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BY MANFIELD ZHU

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诗词英译全集

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图书在版编目 (CIP) 数据

李清照诗词英译全集: 汉英对照 / 朱曼华编译. —
北京: 商务印书馆国际有限公司, 2018.11
ISBN 978-7-5176-0606-2

I. ①李… II. ①朱… III. ①英语—汉语—对照读物
②宋词—选集 IV. ① H319.4: I

中国版本图书馆 CIP 数据核字 (2018) 第 230559 号

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编 译 朱曼华
责任编辑 庞洪斌 于 洋
封面设计 武守友
出版发行 商务印书馆国际有限公司
地 址 北京市东城区史家胡同甲 24 号 (邮编 100010)
电 话 010-65592876 (总编室) 010-65277378 (编辑部)
010-65598498 (市场营销部)
网 址 www.cpi1993.com
经 销 全国新华书店
印 刷 北京中科印刷有限公司
开 本 710mm × 1000mm 1/16
印 张 12
字 数 210 千字
版 次 2018 年 11 月第 1 版第 1 次印刷
书 号 ISBN 978-7-5176-0606-2
定 价 35.00 元

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序 言

1987年到2009年，我在欧美同学会工作。负责联系留美分会，编辑出版《欧美同学会会刊》（后更名为《留学生》杂志和《欧美同学会通讯》）。从那时起，开始接触朱曼华学长。

朱曼华学长曾留学美国伊利诺伊大学，是首都经贸大学教授，中国译协资深翻译家，并曾兼任留美分会副会长。他热心会务工作，经常为杂志和通讯撰稿。他英译的散文、诗歌、杂文以及反映会员活动的通讯报道总是那么及时地放在我的案头。

大家都称道他才思敏捷，笔力劲道，有时还兼有一丝诙谐。记得他曾多次指出翻译家王佐良、杨宪益、戴乃迪等人译文中的谬误。例如，在《红楼梦》英译本的“四季诗”中，译者杨宪益竟然把“蟆更”（古时夜里打木梆子报时，相当于五更，是文武百官上早朝的时段）英译为 *frogs' croaking*（“青蛙呱呱叫”）。当时《红楼梦》英译本出版已27年，作为大学英语精读的范本，一直无人发现这样的错误。《欧美同学会会刊》发表了朱曼华学长为此所撰写的文章，包括他修改后重新英译的含“春夏秋冬”的四首以贾宝玉名义所写的格律诗，我着实为他的勇气和求真务实感叹。在后来很长一段时间里，他的一些文字总是让我先看。

2012年，我编辑了他《中国历代诗词英译集锦》一书的初稿。2013年该书由商务印书馆国际有限公司出版，2016年再版，成为译界为数不多的畅销书。2014年，他完成了《李清照诗词英译全集》书稿，特意请我为这本新作写了几句话。近日欣闻这本书6月份刚刚出版两个月后又马上要加印，很为他高兴。

经过不懈的耕耘，时下他又完成了《李清照诗词英译全集》一书的编译。他说，这是他最不敢轻易出手的书稿。因为英译李清照名诗词的人太多了，翻译高手也太多了。如果译作没有什么特色，还不如不出。实际上，这本书稿在他手里已经压了一年多，一改再改，总是不满意。他不止一次地谈及，编译《李清照诗词英译全集》所花的时间和心思远远多于

前两本译作，他希望能对得起自己和读者。为此，他在“译注”中从全新的角度诠释了李清照的生平和诗词意境。希望他的英译，不仅仅是摆在李清照西窗前的花瓶，而是能照亮她内心的红烛；希望他的文字，是展示李清照这位中国杰出女词人的廊桥，给所有步入的行人带来美好。

最后，我特别想说的是他的译诗像诗，这是他英译的特点。他非常注意母语为英语的老师和同学对他英译的反馈，力求真实评估英译效果，从不自以为是。如果觉得所译的文字形象性差或意境不够理想时，他从不勉强定稿，有时找不到更合适的译法宁肯停译，等待“灵感”再生。由于从不动摇修改的意愿，最终总能找到新的突破口，达到自己所追求的目标。他的强项是长期坚持直接用英文写诗，而且与世界诗联有过实际联系，正式发表过自己的英文诗作，有的诗曾得过奖，有的甚至被世界诗协编入美国出版的《2005年最好的诗人最好的诗》一书。

欧美同学会 李燕朝

Preface

As an editor-in-chief, I had worked in the WRSA (Western Returned Scholars Association) from 1987 till 2009. I had been in charge of the American-returned alumni association to compile and publish the WRSA Journal (later, the title changed to be Chinese Overseas Students with an additional one, namely, the WRSA Bulletin). Since then I had more opportunities to meet Manfield Zhu for reading his more and more manuscripts in different kinds of writings to be published in the journal.

