

元散曲英译

An English Sanqu Poe 主编/周方 译/卢志宏



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Volume V 主編/周方珠

译/卢志宏 宋 艳 俞莲年

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Preface

中国是诗的国度,汉语是诗性的语言。时代的歌 者用诗性的语言酿造出楚辞、汉赋、唐诗、宋词、元 曲等富于时代精神的文学瑰宝。其中, 元曲被视为 与唐诗、宋词鼎足而立的三座文学高峰之一。如就 数量而言,元曲难与48 000余首唐诗等量齐观;就 格律平仄而论,难与20 000余首宋词媲美齐肩。然 而,就其独特的体裁和艺术成就而言,将元曲与唐 诗、宋词相提并论也不无道理。元末学者叶子奇认 为,"传世之盛,汉以文,晋以字,唐以诗,宋以理学; 元之可传,独以北乐府耳。"所谓"北乐府",即元曲。 不仅元人将元曲视为元代的艺术巅峰,后人对元曲 亦有类似的评价。清末学者王国维在其《宋元戏曲 考·序》中称:"唐之诗,宋之词,元之曲,皆所谓一代 之文学,而后世莫能继焉者也。"元曲在我国文学史 上的地位由此可见一斑。也正是其重要地位决定了 元曲翻译的必要性和现实意义。

文学的发展需要对传统的继承,更需要在继承 基础上的拓展与创新。回顾中国文学史, 不难发现 唐乐府对古乐府的继承, 也不难发现律绝代替唐乐 府、宋词代替律绝继而演变为长短句的传承与创新。 元曲的诞生自然也离不开对唐诗、宋词的传承。元 曲之所以成为与唐诗、宋词鼎足的"一代文学",关 键在于在继承基础上的创新与发展。

元朝是我国历史上第一个由少数民族统一全中 国的朝代。元代的历史对于我国疆域的开拓巩固, 对于多民族国家的形成,均起到了十分重要的推动 作用。然而,不可否认的历史事实是,元代是一个民 族矛盾与阶级矛盾错综复杂、封建暴政异常严酷的 朝代。在元代的统治下,知识分子,尤其是汉族的知 识分子被视为仅高于乞丐的第九等贱民。才人志士 慑于统治者的淫威,有的逃避现实的残酷,有的旁观 官场的倾轧,有的悲悯苍生的疾苦,有的沉沦于官场 的失意。然而,在封建专制的统治下,亦不乏经时济

China is well-known for the abundance of poems, while Chinese language is ideal for the composition of poetry. Poets sing out hymns for their times with the likes of Chuci, Hanfu, Tang poetry, Songci and Sangu, which are all crystallization of thoughts. Sangu is regarded one of the three climaxes together with Tang poetry and Songci. In terms of sheer quantity, Sangu cannot be compared with Tang poems numbering 48,000; in terms of the variety of stanzas and tonal patterns, it cannot be compared with Songci numbering 20,000. However, Sangu is noteworthy in terms of its unique style and artistic achievement. Ye Ziqi, a scholar in the late Yuan Dynasty, believes that so far as valuable heritage is concerned, the Han Dynasty is noted for prose, the Jin Dynasty for calligraphy, the Tang Dynasty for poetry, the Song Dynasty for Neo-Confucianism and the Yuan Dynasty for Qu. Qu was considered the artistic acme of the Yuan Dynasty by people of that age and later generations. In the Preface to Textual Research on Operas in the Song and the Yuan Dynasties, Wang Guowei stated very clearly that "Poems of the Tang Dynasty, Ci of the Song Dynasty and Qu of the Yuan Dynasty are all heights to be looked up to for later generations." The importance of Qu in the Yuan Dynasty is self-evident, which determines the necessity and practical significance of its translation.

The development of literature needs the inheritance of tradition, which also necessitates expansion and innovation. Tracing back to Chinese literary history, it is easy to find the evolvement from ancient Yuefu poems to Yuefu poems of the Tang Dynasty, from Yuefu poems of the Tang Dynasty to regulated verse and quatrain, from regulated verse and quatrain to Songci and from Songci to Long-short lines. Sanqu obviously inherited a lot from Tang poetry and Songci, with innovation and development.

The Yuan Dynasty is the first dynasty in Chinese history under the rule of a minority nationality. Its expansion in territory paves the way for the establishment of a multi-ethnic nation.

世的忧患警世之声,更有怨愤郁积于心者的感怀叹 世之作。故此,元曲的作者群体呈多样性。其中不乏 春风得意的达官贵人,更常见的是官场失意者和怀 才不遇的学者;即便是市井平民、歌舞艺伎也常以 散曲讥讽谩骂,直抒胸臆。因此,元曲的内容十分广 泛,风格五彩缤纷。本丛书选译了元代75位作家的 1200首散曲作品。究其数量而言,已是国内外规模 最大的元曲英译本。就其题材而言,内容涵盖十分 广泛:有的借古讽今,有的怀古咏史,有的警世叹 世,有的悲天悯人,有的歌颂爱情,有的赞叹自然, 宦海如鼎镬, 山野似乐园的主题表现得淋漓尽致; 就其艺术风格而论, 所选散曲更是百花齐放、绚丽 多姿: 卢挚的绮丽流畅, 关汉卿的晶莹婉丽, 白朴的 清爽俊逸,马致远的洒脱豪放,贯云石的雄浑高远, 张养浩的旷达飘逸, 乔吉的自然典雅, 赵善庆的凄 婉苍凉,张可久的浓艳幽远,徐再思的秀雅清奇,周 德清的清丽洗练,汤式的超然疏野……风格各具特 色,思想深度和艺术境界均达到了高超的水准。

