

The Study Of Shakespeare's Poems



莎士比亚 诗歌研究

英汉
对照

上

朱廷波 著

That thereby beauty's rose might never die,
But as the ripper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light'st flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament
And only herald to the gaudy spring.



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PREFACE

The creation of English poetry is the origin of Shakespeare's literary creation. Shakespeare's poems are the shining jewels in the treasure house of Shakespearean literature. In Shakespeare's poems readers can easily find the traces or shadows of the profound and shocking tragedies, the oft-quoted and widely loved comedies, the vigorous and forceful histories, and the wonderful and distant romances.

It is no doubt that there are too much thinking philosophy, and aesthetic theory in Shakespeare's famous sonnets. The long narrative *Venus and Adonis* is worth while reading by the romantic literary youth. Another long narrative *Lucrece* depicts the destroying of the extreme beauty which makes people keep sobbing and sighing. *A Lover's Complaint* tells how a lady unburdens herself of her grievances of her love tragedy. *The Passionate Pilgrim* is the incisive and vivid description of the romantic love affairs between the lad and the lass. *Sonnets to Sundry Notes of Music* plays the light music of the beautiful love and the tortuous life. *The Phoenix and Turtle* is very philosophical although it mainly eulogizes the holy and the noble. Poetry has its own significant form and its strict rule as well. Shakespeare strictly abides by the English versification and uses the beautiful and succinct poetic language to fully express all the above ideas and implications.

It has been dozens of years since I began to read and appreciate Shakespeare's poems, and have tried to write English poems. I admire Shakespeare's beautiful poems. I have been shocked by Shakespeare's beautiful poems. That's why I have a strong impulse to recommend the English original to the majority of Chinese readers. Since classical style of Chinese poetry is still the artistic form which the Chinese readers love to see and hear. I have also written over 1,000 poems in that genre or manner. To transplant or produce Shakespeare in China, the literary translation is no doubt a manner. My attempt to translate his poems in the classical style of Chinese poems is after my careful consideration of Chinese readers' reception, therefore, I focus my translation on succinctness and dexterity.

In the course of my translation, I read repeatedly the translations of many

前 言

英语诗歌创作是莎士比亚文学创作的起源。莎士比亚诗歌是莎士比亚文学宝库中璀璨的明珠。震撼心灵的悲剧、脍炙人口的喜剧、雄浑壮阔的历史剧、神妙悠远的传奇剧，都可以在莎士比亚的诗篇中看到影子。

著名的莎士比亚十四行诗涵盖了很多的思想哲理和艺术真谛。《维纳斯与阿童尼》很值得罗曼蒂克的文学青年研读，也可供深湛的学者进行学术探求。《露克丽丝》描绘的人间绝美却横遭摧残令人唏嘘不已。《情女怨》倾吐了千百年来女子对爱情悲剧的哀叹。《激情潮圣者》是男女青年浪漫爱情浓墨重彩的描绘。《情歌拾贝》奏响了美丽爱情和曲折人生的轻音乐。《凤凰与斑鸠》在赞美圣洁高贵时蕴含了太多的哲理。诗歌有诗歌的形式，诗歌有诗歌的规定。莎士比亚严格遵循英诗格律，用精美洗炼的诗歌语言，对上述种种意蕴都进行了淋漓尽致致的表现。

笔者研读莎士比亚诗歌有年，也进行过一些英语诗歌创作，在惊羨莎士比亚诗歌精美的同时，也有向广大读者竭力推荐的强烈冲动。笔者同时有大量中文旧体诗的创作，因为中文旧体诗依然是中国广大读者喜闻乐见的艺术形式。在中国移植莎士比亚，翻译文学是一种手段。笔者尝试用旧体翻译他的诗歌应该说是慎重考虑了中国读者的接受问题，以精炼为重，以轻灵为要。

在翻译过程中，曾再三阅读朱生豪、梁实秋、张谷若、杨德豫、屠岸、梁宗岱、黄雨石、方平、孙大雨、辜正坤、孙法理、曹明伦、艾梅、李杰、李鸿鸣，以及田伟华等人的译文，尽管形式多样，但都有一个共同现象：用字过多，显得滞重，失去了莎士比亚原诗的活泼轻灵。试用中文旧体匡之，不知读者诸君如何哂笑。

《莎士比亚诗歌》一书是笔者多年研究莎士比亚的一个展示。全书英汉对照，以便查对，以便与国际接轨。书中英诗汉译部分占篇幅较大，因为是译者对莎士比亚诗歌的真实理解的汇报。纵有芹献之讥，视如醍醐灌顶。

