

«Sangenes bok» nr. 1 (I avdelingen 國風)

關 關 雉 鳴

guān guān jū jiū (kìôg)

(onomatop.) fiskeørn --

"Hyl hyl," synger fiskeørnene

在 河 之 洲

zài hé zhī zhōu (tîôg)

på elv SUB holme

på småholmene i elven

窈 窕 淑 女

yǎo tiǎo shú nǚ

yndig -- god pike

Mild og yndig er den gode piken

君 子 好 逑

jūn zǐ hǎo qiú (g'îôg)

ektemann -- god partner

Et bra parti for min mann

參 差 荇 菜

cēn cī xìng cài

av-ujevn-lengde vannplante --

Vannplantene er av ujevn lengde

左 右 流 之

zuǒ yòu liú zhī (lîôg)

venstre høyre søke den

Folk søker dem til høyre og venstre

窈 窕 淑 女

yǎo tiǎo shú nǚ

yndig -- god pike

Mild og yndig er den gode piken

寤寐求之

wù mèi qiú zhī (g'jôg)
våken sovende søke henne
Dag og natt lengter han etter henne

求之不得

qiú zhī bù dé (tøk)
søke henne ikke få
Lengter, men får henne ikke

寤寐思服

wù mèi sī fú (b'jûk)
våken sovende tenke ?
Dag og natt tenker han på henne

悠哉悠哉

yōu zāi yōu zāi
bekymret PART bekymret PART
Akk så urolig, akk så urolig

輾轉反側

zhǎn zhuǎn fǎn cè (tʃjøk)
snu -- skifte side
Kaster seg frem og tilbake i sengen

參差荇菜

cēn cī xǐng cài
av-ujevn-lengde vannplante --
Vannplantene er av ujevn lengde

左右采之

zuǒ yòu cǎi zhī (ts'æg)
venstre høyre plukke den
Til høyre og venstre plukker man dem

窈窕淑女

yǎo tiǎo shū nǚ

yndig -- god pike
Mild og yndig er den gode piken

琴 瑟 友 之

qín sè yǒu zhī (giǔg)
lutt lutt se-som-venn henne
Lutt og zither hilser henne som en venn

參 差 荇 菜

cān cī xìng cài
av-ujevn-lengde vannplante --
Vannplantene er av ujevn lengde

左 右 芣 苢 之

zuǒ yòu máo zhī (mog)
venstre høyre velge den
Til høyre og venstre plukker man dem ut

窈 窕 淑 女

yǎo tiǎo shú nǚ
yndig -- god pike
Mild og yndig er den gode piken

鐘 鼓 樂 之

zhōng gǔ lè zhī (glåk)
klokke tromme glede henne
Klokker og trommer skaper glede omkring henne.

Bernhard Karlgren:

Kuan-kuan (cries) the **ts'ü-kiu** bird,
on the islet of the river;
the beautiful and good girl,
she is a good mate for the lord.

Of varying length is the **hing** waterplant,
to the left and the right we catch it;
the beautiful and good girl,
waking and sleeping he (sought her:) wished for her;

He wished for her but did not get her,
waking and sleeping he thought of her;
longing, longing,
he tossed and figeted.

Of varying length is the **hing** waterplant,
to the left and the right we gather it;
the beautiful and good girl,
guitars and lutes (befriend her:) hail her as a friend.

Of varying length is the **hing** waterplant,
to the left and the right we cull it as a vegetable;
the beautiful and good girl,
bells and drums cheer her.

Arthur Waley:

'Fair, fair,' cry the ospreys
On the island in the river.
Lovely is this noble lady,
Fit bride for our lord.

In patches grows the water mallow;
To left and right one must seek it.
Shy was this noble lady;
Day and night he sought her.

Sought her and could not get her;
Day and night he grieved.
Long thoughts, oh, long unhappy thoughts,
Now on his back, now tossing on to his side.

In patches grows the water mallow;
To left and right one must gather it.
Shy is this noble lady;
With great zithern and little we hearten her.

Ezra Pound:

"Hid! Hid!" the fish-hawk saith,
by isle in Ho the fish-hawk saith:
 "Dark and clear,
 Dark and clear,
So shall be the prince's fere."

Clear as the stream her modesty;
As neath dark boughs her secrecy,
 reed against reed
 tall on slight
as the stream moves left and right,

dark and clear,
dark and clear.
To seek and not to find
as a dream in his mind,
think how her robe should be,
distantly, to toss and turn,
to toss and turn.

High reed caught in *ts'ai* grass
so deep her secrecy;
lute sound in lute sound is caught,
touching, passing, left and right.
Bang the gong of her delight.

Confucius:

關雎，樂而不淫，哀而不傷。
Guān jū, lè ér bù yín, āi ér bù shāng.
'*Guan ju*, - glad, men ikkje styrlaus. Sorgfull, men ikkje skadelidande.'

