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ANTHOLOGY OF SONG-DYNASTY CI-POETRY

英译宋代词选

黄宏荃 著

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解放军出版社



**OF ANTHOLOGY
SONG-DYNASTY
CI-POETRY**
英译宋代词选

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THE ANTHOLOGY OF SONG-DYNASTY CI-POETRY

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《英译宋代词选》再版简介

黄宏荃教授译宋词原出于兴趣爱好,后接到某出版社的邀请翻译,便积极进行了七个月的紧张准备工作,阅读了大量的英国古典诗歌及其他国家已被接受为英国文学的古典诗歌英译,并做了大量笔记,这样就将英诗古典美揉进他的译文中。“投入”是他最突出的性格特征。此书出版前经过北京大学英籍专家审查半年,对此书有高度评价,书出版后便参加了1988年法兰克福国际书展。1989年4月份《中国日报》英文记者于文涛先生邀请译者去社科院语言中心为加州大学来访学者讲解宋词,受到极热烈的欢迎,领队人两次邀请他去加州大学讲学,但因故未成行。

同年5月1日于文涛先生以笔名马涛在英文版《中国日报》撰文,谓:“诗词翻译对中国译者来说经常被认为是一个硬果,但黄宏荃教授以他坚强的意志和创造性的智慧击碎了这个硬果,黄所翻译并加以注释的《英译宋代词选》,最近已由中国人民解放军出版社出版……”

“他的译文不是一个字对一个字的翻译,他抓住了原文的感情、意境和艺术概念,而加以再创作。书中包括的355首诗词既是翻译,也是创作……”

“黄的《英译宋代词选》曾于去年十月在法兰克福

图书展览会上展出,并在上月曾向在中国社会科学院学习的美国学生讲解,黄的极佳翻译给读者们留下了深刻的印象。……”

以上只是部分节译。

1992年上海大学名誉校长、中国科学院院士、译者胞兄黄宏嘉教授邀请译者去讲学,为此他选编了包括九首有代表性的宋词的小册子,并为之用英文撰写了《前言》,又自译成中文,谓:

“……要把中国古典诗词译成英文,恐怕对谁来说都是一件难事。而河北师院黄宏荃教授则成功地作了这件事,并正式出版了他的译著《英译宋代词选》,在国际文学圈子里相当受到推崇。”

上海大学外语系的感谢信谓:“黄教授在讲学中,引经据典,旁征博引,纵横古今。……其认真的办事态度,严谨的治学精神给我们留下了很深的印象。……”

译者的英译词基本上是根据胡云翼的《宋词选》,但比原集多十余首,共305首,若包括《导言》和注释中的完整诗词,则共有诗词355首。译者根据读者的特点,用英文撰写的约5万字的《导言》,它包括①简述宋代兴亡的历史,并指出如按顺序并参照注释读《英译宋代词选》就会觉得《词选》是用词写成的宋代历史。词选特别突出了岳飞、胡铨、辛弃疾、陆游、文天祥等民族英雄,爱国志士的事迹;②简述中国古典诗词的发展过程;③简述婉约派和豪放派的形成过

程,以及旨在表达爱国激情的豪放派在南宋词中的重要地位;④关于 1281 条注释的说明。学者谓“导言是个极好的论文”,外籍专家说“读导言使人着迷”。

词 305 首,这是本书的主体。译者的译法是:先将原词化为自己的思想、感情、意境,然后将它们作为对象——这时几乎全然抛开原词的文字——努力用英文将其表达出来。前一过程是进入角色,后一过程是写作,译者把这样的译法取名“心译”,以区别于“意译”和“直译”。译者认为这样的译法能使原词的曲折微妙处借异邦语言而重现。

1281 条详细注释是译者独立撰写的。胡云翼的注释针对国内读者,许多是解词。但词的解释往往能通过翻译而得到解决,不必用英文别作解释,此外有些人物如岳飞、文天祥,传说如“沧海桑田”,轶事如“人面桃花”,国内读者比较熟悉,因而胡本的注释往往很简单,甚至完全略去。但译者认为,对外国读者这些仍有详注的必要。译者的详细注释旨在使国外读者对中国古典诗词的深度得到一个初步印象,从而增加阅读的趣味性。另一方面,注释特别注重对爱国志士,民族英雄的介绍,从而使外国读者对中华民族的伟大气节产生崇敬。这就是为什么这本书由中国人民解放军出版社出版的原因。

编 者

20001 年 7 月

INTRODUCTION

I

This *Anthology of the Song-Dynasty Ci-Poetry*, or briefly the *Anthology* as will be hereafter mentioned in the Introduction, is literally based on Hu Yunyi's *Song Ci Xuan* (*Selected Song-Dynasty Ci-Poems*).

