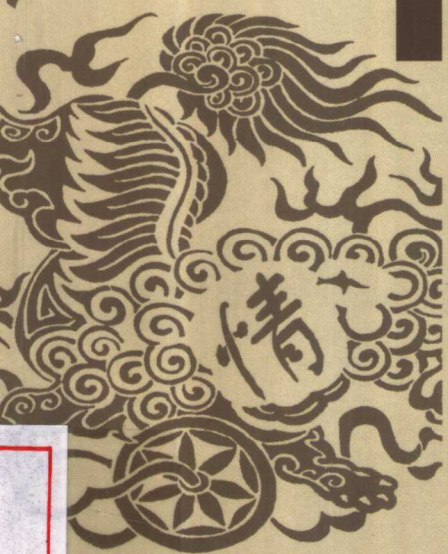
汉英对照

中国古典爱情诗词选

Classic Chinese Love Poems

缺月挂疏桐，漏断人初静。
谁见幽人独往来？缥缈孤鸿影。
惊起却回头，有恨无人省。
拣尽寒枝不肯栖，寂寞吴江冷。



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序*

陆谷孙

手里捧着一册比当年莎剧四开本略大一些的可人小书，书题是《中国古典爱情诗词选》，2003年由纽约 Hipocrene Books 公司出版，由旅美作家裘小龙编选并译成英文，由圣路易城华盛顿大学 Robert E. Hegel 作序，封底有1992—1993年度美国桂冠诗人 Mona Van Duyn 写的推荐文字。如今此书要出大陆版了，小龙希望“大龙”（鄙人肖龙）做一篇短序，睽隔二十年后宴叙于上海外滩金砣岛饭庄，此请不敢不从。

译诗难，译中国诗更难，这几乎是文坛一条公

* 本书原名 Classic Chinese Love Poems，由美国纽约 Hipocrene Books 公司出版，圣路易城华盛顿大学的 Robert E. Hegel 为本书英文版作序。为使国内读者了解本书英译的特点，特请陆谷孙先生为本书英汉对照本作序。两序均不作翻译。——出版者

认的铁则。裘小龙当年在国内既译 T. S. Eliot《四个四重奏》这种难度颇高的现代诗，又常写新诗，还得过奖，现在美国重操旧业，我想他本人定有渴鹿奔泉之感，也会由此生出许多所谓 diasporic 作家的怀旧感来。（diasporic 是个时髦字眼，原指从以色列故国被逐出而星散的犹太人，现常指称在宿主文化和故园文化之间求索归属感的移民作家。）

诗显然经过博搜精选，怀春类、怨妇类等的名作无不包含，颇见心力；译文最大的特点是直白，忠实于原文，力戒藻绘发挥，连“蜡炬成灰泪始干”一句中的“灰”字也照样译作“ashes”。大家知道蜡烛燃尽尽成烛油（wax）而并不化作灰烬，裘译虽悖生活原貌，却以“灰”字的各种凄惨联想尽现原诗情貌，不由得你不接受这种译法。五味虽甘，宁先稻黍，应当说把原诗的本体意象如实传达，对外国读者是尤为对路的译法，深受中国古诗意象激发灵感的 Ezra Pound 等大家也说过类似的话。反观坊间有些以译介中国古诗自诩的先生，动辄强作解人，冥识玄诠，又殚精竭虑，靡辞笔端，这样活译（有人称野译）出来的东西很容易失真走样，对于促进中外诗缘乃至文化交流不利。

第一次听到裘小龙的名字是从他老师卞之琳先生口中。那次在苏州开会，我忝陪末座，曾远远

听得卞向另一位老学者说起近收“一条小龙”为徒,“用功”,“有悟性”云云。后来在美国遇到赵毅衡君,亦曾闻说“小龙不简单”等语。卞赵师徒俱是心高气傲(褒义)之人,寻常不轻称他人器才,如今二口齐赞,想必小龙不凡。