与唐诗、宋词不同,元曲在字数要求上不如诗词那般严格,可以加衬字、衬词;在押韵形式上也较灵活,突破了诗词平仄不能错押的格律,形成了阴、阳、上、去四声通押,一韵到底,甚至每句都押韵,而不忌讳重韵的格局。从理论上讲,元曲在艺术表现形式上的灵活性使其较之诗词更容易翻译。然而,元散曲毕竟是用来清唱的曲子,仍属于诗歌体裁。既属诗歌,就有可译与不可译之争。即便认为可译者,亦有翻译方法与翻译原则的不同见解。本书译者所遵循的元散曲翻译原则是意蕴忠实,形式对应,韵律相近的诗歌翻译原则。

英汉诗歌在节奏与押韵方面存在较大差异,在翻译中取得完全相同的效果几乎不可能。诚如罗伯特·弗罗斯特所言:"诗就是在翻译中流失掉的东西。"诗歌翻译中究竟流失了什么?是语义信息、文

Admittedly, the Yuan Dynasty is a period when ethnic and class conflicts are rampant and feudal rule is stringent. Under the rule of the Meng nationality, men of letters, especially those of the Han nationality, ranked 9th in the social ladder, only superior to beggars. Talents of ambition are under the mercy of ruthless rulers. Some escape reality, some are onlookers to political strife, some take pity on the populace and some are lost in political downfall. Under those tyrannical rule, it is not rare to hear voices lamenting the times and to read works air ing accumulated grief. Composers of Sangu are therefore diversified, ranging from well-recognized officials to political outcast and unfulfilled scholars. Even the common folks and courtesans gave expression to their ridicule and satire by means of Sangu. Faced with such variety full of different themes, 1,200 Sangu poems by 75 poets are selected in this book, which is already the biggest in quantity of translated Sangu poems. The themes vary: mocking the present by reminiscing the past, recalling history, admonishing the earthling, lamenting the common folks, eulogizing love, admiring nature, exposing the ups and downs of officials and depicting idyllic wild nature. The styles are also diversified: Lu Zhi is noted for fluency and extravagance, Guan Hangin for transparency and restrained grace, Bai Pu for unrestrained briskness, Ma Zhiyuan for freedom and boldness, Guan Yunshi for vigor and loftiness, Zhang Yanghao for broad-minded grace, Qiao Ji for naturalness and elegance, Zhao Shanging for melancholy bleakness, Zhang Kejiu for distant resplendence, Xu Zaisi for refined singularity, Zhou Deging for lucid brevity and Tang Shi for aloofness. All those are paramount in style, depth of thoughts and artistic

Different from Tang poems and Songci, Sangu is more flexible in the number of words to be used, with the possible insertion of words and variation in rhythm and meter. Strict adherence to the matching of oblique and level tones are broken with all four tones allowed in the rhyme, namely, level, rising,

化信息、结构信息、风格信息、语法信息,还是修辞信息?回答是每一种可能性都存在。所谓诗歌翻译就是最大限度地再现原作的内容、形式和韵律。元散曲翻译亦是如此,忠实原意,再现原形,近似原声是译者的目标。信息流失是难免的,译者所能做的是把信息流失降到最低限度。

充分实现文学艺术的价值需要翻译,增强和展示国家的软实力需要翻译,走向文化全球化更离不开翻译。孔子学院林立于世界各地是国家软实力的体现,莫言荣获诺贝尔文学奖是中国文学价值的体现。中华文化走向世界,世界文化走进中国,都必须经由翻译这座桥梁。愿元散曲的翻译能为构建文学互通、借鉴与融汇的金桥添砖加瓦,尽绵薄之力。

2013年岁末于安徽大学磬苑



falling-rising and falling tones. Sometimes repetitive rhyme can be adopted for the whole poem. Theoretically, this flexibility in rhyming patterns makes the translation much easier. However, Sanqu are songs to be chanted, which still belongs to poetry. Therefore, the dilemma between translatability and untranslatability constantly exists. For those who believe that Sanqu poems are translatable, different views are held as to the translation principles and strategies. Translators of the present book uphold three criteria: faithfulness in meaning, congruence in form and similarity in rhythm and rhyme.

English and Chinese poems differ a lot in rhythm and rhyme, which makes it nearly impossible for the preservation of the original effect. As Robert Frost points out, "Poetry is what gets lost in translation." What is lost in the translation of poetry? Semantic information? Cultural information? Structural information? Stylistic information? Grammatical information? Rhetorical information? Every kind of information may be lost in the translation of poetry. Poetic translation means the maximum representation of the content, form, rhythm and rhyme of the original text. It is also the case with the translation of *Sanqu* of the Yuan Dynasty. The above-mentioned three criteria are the key, with the inevitable loss of some information. It is the translator's task to minimize the loss of information.

Translation is undoubtedly an indispensable tool for the three endeavors mentioned above. Confucius schools are exhibitions of Chinese soft power and the winning of Nobel prize for literature is the symbol of the value of Chinese literature. Translation is a bridge for the dissemination of Chinese culture around the world and the popularization of world culture in China. Hopefully, the translation of *Sanqu* in the Yuan Dynasty will add luster for the exchange between cultures.

Written at the end of 2013
Qingyuan Campus of Anhui University

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