**楚辞风韵千古存**

**（读点儿《楚辞》译序）**

**宋德利**

按：2017年完稿的古诗词三部曲《诗经》《楚辞》《乐府》选译本，经过4年的努力，终于在2021年1月由母校的南开大学出版社出版。但由于远隔重洋，到6月7日，整整半年之后，我才拿到样书。久久盼来的喜悦格外甜美。而就在我陶醉在这种难于言表的喜悦时，突然意识到，6月14日就是一年一度的端午节了。想一想，也颇为有趣，居然恰巧在端午前夕，我就收到了宛如上苍赐予的纪念物《读点儿楚辞》。难道这是天意！为了不辜负这份天意，我想把译序发表在此，和朋友们分享，一起纪念我们伟大的爱国主义诗人屈原。

2011年6月18日，父亲节前夕，我思念先父，遂仿照屈原楚辞《招魂》，含泪用英文写了一首Soul Calling，随心所欲，因感而发，一气呵成，乱笔涂鸦。过多的随意性，致使无暇顾及音韵格式，唯恐漏洞百出，贻笑大方。然而不管写得如何，毕竟注入了我全部心血，对先父表达了真挚的思念之心以及无限崇敬之情。

诗写成之后，发在我的博客里，全稿的顺序，先是英文，其次是直译，再次是楚辞格调的意译。在文稿的结尾处，我写道：“让我们都来以不同的方式歌颂自己的父亲吧！我们的父亲，或许现在依然健在，陪伴身边，或许早已驾鹤西归，荣返天国。然而他们生是我们的天地，死是我们的魂灵！无论他们现在何处，天地毕竟早已铸就，魂灵必将一派相承。”

**Soul Summoning**

The Father’s Day, it has come on time.

The grace of my dad, it will never be forgotten.

Dad, I miss you. I hope you will come to have a reunion.

My dad, you have gone away for years.

Come back! Come back without any delay.

Let your soul come back! Let it come back without any hesitation.

Dad, you were just an ordinary farmer;

I was only a boy of a poor family.

You were only a mere nobody

In the eyes of the world,

But you are an upstanding and dauntless giant.

You were only a blade of grass

In the eyes of the world,

But you were a tree towering to the sky.

You were only a lump of yellow earth

In the eyes of the world,

But you were a mountain reaching the clouds.

Dad, you have gone with the wind

Leaving me not a single word,

But what you said to me when I was little

Is my bible guiding me to advance indomitably.

You were a firefly in the eyes of the world,

But you were the moon and the sun in the sky

Which gave me unlimited light and warmth.

You were a drop of water in the eyes of the world,

But you were a boundless ocean deep as your grace.

Dad, you were only a tiny spark

In the eyes of the world,

But you are an everlasting lamp in my heart

Which has been lighting my way forward.

You were not much in the eyes of the world,

But you were the vast sky over me.

You were a small potato in the eyes of the world,

But you set me a brilliant example

And made a glorious history for me.

Dad, you have been in the paradise for years.

Is it cold or hot there as on earth?

Is it noisy or still there as in this world?

Do you feel boring and alone?

Oh, dad, do you miss me?

If you do, please come into my dream

And listen to me singing you

This soul-summoning-song in English！

Come back! Come back without any delay.

Let your soul come back!

Let it come back without any hesitation.

