲》选定的一百多首诗词曲译著的。这些中小学生必背的诗词曲仅是中国诗歌大花园中的几枝，但闪耀着许多朝代的艺术之光。

透彻理解原诗词曲的意境、弦外之音和潜意识是正确翻译中国古诗词曲的关键。除以汉字特有的四声构成的格律无法传译外，中国古诗词曲的真实内容和基本特点是可以再现的。作者尽可能以优化的表达方式再现原文的真实内容和意境，使译文中“五美”和谐统一产生的艺术效果与原文的基本等值。换句话说，作者竭力使译文中“真、优、美”和谐的统一产生的艺术效果与原文的基本等值。但是，作者水平有限，错误和不妥之处在所难免，敬请读者和同行们不吝赐教。

刘克璋

2012年2月于美国加州洛城

FOREWORD

Chinese poetry originated from early years of the West Zhou Dynasty (about 11 century B.C.), made great strides forward in pace with the development of social politics, economics and culture. It went through following stages: Shijing, Chu ci, Hanyuefu, Tang poetry, Song ci, Yuan qu, poetry and ci during the Ming and Qing Dynasties.

Shijing (poetic classics) is a most ancient general collection of Chinese poetry created by many anonyms of different social strata in dissimilar areas and is an encyclopedia reflecting the social life from the beginning of the West Zhou to the middle years of China's Spring and Autumn Period (from 770 B.C.—476 B.C.) too. It has more than 300 poems in total. It extols ancient Chinese people's labor and love, expresses their pursuit for the bright, free and happy life, and also recounts their all tribulations and misfortunes. Shijing is the beginning of realism in the Chinese ancient poetry.

Chu ci is a new poetic style created by great poet Qu Yuan and other poets of Chu Kingdom in China's Warring States Period (from 475 B.C.—221 B.C.) on the basis of the cream of South China's folk songs in blend with the remote mythical legends. This new poetic style, promoted the development of Chinese poetry, started the second spring in the history of Chinese poetry. Since thousands years past Shijing and Chuci as the sweet springs moistened and moisten the minds of the poets in Chinese successive dynasties, and also as the sun and moon shone and shine their creation ways up to now.

Hanyuefu was the Han Official Conservatory in Han Dynasty poetry, the duties of which were to collect poems and folk songs and to dub these poems and folk songs in background music. Hence the poems and folk songs compiled by the official music organization are called by a joint name "Hanyuefu". After the Han Dynasty the poems without music written in the light of old topics of "Hanyuefu" are called "Yuefu poems". Hanyuefu carried forward the realistic traditions of Shijing, really and deeply reflected the extensive social life from different views, expressing people's

cordial and simple feelings.

Tang poetry is the pinnacle of Chinese poetry in meter, rhythm, artistic conception and artistry not only, but also is very extensive in the range of subjects. All kinds of poetic styles complement each other. One after another appeared many outstanding poets: Wang Wei, Li Bai, Du Fu, Liu Yuxi, Bai Juyi, Du Mu, Li Shangyin etc. Their poems won and win universal praise, passing on from generation to generation. Song poetry carried forward its good traditions on the one hand, and on the other hand the poets in the Song Dynasty strived to make innovations. But Song poetry doesn't outstrip Tang poetry in poetic artistry.

Towards the end of the Tang Dynasty the phonology and temperament of Chinese ancient poetry developed to the summit of perfection, and then was created a poetic style with long and short sentences, dubbed in background music, which gradually developed to be a new lyrical poetic style-Song ci. Both it and Tang poetry are dazzlingly brilliant "wonderful flowers" in the literary world of China. Thanks to that lots of Chinese poets unremittently explored and created this new lyrical poetic style, Song ci multiplied gradually in number, and has more than 800 tones and more than 2300 poetic styles.

