

80 Chinese-English Quatrains by Ci Poems

漢英對照精選

詞八十首



陈君朴 冯修文 编译  
Translated and Edited by  
Chen Junpu & Feng Xiuwen

汪寿明 主审  
Reviewed by  
Wang Shouming

癸巳夏月王冰林題



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## 内容提要

本书精选80首词，以汉英对照的方式编排，对每首词作原文及注释皆进行了翻译。同时，还请上海市大学书法教育协会上海蓬莱书画院书画家提供了精美的书法、配图。本书英译不但形神兼似，更关注中国文化的对外译介。本书不但适合英语专业的师生阅读、参考、学习，对国内外中国古典诗词爱好者及英译工作者也是极具参考价值的读本。

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## 【代序】

许渊冲

诗词翻译应该尽可能传递原诗词的“意美、音美、形美”。“三美”之说，是鲁迅在《汉文学史纲要》第一篇《自文字至文章》中提出来的。鲁迅的原文是：“诵习一字，当识形音义三：口诵耳闻其音，目察其形，心通其义，三识并用，一字之功乃全。其在文章，则写山曰嶙峋嵯峨，状水曰汪洋澎湃，蔽芾葱茏，恍逢丰木，鱣魴鳣鲤，如见多鱼。故其所函，遂具三美；意美以感心，一也；音美以感耳，二也；形美以感目，三也。”鲁迅的“三美”说应用到翻译上，就成了诗词翻译的“三美”论。这就是说，所译诗词要和原诗词一样能感动读者的心，这就是意美；要和原诗词一样有悦耳的韵律，这就是音美；还要尽可能保持原诗词的形式（如长短、对仗等），这就是形美。

严复的“信、达、雅”三原则对中国古诗词翻译起了非常重大的作用。“信”，可使读者“知之”；“达”，可以使读者“好之”；“雅”或者文采，可以使读者“乐之”，使译文读者和原文读者一样感到乐趣，那就达到了翻译的最高境界。翻译中国古诗词，我们应该经常自问：“我的译文能使读者‘知之’，还是‘好之’，还是‘乐之’？如果能使读者‘乐之’，那才算达到了古诗词翻译的最高目的。“知之、好之、乐之”，这是翻译哲



学的目的论。

怎样能使中国古诗词翻译为读者“知之、好之、乐之”呢？概括地说，可以采用“深化、等化、浅化”三种方法，这就是翻译哲学的方法论。所谓“深化”，包括特殊化、具体化、加词、一分为二等等译法；所谓“浅化”，包括一般化、抽象化、减词、合而为一等等译法；所谓“等化”，包括灵活对等、词性转换、正说、反说、主动、被动等等译法。

总而言之，我提出的翻译理论可以用四个字来概括，那就是“美化之势”。“美”指“意美、音美、形美”，就是“三美”；“化”指“深化、等化、浅化”，就是“三化”；“之”指“知之、好之、乐之”，就是“三之”；“势”指“优势、均势、劣势”，就是“三势”。换句话说，翻译要发挥译文优势，改变劣势，争取均势；使读者知之、好之、乐之（或是译文readable, enjoyable, delectable）；改变“劣势”基本上是“浅化”，一般能使读者“知之”；发扬“优势”基本上是“深化”，一般能使读者“乐之”。



## 【前 言】

唐诗宋词可谓是中国文化宝库中的两颗璀璨明珠，世界文化的瑰宝。宋词较之唐诗，所表达的思想感情，似乎更为深刻、细致、微妙，因而更具美感。时至今日，无数中外学者、翻译家都曾倾其所力，译介唐诗宋词，将中国古典诗词译成外文，供外国读者品读，使得中国的优秀文化融入到世界文化之中，成为全世界人民的共同精神财富，此无疑是对世界文化的贡献。在国家大力开展文化建设之际，以期我们选译的80首唐宋词能为“中国文化走出去”尽一己绵薄之力。

所选80首词，不但注重流派名篇，涵盖花间词派、婉约词派、豪放词派等的代表作，还精选名家的其他作品。如婉约派词人李清照的豪放词作《渔家傲》；豪放派词人辛弃疾的田园词《清平乐》；爱国词人陆游的闲适词《恋绣衾》等等。

书中中英文注释，重点放在文化词上，期望更多地向读者推介词中流畅着的中华文化，如：长江、黄河诠释为中华民族的母亲河；梅、菊等喻指君子之风的文化内涵；鸳鸯、燕子等爱情的象征意义。由于“诗词无达诂”，我们所给的注释仅为读者赏析时参考。