Hu's selection comprises 296 pieces. With nine more poems added to it, the *Anthology* contains 305 pieces. ① Here is the reason why these additions are made:

Pan Lang's *Yi Yu Hang* is a series of five poems of which Hu's selection contains only the second and the fifth. Considering that the omission of the other three will definitely weaken the artistic force of the selected two, to make the series complete, the other three are added in.

Kou Zhun, whose upright character has often been the subject for praise in the Chinese novels, has only one piece in

① If the 50 complete pieces included in the Introduction and the appended notes are taken into account, the total number of poems contained in this anthology will amount to 355 pieces. These 355 complete pieces as well as other fragmentary poetry passages are all translated by Huang Hongquan.

Hu's selection. His Yang Guan Yin therefore is included in the *Anthology*.

Wang Anshi, an eminent figure in literature as well as in politics--his political rival being Su Shi--has only one piece in Hu's selection, whereas the latter boasts of 23 pieces. To somehow improve the balance, besides his Gui Zhi Xiang, three more pieces of his are included in the *Anthology*.

To Xin Qiji's long list, one more is added and that is his Mu Lan Hua Man, hymning the departure of the mid-autumn moon. Modern ci-critic Wang Guowei observed: "The poet's imagination that the moon revolves around the earth coincides with the theory of the scientists. It's nothing short of divine revelation of a genius! " It would be a pity if this interesting piece should be excluded from the present anthology.

As for the annotation, the translator worked it out independently--though owing a great deal of reference to Hu's work--in order to meet the need of the foreign reading public. For instance, the biographical account of Yue Fei, our national hero, being familiar to almost every reader at home, consists of only a few lines in Hu's selection, whereas the present anthology gives it a more or less adequate space. Similar is the case with the account of Wen Tianxiang. Besides, a number of classic allusions and poetic anecdotes, though somehow well-known to the average reader at home, which probably accounts for Hu's abridging the relation of them, are nevertheless worthy of detailed expatiation to the foreign reader. On the other hand, a large part of Hu's

annotation is explanation of the classic dictions which, self-explained through translation, need no further annotation in the translated version. For these and some other reasons, the translator has edited the annotation according to his independent judgement.

After the divulgence—to the translator definitely necessary whereas to the general reader quite trivial—of the aforesaid points, the translator here confesses his sincere and respectful obligation to Mr. Hu Yunyi, deceased author of *Song Ci Xuan*, without the guidance of which the *Anthology* could not have come into its present shape.

II

Compared with other current anthologies of *Song ci*, Hu Yunyi's selection excels in that it truthfully reflects the progress of the nation's moral tone throughout that troublesome age. Reading the book through with diligent reference to the ample annotation, one shall relive the golden days of the dynasty, be roused from the grateful reverie by the ever aggravating alarm of the foreign aggression, thrilled with the incessant eruptions of the nation's smothered patriotism, rue the dynasty's eventual fall, and, in the closing pages of the book, share the passionate grief of the vanquished yet heroic people--these will be the reader's experiences if the study is complete and in agreement with the chronological order of the poems therein. In short, Hu Yunyi's selection can be regarded as an

epitome, cast in the light of poetry, of the Song-dynasty history.

Following is a rough etching of the history of the tragic dynasty.

In the middle of the tenth century, the Later Zhou (951-960) was favoured with a chance of recovering the lost 16 Yanyun counties^① in North China then under the rule of the Liao of the Qidan tribe. Yet the chief Later Zhou general Zhao Kuangyin, who afterwards founded the Song Empire, let the chance slip through his fingers; he suddenly abandoned his North Expedition and set about subduing the scattered Chinese states in the South. The general chaos of the Five Dynasties and Ten States Period (907-960) was concluded, to his credit, with a nation-wide reunification, yet the Northern menace that attended the birth of the Song Empire had never slackened till the Empire's final day.

While the Liao constituted the Empire's chief threat in the North, the Western Xia of the Dangxiang^② tribe never ceased to harass the Empire's western borders. While constant in its high-hand policy towards domestic troubles, the Song court repeatedly sued the foreign aggressors for temporary peace on humiliating terms; as early as 1004 such a policy had cost the Song court an annual tribute of 100, 000 ounces of silver and 200, 000 rolls of silk to the Kingdom of Liao, the first

① See additional note 1.

② or the Tangut, a branch of the Qiang tribe.

instance of a series of abasements afterwards.

In 1125 the allied forces of the Song and the Jin of the Nüzhen tribe, or the Golden Tartars as the Western historians usually call them, conquered the Kingdom of Liao. But as soon as the wolf was driven out from the front door, the tiger slipped in at the back door. Thenceforth the Nüzhen became the greatest bane to the nation.

