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Selected *Ci*-Poems of the Song Dynasty

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前言

宋朝的建立结束了五代的混乱局面，恢复了社会的稳定，复苏了国家的经济。这虽然给诗歌以发展的可能，却不能保障它的繁荣。开国近 40 年间，描写宫廷优游生活的西昆诗派一直风靡诗坛。

与分别由范仲淹、欧阳修和王安石领导的两次政治革新不同的是，由文坛领袖欧阳修、宋诗先驱梅尧臣发起的诗文革新运动取得了巨大的成功。它荡涤西昆的华艳绮靡之风，促进了诗歌的发展。欧、梅反对浮华，主张诗文应反映现实、有济于世，追求简朴、深刻、自然之美。王安石、苏舜钦的加入使革新运动如火如荼，等到文学天才苏轼步入诗坛，该运动即攀上了巅峰。

“词”又称“长短句”，是一种诗歌形式。一般认为它始于隋代，至唐代趋于完善。它是按一定的格律、词牌，写出来谱曲供吟唱的。它开始专写爱情，婉约派诗人就基本上遵循此道，不过态度上较五代的花间派为严肃。范仲淹、欧阳修拓展了词的题材，而柳永则创造了“长调”，丰富了词的形式。在前人的基础上，苏轼扩大了词的思想境界，使之升华为可以表达各种思想、描绘各种社会生活的文学样式。苏轼的豪放派迎来了词的黄金时代，对中国的诗歌以至中国文学产生了深远的影响。

苏轼逝世后，诗文革新运动即行分化。黄庭坚、陈师道建立江西诗派，周邦彦创立格律派，而秦观和贺铸则各树一帜。

南宋初年，爱国题材为进步文学所垂青。辛派诗人如陆游、辛弃疾、陈亮、刘过、刘克庄等代表着豪放派的主流，其作品不仅洋溢着爱国热情，而且在艺术上达到了炉火纯青的地步。该时期的著名诗人还有岳飞、张元幹、张孝祥、范成大和杨万里等。伟大的女词人李清

照代表婉约派，著名诗人陈与义代表江西诗派，也参加了爱国主义的交响乐大演奏，发出了惊天地、泣鬼神的音符。

也许可以说，宋诗的历史是在文天祥庄严肃穆、扣人心弦的“正气歌”、“过零丁洋”、“酹江月”(词)中告终的。这些作品和其他优秀诗作一样，对于华夏民族的性格具有重要的影响。

由于它独特的艺术形式，时至今日，词依然对于读者和诗词作者有着难以抵挡的魅力。

汉语诗词是人类共同的文化瑰宝。不幸的是，对于非汉语人士来说，欣赏汉语诗词受到语言文化障碍的限制，而翻译汉语诗词又是极大的挑战。尽管如此，中外学者自18世纪以来孜孜以求，取得了可喜的成绩。虽然从总体而言，他们的译作尚有不尽如人意之处。

或许，站在前面的巨人肩上，我们能够收获更大的成就？或许我们能够在英译中最大限度地保留汉语诗词那种妙不可言的美？只要我们以“上下而求索”的精神孜孜不倦地追求、探索，答案应是肯定的。

本书便是这样一种探索。它收入宋词名篇80首，根据词人出生先后编排。每首冠以词牌名，有的附了“副标题”，即实际上的诗题。

人类散落于世界各地，只有当他们充分相互理解的时候，通天塔方能建成。期望本书能有助于这种理解，成为建造通天塔的一小块砖石。

卓振英

2007年10月1日

Preface

The founding of the Song Dynasty (960 – 1279) in the late 10th century ended the turbulent state of the Five Dynasties (907 – 960), restored social stability and revitalized the nation's economy, which allowed but did not necessarily ensure the prosperity of verse. For nearly forty years since the establishment of the empire, the world of poetry had been reigned by the frivolous Xikun School, which was given to the ornate representation of the leisurely and luxurious life of courtiers.

The Xikun School met its fate only after Ouyang Xiu and Mei Yaochen launched the Literary Reform Movement which, unlike the two political reforms respectively initiated by Fan Zhongyan together with Ouyang Xiu and by Wang Anshi, had turned out to be a great success. Ouyang, leader of the literary circle, and Mei, pioneer of Song poetry, stipulated that verse should mirror the reality and at the same time serve as a social corrective, and they pursued the aesthetics of simplicity, profundity and natural ease. The movement grew in strength with the participation of Wang Anshi and Su Shunqin, and it reached its zenith when the literary genius Su Shi, who played an important role in the development of *ci*-poetry, entered the poetical arena.