卜子（孔子？）詩論：

關足（雎）以色喻於禮

Guān jū, yǐ sè yù yú lǐ.

其四章則喻矣以琴瑟之悅釋好色之愿

Qí sì zhāng zé yù yǐ. Yí qín sè zhī yuè shì hào sè zhī yuàn.

'*Guan ju*, uses the erotic to understand ritual propriety.

Its fourth verse is figurative. It uses the pleasure of the luth and the zither to express erotic desire.'

The Mao commentary:

關雎，后妃之德也，風之始也，所以風天下而正夫婦也，故用之鄉人焉，用之邦國焉。

'*Guan ju* [hyller] dronningens dyd; det er første [diktet] i *feng*, det brukes til å virke inn på verden og rette opp [forholdet mellom] ektefeller, så det brukes blant lensherrene, og det brukes blant føydalherrene.'

關雎樂得淑女以配君子，愛在進賢，不淫其色；哀 [衷] 窈窕，思賢才，而無傷善之心焉。是關雎之義也。

'... *Guan ju* [beskriver] glede ved å finne en pike til å giftes med herren, [dronningen] er glad over å kunne finne frem til et talent, og lar ikke egne lyster flyte over; [hun] søker det tilbakeholdte, og leter etter det talentfulle, og hun har ikke til hensikt å skade det gode. Dette er meningen med *Guan ju*.'

Analysis

Thematics

The main theme is love.

The first stanza simply describes the situation: a noble man and a beautiful girl (with the fishhawk as a natural background, see below).

The second and third stanzas describe disharmonious feelings of unfulfilled longing. The fourth and fifth stanzas describe harmonious feelings associated with music.

There are two possible interpretations of this shift. One is that it simply represents a shift of perspectives: 2 and 3 describe the man's restless love, 4 and 5 describe the girl's unknowing happiness. Another is that in addition to this shift of perspectives, it represents an actual turn of events: 2 and 3 describe a longing that is fulfilled in 4 and 5. The use of bells and drums seems to indicate a kind of celebration - a wedding?

Narrator and point of view

3rd person narration - point of view shifting (see above)

All translators seem to agree that the man is the lord of the "narrator":

"she is a good mate for the lord."

"Fit bride for our lord."

"So shall be the prince's fere."

Structure

4 characters per line

2 lines per couplet

2 couplets per stanza

5 stanzas

All lines but one may be divided into 2 + 2

Imagery

Each stanza except no. 3 (marking stanza no. 3 as deviant, see below) opens with 2 lines of nature description, with an uncertain connection to the human main theme in the following 2 lines. This is a typical example of xīng 興 'stirring' (as opposed to bǐ 比 'comparison'). Does the cry of the fishhawk signify the man and his pent-up feelings? Do the waterplants signify the girl among many girls, ready to pluck? Are all the details in the images relevant at all?

Note that while metaphors in the Western tradition are built on a duality between reality and image, the stirring of this poem is not two-layered in the same sense. Both image and thematic focus belong to the same level of reality, the two being brought together because there is some (overt or covert) connection between them.

Linguistic effects

a) repetition, sometimes with variations, usually of whole lines:

窈窕淑女 in the 3rd line of every stanza except no. 3

參差荇菜 in the 1st line of stanzas 2, 4, 5

左右X之 (where X stands for a rhyming verb meaning 'search, pluck, pick') in the 2nd line of stanzas 2, 4, 5)

In the cases of 求之 and 寤昧, the repetition is of half lines and they are displaced.

In the case of 悠哉, the repetition is within one and the same line.

All these features single out stanza 3 as deviant, probably because it is an eclipse, a turning point.

b) parallellism

There is strict syntactic and semantic parallelism between line 4 of stanzas 4 and 5:
琴瑟友之 and 鐘鼓樂之, signifying the happy shift in the poem.

c) phonetic effects

end rhyme (though the “end” may be followed by “empty” words like 之) in lines
1,2,4 (stanzas 1 and 3) or lines 2, 4 (stanzas 2, 4, 5) - though the rhymes do not always
seem to be good.

assonance of different kinds, always within the two-syllable unit:

repetition 關關

internal rhyme 窈窕 輾轉

alliteration 參差 輾轉

«Sangenes bok» nr. 23 (I avdelingen 國風)

野 有 死 麋

yě yǒu sǐ jūn (kǐwēn)
villmark eksistere død elvehjort

白 茅 包 之

bái máo bāo zhī
hvit gress pakke den

有 女 懷 春

yǒu nǚ huái chūn (tǐwēn)
eksistere pike lengte vår

吉 士 誘 之

jí shì yòu zhī
fin herre friste henne

林 有 樸 檉

lín yǒu pǔ sù
skog eksistere (slags lave trær)

野 有 死 鹿

yě yǒu sǐ lù
villmark eksistere død hjort

白 茅 純 束

bái máo tún shù
hvit gress binde --

有 女 如 玉

yǒu nǚ rú yù
eksistere pike som jade

舒 而 脱 脱 兮

shū ér duì duì xī
sakte og forsiktig (fyllord)

無 感 我 帨 兮

wú gǎn wǒ shuì xī
ikke rør jeg belte (fyllord)

無 使 尫 也 吠

wú shǐ máng yě fèi
ikke få til å hund (partikkel) bjeffe

Bernhard Karlgren:

In the wilds there is a dead deer,
with white grass one wraps it up;
there is a girl having spring feelings,
a fine gentleman entices her.