As a visiting scholar, Manfield Zhu had studied at the University of Illinois, Urbana-Champaign, United States of America. He was a professor of English at the Capital University of Economics and Business, China, and a senior translator conferred by the Chinese Translators Organization. He has had more concurrent posts and elected as vice president of American-returned alumni association. He was more concerned about the WRSA alumni service, often wrote some papers to report the American-returned alumni activities; usually, his wrote or translations, either on poetry or on essay or news report would be sent to me firstly.

Manfield Zhu is considered as a versatile alumnus member with a facile imagination. He is good at writing fast and effectively. Sometimes his writing style is humorous a little bit. I have had good memories of his careful consideration of some well-known translators. Once he sharply pointed out their some shortcomings or serious mistakes. For example, in the English version of *A Dream of Red Mansions* translated by Yang Xianyi “watchman’s wooden clappers” was mistaken for “frogs’ croaking” and that was found 27 years later after the book was published for the first version. For such a long time, even no one had pointed out the wrong translation except Manfield Zhu. The WRSA Bulletin published Manfield Zhu’s academic paper to retranslate four metrical poems on Spring, Summer, Autumn and Winter to correct something wrong of the original version of *A Dream of Red Mansions*

translated by Mr. and Mrs. Yang. I am envious of his fearless spirit to seek for the truth. As time goes on, with more and more mutually cultural exchanges, he would like to ask me to read and check up his writings.

In 2012, I was trusted to compile his 256 translation of poems from the Chinese ancient period of time to present, almost including all the famous and typical poems which can represent the essence of classic and modern Chinese poetry. As an anthology, the book entitled *Chinese Famous Poetry Translated by Manfield Zhu* which was published in autumn, 2013, and three years later, the Commercial Press International Co., Ltd. published the book again as the second edition in addition of 20 newly-translated poems. Right now the book is still sell well. In 2014, he translated *Complete Collection of Li Yu's Poetry*. I was glad to write a preface to this book. Recently I am told the book is to sell well, and the publishing house will publish more copies to meet more readers' need.

"The more plowing and weeding will have the better crop." Right now Manfield Zhu has completed translating *Complete Collection of Li Qingzhao's Poetry Translated by Manfield Zhu*. He said "it is the most reluctant or timid for me to hand in such a translation manuscript to a publishing house". Because there are too many talented translators who have translated Li Qingzhao's Song poems into English, it is more difficult for any fresh translator to surpass their translation levels. He said if your version had no outstanding features to show to all the readers, it is really unnecessary to publish your manuscripts. Actually the translation manuscripts was completed a year ago, but on purpose, he left them alone, he would like to wait for a new flash idea that would come into his mind and then he could retranslate or revise them again. During a whole year, he has repeatedly revised one poem after another. He often tries to play a role as a native speaker to recite his own translation poem and seeks for English senses. At the same time, he has paid much more attention to researching Li Qingzhao's family and social background. In order to interpret the poetess' inside meaning of her each poem, he made more helpful annotations to some key words or difficult words or expressions. Manfield Zhu takes more careful consideration and more researching time on this book's manuscript than his two published books. Therefore, from his translation annotations, readers can benefit very much for deeply understanding Li Qingzhao's inner world and her poetry's context and rich imagination. He has a strong desire that his

translation works will not be just a flower vase in front of our poetess' west window, but like a red candle burning to brighten her mind. And also he hopes his newly-translated works will be like a long corridor to let all the passengers enjoy our poetess' beauty.

Finally I'd like to say that his English translation poems are more like original ones, and that is the characteristic of his English translation. He is very concerned about the feedback or comment from his English teachers and classmates. He will try to know his translation works is really good or not, never self-righteous. If he finds his translation image is poorer or the mood is not so better than original text, he will never reluctantly finalized, and sometimes he cannot find a more appropriate translation, he would rather stop translating but waiting for "inspiration" regeneration. Because his will or perseverance is extremely strong, and ultimately he can always find a new breakthrough, to achieve his ideal goal. His strong point is that he has kept on writing in English directly, and also he always pays attention to the trend from international poets organization which has officially published his English poems, some of which was rewarded by success, and others have been published. And one of his poems was compiled in the book entitled *The Best Poets and the Best Poems of 2005* published in America.