**直译《招魂》**

父亲节啊，如期而至。

老爸的恩情啊，永世不忘。

思念老爸啊，盼望您前来团聚。

老爸辞世啊，已有三年啦。

回来吧！回来吧！请别再延迟。

您的魂魄回来吧！请别再犹豫。

爸，您只是一介普通农夫，

我只是一贫家少年。

在世人眼里

您仅是一无名小卒，

然而您却是顶天立地的巨人。

在世人眼里

您只是一棵小草，

然而您却是一棵参天大树。

在世人眼里

您只是一抔黄土，

然而您却是一座高耸入云的大山。

爸，您早已随风而逝，

虽然临走没有给我留下只言片语，

然而我小时候您对我说的话

却是指引我一往无前的圣经。

在世人眼里

您只是一只萤火虫，

然而您却是我心中的日月

给与我无尽的温暖与光明。

在世人眼里

您只是一滴水，

然而您却是浩瀚的汪洋，

深如您的恩情。

爸，在世人眼里，

您只是一只小小的火花，

然而您却是我心中一盏长明灯

永远照耀我的道路前进不停。

在世人眼里

您微不足道，

然而您却为我树立光辉榜样，

为我创造历史光荣。

爸，您到天堂已三年有余。

那里的寒冷酷热可与世间一样？

那里的嘈杂宁静可与人间相同？

您可曾感到枯燥乏味？

您可曾感到寂寞孤独？

爸，您想我吗？

如果想我，那就请进入我的梦乡，

听我用英文给您唱这首招魂歌！

回来吧！回来吧！请别再延迟。

您的魂魄回来吧！请别再犹豫。

**楚辞调意译《招魂》**：

父亲之节兮，如期而至。

吾父恩情兮，永世不忘。

思父念父兮，盼父来聚。

吾父离去兮，三年有期。

归来归来！请勿延迟些。

魂兮归来！莫再犹豫些。

吾父农夫，普通至极些，

吾自农家，寒门少年些。

世人眼中，无名小卒些，

然则吾父，顶天巨人些。

世人眼中，小草一株些，

然则吾父，参天大树些。

世人眼中，一抔黄土些，

然则吾父，山耸入云些。

吾父吾父，随风而逝些，

只言片语，未留与吾些。

孩提时代，父与吾言些，

犹如圣经，指引前进些。

世人眼里，萤火小虫些，

父如日月，明亮温暖些。

世人眼里，水滴一颗些，

浩瀚汪洋，深如父恩些。

世人眼里，火花一只些，

明灯一盏，照吾心间些。

耀吾道路，一往无前些，

世人眼里，微不足道些。

光辉榜样，为我树立些，

光荣历史，为我创造些。

吾父吾父兮，仙逝已矣。

已赴天堂兮，经年有期。

寒冷酷热兮，可与世比？

嘈杂宁静兮，可与世同？

枯燥乏味兮，可曾有感？

寂寞孤独兮，可曾体验？

吾父吾父兮，可曾思吾？

思吾念吾兮，请入吾梦，

听我歌唱兮，招魂之歌！

归来归来兮！请勿延迟。

魂兮归来兮！莫再犹豫。

2011年父亲节前夕6月18日

（注：“些”，读“梭”，方言感叹词，相当于“啊”。）

诗稿发表之后，立即收到不收网友的跟帖。

柚子说:

您的Soul Summoning令我感同深受。爹爹和妈妈离开我已经很多年了，我们总会在梦中相见，可每每在一家人欢喜幸福的时候，我都会知道他们下一刻就会离开。可无论我怎样哀求、怎样挽留、甚至愿意用十年的寿命换回他们，他们都会走。

那时候，我的手怎么也碰不到他们，他们就这样在我面前渐渐远去，留不住。这样的梦，总会来。可宋先生，我也相信他们在那个世界过得很好。我梦到过爹爹开车载我在那个世界兜风，一样是彩色的，一点儿都不可怕。他们也有工作，爹爹告诉我妈和外公、外婆正在看戏呢。

如今的我也在异国他乡，幸运的是有了一个温暖的家，过着幸福的生活。而越是幸福，越会想到逝去的父母。临来这里时，与先生和爹妈告别，打扫、献花、燃香、磕头、烧纸，要离开了，我的泪禁不住淌下来，把脸贴在墓碑上，告诉他们我会想着他们的，别担心我，一切都很好。

那天的天气很好，太阳照得本应冰冷的石头也暖暖的，我抱着他们的墓碑象抱着他们，亲吻石碑就觉得在亲吻他们的脸。都会好的，一切都好，他们爱我，他们愿意我是世界上最最幸福的孩子。可我为他们做过的却这么少。