The *ci*-poetry is a verse form that had come into being in the Sui Dynasty and taken shape during the Tang Dynasty. It is also termed as “Song Words” or “Long-and-Short Lines”. As the name suggests, the *ci*-poetry, more often than not, is verse of uneven line length originally set to music to be sung. The music has its tune names, and the words set to a particular tune follow a tonal pattern and rhyme scheme of their own. At first the *ci*-poetry had been exclusively devoted to romance subjects. Poets of the Sentimental School followed that tradition but assumed a more serious attitude towards topics of

love than those of the Flower-Shade School of the Five Dynasties. Fan Zhongyan and Ouyang Xiu made successful attempts to open up new realms of thought, and Liu Yong diversified its form by creating “Long Tunes”. On the foundation laid by his foregoers, Su Shi enlarged the conception of *ci*-poetry, sublimating it into a powerful instrument capable of expressing all kinds of sentiments and describing various walks of social life. Su’s Powerful and Free School, which ushered in the golden age of *ci*-poetry, has produced a far-reaching impact on Chinese poetry and, in a broader sense, on Chinese literature.

The Literary Reform Movement split up after Su’s death. Huang Tingjian and Chen Shidao founded the Jiangxi School, Zhou Bangyan pioneered the Metrical School, while Qin Guan and He Zhu flew their own colors.

In the early years of the Southern Song Dynasty (1127 – 1279), patriotism became a common theme of progressive literature. The poets of the Xin School, such as Lu You, Xin Qiji, Chen Liang, Liu Guo and Liu Kezhuang, represented the main stream of the Powerful and Free School. Their works are not only imbued with passionate patriotism, but they also present an irresistible aesthetic and artistic charm. Other important patriotic poets of the time were Yue Fei, Zhang Yuangan, Zhang Xiaoxiang, Fan Chengda and Yang Wanli. The great poetess Li Qingzhao and the famous poet Chen Yuyi, respectively representing the Sentimentalist and the Jiangxi Schools, had also taken part in the concerto of patriotism and struck touching notes.

The history of the Song Dynasty poetry was, as it were, brought to a solemn and stirring close by Wen Tianxiang, whose immortal poems “Song of Righteousness”, “Crossing the Lonely Bay” and “Libation to the Moon over the Rill” (a *ci*-poem), like the excellent works of others, have an important bearing on the character of the Chinese nation.

Because of the unique charm in its artistic form, *ci*-poetry still boasts an irresistible appeal to contemporary poets and readers.

Chinese poetry is a great cultural heritage of all mankind. Unfortunately, appreciation of Chinese poetry is hindered by language and cultural barriers on the part of non-Chinese-speaking people, and the translation of verse is a real challenge. This notwithstanding, Chinese and foreign scholars have made laudable and fruitful efforts since the eighteenth century, though there is still something to be desired in the translations by and large.

Perhaps something more could be attained by standing on the shoulders of the giants before us? Perhaps the wonderful beauty of Chinese poetry could be preserved to the maximum in English translations? The answer should be in the affirmative, provided that we make assiduous and conscientious attempts.

The present collection is supposed to be one such attempt. Included in this collection are eighty oft-quoted *ci*-poems of the Song Dynasty, which are arranged in chronological sequence of the poets' births. Each piece bears a tune name, which might not be suggestive of the theme, and a "sub-title" (if there is one), which functions as the actual title.

The Tower of Babel can be constructed only when people, scattered all over the world, have built up a perfect understanding among themselves. May this book facilitate the understanding and offer a small and yet useful brick for the construction of the Tower.

Zhuo Zhenying

October 1, 2007

目 录

- 002 ◎ 寇 準 *Kou Zhun*
 江南春(波渺渺) /002
 The Southland in Spring /003
- 004 ◎ 范仲淹 *Fan Zhongyan*
 渔家傲(塞下秋来风景异) /004
 Pride of the Fisherman /005
 苏幕遮(碧云天) /006
 Temple Music /007
- 008 ◎ 柳 永 *Liu Yong*
 雨霖铃(寒蝉凄切) /008
 Bells in the Rain /009
 望海潮(东南形胜) /010
 Watching the Sea-Tide /011
 八声甘州(对潇潇暮雨洒江天) /012
 An Eight-Beat Song of Ganzhou /013
- 014 ◎ 张 先 *Zhang Xian*
 菩萨蛮(哀筝一弄《湘江曲》) /014
 Buddhist Dance /015
- 016 ◎ 晏 殊 *Yan Shu*
 木兰花(燕鸿过后莺归去) /016
 The Lily Magnolia /017
 木兰花(绿杨芳草长亭路) /018
 The Lily Magnolia /019
 浣溪沙(一曲新词酒一杯) /020
 Bleaching Silk in the Stream /021

