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献给神圣的世界和平事业及李渔诞生400周年

Dedicated to the Sacred Cause of World Peace

And the 400th Anniversary of Li Yu's Birth

作者简介



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主要著作：

1. 《华夏情怀——历代名诗英译及探微》（中山大学出版社，1996）
2. 《英美演讲名篇赏评》（中山大学出版社，1999）
3. 《大中华文库·楚辞》（湖南人民出版社，2007）
4. 《英译宋词集萃》（上海外语教育出版社，2008）
5. 《美国幽默经典读本》（华东理工大学出版社，2011）
6. 《汉诗英译论纲》（浙江大学出版社，2011）

Preface



Looking back to my involvement in the translation of Chinese classics and relevant researches, which has spanned over two decades, I might well say that the weal and woe I have experienced are approximately of a fifty-to-fifty proportion. Fortunately, however, there came a turn in my quest in 2008, which witnessed my engagement with the College of Foreign Languages of Zhejiang Normal University. Free from the strife that can often be found elsewhere, my new colleagues go all out in the disciplinary construction under the united leadership of the college. With more pleasure and fewer cares I have henceforth been able to move ahead along the smooth boulevard paved by the institution.

Frankly speaking, when Associate Professor Xia Jianxin, the now Deputy Director of the Institute of Researches on the Translation of Classics, proposed the research on Li Yu, little did I know of the writer. Only after a series of discussions and investigations did I become aware of the genius' worth.

Li Yu, a literary genius from Lanxi of Zhejiang, lived from the late Ming Dynasty to the early Qing Dynasty. He was at the same time a great dramaturgist, short-fiction writer, essayist, architect, publisher and poet. In addition to his theatrical theories embodied in a collection of essays, he has left us a handsome legacy of sixteen plays, two collections of short stories, together with eight hundred and thirty-eight poems (including one hundred and eleven *ci*-poems) and over one hundred and eighty couplets, as are included in *The Complete*



Works of Li Yu.

As part of the cultural heritage of the world, Li Yu's works have spread far and wide. In this regard Yu Lizi has made laudable findings.

In 1771, two plays by Li Yu were included in *A New Collection of Dramas* compiled by the Japanese scholar Hachimonsya Jisyo (八文舍自笑). Li Yu's plays, which, as Professor Aoki Masao (青木正儿) says in his *History of Contemporary Chinese Drama* (1930), were so popular in Japan that as many as ten plays had been put on stage during the Period of Tokugawa (德川时代). Li is also known as a Chinese fiction-writer in Japan. His *Jade Worthy of a City* (《连城璧》), *The Flesh Cushion* (《肉蒲团》), *Silent Drama* (《无声戏》), and *Stories of the Twelve Towers* (《十二楼》), etc., had been translated into Japanese in about the same period.

From K'ai-ming Ch'iu's *Mustard-seed Garden Painting Manual: Early Editions in American Collections* (《芥子园画传：美国收藏库中的早期诸版本》) in the fifth issue of *Archives of the Chinese Art Society of America* (《美国的华夏艺术学会档案》), we can see that Li's works have also traveled to the English world. In 1815, Sir John Francis Davis, a sinologist, published his translation of *San-Yu-Low: Or the Three Dedicated Rooms* (《三与楼》), which, together with *Ho Ying Low: The Shadow in the Water* and *To Chin Low: The Twin Sisters*, was later included in *Chinese Novels Translated from the Originals* (1822). In 1883, *The Twins, From the Chinese of Wu Ming* (《夺锦楼》), translated by R. K. Douglas, was put out in *Chinese Stories*. In 1973, Nathan K. Mao had his translation *Tower of the Returning Crane* (《鹤归楼》) printed in *Renditions* (1979). Before the First World War, J. Gregory published his translation *The Dreamy Life* (《玉搔头》). Patrick Hanan, a famous scholar with great attainments in the studies of Li Yu, has translated Li's works one after another—*Silent Operas* (1990), *The Carnal Prayer Mat* (1990, 1992, 1995), which was deemed



by *Publisher's Weekly* as the best book of 1995, etc.

Li's works have also been rendered into Latin (e.g., *Ineluctabile Fatum, Cavens Maritall Conjugio, erflatilis Cytharae Aberratio*), French (e.g., *Lao-seng-eul, Comedic Chinoise, Suivie de San-iu-leau, ou les Trois Etages Consacrees, Conte Moral, Circonspection a l'egard du Lien Conjugal, L'erreur du Cerfvolant, Destin Ineluctable, Yin Seaou Lou*), German (e.g., *Die Schattenim Wasser, Die Geschichte Von den Zwillingsschweitern*), and into other languages as well.