In the forest there are low shrubby trees,
in the wilds there is a dead deer;
with white grass one wraps it up and binds it;
there is a girl like a jade.

Slowly! Gently!
Do not move my kerchief;
do not make the dog bark!

Arthur Waley:

In the wilds there is a dead doe;
With white rushes we cover her.
There was a lady longing for the spring;
A fair knight seduced her.

In the wood there is a clump of oaks,
And in the wilds a dead deer
With white rushes well bound;
There was a lady fair as jade.

‘Heigh, not so hasty, not so rough;
Heigh, do not touch my handkerchief [which was worn as girdle].
Take care, or the dog will bark.’

Ezra Pound:

Lies a dead deer on yonder plain

whom white grass covers,
A melancholy maid in spring
 is luck
 for
 lovers.

Where the scrub elm skirts the wood,
be it not in white mat bound,
as a jewel flawless found,
 dead as doe is maidenhood.

Hark!
Unhand my girdle-knot,
 stay, stay, stay
 or the dog
 may
 bark.

Thematics

The seduction of a young lady by a fair knight. In stanza 3 we get to hear her voice directly, a very special stanza indeed.

Narrator and point of view

3rd person

Stanza 3 direct speech

Structure

4 characters per line

4 lines per stanza (maybe divided into couplets)

except 3rd stanza:

5 characters per line

3 lines per stanza

- signifying that the 3rd stanza is deviant

Imagery

Again a case of 興 'stirring', the image of the dead doe covering the first 2 lines in stanza 1 and the first 3 lines in stanza 2. No stirring in stanza 3 again marks this stanza as deviant.

What is the connection between the dead doe and the seduction scene? Bernhard Karlgren offers a male perspective: "A girl secretly enticed into a love affair is likened to precious game carefully wrapped up and hidden by the lucky poacher." Ezra Pound offers a female perspective: "dead as doe is maidenhood".

Linguistic effects

a) repetition

Lines 1, 2, 3 of the 1st stanza are repeated with variations in lines 2, 3, 4 of the second stanza.

b) parallellism

1st stanza: lines 1+2 are syntactically and semantically almost parallel to lines 3 + 4

2nd stanza: lines 1 and 2 are parallel

3rd stanza: lines 2+3 are both negative imperative sentences

c) phonetic effects

End-rhyme pattern:

A B之 A B之

C C C C

D兮 D兮 D

Internal rhyme: 樸A?

Repetition: 脱脱

«Sangenes bok» nr. 168 vers 4 (i avdelingen 小雅)

昔 我 往 矣

xí wǒ wǎng yǐ
lenge-siden jeg/vi gå

(partikkel)

黍 稷 方 華

shǔ jì fāng huá
hirse hirse nettoppblomstre

今 我 來 思

jīn wǒ lái sī
nå jeg/vi komme(partikkel)

雨 雪 載 塗

yù xuě zài tú
falle snø dekke vei

王 事 多 難

wáng shì duō nán
konge sak mange vanske

不 遑 啟 居

bù huáng qǐ jū
ikke ledig-tid knele sitte-på-huk

豈 不 懷 歸

qǐ bù huái guī
hvordan ikke lengte vende-tilbake

畏 此 簡 書

wèi cǐ jiǎn shū
frykte denne/ bambus- dokument
disse stykke

Bernhard Karlgren:

Long ago, when we marched,
the millets were just in flower;
now when we come (back),
the falling snow settles on the mud;
the service to the king has many difficulties,

we have no leisure to kneel down or sit at rest;
do we not long to go home?
But we fear these bamboo-slip documents.

Arthur Waley:

Long ago when we started,
The wine-millet and cooking-millet were in flower.
Now that we are on the march again
Snow falls upon the mire.
The king's service brings many hardships.
We have no time to rest or bide.
We do indeed long to return;
But we fear the writing on the tablets [the king's command].

Analysis

Thematics

War and suffering, fear of the king's command.

There is a discrepancy between Karlgren's and Waley's translations of line 3. It seems to me Karlgren's interpretation makes best sense. Waley must have thought it queer that a person who is returning home goes on to talk about how he is longing for home, but that must be because he fails to see the last four lines as a general description of life in the fields, distinct from the specific description in the first four lines.

