

Three Hundred  
Chinese Cut Verses  
with English  
Translations



# Three Hundred Chinese Cut Verses with English Translations

By

Yongsheng Cheng

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# TABLE OF CONTENTS

## 目录

|              |     |
|--------------|-----|
| 作者简介 .....   | ix  |
| 鸣谢 .....     | xi  |
| 前言 .....     | xiv |
| 1 题照 .....   | 1   |
| 1.1 自题       |     |
| 1.1.1 宜园花果   |     |
| 1.1.2 龙眼风光   |     |
| 1.1.3 吉利生涯   |     |
| 1.2 题他人照片    |     |
| 1.2.1 题王丛美照  |     |
| 1.2.2 题荀守奎照片 |     |
| 1.2.3 题徐际奇照片 |     |
| 1.2.4 题李修松照片 |     |
| 1.2.5 题杨春生照片 |     |
| 1.2.6 题汤胜飞照片 |     |
| 1.2.7 题苏林生照片 |     |
| 1.2.8 题山泉照片  |     |
| 1.2.9 题小乖照片  |     |

|                       |     |
|-----------------------|-----|
| 1.2.10 题曹小虹照片         |     |
| 1.2.11 题史潘荣照片         |     |
| 1.2.12 题陈怡照片          |     |
| 1.2.13 题李长惠照片         |     |
| 1.2.14 题其他照片          |     |
| 1.2.15 题吉利师生照片        |     |
| 2 题画 .....            | 159 |
| 3 唱和 .....            | 163 |
| 3.1 和刘庆霖七首            |     |
| 3.2 和徐际奇二十三首          |     |
| 3.3 和多多五首             |     |
| 3.4 和褚福君三首            |     |
| 3.5 和王少石二首            |     |
| 3.6 其他和诗              |     |
| 4 吟咏 .....            | 225 |
| 4.1 咏季节               |     |
| 4.2 咏其他               |     |
| 4.2.1 战新冠             |     |
| 4.2.2 淮风皖韵文学和绝句汉译飞鸟集  |     |
| 4.2.3 儿童节及其他          |     |
| 4.2.4 故乡、淮南、北京吉利学院及其他 |     |
| 5 朋友往来 .....          | 317 |
| 6 纪念父母与先贤 .....       | 320 |

|  |     |
|--|-----|
| About the author .....   | ix  |
| Acknowledgements .....   | xi  |
| Preface .....  | xiv |
| 1 Poems about Photographs.....   | 1   |
| 1.1 Poems about My Own Photographs   |     |
| 1.1.1 Poems about Photographs of Yiyuan Fruits and Vegetables                        |     |
| 1.1.2 Poems about Photographs of Dragon's Eye Area                                   |     |
| 1.1.3 Poems about Life in Geely University   |     |
| 1.2 Poems about Others' Photographs  |     |
| 1.2.1 Poems about Wang Cong's Photographs  |     |
| 1.2.2 Poems about Xun Shoukui's Photographs  |     |
| 1.2.3 Poems about Xu Jiqi's Photograph   |     |
| 1.2.4 Poems about Li Xiusong's Photographs   |     |
| 1.2.5 Poems about Yang Chunsheng's Photographs                                       |     |
| 1.2.6 Poems about Tang Shengfei's Photographs  |     |
| 1.2.7 Poems about Su Linsheng's Photographs  |     |
| 1.2.8 Poems about Shanquan's Photographs   |     |
| 1.2.9 Poems about Xiaoguai's Photographs   |     |
| 1.2.10 Poems about Cao Xiaohong's Photographs  |     |
| 1.2.11 Poems about Shi Panrong's Photographs   |     |
| 1.2.12 Poems about Chen Yi's Photographs   |     |
| 1.2.13 Poems about Li Changhui's Photographs   |     |
| 1.2.14 Poems about Others' Photographs   |     |
| 1.2.15 Poems about Photographs of Teaching Staff and Students<br>of Geely University |     |
| 2 Poems about Paintings.....   | 159 |
| 3 Initiation and Response .....  | 163 |
| 3.1 Responses to Liu Qinglin's Seven Poems   |     |
| 3.2 Responses to Xu Jiqi's Twenty-Three Poems  |     |
| 3.3 Responses to Duoduo's Five Poems   |     |
| 3.4 Responses to Chu Fujun's Three Poems   |     |
| 3.5 Responses to Wang Shaoshi's Two Poems  |     |
| 3.6 Responses to Others' Poems   |     |

|  |     |
|--|-----|
| 4 Chanting .....   | 225 |
| 4.1 Chanting of Seasons and Festivals  |     |
| 4.2 Chanting of Other Matters  |     |
| 4.2.1 Chanting of Fighting Against Novel Coronavirus   |     |
| 4.2.2 Chanting of <i>Literature of Huaihe and Wanshan Style</i> and<br><i>Stray Birds: A Chinese Translation of Cut Verses</i> |     |
| 4.2.3 Poems about Children's Day and Other Matters   |     |
| 4.2.4 Chanting of Hometown, Huainan, Beijing Geely University<br>and Others  |     |
| 5 Poems about Exchanges with Friends .....   | 317 |
| 6 Poems in Memory of Late Parents, Scholars and Sages.....   | 320 |

