

中国

历代诗词英译集锦

朱曼华
选译

商务印书馆国际有限公司

新菱歌清唱
第勝春只今惟有西江月曾
照吳王宮裡人寫李青蓮句
即此漁人寫於海上粟浮分



CHINESE FAMOUS POETRY TRANSLATED
BY MANFIELD ZHU

中国

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Chinese Famous Poetry Translated by Manfield Zhu

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序

由我主编的《赵朴初咏茶诗集》的英译是我请朱曼华做的。我对他译诗的情况较为了解。说他“从容不迫”，是说他做事胜任愉快，有韧性、有耐力。既能轻松地拿起来，又能踏实地放下去，不盲目追求进度。说他“以好为本”，是说他对所做的译事认真负责，一丝不苟。觉得顺手时便一气呵成，觉得别扭或不满意时，决不轻率出手。朱曼华在美国留学期间，曾在其就读的伊利诺伊大学校刊发表了为纪念马克·吐温诞辰150周年的英文诗作，这为他写诗和译诗带来了动力和自信。他喜欢写双语诗，并有用英文直接写抒情诗的习惯，这在某种程度上决定了他的译文风格。他的英译尤其注重形象、意境和联想的再创造。他译的诗像诗，读起来自然流畅、有美的韵律。这有别于散文似的译法——只求解释原诗的本意，不注重在节奏和韵律上下功夫。朱曼华英译的另一个有利条件，是他对中文情有独钟。1987年他在《光明日报》发表了《汉语是智慧的语言》一文，这使得我们之间有了越来越多的共同语言。他在英译每首诗时，并非简单地翻译，而是将大量时间花费在对诗人的生活经历、社会环境、历史背景以及人际交往等方面资料的收集上。他仔细推敲有关词句的特定语义，追求将诗的意境和内涵还原到本真的社会现实中。为此，他为一些诗配写了必要贴切的注释。希望本书的出版，能对中外读者欣赏中国优秀文学作品起到启迪和引导作用，对有志于从事诗歌翻译的学者起到参考和借鉴作用。

人的一生可以阅读欣赏到许许多多的诗词曲赋，但不是每个人都有足够的时间、精力、兴趣和能力把自己偏爱的诗词曲赋完美地英译出来。朱曼华通过自己的努力做到了，而且从容不迫地做到了。我不能不为好朋友说几句话。

是为序。

李敏生

于中国社会科学院

Preface

As an editor-in-chief, I compiled Zhao Puchu's *Anthology of the Tea Culture* and personally I invited Manfield Zhu to translate it in English. I have a better understanding of his translation ability. The so-called "Leisurely Style and Careful Translation" means he would work leisurely but competently in good quality of his toughness and endurance. Not only he could easily carry his heavy task on shoulders, but also he could put it down lightly. He has never had to seek for fast speed of translation on purpose. And his "Careful Translation" means he is a reliable translator who is serious, responsible and meticulous of his translation. Sometimes he feels his translation work goes smoothly, he will accomplish it without any interruption; when he is dissatisfied at his work, he will be uneasy and never reckless to hand over his translation drafts.

When he studied English at the University of Illinois, USA, Manfield Zhu wrote an English poem published in the UI's ILLINI WEEK to commemorate Mark Twain's 150-Birthday. Since then he had won a great power of self-confidence to write or translate more English poems. Usually he is fond of writing a verse in bilingual way. Sometimes he would like to directly write an English lyric poem, which may have turned into his translation style in some extent. His English translation is particularly characterized by the poetic image, mood and imagination recreation. The poem he translated is still like a poem to read naturally fluently with the rhyming charm, which is different from the prose-like translation that just can explain the general idea of the original poem without pleasant rhythm and rhyme.

Manfield Zhu's another superior condition is that he has a good command of Chinese language; he is good at comparison between Chinese and English in linguistic way. In 1987 he wrote an academic thesis "Chinese language is of wisdom" published in the *Guangming Daily*, which made us have more and more common language. When he translated a poem, he would like to spend a lot of time in collecting the poet's experience or his social environment, historical background and interpersonal aspects. He'd like to take careful consideration of specific semantics of the words, and follow after the poetic mood and meaning to restore to the original social reality. For this reason, he added some

necessary and appropriate annotations to some poems. I hope the publication will play a role of inspiration and guidance for the Chinese and Foreign readers to appreciate the Chinese-English outstanding literary works; I hope the book will attract more attention to translation scholars who will take it for reference.