Meanwhile researches on Li Yu have developed on the wings of the wind, especially in recent years, when research papers, dissertations and monographs on Li Yu have flourished in many parts of the world. To name a few, we have A.W. Hummel's *Eminent Chinese of the Ch'ing Period* (1943), C. T. Hsia's *The Classic Chinese Novel: A Critical Introduction* (1968), Shizue Matsuda's *Li Yu: His Life and Moral Philosophy as Reflected in His Fiction* (1978), Eric P. Henry's *Chinese Amusement: The Lively Plays of Li Yu* (1980), Oka Haruo's (岡晴夫) *The Playwright Li Yu* (1981), Hanan's *The Invention of Li Yu* (1988), Chun-shu Chang and Shelley Hsueh-lun Chang's *Crisis and Transformation in Seventeenth-Century China: Society, Culture, and Modernity in Li Yu's world* (1992), etc. Zhang Jie's Ph.D. dissertation *The Game of Marginality: Parody in Li Yu's (1611-1680) Vernacular Short Stories* (2005) is also worthy of notice. At present, renowned sinologists, encouraged by the brilliant examples of the great pioneers such as Aoki Masao, Franz Kuhn, Helmut Martin and others, are making endeavors to blaze new trails.

Li Yu is best known for his plays and theatrical theories rather than for his poetry, nevertheless, his poetic compositions, glittering with the spirit of humanitarianism, tinctured with wit, imbued with critical thinking and characteristic of exceptional imagination, are worthy of study.





Poetry is multifunctional, as Confucius says, it “may serve to inspire, to reflect, to commune and to criticize”. We may add here that it also serves to educate. H. W. Longfellow in *The Singers* best describes its educational function thus:

*“God sent his Singers upon earth
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again.”*

China is a nation of poetry, and Chinese poetry constitutes a great cultural heritage of all mankind. It reflects the values, sentiments and, in the final analysis, the character of the nation in question.

The present collection demonstrates that the unconstrained poet has inherited China’s literary tradition and, to a certain extent, added new charm to it.

On the one hand, he is like the vigorous unconstrained Li Bai, to whom the Romanticist School of England bears a close resemblance. Take the following poem for example:

*“There being worlds beyond this world of ours,
The infinity I desire to quest.
The land as boundless as the ocean great,
I ride on the dragon-like mountain’s crest.
Without a definite destination,
In the universe I wantonly soar.
Innumerable days and nights have pass’d
When I meet with th’ immortals I adore.
Shaking hands with them I invite them home,
In their company I’m like a child naïf.
Ridding myself of secular desires,
I happily turn over a new leaf!”*

Besides, he is untethered in style. His *In Reply to Danxin at the*

Banquet (No. 5), which suggests of Li Bai's *A Toast*, is a case in point:

*"We shan't quit ere a hundred dou of wine is drunk—
Th' bottle empti'd, we'll pawn clothes for what we endear.
The birds now flush up from the woods out of a funk
When we, tipsy, all at once clap our hands and cheer!"*

On the other hand, he features realism, of which Du Fu is the representative. He hates war, sympathizes with the populace, and upholds social justice. He indignantly questions, in his anti-war poems *Refugees' Ballad* and *Mooring on the Sandbar*:

*"How I wish I could flee far away to the skies,
But lo, blurr'd is the azure by war's flames that leap!
Oh, has Providence turn'd blood-thirsty nowadays?
Otherwise before crime why silent should He keep?"
"Alas, how long is th' road ahead, and when will war
Be ended, which with dangers and vices does stink?"*

In *Ode to the Dragon Lantern*, he metaphorizes humanism into brightness and calls for attention to the livelihood of the millions:

*"The dragon is divine, and the lantern is bright;
'Tis in brightness that divinity gains its might.
Brightness without the slightest excoriation,
And divinity without the least dictation,
—On everything on earth these will surely shed light,
And order'll reign with a clear line 'tween wrong and right.
Hereby to th' mighty, either on earth or on high, I appeal:
To treasure life in th' spirit of th' truth the lantern does reveal! "*

To him, men are born equal, and hence should be treated alike in terms of human rights and individual dignity:

*"Briers are despised, and yet the rose,
Prickly as it is, has a beauty rare;
In terms of fruit, th' peony, king of flowers,*

Suffers beside th' other plants by compare.

