

外教社中国文化汉外对照丛书

英译

唐宋八大家

散文精选

徐英才◎译

Translated by Xu Yingcai

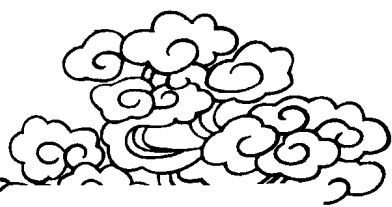
A SELECTION FROM THE EIGHT
GREAT PROSE MASTERS OF
THE TANG AND SONG DYNASTIES



上海外语教育出版社

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前言

中国散文始于先秦。先秦散文主要有历史和诸子两大类，其历史散文对中国古代小说和戏曲的发展起到了重要的作用。两汉散文以史传、政论为主，其史传散文开辟了中国传记文学的新纪元。中国散文自先秦发展到晋末，文坛上开始盛行辞藻华丽、声韵和谐、句式对称的重形式轻内容的骈文。这一现象越演越烈，到了南北朝已达到泛滥的程度，严重妨碍了文体自然、言之有物的散文的进一步发展。打破这一桎梏，重拾清新文风，使散文得以从先秦两汉的基础上进一步发展的就是唐宋八大家，他们是唐朝的韩愈、柳宗元，宋朝的欧阳修、苏洵、苏轼、苏辙、王安石和曾巩。这场文体改革在中国文学史上叫做“古文运动”。这一发起于中唐、完成于北宋的古文运动，巩固发展了散文在中国文学史上的地位，并对此后的中国文学发展产生了深刻的影响。唐宋八大家也由此代表了唐宋散文的最高成就。

韩愈（768~824年）是古文运动公认的领袖，是唐宋八大家第一人。他的散文体裁丰富，形式多样。他的说理散文观点鲜明，巧言善辩；抒情散文感情真挚，气势雄奇；杂文构思精巧，寄寓深刻。他毕生以发扬儒家学说、排除佛老观念为己任，他的《原道》就充分反映了这一思想。他极力反对句式僵化、无病呻吟的骈文，推崇自然不羁的风格，采用长短不一的句子来写散文。他的抒情散文《祭十二郎文》朴实无华、不加雕饰却又悲怆感人。读他的散文，可以从朴实中感受到壮美，淡雅里觉察到热情。

柳宗元（773~819年）是古文运动的积极倡导者，在中国文学史上与韩愈齐名。他的散文语言简练生动，风格自然流畅。他一生创作丰富，擅长游记写作。他革新失败后被贬为永州司马，在那里，他用

清新的文笔、优美的笔触写下了著名的山水游记《永州八记》，寄悲情于景物，托壮志于笔端，把永州迷人的景色像一幅幅山水画那样展现在世人面前，他也因此被后人誉为“游记之祖”。他的杂文《三戒》（《临江之麋》、《黔之驴》、《永某氏之鼠》）辛辣地讽刺了当时腐败的社会状况，展现了他杰出的文学才能；他的传记散文《捕蛇者说》栩栩如生地塑造了一个被剥削者的形象。读他的散文，犹如观赏一幅幅生动的山水画、肖像画。

欧阳修（1007~1072年）是北宋古文运动的领袖人物，他的文学成就以散文为最高。他擅长各类散文的写作，著有政论、史论、记事散文、抒情散文等，风格平易、自然、流畅。他被贬到滁州做知州时所写的《醉翁亭记》文辞练达，文笔清新，韵味无穷，是山水游记的千古名篇。他有感于宦海沉浮、政改艰难而写成的《秋声赋》寓情于景，把山川秋景拟化成悲切的秋声，抒发了心中的苦闷与感慨，全文语言流畅、声情并茂，不愧为传世佳作。如果说《醉翁亭记》全篇围绕的是一个“乐”字，那么《秋声赋》则突出了一个“悲”字。这两篇散文有点像姊妹篇，合在一起读，回味无穷。