Everyone can read and appreciate a lot of poems in various styles in his whole life, but not everyone has enough time, energy, interests and abilities to translate all of his favorite poems from Chinese into English. However, with great efforts, Manfield Zhu has done. I can not help writing a few words for my good friend.

That's the preamble.

Minsheng Lee

Chinese Academy of Social Sciences

自序

(一)

中国是诗歌的王国，名诗名句浩如烟海，经常被引用的数以万计。学诗、背诗、译诗，是深入学习外语的好方法。与背诗、写诗相比，我更偏爱译诗，总想探寻一条译介中国历代诗歌的蹊径，让中国的诗文化走向世界。

1985年，在与美国伊利诺伊大学老师和同学的交流中，我就萌生了英译所有我喜爱的中国历代诗词的想法，以便借助其中的名句更好地表达自己的感受，积极参与国际文化交流。岂知，总有比编译诗歌更急的事情等着我去做。结果年华似水默默逝去，激情却难再滚滚而来。直到进入21世纪，一家英文期刊约我译介崔颢、李白、王勃、范仲淹在我国江南三大名楼的遗墨时，我才意识到应当立即着手系统英译中国诗词的工作。本册译集的出版，实现了我多年的夙愿。

与其说这是一本译集，毋宁说这是学习和求索的写照。沿着中国诗歌文化的长河漫步，欣赏它奔流不息的浪花，吟咏它传承已久的经典之作，不仅是一种美的享受，同时也在不断丰富自己的文化内涵。译诗也是深入学习中国诗歌的一种方式，反复修改译文所留下的墨痕，则是我不断进取的见证。

借助音韵是学习语言的好方法。借助音韵能加深记忆，并提高学习实效。我国传统国语教材中的《三字经》、《百家姓》、《千字文》等，无一不是借助音韵手段的启蒙读物。对学习英语的国人来说，这本译集可以帮助他们自修英文，从中英两种语言的转换中体会语言异同的微妙；对学习中文的外国人来说，这本译集可以帮助他们理解中国诗词原作风貌，提高对中国诗词的鉴赏力。

本册译集以两百余首的篇幅译介，很难做到取舍得当。令人欣慰的是，所选译的诗歌恰到好处地集中了我最想表达的某些理念和情感。

(二)

本书编目共用了222个编号，包含234首我国不同历史时期不同类型的诗歌。

译集以诗词为主体，按照创作时间先后排序。唐诗占40%，宋词占33%，元曲占7%，古风诗和新诗各占10%。所选译的诗对传递的历史时代信息和诗人的社会处境有一

定代表性。除择取了反映社会历史发展进程、极具艺术成就的名篇之外，还选录了一些以往少有译介、评价不甚一致的作品。

凡是感动过我或常被引用的诗我都想译，可我喜欢的诗，别人未必喜欢。因此选什么诗来译，不太容易求得共识。在这部译集中，我选诗和译诗的标准，主要是看其能否引起更多人的共鸣，是看其在国际文化交流中是否有实用价值。

开篇的《击壤歌》恐怕是反映唐尧太平盛世最古老的一首。《诗经·关雎》、屈原的《楚辞·橘颂》、辛延年的《羽林郎》（乐府诗）、汉高祖刘邦的《大风歌》、汉武帝刘彻的《秋风辞》、张衡的《四愁诗》、魏武帝曹操的《龟虽寿》、曹植的《洛神赋》、陶渊明的《归园田居》、唐太宗李世民的《望魏徵葬》等诸多佳作，都是科学性、艺术性和社会性的完美结合。品读和翻译这些作品，既是学习和了解历史发展的过程，也是传承和弘扬我国诗歌文化遗产的过程。

在唐诗中，我认为张若虚的《春江花月夜》最具诗情画意，白居易的《长恨歌》则质与量双赢。我栖居姑苏，因此格外喜欢张继的《枫桥夜泊》、李白的《苏台怀古》等名篇。此外，李商隐和杜牧的诗句，也格外打动我的心。

在选译宋、元、明、清历代有一定代表性的不同类诗歌作品时，我对李清照、秋瑾的诗词选得较多，还选译了善音律的秦淮名妓柳如是诗。纳兰性德是继李煜、李清照之后难得的诗词大家，我尤其喜欢他的这两句诗——“衔恨愿为天上月，年年犹得向郎圆”。