正所谓，子欲养，而亲不在。没想到一下和您讲了这么多，原谅我搜索您的大名，原来您也是天津人啊。作为晚辈同乡，请允许我祝您健康愉快。

从那之后，每逢父亲节，我都要把这首英文诗Soul Summoning重新发在我的博客里，以此追思我的先父。每次发表，也都会收到网友的跟帖。

之所以如此，我想当然是因为我对父亲的追思情深意切，再者恐怕也是因为我的诗题是与屈原的相同，而且也附加了略有骚体韵味的译文。

作为一名文学翻译爱好者，多年来致力于汉学英译，总想在华夏文化走向世界方面做点实事。近年来在翻译过若干国学经典著作之后，开始涉及到中国古典诗词的英译。窃以为，中国古典诗词可以分为六个里程碑：诗经、楚辞、乐府、唐诗、宋词、元曲。在翻译这六大里程碑过程中，我是从数年前翻译唐诗宋词元曲开始的。近两年，开始翻译《诗经》《乐府》《楚辞》。

提起这三部书稿的顺序，为何要把《乐府》和《楚辞》颠倒过来呢？说来也颇有意思。今年春季，我的母校南开大学出版社有意将我的《诗经·国风》译稿列入出版计划。负责编辑田睿老师觉得光出一本《诗经》显得单薄，便有意请我翻译《乐府诗集》。我不想放过机会，既然编辑提醒，我就立即做出回应，表示同意。于是，我日以继夜，很快完成了《乐府诗集》诗稿的选译。

看看《诗经·国风》和《乐府诗集》书稿，颇有意犹未尽之感。想想自己为追思父亲而写的骚体诗《招魂》，于是一不做，二不休，趁热打铁，一鼓作气，完成了《楚辞》选译书稿。

　　“楚辞”，又称“楚词”，是战国时代的伟大诗人屈原创造的一种新诗体，是继《诗经》以后，对我国文学具有深远影响的一部诗歌总集，也是中国文学史上第一部浪漫主义诗歌总集。作品运用楚地（今两湖一带）的文学样式、方言声韵，叙写楚地的山川人物、历史风情，具有浓厚的地方特色，所以称为“楚辞”。

  虽然楚辞的产生早在战国时期，但“楚辞”的这个正式名称，到西汉初期才出现，由刘向才编辑成集。东汉王逸作章句。原收战国楚人屈原、宋玉及汉代淮南小山、东方朔、王褒、刘向等人辞赋共十六篇。后王逸增入己作《九思》，成十七篇，名为《楚辞》。全书以屈原作品为主，其余各篇也是承袭屈赋的形式。我这里只选译了屈原的九首，宋玉一首，共十首。

《楚辞》对整个中国文化系统具有不同寻常的意义，特别是文学方面，它开创了中国浪漫主义文学的诗篇，令后世称此种文体为“楚辞体”和“骚体”。而中国四大体裁诗歌、小说、散文、戏剧皆不同程度地显现其身影。

对《楚辞》及其研究史作研究的学科，今称为“楚辞学”。上迄汉代，宋代大兴，近现代更成为中国古典文化殿堂之显学。《楚辞》早在盛唐时便流入日本等“儒家-中华文化圈”，16世纪之后，更流入欧洲，至19世纪，引起欧美各国广泛关注，各种语言的译文、研究著作大量出现。在国际汉学界，楚辞一直是研究热点之一。

既然是翻译，就自然会提及翻译风格。我在《楚辞》中的翻译风格与我以往的句式简短有别。考虑到楚辞作者屈原一生郁郁不得志，所做诗歌气氛抑郁，因此译句较长，才显得庄重大气。又因为篇幅一般都很长，为了避免阅读疲劳，今译句式的排列采取对句相隔的方式。今译的每对句子长度在电脑上要显示一致，译句也尽量做到一致，误差掌握在两三个字母，含标点。很多对句的两句长度都是丝毫不差。如《橘颂》开头几句。

**《橘颂》**

【原文】

后皇嘉树，橘徕服兮。  
受命不迁，生南国兮。  
深固难徙，更壹志兮。  
绿叶素荣，纷其可喜兮。  
曾枝剡棘，圆果抟兮。  
青黄杂糅，文章烂兮。  
精色内白，类任道兮。  
纷緼宜修，姱而不丑兮。

