



Selected Poems of Cao Zhi

曹植诗歌 英译

〔美〕吴伏生 译

〔英〕格雷厄姆·哈蒂尔

Wu Fusheng Graham Hartill



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序

中国古诗英译，一直有人做，中国有人做，英美也有人做。美国犹他大学中国文学及比较文学教授吴伏生先生和英国诗人、威尔士作协会员格雷厄姆·哈蒂尔（Graham Hartill）先生合作翻译了曹植诗歌，计六十余首，结集为《曹植诗歌英译》（*Selected Poems of Cao Zhi*），由商务印书馆出版。这是一本很好的汉诗英译新作，值得关注。吴伏生上个世纪 80 年代初在南开大学原外文系读书时就与当时在南开任教的哈蒂尔合作翻译了阮籍的《咏怀诗》，1987 年由伦敦 Wellsweep 出版社出版，2002 年收入“大中华文库”丛书。

中国古诗怎么译为好，人们一直在探讨，做翻译的人在尝试，搞理论的人在研究，读者也在讨论。人们所关心的汉诗英译的诸多问题，也包括押韵问题。从现有的翻译作品看，有押韵的，也有不押韵的。

中国古诗或古代散文，翻译好了都不容易，只是前者需要考虑的事情更多些，更复杂些。诗歌除了要翻译内容，还要关照意象和语言形式。

一般来说，内容虽可传译，但中国古人，特别是古代诗人，

讲究炼字炼句，诗里常常有经过深思熟虑、千锤百炼而后敲定的字句。这些字句能为全诗增加亮色，它们所表达的不单是所包含的内容，更有语言的审美内涵，这些字句，乃至全诗，会在读者心中引起审美愉悦。面对这样的字句，翻译时，不仅要翻译它们所传达的意义，还要让读者在英语译文里感受到这种审美蕴涵，这需要译者的审美修养和语言修养。

意象虽可传译，但由于文化的差异，用英语翻译的意象能否在译文读者心中引起同样的联想和情感反应，以及与意象相关的意境能否在译文里体现出来，能否被译文读者所感悟，也是古诗英译需要关注的问题。

至于诗歌的语言形式，汉英之间的差别很大。中国古诗的平仄格式和押韵规则是汉语文化的特殊产物，每行诗的数字有相对固定的要求，而且两种诗歌押韵的方式也不同。所以，古诗英译要求得形式上的对应很困难，包括押韵。在押韵上，有译者做了很多尝试，也表现出很好的创造力，不妨继续探索，摸索古诗英译的押韵问题如何处理为好。但综观古诗英译所面临的多重挑战，押韵不是绕不开的问题。

到底采取什么形式才能译好中国古诗，译者各有信仰，各有追求。吴伏生和哈蒂尔主张，为更好传译原诗内容和意义，再现原诗意象和意境，舍弃难以操作的中国古诗的特殊形式，采取素体自由诗形式，虽然有所失，译文仍能取得很好的叙事、抒情效果。宋人张戒说：“……子建诗，微婉之情、洒落之韵、抑扬顿挫之气，固不可以优劣论也。”（《岁寒堂诗话》）如：

《野田黄雀行》(“A Yellow Sparrow in the Wild Fields”)中的

不见篱间雀，见鷁自投罗。

罗家得雀喜，少年见雀悲。

拔剑捎罗网，黄雀得飞飞。

译文：

See there, the sparrow, catching sight of the circling eagle

flaps from the hedgerow into the waiting net.

The trapper dances in delight

but seeing the bird, the young boy is sad.

With a sudden thrust he cuts the cords

and the sparrow takes to the sky ...