- 022 ◎ 欧阳修 *Ouyang Xiu*
蝶恋花(庭院深深深几许) /022
The Butterfly Fluttering around the Flowers /023
生查子(去年元夜时) /024
Hawthorns in the Wilderness /025
浪淘沙(把酒祝东风) /026
Waves Washing the Sand /027
- 028 ◎ 司马光 *Sima Guang*
阮郎归(渔舟容易入春山) /028
The Return of Ruan the Native /029
- 030 ◎ 王安石 *Wang Anshi*
桂枝香(登临送目) /030
Fragrant Is the Cassia Twig /031
- 032 ◎ 晏幾道 *Yan Jidao*
玉楼春(东风又作无情计) /032
The Jade Tower in Spring /033
临江仙(梦后楼台高锁) /034
Immortals over the River /035
- 036 ◎ 王 观 *Wang Guan*
卜算子(水是眼波横) /036
The Diviner /037
- 038 ◎ 魏夫人 *Madam Wei*
菩萨蛮(溪山掩映斜阳里) /038
Buddhist Dance /039
- 040 ◎ 苏 轼 *Su Shi*
水调歌头(明月几时有) /040
Prelude to Melody of Flowing Waters /041
念奴娇(大江东去) /042
Charming Is Niannu /043
江城子(十年生死两茫茫) /044
The Riverside Town /045
蝶恋花(花褪残红青杏小) /046
The Butterfly Fluttering around the Flowers /047

- 江城子(老夫聊发少年狂) /048
The Riverside Town /049
 望江南(春未老) /050
Yearning for the South /051
 临江仙(夜饮东坡醒复醉) /052
Immortals over the River /053
 鹧鸪天(林断山明竹隐墙) /054
Partridges in the Sky /055
 定风波(莫听穿林打叶声) /056
Taming the Waves and Winds /057
 058 ◎ 黄庭坚 *Huang Tingjian*
 清平乐(春归何处) /058
Celebrating Peace and Order /059
 060 ◎ 秦 观 *Qin Guan*
 鹊桥仙(纤云弄巧) /060
Immortals on the Magpie Bridge /061
 踏莎行(雾失楼台) /062
Walking on Grassland /063
 064 ◎ 贺 铸 *He Zhu*
 半死桐(重过阊门万事非) /064
The Half-dead Parasol /065
 行路难(缚虎手) /066
Life Journey Is Full of Perils /067
 浣溪沙(不信芳春厌老人) /068
Bleaching Silk in the Stream /069
 070 ◎ 周邦彦 *Zhou Bangyan*
 蝶恋花(月皎惊乌栖不定) /070
The Butterfly Fluttering around the Flowers /071
 苏幕遮(燎沈香) /072
Temple Music /073
 074 ◎ 叶梦得 *Ye Mengde*
 虞美人(落花已作风前舞) /074
Yu the Beauty /075

- 076 ◎ 朱敦儒 *Zhu Dunru*
好事近(摇首出红尘) /076
A Blessing at Hand /077
- 078 ◎ 赵 佶 *Zhao Ji*
燕山亭(裁剪冰绡) /078
Yanshan Pavilion /079
- 080 ◎ 李 纲 *Li Gang*
六么令(长江千里) /080
Liuyao Melody /081
- 082 ◎ 李清照 *Li Qingzhao*
声声慢(寻寻觅觅) /082
Beats Slowing Down /083
醉花阴(薄雾浓云愁永昼) /084
Tipsy in the Shade of Flowers /085
如梦令(昨夜雨疏风骤) /086
A Dreamy Strain /087
忆秦娥(临高阁) /088
In Memory of the Belle of Qin /089
一剪梅(红藕香残玉簟秋) /090
A Twig of Plum Flowers /091
渔家傲(天接云涛连晓雾) /092
Pride of the Fisherman /093
减字木兰花(卖花担上) /094
The Lily Magnolia (A Simplified Version) /095
武陵春(风住尘香花已尽) /096
Spring in Wuling /097
- 098 ◎ 张元幹 *Zhang Yuangan*
渔家傲(钓笠披云青障绕) /098
Pride of the Fisherman /099
- 100 ◎ 岳 飞 *Yue Fei*
满江红(怒发冲冠) /100
The River All Red /101

