

Orientalia
et Classica



Russian
State University
for the Humanities

●Orientalia
etClassica
Papers of the Institute of Oriental
and Classical Studies

Issue LV

Ilya S. Smirnov

CHINESE POETRY
Studies and Notes,
Translations and Interpretations

Moscow
2014

Российский
государственный гуманитарный
университет

●orientalia

etClassica

Труды Института восточных культур
и античности

Выпуск LV

И.С. Смирнов

КИТАЙСКАЯ ПОЭЗИЯ

в исследованиях, заметках,
переводах, толкованиях

Москва

2014

УДК 82-1(510)
ББК 84(5)-5
С 50

Orientalia et Classica:
Труды Института восточных культур и античности
Выпуск LV

Ответственный редактор
акад. Б.Л. Рифтин

*Издание подготовлено при поддержке
Программы стратегического развития РГГУ*

*Рекомендовано к изданию
Редакционно-издательским советом РГГУ*

Художник
Михаил Гуров

*В оформлении книги использован каллиграфический ребус
художника и каллиграфа XIX века Ма Дэ-чжао*

ISBN 978-5-7281-1671-4

© Смирнов И.С., 2014
© Институт восточных культур
и античности, 2014
© Российский государственный
гуманитарный университет, 2014

Содержание

Немая речь	I
------------------	---

I

У истоков и на склоне поэтической традиции

[Вводные заметки]	11
О некоторых особенностях становления и эволюции лирической традиции в Китае	13
На пути к закату	43

II

Постижение смысла

[Вводные заметки]	55
Китайская поэзия: к проблеме понимания	57

III

Изборники, сборники, антологии

[Вводные заметки]	81
Начало	83
О китайских средневековых антологиях	85
Шэнь Дэ-цзянь и антологическая традиция в Китае	95

IV

Предисловия, послесловия и иные формы поэтической критики

[Вводные заметки]	111
О стихах	112
Заметки о предисловиях	115
Из антологии <i>Мин ши бе цай</i> – «Минские стихи в самочинном отборе»	
Предисловие Шэня	118
Предисловие Чжоу	123
Предисловие Цзяна	125
Из антологии <i>Тан ши бе цай</i> – «Танские стихи в самочинном отборе»	
Шэнь Дэ-цзянь. Предисловие к наново выправленному сборнику	129
Шэнь Дэ-цзянь. Общие соображения – <i>Фань ли</i>	133

Пропущенные материалы

Предисловие к <i>Тан ши сюань</i> – «Изборнику танских стихотворений»	143
Послесловие учителя Цу-лая	143

V

Попытка перевода

[<i>Вводные заметки</i>]	147
Из поэтической классики	
Эпоха Сун	148
<i>Ли Гоу</i>	149
<i>Чжан Лэй</i>	151
<i>Люцзы Хуэй</i>	155
<i>Чжоу Би-да</i>	159
<i>Сюй Цзи</i>	160
<i>Сюй Чжао</i>	162
<i>Чжао Ши-сю</i>	164
<i>Вэнь Тянь-сян</i>	165
Эпоха Юань	167
<i>Чжао Мэн-фу</i>	168
<i>Кэ Цзю-сы</i>	169
<i>Шао Сян-чжэнь</i>	170
Стихотворения <i>цуй</i> – «арии»	171
<i>Гуань Хань-цин</i>	172
<i>Чжан Кэ-цзю</i>	182
<i>Бо Пу</i>	184
<i>Чжан Ян-хао</i>	185
<i>Гуань Юнь-ши</i>	186
<i>Ван Юнь</i>	187
<i>Бай Бэнь</i>	188
Из юаньской драматургии	189
<i>Ян Сянь-чжи</i>	
На почтовой станции Линьцзян	
близ реки Сяосян осенней ночью	
льет дождь	191
Эпоха Мин	236
Время и культура	237
Минская антология: перевод и комментарии	239
<i>Лю Цзи</i>	243
<i>Сун Лянь</i>	247
<i>Ван Гуан-ян</i>	249
<i>Ян Цзи</i>	250
<i>Чжан Юй</i>	252
<i>Сюй Бэнь</i>	253
<i>Лю Бин</i>	254
<i>Юань Кай</i>	255
<i>Ван Сюнь</i>	258