汉语以“不见”开始的句子不好译，这里以 See there 为起始抓准了这个句式的语气，然后以 flaps ... into the waiting net 落入陷阱的意思来译“自投罗”，waiting net 和“自”字在意义上的对应巧妙恰当。这句译文以一个英语祈使句的形式准确传达了原文的含义，语气恰当，行文自然。The trapper dances in delight, 把罗家得意洋洋的神态写活了，With a sudden thrust he cuts the cords, 生动再现了正义少年愤而拔剑削罗网的姿态。

又如《美女篇》(“On a Beautiful Woman”)中的诗句：

顾盼遗光彩，长啸气若兰。

译文：

Now she glances back: the light, the color from her eyes!

and she lets out a long, soft whistle on her breath

that is fragrant with violets.

译文不受原文形式束缚，虽音节数不相同，句子长度有差别，也没有刻意押韵，但译文却以素描似的诗句刻画了美女的气质和神态。句子自然舒展，轻重缓急的音节形成优美轻松的韵律。第二诗句里修饰 her breath 的从句虽然拉长了句子长度，但意思清清楚楚，形象鲜明，气势贯通，充分传达了原文的诗意，满足了读者对美人形象的期待。

不特别拘泥于原文形式，充分发挥英语的表现力，努力传译原文的内容和意象，创造自然舒缓的韵律，这样做是能够译好中国古诗的。素体自由诗的形式是一个可取的选择。

吴伏生和哈蒂尔合作翻译古诗的过程也值得借鉴：由双语修养都很好的吴伏生选材，译成初稿，注明诗中字词的确切含义，而后由哈蒂尔加工润色，使其符合英诗规范，形成自然流畅的诗体文字。前者对照原诗审核修改后的译文，对与原诗有出入的地方做修改，再由后者过目、认可，最后由吴伏生敲定译文。

这是一个严密的翻译步骤，集中了汉英翻译所必需的两个前提：准确的理解，恰当的表达，然后进行反复修改。这三者在翻译过程中和谐运作，在译文中得到充分体现。这是汉诗英译的——或广义上汉英翻译的——理想途径，对译者有参照价值。

刘士聪

2013 年春节

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前言

南朝刘义庆的《世说新语·文学》中有如下记载：魏文帝曹丕曾令其胞弟曹植于七步之内作一首诗，否则将行“大法”。曹植“应声”写出了他那首著名的《七步诗》：

煮豆持作羹，漉豉以为汁。

萁在釜下燃，豆在釜中泣。

本是同根生，相煎何太急？

曹植用燃豆萁以做豆羹来比喻胞兄曹丕对他的迫害，生动形象地表现了他心中的痛苦与愤怒。据说曹丕在读了此诗之后，“深有惭色”。姑且不谈上述记载是否属实，它却为后人塑造了一个家喻户晓的曹植形象，即他诗才横溢，但一生都深受煎熬。

曹植（192-232）字子建，是曹操的第四子。¹早在少年时期，他的诗才便受到其父的赞赏。据《后汉书》本传，曹操数次想立他为太子。一次，在出征孙权之前，曹操曾让曹植留守邺城，并语重心长地叮嘱说：“吾昔为顿丘令，年二十三。思此时所行，无悔于今。汝年亦二十三矣，可不勉与？”但曹植生活放荡不羁，

1 据赵幼文《曹植集校注》。

颇令曹操失望。建安二十四年（219年），曹操令曹植率军去营救被围困的胞弟曹仁，但曹植由于酒后酣醉，“无法受任”。曹操最后只好放弃曹植，选择曹丕做了太子。

对于这些宿怨，曹丕始终耿耿于怀。他继任后立即诛杀了曹植的密友丁仪、丁翼并其男口，多次贬黜曹植，并且禁止他朝拜京师，不让他与其他曹氏兄弟接触。曹丕死后，其子魏明帝继续迫害曹植，屡次将他发配到穷乡僻壤。用曹植本人的话，他虽然是“魏藩辅，而所得兵百五十人，皆年在耳顺，或不逾矩”。他多次上表自荐，但终不为朝廷所用，宏图壮志无以实现，最终抑郁而死，年仅四十一岁。