Narrator and point of view

1st person - but the narrator is still almost anonymous - the unknown soldier

Structure

8 lines, 2 parts of 2 couplets each, each line 4 characters

1 part specific description of going out and returning from war

2 part general description of the situation out there

Imagery

None

Linguistic effects

End rhyme, but what about 華?

Parallellism 1+2 and 3+4 lines

Sangene fra Chu

«Å omfavne sand» 懷沙, siste vers 亂, fra avdelingen *Jiǔ zhāng* 九章

Oversettelse: David Hawkes

浩 浩 沅 湘

hào hào Yuán Xiāng
brusende-- Yuan Xiang

The mighty waters of the Yuan and Xiang

分 流 汨 兮

fēn liú gǔ xī
adskilt flyte bruse (fyllord)

with wurgung swell go rolling on their way;

修 路 幽 蔽

xiū lù yōu bì
lang vei mørk tildekket

The road is long, through places dark and drear,

道 遠 忽 兮

dào yuǎn hū xī
vei lang uklar (fyllord)

a way far and forlorn.

懷 質 抱 情

huái zhí bào qíng
omfavne karakter omfavne lidenskap

The nature I cherish in my bosom, the feelings I embrace,

獨 無 匹 兮

dú wú pǐ xī
bare manglelike (fyllord)

there are none to judge.

伯 樂 既 沒

Bó- lè jì mò
Bole -- allerede død

For when Bo Le is dead and gone,

驥焉程兮

jì yān chéng xī
god-hest hvordan måle (fyllord)
how can the wonder-horse go coursing?

民生稟命

mín shēng bǐng mìng
folk føde utrustet-med skjebne
The lives of all men on the earth

各有所錯兮

gè yǒu suǒ cù xī (ts'ák)
hver ha (partikkel) tilfreds (fyllord)
have each their ordained lot.

定心廣志

dìng xīn guǎng zhì
stabil hjerte vid sinnelag
Let my heart be calm and my mind at ease:

余何所畏懼兮

yú hé suǒ wèi jù xī (g'jwo; g'jwag)
jeg hva (partikkel) frykte -- (fyllord)
why should I be afraid?

曾傷愛哀

zēng shāng ài āi _____ (ə; ôd)
øke sår gråte sorg
Yet still, in mounting sorrow and anguish,

永歎喟兮

yǒng tàn kuì xī (k'w[i]ɛd)
evig sukke sukke (fyllord)
long I lament and sigh.

世溷濁莫吾知

shì hùn zhuó mò wú zhī
verden skitten skitten ingen meg forstå
For the world is muddy-witted; none can know me;

人 心 不 可 謂 兮

rén xīn bù kě wèi xī (gǐwəd)
menneske hjerte ikke kan tale (fyllord)
the heart of man cannot be told.

知 死 不 可 讓

zhī sǐ bù kě ràng
vite død ikke kan unngå
I know that death cannot be avoided,

願 勿 愛 兮

yuàn wù ài xī (·əd)
ønske ikke ha-kjær (fyllord)
therefore I will not grudge its coming.

明 告 君 子

míng gào jūn zǐ --
klar rapportere herre --
To noble men I here plainly declare

吾 將 以 為 類 兮

wú jiāng yǐ wéi lèi xī (lǐwəd)
jeg vil ta være kategori (fyllord)
that I will be numbered with such as you.

David Hawkes (alternativ oversettelse):

In the life of all men,
Each has his own destiny.
With a steady heart and a broad mind,
Why should I be afraid?

Deeply afflicted with sorrow,
Forever I sigh and moan:
The world is foul and knows me not,
The heart of man cannot be told.

I know death is inevitable,
But I have no desire to pity myself.
Clearly I say to the noble lord:

I shall follow you as my guide.

Sima Qian:

於是懷石遂自投汨羅以死。

Deretter omfavnet han sten og kastet seg så i Miluo og døde.

Analyse

Thematics

1 strofe - skjebnetanke for å møte egen skjebne uten angst

2 strofe - frustrasjon og følelse av ikke å være forstått

3 strofe - aksepterer døden for det store ideal?

This poem is typical of the 騷 type of 楚辭 poetry: it is highly personal and depicts a subject who feels misunderstood, who claims to have talents, and who is loyal to higher ideals. In such poetry shamanism may play a role, but only secondary. The primary topic is the poet himself.

Narrator and point of view

1st person - highly personal

Structure

3 strofer à 4 linjer à 3-5 tegn + 兮 bak annenhver linje, markerer kupletter

Couplets of uneven length ending in 兮 is typical of 騷 type of poetry (as opposed to 歌).

Imagery

Ingen?

Linguistic effects

Enderim mellom kupletter, muligens også første linje i strofe 2 (samme i strofe 2 og 3, ulikt i strofe 1)

Sjekk evt bruk av nasale endelser - assonans

Internal rhyme? 愛哀

Note that 稟命 do not rhyme (Karlgrén: p̄l̄iəm m̄iǎng), though in some lines there are clusters of nasal endings that might be taken as examples of assonance.

