

王船山词 今译与英译

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全华凌 蒋显文 主译

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此书为“衡岳文化与文学传播研究丛书”之一，是南华大学“十二五”校级社科学研究平台“古代湖湘地域文学文化生态研究基地”的研究成果，由南华大学学术著作出版基金资助出版。

总序

五岳皆巍峨，唯南岳衡山独秀。一秀草木葱茏，山川历历，更秀文化底蕴深厚，生生不息，源远流长。单从文学角度而言，衡岳文化中文人墨客灿如星汉，名作佳篇汗牛充栋，极大地丰富了中华优秀传统文化的宝库，为后人留下了一笔宝贵的精神财富。这财富是民族的，也是全人类的；是中国的，也是世界的。保护好、利用好、发扬好、传播好优秀的衡岳文化是我们共同的道义与责任。坐落于衡岳的南华大学历来高度重视衡岳文化的研究和传承，视责任为己任，多年前就在校内设立了“古代湖湘地域文学文化生态研究基地”，由文法学院牵头组织了一批校内外专家学者开展相关研究和教学工作。数载寒暑，星转斗移，终于有了一些成果，虽尚嫌青涩，毕竟是又夯实了一些基础，为今后进一步的研究作出了有益的探索。

南岳佛道诗词，数量众多，其中不乏优秀的诗篇，它们是衡岳文化的重要组成部分。《南岳佛道诗词经典笺注》精选最有价值的八百余首，经过精心科学地考证，对其进行了较为系统、详细地笺注，为深入地学习研究传播衡岳文化提供了极大的便利，是一项不可或缺的重要的基础性研究成果。

王船山是衡岳文化最具标志性的人物。其词作为他那个时代词坛上的巅峰之作，具有较高的研究价值。《王船山词研究》分五章二十节比较全面地解读了王船山词作，既有宏观的论析，也有微观的阐述，可以为船山词学习研究者提供参考。

船山学日渐成为显学，也已引起了国外学者的关注和重视，中国优秀的传统文化要走向国门，首先要实现的就是语言的无障碍交流。《王船山词今译与英译》在这个方面进行了积极的尝试，当为目前国内外最完整的王船山词译著。

衡岳文化博大精深，既有其独到之处，又与整个中华文化相融相通。《人情练达即文章》尝试了以衡岳文化的人际传播视角，析解中国古代文人

与文学作品中人物的为人处世之道，应该是有所教益的。

衡岳文化与文学传播是一个宏大的研究课题，甚至可以称之为一项研究工程。上述四部著作的成书只是完成了这一工程的部分基础性工作。南华大学古代湖湘地域文学文化生态研究基地的专家学者师生们正在不懈地努力，相信我们会有更多更好的硕果奉献。因此，我们编辑的这套“衡岳文化与文学传播丛书”现在只是个开端，她的美好未来一定可以期待！

陈志斌于南华寓所

序

王船山是明末清初三大最杰出的思想家之一，学识异常渊博，尤以哲学成就为高，素有东方“黑格尔”之美誉。

同时，王船山的文学成就在中国明清之际也熠熠生辉，特别是其诗学思想和词的创作成就尤为了得。

对王船山文学成就的整理研究始于王船山的长子王敌（“敌”音“语”）。以后的研究者不乏其人，但是多关注船山诗学和诗创作，对其词创作则着力不够，而词创作其实是王船山韵文创作中的一颗璀璨明珠。王船山的词都写于清初。当代词学大师唐圭璋、夏承焘和龙榆生都对王船山的词给予了很高的评价，认为他是清初第一大词学家，特别是清初遗民词人的翘楚。