*All the living things, pretty or ugly,
Have their utility unique for sure.
Howe'er could "the wise" laugh at "the foolish",
And the wealthy look down upon the poor?*

*Th' future unknown, if detach'd you remain,
Little difference all those mention'd make.
Believe it or not, like a wheel, th' cosmos
Is in the course of change and no mistake. "*
(Two Poems on the Course of Things (No.1))

And it is so intolerable to him for those in power to maltreat the meritorious "cock", the working man incarnate, that he burns with righteousness:

*And thus, it goes without saying that, as wise Minister like Xihe
And sagacious Magistrate to God of Agriculture,
The cock unnoticeably measures the elapse of night and day,
And devotes himself to creation without asking for any pay!
I would at this point venture to question:
What right do we have against him to rave
As if he were a thief? Howe'er can we
Hush him, as if he were merely a slave?
Why should we address him like a poor dead dog,
And even worse, rank him with the foolish swine?
Moreover, how can we kill him at random,
When we should regard him as a creature fine?
And above all, how can we bear to consume
The eggs, which are his offspring in th' direct line?*

(Ode to the Dawn Announcer)





The poet is an ardent and unswerving advocate of gender equality. In his *Preface to Collection of Conjugal Harmony*, Li holds, "As is well-known, natural gifts are not necessarily related to people's looks and social status. In the history of the world, ancient and modern, there are talented men as well as gifted women from generation to generation, which demonstrates that natural gifts are not a privilege of men of which women are deprived, but are endowed by Creator independent of gender." He vents a touching and expressive indignation against male chauvinism, which features negligence of the down-trodden women's happiness, in the rhetorical question at the end of *Grievance over Departures—To the Tune of Seventh Sister*:

*"The willow twigs are snapp'd once and again,
To send off my man who'll a name obtain.
Days and months swiftly flying past,
Should HIS pledge be aside cast aside
And MY precious life be lived in vain?"*

Given the time when the concept in favor of women's rights was developed, we can't help looking up to the poet in awe.

Bored up with the stinking reality he yearns for reforms, but he finds it impossible, as sin is everywhere. He utters his ferocious hatred against the social evils of his time in *Song of the Saber of Wu*:

*"Wine-cup in hand at th' saber of Wu I stare,
Of which the sharpen'd blade with splendor does glare.
The whole world brimming with injustice and sin,
Oh, to put things right with whom should I begin?"*

Li Yu is a courageous rebel against the convention. He boldly declares that he has a critical mind:

*"The young couple insists that by the old
Custom of mountaineering I abide,
But I firmly refuse, for critical*

In thinking, I'm not one who goes with th' tide. "

True to his word, he laments sarcastically over the cruelty and severity of government:

"Oh, the laws of the Qin were lenient indeed,

For there was still some place where men could take their perch."

(Refugee's Ballad)

As regards judgments on historical events and personages, he is fair and square:

"Even th' uneducated have their wits;

'Tis a sagacious man that has no flaws.

How can we owe all th' merits to th' sages,

And regard th' innocent as failure's cause?"

(Indignation About History Books)

What might also interest the reader is the poet's wisdom in life. He cherishes a meaningful and yet happy-go-lucky way, belittling fame and material gains, as is manifested in one of his many couplets:

"For fame, or for wealth?

Alas, on life's journey how people bustle and rustle in their quest!

Comers and goers:

*'Midst serene hills and limpid rills why not savor the sweetness
of rest?"*

It is like Li Yu to sublimate daily practice or common sense into maxims, which we can find here and there in Li's poetry. For example, "A small bowl of porridge taken at home/ Is better than meat under a strange dome," "Oh, power and fortune none can fore'er sustain:/ In the wake of their zeniths often comes unwish'd—for pain," "Mellowness features wine of a fine brew, / And sincerity marks friendship that's true," "Pretension tears near-at-hand company apart./ While sincerity brings far-away fellows near," "Oh, how many have been trapp'd from of old?/ Beware, th' bane mostly lies in too much gold," "Even th' uneducated



have their wits; 'Tis a sagacious man that has no flaws," ...

Interlingual communication, as I. A. Richards has pointed out, is "very probably the most complex type of event yet produced in the evolution of the cosmos," and it is "particularly true of the translation of classical Chinese verse in English rhyme".(Xu Yuanchong, *On Chinese Verse in English Rhyme*, Beijing: 1992. 1) This notwithstanding, Chinese and foreign scholars, so courageous as to attempt the impossibility, have made laudable and fruitful efforts since the eighteenth century, though there is still much to be desired in the translations by and large.

Perhaps something more can be attained by standing on the shoulders of the giants before us? Perhaps the wonderful beauty of Chinese poetry can be preserved to the greatest extent, so that the original taste will not be diminished? The answers should be in the affirmative, provided that we make unrelenting attempts.

The present book is supposed to be one of such attempts. It includes over sixty poems and antithetical couplets of Li Yu, which fall into five chapters in light of form, each chapter opening with Introductory Remarks about the form, the techniques involved, etc. The English version of each poem is preceded by the original, and followed by Notes and Commentary, which give prominence to the comprehension, analyses and appreciation of the artistic features employed and the sentiments expressed therein.