《莎士比亚诗歌》分为译诗和评论两部分。第一部分为译诗，除英汉对照外，又有必要的注释，以方便读者理解。由于莎士比亚十四行诗在中国影响巨大，思想丰富，在翻译成旧体诗时感慨颇多，因而每首的注释前有评语，

Chinese experts, such as Zhu Shenghao, Liang Shiqiu, Zhang Guruo, Yang Deyu, Tu An, Liang Zongdai, Huang Yushi, Fang Ping, Sun Dayu, Gu Zhengkun, Sun Fali, Cao Minglun, Ai Mei, Li Jie, Li Hongming, and Tian Weihua. Although they have variety of styles in their translation work, one phenomenon is obvious: too many Chinese characters are used which make the translation appear stagnant and sluggish. Readers can not taste the lively and nimble flavor of the original Shakespeare. This weakness is corrected with my attempt of the classical style of Chinese poetry, I wonder whether this manner would be teased or laughed at by my dear readers.

Shakespeare's Poems, as a display of my age long reading and study of the original Shakespeare, is composed bilingually both in English and Chinese in order to be checked out and internationalized. In the book, there is a larger space for the Chinese version of the English poems as a report of my real apprehension of Shakespeare's poems. All the suggestions and criticisms are highly valued and warmly welcome.

Shakespeare's Poems can be divided into 2 parts, the first part of which is the translation in the classical style of Chinese poems, arranged in a bilingual form in order for the readers to have a convenient contrast between English and Chinese with the necessarily detailed notes. Because of the great influence in Chinese for its rich and profound thinking, I frequently fall into deep pondering while translating Shakespeare's sonnets into Chinese, therefore, there is a comment in the prose form at the beginning of the notes of each sonnet, and there is also a further comment in the verse form at the end of each. There is no such format in each of the other poems. The second part of the book offers my comments on all the poems, although with the smaller space, concerning the serve for the Chinese readers and the foreign readers as well.

Shakespeare's Poems are also the crystal of my age long painstaking effort in the study of Shakespeare, which is totally my ingenious work with my profound move and emotion. It is my strong will to be dedicated to the cultural development and the ideal combination of the eastern culture and the western culture. Since it is my own arduous and tortuous exploration, it is hard to satisfy or meet every one's taste. All the comments and preaches from both home and abroad are sincerely acknowledged and appreciated.

Zhu Tingbo
June 8, 2011

后有感言。其他诗篇没有这些格式。第二部分为评论，篇幅不大，纯英文，可供中外读者研读。

《莎士比亚诗歌》又是笔者多年研读莎士比亚的心血结晶，完全是缘事而著，有感而发，志在文化发展，心存中西合璧。艰辛探索之中，难免有不尽如人意之处，愿海内外高明不吝赐教。

朱廷波

2011年6月8日

CONTENTS

INTRODUCTION/引言	1
I SONNETS/十四行诗	12
II VENUS AND ADONIS/女神之恋	322
III LUCRECE/露克丽丝	528
IV A LOVER'S COMPLAINT/情女怨	800
V THE PASSIONATE PILGRIM/激情朝圣者	850
VI SONNETS TO SUNDRY NOTES OF MUSIC/情歌拾贝	886
VII THE PHOENIX AND TURTLE/凤凰与斑鸠	920
APPENDIX.....	934
1 The Origin of Shakespeare's Sonnets	934
2 The Contents of Shakespeare's Sonnets	944
3 The Versification of Shakespeare's Sonnets.....	953
4 The Exploration of <i>Venus and Adonis</i>	963
5 Love and Nature in <i>Venus and Adonis</i>	972
6 The Two Protagonists in <i>Lucrece</i>	985
7 The Creative Technique of <i>Lucrece</i>	997
8 The Rhetorical Devices in <i>A Lover's Complaint</i>	1009
9 The Origin and the Themes of <i>The Passionate Pilgrim</i>	1019
10 The Analysis of <i>Sonnets to Sundry Notes of Music</i>	1029
11 The Cross-culture Contemplation of <i>The Phoenix and Turtle</i>	1037
12 The Relationship between Shakespeare's Poems and Plays	1046
WORKS CITED	1056
AFTERWORD	1058

*Poems of
Shakespeare*

*Collection of
Beautiful Poems*

by William Shakespeare



INTRODUCTION

It is well known that Shakespeare, as a playwright and poet as well, has created many beautiful poems, among which his sonnets are very popular in China. To have an overall review and research of all his poems is still a heavy task for the Chinese scholars.