## ABOUT THE AUTHOR

### 作者简介

程永生，中华人民共和国安徽省安庆市人。本科毕业于安徽大学，研究生毕业于新西兰坎特伯雷大学，获优硕士学位，均选修英语语言文学。安徽理工大学英语教授，诗人，翻译家，安徽省文史研究馆馆员，民建会员。研究方向为翻译理论与实践、英语写作、诗词曲写作与英译。已经出版的著作有《描写交际翻译学》(2001)；《国内现当代研究翻译理论之概况》(2006)（《中国翻译通史》之最后 11 章，2006）；《中国传统译论六题》(2018)；《汉译英理论与实践教程》(2005)；《英译汉理论与实践教程》(2011)；《英汉对照律诗绝句二百首》(2018)；《绝句汉译〈飞鸟集〉》(2020)；《全新大学英语作文》(2009)；《实用英语毕业论文写作》(与杨晓华合著，2016)。发表论文 50 余篇，包括诗论 8 篇；发表译文 40 余篇；在 *Translating China* 等期刊、报纸上发表诗歌及英译 300 多首。

Yongsheng Cheng is a native of Anqing City, Anhui Province, People's Republic of China. He is a graduate of Anhui University, China and obtained his MA at Canterbury University, New Zealand. At both universities, he studied English Language and Literature. He is an English Professor of Anhui University of Science and Technology. Concurrently, he is a poet and a translator, a member of Culture and Literature Museum of Anhui Province, and a member of China National Democratic Construction Association. Academically, he specializes in translation theory and practice, English writing, and the Chinese regular verse and ci-poem and sanqu-poem composition and their English translation. Up to now, he has published *Translation as a Communication: A Descriptive Theoretic*

*Framework* (2001); *A Brief Account of Translation Studies in Modern and Contemporary China* (2006)—the last 11 chapters of *A Comprehensive Translation History of China* (2006); *Six Aspects of Chinese Traditional Translation Theory* (2018); *Translation from Chinese into English: Theory and Practice* (2005); *Translation from English into Chinese: Theory and Practice* (2011); *Two Hundred Chinese Regular and Cut Verses with English Translations* (2018); *Stray Birds: A Chinese Translation of Cut Verses* (2020); *A Brand-New College English Composition* (2009); and *A Practical Guide to English Graduation Thesis Writing*, co-authored with Ms Yang Xiaohua (2016). In addition, he has published more than 50 research papers, including 8 papers on the Chinese regular verse and English translation, and about 40 translations of others' research papers. He has also published more than 300 poems with English translations in *Translating China* and other journals and papers.

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这本诗集，主要围绕我个人的生活展开，一部分是我的所见所闻、一部分是和诗友们交往的记录。这些记录，涉及大量的照片和唱和诗作。这些照片，大部分是我自己拍摄的，还有一部分是朋友们拍摄发给我的。可惜的是，不少照片和唱者的诗作，可能是由于本人的不慎在保管过程中丢失了。有幸的是，有些照片和诗作则完好无损。这些照片和诗作，在收入本集的过程中，我都联系到所有者本人了，他们也都大方地授予了我使用他们的作品的权利。更有甚者，安徽理工大学及其下属单位和职能部门、剑桥学者出版社的领导和朋友们对本集的出版给予了大量的关爱和支持。

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程永生

The present anthology revolves around my personal life, part of which comprises the records of what I see and hear and another part of which comprises the records of my exchanges with my poet friends. These records consist of a large number of photographs and poetic exchanges in the form of initiation and response. The majority of the photographs are contributed by myself, but the rest consist of those sent to me by my friends. Unfortunately, some of the photographs and initiative poems are lost - probably because I made careless mistakes in the process of keeping them. Fortunately, some of them remain intact. In including these photographs and initiative poems in this anthology, I managed to contact all the owners of the works and they were all generous enough to grant me the permissions to use them. In addition, in the process of preparing and publishing the anthology, leaders and colleagues of Anhui University of Science and Technology and its subordinate units and functional departments, and Cambridge Scholars Publishing, offered a large amount of care and support.

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Yongsheng Cheng

# 前言

## PREFACE

In the Form of an Introduction

*to Three Hundred Chinese Cut Verses with English Translations*

目前,在我国,写作格律诗的人很多,翻译格律诗的人也不少,但既写作格律诗又翻译格律诗的,恐怕是少之又少了。当然,写作现代诗的,尤其是最近几年许多外籍华人和在国外留过学的,有不少人自写自译。何以至此呢?根子可能存在于以诗译诗,存在于按“以诗译诗”的原则翻译格律诗,存在于按“以诗译诗”的原则翻译格律诗时的翻译理念。

Nowadays, in our country, many people are engaged in writing metrical verses, and just as many others are engaged in translating metrical verses. However, those who are engaged in translating into English metric verse the work of the Chinese regular verse composed by themselves are extremely few, I am afraid. Of course, some of those who are engaged in writing modern poems translate their own works, especially those Chinese of foreign nationalities and those who have finished their overseas studies. Why should this be the case? It can probably be traced back to the principle of translating verse into verse, translating metrical verse by following the verse-to-verse principle, and the application of this translation concept to metrical verse translating.

毋庸讳言,创作格律诗,需要了解什么是格律诗、什么是格律、怎样创作格律诗。以绝句为例。绝句是格律诗的一种,严格地说,是近体诗的一种,或者说,和律诗、排律同为近体诗。

Needless to say, in writing a metrical verse, the writer should know what the metrical verse is, and which formal and phonological aspects are involved in writing such a metrical verse, and how to

write the metrical verse. Take the writing of the Chinese cut verse for example. The cut verse belongs to the metrical verse, or strictly speaking, it belongs to the Chinese verse of modern style, or the Chinese regular verse, as do the Chinese regulated verse and the Chinese extended regulated verse.