古文运动的地位能在文坛上得到巩固，跟苏洵、苏轼、苏辙、王安石以及曾巩的继承和发扬是分不开的。苏洵（1009~1066年）擅长史论，他的史论观点鲜明，说理透彻，语言犀利，其代表作是《六国论》和《管仲论》。苏洵长子苏轼（1037~1101年）的散文代表着北宋散文的最高成就。苏轼早年所写的著名史论《留侯论》分析透彻，文笔纵横，行文气势磅礴，展现了他的非凡才华；他的记叙散文挥洒自如，豪情奔放，姿态横生，《前赤壁赋》和《后赤壁赋》是千古传诵的名篇佳作。苏洵次子苏辙（1039~1112年）的议论文笔力雄健，说理清晰；其记叙文《武昌九曲亭记》直叙淡铺，严谨平实，记述了武昌九曲亭的由来，阐发了作者“适意为悦”的思想情趣。王安石（1021~1086年）的《游褒禅山记》是一篇议论性山水游记，全文有叙有议，结构严谨，寄寓了作者积极进取的精神。曾巩（1019~1083年）的《墨池记》文字简朴，结构严谨，全篇即事说理，托物言志，读来

令人发省。

唐宋八大家所写散文众多，本书把八大家最具代表性、最精华、最脍炙人口的散文汇集成一册，以方便读者欣赏、学习。这些经典佳作几乎篇篇寓意深刻，精致优美，本书在英译时，力求准确再现它们的原意、美感与神采于译文之中。当然，由于时间与能力所限，不足之处在所难免，希望读者予以谅解。

徐英才

2011年5月18日

Preface

The Chinese prose appeared in the centuries before the Qin Dynasty (221 – 206 BC), when both historians and philosophers composed essays; the historians' essays, in particular, played an important role in the development of classic Chinese fiction and opera. The Han Dynasty (206 BC – AD 220) saw a boom in the Chinese prose, which mainly came in historical biographies and political essays, and particularly the historical biographies ushered in a new era of Chinese biography writing. By the late Jin Dynasty (265 – 420), prose writing deviated toward a flourishing impasse of the flowery *pianwen* — a genre indulging in ornamental diction, rhythmical sentences, coupled structures, etc., and favoring form over content. This trend of affectation went so far during the Southern and Northern Dynasties (420 – 589) that it severely hindered the development of prose — a form of writing that was originally meant to be content-oriented and natural. It is the Eight Great Prose Masters of the Tang and Song Dynasties who broke free from the fetters of the *pianwen*, restored the original natural flavors of the Chinese prose, and developed prose-writing on the basis of the glorious tradition of the pre-Qin periods and the Han Dynasty. These eight masters were Han Yu and Liu Zongyuan of the Tang Dynasty (618 – 907) and Ouyang Xiu, Su Xun, Su Shi, Su Zhe, Wang Anshi and Zeng Gong of the Northern Song Dynasty (960 – 1127). This groundbreaking restoration is referred to in the history of Chinese literature as “the Ancient Prose Movement”. This movement, beginning in the mid Tang Dynasty and culminating in the Northern Song Dynasty, helped to strengthen the position of prose as a Chinese literary genre and to develop prose-writing further on, and has since then exerted a profound influence on the overall development of Chinese literature.

Han Yu (768 – 824), the first and foremost of the Eight Great Prose Masters,

was the recognized leader of the Ancient Prose Movement. His prose is diverse in style and form. His argumentative prose is both sharp in proposing viewpoints and eloquent in reasoning, and his lyric prose is imbued with sincere feelings, grand insights and surprising twists and turns. He devoted all his life to advocating Confucianism while denouncing Buddhist and Taoist ideas, and his essay *The Original Way* revealed this penchant. In tenacious opposition to the ossified and form-oriented *pianwen* clichés, he adopted a natural and uninhibited style and wrote in varied sentence lengths. *Oration — In Memory of My Nephew*, written in simple and plain language, is aptly expressive of his deep bereavement. His essays are witty in composition and profound in morality. Reading his prose, one can find extravagance in simplicity and feel passion in plainness.

