

The Wisdom of the East Series

东方智慧丛书

Editors-in-Chief: Tang Wenhui Liu Zhiqiang

主编: 汤文辉 刘志强

Academic Adviser: Zhang Baoquan

学术顾问: 张葆全

Chinese-English

汉 英 对 照

Selections from the Classic of Poetry

诗经选译

Compiled and Commented by Chen Piwu

选释: 陈丕武

Proofread by Zhang Baoquan

中文审读: 张葆全

Translated by Shen Fei

翻译: 沈菲

Illustrated by Yin Hong Guan Ruilin Liu Rong

绘图: 尹红 关瑞琳 刘荣



GUANGXI NORMAL UNIVERSITY PRESS

广西师范大学出版社

The Wisdom of the East Series

东方智慧丛书

Editors-in-Chief: Tang Wenhui Liu Zhiqiang

主编: 汤文辉 刘志强

Academic Adviser: Zhang Baoquan

学术顾问: 张葆全

Chinese-English

汉 英 对 照

Selections from the Classic of Poetry

诗经选译

Compiled and Commented by Chen Piwu

选释: 陈丕武

Proofread by Zhang Baoquan

中文审读: 张葆全

Translated by Shen Fei

翻译: 沈菲

Illustrated by Yin Hong Guan Ruilin Liu Rong

绘图: 尹红 关瑞琳 刘荣

© 2018 by Guangxi Normal University Press.

All rights reserved.

图书在版编目(CIP)数据

诗经选译: 汉英对照 / 陈丕武选释; 沈菲译; 关瑞琳, 尹红, 刘荣绘. — 桂林: 广西师范大学出版社, 2018. 9
(东方智慧丛书 / 汤文辉等主编)

ISBN 978-7-5598-0714-4

I. ①诗… II. ①陈… ②沈… ③关… ④尹…
⑤刘… III. ①古体诗—中国—春秋时代②《诗经》—
译文—汉、英 IV. ①I222.2

中国版本图书馆 CIP 数据核字 (2018) 第 045145 号

广西师范大学出版社出版发行

(广西省桂林市五里店路 9 号 邮政编码: 541004)
网址: <http://www.bbtpress.com>

出版人: 张艺兵

全国新华书店经销

广西广大印务有限责任公司印刷

(桂林市临桂区秧塘工业园西城大道北侧广西师范大学出版社集团
有限公司创意产业园内 邮政编码: 541100)

开本: 880 mm × 1 240 mm 1/32

印张: 10.5 字数: 190 千字 图: 50 幅

2018 年 9 月第 1 版 2018 年 9 月第 1 次印刷

定价: 78.00 元

如发现印装质量问题, 影响阅读, 请与出版社发行部门联系调换。

东方智慧丛书

学术顾问: 张葆全

主 编: 汤文辉 刘志强

编辑委员会:

主 任: 虞劲松 郭玉贤

委 员: 才学娟 王 专

王 燕 杨远义

陈丕武 施 萍

梁嗣辰 梁鑫磊

翻译委员会:

主 任: 黎巧萍 刘志强

覃秀红

委 员: 王海玲 吴思远

沈 菲 张 蔚

欧江玲 徐明月

谈 笑 陶 红

黄兴球 覃海伦

韩艳妍

美术委员会:

主 任: 柴万里 尹 红

委 员: 卫阳虹 王雪峰

吕 鹏 刘 荣

关瑞琳 郑振铭

俞 崧 陶朝来

黄建福 蓝学会

戴孟云

The Wisdom of the East Series

Academic Adviser: Zhang Baoquan

Editors-in-Chief: Tang Wenhui Liu Zhiqiang

Editorial Board

Directors: Yu Jingsong Guo Yuxian

Members: Cai Xuejuan Wang Zhuan

Wang Yan Yang Yuanyi

Chen Piwu Shi Ping

Liang Sichen Liang Xinlei

Committee of Translators

Directors: Li Qiaoping Liu Zhiqiang

Qin Xiuhong

Members: Wang Hailing Wu Siyuan

Shen Fei Zhang Wei

Ou Jiangling Xu Mingyue

Tan Xiao Tao Hong

Huang Xingqiu Qin Hailun

Han Yanyan

Committee of Art Editors

Directors: Qi Wanli Yin Hong

Members: Wei Yanghong Wang Xuefeng

Lü Peng Liu Rong

Guan Ruilin Zheng Zhenming

Yu Song Tao Chaolai

Huang Jianfu Lan Xuehui

Dai Mengyun



总 序



文化交流对人类社会的存在与发展至关重要。季羨林先生曾指出，文化交流是推动人类社会前进的主要动力之一，文化一旦产生，就必然交流，这种交流是任何力量也阻挡不住的。由于文化交流，世界各民族的文化才能互相补充，共同发展，才能形成今天世界上万紫千红的文化繁荣现象。^[1]

中国与东盟国家的文化交流亦然，并且具有得天独厚的优势。首先，中国与东盟许多国家地理相接，山水相连，不少民族之间普遍存在着跨居、通婚现象，这为文化交流奠定了良好的地理与人文基础。其次，古代中国与世界其他国家建立起的“海上丝绸之路”为中国与东盟国家的经济、文化交流创造了有利的交通条件。

中国与东盟诸多使用不同语言文字的民族进行思想与文化对话，

[1]季羨林：《文化的冲突与融合·序》，载张岱年、汤一介等《文化的冲突与融合》，北京大学出版社，1997年，第2页。

自然离不开翻译。翻译活动一般又分为口译和笔译两类。有史记载的中国与东盟之间的口译活动可以追溯至西周时期，但笔译活动则出现在明代，至今已逾五百年的历史。

在过去五百年的历史长河中，东盟国家大量地译介了中国的文化作品，其中不少已经融入到本国的文化中去。中国译介东盟国家的作品也不在少数。以文字为载体的相互译介活动，更利于文化的传承与发展，把中国与东盟国家的文化交流推上了更高的层次。

2013年9月，国务院总理李克强在广西南宁举行的第十届中国—东盟博览会开幕式上发表主旨演讲时指出，中国与东盟携手开创了合作的“黄金十年”。他呼吁中国与东盟百尺竿头更进一步，创造新的“钻石十年”。2013年10月，习近平总书记在周边外交工作座谈会上强调要对外介绍好我国的内外方针政策，讲好中国故事，传播好中国声音，把中国梦同周边各国人民过上美好生活的愿望、同地区发展前景对接起来，让命运共同体意识在周边国家落地生根。于是，把中华文化的经典译介至东盟国家，不仅具有重要的历史意义，同时还蕴含着浓厚的时代气息。

所谓交流，自然包括“迎来送往”，《礼记》有言：“往而不来，非礼也；来而不往，亦非礼也。”中国与东盟国家一样，既翻译和引进外国的优秀文化，同时也把本国文化的精髓部分推介出去。作为中国最具人文思想的出版社之一——广西师范大学出版社构想了《东方智慧丛书》，并付诸实践，不仅是中国翻译学界、人文学界的大事，更是中国与东盟进行良好沟通、增进相互了解的必然选择。广东外语外贸大学和广西民族大学作为翻译工作的主要承担方，都是国家外语非通用语种本科人才培养基地，拥有东盟语言文字的翻译优势。三个单位的合作将能够擦出更多的火花，向东盟国家更好地传播中华文化。

联合国教科文组织的官员认为，“文化交流是新的全球化现象”。^[1]
我们希望顺应这一历史潮流与时代趋势，做一点力所能及的事。
是为序。

刘志强

2015年1月25日

[1]《联合国教科文组织文化政策与跨文化对话司司长卡特瑞娜·斯泰诺的致辞》，载《世界文化的东亚视角》，北京大学出版社，2004年，第3页。

Preface to The Wisdom of the East Series

Cultural exchanges are of significant importance to the existence and development of human society. Mr. Ji Xianlin once pointed out that cultural exchange was one of the major driving forces for the progress of human society. It is inevitable that communications and exchanges will occur among different cultures. As a result, the interaction and mutual enrichment of cultures contribute to the formation of a diversified world featured by cultural prosperity.^[1]

The cultural exchange between China and ASEAN countries, in the trend of mutual communication and interaction, also boasts of its own unique strengths. First of all, China borders many ASEAN countries both by land and by sea, and intermarriage and transnational settlement are common, all of which lay a solid foundation for cultural exchanges. In addition, the “Maritime Silk

[1] Ji Xianlin, “Preface to Cultural Conflicts and Integration”, in *Cultural Conflicts and Integration*, edited by Zhang Dainian, Tang Yijie, et al. Beijing: Beijing University Press, 1997, p.2.