<i>Ван Гун</i>	259
<i>Бянь Тун</i>	260
<i>Чжэн Ци</i>	261
<i>Юань Цзин-со</i>	262
<i>Чжао Хун</i>	263
<i>Чжао Ю-тун</i>	264
<i>Цзинь Чэн</i>	265
<i>Сюэ Сюань</i>	266
<i>Юй Цянь</i>	267
<i>Лю Цю</i>	268
<i>Ши Цзин</i>	269
<i>Лю Ци</i>	271
<i>Фань Дэнь</i>	273
<i>Ван Цзо</i>	274
<i>Цзай Цзинь</i>	275
<i>Ма Чжун-си</i>	276
<i>Ван Юнь-фэн</i>	277
<i>Ши Цзянь</i>	278
<i>Цзай Гуань</i>	279
<i>Мо Чжи</i>	280
<i>Ли Мэн-ян</i>	282
<i>Бянь Гун</i>	288
<i>Хэ Цзин-мин</i>	291
<i>Ван Тин-сян</i>	294
<i>Сюй Чжэнь-цин</i>	297
<i>Инь Юнь-сяо</i>	300
<i>Ван Вэй</i>	301
<i>Чжэн Шань-фу</i>	302
<i>Сунь И-юань</i>	303
<i>Ян Шэнь</i>	304
<i>Сюй Цзун-лу</i>	305
<i>Ао Ин</i>	306
<i>Су Ю</i>	307
<i>Хуанфу Фан</i>	308
<i>Хуан Шэн-цзэн</i>	309
<i>Шэнь Лянь</i>	310
<i>Ван Вэнь</i>	311
<i>Сюй Бан-цай</i>	312
<i>Ли Пань-лун</i>	313
<i>Ван Ши-чжэнь</i>	335
<i>Се Чжэнь</i>	338
<i>Тан Ши</i>	341
<i>Чжу Ци-чжи</i>	342
<i>Тан Сянь-цзу</i>	343
<i>Фэн Ци</i>	344
<i>Сюй Тун</i>	345
<i>Се Чжао-чжи</i>	348
<i>Чэн Цзя-суй</i>	350

<i>Сун Дэн-чунь</i>	352
<i>Шэн Мин-ши</i>	353
<i>Фань Жуй</i>	354
<i>Ма Ши-ци</i>	355
<i>Тань Чжэнь-лян</i>	356
<i>Ши У</i>	357
<i>Хань Ся</i>	358
<i>Ван Хун</i>	359
<i>У Ци</i>	360
<i>Чэнь Гун-инь</i>	362
<i>Чжоу Тун-гу</i>	363
<i>Цзун Лунь</i>	364
<i>Дао Юань</i>	365
<i>Цзинь Чжун</i>	366
Гао с Зеленого холма, его жизнь, его поэзия	369
<i>Гао Ци</i>	375
Дружба	375
В пути и на чужбине	386
Времена года	409
Стихи к картинам	424
Стихи о разном	432
Песня господина Зеленого холма	453
Из поэзии XX века	458
<i>Ай Цин</i>	460
Из поэзии XXI века	487
<i>Ян Лянь</i>	492

Приложение

О синологах и синологии

[<i>Вводные заметки</i>]	503
О Б.А. Васильеве, переводчике китайской поэзии	504
Летним утром на берегу реки Истры вспоминаю Всеволода Сергеевича Таскина	509
О Б.Л. Рифтине. 1	513
О Б.Л. Рифтине. 2	519
Случай Эйдлина	521
Вокруг Василия Михайловича Алексеева	
Размолвка ученого с поэтом	543
В.М. Алексеев – переводчик китайской поэзии	576
В.М. Алексеев и европейская наука о Китае	591
<i>Литература</i>	601
<i>Именной указатель</i>	609
<i>Указатель китайских терминов, слов и выражений</i>	616
<i>Указатель китайских названий книг и произведений</i>	619
<i>Династии, упоминаемые в книге</i>	623
<i>Summary</i>	624

Summary

Despite its title – *Chinese Poetry* – the book that we offer to the reader is not a systematic history of Chinese poetry, or even of any individual period; nor will the reader find in it accounts of creative growth of individual Chinese poets. It also lacks a global conception that could explain the phenomenon of Chinese classical poetry – not just the mere fact of its existence for several millennia, but also why it permanently remained in the focus of Chinese national culture.