Yanchao Lee,
The Western Returned Scholars Association

自序

从2015年晚秋到2017年初夏，历时21个月，把李清照遗留下来的所有诗词，凡是有据可查的，都搜集起来了，形成了一本电子版的全集。唯恐网上得来的版本有疏漏，最后确定将1979年人民文学出版社出版的王仲闻先生《李清照集校注》纸版全集为主要依据，敲定了其全部诗词篇目，开始英译；同时参照了多种版本的注释，修正了一些明显的技术性的错误。

在英译的过程中，译者大部分时间都用在了查找、阅读与作品有关的具体时代背景资料上了，同时对李清照一生所经历的具体历史事件做了更深入细致的研读。为英译李清照作品，首先不得不再重温北宋、南宋时期所发生的重要历史事件；不得不顺着李清照的行踪重新阅读她特别熟悉的许许多多的历史典故或轶事。

能否准确无误地把中国古典诗词译成外文？译者从不敢站出来说一句“我行！”。多年来，只是默默地在跟美国英文老师和朋友进行这方面的尝试。译者相信，人类任何语言都是用来交流的，其中任何两种语言之间必然是可以相互理解的。即使中国的诗词曲赋等文学样式有诸多特殊性，仍难阻挡人们进行这种文化交流或翻译的尝试。

在具体翻译李清照诗词实践过程中所遇到的困难，往往不完全在语言文字本身，而在于女词人熟悉的，译者并不太熟悉。这是译者遇到的，也是无法回避的第一大困难。

语言文字方面的困难主要是源于不同语言文字之间的差异性。英译汉语古典诗词，特别是译格律诗，如何体现其平仄、黏对、拗救、对仗、防犯孤平、押平声韵等要求是很棘手的问题。对格律的某些要求，译者不能全做得到，有时甚至是无计可施，因此在很多情况下，只能“求大同，存小异”。对译者来说，最重要的是必须尽最大努力传递好原文的重要信息和意境，不得随意浅化或淡化，不得用散文式的抽象化、概念化的语言取代诗词的形象化语言。必须大体上实现内容和形式的统一、神似貌似，即神貌结合，不如此，便难以让英文读者较好地感受到原文的味道。译者必须力求做到译诗像诗、译出意境、大体

押韵、语言形象、自然流畅、节奏感强、易读易解。

英语没有汉语“平、上、去、入”四声的语音体系，但是英汉两种语言的发音仍有很大的可比性。让所英译的诗词按其自身韵律规矩押韵并不难。在这方面，我国译界的泰斗已经做出了示范，为晚辈提供了可贵的理论与技巧。

“他山之石，可以攻玉”。虚心学习、领会、借鉴诗歌翻译大家的经验，如站在巨人的肩头上，后辈人不仅可以增强信心，也可以少走弯路。董仲舒《春秋繁露》首次提出“诗无达诂”的论断，既然诗都没有通达的解释，也不能确切的训诂，那么，诗或诗词曲赋等类似的文学体裁的外文译文就更难求得所谓的标准的译文了。译者更没有这个胆量说自己译得好、译得标准！以前不敢说，今后随着诗词译者队伍的扩大也不敢这样自信地说。不过，没勇气自以为是，却有傻气亮相，敢于把自己的译文拿出来晒晒。希望抛砖引玉，促进讨论，从而能出现更多的译文版本，让译界真正出现百家争鸣、百花齐放的新局面。

通读自己译稿后，想具体说几句《李清照诗词英译全集》译文所涉及的翻译思路。

【I】韵律

以英译李清照《如梦令》“常记溪亭日暮，沉醉不知归路”为例：

I often remember sundown over river pavilion dome,
Being intoxicated so deeply to lose my back way home.

此译文同原文相比：(1)没有漏掉原文的信息。(2)有韵律，读起来自然、流畅、上口。
(3)总的字数基本上与原文一致，整首词实现了形式与内容的统一。

【II】对仗

以李清照《乌江》“生当作人杰，死亦为鬼雄”为例：

Alive, as a hero I live my life,
Dead, as a ghost king I died.

