

唐宋诗一百首

*An Appreciation
and English Translation
of one Hundred
Chinese Poems During the Tang
and Song Dynasties*

刘克璋 译注

英译
与
欣赏

新华出版社

唐宋诗一百首欣赏与英译

AN APPRECIATION AND ENGLISH TRANSLATION
OF ONE HUNDRED CHINESE POEMS
DURING THE TANG AND SONG DYNASTIES

刘克璋/译注

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图书在版编目(CIP)数据

唐宋诗一百首欣赏与英译/刘克璋译注. —北京: 新华出版社, 2006.11

ISBN 7-5011-7730-9

I. 唐... II. 刘... III. ①唐诗—文学欣赏—英文 ②古典诗歌—文学欣赏—中国—宋代—英文

IV. I207.22

中国版本图书馆 CIP 数据核字(2006)第 135937 号

唐宋诗一百首欣赏与英译

责任编辑: 王晓顺

出版发行: 新华出版社

地 址: 北京石景山区京原路 8 号

网 址: <http://www.xinhupub.com>

邮 编: 100043

经 销: 新华书店

印 刷: 河南濮阳卓越彩印有限公司

开 本: 880mm×1230mm 1/32

印 张: 9

字 数: 205 千字

版 次: 2006 年 11 月第一版

印 次: 2006 年 11 月第一次

书 号: ISBN 7-5011-7730-9

定 价: 23.00 元

本社购书热线: (010)63077122 中国新闻书店电话: (010)63072012

图书如有印装问题, 请与印刷厂联系调换 电话: (0393)4821893



前言

在诗歌作品的数量和质量方面，中国是一个伟大的国家。唐诗不仅在格律，艺术意境和艺术技巧上是中国诗歌的顶峰，而且题材范围非常广泛。唐诗的显著特点如下：

(1) 节奏，格律，韵脚和艺术意境非常优美，几乎每首诗都达到了“五美”（意美，形美，音美，文体美和文学语言美）和谐的统一。

(2) 作者和主人公的感情与情景巧妙地融合在一起。

(3) 诗人善于用模糊的词和词组，修辞方法和文化因素使艺术意境，意象和语境模糊。因此，中国诗歌含有诗人丰富的弦外之音和潜意识。

(4) 许多诗含有画意。

宋诗一方面继承了唐诗优良的传统，另一方面宋朝诗人努力创新。请读宋朝著名诗人杨万里的两首诗：



小 池

杨万里

泉眼无声惜细流，树荫照水爱晴柔。

小荷才露尖尖角，早有蜻蜓立上头。

新 柳

杨万里

柳条百尺拂银塘，且莫深青只浅黄。

未必柳条能蘸水，水中柳影引他长。

在这两首四行七言诗中，作者标新立异，在表现技能上与唐诗不同。换句话说，他没有把情景和其感情融合一起，在这两首诗中没有言外之意。他像摄影师一样善于捕捉美好的瞬间，栩栩如生地，完美地描写大自然富有诗情画意的奇妙的景色。这就是杨万里创造的诗体。他的诗饶有风趣。

就诗的内容来说，宋诗更精细而具有独创性。请比较唐朝诗人和宋朝诗人写的诗：



咏 柳

贺之章

碧玉妆成一树高，万条垂下绿丝绦。
不知细叶谁裁出，二月春风似剪刀。

咏 柳

王十朋

东君于此最钟情，妆点村村入画屏。
向我无言眉自展，与人非故眼犹青。
紫牵别恨丝千尺，断送春光絮一亭。
叶底黄鹂音更好，隔溪烟雨醉时听。

咏 柳

曾 巩

乱条犹未变初黄，依得东风势便狂。
解把飞花蒙日月，不知天地有清霜。

不难看出唐诗和宋诗的异同。总的说来，宋诗在艺术性和技巧方面不及唐诗。人们公认唐诗和宋词是中国文苑中两枝奇葩。

唐诗不仅具有巨大的艺术魅力和审美价值，



而且在一定程度上展现了中华民族的内心世界，道德意识和精神生活。学习与欣赏唐宋诗歌可使读者懂得这一历史时期和中国的灿烂文化，陶冶他们的情操，提高他们自己的艺术素养，欣赏到中国文化的艺术美。

以汉字特有的四声构成的汉诗格律是不能传译的，但汉诗的真实内容和一些基本特点是在译文中再现出来。透彻理解中国古诗的弦外之音和潜意识是正确翻译汉诗的关键。

刘克璋

2005年11月于美国洛杉矶

PREFACE

China is a great country in the quantity and quality of poetic works. The Chinese poetry during the Tang Dynasty of China is the pinnacle of Chinese poetry in meter, artistic conception and artistry not only, but also is very extensive in the range of subjects. The marked features of the Chinese poetry of the Tang Dynasty are as follows:

1. The rhythm, meter, rhyme and artistic conception are very exquisite. Almost every poem reaches harmonious unification of the "five senses of beauty" (the sense of beauty in artistic flavor, in form, in rhythm, in style and in literary language).