孙中山写给刘道一的挽诗，既默默抒情，又昭昭述志，是新文化运动以来诗歌的杰出代表。所谓“诗言志”，是指在更高层面上的抒怀或抒情。译集中，既有刘半农的《情歌》、徐志摩的《再别康桥》、林徽因的《你是人间的四月天·一句爱的赞语》、戴望舒的《雨巷》、余光中的《乡愁》、席慕容的《楼兰新娘》等抒情成分较多的名诗，也有铁骨铮铮的名诗或名句，如鲁迅的“横眉冷对千夫指”、夏明翰的“砍头不要紧，只要主义真”以及林昭的“自由无价/生命有涯/宁愿玉碎/以殉中华”等等。总之，那些重在抒情的新诗，多写在那充满激情的历史时期。

毛泽东的诗词译家颇多，鉴于1999年我应约与北京大学许渊冲老师共同翻译了《毛泽东诗词创意画集》（上下卷，中央文献出版社出版），所以这次不再逐一复译，只选译了《贺新郎·别友》等较为鲜见的几首。

我的选录的取向大致如此，而依据和理由，除了诗人令人叹为观止的造诣外，有些只能意会，却难于尽表。

(三)

译诗须形神兼备。要以诗人的思维方式来译诗，使译出的诗像诗。要注意传递诗词中的艺术信息，注意格律、对仗、音韵等诗词中特殊元素在译文中的再创造。要强调译介的整体效果，要选用今人熟悉的语汇，展示前人的思想情感和理念。我希望自己的译文自然流畅，吟咏上口，有和谐的韵律。为此在诗词英译中，我尽量采用读起来音韵感较强的词作为韵尾。我欣赏“大体整齐押韵”的提法，把读起来口型相似、听起来有韵律实感，但写起来并非同韵的两个词也视为近似押韵的一种模式，如go与 girl或might与 mind等等。

下面举例说明我对译文的追求。在英译唐寅的《我爱秋香》这首藏头诗的过程中，我保留了中文藏头诗的内涵与结构，力求实现内容和形式的统一。用心的读者不难发现，我所译的诗句基本做到了留韵其中，甚至前两行的尾韵做到了与中英文尾韵相同(悠you / 愁chou ~ flow / sorrow)。

试比较《我爱秋香》的原文与译文：

我爱秋香

我画蓝江水悠悠/

爱晚亭上枫叶愁/

秋月溶溶照佛寺/

香烟袅袅绕经楼/

I painted the blue river slowly and slowly to flow,

Love Evening Kiosk may sense maples' sorrow.

Autumn moonlight shines on the Buddha temple,

Fragrant incense smoke goes around Sutra hall.

我在《中国诗文化走向世界与翻译问题》的论文里（见第十八届世界翻译大会*论文集），曾具体地谈到诗歌翻译理论与技巧，以及“中国文化走向世界——影响人类未来”等文化“出口”问题，这里不再赘述。

2005年是我写英文诗进步较快的一年。我的英诗《雨伞》、《河畔》、《清西陵的黄昏》等开始被美国诗协出版社收编，其中《清西陵的黄昏》被编入《2005年最好的诗人最好的诗》（The Best Poets and the Best Poems of 2005）一书。当年，在我接到编录通知时，简直不相信自己的眼睛。这里我想说，写诗、译诗的快乐，蕴含在中外文化交流的过程中。

2006年2月15日，英国伦敦诗歌出版社（驻纽约）办公室的尼格尔·希拉里给我发来约稿函：“曼华，令人愉快的是我最近读到了你在美国出版的诗歌，祝贺你的力作问世。我认为你独特的才华、与众不同的视角，得到国际社会的赞誉是顺理成章的。基于这个原因，我寄信于你，旨在征得你的同意，允许《诗歌之荣誉》诗集收编一首您最喜欢的个人诗作。”

这位我素未谋面的英国出版界朋友的来信，让我看到西方文化对东方文化的认同，看到了开展诗文化交流的前景，激发了我通过写诗或译诗参与中西文化交流的积极性和主动性。当即赋诗几行，借机交流：

Sharpening my pen 10 years, I complete my dream,
I can communicate with the world through my poem.
Let human love melt one-thousand-year icy snow,
Let friendship make ten-thousand flowers bloom.
十年磨剑圆一梦，写诗方与世人通。
情暖天下千秋雪，意唤人间万花红。

