

The Wisdom of the East Series

东方智慧丛书

Editors-in-Chief: Tang Wenhui Liu Zhiqiang

主编: 汤文辉 刘志强

Academic Adviser: Zhang Baoquan

学术顾问: 张葆全

Chinese-English

汉 英 对 照

# Yuan Song-Poems (Selections)

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## 总 序

文化交流对人类社会的存在与发展至关重要。季羨林先生曾指出，文化交流是推动人类社会前进的主要动力之一，文化一旦产生，就必然交流，这种交流是任何力量也阻挡不住的。由于文化交流，世界各民族的文化才能互相补充，共同发展，才能形成今天世界上万紫千红的文化繁荣现象。<sup>[1]</sup>

中国与东盟国家的文化交流亦然，并且具有得天独厚的优势。首先，中国与东盟许多国家地理相接，山水相连，不少民族之间普遍存在着跨居、通婚现象，这为文化交流奠定了良好的地理与人文基础。其次，古代中国与世界其他国家建立起的“海上丝绸之路”为中国与东盟国家的经济、文化交流创造了有利的交通条件。

中国与东盟诸多使用不同语言文字的民族进行思想与文化对话，

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[1]季羨林：《文化的冲突与融合·序》，载张岱年、汤一介等《文化的冲突与融合》，北京大学出版社，1997年，第2页。



自然离不开翻译。翻译活动一般又分为口译和笔译两类。有史记载的中国与东盟之间的口译活动可以追溯至西周时期，但笔译活动则出现在明代，至今已逾五百年的历史。

在过去五百年的历史长河中，东盟国家大量地译介了中国的文化作品，其中不少已经融入到本国的文化中去。中国译介东盟国家的作品也不在少数。以文字为载体的相互译介活动，更利于文化的传承与发展，把中国与东盟国家的文化交流推上了更高的层次。

2013年9月，国务院总理李克强在广西南宁举行的第十届中国—东盟博览会开幕式上发表主旨演讲时指出，中国与东盟携手开创了合作的“黄金十年”。他呼吁中国与东盟百尺竿头更进一步，创造新的“钻石十年”。2013年10月，习近平总书记在周边外交工作座谈会上强调要对外介绍好我国的内外方针政策，讲好中国故事，传播好中国声音，把中国梦同周边各国人民过上美好生活的愿望、同地区发展前景对接起来，让命运共同体意识在周边国家落地生根。于是，把中华文化的经典译介至东盟国家，不仅具有重要的历史意义，同时还蕴含着浓厚的时代气息。

所谓交流，自然包括“迎来送往”，《礼记》有言：“往而不来，非礼也；来而不往，亦非礼也。”中国与东盟国家一样，既翻译和引进外国的优秀文化，同时也把本国文化的精髓部分推介出去。作为中国最具人文思想的出版社之一——广西师范大学出版社构想了《东方智慧丛书》，并付诸实践，不仅是中国翻译学界、人文学界的大事，更是中国与东盟进行良好沟通、增进相互了解的必然选择。广东外语外贸大学和广西民族大学作为翻译工作的主要承担方，都是国家外语非通用语种本科人才培养基地，拥有东盟语言文字的翻译优势。三个单位的合作将能够擦出更多的火花，向东盟国家更好地传播中华文化。

联合国教科文组织的官员认为，“文化交流是新的全球化现象”。<sup>[1]</sup>  
我们希望顺应这一历史潮流与时代趋势，做一点力所能及的事。  
是为序。

刘志强

2015年1月25日

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[1]《联合国教科文组织文化政策与跨文化对话司司长卡特瑞娜·斯泰诺的致辞》，载《世界文化的东亚视角》，北京大学出版社，2004年，第3页。

## Preface to The Wisdom of the East Series

Cultural exchanges are of significant importance to the existence and development of human society. Mr. Ji Xianlin once pointed out that cultural exchange was one of the major driving forces for the progress of human society. It is inevitable that communications and exchanges will occur among different cultures. As a result, the interaction and mutual enrichment of cultures contribute to the formation of a diversified world featured by cultural prosperity.<sup>[1]</sup>

The cultural exchange between China and ASEAN countries, in the trend of mutual communication and interaction, also boasts of its own unique strengths. First of all, China borders many ASEAN countries both by land and by sea, and intermarriage and transnational settlement are common, all of which lay a solid foundation for cultural exchanges. In addition, the “Maritime Silk

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[1] Ji Xianlin, “Preface to Cultural Conflicts and Integration”, in *Cultural Conflicts and Integration*, edited by Zhang Dainian, Tang Yijie, et al. Beijing: Beijing University Press, 1997, p.2.



Road” developed by ancient China and other countries has helped pave the way to a smooth economic and cultural exchange between China and ASEAN countries.

People from China and ASEAN countries use different languages. Thus, to conduct a successful dialogue in the cultural field requires the involvement of translation and oral interpretation. Historical records show that the oral interpretation among people of China and ASEAN can be dated back to the Western Zhou Dynasty (1046-771 B.C.). It is also known that translation started to boom in the Ming Dynasty, which was five hundred years ago.