格律指写作格律诗应该遵守的规则。具体地说，格指格式，即诗歌在形制方面的要求，律指音律，即诗歌在押韵和节奏方面的要求。近体诗，从诗行数目看，绝句四行，律诗八行，排律十行或十行以上，但行数必须为双；从诗行长短看，主要分两种：五言与七言，因此，汉语近体诗便有五言绝句、五言律诗、五言排律和七言绝句、七言律诗、七言排律。

Gelǜ refers to rules the Chinese metrical verse writer should obey in his poetry composition. Specifically speaking, Ge refers to form, or the formal requirements that should be met in poetry composition. Lǜ refers to the phonological requirements, or tone and rhyme arrangements, which should be met in poetry composition. In terms of line number, among verses of modern style (henceforth referred to as the regular verse), a cut verse consists of 4 lines; a regulated verse, 8 lines; and an extended regulated verse, 10 or more lines, always even in number. From the viewpoint of line length, the regular verse falls into two categories: the pentasyllabic and the heptasyllabic. Therefore, the Chinese regular verse can be categorized as follows: the pentasyllabic cut verse, regulated verse and extended regulated verse; the heptasyllabic cut verse, regulated verse and extended regulated verse.

然而，这还不是近体诗“格”的全部，另一个重要的“格”是对仗。详情如下。近体诗，每两个诗行为一联，所以绝句两联，律诗四联，排律五联或五联以上。绝句的两联一般称为第一联、第二联；律诗的四联分别称为首联、颔联、颈联和尾联，排律的联也可以用序数词标记。

However, this is not the complete story of the formal requirements, for another important formal aspect is the antithesis. The relevant details can be described as follows. In the Chinese

regular verse, two lines form a couplet. In this light, the cut verse consists of two couplets; the regulated verse, four; and the extended regulated verse, five or more. The two couplets in the cut verse are termed the first and the second; the four couplets in the regulated verse are termed the head, the chin, the neck and the tail; and the couplets in the extended regulated verse can be marked as the first, second, third, fourth, fifth, etc.

讲诗联一般是为了讲对仗。近体诗对仗联内，第一句称为出句，第二句称为对句。对仗的具体要求是，对句必须与出句平仄相反、语法和节奏结构相同。语法结构包含句子结构、词组结构和词性。句子结构相同就是，出句如果是主谓结构，对句也必须是主谓结构；出句如果是主系表结构，对句也必须是主系表结构，等等；词组结构相同就是，出句中如用了主谓词组、动宾词组或偏正词组，对句的相应位置也必须用主谓词组、动宾词组或偏正词组；词性相同就是，对句中的词必须和出句中相应位置上的词的词性相同，即名词对名词、动词对动词、形容词对形容词、副词对副词、数词对数词、量词对量词、方位词对方位词、人名对人名、地名对地名、虚词对虚词，等等。另外，名词还可分成十几个子类，对仗时，最好从同一子类中选词。及物动词与及物动词对，不及物动词与不及物动词对，但不及物动词可以和形容词对。对仗还涉及联绵词、双声词、叠韵词等，这些词都有词性。

Usually, the discussion of couplets paves the way for the discussion of antithesis. In an antithetic couplet of the Chinese regular verse, the first is called the starting sentence, while the second is known as the antithetic sentence. An antithesis requires that the antithetic sentence should be dissimilar to the starting sentence in tone, but similar in grammatical and rhythmic structure. Grammatical structure refers to sentential structure, phrasal structure, and part of speech. Sentential similarity means that if the starting sentence is structured as subject + predicate, the antithetic sentence should also be so structured. If the starting sentence is structured as subject + link verb + predicative, the antithetic sentence should also be so structured, and so on. Phrasal similarity means that if the

starting sentence contains a phrase structured as subject + predicate, verb + object or modifier + head, the corresponding phrase in the antithetic sentence should also be so structured. Part-of-speech similarity means that the words or phrases in the corresponding slots of the starting and the antithetic sentences should be of the same part of speech. Specifically speaking, the corresponding slots of the two sentences should be related to each other as follows: noun to noun, verb to verb, adjective to adjective, adverb to adverb, numeral to numeral, classifier to classifier, locational noun to locational noun, personal name to personal name, place name to place name, and/or grammatical particle to grammatical particle. In addition, nouns are subclassified into more than 10 subcategories and it's better to use terms from the same subcategory. When it comes to verb, transitive to transitive and intransitive to intransitive correspondences are required. However, the adjective can be used as the correspondence to the intransitive verb. The antithesis also involves meaningfully unbreakable words, words of similar onsets, words of similar rhymes, etc. All these words can be classified in terms of part-of-speech.