Yuan qu is the general designation of popular poetic melodies and song-and-dance poetic dramas in the Yuan Dynasty of China, which emerged in last years of the Jin Dynasty(1115-1234) and flourished in the Yuan Dynasty(1279-1368), so called "Yuan qu". It developed on the basis of harmonious blend of large-scale song-and-dance symphonies in the palace of the Tang and Song Dynasties, Song cis, music of Jin and Yuan Dynasties and folk vocal art forms. The popular poetic melody of the Yuan Dynasty was a new popular poetic style; it is divided into xiao ling(short tonal poem) and sequence of melodies composed of few short tonal poems. According to incomplete statistics there are 3800 and more popular poetic melodies and 162 sing-and-dance poetic plays. Yuan qu as the mainstream of literature in the Yuan Dynasty of China, Tang poetry and Song ci(lyrics with a certain tone) are three pinnacles in Chinese verse and three "lustrous pearls" in the treasure-house of Chinese classic literature.

The Chinese poetry during the Yuan, Ming and Qing Dynasties cannot compare with the Tang and Song poetries in the artistic achievements, but still has its features and made certain contributions to the development of Chinese poetry. In the last years of the Qing Dynasty the "Poetic Revolution" initiated by Liang Qichao and others presaged the formation of the new poetic style. The dawn of May 4th New Cultural Movement illuminated the region of modern new Chinese poetry. Gong Zizhen was reputed as a last great poet on the arena of ancient Chinese poetry and as a first one on the arena of modern new Chinese poetry.

The marked features of ancient Chinese poetry are as follows:

(1)The rhythm, meter, rhyme and artistic conception are very exquisite. Almost every poem, ci or melody reaches harmonious unification of the five senses of beauty (the senses of beauty in artistic flavor, in form, in rhythm, in style and in literary language).

(2)The author's feelings or hero's/heroin's feelings blend with the settings in Chinese poems happily. Sometimes, the feelings and philosophy blend with the settings happily.

(3)There's an end to the words, but not to their message. The sentences are concise and incisive. The poets were experts in using the dim words and phrases, vague rhetorical means and cultural factors to make the artistic conception, images and contexts very indistinct. Therefore, the ancient Chinese poetry, ci or melody contains poets' rich implications and subconsciousness.

(4)There is a quality suggestive of colored painting and musicality in many Chinese poems.

The ancient Chinese poetry, ci or melody possesses not only great artistic appeal and aesthetic value, but also reveals the inner world, moral sense and spiritual life of the Chinese nation and uncovered the prosperous or declining histories of China's successive dynasties to a certain extent. Studying and appreciating the ancient Chinese poetry, ci and melody make the readers to understand the historical ages and splendid national culture of China, to mold their own temperament and sentiment, to raise their own artistic accomplishment and to enjoy

the artistic beauty of Chinese culture.

This book is translated and written by the author on basis of more than 100 Chinese poems, cis and melodies selected by the Shanghai World Books Publishing Company in the light of the Chinese Language Teaching Program for students and pupils. The students and pupils-must-recite poems, cis and melodies are only a few sprays in the grand gardens of Chinese poetry, ci and melody, but are sparkling with the artistic lights of China's successive dynasties.

Thorough comprehension of the artistic conception, implications and subconsciousness in Chinese classical poems, cis and melodies is a key to correct translation. Except impossible translation of the metrical pattern in Chinese poems, cis and melodies that are composed of the four tones peculiar to a Chinese character, it is possible to reproduce their real contents and some basic features in translation. In this book the author would try to reappear the real contents and artistic conception of the original with the most optimal expressions as exactly as possible on purpose to make the artistic effects produced by harmonious unification of the "five senses of beauty" in the English version basically equivalent to that in the original. In other words, the author would do his utmost to make the artistic effects produced by harmonious unification of the "reality of contents, optimization in expressions and the senses of beauty" in his English version basically equivalent to that in the original. But there may be some errors or improper expressions due to the limit of author's artistic, literary and linguistic levels. I humbly request all readers' and colleagues' advices.

Kezhang Liu

Feb. 2012

Los Angeles, California, U.S.A.

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