

汉英对照

新

编

千

家

诗

GEM OF CLASSICAL CHINESE POETRY

袁行霈 主编
许渊冲 英译

Chief Compiler by Yuan Xingpei

Creative Translation by Xu Yuan Zhong

中华书局

Zhong Hua Book Co. Beijing, China

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序

袁行霈

中国是一个诗的国度，诗的历史源远流长，在社会生活中发挥着重要的作用。早在先秦时代，孔子就说过：“不学诗，无以言。”唐代开始以诗取士，读诗作诗更成为儿童必修的内容。适应这种需要，早已出现了诗歌的启蒙读物。宋代刘克庄曾编过一部《分门纂类唐宋时贤千家诗选》二十二卷，选录唐宋诗人 565 家的作品 1281 首，影响较大。但是其中多有错谬，又往往把律诗截去半首改作绝句，再加上篇幅浩繁，不便于儿童学习。此书流传到明清，坊间又刻有多种《千家诗》，沿用其书名，而重新加以编排，篇幅也减少了许多。其中流传最广的是明清之间王相的选注本，此书共选录诗歌 223 首，按七言绝句、七言律诗、五言绝句、五言律诗的顺序编排，每种体裁之下再按春夏秋冬四季为序，除唐宋诗人外，增补了明朝的个别作品。王相选注本《千家诗》虽有通俗易懂、便于记诵的优点，但毕竟是适应当时的需要而编选的，其中很多内容已不适合今天的读者，编排方法也有局限。

为了弘扬祖国优秀的传统文化，对少年儿童进行爱国主义教育，培养他们高尚的道德情操和审美趣味，启迪他

们的人生智慧,我们编选了这部书,取名《新编千家诗》。我们保存原来流行本《千家诗》的优点,而又力求有一种新的适应我们这个时代的面貌。我们注意选取那些寓意深刻、情调健康、意境开阔、形象鲜明、脍炙人口的作品。选诗的范围仍以唐宋两代的近体诗为主,但又不限于此。从时代上讲,增加了汉魏六朝以及元明清直到近代的作品;从体裁上讲,增加了五七言古诗。所选诗歌共 152 首,为了便于儿童由浅入深地诵习,按五言绝句、七言绝句、五言律诗、七言律诗、五言古诗、七言古诗这种顺序编排,同一体裁下则按诗人时代先后排列。注释力求简明,包括作者简介、题解、字词典故的解释,以及必要的串讲和点评。另外配上图画,以提高读者的兴趣。

《新编千家诗》是一本十分通俗的面向儿童的启蒙读物,但我们并不因此而采取轻率的态度。相反地,正因为面向广大的读者,特别是少年儿童,我们感到责任格外重大。在走向现代化的进程中,我们希望少年儿童从古典诗词中多吸取一些营养,成长得更加茁壮;而不要断了祖国传统文化的奶汁,忘了自己赖以生存的根。我曾向欣然与我合作的朋友们说:“这是一件积德的事。”正是基于这种考虑,我们暂时放下自己的学术研究,热情地投入了这项工作。《新编千家诗》即将脱稿,谨借此序文聊表我们的心情。如果这本小书能得到孩子们的喜爱,我们将深感欣慰!

1999 年 3 月

译 序

许渊冲

二十一世纪是全球化的世纪。新世纪的新人不但应该了解全球的文化，还应该使本国文化走向世界，成为全球文化的一部分，使世界文化更加灿烂辉煌。

近来我国电视播放了小学生背诵唐诗英译文的情况，我想，这是我国文化走向世界的一个新开端。其实，外国来宾引用中国诗词早有先例：如美国总统尼克松访华时，引用过“一万年太久，只争朝夕”的词句；里根总统引用了“海内存知己，天涯若比邻”的名言。可见中国诗词已经可以说是全球文化的一部分了。

因此，中华书局约我翻译《新编千家诗》时，我很高兴接受这个任务。因为中国人英译的《楚辞》，美国有个学者说是“当算英美文学里的一座高峰”；英国智慧女神出版社认为中国人英译的《西厢记》可和莎士比亚的作品相媲美。所以我希望《新编千家诗》英译本的出版，对我国的文化走向世界，也可以作出新的贡献。

但是，诗无达诂，本书注释和《唐诗鉴赏词典》等的解释不尽相同；在译成英文时，我就要看哪种理解更符合古诗本意，更好翻译，再采用哪种解释。总的说来，我

认为译诗是一种再创作，等于原诗作者用译语的创作，译者要尽可能发挥译语优势，要尽可能传达原诗的意美、音美、形美，可以采用等化、浅化、深化的方法。如“白日依山尽，黄河入海流”，基本上是等化的英译；“欲穷千里目，更上一层楼”，基本上是用浅化的方法，因为“千里”并不真是九百九十九加一里，所以可浅化为登高望远的意；至于深化，王维《鸟鸣涧》的“人闲桂花落，……时鸣春涧中”，“桂花落”一般说是秋天，怎么说“春涧”呢？我译成使涧充满了春意，这就可以说是深化了。等化、浅化、深化都是为了传达原诗的意美；押韵是传达原诗的音美；一个中文字大致译成英文两个音节，这是传达原诗的形美。意美、音美、形美是我提出的译诗“三美论”；“三化”是译诗的方法论；目的是使读者知之、好之、乐之；“三之”是译诗的目的论。