At Shakespeare's age, and at all ages of human history, poem is regarded as the symbol of literature. Poem is regarded as the symbol of man of letters. The reason is that poem is beautiful for its own rhyme, rhythm, and its artistic images, and its beautiful, attractive and amusing descriptions. Poem is in close relationship with music and dancing which are the very beginning of the history of art creation. Poem can also be regarded as the very beginning of the history of literature for mankind all over the world.

(1) In 1593, William Shakespeare, at the age of 29, created his long narrative poem *Venus and Adonis*. The long poem was intended for the Earl of Southampton, because Shakespeare wanted to gain the Earl's sponsorship, i.e. financial support. The long poem got published during the period of plague when the theaters were closed. The long poem was printed many times because it was very popular, especially among the young readers.

The love story between Venus and Adonis is based on *Metamorphoses* written by Ovid. Venus, the goddess of beauty, courted unripe Adonis eagerly like an Amazon but in vain. Adonis was dead in his hunting of a wild boar. In his

引言

莎士比亚不仅是一名家喻户晓的戏剧家，也是一名伟大的诗人，他的十四行诗在中国大受欢迎。对他的全部诗作进行全面分析研究，仍是学人的要务。

在莎士比亚时代，以及人类历史中的所有时代，诗歌都被认为是文学和文人的象征。原因在于诗歌很美，它有韵脚，有节奏；有艺术意象；有美妙的、富有魅力的、惬意的语言。诗歌与音乐舞蹈密切联系。音乐舞蹈则是艺术创造史的源头。诗歌可被看作是全世界人类文学史的源头。

(1) 1593 年，29 岁的威廉·莎士比亚创作了长篇叙事诗《女神之恋》（即《维纳斯与阿童尼》）。该长诗是献给扫桑普顿伯爵的。因为莎士比亚想得到该贵族的赞助，以便在经济上得到接济。长诗出版时英国正闹鼠疫，剧场都停业了。但是长诗出版后立即大受欢迎，尤其是青年读者的最爱，因而一版再版。

维纳斯和阿童尼的爱情故事源于奥维德的《变形记》。爱情女神维纳斯好像亚马孙妇女，追求尚未成熟的阿童尼，结果却徒劳无功。阿童尼在打野猪时也不幸身亡。

long poem, Shakespeare depicts the nature and the animals in nature: Adonis' lustful horse, chasing a mare, and a timorous hare, a sensitive snail, and the wild boar, which symbolize the emotion, passion, love, lust of human being.

How to define this long narrative poem? Hallett Smith defines it as "a mythological-erotic poem" (*The Riverside Shakespeare*, Volume II, P.1704, 1972). John Jowell calls it a mythological poem (*The Oxford Shakespeare*, P.223, 2006). David Scott Kastan says it is "a current vogue of Ovidian erotic poetry" (*Shakespeare, The Poems*, P12, 1988). In my opinion, *Venus and Adonis* is a long love poem. Because of the love between man and woman, there is mankind. Because of the combination of heaven and earth, there is mankind, man and woman. Because of the combination of *Yin* and *Yang*, there is the existence of heaven and earth. To praise and describe this great combination and this great love is the holy task or mission of a great poet, because people need passion, love, even lust.

(2) In 1594, Shakespeare wrote *The Rape of Lucrece*. According to the original Ovid, the long narrative poem *The Rape Of Lucrece*, also dedicated to the young earl of Southampton, depicts a story taking place in ancient Rome. In the darkness of night, Tarquin ravished Lucrece, because Lucrece's husband Collatinus boasted the beauty and charily of his wife Lucrece. Collatinus avenged his wife Lucrece, who told him the event and committed suicide, on Tarquin, and overthrew the Roman tyranny.

If we say *Venus and Adonis* is a beauty's wooing of another beauty who is destroyed by savage, and it is also a healthy antidote to the asceticism of the Middle Ages, then Lucrece is the conflict between a devil and a beauty who is tragically ravished, and it is also a good antidote to the indulging in sensual pleasures, or evil lust. While Adonis is wooed by Venus in the bright daylight, Lucrece was ravished in the complete darkness of night. In the dark night, the devil, Tarquin, was even darker, and uglier while the beauty, Lucrece, was even

在长诗中，莎士比亚却描写了大自然和大自然中的动物：阿童尼发情的马，因追逐一匹母马而跑掉，以及敏感的蜗牛、胆小的野兔和粗暴的野猪。所有这些都象征着人类的情绪、激情、爱情和情欲。