在国外，王船山的词在 20 世纪 70 年代就引起了英国汉学家西里尔·柏芝（Cyril Birch, 1925—）的关注。柏芝在 *Anthology of Chinese Literature · Volume 2*（《中国文学选读·第二集》，1972 年版，英国企鹅出版社）一书中选择了王船山的《清平乐·咏雨》《玉楼春·白莲》和《蝶恋花·铜官戍火》三首词，前两首为咏物词，后一首为写景词。柏芝选王船山词有着独特超人的艺术眼光。《中国文学选读》涵盖先秦至当代的名家名作，诸体兼备，在浩如烟海的诗词名作中所选的王船山三首词很有代表性。其中一首咏雨，暗示船山之苦；一首咏白莲，比喻船山之洁；一首咏戍火，实指船山之坚。所选咏物词体现了王船山咏物词的典型艺术特色，而写景词《蝶恋花·铜官戍火》则为驰名中外的潇湘十景词之一，不仅补充了 13 世纪以来流传日本、欧美的潇湘八景图之阙，还同以往的潇湘八景诗词和山水图形成了鲜明的对比，反映出不同时代文学艺术家对潇湘美景的独特艺术审视。

柏芝的《中国文学选读》跨度很大，限于篇幅，王船山的词仅有三首，国外读者只能管窥。今天，全华凌、蒋显文教授等学者历时二载，把王船山

的词共 283 首(含词序)全译出版,不但变柏芝当年的管窥为全景,更重要的是,对推介和传播湖湘旅游文化、名人文化和衡阳名城文化,是个极其重要的贡献。

张经浩



Preface

Wang Chuanshan, one of three outstanding thinkers in the time towards the end of the Ming Dynasty and the early days of the Qing Dynasty, was a man of wide scope of knowledge and is honored as oriental Hegel because of his great achievements in philosophy.

Wang Chuanshan's literary merits are remarkable at that time, of them his poetic ideas and his Ci poems are miracles.

The job of sorting out Wang's literary works and his research began with his eldest son Wang Yu. Ever since many scholars followed suit. But most of them fixed their attention on Wang's poems and his poetic writing, little on his Ci poems. As a matter of fact his Ci poetry is a shining pear in his poetic writings. His Ci poems were written in the early days of Qing Dynasty. Modern masters on Ci poetry Tang Guizhang, Xia Chendao and Long Yusheng highly praised his Ci poems and considered him the number one Ci poet and the greatest of his contemporaries.

Wang Chuanshan's Ci poems attracted an English sinologist, Cyril Birch, who chose 3 Wang's Ci poems in his *Anthology of Chinese Literature. Volume 2*, published by English Penguin Press in 1972. The 3 Ci poems are *Tune: Pure, Serene Music*, *Ode to Rain*, which implies Chuanshan's afflictions; the second one is *Tune: Spring in Jade Pavilion*, *Ode to White Lotus*, which symbolizes Chuanshan's purity; the last one is *Tune: Butterflies Over Flowers*, *Tongguan Garrison*, which refers to his indomitable character. Birch chose the 3 ones from tremendous amount of Chinese eminent poets and writers whose works arranged from the time before Qing Dynasty to modern times with an artistic original view. The last one *Tune: Butterflies Over Flowers* is well known in the world for its

description of ten scenes of Xiaoxiang. This Ci poem not only added a different picture of Xiaoxiang natural scenery to the previous pictures of the 8 scenes of Xiaoxiang which had been appreciated in Japan, United States and some European countries since 13th century, but also stands in comparison with the previous ones. All these landscape paintings and descriptions present various artistic original views on Xiaoxiang scenery in different times.

Birch's *Anthology of Chinese Literature* collects the poems and literary works from ancient times to modern times. That's why he only chose 3 Wang's Ci poems. Foreign readers have a restricted view of his Ci poems. Today, Quan Hualin, Jiang Xianwen and some scholars have translated 283 (Ci preface) Wang Chuanshan's Ci poems into English after 2 years' hard work. Their work will not only make readers all over the world know more of Wang Chuanshan but also know more about Huxiang culture, and the culture of the famous town of Hengyang and its eminent men, which is an important contribution.