- 102 ◎ 朱淑真 *Zhu Shuzhen*
 蝶恋花(楼外垂杨千万缕) /102
 The Butterfly Fluttering around the Flowers /103
 眼儿媚(迟迟春日弄轻柔) /104
 Charming Eyes /105
- 106 ◎ 陆 游 *Lu You*
 鹧鸪天(家住苍烟落照间) /106
 Partridges in the Sky /107
 鹧鸪天(懒向青门学种瓜) /108
 Partridges in the Sky /109
 钗头凤(红酥手) /110
 Phoenix Hairpin /111
 诉衷情(当年万里觅封侯) /112
 Relating Heartfelt Aspirations /113
 鹊桥仙(茅檐人静) /114
 Immortals on the Magpie Bridge /115
 鹊桥仙(一竿风月) /116
 Immortals on the Magpie Bridge /117
 鹊桥仙(华灯纵博) /118
 Immortals on the Magpie Bridge /119
 卜算子(驿外断桥边) /120
 The Diviner /121
- 122 ◎ 范成大 *Fan Chengda*
 念奴娇(湖山如画) /122
 Charming Is Niannu /123
 鹧鸪天(嫩绿重重看得成) /124
 Partridges in the Sky /125
- 126 ◎ 张孝祥 *Zhang Xiaoxiang*
 浣溪沙(霜日明霄水蘸空) /126
 Bleaching Silk in the Stream /127
- 128 ◎ 辛弃疾 *XinQiji*
 菩萨蛮(郁孤台下清江水) /128
 Buddhist Dance /129

- 青玉案(东风夜放花千树) /130
The Desk of Green Jade /131
 西江月(明月别枝惊鹊) /132
The Moon over the West River /133
 永遇乐(千古江山) /134
The Joy of Lasting Acquaintanceship /135
 摸鱼儿(更能消几番风雨) /136
Fumbling for Fish /137
 破阵子(醉里挑灯看剑) /138
Undermining the Battle Array /139
 清平乐(茅檐低小) /140
Celebrating Peace and Order /141
 生查子(溪边照影行) /142
Hawthorns in the Wilderness /143
 144 ◎ 陈 亮
Chen Liang
 水调歌头(不见南师久) /144
Prelude to Melody of Flowing Waters /145
 念奴娇(危楼还望) /146
Charming Is Niannu /147
 148 ◎ 姜 夔
Jiang Kui
 扬州慢(淮左名都) /148
Song of Yangzhou with a Slow Rhythm /149
 150 ◎ 史达祖
Shi Dazu
 留春令(故人溪上) /150
Urging Spring to Stay /151
 152 ◎ 刘克庄
Liu Kezhuang
 清平乐(风高浪快) /152
Celebrating Peace and Order /153
 154 ◎ 吴文英
Wu Wenying
 贺新郎(乔木生云气) /154
Congratulations to the Bridegroom /155

- 156 ◎ 刘辰翁 *Liu Chenweng*
柳梢青(铁马蒙毡) /156
Green Are the Willow Twigs /157
- 158 ◎ 周 密 *Zhou Mi*
清平乐(晚莺娇咽) /158
Celebrating Peace and Order /159
- 160 ◎ 文天祥 *Wen Tianxiang*
酹江月(乾坤能大) /160
Libation to the Moon over the Rill /161

寇準
Kou Zhun

江南春

波渺渺，柳依依。
孤村芳草远，
斜日杏花飞。
江南春尽离肠断，
满汀洲人未归。

The Southland in Spring

Th' willows drooping low, the waters of yearning vast,
The village lonely, far and wide the grass extends.
At sunset apricot flowers fall thick and fast.
Spring over in th' south, my heart grief o'er separation rends.
Duckweed all o'er Tingzhou, would he return ere my bloom spends?

范仲淹
Fan Zhongyan

渔家傲

塞下秋来风景异，
衡阳雁去无留意。
四面边声连角起。
千嶂里，
长烟落日孤城闭。

浊酒一杯家万里，
燕然未勒归无计。
羌管悠悠霜满地。
人不寐，
将军白发征夫泪。

Pride of the Fisherman

Th' frontier in autumn does present a scenery of its own,
But no signs of regret th' wild geese leaving for Hengyang have shown.
The bugle calling, horses neighing, th' winds now scream and now groan.
The sun drooping down perilous peaks, columns
Of smoke rising to th' sky, a town, with all its gates shut, stands lone.

A cup of wine drowns not nostalgia for home that's far away;
But ere my name's engrav'd in Mount Yanran, nothing'll me sway!
Frost is everywhere; melancholic strains the Qiang flutes do play.
What have th' countless sleepless nights been witnessing?
The frontier guards shedding tears, the general's hair turning gray.