Liu Zongyuan (773 – 819), an ardent advocate of the Ancient Prose Movement, enjoys equal fame to Han Yu. His prose is characterized by a terse and lively diction as well as a natural and fluent style. He was a prolific prose writer, specializing in travelogues. With his political reforms unsuccessful, Liu Zongyuan was demoted to the magistrate of the State of Yong. While living there, he wrote his most famous travelogue *Eight Travel Journals on the State of Yong*, in which he expressed his sorrow and ambition by describing the landscape in a lucid language and an elegant style, thus unfolding the wonderful scenery as if on a scroll of Chinese landscape painting. These writings won him the reputation of “the founding father of travelogues”. His essays *Three Warnings* (*The Fawn of Linjiang*, *The Donkey of Qian*, and *The Rats of a Yong's Householder*) are a pungent satire on the corrupt politics at that time as well as a testimony to his extraordinary literary talent. His biography *The Snake Hunter* creates a vivid image of an underprivileged person in the downtrodden class. Reading his prose is indeed like appreciating masterfully made landscape paintings or portraits.

Ouyang Xiu (1007 – 1072) was a leading figure in the Ancient Prose

Movement in the Northern Song Dynasty. Of all his literary achievements, prose was his highest. He wrote in manifold forms, such as political essays, historical essays, narratives, lyric writings, etc. His prose is natural, simple and fluent. After being demoted to the position of the magistrate of the Prefecture of Chu, he wrote *The Pavilion of an Old Drunkard*, which has been a long-lasting masterpiece thanks to its supreme quality of being terse in diction, refreshing in style, and lingering in flavor. Brooding bitterly on his sad fate in the officialdom and the hindrance he encountered in carrying out political reforms, he wrote *Autumn Sound*, in which he transformed autumn scenes into the melancholic “autumn sound” as an expression of his woes and laments, and this unique essay has been passed down as a literary classic thanks to its fluent language in depicting motion and sound. While *The Pavilion of an Old Drunkard* creates a scene of “happiness”, *Autumn Sound* focuses on “sorrow”. These two writings, somewhat like a contrastive duo, provide an interesting experience when read together.

Su Xun, Su Shi, Su Zhe, Wang Anshi and Zeng Gong of the Northern Song Dynasty inherited and developed the legacy of the Ancient Prose Movement, and their efforts played a vital role in consolidating the position of prose in Chinese literature. Of the three Sus, Su Xun (1009 – 1066) preponderated in historical essay writing and excelled in distinct viewpoints, thorough reasoning and incisive diction. *On the Six States* and *On Guan Zhong* are two of his most important works. Su Shi (1037 – 1101), Su Xun’s eldest son, represented the highest level of prose-writing of the Northern Song Dynasty. His early historical essay *On the Marquis of Liu*, famous for a succinct analysis, an unrestrained diction and a vehement style, shows his extraordinary talents. His narrative writing is nimble, bold and expressive, as seen in his highly acclaimed masterpieces *My First Visit to the Red Cliff* and *My Second Visit to the Red Cliff*. Su Zhe (1039 – 1112), Su Xun’s second son, composed argumentative prose which is powerful in diction and lucid in reasoning. He

elucidated his view of “happiness in contentment” in his narrative *The Pavilion on the Winding Mountain Ranges in Wuchang*, which told the story of rebuilding a pavilion in simple wording and a straightforward, precisely structured narration. Wang Anshi (1021 – 1087) is celebrated for his argumentative travelogue *A Visit to Mount Baochan*, which expressed his high spirit of optimism through descriptions and comments embodied in a well-structured presentation. Zeng Gong (1019 – 1083) wrote a highly persuasive essay *The Story of the Ink Pool* in a simple diction and a systematic structure, in which he reasoned on the titular subject to propose his thought-provoking ideas.

The Eight Great Prose Masters left behind a lot of brilliant works. Aiming to present only the best of their works, this book offers a collection of the most representative, most exquisite, and most popular pieces for the readers’ perusal and study. All the selected essays in this book are laden with morals and deep feelings, and in translating each of these classics I strive to re-create accurately the intended meaning, the beauty of language, and the characteristic style inherent therein. However, there must still be inadequacies on the part of the translator, for which I beg your forgiveness.

