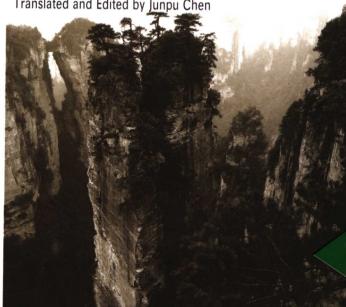
学生版大智者丛书

An Enlightening Series

汉英对照

绝句 150首

150 Chinese-English Quatrains by Tang Poets 陈君朴 编译 Translated and Edited by Junpu Chen



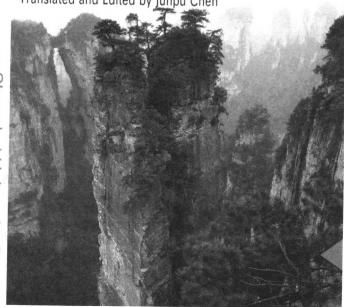
Shanghai

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本书收录英译唐诗一百五十多首,几乎都是绝句。这些小诗的翻译 完成于 2003 年上半年。此后,历好 多次修改,方成定稿。现即将付自 我始感轻松愉悦。这是因为我对待 "老有所为",于衰迈之年,犹对诗歌 的翻译孜孜以求,对祖国的文化事业 作出绵薄的贡献,有助于青少年和国 内外诗歌爱好者更好地了解我国唐 代绝句的魅力。

众所周知,译文的最高境界是达意传神,但达意容易传神难,译诗尤为如此。这里涉及到对文字的掌握、原诗意境的理解与表述、节奏与韵律的安顿,等等。但以我看来,更主要的,是译者要有一点灵气。岳飞说过:"临战布阵,兵家之常;运用之妙,



前 言

存乎一心。"在翻译过程中,译者靠的是才情的发挥与灵光的闪现。这当然与译者的学养、才识和经验有关。但遗憾的是,即使是最好的翻译都无法完全再现原诗的风韵神貌。美国诗人罗伯特·弗洛斯特(Robert Frost)曾说过:诗歌就是在翻译中失去的那部分神韵(Poetry is what is lost in translation)。因之,译诗正应了一句俗语:吃力不讨好。

就我而言,当然不具备必需的天赋与灵气,所 以我这次译的都是绝句;这当然不是说短诗一定 容易译,但绝句短小,便于反复推敲,可尽量减少 失误。不过唐人绝句含蓄蕴藉,旨意深邃,布局严 谨,且风格各异,音节谐婉,浑然天成,要译得神形 兼备也决非易事。我追求的只有两点: 一是用最 简单的语言尽可能地表达原诗的意境;二是尽量 保持绝句特有的格式与韵律。也就是说,要恪守 中国传统诗歌创作中"以少总多"的原则,尽量避 免作诠释式的翻译,因为那样会使译诗散文化,导 致诗意与韵律全失。但即使是这样简单的目标也 不是能够轻易达到的。正如古人所说:"看似寻常 最奇崛,成如容易却艰辛。"至于我最终在多大程 度上达到了我所追求的目标,尚待读者与专家评 泊。但有一点是可以肯定的,那就是.我的译文中

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规中矩,忠实而不呆板,灵活而不散漫,措辞凝练简洁,行文明白流畅;因此,无论是对学生(中学生、大学生和研究生)还是教师,对国内或是国外的诗歌爱好者都有一定的参考价值。当然,个入能力有限,译文中肯定有不少舛误与疏漏之处,尚祈读者诸君不吝赐教。

上海大学外语学院的顾正阳教授在繁忙的教学中,拔冗为我详审译稿,并提出了一些有益的建议,谨在此表示衷心的感谢。

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again. Now my book is going to see the light. I feel somewhat light hearted and happy. This is because, old and weak as I am I still have



As is known to all, a perfect

Foreword

This book contains 152 short poems, almost all of which are quat-The translation of these poems was completed in the first half of 2003 and since then it has gone through revisions time and again. Now my book is going to see the light, I feel somewhat lighthearted and happy. This is because, old and weak as I am, I still have interest and courage to devote myself to the translation of poetry, making contribution to the cultural exchange between our country and foreign countries, although I fully realize that an individual's contribution is insignificant.