英文平均每个单词长度约5个字母，每个字母占位相同，但每个单词占位不尽相同。这种语言文字体系决定了它不太容易形成汉语对联似的语言结构——也就是说，缺乏汉语

那种对仗的文字基础。汉诗英译时，只能从概念上、语序上实现对仗，要想在字形字数上完全对仗几乎是不可能的。

李清照《乌江》五言绝句前两句开头的字分别为“生”和“死”，二者“对仗”。两个字均为动词，根据翻译理论与技巧的普通常识，用英语的形容词 Alive 和 Dead 来译汉语“生”和“死”两个动词，恰到好处。

英文诗押韵的模式，常见的有 A-A-B-B、A-B-A-B 或 A-A-B-A（详见 *The Norton Anthology of Poetry* 5th Edition）。这首五言绝句译文押韵的模式与地道的英文诗的韵律基本是吻合的。

中国古代魏晋以后产生过一种特讲究对仗的文体——骈体文，南北朝时达到了全盛时期。其主要特点是以四六句式为主，讲究对仗，句式两两相对。英文从没有过这样的语文发展历史阶段。英文不以对仗或并列、排比式的语言结构见长。因此，译者进行翻译实践时必须要有意识的“扬长避短”。在好多情况下，中文的并列结构也可以译成偏正结构、主谓结构。

例如，李清照《一剪梅·红藕香残玉簟秋》下半阕中：

“一种相思，两处闲愁。”

“才下眉头，却上心头。”

这类对比很明显的词语或句结，也完全可以用英文偏正结构或句结来译。

“There’s one kind of lovesickness,
Coming from two places with sadness.”
“Just falling down from my eyebrows,
Into my heart with sorrows.”

【III】韵脚的选择

只要充分利用中英两种语言中可比性较强的因素，求得译文韵律的和谐美是有潜力的。译者尽量选择了音域宽阔的开口长元音或双元音为尾韵，如，[ɑ:] [æ:] [i:] [ɔ:] [a:] [e:] [aʊ] [əʊ]；少用浊辅音 [v] [z] [ʒ] [dʒ]；根据情况使用鼻音 [m] [n] [ŋ] [l]、清辅音 [t] [k] 等为收尾音。需要特别强调的

是不论在任何情况下都不得为了凑韵而害义，不得为了凑韵而造成信息的缺失。

试将李清照《声声慢》^①中这几行与英译做一比较：

三杯两盏淡酒，

怎敌他、晓来风急？

雁过也，

正伤心，

却是旧时相识。

Two or three cups of soft wine,

Could stop dawn wind in cry?

The flying wild geese in a line,

As my old friends in the sky,

Being sad, I'm heartbroken with a sigh.

英译五行的收尾词，分别为 wine、cry、line、sky、sigh，其中，第一、三、五行押韵，韵脚为 [aɪ]——开口双元音，读起来很上口，很响亮。第二、四行收尾音 [aɪ] 与第一、三、五行的韵脚差别不大，所以，从总体来说，这几行诗词音响效果不错。

【IV】“叠字”或重复字词问题

如何英译李清照《声声慢》里的“寻寻觅觅，冷冷清清，凄凄惨惨戚戚”这类叠字成堆的词组历来有争议。英语中，虽然也有“long, long ago”“very, very good”等“叠字”用法，但同汉语“叠字”出现的频率相比是微不足道的。如果模仿汉语模式，将此用法扩大到更多的不同词性的词汇上，那么，以英语为母语的读者会觉得不习惯，会给人故弄玄虚的感觉。通常，英语并不以这类重复的方式来加强语气。因此，译者若只求此“形似”往往收不到主观预想的效果。

英译这类由“叠字”或并列词组组成的句结时，首先要从英文语法、语义两大方面，也就是从总体上把握其内容和结构的关系。如果不能根据默默控制文字之间内在关系的语法结构或逻辑思维来判定词与词之间的关系，译者就要按英语结构要求，酌情填补文字的

施主，即主语，不如此就只能译成洋泾浜式的英语。为此，译者就必须有意识地把这类并列结构的词组，变通为英语语法可接受的结构。不然，按照“古道西风瘦马”“小桥流水人家”这类无谓语动词的诗句模式来英译会是很不地道的。

现将“寻寻觅觅，冷冷清清，凄凄惨惨戚戚”试译如下：

I am to seek, seek and look for what I think,

I feel cold, lonely, so sad and so tragic,

To be sorrowful, unhappy and lovesick.