We take it as our criterion for translation that the aesthetic values of the original should be retained to the utmost extent. Disregarding the exaggerated role of such concepts as "subjectivity", we have endeavored to represent Li Yu who is true to himself. As the metrical system of poetry is a conveyance of artistic connotations, without which the construction of the conceptual realm is but a whim, we follow the principle that poetry should be translated in the form of



verse rather than that of prose, and thus the reproduced versions are adapted to approximate English poetry in form. Involved in the process of translation have been such steps and issues as empathy, the overall survey, the strategic layout of translation, the choice of words, the stylistic approximation, the logical and formatic adaptation, the textual and contextual researches, so on and so forth (Zhuo Zhenying, 2003). To my great delight, after all my polishing and revising, my colleagues' and students' translations have retained the unmistakable personalities of their translators.

This book is intended not only to function as a bilingual reader, but also to acquaint English-speakers with Li Yu and the Chinese culture—the history, philosophy, geography, customs, literature, social evolution and so on.

My gratitude goes to President Yang Xinwei of the Bingtong Constructional Engineering Limited Company of Shanghai, who has such a deep insight as to have sponsored the publication of this book, and to the Lanxi Association of Li Yu Studies, which has displayed a touching generosity in their co-operation with my institute.

This book embodies the wisdom, harmony and devotion of my research team. As the author I also wish to render my acknowledgements to Prof. Xia Jianxin, Editor-in-chief of *The Selected Works of Li Yu*, for his valuable help and advice; to Dr. Tang Yanfang, for his collaboration in translating *Perilous Is the Way*; to Prof. Li Guicang and Dr. Hu Meixin, for their participation in translating *Couplet for the Take-a-rest Pavilion*; to Ms. Chen Fengjiao, for her co-operation in translating *To the Tune of He Manzi*; to Ms. Yao Qian, for her translation of *Inscriptions on Paintings (No. 10)* and *I Adore the Riverside Village in th' Twilight (No. 3)*; to Ms. Huang Haiqin, for her translation and annotation of *In Reply to Danxin at the Banquet (No. 5)*, *Eight Short Poems Inscribed for Prefect Jin Changzhen's Paintings (No. 5)*, *On My*



Fiftieth Birthday and *To the Reverend Monk Liaoyi during My Visit of the Bodhi Temple*, as well as for her collection of data necessary for the research; to Ms. Jiang Qing, for her translation of *Departure—In the Style of Classical Poetry*, *Whim*, *Ascending the Huashan Mountain* (No. 4), *Twelve Spetacular Scenes of Yiyuan Garden* (No. 1): *Spring Scene*; to Ms. Zeng Hangli, for her translation of *The Penta-revelation Temple, Couplet for the Study in the Garden-style Compound* and *At the Zenith of Mount Lu*; to Ms. Hong Bin, for her translation of *Four Poems on the Second Dragon Boat Festival of the Leap Year* (No. 3), and to Miss Lai Weiting, for her translation of *The Saber of Wu*.

We are convinced that the Tower of Babel can be constructed only when men have built up a perfect understanding among themselves. May this book facilitate that understanding and offer a small and yet useful brick for the construction of the Babel.

Zhuo Zhenying

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December 10, 2010

前言



回顾从事典籍英译及其研究的近二十几年，可谓苦乐参半。值得庆幸的是，2008年我受聘于浙江师范大学外国语学院。学校为我提供了很好的工作环境，使我得以静下心来继续思考、发掘和研究。学院里没有那种司空见惯的派系纷争，领导班子同心同德，教工职工和谐共处，学科建设如火如荼，这种学术和工作环境是十分难得的。虽然时间至今还不到三载，但来自各地的同事们坦诚相见，犹如相知多年的朋友。他们的情谊就像浙江的陈年黄酒一样甘醇，这种甘醇产生了第二故乡的归属感和幸福感，把我引入了一生中最佳的工作状态。对于所有这一切我心存感激。

我到金华后不久，夏建新副教授（现任外国语学院典籍英译研究所副所长）便建议开展李渔研究。由于自己孤陋寡闻，我当时对李渔知之不多。后来才发现，他是一位极具研究价值的伟大作家。

李渔（1611—1680），号笠翁，浙江兰溪人，明末清初文学巨匠。他写有剧本16种，现存10种，散文集《闲情偶寄》一部，短篇小说集两部（《无声戏》、《十二楼》），诗歌838首（其中词111首），楹联180多副，在戏剧理论、剧本创作、生活艺术、园林建筑等方面广有建树，成就非凡¹。他的著作都收录在浙江古籍出版社出版的《李渔全集》。

作为世界文化遗产的一部分，李渔的著作传播颇广²。在这

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¹ 参看附录三：李渔简介。

² 详细情况可参看英文前言。