曹植一生著作丰富，尤以诗著名。早在六世纪，他便被颂为最伟大的诗人之一。钟嵘在《诗品》中将他的诗列为上品，称赞他的诗作“卓尔不群”，并感叹道：“嗟乎！陈思之于文章也，譬人伦之有周孔……”曹植在五言诗的发展史中尤为重要。在他的笔下，这一新兴诗体变得灵活多样，既能叙事，也可抒情。五言诗之所以成为后代中国诗歌的主要诗体，与曹植的贡献密不可分。

本书选译了曹植诗六十一首，以五言诗为主。它以赵幼文《曹植集校注》（北京：人民文学出版社，1984年）为底本，同时也参考了黄节的《曹子建诗注》（北京：人民文学出版社，1957年）；在编排上，则依照前者，以创作时间为序，只是最后四首的编年未定。曹植诗中有不少乐府诗，其标题，如《驱车篇》、《豫章行》、《精微篇》等，乃是乐曲的名称，有的与诗义有关，有的则与诗义无涉。在翻译这些题目时，如果可能我们都采用了直译（如将

《驱车篇》译为“A Cart Ride”),有的只好采用音译(如将《惟汉行》译为“A ‘Wei Han’ Song”),还有一些我们根据诗义做了转译(如将《精微篇》译为“On Perseverance”)。另外,对于曹植诗中的典故,我们力求在译文中加一些说明性翻译文字,以免打断读者的阅读;只是在不得已的情况下,才采用了简明的注释。这些都是需要向读者说明的。

在汉诗翻译中,历来有韵体与素体之争。我们采用的是素体自由诗,因为我们认为它更能体现原诗的意义和意境。美国现代派诗人、诗歌翻译家庞德(Ezra Pound, 1885-1972)曾说过,任何诗歌都有可译与不可译的成分。诗歌的音乐、格律无法从原语转换到译语,但诗歌的内容和意象则是可以转换的。他还认为,构成诗歌的精华,便是可译的内容和意象。¹ 我们非常认同这一观点。翻译,尤其是诗歌翻译,难免会导致原作的流失。面对这种情况,努力准确地翻译原诗的意义和意象,总比试图再现原诗的格律更为明智可取。

此书的出版,有赖商务印书馆英语编辑室的努力。他们对翻译古诗的兴趣与热情,既令我们感动,也令我们欣慰。

吴伏生 Graham Hartill

2012年9月

1 “French Poets,” in *Little Review*, IV, 10 (February, 1918)。另请参见吴伏生《汉诗英译研究:理雅各、翟理斯、韦利、庞德》(北京:学苑出版社,2012年),第339页。

Introduction

In the “*Wenxue*” (“Literature”) chapter of his *Shishuo Xinyu*, or *A New Account of Tales of the World*, a collection of anecdotes of the Chinese literati and aristocracy in early medieval period, the Liu Song Dynasty (420–79) writer Liu Yiqing (403–44) included the following episode about Cao Zhi (192–232). Once his brother Cao Pi (187–226), who was then Emperor Wen of the Wei Dynasty (220–65), ordered Cao Zhi to write a poem in seven steps or else face execution. Cao Zhi composed extempore the legendary “Seven-step Poem” :

People burn beanstalks to make bean curd,

they sieve soya to make a drink.

The beanstalks burn beneath the pot

and beans in the pot cry out.

Born as they are of the selfsame root,

why should one torment the other?

Cao Zhi compares the persecution he suffers from his own brother to making bean juice by burning beanstalks. This metaphor, together with the rhetorical question in the last line, present vividly and forcefully the poet's pain and anger. According to the anecdote,

after hearing the poem the emperor was “greatly embarrassed.” The historical accuracy of this story aside, it nonetheless provides us with a conventional image of Cao Zhi, that he was a brilliantly gifted poet, but lived most of his life under persecution.