As is known to all, a perfect

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translation means not only the faithful rendering of the content, but also the embodiment of the spiritual beauty of the original. The first is easy to accomplish, but the second is hard to achieve. especially in the translation of poetry, since it involves a thorough understanding and an accurate expression of the work in hand, the mastery of the languages and the comfortable rearrangement of the rhythm and rhyme and the recasting of the whole structure. However, in my opinion, the most important prerequisite is that the translator must have ingenuity. The famous general Yue Fei of the Song Dynasty once said: "It is a common practice for a general to deploy his troops in battle formation before an operation, but a gifted strategist is the one who relies on his mother wit." It is the same with translation; in the process of translation, a translator must exercise his sparkling wit and flashing talent. Of course such mastery asks for erudition, facility and experience on the part of the translator. But the pity of it is that even a most competent translator is unable to achieve a graphic interpretation of the spiritual charm and stylistic beauty

前 言

of an original poem. The American poet Robert Frost says: "Poetry is what is lost in translation." So, translation is, just as a Chinese popular saying goes, more often than not, "a pains-taking and unpleasing undertaking".

As for myself, I am certainly not endowed with the makings of an excellent translator. Therefore I limit myself to the translation of quatrains. However it does not mean that short poems are easier to translate. But quatrains being short, one can take time to revise them again and again so that there will be fewer mistakes. But as a matter of fact, Chinese classic quatrains reached their maturity and zenith in the history of Tang poetry with so many masters emerging and competing with each other, and their compositions are always compact with meanings, restrained in expression, melodious in sound, variegated in style, and well-knit in design. And therefore it is by no means easy to acquire a satisfactory translation both in form and content. I had two aims in my mind's eve when I set about translating these poems: the first was to use simple phraseology to embody the original image-



rv: the second was to retain as far as possible the innate rhythm and rhyme scheme of the poems. in other words, at the very outset, I meant to abide by the traditional principle of the Chinese poetic creation of "using as few words as possible to convey as many connotative associations as these words are capable of" in order to avoid making my translation appear prosaic, resultant in the loss of both images and swing of the original. Nevertheless, simple as these aims sound, they are also hard to realize. It is just as a British critic says: "Your easy reading is the writer's hard working." Whether I have achieved or to what extent I have achieved my goal, I leave it to readers and experts to judge. However, of the following I am certain: my translation is on the whole in conformity with the original line arrangement and rhyme scheme, my presentation is faithful but not rigid, flexible but not loose, and my language is neat and condensed, offering an easy and pleasant reading. In view of this, I believe this book will invite a comparatively large reading circle, encompassing both students (high school students, college students and post-grad-





前owsno言

uates) and teachers, and poetry, especially Chinese classic poetry lovers both at home and
abroad. Of course, human errors are unavoidable
and there must be errors of commission and omission in my work and so any suggestions and criticisms are warmly welcome. Is a second of eld

My thanks are due to Professor Gu Zhengyang of the Foreign Languages Institute of Shanghai University, who, amidst his busy teaching job, is kind enough to find time to review my manuscript and gives me some valuable suggestions.

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write rotal and Tark whether I have achieved