In his introductory essay “Inaudible Speech”, the author formulates his task as a search for answers to certain important questions concerning the “extraction” of true meaning in the poetic tradition of China. The metaphor “inaudible speech” (it might also be rendered as “mute” or “silent” speech) is borrowed from a poem by the remarkable Russian lyricist Afanasy Fet. It points to both the linguistic aspect of Chinese poetry (the disengagement of poetic language from the everyday, “profane” speech of the populace) and the practical one (the hermetic isolation of the caste of poet-officials within which and for which poetry was created). These rendered Chinese verse nearly alien for the uninitiated; the verse appeared to be incomprehensible or “mute,” as they used to say in ancient Russia. The author’s own – so far unshakable and by no means metaphorical – perception of Chinese verse as concealing its meaning and as “silent” also must be emphasized. The author is, of course, aware that any poetry to some extent displays similar properties (all the more so, medieval), but it is in the Chinese poetic tradition that, for a number of reasons, they became most pronounced and extremely important.

Some of the reasons for this state of affairs are revealed in the two essays of Part I. The first analyzes the source of Chinese poetic tradition, the *Shijing* (The Classic of Songs), while the other discusses one of the later stages of its functioning, under the Ming dynasty (the 14th to 17th centuries). Most likely, it was during the compilation and editing of the Classic of Songs as a single literary work that the type of literary texts that could be most aptly, from the author’s standpoint, termed “interpretational” emerged in its earliest recognizable forms. The “interpretational” approach allows for reading any meaning into any work, including one directly opposite to its original significance. Over time there emerged an authoritative tradition of literary commentary that imposed definite – albeit fairly lax – limits on the arbitrariness of interpreters without compromising the principle of polysemy as such.

The distinctive traits of later poetry, especially viewed from the angle of its possible interpretations, are discussed in the second essay.

Part II of the book is devoted to the author's attempts to consider the problem of interpretation – i.e., extraction of meaning(s) – at the instrumental, so to speak, level, using as an example a famous poem by Li Bo. Upon its completion, this study brought forth a notion that is extremely important to the author: the immense popularity of the seemingly topical motif of a discarded imperial concubine (the subject of Li Bo's poem) is due to the fact that the motif in question functionally replaces the love theme that is absent, as such, from the classical genre.

Strictly speaking, it is from the same vantage point that the author regards in Part III such features specific to Chinese poetry as the tendency to group individual poems into cycles, to create compilations of various kinds, thematic collections, vast official anthologies and more personal private ones.

The immense importance of various kinds of collections for Chinese literature has been recognized long ago and no serious scholar has ever doubted it. It seems, however, that the large number of collections, though reflecting certain universal features typical of practically any traditional culture, are of extraordinary importance for China. Let us just remember the unique fact that the Chinese poetic tradition as a whole is based on anthologies that form its source.

The extraordinary significance of literary collections in the entire history of Chinese literature is truly remarkable. From century to century, the genres and their hierarchy; schools, styles, currents, themes, epochs and names – practically all that belles-lettres includes – were being formed under the authoritative influence of anthologies. Beginning with Wenhsuan, every crucial point in the development of Chinese literary genres was defined by anthologies, down to the smallest detail. The anthologists include Yao Hsuan (end of the 10th century), with his *Tang wen ts'ui* (“Choicest Pieces of Tang Literature”); Ssu T'ien-chue (the 13th–14th centuries), who collected the *Kuo-chao wen lei* (“Our National Dynasty's Literature Arranged by Genre”); and Cheng Min-zheng, (15th century), who postulated the notion of the contemporary literary system, which changed considerably in comparison with earlier times (*Ming wen heng*, “The Scales of Ming Literature”). It is by no means accidental that anthologies practically always increased in number immediately after major literary epochs: anthologies were summing up, solidifying and perpetuating the results of creative efforts of several generations of poets and writers, while prefaces (which present an important theme in their own right) often provided theoretical explanations for the changes that were occurring.

It is relevant that the fact of being included in a collection did not mean that the author was accepted into a prestigious group, but rather that he was taken into a long and indivisible literary range. It is well known that in China a man acquired his social importance only as part of an ancestral chain. The status of an individual typical of China was determined by

Confucianism. According to Confucius' teaching, a man is regarded not as a self-sufficient person; he is conceived only through his relationship to social groups—as a member of a clan or a family, a member of society, a ruler or a subject of the state (a notion directly inspired by the ancestral cult, one of the most fundamental features of Chinese mentality). Accordingly, a writer could obtain recognition only if compared to his predecessors, contemporaries and followers.