Cao Zhi, courtesy name Zijian, was said to be the fourth son of Cao Cao (155-220) , the general-statesman-poet who ruled the Kingdom of Wei during the chaotic period subsequent to the collapse of the Han Dynasty (202BC-220AD) when China disintegrated into three kingdoms, the other two being Shu and Wu. In his early youth he demonstrated an extraordinary literary talent that greatly impressed his father. According to his biography in *Records of the Three Kingdoms*, Cao Cao several times wished to make him the Crown Prince. Once, before embarking on a military campaign against the Wu, Cao Cao asked Cao Zhi to stay at the capital Ye, and cautioned him: “When I was twenty-three I was the magistrate of Dunqiu. Now looking back at what I had done then, I have no regret. You too are twenty-three now. How can you not work hard to cultivate yourself ! ” Cao Zhi, however, squandered his father’s trust by his undisciplined behavior, especially by his excessive drinking. It was said that at another time Cao Cao wanted to let him command an army to rescue his brother Cao Ren whose troops were being besieged by enemies. But Cao Zhi was so drunk at that moment that he could not even get himself together to take the order. Cao Cao eventually named Cao Pi, his second son (the first son died young) who later became Emperor Wen of the Wei Dynasty, to succeed him.

This failed attempt by Cao Cao to elevate Cao Zhi to Crown Prince at the expense of Cao Pi created a great deal of jealousy, rivalry, and animosity between the two brothers. After Cao Pi succeeded Cao Cao in AD 221, he launched a series of persecutions against Cao Zhi. He first executed Cao Zhi's closest friends, the Ding brothers, and demoted him several times. Cao Zhi's situation did not improve much after the death of Cao Pi, for Emperor Ming (r. AD 227-39) , Cao Pi's son, treated him with similar mistrust. From AD 221 till his death in AD 232, Cao Zhi was moved to three different fiefdoms, his rank was changed six times, and he was nearly always under tight control. His political ambitions, which remained high throughout his short life, were constantly thwarted because he was deprived of the right and opportunities to participate in national affairs.

Cao Zhi was a very prolific writer, but he was particularly known for his poetry. As early as the sixth century he was recognized as one of the greatest masters of Chinese poetry. Zhong Rong (ca. 468-518) , the author of *Shipin* or *Rankings of Poetry*, placed Cao Zhi in the first rank and eulogized his poetry with the highest compliment, that "it is to literature as Duke Zhou and Confucius are to humankind." Cao Zhi played a crucial role in the development of five-character-line or pentasyllabic poetry. In his hands this nascent poetic form became such a versatile and effective medium that it could not only express subtle feelings and thoughts, but narrate complex sequences of events as well. Thanks largely to his achievement, pentasyllabic meter later became a dominant form in Chinese poetry.

The present selection includes more than sixty of his nearly eighty extant poems. They are arranged in chronological order according to Zhao Youwen's *Cao Zhi Ji Jiaozhu* (Beijing: People's Literature Publishing House, 1984) , except for the last four pieces which could not be chronologically assigned. In addition to this recent edition of Cao Zhi's works, we have also consulted Huang Jie's *Cao Zijian Shizhu* (Beijing: People's Literature Publishing House, 1957) .

In Cao Zhi's poetry nearly half are "Music Bureau" poems. Their titles, such as "A Cart Ride" , "Yu Zhang Song" , "On Perseverance" and others, are tune titles that may or may not bear any relations to the contents of the poems. In translating these titles we first aim to translate them literally (such as "A Cart Ride") ; when this cannot be done we have to translate them phonetically (such as "A 'Wei Han' Song") ; in other cases, we are obliged to paraphrase a title according to a poem's content (such as "On Perseverance") . Allusion is another complex textual feature that we have to tackle. Our general practice is to insert into our translation words or phrases which will make a text self-explanatory, so that the reader's reading process will not be interrupted. When this cannot be achieved, we have resorted to adding a few brief notes.

In poetry translation there have always been two different approaches: rhymed translation versus unrhymed translation. We have adopted unrhymed free verse in our translation because we believe that this method can produce better translations of Chinese poems. Ezra Pound (1885-1972) , who himself was a poet and translator of poetry,