**【今译】**

天地精华孕育橘树，

生来适应这方水土。

忠诚禀受不迁使命，

永远生在南楚之境。

根深蒂固难以迁移，

永不食言立志专一。

叶碧花绿素洁至极，

意态缤纷十分可喜。

层层树叶虽然有刺，

果实圆美极高价值。

青黄错杂相映成趣，

灿若霞辉斑斓至极。

外色精纯内里洁白，

如走大道持久不败。

【英译】

Essence of heaven and earth fostered orange trees.

By nature they’re used to the water an’ soil in here.

They are loyal to the mission of not moving.

They will live in the south Chu State forever.

Deep-rooted their nature cannot be changed.

They’re determined not to break their words.

The leaves are fresh with green flowers.

White and pure they are lovely indeed.

另外，在韵脚方面，因为采取的是自由体，所以没有严格的押韵，当然在尽可能的时候，还是注意了韵脚的问题。如《离骚》的开篇几句。

【原文】

帝高阳之苗裔兮，朕皇考曰伯庸。  
摄提贞于孟陬兮，惟庚寅吾以降。  
皇览揆余初度兮，肇锡余以嘉名：  
名余曰正则兮，字余曰灵均。

【今译】

我本古帝高阳后代，已故先父名叫伯庸。

正好就在寅年寅月，庚寅那天是我降生。

父亲细揣我的生辰，赐我美名颇为适合。  
为我取字叫做灵均，为我取名叫做正则。

【英译】

I’m offspring of the ancient Emperor Gaoyang.

But my late father’s formal name was Boyong.

In month of Yin and in the year of Yin,

I was born in the day of Gengyin.

My father thought about my birth time, very careful.

Then he gave me a nice name dat was matched well.

Lingjun is a name given by my father.

My formal name was called Zhengze.

另外，原著中出现大量的植物名称，英文中没有恰当的对应词，即便有，也多是植物学的专业术语，一是过长，二是难读。考虑到这些植物名称并非是诗人从植物学角度介绍各类植物，而是借植物抒发自己的内心世界，因此采取抽象化，即，用汉语拼音，为了提醒读者注意，我把这些代表植物名称的汉语拼音用斜体字表示。

如：灵芝：*lingzhi;* 芷兰：*zhilan*等。

关于楚辞各篇的题目，我也有所创新。现如今在翻译中汉语拼音有时候似乎成了挡箭牌，遇到难以翻译的问题就简单地采用汉语拼音，一拼了之。殊不知，汉语拼音是在万不得已的时候才可采用的权宜之计，不可频繁使用。因为有些时候，汉语拼音方法是最懒惰，甚至可以说是最无能的表现。为此，我在翻译题目时颇费一些心思，尤其是楚辞的重中之重《离骚》。不少译者都采用汉语拼音li sao。但这样翻译丝毫不能传达作者的任何信息，无论是情感还是客观处境。因此，对于外国读者来说就是一个空壳。也有人则采取实译法，有的直译，有的意译。但无论如何，都比汉语拼音强。而我在采取意译的时候，还尽量做到音意兼顾，即，意思是作者的意思，比如离别之苦等等，但读起来却又似乎与汉语读音相符，于是我选择了leave sorrowfully。第一个词 leave是单音节词，读起来与“离”完全一致。第二个词有四个音节，第一个是重读音节，后面三个音节为次重音节，一带而过，声音细微，如果第一个音节读得重一些，后面三个音节读得轻一些，就似乎只有sor 这个音节的声音了。而这个声音听起来恰好与汉语的“骚”字差不多。于是 lea-sor 读起来真的就是“离骚”了。我的这个译法得到读者的认可。

诗歌翻译专家张智中教授给我发信说**：“**您的《离骚》的英译很漂亮了！意想不到的！祝贺您！希望尽快拜读到您出版的诗歌译作！” （张智中被我国著名翻译家许渊冲先生赞为“中国新一代翻译者当中汉英双语能力皆非常出色的年青一代翻译者。”）