对仗分很多种类，有事对（涉及典故的对仗）、言对（不涉及典故的对仗）；正对（对句与出句意义不相左）、反对（对句和出句意义相左）；流水对（出句和对句有因果关系或递进关系或其他关系）；扇面对（两对仗联中，出句与出句对，对句与对句对）；借对（借用谐音字属对），当句对、自对等。当句对就是，本句有两个对仗成分，且参与对仗的词或词组中，有一个字相同。当然，出句和对句都必须有这样的成分，而且彼此对仗；自对和当句对的情况相同，不同的是，参与自对的成分中，没有相同的字。另外对仗还分工对（属对名词选自同一子类）与宽对（属对名词不选自同一子类）等。

The antithesis can be classified into the allusive (with allusion involved) and the non-allusive (without allusion involved), the opposite (with opposite meanings involved) and the non-opposite (without opposite meanings involved), the flowing current antithesis (the two sentences used to express cause-and-effect, progression or other relations); the fan antithesis (involving two couplets whose starting sentences form an antithesis, and whose antithetic sentences

form another antithesis), the borrowing antithesis (involving homophones), the intrasentential antithesis, the egoistic antithesis, etc. By intrasentential antithesis is meant that within the sentence, there are two antithetic elements, which share an identical character. Of course, this applies to the starting and the antithetic sentence alike. The egoistic antithesis is largely similar to the intrasentential antithesis; the difference lies in that it has no identical character involved. In addition, there are rigid and non-rigid antitheses, of which the former involves similar subcategory nouns, while the latter does not involve such nouns.

律诗对仗联还要避免雷同与合掌。律诗对仗联中，两联的语法结构和节奏结构，不能彼此相同，否则便称为雷同；对句和出句的意思不能相同或大致相同，否则便称为合掌。

In preparing antithetic couplets for the regulated verse, attention should be paid to avoiding similarity in structure and hand clasping. Specifically speaking, in a regulated verse, the grammatical and rhythmic structures of the two antithetic couplets should not be the same. Otherwise, the couplets should be regarded as similar in structure. In either of the two antithetic couplets, the meaning of the antithetic sentence should not be similar or almost similar to that of the starting sentence. Otherwise, the two sentences will be regarded as an example of hand clasping.

近体诗三个子类，对对仗的要求不同。绝句没有对仗要求，也就是说，绝句的两联可对仗可不对仗，亦可一联对仗一联不对仗；律诗的颌联和颈联一般必须对仗，首联和/或尾联可对仗可不对仗；排律除首尾两联外，其余的都必须对仗（Cheng Yongsheng, 2018; 程永生, 2018）。

The three subcategories of the regular verse set different requirements for antithesis. Specifically, for the cut verse, antithesis is not a must. In other words, the two couplets of the verse can either be antithetic or otherwise, or one of the two couplets can possibly be antithetic. When it comes to the regulated verse, the chin and neck couplets, or the two couplets in the middle of the verse, should be

antithetic. The other two couplets could be antithetic, but they don't have to be. As far as the extended regulated verse is concerned, all the couplets in the verse should be antithetic except the first and the last (Cheng Yongsheng, 2018; Cheng Yongsheng, 2018).

近体诗的音律要求主要体现于平仄谱中的平仄配置与押韵。近体诗的平仄谱按照下列原则构成：1) 律诗与排律的平仄谱在绝句平仄谱的基础上构成；2) 七言在五言的基础上构成；3) 每两个汉字（音节）为一个声调单元（五言与七言诗行的最后一个声调单元为单音节单元），同一声调单元中的两个音的平仄原则上相同；4) 同一诗行中，两相邻声调单元的平仄原则上相反；5) 同一联中，两诗行的相应位置上的声调单元的平仄原则上相反（谓之“对”）；6) 两邻联的两相邻诗行相应位置上的声调单元的平仄原则上相同（谓之“粘”）；7) 平仄谱的构成从第一行开始，而第一行的类型主要看“起”（第一个声调单元，主要看其第二个音节）和“收”（最后一个声调单元）的声调平仄。所以有平起平收、平起仄收、仄起仄收、仄起平收四种形式；8) 第一行构成之后，第二、三、四行按照上述第 3-6 条原则构成；单行结尾如出现平声，将其移至句首；双行结尾如出现仄声，也将其移至句首。因此绝句有四种平仄谱；9) 律诗的平仄谱，由绝句的平仄谱叠加而成，第五行结尾如出现一个平声，将其移至句首；如出现两个平声，将句首的那个仄声移至句末；10) 在五言诗行的最前端增加一个与诗行第一声调单元平仄相反的声调单元，就构成了七言诗行，因此，七言也有四个平仄谱。

The phonological features of the Chinese regular verse can be clearly described in terms of tone patterns, including the rhyme patterns, which are formed in accordance with the following principles: 1) the tone patterns for the regulated and the extended regulated verse are based on those for the cut verse; 2) the tone patterns for the heptasyllabic verse are based on those for the pentasyllabic verse; 3) a tone unit consists of two Chinese characters or syllables, but the last single syllable of either the pentasyllabic or heptasyllabic line is regarded as a tone unit; and in the tone unit, the two syllables should in principle bear same tones; 4) in a single line, the two adjacent tone units should in principle bear different tones;

5) in the same couplet, the corresponding tone units of the two lines should in principle bear different tones (hence the tone dissimilarity); 6) in the adjacent lines of the adjacent couplets, the corresponding tone units should in principle bear similar tones (hence the tone similarity); 7) the formation of a tone pattern starts from the first line, depending on whether it begins with and end in an even or oblique tone, determined mainly by the second syllable of the first tone unit and the last tone unit of the line; therefore, there will be the even-start and even-ending line, the even-start and oblique-ending line, the oblique-start and oblique-ending line and the oblique-start and even-ending line; 8) to the first line, the second, third and fourth lines can be added according to the 3rd-6th principles above; when the odd-numbered line ends in an even tone, move the syllable to the beginning of the line; when the even-numbered line ends in an oblique tone, shift the syllable to the beginning of the line; in this way, four tone patterns for the cut verse can be generated; 9) the tone pattern for the regulated verse is formed by doubling that of the cut verse; if the formation results in an one even-tone ending for the fifth line, move the syllable to the beginning of the line; if it results in a two even-tone ending for the fifth line, move the first oblique syllable of the line to the end of it; 10) add a tone unit bearing dissimilar tones to the first tone unit of each of the lines of the tone pattern for the pentasyllabic verse, a tone pattern for the heptasyllabic verse will be produced; therefore, there are also four tone patterns for the heptasyllabic verse.