【注】第十八届世界翻译大会2008年8月4日至7日在上海召开。到会代表约1600人。闭幕前，国务院新闻办公室吴伟副局长主持召开了有15位中国代表参加的座谈会，围绕“中国文化走向世界”的思路征求翻译家们的意见。朱曼华应邀介绍了2001年10月受中国国际文化交流中心、欧美同学会、北京大学（国际关系学院）等单位委托发起、筹办“中西文化交流——许渊冲学术思想与成就研讨会”情况。作为筹委会秘书长，朱曼华提出了“中国文化走向世界——影响人类未来”这一文化工程的概念。

(四)

思念无脚走天涯。在写这篇琐记的过程中，我很思念为我润色英文诗的美国老房东威廉·戴维斯，她和蔼亲切的面容至今历历在目。我很思念启迪我写英文诗的伊利诺伊大学校刊主编多萝西·威廉斯。1985年12月12日，美国伊利诺伊大学校刊ILLINI WEEK发表了我为纪念马克·吐温诞辰150周年而创作的英文诗。在我这首处女作的页面上，多萝西·威廉斯添加的鼓励性评语比正文所占的版面还要大出许多。

我还有更多的理由思念诺尔曼·海恩斯和雪莉老师。海恩斯教授曾利用假期驱车陪我游历了美国28个州，参观了美国马克·吐温故居，这让我有机会把发表的英文诗赠与马克·吐温纪念馆收藏。

在回顾多年来用英文写诗或译诗所走过的道路时，我想说许渊冲、张培基是对我影响最大、帮助最多的两位老师。近年来，诗人翻译家江枫老师的译论也使人耳目一新。珍惜他对我的鼓励：“你是我此生永远可信赖的不可或缺的好朋友。”李敏生先生为本书写的序言《从容不迫 以好为本》，对我译诗和做人都是不可多得的箴言。

借此机会，我想表达对欧美同学会这一留学人员组织的由衷感谢。是她给了我太多的机会磨炼中英文笔头。2013年10月，欧美同学会将迎来百年华诞，我把这本译集献给她，以表达我对她永远的热爱和祝福。

定稿以来，我内心总藏着某种不安，担心对不起读者。每隔一段时间重新审读，总会发现新的不足之处。如“身无彩凤双飞翼，心有灵犀一点通”等很多名句都几易其稿，希望借语感取胜。虽然我知道没有永恒的和完美无缺的译文，但仍希望自己的译作能经得起千百只“啄木鸟”的敲啄。为此，我要加倍格外努力，力求留下最少的遗憾。恳请广大读者不吝赐教，不客气地挖掘其中的破绽和疏漏。期待此书能在不远的将来再版，以使我有订正和勘误的机会。

朱曼华

General Annotation

I

China is a Poetry Kingdom full of famous poetic lines often to be quoted more than 10,000 ones. It is a good method for a learner often to recite some of Chinese famous poetry or translate Chinese poems into English. In comparison of reciting and writing poems, I am fond of translating poems so as to seek for a new way for introducing Chinese famous poetry abroad, which will help Chinese poetry culture enter the whole world.

At the University of Illinois, Urbana-Champaign, in 1985, once I attended a seminar on International Cultural Exchanges, a flash idea came into my mind that it was necessary for me to compile a book or pamphlet with the function of Chinese-English dictionary, which could provide much more Chinese poetic sayings to help me express myself in the international cultural exchange. However, I have always had something else in still urgent need to do. As time goes on, my initial intense emotion or enthusiasm has not turned much stronger until the very beginning of the 21st century when I was told to write something in English about the Three Famous Riverside Watchtowers of the Yangtze Riverside South, and I had to translate different kinds of classical verses written by ancient poets in different dynasties of China. Since then I have written and translated more and more poetic or lyric essays published in an English magazine in China. I was often asked to write or translate some essays with poems that lay a foundation of my anthology of translation poetry. My long dream will come true with the book published.

I prefer to think the book is about learning and exploring notes on poetry rather than a traditional version of poetry anthology. Once I translate my favorite poems I feel as if I were wandering along the Chinese poetry river bank, I could enjoy all the restless poetic waves, reciting the traditional classical poems; simultaneously I could share the lingering charm of human culture and enrich my life. It is a special way to learn from Chinese poetry by means of translation. Repeatedly revising my translated verses reflected my further

understanding of their original texts.