«Sangene fra Chu» «Den rituelle syklus» (禮魂, i samlingen 九歌)

成 禮 兮 會 鼓

chéng lǐ xī huì gǔ _____ (ko; kwâg)
bli ritual (fyllord) samle tromme

傳 芭 兮 代 舞

chuán bā xī dài wǔ _____ (m̄wo; m̄wag)
gi-videre frisk-blomst (fyllord) erstatte danse

媵 女 倡 兮 容 與

kuā nǚ chàng xī róng yǔ _____ (z̄io; d̄iag)
vakker pike synge (fyllord) rolig --

春 蘭 兮 秋 菊

chūn lán xī qiū jú _____ (k̄iok)
vår orkidé (fyllord) høst krysantemum

長 無 絕 兮 終 古

cháng wú jué xī zhōng gǔ _____ (ko; kâg)
lengde uten avbryte(fyllord) for-evig --

David Hawkes:

The rites are accomplished to the beating of the drums;
The flower-wand is passed on to succeeding dancers.
Lovely maidens sing their song, slow and solemnly.
Orchids in spring and chrysanthemums in autumn:
So it shall go on until the end of time.

Analysis

Thematics

The eternal ritual cycle, where the end of A is just the beginning of B

Impersonal, ritualistic.

The end of a rite.

This is a typical 歌, which are older than 騷: it is a functional shamanistic song used for specific rituals, though maybe adorned by a highly literate author (according to 王逸 by 屈原 himself). There is no personal or subjective sense of poet, just a ritual song.

Narrator and point of view

Impersonal 3rd person

Structure

5 lines

Each line: xx(x)兮xx

This (or rather xx(x)兮xx(x)) is typical of 歌, especially those found in 九歌

The long lines mark the end of thematic units: 1) specific human rituals 2) general natural cycles

No clear role for the couplet as such, rather: one triplet plus one couplet, but the rhyming is linewise, not coupletwise.

Imagery

Ritual cycle compared to the seasonal cycle (比)

Linguistic effects

End-rhyme in each line (bad in line4)

Syntactic parallelism between lines 1 and 2

阮籍

(210-263 e.Kr.)

Ruǎn Jí

Halvor Eifring

De engelske oversettelsene er ved Graham Hartill og Wu Fusheng.

1 生命辰安在

shēng mìng chén ān zài
liv -- tid hvor befinne-seg
The moment of birth is beyond control.

2 憂戚涕沾襟

yōu qī tì zhān jīn [kim]
bekymring-- tåre væte jakkeslag
Tears dampen my sleeves.

3 高鳥翔山岡

gāo niǎo xiáng shān gāng
høy fugl sveve fjell fjellrygg
The eagle glides over the mountain,

4 燕雀棲下林

yàn què qī xià lín [lim]
svale spurv sitte-på-gren under skog
the sparrow lingers below in the bushes.

5 青雲蔽前庭

qīng yún bì qián tíng
grønn sky dekke foran gårds plass
My sighs fill the courtyard like a cloud,

6 素琴悽我心

sù qín qī wǒ xīn [sim]
enkel lutt trist jeg hjerte
my heart is saddened by this music.

7 崇山有鳴鶴

chóng shān yǒu míng hē
høy fjell finnes synge trane
The crane flies singing across the peak,

8 豈可相追尋

qǐ kě xiāng zhuī xún [zīm]
hvordan kan den jage lete
how can we follow him?

Thematics

Sadness at his own predicament, his own destiny. (Futile) longing for something else, far removed from the pitifulness around him. A political interpretation is possible: he is born in the wrong times, when the state is threatened by the Sima clan.

Narrator and point of view

1st person speaker - typical of *shi*, as opposed to *yuefu*. The subject and his feelings are strongly present in the poem, all else has an elusive meaning.

Structure

Formal structure:

8 lines (4 couplets), 5 characters a line, all except the first, second and last formed as [[2]NP [[1]V [2]NP]VP]S.. All the NPs except 燕雀 consist of modifier + modified. Paired lines are standard in *shi*, while in *yuefu* there seem to be exceptions. Content structure follows formal structure:

The first couplet consists of a question concerning the time the speaker was born, and a direct expression of the following sadness.

The second couplet gives a complex bird image, with disputable meaning. But since all the other couplet's consist of an external (objective) and an internal (subjective) line, the speaker probably identifies himself with the swallows and sparrows in the bushes - maybe threatened by the high-towering bird(s) above?

In the third couplet, line 5 has a fairly obvious image of dark clouds, followed in line 6 by a direct expression of the speaker's sad mood (directly induced by the cither).

The third couplet gives an image of a bird, followed by a more or less direct expression of the speaker's longing.

Imagery

A poem heavy with images.

What is the eagle? What are the sparrows and swallows?