The basic points of this part of the book are:

1. Volume-wise, the anthologies always comprised the greatest part of Chinese literary production.

2. Their number increased in epochs when the tradition tried to solidify substantial changes within the traditional circle of literature.

3. It is almost always possible to point to a concrete collection which “sanctioned” the changes in titles, themes and genres.

4. There are reasons to think that the propensity towards selections reflects some universal features of Chinese culture, which has a marked trend towards juxtaposition of elements and perception of a cultural fact only in connection with other facts associated with it.

5. It probably would be correct to state that the medieval culture of the whole Far East was largely “anthological.”

6. Every anthology has a complicated structure, a hierarchy of names, themes and genres; every deviation is made by the compiler consciously and with a concrete goal in mind, which is plainly seen by those acquainted with the tradition.

7. The more a compiler is distant from the poetic epoch from which he selects names and texts, the less free he is in his choice, forced to respect the accepted standards.

Part IV, which deals with certain genres of poetic criticism is closely related to Part III. First and foremost, it discusses forewords and afterwords to anthologies of diverse types.

A preface, as a rule, stresses the participation of a given anthology in a literary sequence and explains deviations as the result of a “metaphysical anthological norm.”

The reader may assess the validity of the author's ideas by reading his translations of some introductory texts from various poetic anthologies.

Part V of the book comprises a collection of translated Chinese poems from different periods, including medieval works of the Song, Yuan and Ming dynasties, 20th-century (Ai Qing) and recent (Yang Lian) poetry. The author mostly translated *shi* poetry, though the selection also includes translations of some *qiu* arias, Yuan plays and modern exercises in the genre of *vers libre*. The translations were, as a rule, made contemporaneously with the author's research on the corresponding periods of Chinese literature; they therefore reflect his idea of the place of certain texts in the whole framework of Chinese poetry. The central part of this section is a tentative complete translation of a 17th-century anthology of Ming poetry compiled by Shen De-Qian, a

noted scholar of the time. The author has supplied, as thoroughly as he could, most poems from this anthology with original commentaries in the form of paraphrases, which resemble, as regards their function, traditional Chinese marginal notes explaining verse.

Part VI, “On Sinologists and Sinology”, presents memoirs and research studies dealing with famous Russian Sinologists.

Contents

Inaudible Speech	I
------------------------	---

I

At the Roots and in the Latter Days of Poetic Tradition

[<i>Вводные заметки</i>]	11
On Some Specifics of the Genesis and Evolution of Lyric Tradition in China	13
Approaching Sunset	43

II

Grasping the Meaning

[<i>Introductory remarks</i>]	55
Chinese Poetry: Close Reading	57

III

Collections, Compilations and Anthologies

[<i>Introductory remarks</i>]	81
The Beginning	83
Concerning Medieval Chinese Anthologies	85
Shen De-qian and the Anthological Tradition in China	95

IV

Forewords, Afterwords and Other Forms of Poetic Criticism

[<i>Introductory remarks</i>]	111
On Verses	112
Notes on Forewords	115
From the Anthology <i>Ming Shi Be cai</i> (“Ming Poems, Selected Independently”) Shen’s Foreword	118
Zhou’s Foreword	123
Jiang’s Foreword	125
From the Anthology <i>Tang Shi Be Cai</i> (“Tang Poems, Selected Independently”) Shen De-qian, Foreword to the Newly Edited Compilation	129
Shen De-qian, General Considerations – Fang Li	133
Omitted Materials Foreword to the <i>Tang Shi Xuan</i> (“From the Collection of Tang Poems”)	143
An Afterword by Master Cu-lai	143

V

An Attempt at Translation

[<i>Introductory remarks</i>]	147
From Classic Poetry	
The Song Epoch	148
The Yuan Epoch	167
The <i>qiu</i> Verse – the “Arias”	171
From Yuan Drama	189
Yang Xianzhi	
On Linjizang Postal Station, Near the Xiaoxiang River, It’s Raining on an Autumn Night	191
The Ming Epoch	236
The Time and Its Culture	237
Ming Anthologies: Translations and Commentaries	239
Gao of Green Hill, His Life and Poetry	369
Gao Qi	375
Friendship	375
On the Road and in a Foreign Land	386
The Seasons	409
Poems on Paintings	424
Poems about Various Things	432
The Song of the Master of Green Hill	453
From Chinese Poetry of the 20th Century	458
Ai Qing	460
From Chinese Poetry of the 21st Century	487
Yang Lian	492