Xu Yingcai

May 18, 2011

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英译唐宋八大家
散文精选

获麟解¹

韩愈

麟之为灵，昭昭也²。咏于《诗》，书于《春秋》，杂出于传记百家之书³，虽妇人小子皆知其为祥也。

然麟之为物，不畜于家，不恒有于天下⁴。其为形也不类，非若马、牛、犬、豕、豺、狼、麋、鹿然⁵。然则虽有麟，不可知其为麟也。

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1. 原文标题《获麟解》里的“获”是“捕获”，“麟”是“麒麟”，“解”是“解析”的意思，因此，整个题目的字面意思就是“解析麒麟被捕获(的意义)”。但在这篇散文里，“捕获”或者“未捕获”麒麟并不是论述的重点——全文甚至只字未提这一点。原文之所以用《获麟解》作其名，只是借用《左传》里一则有关麒麟的故事来引出全文。在这篇散文里，作者韩愈用不经意的口吻，对麒麟的出现进行议论，以麒麟这种稀有动物来隐喻人才，规劝当权者把人才当作麒麟一样来珍视。所以，本译文把这个标题译作：Kylin, the Chinese Unicorn — Meaning for Its Appearing。这里的 meaning 作“意义”解，不作“意思”解，所以用介词 for 而不是 of。

顺便提一下，“麒麟”的英译是 Kylin 或 Kirin。因为这个英译早被接受，所以就没有必要再用拼音 Qilin 来翻译它，这就像“香港”(Hong Kong)一词没有必要再译成 Xianggang 一样。

再者，因为 Kylin 在这里是第一次出现，它又属于专有名词，顺带用 the Chinese unicorn 作它的同位语，给它下个定义，既能帮助第一次接触这个词的读者了解什么是 Kylin，又能把它的范围限定一下。

2. It goes without saying that... 是一个英语惯用语，意思是“……明白得用不着说”，即“显而易见”、“不言而喻”，用它来译“昭昭”正合适。
3. 原文里，“麟之为灵，昭昭也”与“咏于《诗》，书于《春秋》，杂出于传记百家之书”之间在结构上好像并没有什么关系，但在意念上却有。在意念上，后者实际上是用具体例子来说明“昭昭也”的。意思就是，这么多的书里都说到了它，那麒麟是一种有灵性的动物当然就是显而易见的！所以本英译用连词 for 把后半句引导出来，表示“昭昭”的原因，译作 It goes without saying that Kylin, the Chinese unicorn, is a magical animal, for this fact is chanted in *The Book of Songs*, recorded in *Spring and Autumn*, and accounted for in various kinds of biographies and miscellaneous-school writings.

Kylin, the Chinese Unicorn

— Meaning for Its Appearing

Han Yu

It goes without saying that Kylin, the Chinese unicorn, is a magical animal, for this fact is chanted in *The Book of Songs*, recorded in *Spring and Autumn*, and accounted for in various kinds of biographies and miscellaneous-school writings. Even women and children know that Kylin is an auspicious animal.

However, although it is an animal, Kylin is not domesticated nor often seen in the world, and it is hard to categorize. It does not look like a horse, or an ox, or a dog, or a hog, or a jackal, or a wolf, or a milu, or a deer. Because of this difficulty, even when it appears, it is hard to identify.

-
4. 把“然麟之为物，不畜于家，不恒有于天下”理解成“然而麒麟作为一种动物，不是养在家里的，也不会始终出现在世上的”，并因此把它译成 However, as an animal, it is not domesticated nor often seen in the world，仔细推敲一下，就会觉得有问题。什么叫... as an animal, it is not domesticated nor often seen in the world? 这难道是说... as a human being, it is domesticated and often seen in the world? 当然不是！原句的意思是“麒麟不是一种养在家里的动物，也不是一种始终出现在世上的动物”。

本译文把它译作 However, although it is an animal, Kylin is not domesticated nor often seen in the world.

5. “其为形也不类，非若马、牛、犬、豕、豺、狼、麋、鹿然”，译作 It does not look like a horse, or an ox, or a dog, or a hog, or a jackal, or a wolf, or a milu, or a deer.

一般来说，遣词造句要简练，但本译文在这里却重复多次用了 or 这个词，这主要是为了营造一种浩繁众多的气氛，以表示在浩繁众多的动物类别里麒麟却无类可归。