Road” developed by ancient China and other countries has helped pave the way to a smooth economic and cultural exchange between China and ASEAN countries.

People from China and ASEAN countries use different languages. Thus, to conduct a successful dialogue in the cultural field requires the involvement of translation and oral interpretation. Historical records show that the oral interpretation among people of China and ASEAN can be dated back to the Western Zhou Dynasty (1122-771 B.C.). It is also known that translation started to boom in the Ming Dynasty, which was five hundred years ago.

In the past five hundred years, a large number of Chinese cultural works were translated into many languages of ASEAN countries and many of them have been integrated into their local cultures. China has also translated a lot of works of ASEAN countries. Translation is beneficial to inheritance and development of culture and upgrades the cultural exchanges between China and ASEAN to a higher level.

As Mr. Li Keqiang, Premier of the State Council of the People's Republic of China, pointed out in his speech at the opening ceremony of the 10th China-ASEAN Expo held in Nanning in September, 2013, China and ASEAN jointly created “10 golden years” of cooperation. And he called on both sides to upgrade their cooperation to a new level by creating “10 diamond years”. In October, 2013, General Secretary Xi Jinping emphasized, in a meeting with Chinese diplomats, the importance of introducing China's domestic and foreign policies to other countries and regions, and making Chinese voice heard in the world. Xi also pointed out that “Chinese Dream” should be connected with her neighboring countries' dream of a better life and with the development prospect of those countries so as

to build up a community of shared destiny. Against such a backdrop, it's of both historical and current significance to translate Chinese classics and introduce them to ASEAN countries.

Exchanges are reciprocal. According to *The Book of Rites*, behaviors that do not reciprocate are not consistent with rites. Like ASEAN countries, China has had excellent foreign cultural works translated and introduced domestically, and also translate and introduce to the outside world the essence of local culture and thoughts. Guangxi Normal University Press, one of the top presses in China that focus on enhancing the influence of the humanities, made the decision to publish *The Wisdom of the East Series*. It is not only a big event in Chinese academia, but also a necessary choice for China and ASEAN to communicate with each other and enhance mutual understanding. Guangdong University of Foreign Studies, and Guangxi University for Nationalities, the main undertakers of the translation project, are both national non-universal languages training bases for undergraduates and boast strengths of ASEAN languages. Cooperation between the two universities and the press will surely facilitate dissemination of traditional Chinese culture to ASEAN countries.

UNESCO officials hold the belief that cultural exchange is a new phenomenon of globalization.^[1] We hope that our efforts could breathe the spirit of this historical momentum and help ASEAN countries understand Chinese culture better.

Liu Zhiqiang

January 25, 2015

[1] "Speech of Katerina stenou, Director of Division of Cultural Policies and Intercultural Dialogue", from *East Asia's View on World Culture*. Beijing: Beijing University Press, 2004, p.3.



诗经选译

Selections from the Classic of Poetry



前言



《诗经》是中国最早的一部诗歌总集。它产生的年代，大约上起西周初年（公元前 1046 年），下至春秋中叶（约公元前 500 年），历时五百多年。它产生的地域主要在黄河流域，但远及江汉流域。

《诗经》的编撰结集，有采诗、献诗、删诗三种说法。周代设有采诗的专官到民间采诗，目的是通过这些诗了解施政的得失和各地的风俗；当时大量的民歌和贵族的诗篇，就是依靠采诗献诗制度得以保存下来的；周代有乐官，这些乐官不但保管诗，且负担教授诗、乐的任务，诗都有乐调，诗乐不分，这些加工编辑工作，可能就是由乐官太师完成的。