待裘小龙攻得硕士学位,分配到上海社会科学院工作,才有谋面机会,但因出处殊途,未成大好,只是从彼此发表的文章中认识对方。裘出国前找我写推荐信,捧来一大撸作品,碰着我这痴人居然是逐文逐书翻读一遍才动的笔。记得裘作中有剖析《呼啸山庄》现代主义成分一文,论前人虽有所感而未及就者,尤得我心。于是推荐信写得内容充实,言辞真切,非语涩意窘推辞不去的“遵命文学”可比。近读裘文,了解到“文革”期间他在上海外滩公园苦读英语的情景,格外感佩,当年如把此等闲远之志写入推荐信,自必更为生动。

我虽非世外闲人,但从本人刻骨铭心经历出发,参照他人经验教训,对盟誓缱绻,爱如连理之类的佳话向有保留,近尤觉甚。在爱情诗选的序文里写上这么几句话,显属煞风景,愚意在于以读者身份表示一点期望:博学审问如裘小龙先生者,烹过小鲜,必有兴观群怨之大作,读后如冷水浇背,如醍醐灌顶,更能引得国际文坛瞩目,发生盛大,何其美哉!

Preface

For this introductory volume Qiu Xiaolong has chosen a number of well-known love poems from China's long literary history, in particular, the poems of the great Tang period (618-906), which have remained alive and on people's lips every since they were written. Most of the selection here date from that period; the rest were penned during the later dynasties, the Song, Yuan, Ming, and Qing.

With only a couple of exceptions, the poems here were written by men, although that may not be obvious from their content. This is because men frequently wrote in women's voices, because it was customary to do so. Why? In part, the female guise may have been chosen because it allowed men to express more tender emotions, personal feelings that

might conflict with their official images as statesmen and administrators, as most of these poets were. Writing with borrowed voices also allowed poets to explore the experiences of others, especially the female entertainers who sang and danced, and provided more intimate services for them at their leisure. At certain times it was conventional to use women's voices, and love poetry, to express a broad range of male desires, even political sentiments as well, such as frustration over lack of recognition for their accomplishments by their superiors. (This tradition dates back to the fourth century before the Common Era; it was originated by China's earliest named poet, Qu Yuan.)

If a poet writes of his longing for appreciation or for a friend (or lover) who is far away by using a borrowed persona, does that make his poem any less genuine, any less moving? I leave it to the reader to decide that, but I have never found poems of this sort to be so. A mark of these poets' success in ventriloquism might be seen by comparing them with poems written by women: theirs are not detectable in form, subject, imagery, or diction. As other good poets of their times, these women have followed

common poetic practice in their writing. Only during the last four hundred years of imperial rule, after about 1, 500, did highly literate women in any number begin to correspond with each other in prose, and in verse, to create a women's literature with characteristics that distinguish it from writing by men.

Love poetry is one of several strains of the classical Chinese poetic tradition that originated soon after the beginning of the Common Era, during the Han period (206 BCE-220 CE) and that continues still today. That is, writers of the 21st century can still compose poems in the *shi* form nearly two thousand years after it became popular. *Shi* poems have even numbers of lines, all of them having the same number of syllables (usually either five or seven) throughout the poem, and their even numbered lines rhyme with each other. Many also quote or allude to earlier poems or historical figures as well. Writing in women's voices became even more pronounced in the *ci*, a second poetic form that developed during the Tang. Its origins are traced not to the educated males who served in government as with the *shi*, but to the songs of women entertainers. The entertainment quarter of the Tang capital Chang'an (modern

day Xi'an) witnessed lively experimentation; melodies and musical instruments from Central Asia became widely popular. First singers composed new words in Chinese to fit these melodies, and then members of the literati followed suit. Many of the poems in this collection (identified by the name of the original tune that set the pattern of lines, numbers of syllables per line, and the rhyme scheme) are *ci* poems; even high ministers of state such as Ouyang Xiu relied on this vehicle to express powerful, as well as playful, emotions.