这里译者根据语法或逻辑的基本要求酌情填补必要的主语；也重复使用了有关词汇并通过计算机将此英译文还原成中文，达到了预想的结果。

李清照《声声慢》这首词是她晚年所作，她遭遇国破家亡、丈夫去世，那时她独自在异乡漂泊，流离失所，怀念往昔的生活。回忆增加她对现实苦楚的感受，回忆和现实的悲伤也重叠了，她反复用叠字表达感受也成了这首词的独特韵味。叠字的连贯使用，细微地传达出了女词人的感伤心境。千古之下，读之仍催人泪下。

英译时熟悉女词人写此词时的具体背景是非常重要的，不可只咬文嚼字。译者在英译李清照诗词全集之前，曾先后出版过《中国历代诗词英译集锦》《李煜诗词英译全集》《赵朴初咏茶诗集》，曾直接得到过商务印书馆国际有限公司、中国外文出版发行事业局朝华出版社等行家里手的点拨。长期以来，大翻译家都是有选择地翻译她有代表性的诗词，而译者显得有点“狂妄”，非要全译，这主要是想为中外关心研究李清照作品的志士仁人提供较详尽的资料性读物。更多的资料会有助于专家、学者、教授们更客观、更准确地认识李清照、解读李清照。同时也是出于译者对李清照的偏爱与崇拜。

2016年秋商务印书馆国际有限公司再版了我的译作《中国历代诗词英译集锦》，2017年6月出版我的《李煜诗词英译全集》，此书刚出版两个月就加印，并挤进了畅销的行列，这在很大程度上，等于进一步肯定了我的译文，因而也增强了我英译李清照所有诗词的决心和信心。译者希望自己少空发议论，多出译作，继续为“中国文化走向世界——影响人类未来”的伟大文化工程添砖加瓦。

在翻译的过程中，喜忧参半，想译得简练、达意、韵美又不得随意增减或变通原文的信息，谈何容易！翻译也是充满遗憾的事情。译了几百首诗词之后，回过头来再看自己的译文往往会有诸多不满意之处。这类的遗憾可能会折磨自己一生，这是普通读者未必都能意识得到的。

通过自己翻译的具体实践深深感到，翻译是学好一门外语、提高自己外语表达能力的有效手段，不可低估。对个人来说，英译每一首古典诗词同时也是重温一段历史、重新深入学习、欣赏历史故事的极好机会。英译的最大受益者是译者本人。希望这本译作也有好运，有机会参与中西文化交流，一如自己曾经英译过的《赵朴初咏茶诗集》（此书已得到中国社科院有关负责人通知，今年亦将再版）——曾作为中国社会科学院赠送给“第七届国际二官尊德^②思想学会大会”的礼品（2016年8月24日至25日在日本东京明治大学召开）。

时下恰巧是译者的《李煜诗词英译全集》出版问世的时候，为自己的新译作写序言，内心世界充满了感激之情。饮水思源，首先要感谢出版社笔友们的非常精益求精、非常严谨的工作作风，感谢他（她）们为出好我的书替我吃了太多辛苦。

借此机会，我不能不特别感谢英国伦敦诗歌出版社（驻纽约办事处）尼格尔·希拉里对我诗作的关注和鼓励。希拉里曾于2006年2月15日特意发来电子邮件高度评价被美国收编出版过的朱曼华英文诗作——“最近，令人愉快的是我读到了你已经在美国出版的诗歌^③，我祝贺你的力作问世；并且我认为你的独特的才华、与众不同的视角得到国际社会的赞誉也是顺理成章的。”希拉里的点评极大地鼓舞了我用英文写诗、译诗的勇气和决心。从此，我更感到直接参与国际文化交流的伟大意义和可能性。

尼格尔·希拉里这封约稿信使我直接听到了以英语为母语的西方朋友对自己英文诗作或译作的反馈，这个信息极大地激发了我写译的热情，的确令人终生难忘！

最后但并非最不值得记载。我谢世的妻子曾长期为我解读过李清照等杰出女词人的作品，她曾一直是我最好的家庭教师。在近两年的时间里，她的情影一直陪伴我、鼓励我、支持我，似乎仍在一个一个具体回答我所遇到的具体问题。