静夜思 / 46

王梵志 诗频/2 然本系表型轉音

Ŧ

自录

陈子昂 登幽州合歌 6

宋之问 渡汉江 /8 州南白世里

孟浩然 春晓 /10 上云台皇王原

宿建遮江 /12 葉葉珠

颢 长干曲 /14 8 大董縣 意 高 崔

王之涣 凉州词 /16 女本立来市

登鹳鹊楼 /18 3 3 3 4 4 1 至

贺知章 回乡偶书 /20 美国英

咏柳 /22 07\ 寒患

桃花溪 /24 東京/奎 张 旭

山中留客 /26 李董南王

张 说 蜀道后期 /287

王 翰 凉州词 8730 (首二)兴豪

Ŧ 维 九月九日机山东兄弟 /32

渭城曲8 /34 早 世 無 土

001

士木

李

白

社昌王

岑

杜

绝句 /82

江畔独步寻花 /84

汉英对照唐诗绝句 150 首

02

```
相思 /36
     竹里馆 /38
     鸟鸣涧 /40
     送别 /42
     杂诗 /44
     静夜思 /46
     赠汪伦 /48
     黄鹤楼送孟浩然之广陵 /50
     独坐敬事山 /52
    望庐山瀑布 /54
     早发白帝城 /56
     闻王昌龄左迁龙标, 遇有此寄 /58
     秋浦歌 /60
髙 适 別董大 /62
     听张立本女吟 /64
    選起 /66
     芙蓉楼送辛渐 /68
     出塞 /70
  参 逢入京使 /72
  甫 江南逢李龟年 /74
     绝句 /76
     漫兴(二首) /78
```



李 华 春亓即兴 /86

刘方平 春怨 /88

夜月 /90

裴 迪 华予岚 /92

钱 記 暮春归故山草堂 /94

贾 至 春思 /96

张 谓 早梅 /98

郎士元 听邻家吹笙 /100

韩 翃 宿石色山中 /102

司空曙 江村即事 /104

严 维 丹阳送韦参军 /106

韩 氏 题红叶 /108

张 潮 江南行 /110

刘长卿 逢雪宿芙蓉山主人 /112

送灵激 /114

张 继 枫桥夜泊 /116

韦应物 滁州西涧 /118

寒日寄京师诸弟 /120

秋夜寄丘二十二员外 /122

休暇日访王侍御不遇 /124

卢 纶 逢病军人 /126

寒下曲(二首) /128

李 益 立秋前一日览镜 /132

汴河曲 /134

汉英对照唐诗绝句 150 首

0

干 鹄 江南曲 /136 孟 郊 游子吟 /138 登科后 /140 武元衡 赠道者 /142

护 题都城南庄 /144 崔 常 建 三日寻李九庄 /146

张 籍 秋思 /148

柳中庸 证人怨 /150

戴叔伦 兰溪棹歌 /152

题稚川山水 /154

苏溪亭 /156

江雪 /158 柳宗元

重别梦涛 /160

 ${f \Xi}$ 建 新嫁娘词 /162

爾过山村 /164

十五夜望月 /166

苺 涛 送友人 /168

愈 晚春 /170 韩

早春呈水部张十八员外 /172

春雪 /174

元 稹 行宫 /176

菊花 /178

寓思 /180

刘禹锡 **竹枝词** /182 石头城 /184

乌衣巷 /186

秋词 /188

望洞庭 /190

寻隐者不遇 /192 帝 岛

渡桑干 /194

采莲子 /196 皇甫松

李 绅 古风(二首) /198

白居易 问対十九 /202

暮江吟 /204

大林寺株花 /206

同李十一醉机元九 /208

张 祜 纵游淮南 /210

何满子 /212

朱庆馀 近试上张水部 /214

李 贺 南园(其一) /216

南园(其六) /218

徐 凝 机扬州 /220

杜

许 浑 谢亭送别 /222

> 牧 泊秦淮 /224

> > 赠别(二首) /226

清明 /230

山 5 7 / 232

南陵道中 /234



遺怀 /236

寄扬州韩绰判官 /238

江南春 /240

齐安郡中偶题 /242

李 涉 润州听暮角 /244

温庭筠 蔡中郎坟 /246

瑶瑟怨 /248

李商隐 嫦娥 /250

登乐游原 /252

夜雨寄北 /254

代赠 /256

天涯 /258

贾生 /260

曹 邺 官仓鼠 /262

罗 隐 自遺 /264

D 42 / 204

蜂 /268

陆龟蒙 和袭美春日酒醒 /270

赠妓云英 /266

韦 庄 台城 /272

怀宛陵旧游 /274

贯 休 春晚书山家屋壁 /276

韩 偓 自白沙县抵龙溪县,值泉州军过后,村落

皆空,因有一绝 /278

薛 莹 秋日湖上 /280

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汉英对照唐诗绝句 150 首