《诗经》收录的诗歌分为风、雅、颂三大类。关于它的分类标准，后世学者有不同的看法，其中比较普遍的看法是按音乐分类。古人所谓“风”，即指声调而言，有十五国风，就是十五个不同地方的乐调。有大雅、小雅。雅是秦地的乐调，周秦同地，这地方的乐调，被称为中原正音。有商颂、周颂、鲁颂。颂即古代的“容”字，就是表演的

意思。颂不但配合乐器,用朝廷声调歌唱,而且是兼有扮演、舞蹈的艺术。古人将风、雅、颂和《诗经》赋、比、兴的表现手法并称为“诗之六义”。

《诗经》思想内容涉及社会生活的方方面面。国风诗,多为抒写人们恋爱、婚姻、家庭生活,也有的反映人民劳动生产,还有部分诗作表现反对剥削压迫、揭露讽刺统治者丑行以及战争;雅诗中还有叙述周人开国的诗篇,被后人称为“史诗”;颂诗都是歌功颂德的作品,它和雅诗中歌颂统治阶级和祭神祭祖的诗一样歌颂祖先、神明。

《诗经》作为一部乐歌总集,在中国文学史上占有极其重要的地位,在艺术上也取得巨大的成就。首先是它的现实主义精神,从各个方面描写了我国两周数百年的社会现实生活。其次是赋、比、兴的艺术表现手法。所谓“赋”,指的是一种铺陈直叙的表现方法。所谓“比”,即是比喻或比拟,用形象的事物打比方,使被比喻的事物生动形象,真实感人。所谓“兴”,就是托物起兴,先用他物起头,然后借以联想,引出诗人所要表达的思想感情。再次是重章叠句和以四言为主的句式。重章叠句,即各章词句基本相同,只是更换中间的几个字,反复吟唱。《诗经》中的诗句,基本上是四言句式,少量诗句能突破此定格,在整齐中显现参差错落之美。最后是丰富生动、简练形象的语言。大量使用双声字、叠韵字、重叠字,丰富多彩、生动准确地表现了各种事物及其变化特征,也使诗歌富于形象美和音韵美,增强了诗歌语言的艺术魅力。

《诗经》在中国思想文化史上也具有重要的意义。大致表现在四个方面,即尊先祖、隆礼乐、崇道德、尚中和。中国文化是伴随着农耕经济的长期延续而形成的,农业文明重视经验,易于形成恒久的观念,培养起祖先崇拜的情怀。他们认为死去的祖先的灵魂仍然存在,并且对子孙后代的生存状态有影响。因此有祭祀祖先以祈求福报、叙述先民艰辛以表彰功业的传统。《周颂》是周人祭祀、赞美祖先的诗歌,《商

颂》是祭祀商朝祖先的诗作。这些崇拜祖宗和祭祀先祖的传统绵延至今。

礼乐的起源，与人类文明的演进是同步的。中国的文化，非常重视礼乐。礼就是指各种礼节规范，乐则包括音乐和舞蹈。隆礼是期待尊卑长幼有序，隆乐是希望人们关系和谐。《诗经》对礼乐的宣扬，有反映恋爱、婚姻的轻松乐曲，也有反映统治者违背礼乐的歌乐，但最显著的是事神、祭祖的典仪，这些赞颂祖先和神明的乐歌大多庄重肃穆。

殷人尊天事鬼，周人代殷后，强调以德配天，以德服众，追求君子人格。《诗经》中有大量篇幅称赞周人的德行，其中最具有代表性的人物就是周文王。他修明德行、施行仁政、亲睦诸侯，为西周大业的形成奠定了基础。

中国人认为人类社会和自然界所组成的宇宙，是一个生生不已、有机联系的和谐生命统一体，事物内部贯通、和合、平衡才能发展，视“和”为宇宙的本然和内在精神。这种思想形成了中国人重视整体、讲求调和、崇尚中庸的思维方式。《诗经》尚中和思想较多表现为情感表达的“温柔敦厚”，有部分诗歌在情感表达上大胆直露、忿激怨怼，但许多诗作表达情感均能恰如其分、淳正平和，即使怨愤之情，也多用理性来化解，达到和谐淳美之境。