近体诗双行押韵，单行不押韵，首行可押韵可不押韵，一般押平声韵，律诗和绝句一韵到底，排律如果较长，可以换韵。另外，平声和仄声建立在汉语四声的基础之上。汉语有现代汉语与古代汉语之分。古代汉语的四声为平声、上声、去声和入声。用古代汉语写诗，将上述四声分为两组：平声和仄声。古代汉语的平声即为近体诗的平声，其余三声为近体诗的仄声。现代汉语也有四声：阴平、阳平、上声和去声。用现代汉语写近体诗，将上述四声分为两组：平声和仄声。近体诗的平声包括现代汉语的阴平与阳平，近体诗的仄声则包括现代汉语的上声和去声。（Cheng Yongsheng 2019;程永生 2019）

The end rhyme is imposed on the last syllable of each of the even-numbered rather than odd-numbered lines of the Chinese regular verse. However, the rhyme for the first line is optional. Generally speaking, the rhyming syllable bears an even tone. For the regulated and cut verse, one rhyme is used throughout, but if an extended regulated verse runs too long, other rhyme or rhymes can be used. The poetic even and oblique tones are rooted in the two variants of the Chinese language, either of which consists of four tones. The two variants are Classic Chinese and Modern Chinese. The four tones of the former are the even, falling-rising, falling and entering tones. In writing a regular verse in Classic Chinese, they will organize the linguistic tones into two poetic tone groups: the even tone and the oblique tone. The poetic even tone comprises the linguistic even tone only, but the oblique tone for poetry contains the falling-rising, falling and entering tones of the language. Modern Chinese also comprises four tones: the even, rising, falling-rising and falling tones. In writing a regular verse in Modern Chinese, the four linguistic tones are also organized into two poetic tone groups: the even tone, comprising the even and rising tones of the language, and the oblique tone, comprising the falling-rising and falling ones of the language. (Cheng Yongsheng, 2019; Cheng Yongsheng, 2019).

写作近体诗，一般采用平水韵（一种古代汉语声韵集）或中华新韵（一种近似于普通话的声韵集）。

In composing a regular verse, poets will employ either the pingshui phonological guide, based on Classic Chinese, or the new phonological guide, based on a Modern Chinese close to putonghua.

英语也有格律诗，在我看来，英语格律诗可分为两大类：十四行诗和非十四行诗(以下称其他英语格律诗)。从“格”方面看，十四行诗是一种短诗，全诗十四行，因此汉语就将其译为“十四行诗”。十四行诗的诗行多为五音步，两个音节构成一个音步，因此诗行长短固定为十个音节。十四行诗的节奏多为抑扬格，不时夹杂一些扬抑格。（曹明伦，2008：代序）

It seems to me that English has its own metrical verse, which falls into two categories: the sonnet and the non-sonnet or the other English metric verse. From the perspective of form, the sonnet is a short poem, consisting of 14 lines, hence its Chinese translation: the 14-line poem. Generally, sonnets are written in pentameter, with one metric foot consisting of two syllables. For this reason, the length of the line of the sonnet is fixed, consisting of 10 syllables. The sonnet is dominated by the iambic meter, with the trochaic meter used here and there (Cao Minglun, 2008: Preface in the Form of Introduction).

根据曹明伦(同上),从结构上看,十四行诗可分为三种类型:彼特拉克体、斯宾塞体和莎士比亚体。三者的诗行均为五音步抑扬格,但结构不同。彼特拉克体由一个八行和一个六行构成,可进而分为两个四行和两个三行,典型的押韵格式为 abba abba cde cde。斯宾塞体和莎士比亚体都是由三个四行加一联构成,典型的押韵格式前者为 abab bcbc cdcd ee,后者为 abab cdcd efef gg。

According to Cao Minglun (ibid), from the perspective of structure, the sonnet can fall into three categories: Petrarchan, Spenserian and Shakespearean. The three categories all adopt the iambic pentameter but are different in structure. The Petrarchan sonnet consists of an octave and a sestet, which can be further divided into 2 quatrains and 2 triplets, with the typical rhyme pattern of abba abba cde cde. The Spenserian and Shakespearean sonnets each consist of 3 quatrains and a couplet. While the typical rhyme pattern for the former is abab bcbc cdcd ee, the typical rhyme pattern for the latter is abab cdcd efef gg.