【译注】

① 本书译者于2013年秋由商务印书馆国际有限公司出版的《中国历代诗词英译集锦》曾选译过这首《声声慢》，其译文与此译文略有变动。

② 二宫尊德（Ninomiya Sontoku, 1787—1856），日本江户后期政家，名金次郎，相模国人。出身于农家，一生致力于村藩的改革和复兴，以农村实践家著称。对明治时的资本主义发展有很大影响。著有《报德记》《报德外记》，后刊有《二宫尊德全集》全三十六卷。

③ 这里指的是朱曼华直接用英文写的诗——（1）《伞》Umbrella/Beaty Shadow；（2）《清西陵的黄昏》Emperor Tomb at Dusk；（3）《河畔》Along the Riverside。这三首诗于2005年分别被收编在美国三本诗歌选集中，即（1）Eternal Portraits《永恒的彩绘》，（2）The International Who's Who in Poetry Anthology《国际诗歌名人录》，（3）The Best Poets and the Best Poems of 2005《2005年最好的诗人最好的诗》。

朱曼华于太湖滨湖区

Translator's Preamble

From late autumn 2015 to early summer 2017, which lasted 21 months, all the general classic poems and Song poems (Ci poems) left by Li Qingzhao, all well documented, were collected and formed an electronic version of the Complete Poetic Works. Considering the version of the Internet might have omissions, the translator finally determined to take *Complete Collection of Li Qingzhao's Poetry Translated by Manfield Zhu* proofread by Wang Zhongwen as a formal copy version, which was once published by the People's Literature Publishing House in 1979. The translator took the version proofread by Mr. Wang as the Chinese original text to be translated in English and also based on various versions with annotations written by different proofreaders, and at the same time, Translator Manfield Zhu corrected some obvious technical errors among different versions.

In the process of translation, the translator spent much more time in reading more and more reference materials or works related to the background of some Song poems written by Li Qingzhao whose life was experienced by the specific historical events on which the translator made much deep and meticulous research. In order to translate Li Qingzhao's works, first of all, it is necessary to review what happened to the Northern Song Dynasty or to the Southern Song Dynasty; it is still necessary to think hard about some important historical events; the translator had to follow Li Qingzhao's whereabouts to read many historical allusions or anecdotes she had known very well.

Is it possible to translate Chinese classical poetry into foreign language accurately? The translator did not dare to stand up and say "I do!". For many years, I've just kept in silence but often to exchange with my English teachers and friends in the United States in this attempt. I believe that any language of mankind can be used to communicate, and any two languages must be mutually understood. Even if the Chinese poetry or the other literary poetic works in different styles are with a lot of particularity, nothing can stop people to carry out mutually cultural exchange or translation attempt.

In the course of the specific translation practice, the difficulties encountered are often not entirely in the language itself, and that often came from what the translator was not familiar with the poetess' experience. All the translators could not escape from such difficulties.

Usually, the translation difficulty is mainly due to the differences between different languages in structure and grammar. As for English translation of classical Chinese poetry, especially the translation of metrical poetry, how to translate the Chinese tonal system or the complicated metrical rules or rhythm is quite a difficult problem. There is no way to suit some requirements of the metonymy. It is almost impossible to do well. In many cases, I will only go in for "seeking something similar in general but trying to decrease some differences". The most important thing is to try my best to convey the important information and mood of the original text. I should not be free to lighten or dilute the original text essence. I should not translate in the prose-writing way to make an abstract explanation or just to use the conceptual words or expressions to replace the visual language of poetry. In general I have to achieve the unity of both content and form, and the translated poem should be still like a true poem both in inside meaning and in outside appearance. Otherwise, it is difficult for English readers to better feel the taste of the original poem. The translator must strive to make his translated poem like a true poem, which should be with several Chinese poetic factors, such as harmonious rhyme, vivid expression, natural smooth sequence, strong sense of rhythm, easy to read and easy to understand.

English is with no Chinese four-tonal system, but the English and Chinese pronunciation is still with very large comparability. It is not difficult to let the English translated poem in rhyming according to its own rhythm rules. In this regard, China's great translation masters have made a demonstration for the younger generation to provide a valuable theory and skills.

As a Chinese saying goes, "Taking other mountain's stone, you can grind your own jade". Learning from the experience of poetry translation is like someone standing on a giant's shoulders, the younger generation can not only enhance the confidence, but also make less detours. An ancient Chinese scholar Dong Zhongshu in his works entitled *Bright Dewdrops in Spring and Autumn Dynasty* for the first time put forward a point that "poetry