In the past five hundred years, a large number of Chinese cultural works were translated into many languages of ASEAN countries and many of them have been integrated into their local cultures. China has also translated a lot of works of ASEAN countries. Translation is beneficial to inheritance and development of culture and upgrades the cultural exchanges between China and ASEAN to a higher level.

As Mr. Li Keqiang, Premier of the State Council of the People's Republic of China, pointed out in his speech at the opening ceremony of the 10th China-ASEAN Expo held in Nanning in September, 2013, China and ASEAN jointly created “10 golden years” of cooperation. And he called on both sides to upgrade their cooperation to a new level by creating “10 diamond years”. In October, 2013, General Secretary Xi Jinping emphasized, in a meeting with Chinese diplomats, the importance of introducing China's domestic and foreign policies to other countries and regions, and making Chinese voice heard in the world. Xi also pointed out that “Chinese Dream” should be connected with her neighboring countries' dream of a better life and with the development prospect of those countries so as

to build up a community of shared destiny. Against such a backdrop, it's of both historical and current significance to translate Chinese classics and introduce them to ASEAN countries.

Exchanges are reciprocal. According to *The Book of Rites*, behaviors that do not reciprocate are not consistent with rites. Like ASEAN countries, China has had excellent foreign cultural works translated and introduced domestically, and also translate and introduce to the outside world the essence of local culture and thoughts. Guangxi Normal University Press, one of the top presses in China that focus on enhancing the influence of the humanities, made the decision to publish *The Wisdom of the East Series*. It is not only a big event in Chinese academia, but also a necessary choice for China and ASEAN to communicate with each other and enhance mutual understanding. Guangdong University of Foreign Studies, and Guangxi University for Nationalities, the main undertakers of the translation project, are both national non-universal languages training bases for undergraduates and boast strengths of ASEAN languages. Cooperation between the two universities and the press will surely facilitate dissemination of traditional Chinese culture to ASEAN countries.

UNESCO officials hold the belief that cultural exchange is a new phenomenon of globalization.<sup>[1]</sup> We hope that our efforts could breathe the spirit of this historical momentum and help ASEAN countries understand Chinese culture better.

Liu Zhiqiang

January 25, 2015

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[1] "Speech of Katerina stenou, Director of Division of Cultural Policies and Intercultural Dialogue", from *East Asia's View on World Culture*. Beijing: Beijing University Press, 2004, p.3.



# 元曲选译

Yuan Song-Poems (Selections)



## 前 言



元曲是元代的代表性文学，中国古代文学史上历来都有“唐诗、宋词、元曲”的说法，它与唐诗、宋词并举，是中国诗体文学史上又一座艺术高峰。元曲创作题材广泛，揭露现实深刻，形式活泼，风格清新，语言通俗易懂，在思想内容和艺术成就上都体现出独有的特色，是我国古代文化宝库中不可缺少的宝贵遗产。

元曲的兴起与发展，并不是偶然的，它不仅与当时元朝蒙古贵族入主中原后形成的社会政治背景有着密切的联系，也是诗歌发展的内在规律及文学传统代代传承的必然结果。元朝疆域辽阔，城市经济繁荣，造成了市民阶层的壮大。市民阶层的思想意识和审美趣味为元曲的产生注入了新鲜的血液、提供了丰厚的土壤。再有元朝政府对汉族知识分子的严酷控制和打压，使得当时文人的生命观和价值观发生了巨大的变化。这种变化与当时的市民通俗文化相结合，就催生了具有通俗、直白、诙谐等艺术特点的元曲的出现。

广义的元曲包含两种不同的文学体裁，一种是“剧曲”，属于戏

剧的范畴，有唱曲、有说白、有故事、有表演，是一门综合艺术；一种是“散曲”，它是元代出现的新的诗歌体式，每一首都有独立的存在意义和欣赏价值。本书主要选录的是元代的散曲作品，兼录有几支具有代表性的剧曲。

散曲包括“小令”和“套数”两种主要形式。小令体制短小，通常只是一支独立的曲子。套数则由两首以上同一宫调的曲子相连而成，要求始终用一个韵。

散曲从形式上看和词很接近，但元曲与词不一样的地方是用韵更频繁，几乎句句用韵，不过平仄可以叶韵。词有词牌，曲也有曲牌，曲牌的格律定式比词更严密。每一曲牌的句式、字数、平仄等都有固定格式要求。虽有限定，但又可以灵活操作，比如允许在曲子中增加衬字，部分曲牌还可增句。所以读者可能会发现，同一个曲牌的两首作品有时字数不一样。这样既保证了曲调的基本腔调，又增加了语言的生动性，更自由灵活地表达思想内容。

“俗”，是元曲体现出来的优势，它比诗词更自由也更个性化，拓展了传统诗词的表现领域，体现了时代的创新。单从元曲的曲牌来看，如《叨叨令》、《普天乐》、《干荷叶》、《山坡羊》、《红绣鞋》等等，这些名称大多都比较俚俗，展现了元曲贴近生活的一面。元曲中描写爱情的作品也比历代诗词来得泼辣、大胆。这些都是元曲永葆其艺术魅力的原因所在。