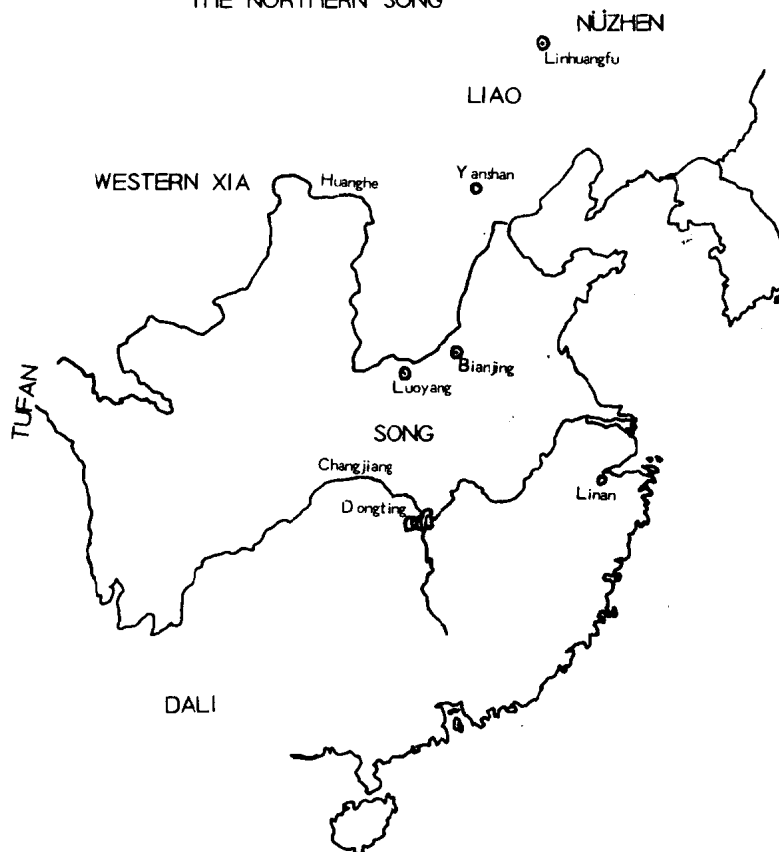
In 1127, i. e. the second year of the Jingkang Reign, the Nüzhen captured the Song capital Bianjing (modern Kaifeng, Henan) and carried away the two emperors, Huizong and his son Qinzong, to the North. This is known as the Jingkang Shame which marked the shameful end of the Northern Song.

With the removal of the capital in 1127 to Nanjing (modern Shangqiu, Henan) and two years later to Linan (modern Hangzhou, Zhejiang), began the Southern Song Dynasty. In 1234 the Southern Song forces allied with the Mongols conquered the Kingdom of Jin. Again the “wolf and the tiger” story repeated. In 1279 the Southern Song Empire was finally destroyed by the Mongols who founded the Yuan Dynasty in China.

Such is the bold outline of the Song-dynasty history. Full of woe mostly ensuing from the foreign invasions, tottering through its 319 years's humiliated existence, the Song was the weakest among all the Chinese dynasties. Yet the nation's most debased age also produced the nation ' s best sons . Besides ,

the age is also marked with a fecundity of literary production

GENERAL SITUATION OF
THE NORTHERN SONG



in which only the Han and the Tang Dynasties could have rivalled it.

Of the history of the dynasty the review of several points may help the reader to attain a better understanding of the contents of the book.

FIRSTLY, Wang Anshi's reforms and the persistent party conflict ensuing therefrom. Originally intended for the interests of the peasantry, his Qingmiao Fa (Green Crops Law) granted low-interest state loans to the peasants if the latter should find themselves in economic straits before harvest time, and his Mianyu Fa (Service Exemption Law) stipulated the taxation of the wealthy for their exemption from labour services. The enforcement of these laws, in its initial stage, had yielded some encouraging results, but soon these laws became deteriorated in quality and especially in the hands of the notorious chief minister Cai Jing, were finally turned into an expedient for aggravating the exploitation of the poor. Besides, the incessant mutual suppression of the two parties, one in support of the reform policy and the other against it, had infinitely exhausted the energy of the empire, which, as some historian believes, contributed to bring about the Jingkang Shame. From the biographical account of the poets, the reader will find so many of them such as Wang Anshi, Su Shi, Huang Tingjian, Qin Guan and others were involved in the energy-consuming party struggle.

SECONDLY, the corrupt rule of Emperor Huizong was one of the immediate causes of the fall of the Northern Song.