其他英语格律诗,诗行数和诗行长度都没有明确规定,但双数诗行的较多,单数诗行的较为少见。诗行长度有单音步、双音步、三音步、四音步、五音步、六音步甚至七音步的。有些诗行纯粹为单音步、双音步、三音步、四音步、五音步或六音步,也有单音步与双音步、双音步与三音步、三音步与四音步、四音步与五音步交替使用的。总之,从音步的角度看,有的诗行

整齐划一，有的诗行不怎么整齐划一，但一般说来，变化多有规可循。

Other English metric poems have no definite line number nor definite line length. However, poems consisting of an even number of lines are frequently encountered, while poems with an odd number of lines are less common. The line can run as long as one foot, two feet, three feet, four feet, five feet, six feet or even seven feet. Some poems do not vary in line length, each consisting of one foot, two feet, three feet, four feet, five feet or six feet only. Others may vary in line length, and in such a poem two- and three-foot meters, three- and four-foot meters or four- and five-foot meters are used alternatively. In short, some poems have lines of the same length while others do not, but the alternation is generally governed by rules.

其它英语格律诗，多采用抑扬格、扬抑格、抑抑扬格、扬扬抑格，扬扬扬格或抑抑抑格比较罕见。“扬”的意思是“重读”，“抑”意思是“轻读”。

Other English metric poems often adopt the iamb (consisting of an unstressed and a stressed syllable), the trochee (consisting of a stressed and an unstressed syllable), the anapest (consisting of two unstressed and a stressed syllable) or the dactyl (consisting of two stressed and an unstressed syllable), with the molossus (consisting of three stressed syllables) or the tribrach (consisting of three unstressed syllables) used less frequently.

其他英语格律诗的押韵格式多为 abab cdcd ..., abba cddc..., abab abab...; aaaa, abc abc...等等，但最后两种比较少见。总之，英语格律诗，无论是否是十四行诗，押韵很少有一韵到底的。

Other English metrical poems often assume the rhyme pattern of abab cdcd,...; abba, cddc,... or abab abab...; aaaa or abc abc... but the last two categories are less commonly used. In a word, it would be extremely rare that one rhyme is used throughout in the English metrical verse, whether it is a sonnet or otherwise.

以上讲的是尾韵。此外还有头韵、响韵和内韵。英语诗歌的尾韵可分阴韵与阳韵。阳韵是重读音节押韵，以单音节较为普遍；如果是双音节词，则第二个音节为重读音节，押韵。承载阴韵的一般为两个音节，一重一轻，如莎士比亚 Sonnet 20 中，(a)cquainted 和 painted 押韵，fashion 和 passion 押韵。头韵，顾名思义，是参与押韵的单词的开头一个音的发音相同；如果参与押韵的单词的元音相同，则称为响韵；诗行末尾的单词如和诗行内的单词押韵，则属于内韵。

The above presents a discussion of end rhyme. English poetry also adopts alliteration, assonance and internal rhyme. In addition, the end rhyme can be realized as feminine and masculine. The masculine rhyme is imposed on the stressed syllable, the syllable of a monosyllabic word or the stressed syllable at the end of a disyllabic word. The feminine rhyme is imposed on words consisting of a stressed and an unstressed syllable. For example, in Shakespeare's Sonnet 20, (a)cquainted rhymes with painted, and fashion rhymes with passion. Alliteration refers to the phenomenon that in a poetic line, two or more words begin with the same vowel or consonant. In a poetic line, if two or more words share the same vowel, such a phenomenon is known as assonance. In a poetic line, if the end rhyme rhymes with one or two other words in the line, such a phenomenon is called internal rhyme.

格律诗的翻译，在我国主要有这么几种做法：1) 将诗歌译成散文，如朱生豪翻译莎士比亚戏剧；2) 基本上以散体行文，但在力争使诗行整齐划一的基础上，考虑原诗的押韵，平声韵、仄声韵兼用，像曹明伦翻译莎士比亚十四行诗那样；3) 以诗译诗，像许渊冲翻译唐诗宋词和我国其他诗歌作品那样。前两种译法，就愚陋所及，多见于英译汉；后一种译法，多见于汉译英。但不管是哪种译法，改变原诗诗行数目的译例不多。

In translating a metric verse, the following means are popularly turned to in China: 1) translating verse into prose, as Zhu Shenghao does in his translation of Shakespeare plays; 2) using prosaic text in translation but taking into consideration the unified lengths of the

original lines and the patterned rhymes, but regardless of tone differences, as Cao Minglun does in his translation of Shakespeare sonnets; and 3) translating verse into verse, as Xu Yuanchong does in his translation of the poems of the Tang and Song Dynasties and other classic Chinese poems. As far as I know, the first two means are mainly applied to the translation from English into Chinese, while the last approach is mainly employed in the translation from Chinese into English. Regardless of which means of translation is employed, the line number of the original is often retained, and it is a rare case in which a translation has more or fewer lines than those of the original work.

其实，也有人用韵文翻译英语诗歌。例如，苏曼殊和马君武都曾用韵文翻译拜伦的《哀希腊》。苏曼殊用五言翻译，基本上是每八行为一个诗节，一个诗节一个韵。按理说，苏译应称为五言排律。其实不然，因为首联与末联之间的各联大多不对仗。马君武基本上用七言翻译，但第一行用了两个“希腊岛”，诗中间几次夹杂了“吁嗟乎”，不少地方为两行一韵，少数地方押韵不十分严格，对仗联不多。苏马二君的译文可视为古风。这种译法，在他们那个时代非常流行，“五·四”之后似乎就不怎么流行了。再后来，从事翻译的人通晓古代汉语的就不多了。