纵观已有的中国古典诗词英译本，既有不押韵的自由体，也有押





韵的格律体。作词也称填词，即根据已有乐谱填上文字。每首词的词调规定好了这首词的音律，字数、字声、和韵脚，必需循规蹈矩，不得逾越。可见，词与诗相比，前者在韵律和形式上更具美感。因此，翻译中国古典词，我们采用的是韵体译词法，即许渊冲先生提出的中国古典诗词翻译的“三美译论”，从而使译文读者对中国古典词知之、乐之、好之。

在翻译过程中，我们如同手捧价值连城的古董，生怕一不小心就给摔碎了。译文终于定稿之时，我们唯一的期望便是读者阅读译本时，能对华夏文化的这一瑰宝“窥一斑而知全豹”，并激发起对中国古典诗词的兴趣，那我们所有的付出都值得了！

词通常由词牌、词题、序（或引）和正文构成，其中词牌和正文是必须有的。在80首精选词中，有的仅有词牌；有的除词牌外，另有词题；部分词既有词牌、词题，在正文前还有一段小序。为了帮助读者区分，我们采用不同字体来标识词牌、词题、序和正文。

译者

2013年7月28日



## Foreword

Tang Poems and Song Lyrics (*Ci* Poems) are two gems of the glorious Chinese culture as well as the best of best world cultures, reaching the pinnacle. It seems that Song Lyrics may be the more beautiful, because they can express more refined, more delicate, more subtle feelings than Tang Poems. Up to now, many scholars and translators from home and abroad have strained every nerve and racked their brains to translate classic Chinese poetry, and to bring the Chinese culture to the world. Let all people over of world share and appreciate Chinese gem. Translating classic Chinese poetry into foreign languages contributes not only to the Chinese culture but also to the world cultures. On the golden occasion of constructing Chinese cultures nowadays, we wish this book do some good to build a bridge for the Chinese culture and the world.

The 80 *ci* poems chosen in the book cover masterpieces of famous *ci* poets representing the highest achievements as well as their other works in different styles. For instance, Li Qingzhao excelled in delicate and restrained *ci* poems, but her Yujia'ao (Pride of a Fisherman) was heroic in style, showing the poetess' another side of genius as it is highly romantic and imaginative; Xin Qiji was adept at heroic and expansive *ci* poems, but his Qingpinyue (Music in Time of Peace) was idyllic, depicting the life of peasants as their equal; Lu You was famous for his patriotic poetry, and his Lianxiuqin (Love of the Embroidered Quilt) was different from his other works, showing his pleasure at sightseeing.

In terms of the Chinese and English notes, priority goes to culture words, we are in the hope of introducing more Chinese culture to the foreign readers. Such notes as the Cradle of Chinese nation —the Changjiang River and the Yellow River — breeding together a long history and a glorious culture of China; the





cultural connotations of the mume blossom and the chrysanthemum and the symbolism of the mandarin duck and the swallow in Chinese culture, etc. In point of appreciating a *ci* poem, as poetry cannot be generally appreciated, the appreciation we make is nothing but for reference.

How to translate classic Chinese poetry into English? Following Professor X.Y.Z., we think that the translated version should not only be faithful to the original but also as beautiful as it is in sense, in sound and in form, leading English readers to the comprehension, appreciation and admiration of classic Chinese poetry. As we all know, Chinese *ci* poems were originally songs composed to a certain tune, so they may also be called tuned poetry. In order to match the tune and express heroic or delicate emotions, the form of *ci* poems gradually developed into short and long patterns of irregular length. Obviously, compared with poems, *ci* poems are more beautiful not only in the rhyme but also in the form.

When we are rendering these *ci* poems into English, we are being constantly worried as if we were handling a delicate piece of an invaluable relic fear that it might fall down and break into pieces at any moment. Now that the translation is going to see the light, our only humble hope is that it might offer the reader a pipe, through which he may see the spots on a leopard's skin, as a Chinese idiom puts it — just a peephole and no more, so to speak. And if, after reading the book, the reader's interest in *ci* poetry is aroused, we shall feel more than pleased.

A *ci* poem is commonly composed of four parts, the tune, the title, the preface and the body, however, the tune and the body are indispensable. Among the 80 *ci* poems, some have the four parts, some three, some two. In order to distinguish them, we use different fonts for each part in the translated version.

**The Translators**  
**July 28, 2013**

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