本书选录《诗经》有代表性的诗100句（章），原文以《毛诗正义》为据，进行释析、翻译，以期能反映这部经典的风貌。



Preface



The *Classic of Poetry* is the oldest existing collection of Chinese poetry dating from the early years of the Western Zhou period (1046 B.C.) to the middle of the Spring and Autumn period (500 B.C.). Spanning over 500 years, most of the poems were produced at the Yellow River Plain and some of them were from as far as the Yangtze River valley and Han River region.

The compilation of the *Classic of Poetry* was made through collecting poems, offering them to the court and deleting improper ones. Officers were dispatched by the Zhou Dynasty court to collect poems local to the territorial states of Zhou, which the sovereign believed could help him to understand the successes and failures of his administration and local customs. A large quantity of folk songs and poems written by the aristocracy were kept in this way. As music officials of the Zhou Dynasty were in charge of keeping poems and teaching both poems and

music and as poems were accompanied with music, it's possible that the compilation of poems was made by them.

Poems in the *Classic of Poetry* are classified into *Airs*, *Hymns* and *Eulogies*. Scholars of the later generations have different opinions on its classification standard, but the general idea is to classify it according to its music. According to the ancients, *Airs* referred to tones. Fifteen *Airs* were tones of 15 different areas. *Hymns* included Lesser Court Hymns and Major Court Hymns. Hymns were the tone of Qin and as Zhou and Qin were in the same place, the tone of the place was the standard tone of the Central Plains. *Eulogies* included *Eulogies of Zhou*, of Lu and of Shang. *Eulogies* referred to performances, so they were not only accompanied with music and sung with the court tones, but also integrated acting and dancing. The ancients grouped *Airs*, *Hymns* and *Eulogies* as well as expression techniques of exposition, comparison and affective images in the *Classic of Poetry* as six principles of the classic.

The *Classic of Poetry* covers all aspects of social life. The *Airs* speak of love and courtship, marriage and family life, farming and housework, and political satire and protest and soldiers on campaign. Poems praising the founders of the Zhou Dynasty in the *Hymns* are called epic poems by the later generations. Poems in the *Eulogies* extol merits and virtues. Like the poems in the *Hymns* eulogizing the ruling class and used in sacrificial rites, they praise ancestors and divinities.

As the collection of poetry, the *Classic of Poetry* occupies an extremely important position in China's history of literature, and has great artistic achievements. Its importance is first reflected in its realistic character. It describes the various aspects of social life of the Zhou Dynasty.

Second, its importance is reflected in the artistic expression techniques of Fu, Bi and Xing. Fu refers to exposition, which is straight narration or description; Bi refers to comparison, including simile and metaphor. By making a comparison, vividness is highlighted. Xing refers to affective images. By mentioning other objects in the beginning, the poet expressed his real feelings through associative links. Third, its importance is reflected in repetition and its four-line stanzas. By repetition, lines of each stanza are almost the same except for few changes of the middle characters. Most of the stanzas in the classic are four lines. Variations are shown in similarities. Last, its importance is reflected in its vivid and concise language. The vast use of alliteration, assonance and reduplication vividly depicts different objects and their change and adds artistic charm to the poetry language.

The *Classic of Poetry* also occupies a vital position in China's history of thought and culture. Its importance is reflected mainly in the following aspects: showing respect for ancestors, giving prominence to rites and music, attaching great importance to morality and advocating harmony and the doctrine of the mean. Chinese culture is formed with the development of the agrarian economy. Experience is important in the agrarian economy, so it's apt to generate the idea of respecting ancestors. People living in the agrarian economy believed that the souls of the deceased would stay with their descendants and exert influence on them. Therefore, they had the tradition of holding sacrificial ceremonies to glorify their ancestors' accomplishments and pray for their blessings. Poems in the Eulogies of Zhou and of Shang were used by the Zhou and Shang people to make sacrifices to and worship their ancestors. The tradition of