怎么界定这首叙事长诗？哈莱特·史密斯称其为“一首神话色情诗”（河滨版《莎士比亚全集》第二卷，第1704页，1972年版）。约翰·乔威尔称其为“一首神话诗”（牛津版《莎士比亚全集》，第222页，2006年版）。大卫·司各特·凯斯坦称其为“当时奥维德色情诗的一种时尚”（班坦姆经典丛书《莎士比亚·诗歌卷》第12页，1988年版）。在我看来，《维纳斯与阿童尼》是一首长篇爱情诗。由于男人与女人的爱情，才有人类。由于天和地的结合才有人类，才有男人和女人。由于阴阳相交才有天地存在。颂扬和描述这种伟大的结合，这种伟大的爱情，是伟大诗人的神圣义务和使命，因为人们需要激情，需要爱情，需要情欲。

（2）1594年，莎士比亚创作了《露克丽丝》。这首叙事长诗取材于奥维德。该长诗也是献给年轻的扫桑普顿伯爵的。讲述的故事发生在古罗马。由于科拉廷纳斯夸耀他的妻子露克丽丝的美貌和贞洁，塔昆黑夜里强暴了露克丽丝。露克丽丝向科拉廷纳斯控诉塔昆的罪行后自杀。科拉廷纳斯向塔昆复仇，并推翻了罗马暴政。

如果说《维纳斯与阿童尼》讲的是一个美对另一个美的追求，而另一个美被残暴所毁灭，同时又是对中世纪禁欲主义的反叛，那么《露克丽丝》则是魔鬼与美女的冲突，美女悲惨地遭受了强暴，同时又是一个对于邪恶的纵欲主义的猛烈抨击。维纳斯追求阿童尼是在丽日蓝天之下，塔昆强暴露克丽丝则是发生在漆黑的夜晚。在漆黑的夜晚，魔鬼塔昆显得更阴暗，而美女露克丽丝则

brighter and fairer. The whole long narrative poem *The Rape of Lucrece* is the detailed artistic description of the process of the destruction of beauty, which is very moving and the readers feel sad and sighs for a very long time about the protagonist Lucrece. Therefore the moving long poem *The Rape of Lucrece* was published at least 6 times at that time.

(3) In the year 1609, the collection of Shakespeare's 154 sonnets was published.

Sonnet, meaning a "little sound" or "song", developed a Sicilian regional folk poem of varying rhymes. The first sonnets were written by the 13th century Italian poet Giacomo da Lentini (1200?—1250) of the Sicilian school between 1230 and 1266. Another Italian poet, Guittone d'Arezzo (1235—1294) adopted the form and wrote at least 300 sonnets of his own.

Then came the genius of Dante Alighieri (1265—1321) whose sonnets are entitled *La vita nuova* to show his love to Beatrice and Francesco Petrarch (1304—1374), whose sonnets are entitled *Il canzoniere*. Petrarchan sonnets are well-known both for the theme of his love to Laura and the rhyme scheme: mainly *abba abba cde cde* or *abba abba cdcdcd*, *abba abba cc edde*, and *abba abba cde cde*. Both Giovanni Boccaccio (1313—1375) and Michelangelo Buonarroti (1475—1564) wrote sonnets.

Based on the sonneteering tradition of Francesco Petrarch, there was a vogue of sonnet writing in England in the 16th century. Both Sir Thomas Wyatt (1503—1542) and Henry Howard, Earl of Surrey (1517—1547), are regarded father of the English sonnet respectively. Sir Philip Sidney (1554—1586) an English poet, in 1591 published his collection of sonnets named *Astrophel and Stella*, which contained 108 sonnets in all to his lover Penelope. Edmund Spenser in 1595 published his own sonnet collection named *Amoretti* including 89 sonnets to Elizabeth Boyle whom he had wooed and married.

Shakespeare wrote 154 sonnets and had the collection published to earn his

更耀眼，更美丽动人。《露克丽丝》整个叙事长诗描写了美的毁灭的过程，详实细腻，极具艺术魅力，使读者十分惋惜，为美的毁灭唏嘘不已。在当时这部动人的长诗至少再版了6次。

(3) 1609年，莎士比亚的154首十四行诗出版。

十四行诗，原义为“小调”或“歌曲”。由西西里岛当地民歌发展而来，有各种不同的韵式。首先创作十四行诗的是13世纪的意大利诗人，1230—1266年间的西西里诗派的吉亚柯莫·达·连蒂尼（1200?—1250）。其后是意大利诗人吉托尼·达·阿莱佐（1235—1294），他一生至少创作了300首十四行诗。

随之出现天才的但丁·阿里孟利（1265—1321），其十四行诗集名为《新生》，献给所爱的女子贝雅特丽齐。另一位天才为弗朗切斯科·彼特拉克（1304—1374），其十四行诗集名为《歌集》，主要歌咏他对女友劳拉的爱情，形成著名的彼特拉克体十四行诗。其韵式主要为 *abba abba cde cde*, *abba abba cdcdcd*, *abba abba cc edde* 和 *abba abba cde cde*。乔万尼·薄伽丘（1313—1375）和米开兰基罗·博奥那洛第（1475—1564）也都创作十四行诗。