读者的认可，专家的赞许，令我增强了信心，但令我受益匪浅的还有专家的具体帮助。尤其是在这本书稿的出版过程中，这个问题更为突出。而这位专家就是复旦大学的徐志啸

教授。徐教授在百忙中对我的中文解读诗做了精心的校改，在一些问题上为英译定了基调。为此我应该对徐教授特别表示衷心的感谢！

虽然经过专家的精心校改，我的书稿依然只是一块砖而已。我想借用那句早已被用滥的成句“抛砖引玉”来表明自己选译楚辞的一个真实目的，那就是为了“引玉”。我来美国整整20个年头了，经常逛美国的书店，因为自己在致力于汉译英，所以自然对中国书籍的英译很感兴趣，恨不能看到一些中国的国学经典被翻译成英语，并在美国图书市场有一席之地，但遗憾的是，我一直没有发现！这令我十分失望。

近年来，中国文化部门正在如火如荼地开展中国文化走出国门的活动，我非常赞同，也非常想在这方面做点实事。我深知自己的水平非常有限，而且是“散兵游勇”，游离于国门之外，漂泊于遥远的大洋彼岸。我所做的这一切，都是在国家正规计划之外，纯属个人行为。我就像一棵野草，最终的命运很可能就是莽莽山野之中自生自灭。也正是因为如此，我一直希望找到比自己水平高的知音，以便共同为中国文化走出国门出点力，此所谓“抛砖引玉，共襄义举”之谓也。

2017年4月17日美国新泽西

**Elegies of Chu enjoys an everlasting charm**

**Preface**

Song Deli

On the Father’s Day in 2011, I imitated Qu Yuan’s famous poem Soul Summoning to compose a poem with the same title to mourn my late father. I poured all my painstaking care into this poem to express my earnest longing and boundless admiration to my father.

**Soul Summoning**

The Father’s Day, it has come on time.

The grace of my dad, it will never be forgotten.

Dad, I miss you. I hope you will come to have a reunion.

My dad, you have gone away for years.

Come back! Come back without any delay.

Let your soul come back! Let it come back without any hesitation.

Dad, you were just an ordinary farmer;

I was only a boy of a poor family.

You were only a mere nobody

In the eyes of the world,

But you are an upstanding and dauntless giant.

You were only a blade of grass

In the eyes of the world,

But you were a tree towering to the sky.

You were only a lump of yellow earth

In the eyes of the world,

But you were a mountain reaching the clouds.

Dad, you have gone with the wind

Leaving me not a single word,

But what you said to me when I was little

Is my bible guiding me to advance indomitably.

You were a firefly in the eyes of the world,

But you were the moon and the sun in the sky

Which gave me unlimited light and warmth.

You were a drop of water in the eyes of the world,

But you were a boundless ocean deep as your grace.

Dad, you were only a tiny spark

In the eyes of the world,

But you are an everlasting lamp in my heart

Which has been lighting my way forward.

You were not much in the eyes of the world,

But you were the vast sky over me.

You were a small potato in the eyes of the world,

But you set me a brilliant example

And made a glorious history for me.

Dad, you have been in the paradise for years.

Is it cold or hot there as on earth?

Is it noisy or still there as in this world?

Do you feel boring and alone?

Oh, dad, do you miss me?

If you do, please come into my dream

And listen to me singing you

This soul-summoning-song in English！

Come back! Come back without any delay.

Let your soul come back!

Let it come back without any hesitation.

After that, I posted it in my blogs and received quite a few follow-up comments. From then on, I posted this poem in my blogs every Father’s Day. The reason I did this is that I love Qu Yuan’s poems and respect his behavior.

As a literary translator, I translated many Chinese ancient classics, except for novels, including all sorts of poetry such as Tang Dynasty, iambic verse of Song Dynasty, drama of Yuan Dynasty, the Book of Songs, Songs of Chu State, poetry of Yue Fu.