It is a good method to fully use the rhyming or tonal system to learn Chinese language. With the help of rhyme, it will be easy for learners to remember some words and expressions effectively. Some Chinese traditional textbooks, such as *Three-Character Verse*, *100-Family-Name Verse*, *1000-Character Verse on Nature*, were compiled by making full use of Chinese rhyming words. My version of Chinese famous poetry could help foreign friends have a good command of Chinese language if they'd like to study Chinese by themselves. My version seemed to be a language-bridge across Chinese and English. I hope my translation will provide some examples of comparison between Chinese and English so as to help learners further understand the original texts; and simultaneously I try to give some concise annotations to illustrate some original texts on Chinese poetry.

II

The anthology contains 222 poems in different styles both in Chinese and in English being arranged chronologically, which consists of 40 % Tang-Poem, 33% Song-Poem, 20% ancient-style classic poems and new poems since 1911, and 7 % Yuanqu-Verse. Some of the selected poems with extremely artistic achievements marked a historical progress, others might be seldom translated for they were evaluated in different comments, neither praise nor censure.

What really touched my heart must be what I'd like to translate, especially some poems often cited by the people. However, the poem I like best is not exactly the others' favorite one. Therefore it is not easy to have a common point to evaluate the same poem. All the poems I selected and translated should be loved by literature amateurs, and that should be worthy of citing in the international cultural exchange.

"The Soil-Hitting Games' Song" may be one of the most ancient folk song used to reflect the key day of the Tang-Yao Dynasty of China. "Singing Lovebirds" from *Anthology of Ancient Chinese Poetry*, "Ode to Orange" from *Chu-Kingdom Verse* by Qu Yuan, "Officialdom-Guard Officer" by Xin Yannian, "A Gale Song" by Emperor Liu Bang,

“Ode to the Autumn Wind” by Emperor Liu Che, “Four Lovesick Poems” by Zhang Heng, “Despite Turtle Longevity” by Cao Cao, “My Idyllic Countryside” by Tao Yuanming, and “Elegy to Prime Minister Wei Zheng” by Emperor Li Shimin are all the everlasting masterpieces of Chinese poetry. All of them are an artistic and scientific combination in Chinese literature history.

Of Tang Poems, the “Moonlight Over Flowery Spring Riverside” by Zhang Ruoxu should be considered as the best picture-idea one. Long Poem “On Eternal Grief” by Bai Juyi should be highly praised both in quality and in quantity. Right now I stay at Gusu (Suzhou Municipality) so particularly I love Tang Poem “Mooring at Night’s Maple Bridge” by Zhang Ji and “Ode to an Ancient Gusu Imperial Watchtower” by Li Po, and still I have more favorite poems by Tang poet Li Shangyin and Du Mu whose poems also could particularly touch my heart.

Most of my translation poems cited from different dynasties, the so-called Song, Yuan, Ming, and Qing of China. In history there were different styles of poems, namely, Shi-Ci-Qu-Fu in transliteration, one of which is different from the other just in form or in some metrical way. (Usually, each line of Shi (metrical poem) consists of 5 or 7 Chinese characters or words, but Ci-poem or Song-poem is not exactly consists of the same words in each line.) In my opinion, Li Qingzhao was the best poet of the Song-Poem (Ci-poem), and Qiu Jin was not only a talented poet but also a true heroine in the Qing Dynasty. So more verses of the two women poets were translated into English. And also I translated a special lyric poem written by a Qinhuai courtesan who was not born in a rich family but in a low social position. Poet Nalan Xingde should be considered as one of the best in the Qing Dynasty; he was to follow after the lyric style of Li Yu and Li Qingzhao, especially I appreciate his two well-known lines of verse like this:

*I prefer to be the moon, swallowing my sorrow,
Yearly by yearly I am willing to go around you.*

As a great founder of the Republic of China, Sun Yat-sen has an elegiac poem to Martyr Liu Daoyi, and the poem is characterized by silently describing human love or hatred and bravely expressing human strong willpower that marked the poetic

characteristics of the New Culture Movement since 1911. It is right that “poetry is of willpower” but the so-called will is still in good connection with true feelings, love or hatred in some sense. Of my favorite poems, some are full of gentle love, such as “Love Song” by Liu Bannong, “Farewell to Cambridge Once More” by Xu Zhimo, “You Were My Human April-Day—My Lovely Praise to You” by Lin Huiyin, “Rain Lane” by Dai Wangshu, “My Homesickness” by Yu Guangzhong. But some verses are in another style, such as “Self-Mockery” by Lu Xun that’s not so gentle or so lyric but full of strong emotion to criticize the social phenomena. Let us read Lu Xun’s two well-known poetic lines:

*Coldly to defy myriad hypocrites is my angry brows;
I am willing to be kids' ox, bowing my deep bows.*

Another example: The quatrain was untitled by Martyr Xia Minghan, which expressed his much strong willpower:

*Cutting off my head is a small matter,
Only my true belief is truly important.*

“My Last Farewell Verse” by Lin Zhao is still my favorite one:

*Being priceless is freedom,
My life is a limited dream.
I prefer to be jade broken,
To save China in martyrdom.*

In general, all the new poems have reflected poets’ great love or hatred with the social great changes in their historical period of time.