Surely Chinese is different from English in many regards; translation requires substantial rewriting, after all. The language of these poems was largely monosyllabic, with one written graph to represent each syllable. Dr. Qiu has wisely presented the originals of these poems facing his translations for the convenience of those who can read Chinese, and to inspire those who might wish to study the language after reading them.

But why should we read these poems, now seemingly so old and presented in an alien language? When Arthur Waley published his first collection of translations from the Chinese, they impressed a

group of English poets and inspired the Imagist movement. They were seen as exotic, quaint, precedents for experimentation with new verse forms in English. Readers today are far more sophisticated about the world's literature than they were in 1919 when *One Hundred Seventy Poems from the Chinese* first appeared; that writers of other times and places could have the same feelings, aspirations, and fears as readers of English no longer seems so surprising as it was then. It takes little imagination to see ourselves in many of these poems, and the emotions expressed in the others are hardly incomprehensible, even when they may be unexpected. Qiu Xiaolong's selection presents love in many of its infinite stages and phases. Here we find young love, innocent and intoxicating, the aching longing of the married for their spouses, the fearful emptiness of couples separated by war, the joys of reunion, the anguish of the women left behind by men who probably never had any intention of returning. Some are clearly songs of a different time, when divorce was not available and women, constantly supervised by their families, could only be virtuous despite their wish to be otherwise. The images here are as haunting as they were to Ezra

Pound's generation. They speak to us as they did to their original readers.

Qiu Xiaolong was initially educated in Western literatures in his native Shanghai. He took a position at the Shanghai Academy of Social Sciences as an expert in Eliot and Yeats, having won several prizes for his original poetry in Chinese. After coming over to the United States in 1988, he earned the Ph. D. in Chinese and Comparative Literature from Washington University in St. Louis in 1995. In this country he has won more writing prizes, initially for his poetry in English and more recently for his mystery novels set in China, also written in English. The latter have appeared in a number of European languages as well as, most recently, in Japanese and Chinese translations. This is his first collection of translations of Chinese poetry. It is one of his purposes, as he has told me, to present a translation that, while faithful to the original in image as well as in meaning, will also prove to be as enjoyable to the reader here as is contemporary poetry written in English. Again, I leave it to the reader to decide whether he has achieved his goal. It is my view, however, that he brings to this project an extraordinary combination of

scholarly understanding and poet's sensitivity to produce new renditions that are as vibrant as the original.

Of course the Chinese poetic tradition ranges broadly over a great range of topics beyond love. I hope that in a larger volume in the future Dr. Qiu may include some of those poems as well.

Robert E. Hegel
Washington University
St. Louis

江干风雨图

目　录

序 …… 陆谷孙　1
英文版序 …… Robert E. Hegel　4

张九龄
　赋得自君之出矣 …… 2
　望月怀远 …… 6
王昌龄
　长信怨 …… 8
　闺怨 …… 10
王　维
　相思 …… 12
李　白
　长干行 …… 14
　玉阶怨 …… 20

Contents

Preface ..... Lu Gusun 1
Preface of Original Version ... Robert E. Hegel 4

Zhang Jiuling
Since You Left Home 3
Thinking of the Man Far Away in the Moonlight 7
Wang Changling
Deserted Imperial Concubine at Changxin 9
Boudoir Sorrow 11
Wang Wei
Red Love Peas 13
Li Bai
Changgan Song 15
An Imperial Concubine Waiting at Night ... 21

杜　甫
月夜 …… 22
刘方平
春怨 …… 24
权德舆
玉台体 …… 26
王　建
望夫石 …… 28
崔　护
题都城南庄 …… 30
张　籍
节妇吟 …… 32
金昌绪
春怨 …… 34
陈　陶
陇西行 …… 38
杜　牧
赠别二首(其一) …… 40
赠别二首(其二) …… 42
温庭筠
瑶瑟怨 …… 44
菩萨蛮(玉楼明月长相忆) …… 46