Songs of Chu State was a new type poetry created by Qu Yuan, the great poet in the Warring States Period. It was, after the Book of Songs, either a general poetry collection which exerted far-reaching influence on Chinese literature or the first general collection of romantic poetry in the history of Chinese literature. With the literature forms and dialect phonology of Chu State (the present Hunan and Hubei Provinces), the poet described the landscape and figures, history and amorous feelings of Chu area. These poems had a strong local color so they were called songs of Chu State.

Though songs of Chu State were produced as early as in the Warring States Period, yet the formal title “Songs of Chu State” appeared at the beginning of West Han Dynasty. This book was edited by Liu Xiang. And the whole songs were divided into chapters and given headlines by Wang Yi in East Han Dynasty. This book originally included sixteen pieces composed by Qu Yuan and Song Yu in the Warring States Period and Huainan Xiaoshan, Dongfang Shuo, Wang Bao, Liu Xiang in Han Dynasty. Later on, Wang Yi added *Nine Thought* and thus *Songs of Chu State* included seventeen pieces at last with the title *Songs of Chu State*. The whole book took Qu Yuan’s works as its main contents. The others were composed just in the forms of Qu Yuan’s works.

The Songs of Chu State exerted unique meanings on the Chinese cultural system, especially on the aspect of literature. It initiated the poetry of Chinese romantic literature. It was just because of this, were the literature works in this style from then on called the style of Song of Chu. As for the four categories of Chinese literature, namely, poetry, novel, prose and drama, they were all affected by Songs of Chu State to various degrees.

The subject on Songs of Chu State and its relevant research was called Study of Songs of Chu State. Songs of Chu State was introduced to Japan as early as in the flourishing Tang Dynasty. It went into Europe after the 16th century. In the 19th century, it was already paid extensive attention to by European countries. Translations in varied languages and research works began appearing in large amount. In the field of international Sinology, the Songs of Chu State has long been one of the research hotspots.

Since this is a translation, the translating style is to be mentioned unavoidably. The style in the translation of *Selected Elegies of the State of Chu*is quite different to ones I adopted in my other translations. The most precious one is that I adopted relatively long sentences because I think that the poet was never successful in his whole life. Therefore, all of his works were in a depressed mood. In view of this, I adopted relatively long sentences so as to put my translation into a solemn atmosphere.

Because of another character, namely, each of his works was too long, or somewhat too long at least, I want to help readers avoid reading fatigue by using sentences in pairs. All pairs were separated from each other by a space. And each sentence within a pair had a same length or one to two letters more or less. The first four pairs of *Ode to Orange* are as follows.

Essence of heaven and earth fostered orange trees.

By nature they’re used to the water an’ soil in here.

They are loyal to the mission of not moving.

They will live in the south Chu State forever.

Deep-rooted their nature cannot be changed.

They’re determined not to break their words.

The leaves are fresh with green flowers.

White and pure, they are lovely indeed.

As far as rhyme is concerned, my translation belongs to free verse. Therefore there is no strict restriction. Yet I did my best to perfect it anyway. The first four pairs of sentences of *Leaving Sorrowfully* are as follows.

I’m offspring of the ancient Emperor Gaoyang.

But my late father’s formal name was Boyong.

In month of Yin and in the year of Yin,

I was born in the day of Gengyin.

My father thought about my birth time, very careful.

Then he gave me a nice name dat was matched well.

Lingjun is a name given by my father.

My formal name was called Zhengze.

Besides, there were a lot of Chinese plant names in the original works. It’s sorry there is no equivalent in English. Even if there are, they are too long or strange to the common readers because they are usually jargons. In view of that the purpose of the poet was not to emphasize the plant names in themselves but only to borrow them to express his inner feelings, I adopted a flexible way of Chinese pinyin to translate these plant names. In order to remind readers, I used inclined letters, such as *lingzhi* for lucid ganoderma, *zhilan* for a sort of orchid named *Zhi.*

In a word, *Songs of Chu State* is a great work. Its brilliant light will shine the Chinese literature forever. Its charm will draw more and more attention both at home and abroad.