如果译诗能使中国读者理解原作，那就是“知之”；如果能使人喜欢，那就是“好之”；能使人愉快，那就是“乐之”。如果能使英美读者知之、好之、乐之，那就是使中国文学走向世界。如果英美读者能把译诗当成英美文学高峰，认为译诗可和英美诗人媲美，那中国文学就丰富了全球文化。

如果二十一世纪的中国学生不但能背诵中文诗词，还能背诵诗词的英译文，那语文水平、文化水平，不都是大大提高了吗？不是向二十一世纪的全球化迈进了一大

步吗？如果英美学生不但能理解本国诗文，还能欣赏甚至背诵诗词译文，那不也是向全球化迈进了吗？

二十世纪科学技术突飞猛进，超过了以前十九个世纪，但思想文化水平有没有同样突飞猛进呢？恐怕落后得多吧！而这正是二十世纪最大的悲剧。希望这本小书的出版，对二十一世纪全球文化的建设，能够添上一砖一瓦！希望新世纪的新人能享受到更加和平、更加繁荣、更加幸福的生活！

1999年7月4日

于北京大学

PREFACE

It is said that the 21st century will be an age of globalization. The new generation worthy of the new age should be bred not only in its national culture but also in the global culture or that of the whole world. Therefore, each nation should try to globalize its own culture, in other words, to make its culture known to the world and become a part of global culture.

Recently Chinese pupils in some primary schools have begun to recite classical Chinese verse not only in the original but also in its English translation. I think this is, in one respect, the beginning of the globalization of Chinese culture. In fact, foreign guests visiting China have already cited classical Chinese verse in their addresses. For instance, President Nixon of the United States quoted the following verse of Mao Zedong:

So many deeds
Bear no delay.
Sun and earth turn;
Time flies away.
Ten thousand years are too long.
Seize but the day!

And president Reagan cited the following couplet of Wang Bo:

If you have friends who know your heart,
Distance cannot keep you apart.

This shows a part of Chinese poetry has already become a part of global culture.

As my English version of *Elegies of the South* composed in the third century B.C. is considered by Jon Kowallis of Melbourne University as a high peak even in English and American literature, and Minerva Press says my English version of *Romance of the Western Bower* vies with Shakespeare's *Romeo and Juliet* in appeal and artistry, I venture to expect that *Gems of Classical Chinese Poetry* may also contribute to the globalization of Chinese culture.

As classical Chinese poetry has no general accepted interpretation, I just try to make the fullest possible use of the best expressions in the target language, for the original is the best words in the best order in the source language, as said an English poet of the 19th century. I think verse translation is a creative or re-creative work, for the original is a creative work, so a translator should recreate in the target language what the author of the original creates in the source language. In other words, a translator should be the author metamorphosed into a foreign poet.

My principle of verse translation is to make the translated verse faithful and beautiful, as beautiful as the original in sense, in sound and in form. The methods I use are equalization, generalization and particularization. We may compare the examples given below.

1. (word – for – word translation) :

yellow river enter sea flow

2. (equalization) : The Yellow River seaward flows.

3. (word – for – word translation) :

desire exhaust thousand mile view
more ascend one floor tower

4. (generalization) : You will enjoy a grander sight

By climbing to a greater height.

(Here the view over a thousand miles is generalized into a grander sight and one floor more into a greater height.)

5. (word – for – word translation) :

often sing spring dale in

6. (particularization) :

Their fitful twitters fill the dale with spring.

(Here “often” is particularized into “fitful”, “sing” into “twitters” and “in spring dale” into “fill the dale with spring.”)

Equalization, generalization and particularization may serve to make the English version read as beautiful as the original in sense. Rhythm and rhyme serve to make it read beautiful in sound. Heroic couplets and alexandrines are used to preserve the original beauty in form. These methods intend to make the reader understand, enjoy and delight in the English version as a Chinese reader in the original. If foreign readers can understand, appreciate and delight as Chinese readers do, then the English version of Chinese verse may be said to have become a part of global literature. If they happen to consider the version as high peaks in foreign literature or the Chinese poets as rivals with foreign poets, then Chinese poetry may be said to have enriched global culture.

If Chinese students can recite classical verse not only in Chinese but also in English, then they may be said to have raised their cultural level and made a big stride toward the globalization of the new age. If foreign students can appreciate and recite not only their own literature but also Chinese poetry in English translation, can we not say that the world has made a big stride towards globalization?

In the 20th century science and technology have made far greater progress than culture and ideology, which may be said to have lagged far behind. This imbalance between science and culture (in a narrow sense) may be said to be one of the causes of the tragedy of this century. Therefore, I wish the publication of *Gems of Classical Chinese Poetry* may make a new contribution to the world's cultural globalization. I also wish the new generation may enjoy a more peaceful, more prosperous and far happier life than our generation of the 20th century.

X. Y. Z.

Peking University

July 4, 1999

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