In fact, examples of translating English metric verse into Chinese metric verse can also be found. For example, Su Manshu and Ma Junwu once used the Chinese metric verse to translate Byron's *The Isles of Greece*. In his translation, Su Manshu uses pentasyllabic lines, with every 8 lines forming a stanza, and with one rhyme used for each of the stanzas. You may believe that Su Manshu's translation can be regarded as a pentasyllabic extended regulated verse, but it is not, for antitheses are not used for the couplets between the first and the last. Ma Junwu's is a heptasyllabic translation. However, in the first line *Isles of Greece* is repeated; and here and there, yujuehu (three exclamative terms) are inserted into the normal lines. Cases of two lines sharing a rhyme could be frequently found, and in a few cases, rhymes are not rigidly applied. Additionally, antithetic couplets could not be frequently found. Therefore, the translations of Su Manshu and Ma Junwu could be regarded as extended verses of

the ancient style. Their translation methods were popularly used in their times, but are seemingly less popular after May the Fourth, when those who have mastered Classic Chinese seem to be becoming fewer and fewer.

我曾于 2019 年将泰戈尔的《飞鸟集》译成了绝句并于 2020 年出版。泰戈尔的诗集共收 325 首诗，由于种种原因，我将其译成了 350 首，一译三的 2 首，一译二的 21 首，故增译了 25 首。350 首中，译成五言古绝的 6 首，译成七言古绝的 3 首，译成五言绝句的 61 首，译成七言绝句的 272 首，译成七言六行的 7 首，译成七律的 1 首。（程永生 2020：后记）我译的那首七律，颌联和颈联都对仗，当然绝句中也有对仗联。

In 2019, I translated Tagore's *Stray Birds* into an anthology of Chinese cut verses, and had it published in 2020. Tagore's original consists of 325 poems. For reasons, I have translated it into a collection of 350 poems. Of the original poems, two are each translated into three, and twenty-one are each translated into two, hence the 25 more. Of the 350, six are classic pentasyllabic verses, three are classic heptasyllabic verses, 61 are pentasyllabic verses, 272 are heptasyllabic verses, seven are heptasyllabic sestets, and one is a heptasyllabic regulated verse. (Cheng Yongsheng, 2020: Postscript). In the heptasyllabic regulated verse, the chin and neck couplets are antithetic – and, of course, in the cut verses, there are also some antithetic couplets.

在翻译与教学过程中，我深深感到，用汉语格律诗翻译英语格律诗或者像《飞鸟集》那样的诗，是很困难的，因为在许多情况下，其实不是“译”而是“写”，是创作。用汉语格律诗翻译英诗，翻译成绝句还比较容易，翻译成律诗还有可能，翻译成排律恐怕就难上加难。用英语格律诗翻译汉语格律诗，我的感觉要稍微容易一点，难的是“入味”，即符合本族语读者的诗歌口味。

In translating and teaching, I have found it very difficult to translate the English metric verse or poems like those in *Stray Birds* into the Chinese metrical verse. In many cases, it is not translating –

rather, it is writing or recreating. If an English poem is translated into the Chinese metric verse, I find that it is fairly easy to translate it into the Chinese cut verse, difficult but possible to translate it into the Chinese regulated verse, but probably impossible to translate it into the extended Chinese regulated verse. However, I find it easier to translate the Chinese regular verse into the English metric verse – here, the difficulty primarily lies in catering the translation to the tastes of the native speaker of English.

这儿，实际上已经谈到了如何“以诗译诗”，以格律诗译格律诗或其他诗。以格律诗译其他诗这儿暂且不谈，先谈以格律诗译格律诗。这种翻译，难以回避的一个问题是，格律可译吗？如前所述，原诗的诗行，无论是英译汉还是汉译英，都是可以保留的。诗行的长短就不一定了。汉语绝句与律诗一韵到底，英译汉时可以模仿，但即使模仿成功了，似乎也没有多大意义。于是，abab 或 abba 常用来译绝句，当然也可以用 aaaa。译律诗大多采用 abab abab 或 abab cdcd 或 abba bccb 或 abba cddc，但很少用 aaaa aaaa 或 aaaa bbbb。

Here, we have actually touched on the core of translating verse, metrical or otherwise, into metrical verse. Let's put aside translating non-metrical verse into metrical verse, and instead discuss translating metrical verse into metrical verse. In such a translation, there exists a problem which cannot be avoided: is it possible to translate the formal and phonological features of a metrical verse? As mentioned above, in translating, whether from Chinese into English or the other way round, the line number of the original can be retained. But it is not guaranteed that we can keep the line length of original in the translation. In the Chinese cut verse or regulated verse, one rhyme is used throughout. This way of rhyming can be imitated in translating - but it would be pointless, even if the imitation is successful. Then abab or abba is often used in translating the cut verse and aaaa is sometimes used; in translating the Chinese regulated verse, abab abab or abab cdcd or abba bccb or abba cddc is frequently used, while aaaa aaaa or aaaa bbbb is seldom employed.

平仄粘对如何译？对仗如何译？事对言对在译文中有什么区别吗？当句对和自对如何译？借对如何译？对仗如涉及联绵词、双声词、叠韵词如何译？碰到偏旁部首相同的词又如何译？雷同应该避免，可以避免吗？

How might one translate tone similarity and dissimilarity? How might one translate antithesis? Is there any distinction between allusive and non-allusive antitheses in translations? How might one translate intrasentential and egoistic antitheses? How to translate borrowed antithesis? If an antithesis involves meaningfully unbreakable words, words of the same onsets, and words of the same rhymes, how might one translate them? If two or more words are partially similar in spelling, how might one translate them? Can, and should, structural similarity in the two antithetic couplets in the Chinese regulated verse be avoidable?