The dark clouds are clearly metaphors for his bad predicament. But are they more specific?

The connection between the outer (clouds) and the inner (heart).

The singing crane seems to be a symbol of freedom from this predicament.

What is the relation between the birds of the 3-4 lines and the crane?

Linguistic effects

a) parallellism

3-4 and 5-6 are parallel. Are these two couplets also parallel with each other? The eagle being as threatening to the small birds as the dark clouds are to the speaker's heart?

b) assonance

生命 *shìajng miājgh* (fixed expression)

One could also speculate about assonance in the variation of nasal (N) vs oral (O) endings:

NNNNO

OOOONN

OONNN

NOOON

NNONN

ONOON

NNONO

OONON

Another speculation might be that narrow vowels, esp. i, are used for sadness, while open vowels, esp. a, are used for the threatening eagles above. Maybe.

c) end-rhyme

Every second line has end-rhyme.

1

鳴鳩嬉庭樹

míng jiū xī tíng shù
syngje due leke gårdsplass tre
Tiny birds play and sing on the tree in the courtyard,

2

焦明遊浮雲

jiāo míng yóu fú yún [wun]
(fuglenavn) reise flyte sky
a goose glides by on the clouds.

3

焉見孤翔鳥

yān jiàn gū xiáng niǎo
der se ensom gli fugl
Look at that lonely bird in the sky,

4

翩翩無匹群

piān piān wú pǐ qún [gun]
slå-ut-vingene uten flokk --
flying, slowly, with no companion....

5

死生自然理

sǐ shēng zì rán lǐ
død liv natur -- prinsipp
Life and death depend upon the Law of Nature,

6

消散何續紛

xiāo sàn hé bīn fēn [phun]
forsvinne -- hva fly-av-gårde/kaotisk
always recurring, fading away, extinction....

Thematics

Unclear. Goes from the playful crowds of birds in the first two lines, via the lone bird in lines 3 and 4, to a general statement about life and death in the two final lines.

Probably the two final lines give a clue to the intended meaning: attempt at reconciliation with death (and, perhaps, with loneliness).

Narrator and point of view

3rd person.

Neutral speaker, but the final line is slightly emotional, revealing a subjective tone.

Structure

Formal: 6 lines (3 couplets), 5 characters a line.

Content: First couplet happy birds flocking together, second couplet lone bird, third couplet general reflection.

Imagery

Again a poem heavy with images, and again the images are of birds.

The dove and the *jiaoming* stand for playfulness and pleasure in a crowd.

The lone bird evidently stands for the loner.

But what is the relation between the bird images and the two final lines? That being lonely already is a kind of “death” from togetherness? Or brings up thoughts of death? Or is something, like death, that is difficult to reconcile oneself with?

Linguistic effects

a) parallelism

1-2 are parallel, signifying a “crowd”, while 3-4 are not, since they describe a loner.

b) assonance

翩翩

死生 si' siajŋ (fixed expression)

消散 siaw san' (fixed expression)

繽紛 phjin phun (fixed expression)

c) end-rhyme

Every second line has end-rhyme.

d) tone

rhyiming words have level tone and nasal ending, non-rhyiming end words have not.

1 步遊三衢旁
bù yóu sān qú páng
skritt reise tre storvei ved-siden-av
Walking by the crossroads

2 惆悵念所思
chóu chàng niàn suǒ sī [si]
trist -- lengte NOM lengte
with a sad heart, I miss my beloved.

3 豈為今朝見
qǐ wéi jīn zhāo jiàn
hvordan være i-dag -- se
Not that I hope to see her today,

4 恍惚誠有之
huǎng hū chéng yǒu zhī [tçi]
uklar -- virkelig finnes det
but she comes, from a state of trance she appears....

5 澤中生喬松
zé zhōng shēng qiáo sōng
myr i føde høy furu
Before me, on the moor, there stands a giant tree -

6 萬世未可期
wàn shì wèi kě qī [gi]
10000 generasjon ikke kan forvente
no, eternal glory cannot be expected.

7 高鳥摩天飛
gāo niǎo mó tiān fēi
høy fugl røre himmel fly
Huge birds wheel across the sky,

8 凌雲共遊嬉
líng yún gòng yóu xī [xi]
stige sky sammen leke --
playing, one with another, among the clouds.

9 豈有孤行士
qǐ yǒu gū xíng shì
hvordan finnes ensom gå lærd-person
Why be the lonely, wayward scholar,

10 垂涕悲故時
chuí tì bēi gù shí [dǐ]
falle tåre trist fortid tid
shedding tears, lamenting the past?

Thematics

Unclear. Futile (?) longing for something or someone in his past. Contrast with the lonely life at present. Giving up office?

Narrator and point of view

Emotionally loaded 1st person speaker.

Structure

10 lines (5 couplets), 5 characters a line.