Zhang jinghao

(It was translated from Chinese into English by
Jiang Xianwen in University of South China)

前 言

近年来中国学界掀起了一股传播中国传统文化的热潮。在“一带一路”文化战略决策下，我国翻译工作者也踊跃投身其中。除了翻译我国经典文学作品外，他们还翻译了《易经》《老子》等一批作品，也有翻译一批我国近现代经典著作，形成了向外传播中国文化的大好局面。南华大学的几位古典文学学者和外国语学院翻译组也积极行动，向中国、也向世界推出《王船山词今译与英译》一书，为中外读者阅读、研究王船山词提供了重要的资料。

王船山为明清之际重要的词作家，我们对其传世的 283 首（含词序）词进行了翻译。从这些词中我们可以看到一个手握宝剑高声呐喊、反抗外族侵略与统治的民族英雄，一个描绘湖湘风光的艺术大师，一个“把酒话桑麻”的诗人。王船山作词不仅是为了排遣当时那种磨人的岁月，也是为了寄托自己的思想感情和对封建社会政治进行批判。船山借“词”抒愁，他的词记载了他那份炽热的爱国之情，忠君之心，忧民之怀，以及对生活的热爱和对真理不渝的追求。

王船山在他的诗词中喜欢运用梅花这一意象。我们认为他的诗词犹如一树盛开的梅花。它的花朵不大，却是最有气节的花种。它没有浓郁的香气，却自有清香徐来。它不在百花园中争奇斗艳，却在严冬中不屈地绽放。浇灌它的不仅是南岳的露水，更是他心中流出的一腔热血。它在湖湘这块大地生长出来，凌霜傲雪，绽放着鲜艳而美丽的花朵，展示着湖湘文化的精髓：忧国忧民，敢为人先，绝不屈服于外来的统治，坚忍不拔，呼唤着民族的解放和振兴，呼唤着春天的来临。

船山词用语生涩深奥，翻译他的词，不是一件容易的事，我们在整个翻译中专注于达意和传神。我们是在对他当时所处的历史背景、社会风貌以及他的身世、思想和创作意图有所了解的基础上来译他的词的。我们是采

用通俗语或口语来译的，以帮助读者轻松阅读。

美国语言学家尤金·A·奈达(Eugene A. Nida)提出的功能对等理论即是“翻译以译意为先，译风格为次，用接受语再现原语信息最为相当的、自然流畅的信息”。我们译王船山诗词即以译意为主，并尽量用接受语(英语)再现他诗词中最相当的、自然流畅的信息。我们在翻译他的词的过程中，尽可能地忠实传达原作的意义，以及所表达出来的信息。例如我们尽量揭示他的词中所展示的壮志未酬的悲愤、老骥伏枥的千里豪情。王船山在抒发自己的豪情时，也用诗人的妙笔描绘了湖湘衡岳的旖旎风光，其间有衡山的逶迤、湘流的蜿蜒、百花的争艳、万鸟的争鸣，以及具有浓郁地方文化色彩的民风民俗，并借物抒情，这是我们译者费尽心思最想传神的地方。

南华大学文法学院研究湖湘文化的学者和外国语学院外国语言学学科的语料库翻译研究基地的工作者一道完成了《王船山词的今译与英译》的翻译工作。该书问世，无疑是船山学在对外传播和普及传播工作中做的一件十分有益的事。参加该书今译的有文法学院“古代湖湘地域文学文化生态研究基地”的专家全华凌、罗玉成，参与英译的则有外国语学院专家蒋显文、李广伟、姬广礼(现在外交部任职)、胡大伟、王再玉和衡阳师范学院外国语学院学者刘国英、谢浩琴。此外，文法学院“古代湖湘地域文学文化生态研究基地”下属“湖湘文化研讨会”的师生成员朱毅强、岳可欣、李庆、郭红巧、沈爽、刘凤、彭晓凤、阮梦莎、姚思扬、杨文艺、唐继伟、周思龙、钟嫔、熊园等也参与了该书的研究和翻译工作。该书的出版，必将有助于对船山词感兴趣的读者和研究船山词的学者更方便探究王船山和他的思想，必将使船山词走进当代青年读者的学术视野，融进当代百姓的大众艺术生活之中。我们希望这部书是一架攀上更高处的云梯、一个好的引导，引导读者和学者们去探究“惟楚有才”的奥秘，从而进一步了解博大精深的中华文化，激励中华儿女为实现中华民族的伟大复兴而顽强不息地奋斗。

南华大学 蒋显文

Foreword

In recent years Chinese scholars have been throwing themselves into the movement of spreading Chinese culture to the world. Under the guidance of the Party's "the Belt and Road" cultural strategic decision, the translators in China have put themselves into the movement as well. Lately they have translated *YI JING*, *LAOZHI* and other Chinese scriptures into foreign languages, which is a thriving situation. The scholars on Chinese classical literature and the translators in Nanhua University have taken part in the upsurge and translated *A Collection of Wang Chuanshan's Ci Poems into English*, which provides readers at home and abroad with the precious materials for reading or researching Wang Chuanshan.