所有这些问题，估计只可能引向一个结论：近体诗的格律不可“译”。诚如此，翻译近体诗就只能翻译诗行与意义了。这时，如果下功夫去寻找替代品，如“以顿代步”，往往是吃力未必讨好。诚如此，不如“以写代译”，即按英语的格律去书写汉语近体诗的内容，并保留原诗的诗行数，尽量考虑原诗的诗行长度。我在《汉英对照绝句三百首》中就是这么做的，这也是一种以诗译诗。

All the above-mentioned questions may lead to the conclusion that the unique formal and phonological features of the Chinese regular verse cannot be translated. If this is the case, then translating a regular verse simply means translating its line number and meaning. Then, if efforts are made to find substitutes - for example, using pause to replace foot - the substitution may not be worth the effort. With this in mind, how about turning to writing rather than translating? In other words, what would happen if we turn to writing the meaning of the Chinese regular verse in English by obeying relevant English metrical rules? In the process, efforts would be made to retain the original line number and take into consideration the original line length. I did so in preparing *Three Hundred Chinese*

*Cut Verses with English Translations*. This is also a kind of translating verse into verse.

《汉英对照绝句三百首》含两部分：1) 绝句三百首；2) 英译绝句三百首，排版时，每首汉语绝句配一首英译。绝句三百首按照近体诗的格律要求写成，多为七言，五言就四首，首句大多入韵，不入韵的很少。换言之，这三百首诗，大多为平起平收或仄起平收，平起仄收或仄起仄收的很少。开始也曾认为，绝句就四个诗行，如果首句不入韵，韵和韵之间的间隔太大了，因为绝句只讲究尾韵，还没人用头韵、响韵、内韵分析绝句。后来似乎养成习惯了，写作律诗时也喜欢首句入韵，只有在不得已的情况下，首句才不入韵。我在翻译唐诗时也发现，唐代诗人笔下的七言律诗，大多首行入韵。

Naturally, *Three Hundred Chinese Cut Verses with English Translations* consists of two components: 1) 300 Chinese cut verses; and 2) 300 English translations of the cut verses. In arranging the layout, a Chinese original cut verse is followed by an English translation. The 300 Chinese cut verses are composed according to the composition rules; most of them are heptasyllabic and only 4 are pentasyllabic. Most of the first lines of the poems are rhymed with only a few exceptions. In other words, most of the 300 verses have the even-start + even-ending or the oblique-start + even-ending first lines, with a few cases in which the first line has the even-start + oblique-ending or the oblique-start + oblique-ending. At the very beginning, it seemed to me that a cut verse consists of only 4 lines. If the first line is not rhymed, the rhymes are sparsely positioned throughout the poem, for the rhyme for the cut verse refers only to end rhyme and alliteration, assonance and internal rhyme are usually not considered in the analysis of the cut verse. And since I got used to the practice, in writing a regulated verse, I would also let the first line rhymed. But when I should come across difficulties and find no way around them, I would use an unrhymed first line. Moreover, in translating Tang poems into English, I also find that most heptasyllabic Tang regulated verses are first-line rhymed and exceptions are quite rare.

粗略地看，绝句有两种结构，一种是四句都用来写景，如杜甫的《绝句》：“两个黄鹂鸣翠柳，一行白鹭上青天。窗含西岭千秋雪，门泊东吴万里船。”一种如苏轼的《饮湖上初晴后雨二首·其二》“水光潋滟晴方好，山色空濛雨亦奇。若将西湖比西子，淡妆浓抹总相宜。”前两句写景，后两句谈诗人观景后的感受。全诗四句，分别承载着起承转合功能。

Roughly speaking, the cut verse is structured in two ways. The first is similar to Du Fu's *A Cut Verse*, the four lines of which are all devoted to scenery description: "Two orioles are chirping on th' top of the willow, / Flying into the sky are egrets in a row. // Out of th' window is th' West Mount ever-capped in snow, / Outdoors is anchored a boat for Dongwu to go." The second is exemplified by Su Shi's *The Second Poem of the Two: Drinking on the Lake Now Shining, Now Raining*: "With water's glistening in a fine day, / Rain comes from misty hills a unique way. // To Beauty Xizi's compared the Lake West, / In any makeup, it always looks best." The first two lines of this poem are devoted to scenic description, while the next two lines are used to express how the poet think of it. All the four lines bear the functions of starting, consequence, shift and conclusion respectively.

三百首绝句中，两种类型都有，以后者为多。以校改时重新编排后的前十首为例。第六、第七首类似杜甫的《绝句》，全篇都用于写景。然而即便如此，全诗仍具有起承转合结构。第六首第一联写看得见的景，第二联写看不见的景，四句分别为起承转合；第七首第一联写小桥，第二联写小桥所处的环境，四句分别为起承转合。第八首、第九首与杜甫《绝句》也有些类似。但第八首第一联写雪景，第二联写对春天的期盼与展望。第九首第一联写冬雪与迎春，第二联写夕照，这两首诗都具有起承转合结构。

In the 300 verses of this anthology, the two above-mentioned categories can both be found, with the latter category being slightly dominant. Take for example the first ten poems in the rearranged version of the draft of the anthology. The sixth and seventh poems