To show his bad rule, one instance will suffice. As the emperor had an eccentric love for rare flowers and picturesque stones, his chief minister Cai Jing had arranged for numerous boats to transport these things from Zhejiang to the capital. This is known as *Hua Shi Gang* (Flower and Stone Programme), a preposterous practice that augured the impending catastrophe of 1127.

The emperor, Zhao Ji by name, impotent in politics but gifted in poetry, wrote *Yan Shan Ting* (poem XCIV) in praise of the beauty of the apricot flowers seen on his northward journey as a prisoner:

After the toilet's careful labour
Their beauteous form and soft perfume
Even blush the fairies in the Flower-Pearl Palace.

Even in his captivity he could not well have forgot his flowers and stones!

A hundred years later the poet Wen Jiweng when roaming on the Tai Lake poured his lament on the memory of the emperor's eccentricity, for which refer to poem CCLXXVII and its relevant notes.

THIRDLY, from Yue Fei's *Man Jiang Hong* (poem CLII) and its relevant notes, the reader may get a glimpse of the nation's general situation around 1140. Due to the nation-wide heroic resistance under the ever victorious banner of Yue Jia Jun (Yue Fei's Army), a complete victory over the

Nüzhen appeared to be a surety. Especially after the Zhuxianzhen Battle, the utterly routed Nüzhen literally lost their sway over the vast regions to the north of Huanghe; there they could not even enroll a single Chinese to replenish their greatly weakened forces. Jin Wuzhu, then in command of the Nüzhen generals, who could no longer control his subordinates, pleaded with them: "Be patient just now. As soon as Yue Jia Jun comes, we'll surrender." When this highly promising prospect was unfolding itself before the nation, Yue Fei was suddenly called back to the court, and accused of rebellion through the intrigue of Qin Hui, Wangshi (Qin Hui's wife), Moqi Xie, and Zhang Jun, was executed after a few months' imprisonment.

Very soon the Nüzhen swept down the Central Plain of China with redoubled vigour and the lost chance was never to favour the nation again.

The Chinese people have been in the habit of laying the blame on the notorious traitor Qin Hui. Yet what part did Emperor Gaozong play in the tragedy of our beloved hero Yue Fei? Let Ming-dynasty poet Wen Zhengming's Man Jiang Hong--commenting on Gaozong's imperial inscription on a stone of Yue Fei's merit, answer the question.

I cleansed the broken stone,
Vaguely discernable is the imperial edict.
O that on Yue Fei such fortune be once lavished,
And such bane be later descended!

Is it because of his singular merit
That he merits a cruel death?
Now in direction the wind has veered,
E'en the praise of yore can save him, no more.
Yet most cruel is the persecution
In the Fengbo Pavilion, of the hero!

Did His Majesty forget the holy land by far reduced?
Did His Majesty forget Hui and Qin's welfare?
Yet be Hui and Qin returned,
On what throne shall himself be seated?
Alas! for its removal to the South
Let not posterity blame the court,
For sincere was His Majesty's dread
Of the recovery of the North.
A petty wight Qin Hui was,
How could he have wrought the nation's bane?
The answer is, he knew where to flatter
His Majesty's most secret desire.

Wen's poem convincingly argues that in the selfish heart of the emperor half of the nation's territory and millions of people's fate meant nothing in comparison with the keeping of his throne and sceptre. That great tragedy of the nation is gone by, yet when has history ceased repeating it in altered forms?

In the same year of Yue Fei's death, i. e. 1141, peace

was bought on humiliating condition^①; Emperor Gaozong submitted to the Jin chief as his subject, the Jin chief in return crowned him emperor; the Song court would pay the Jin an annual tribute of 250, 000 ounces of silver and the same number of rolls of silk; on New Year's Day and on the Jin chief's birthday, the Song court would send congratulating envoys^② to the Jin court; the boundary was drawn along the Huai River in the east and across Dasan Pass in the west; etc. And just imagine that all these terms were gained right after Yue Fei's great victory in the Zhuxianzhen Battle!

The following six decades saw three major campaigns between the Southern Song and the Nüzhen--Wanyan Liang's invasion (1161), Zhang Jun's North Expedition (1163-1164) and Han Tuo Zhou's North Expedition (1206-1208), yet none of these had greatly altered the general state in which the Southern Song Empire had found itself after the Shaoxing Peace Treaty. To demonstrate that state, let Zhang Xiaoxiang's Liu Zhou Ge Tou (poem CLXX) be quoted here:

When I gaze towards the Huai River,
I see fortresses lost in wild forest,
and cloud of dust darken the sky.

① Known as the Shaoxing Peace Treaty, Shaoxing being the title of Gaozong's reign from 1131 to 1161.

② Compare notes 516-571.