Supplement

On Sinology and Sinologists

[<i>Introductory remarks</i>]	503
On B.A. Vasilyev, a Translator of Chinese Poetry	504
On a Summer Morning, on the Bank of the Istra River	
I am Reminiscing about Vsevolod Sergeevich Taskin	509
On B.L. Riftin. 1	513
On B.L. Riftin. 2	519
The Case of Eidlin	521
Some Facts Surrounding Vasily Mikhailovich Alexeev	
The Scholar at Odds with the Poet	543
V.M. Alexeev as Translator of Chinese Poetry	576
V.M. Alexeev and European Sinology	591
<i>Bibliography</i>	601
<i>Index</i>	609
<i>Summary</i>	624

目錄

無言之語	I
第一章	
古典詩歌淵源及其衰落	
[本章導論]	11
中國古典抒情詩形成與演變	13
走嚮枯萎	43
第二章	
悟出詩韻之意	
[本章導論]	55
中國詩歌：如何讀懂詩歌	57
第三章	
選, 總選, 別裁, 詩選	
[本章導論]	81
開端	83
中國傳統詩選	85
沈德潛與中國詩選傳統	95
第四章	
序跋及其他文藝評論方式	
[本章導論]	111
關於詩歌	112
關於序言	115
摘自“明詩別裁”	118
摘自“唐詩別裁”	129
遺漏的資料	143
第五章	
翻譯初探	
[本章導論]	147
古典詩歌選	
宋朝	148
元朝	167
元曲	171

元雜劇	189
瀟湘雨。楊顯之	191
時代與文化	236
明朝詩選譯注	369
高啓	375
世紀詩歌選	458
世紀詩歌選	487

附錄

俄羅斯漢學家與漢學

[本章導論]	503
中國古典詩歌翻譯家 B.A.Vasiliev	504
夏晨在伊斯特拉河邊回憶 V.S. Taskin	509
關於李福清 (一)	513
關於李福清 (二)	519
艾德琳生活裏的坑坑洼洼	521
V.M. Alekseev 及其朋友，學生，同事	
學者與詩人的不和	543
中國古典詩歌的翻譯家 V.M. Alekseev	576
V.M. Alekseev 與歐洲漢學	591
書目	601
索引	609
摘要	624

С 50

Смирнов И.С.

Китайская поэзия: в исследованиях, заметках, переводах, толкованиях / Отв. редактор Б.Л. Рифтин. М.: РГГУ, 2014. 640 с. (Orientalia et Classica: Труды Института восточных культур и античности; вып. 55)
ISBN 978-5-7281-1671-4

Автор, почти полвека отдавший исследованию традиционной поэзии Китая, предлагает собственный взгляд на несколько фундаментальных проблем синологии, таких как проблема созидания смысла в стихах, проблема понимания – и на уровне постижения поэтической мысли, и в ракурсе ее последующего воплощения в переводе. Рассматриваются и тесно с ними связанные вопросы группировки стихотворений в поэтические циклы вплоть до разнообразных антологий вместе с традиционно объясняющими собрания предисловиями, послесловиями, заметками о стихах.

Для сиологов, филологов-дальневосточников, для всех, кто интересуется старинной поэзией Китая.

УДК 82-1(510)
ББК 84(5)-5

Научное издание

Смирнов Илья Сергеевич

КИТАЙСКАЯ ПОЭЗИЯ

в исследованиях, заметках, переводах, толкованиях

Редактор *Е.П. Шумилова*

Художественный редактор *М.К. Гуров*

Корректор *О.К. Юрьев*

Компьютерная верстка *О.Б. Малаховой*

Подписано в печать 01.11.2014 г.

Формат 70×100^{1/16}

Усл. печ. л. 50,6

Уч.-изд. л. 53,0

Тираж 600 экз.

Заказ №

Издательский центр
Российского государственного
гуманитарного университета
125993, Москва, Миусская пл., 6
Тел.: 8-499-973-4200