基于彼特拉克十四行诗传统，16世纪的英国兴起了十四行诗热潮。托马斯·怀亚特爵士（1503—1542）和亨利·霍华德，萨里伯爵（1517—1547）各自分享着“英国十四行诗之父”的称号。英国诗人菲利普·锡德尼爵士（1554—1586）1591年出版了十四行诗集《爱星者与星》，共收108首十四行诗，献给女子佩内洛普。埃德蒙·斯宾塞（1552—1599）于1595年出版他自己十四行诗集《小爱神》，共有89首，献给他苦苦追求最终喜结良缘的伊丽莎白·博伊尔小姐。

莎士比亚创作了154首十四行诗，

reputation as a lyric poet. Shakespeare's sonnet sequence can be divided into three parts: the first part, the longest one, contains 126 sonnets and the main theme of which is his friendship with a young noble man, although readers can find several other themes very easily; the second part is from 127—152, the theme of which is love, which is a unique one because Shakespeare falls in love with a dark lady whom he does not love so much; the third part is composed of only 2 sonnets, whose theme is art based on Greek or Roman mythology.

In contrast with the two patterns, one is the Italian pattern in metre, which contains 11 syllables each line; the other is the French pattern, which contains 12 syllables each line, the Shakespearean pattern is pentameter, i.e. 10 syllables each line. Based on the rhyme scheme invented by Earl of Surrey, Shakespeare used the rhyme scheme *abab cdcd efef gg* by Earl of Surrey almost in all of his sonnets. Shakespeare wrote his sonnets in a very strict way according to English versification, so nearly all of them are concise and beautiful. Therefore, when we Chinese translators intend to translate them in to Chinese, we'd better try to use only ten characters each line and employ the rhyme scheme *abab cdcd efef gg*, which is called the Shakespeare form or the English form.

(4) *A Lover's Complaint* was also published in 1609. There is a dispute that whether Shakespeare is the author or not. Reading through the poem, readers can easily feel the artistic genre is the same as that of his other works. Although it is uncertain whether Shakespeare wrote the poem, scholars can't find other poet who is certainty the author. The forsaken lady in the poem reminds readers of the lovers in classic Chinese literature such as *The Bride of Jiao Zhongqing* or *Peacocks Southeast Travelling* and *To the Tone Phoenix Hairpin* by Tang Wan, and the heroine in Pushkin's (1799—1834) masterpiece *Eugenii Onegin*.

(5) There are several authors of *The Passionate Pilgrim* which is the the collection of the love poems. It is certain that Shakespeare wrote 5 poems in the book, or the collection, two of which are I and II and they are Shakespeare's

出版后赢得抒情诗人的声誉。莎士比亚的十四行诗序列可划分为三部分：第一部分最长，包括 126 首十四行诗，主题是和一位青年贵族的友谊，虽然读者在其中可以很容易地发现若干其他主题；第二部分为 127—152 首，主题为奇特的爱情，莎士比亚竟爱上了一个他并不怎么爱的黑夫人；第三部分只有两首十四行诗，主题是基于古希腊罗马神话的艺术问题。

十四行诗的“格”有意大利式的每行 11 个音节模式和法国式的每行 10 个音节模式。莎士比亚习惯用五步抑扬格，即每行 10 个音节。莎士比亚还继承了萨里伯爵的 abab cdcd efef gg 韵式。在十四行诗的创作中，莎士比亚基本上采用严格的英诗格律，因而语言优美，精辟。我们中国的翻译家们在翻译莎士比亚的十四行诗时，最好努力每行诗用 10 个汉字，并沿用莎士比亚十四行诗的韵式，也称英国韵式。

（4）《情女怨》也出版于 1609 年。该诗的作者是不是莎士比亚是个有争议的问题。阅读全诗，读者很容易就会发现其艺术风格、艺术手法和其他作品相似。虽然不能肯定就是莎士比亚写了这首诗，但是学者也找不出是哪个诗人写的。诗中被遗弃的女子使读者想起了中国古典文学《孔雀东南飞》中的焦仲卿妻，想起了宋词《钗头凤》及其词作者唐婉，也使得读者想起了普希金（1799—1837）的代表作《叶甫盖尼·奥涅金》中的女主人公达吉亚娜。

（5）爱情诗集《激情朝圣者》有若干个作者。确定无疑的有 5 首为莎士比亚的大作。其中第一首和第二首是莎士比亚的