Imagery

Again a poem heavy with images, one of them of playing birds 高鳥. But what do they refer to? What's the pine tree? Him? Her? What does she stand for?

Linguistic effects

a) assonance

惆悵 trhuw trhiaŋh (fixed expression)

所思 sǐsǐ' si (fixed expression)

恍惚 xwaj' xwət (fixed expression)

c) end-rhyme

Every second line has end-rhyme.

陶淵明
(陶潛)

Táo Yuānmíng
(Táo Qián 365-427)

歸園田居五首之一

guī yuán tián jū wǔ shǒu zhī yī
vende-tilbake have åker bo 5 målordsubord. 1
Returning to live in the country (No. 1 of 5 poems)
Returning to Dwell in Gardens and Fields I

Oversettelser ved William Acker og Stephen Owen.

1 少無適俗韻

shào wú shì sù yùn
ung mangle tilpasse vulgær rim
In youth I had nothing that matched the vulgar tone,
My youth felt no comfort in common things,

2 性本愛丘山

xìng běn ài qiū shān [ʃɛ:n]
natur opprinnelig elske topp fjell
For my nature always loved the hills and mountains.
by my nature I clung to the mountains and hills.

3 誤落塵網中

wù luò chén wǎng zhōng
feilaktig falle støv garn i
Inadvertently I fell into the Dusty Net,
I erred and fell in the snares of dust

4 一去已十年

yī qù yǐ shí nián [nɛn]
idet dra allerede 10 år
Once having gone it was more than thirteen² years.
and was away thirteen years in all.

5 羈鳥戀舊林

jī niǎo liàn jiù lín
bundet fugl lengte gammel skog
The tame bird longs for his old forest—

The caged bird yearns for its former woods,

6 池魚思故淵

chí yú sī gù yuān [ʔwɛn]
basseng fisk lengte gammel dypt-vann
The fish in the house-pond thinks of his ancient pool.
fish in a pool yearns for long-ago deeps.

7 開荒南野際

kāi huāng nán yě jì
åpne udyrket-mark syd villmark grense
I too will break the soil at the edge of the southern moor,
Clearing scrub at the edge of the southern moors,

8 守拙歸園田

shǒu zhuō guī yuán tián [dɛn]
holde-fast-ved enkel vende-tilbake hage åker
I will guard simplicity and return to my fields and garden.
I stay plain by returning to gardens and fields.

9 方宅十餘畝

fāng zhái shí yú mǔ
kvadrathjemsted 10 over *mu*
My land and house—a little more than ten acres,
My holdings are just more than ten acres,

10 草屋八九間

cǎo wū bā jiǔ jiān [kɛ:n]
gress hus 8 9 rom
In the thatched cottage—only eight or nine rooms.
a thatched cottage of eight or nine rooms.

11 榆柳蔭後簷

yú liǔ yīn hòu yán [jiam]
alm piletre skygge bakre takskjegg
Elms and willows shade the back verandah,
Elms and willows shade eaves at the back,

12 桃李羅堂前

táo lǐ luó táng qián [dzɛn]

ferskenplomme ligge-spredt hall foran
Peach and plum trees in rows before the hall.
peach and plum spread in front of the hall.

- 13 暖暖遠人村
xuān xuān yuǎn rén cūn
myk -- fjern menneske landsby
Hazy and dimly seen a village in the distance,
The far towns of men are hidden from sight,

- 14 依依墟里煙
yī yī xū lǐ yān [ʔɛn]
utydelig -- landsby -- røk
Close in the foreground the smoke of neighbours' houses.³
a faint blur of smoke comes from village hearths.

- 15 狗吠深巷中
gǒu fèi shēn xiàng zhōng
hund bjeffe dyp stikkvei i
A dog barks amidst the deep lanes,
A dog is barking deep in the lanes,

- 16 雞鳴桑樹巔
jī míng sāng shù diān [ten]
hane gale morbær tre topp
A cock is crowing atop a mulberry tree.
a rooster cries out atop a mulberry.

- 17 戶庭無塵雜
hù tíng wú chén zá
dør gårds plass uten støv blanding
No dust and confusion within my doors and courtyard;
No dust pollutes my doors or yard,

- 18 虛室有餘閒
xū shì yǒu yú xián [yɛ:n]
tom hus eksistere rikelig fritid
In the empty rooms, more than sufficient leisure.
empty space offering ample peace.

19 久 在 樊 籠 裡
jiǔ zài fán lóng lǐ
lenge i gjerde bur i
Too long I was held within the barred cage.
For long time I was kept inside a coop,

20 復 得 返 自 然
fù dé fǎn zì rán [nian]
igjen kan vende-tilbake natur --
Now I am able to return again to Nature.
now again I return to the natural way.

Thematics

The movement from the urban to the rustic, from ambition to happiness, from something alien to his original nature.

This movement is characterised as a homecoming (歸, 返), while the opposite movement is characterised as an inadvertent fall (誤落).