Mao Tsetung’ poems have been translated by more translators. In 1999, my teacher Prof. Xu Yuanchong (Peking University) and I were invited to translate the “Illustrated Works of Mao Tsetung’s Poetic Ideas” (published by the Central Documents Publishing House, CPC), which contains Mao’s more poems and illustrations to a lot of famous pictures illustrating Mao’s poetic ideas. This time I

only select some little-known ones or particularly what I want to retranslate, such as “Farewell to My Love <Congratulate-to-Bridegroom>” (an ancient music title), “Elegy to General Dai Anlan”, and so on.

Usually my first natural impression of a poem will decide whether I translate it or not. Maybe it is not easy to tell the detailed reasons, but to recognize some poets’ amazing accomplishments is not difficult; some reason I can only sense, but it is difficult to describe my complicated feelings.

III

It is necessary to have the translation text coincident with the original text both in meaning and in form. The translator should think of the poem in the poet’s thinking way, and then the translated poem would be like the original poem without losing important lyric hints. It is still necessary to pay attention to recreating the metrical form, and simulating the Chinese antithesis form and rhythm and rhyme in word-matching way, sound-matching way or sense-matching way so as to win truly poetic effect. Be careful of using current common words and expressions to convey ancient people’s lyric feelings and rational ideas. Try to make the translation full of the original sense in recreation way so as to combine the form with the content, which should be the starting point and stopping point as well as what I seek for on the translation principle and style.

I hope my translation text will be natural and smooth or able to read aloud fluently in harmonious rhyme and rhythm. Therefore, when I translate a Chinese poem into English, I try to select the rhyming word to end a line; usually, it is much better to use a tail vowel as the terminal sound to end the necessary line. I appreciate a saying that a new poem should be “generally metrical both in form and in rhyme”. If “go” and “girl” as the terminal sound to end two lines respectively, then the two lines rhyme each other, and “might” and “mind” rhyme, too, and the like.

The following example may illustrate what I pursued in translation. In my English translation of Tang Yin’s acrostic lyric poem entitled “I Love Autumn Fragrant”, I try my best to retain its original meaning and structure as a Chinese acrostic poem so as to achieve an organic unity between content and form. The careful reader is not difficult to find the

rhyming words similar with the Chinese poem. The rhyming word “flow” or “sorrow” is very much alike to the Chinese rhyming word (悠you / 愁chou ~ flow / sorrow) in pronunciation.

I Love Autumn Fragrant

I painted the blue river slowly and slowly to flow,
Love Evening Kiosk may sense maples' sorrow.
Autumn moonlight shines on the Buddha temple,
Fragrant incense smoke goes around Sutra hall.

我爱秋香

我画蓝江水悠悠/
爱晚亭上枫叶愁/
秋月溶溶照佛寺/
香烟袅袅绕经楼/

I have talked about more points in detail on translation principles and skills in my academic paper “Let the Chinese Poetry in Truly Poetic Versions Spread over the World” (Anthology of Theses, the XVIII FIT World Congress, 2008)*. Here it is unnecessary to talk much more.

It was in 2005 that I made fast progress in writing or translating in English. I had more poems published abroad, such as “Umbrella”, “Along the Riverside”, “An Emperor’s Tomb at Dusk”, and so on, one of which was compiled into an American poetry anthology entitled “The Best Poets and the Best Poems of 2005”. When I received a letter that my

* The XVIII FIT World Congress held on August 4-7, 2008, Shanghai, China. Approximately 1600 representatives attended the congress. As a sponsor of News Office, the State Council of China, Wu Wei chaired an informal discussion on how to have Chinese culture spread over the world through translating. Manfield Zhu was invited to talk something about how to organize a symposium on Sino-West Cultural Exchanges aimed at introducing great translator Xu Yuanchong’s achievements with his translation theories and skills. As a Secretary-General, Manfield Zhu put forward a slogan that Chinese culture will spread over the world with positive effect on human progress.