2. The author's feelings and hero's (or heroine's) feelings blend with the settings in Chinese poems happily.

3. The poets were experts in using the dim words and phrases, vague rhetorical means and cultural factors to make the artistic conception, images and contexts very indistinct. Therefore, the Chinese poetry contains rich implications and subconsciousness of China's poets.

4. There is a quality suggestive of colored painting in many Chinese poems.

AN APPROPRIATE AND
RECENT TRANSLATION OF
ONE HUNDRED
CHINESE POEMS
EDITED BY
TANG AND SONG
DYNASTIES

PREFACE



The Chinese poetry of the Song Dynasty of China carried forward its good traditions on the one hand, and on the other hand the poets during the Song Dynasty strived to make innovations. Please read famous poet Yang Wanli's two poems:

A LITTLE POOL

Yang Wanli

The mouth of a spring keeps silence due to grudge its fine flow,
The green trees, reflected in the water, are fond of show.
A dragonfly has stayed on the sharp tip of the fresh leaf,
Just a furling lotus leaf out of water is on show.

FRESH WILLOWS

Yang Wanli

The long - long osiers stroke the pond full of sparkling water,
Don't get dark green, but be keeping forever light yellow.
They are not surely long enough to dip in the water,
The shadows of the wickers in the water make them grow.

In the two four - line rhymed poems with seven Chinese characters in every line the author started something new in order to be different from the poems during the Tang Dynasty of China in the technique of expression, in other words, he didn't blend the settings with his feelings; there is no any implication in this poem. He was good at seizing the right moment to get a

good shot like a photographer, vividly and purely described the wonderful sceneries rich in poetic and painting flavor in the nature. It is poetic style created by Yang Wanli. His poems are full of wit, humor and interest.

As to the contents the Chinese poetry the Song Dynasty is more ingenious and minute. Please compare the poem written by the poet of the Tang Dynasty with the poems written by the poets of the Song Dynasty:

AN ODE TO WILLOW

He Zhizhang

The graceful lush willow looks like beauty's figure,
Its jade-like twigs are green ribbons of beauty's skirts.
Who on earth cuts out the thin leaves on the osiers?
The early spring's breeze seems to play the role of shears.

ODE TO WILLOWS

Wang Shipeng

The god of the spring is fond of the willows
Which decorate the villages with painted screens.
To me in silence they lift moving eyebrows,
Winking dark green eyes at even strange fellows.
The long-long osiers tie parted men's sorrows,
To send off the spring in the kiosk floats their floss.
It's nicer to hear orioles in willows
Which are covered with rain mist across a stream

AN APPROPRIATION AND
RECIPE TRANSLATION OF
ONE HUNDRED
CHINESE POEMS
EDITED THE
TANG AND SONG
DYNASTIES

SPRING

When you drink yourself drunk, enjoying spring sights
And sitting beneath the green leaves of willows.

SONG OF WILLOW

Zeng Gong

Disordered osiers don't become light yellow yet,
It grows and grows in the spring breeze with vigor great.
Covering the sun and moon with flying catkin,
Doesn't know the frost will be falling from welkin.

It can be seen easily that there are some differences and similarities between the Chinese poetry of the Tang Dynasty and the Chinese poetry of the Song Dynasty. To sum up, the Chinese poetry of the Song Dynasty doesn't outstrip the Chinese poetry of the Tang Dynasty in poetic artistry. It is generally acknowledged that the Chinese poetry of the Tang Dynasty and Chinese *cis* of the Song Dynasty are "wonderful flowers" in the literary world of China.

The Chinese poetry of the Tang Dynasty possesses not only great artistic appeal and aesthetic value, but also reveals the inner world, moral sense and spiritual life of the Chinese nation to a certain extent. Studying and appreciating the Chinese poetry of the Tang and Song Dynasties make the readers to understand the historic age and splendid national culture of China, to mold their own temperament and sentiment, to raise their own artistic accomplishment and to enjoy the artistic beauty of

Chinese culture.

It is impossible to translate the metrical patterns of Chinese poetry that are composed of the four tones peculiar to a Chinese character, but it is possible to reproduce the real contents and some basic features of Chinese poems in translation. Thorough comprehension of the implications and subconsciousness in Chinese classical poems is a key to correct translation of Chinese poetry.

In this book the author translated selectively only 80 Chinese poems of the Tang Dynasty and 20 Chinese poems of the Song Dynasty into English on the basis of simple appreciation of these poems and introduced some skills about treating the knotty problems in translation. The 100 Chinese poems are only a few sprays in two grand gardens of Chinese poetry during the Tang and Song Dynasties, but are selected from the works of some famous poets of the Tang and Song Dynasties, and reveal different styles of these celebrities. I hope that the readers, especially foreign readers savor the great artistic appeal of these Chinese poems full of all sorts of joys, indignations, sorrows and woes in the minds of these great poets in my English versions, and are crazy to enter the flowers—blooming realm of art and literature of China, to smell the fragrances of many a flower and to enjoy their charming bearings.

AN APPROPRIATION AND
DETAILED TRANSLATION OF
ONE HUNDRED
CHINESE POEMS
CHOICELY
PICKING THE
TANG AND SONG
DYNASTIES

PREFACE

Kezhang Liu

November. 18. 2005

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