Wang Chuanshan wrote several hundred Ci poems, from which we chose 283 (Ci preface). By reading his Ci poems, we see a picture of a national hero, holding a sword and shouting loudly to oppose foreign invasions and reign, of a poetic master of description of Huxiang scenes, of a poet singing the simple life and daily tasks of the the country folks while drinking wine, which is unfolded in front of readers. Mr. Wang wrote poems not only to divert himself from the torment of the years but also to have his spiritual sustenance, and criticize the feudal society politically. He wrought out his pent-up feelings of sadness with "poetry". His poems recorded his passionate patriotic love of people and life, and his insistently seeking of truth.

Mr. Wang enjoyed using the image of plum in his Ci poems, which stands for newly sprung plum blossoms on a tree. A plum flower is not big but a flower of moral courage. Though it does not give off a rich perfume but exhales incense—breathing. It does not contend with other flowers in the garden, but blushes in extreme cold winter. What bathed the plum is not only Nan Yue due but also his blood. It grew in the land of Hūxiang region, braving snow and frost,

springing and presenting the germ of Huxiang culture; the spirit to be concerned for the country and people, to be a pioneer, never to yield or submit to foreign reign. The plum shouted to the nation's liberation and prosperity, and shouted to the coming of spring.

Translating Wang Chuanshan's Ci poems is not an easy job. The translators paid attention to convey the poet's ideas and his feelings. Before the translation, we studied Mr. Wang's life, his ideas and his purpose in writing those poems, and the historic background. We used simple language to translate the poems in order for readers to understand them easily.

American Linguist Nida puts forward the principle for translation: Translating consists in reproducing in the receptor language the closest natural equivalent of the source—language message, first in terms of meaning and secondly in terms of style. We did our best to translate Wang Chuanshan's Ci poems according to the principle. For example, in the translated text we conveyed his wrath because his lofty aspirations were unrealized, and his lofty sentiments when he was old. While Mr. Wang conveying his feelings he painted with his magical pen a beautiful picture of Huxiang NanYue, full of incense of plum and peach blossom and rich in tradition and folkways that is the most difficult for us to convey.

The scholars in University of South China have selected and translated Wang Chuanshan's Ci poems into English and have the book published, which is a job of significance. The translation of classic Chinese into modern Chinese is done by Quan Hualing and his fellow scholars. The English version is done by Jiang Xianwen, Li Guanwei, Hu Dawei, Ji Guanli, Wang Zaiyu and Liu Hengying. We wish the book would be a high ladder leading readers to discover more of Wang Chuanshan, a guide that guides readers to probe the mysteries why Huxiang is a place that has been bringing up talents to understand Chinese culture better.

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55. 又 前题	(39)
56. 又 前题	(40)
57. 又 前题	(40)
58. 又 前题	(41)
59. 烛影摇红 十月十九日	(42)
60. 鹧鸪天 杜鹃花	(43)
61. 满江红 写怨	(43)
62. 霜天晓角 怀旧二首	(44)
63. 又 前题	(45)
64. 满江红 忆旧	(45)
65. 蝶恋花 早秋	(46)
66. 蝶恋花 春景	(47)
67. 浣溪沙 秋感	(48)
68. 鹧鸪天 白莲	(48)
69. 玉楼春 白莲	(49)
70. 一剪梅 春晚	(50)
71. 忆秦娥 本意怀仙	(51)
72. 忆秦娥 子规	(51)
73. 二郎神 七夕	(52)
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75. 天香 余冬雪霁, 念早梅应开, 病中不得寻访, 怅然有作	(53)
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