在流传的过程中，元曲散佚了不少，现存的散曲作家作品，根据隋树森先生《全元散曲》的辑录，有姓名可考的作者两百余人，小令有三千八百多首，套曲四百多套。它们有落魄文士江湖沦落的哀叹、有天涯游子的羁旅思乡之愁、有知识分子的人文关怀、有山林隐逸的潇洒出世，还有大胆直白的爱情宣言、深切缠绵的闺中思怨……尽管在数量上与唐诗宋词相差很远，但其包含的题材内容并不逊于唐诗，

甚至比宋词更广泛深刻。

值得一提的还有在元曲兴起时代涌现的一批著名的元曲作家。有本色自然、爽朗犷放的关汉卿；有深思人生、意境高远、语言优美的马致远，他的《天净沙·秋思》被誉为“元人第一”；有被称作“曲中李杜”的乔吉和张可久，造诣深厚，文笔清丽；还有许许多多没有留下名字的前辈。他们用心书写，展现了元曲独特的人文内涵。

本书精选元曲 60 篇，大致按照作家年代顺序排列，精确释析，精心翻译，并配绘精美插图，为读者欣赏元曲提供一个优质读本。



## Preface

As the representative literary genre in Yuan Dynasty, the Yuan song-poems rival the Tang poems and Song *ci*-poems in the history of Chinese literature. It is another peak of art in the landscape of Chinese poetry. The wide range of subjects, the in-depth exposure of reality, the free form of composition, and the approachable language style all combine to form the unique Yuan features in ideological contents and artistic values. The Yuan song-poem is an indispensable and precious heritage in the treasure house of traditional Chinese culture.

The rise and development of the Yuan song-poems was not a chance event. It was closely related to the social and political scenarios after the Mongolian nobles occupied the central part of China. In addition, it was an inevitable result brought by the inherent law that governs the development of poetry and a continuation of the Chinese poetic tradition. China in Yuan Dynasty boasted of vast territories and economic prosperity. The rise of the

urban class and the vernacular literature provided fresh subject matters and rich ground for the song poems. Yet the rulers exercised strict control and oppression over the literati of the Han majority and this brought about drastic changes on their views of life and values. These changes combined with the popular culture gave rise to the emergence of Yuan song-poems whose language is approachable, straightforward and hilarious.

In general, there are two categories in the Yuan song-poems: one is the *juqu*, or the drama song poem, which consists of verses, prose, plots and action prompts; the other one is the *sanqu*, or the detached/miscellaneous song, a new poetic form with unique literary significance and values. Most of the song poems collected in this book fall into the second category, and there are also a few excerpts from the drama song poems.

*Sanqu* consists of *xiaoling* and *taoshu*. *Xiaoling* is usually a single short song, and *taoshu* is a suite that is constituted of several songs of a single stanza, all belonging to a single mode.

The form of *sanqu* shares many similarities with that of the Song *ci*-poems. Yet rhyme is more frequently used in *sanqu* and the metrical requirements (including verse structures, number of characters, tonal patterns, etc.) of the *sanqu* tunes are stricter than that of the *ci*-poems. The rigorous requirements are also flexible and open to change. For example, the author can add fillers in a verse line, and extra sentences can also be incorporated in a suite. That explains why readers sometimes find two poems different in the amount of words, albeit in the same tune. In this way, the author not only guaranteed the basic patterns of a certain tune, but also enriched the quality of the poems with vividness of everyday life and free expression of thoughts.

“Secularity” is the exclusive feature of Yuan song-poems. The unique and free form greatly enlarged the range of the subject matters. The names of the tunes alone will fill the readers with a strong flavor of everyday life and the characteristic of the times: “Chattering Song,” “Universal Joy,” “Dry Lotus Leaves,” “Sheep on the Slope,” “Red Embroidery Shoes,” etc.. Moreover, the style of the love song poems is more brave and vigorous. No wonder the Yuan song-poems enjoy such long lasting popularity.

Many song poems were lost in the process of circulation. According to Mr. Sui Shusen, the editor of *The Complete Works of Yuan Song-Poems*, more than two hundred authors left their names. In addition, over three thousand and eight hundred *xiaoling*, and over four hundred *taoqu* are available to modern readers. There are unrecognized scholars who lament over the world, tired travelers who suffer from nostalgia, men of letters who concern the fate of the country, recluses who live in mountains and groves, lovers who bravely write about love, and ladies in chambers who yearn for their beloved husbands. Though the amount of the Yuan song-poems is much less than that of the Tang poems or the Song *ci*-poems, the themes of this particular genre are no less significant, if not more extensive and profound.

It is worthwhile to mention that there appeared a group of well-known authors with the emergence of Yuan song-poems. Guan Hanqing was famous for his unaffected and unrestraint writing style. In Ma Zhiyuan's poems, readers were impressed by the in-depth thoughts on life, the magnificent conceptions and the refined language. His “Sky Pure Sand, Autumn Thoughts” was considered as “the best song poem of the Yuan Dynasty.” The profound meanings and elegant style in the poems by Qiao Ji and Zhang Kejiu enable them to rival the famous Tang poets Li Bai and Du Fu. There