

## 序

笔者翻译的汉英双语诵读《美丽唐诗》(*Beauties of Tang Poems*)和《美丽宋词》(*Beauties of Song Verses*)于2017年出版后,得到一致好评和高度赞誉。一位旅加诗人称笔者的译文“特别有意境”;名为“我独爱秋”的网友留言:“能把经典诗词翻译得如此传神到位,不是一般的功夫”;还有人称“翻译得太美了”、“每一句译得都如此贴切”、“翻译得不是一般的好”等等。读者的赞誉是对笔者的肯定和激励,同时也在客观上提出了更高要求,只有不断地翻译出更好的作品,才能不辜负大家的鼓励与期望。

大家的鼓励如此感人肺腑,笔者决定再精选100首唐诗绝句译成英文奉献给读者。这就是读者面前的《汉英双语诵读经典·唐诗绝句100首》。

绝句自南北朝发轫,至唐代臻于成熟,成为唐代诗歌百花园绚丽的花朵,多姿多彩,芬芳四溢,怡润心田。绝句以其形制简短、节奏明快、音韵和谐、便于诵记等特点备受青睐。唐代绝句名家辈出,为我们留下了大量脍炙人口、意蕴隽永的名篇,不仅题材广泛、艺术高超,而且很多内涵深邃、意境幽微,被传诵至今,历久弥新,熠熠生辉。

笔者根据思想性、艺术性和名家名篇三原则,精选100首唐诗绝句,撮萃唐诗绝句菁华,并按照忠实晓畅原则、格律化原

则和意境再现原则翻译成英文，为弘扬中华传统文化、促进中华文化“走出去”尽绵薄之力。

在翻译过程中，笔者在做到译文忠实晓畅和保持韵律节奏的同时，特别注重对原诗意境的再现，努力把原诗意境传达给目标语言读者，营造出像原诗一样富有美感的诗境，使其与读原诗一样受到唐诗的艺术感染，实现与作者心灵的沟通、交融，而不仅仅是传达原诗的基本的、文字表面的意思。大家之所以对笔者已翻译的唐诗、宋词给予高度肯定，或许这是关键所在。

要传达原作的诗意，必须再现原诗的意境。这就要求仔细研读原作，准确理解和体悟原作的深刻内涵，并贴切地加以表达。如果对原诗的理解仅仅停留在字面意义上，译文就会显得干瘪无神、枯燥无味、缺乏诗意，也就无从谈起再现原诗的意境。

作为最高的文学艺术形式，诗总是以最美的语言表达思想情感，给人以美的阅读享受和艺术理性审美，彰显幽微意境。在这方面，包括绝句在内的唐诗可谓达到了登峰造极的程度，是唐诗高超艺术性的重要标志。翻译唐诗的难点就在于如何再现原诗的意境，使译文像原诗一样富有诗意。笔者对此作了最大努力，是否达到了目的，只能由读者来评判。

在本书付梓之际，笔者特别向当代中国出版社对本书出版所做出的努力表示最诚挚的谢意！

本书若对读者有所裨益，笔者将不胜欣慰。

是为序。



## Preface

Well-received by the readers with plaudits for my translations of *Beauties of Tang Poems* and *Beauties of Song Verses*, such as “What a beautiful translation”, “Every line is so adhered to its source”, “What an extraordinary translation”, they have been drawing much attention and come to the foreground of bilingual readings of Chinese classics since brought out in 2017. Encouraged and inspired, I, therefore, decide to select and translate 100 quatrains, a kind of single stanza of four-line metrical poems, by the distinguished poets of Tang Dynasty, to make them an anthology titled *The Quatrain Masterpieces of Tang Dynasty* as one of the “Bilingual Readings of Chinese Classics Series” to meet readers’ demand for more translations of Chinese Classics.

Chinese quatrain, characterized by conciseness, musicality, and easy recitation, grew into its prime stage in Tang Dynasty after originating in the Southern and Northern Dynasties, shedding its balm like a flower vying with other forms of poetry in the parterre of Tang Poetry. A flood of quatrain poems were brought out during Tang Dynasty, many of them are magnum opuses by the giant poets like Li Bai, Dufu, Wang Wei, Bai Juyi. All the quatrains

selected in this anthology are the well-known and well-received masterpieces. They are translated into English in the light of the principles of metrics, faithfulness and expressiveness as well as of the reproducibility of artistic conception of the source poems.

In translation manipulation, I pay much attention to the reproducibility of the artistic conception of the source poems through creating poetic translation text except for metrics, faithfulness and expressiveness, but not merely to the transmission of their denotation. For instance, a previous translator, Burton Watson, rendered 《江雪》 (*River in Snow*) by Liu Zongyuan:

## 江 雪

千山鸟飞绝，  
万径人踪灭。  
孤舟蓑笠翁，  
独钓寒江雪。

into an English version as such:

### **River Snow**

From a thousand hills, bird flights have vanished;  
on ten thousand paths, human traces wiped out:  
lone boat, an old man in straw cape and hat,  
fishing alone in the cold river snow.

It is deemed that the above translation text is devoid of the reproducibility of the artistic conception of the source one. As we can see, the first two lines of the source poem are a kind of sheer expression of tranquility or lonesomeness by creating a view of no flying bird over mountains and no souls on all the paths beneath the snowing sky, they are not meant to literally express the meaning that bird flights have vanished and human traces have been wiped out as described in Watson's translation text. To reproduce the artistic conception, I make the following translation text of the source poem:

### **River in Snow**

Over a thousand mountains no birds fly,  
 No souls in sight on the path 'neath the sky,  
 Only an old man in a rush raincoat  
 Fishing 'lone on th' snow in a river boat.

As the highest literary form, poetry expresses the human thoughts and emotions in the fairest discourses and makes readers get delicate experiences and rational aesthetic appreciations through creating the artistic conception—the soul of poetry. As for this aspect, Tang Poems, including Tang Quatrains, attained the peak of perfection as the symbol of their exquisite artistry. I make great efforts in transmitting such character into the translation by

creating poetic target texts. Whether such a goal is achieved, it will, of course, be judged by readers.

Special thanks are expressed to Cao Hongju, Editor-in-Chief, Zhang Yong, Deputy Editor-in-Chief, and Nie Wencong, the Managing Editor, of Contemporary China Publishing House for their efforts in publishing this anthology.

It would be greatly gratifying to me if you find this anthology useful and helpful.

A handwritten signature in black ink, appearing to read 'Cao Hongju', written in a cursive style.

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# 唐诗绝句 100 首

The Quatrain Masterpieces of Tang Dynasty



## 春 晓

◇孟浩然

春眠不觉晓，  
处处闻啼鸟。  
夜来风雨声，  
花落知多少？



## A Spring Dawn

◇ Meng Haoran

In a spring sleep I scent not th' first light  
And wake until hear birds sing all 'round.  
A high wind and shower lit last night,  
How many a flower fell on ground?!