The urban is characterised as vulgar (俗), as dusty (塵), and as something that hinders free movement (網, 羈, 池, 樊籠).

The rustic is characterised in terms of unspoilt nature (丘山, 林, 淵), in terms of peasant life (lines 7-18), and in terms of something original (少, 本, 舊, 故), as human nature 性, as simplicity 拙 and as spontaneity 自然.

Narrator and point of view

1st person narrator

Structure

Formal: 20 lines (10 couplets) of 5 characters (mostly 2 + 3).

Content:

1 couplet: original state (including contrast between him and the outside world)

2 couplet: conventional state

3 couplet: longing back to original state (bird and fish images)

4 couplet - 9 couplet: present state (peasant life)

10 couplet: from conventional state back to original state (= present state)

Imagery

See under thematics.

1 line “rhyme”

All parallel couplets describe more or less concrete visual images, the first one (lines 5-6) with an emotional content (longing) and the last one slightly more abstract (lines 17-18).

All the images are easy to understand, their simplicity is also an expression of the simplicity the speaker seeks (or “guards”).

Linguistic effects

a) parallelism in couplets 3, 5, 6, 7, 8, and 9.

b) phonetic effects:

End-rhyme, though the rhymes seem to be better in Modern Chinese than in Pulleyblank's version of Early Middle Chinese, maybe due to early dialectal variation. Note that 簷 is not part of the rhyme, since it had an -m ending. All rhyming words are in what later (?) became level tone.

Repetition 暖暖 and 依依.

Internal rhyme 園田 wuan den?

歸園田居五首 之二

guī yuán tián jū wǔ shǒu zhī èr
vende-tilbake have åker bo 5 mǎlordsubord. 2

Returning to live in the country (No. 2 of 5 poems)

Oversettelse ved A. R. Davis

1 野外罕人事

yě wài hǎn rén shì
villmark -- sjelden menneske sak
In the country I take little part in men's affairs;

2 窮巷寡輪鞅

qióng xiàng guǎ lún yāng [ʔian']
avsidet-småvei -- lite hjul seletøy
In the narrow lane wheels and harness are rare.

3 白日掩荆扉

bái rì yǎn jīng fēi
hvit sol dekke kyskhetstre port
The bright sun is shut out by my rustic gate;

4 虛室絕塵想

xū shì jué chén xiǎng [sian']
tom hus avskjære støv tanke
The empty house cuts off dusty preoccupations.

5 時復墟曲中

shí fù xū qū zhōng
av-og-til igjen landsby -- i
At times again in the waste ground and byways,

6 披草共來往

pī cǎo gòng lái wǎng [wuan']
spre gress sammen komme gå
Parting the grasses, I share men's comings and goings.

7 相見無雜言

xiāng jiàn wú zá yán

hverandre se ingen blandettale
When we meet, there is no discursive talk;

8 但道桑麻長
dàn dào sāng má zhǎng [trian']
bare snakke morbær hamp vekst
We speak of the growth of mulberry and hemp.

9 桑麻日已長
sāng má rì yǐ cháng [drian]
morbær hamp dag-for-dag -- lang
My mulberries and hemp daily grow taller,

10 我土日已廣
wǒ tǔ rì yǐ guǎng [kwan']
jeg jord dag-for-dag -- bred
While my lands daily grow broader.

11 常恐霜霰至
cháng kǒng shuāng xiàn zhì
ofte frykte rim hagl komme
Always I fear the coming of frost and hail,

12 零落同草莽
líng luò tóng cǎo mǎng [maj']
visne -- lik vilt-gress --
When they will be shattered like the weeds.

Thematics

A description of rustic life, far removed from the urban.

Narrator and point of view

1st person narrator

Structure

Formal: 12 lines (6 couplets) of 5 characters (mostly 2 + 3).

Content:

1 couplet: life with little sign of bustling crowds

2 couplet: a semi-parallel couplet; if Davis' translation of line 3 is correct, the "shutting out" of line 3 is passive, while the "cutting off" of line 4 is active; another translation of line 3 goes: "[even] during the day the wooden gate is closed".

3-5 couplet: a different kind of social life

6 couplet: different kinds of worries

Imagery

Full of very concrete and transparent images, the most abstract ones being 塵想, the synecdoche 輪鞅, and the simile 草莽. All other images are merely instances of a general pattern.

Linguistic effects

a) parallelism in couplets 1, 2, and 5.

b) phonetic effects:

End-rhyme. Note that 長 in line 9 should not be part of the rhyme and should be a stative verb rather than an inchoative verb to match 廣 in the parallel line 10. Thus, the modern pronunciation should be cháng and not zhǎng. All rhyming words are in what later (?) became rising tone.

Alliteration in 零落 (fixed expression).

Repetition with variation in 桑麻長 and 日已.

Regler for “poesi i ny stil” 近體詩

1. Antall linjer:

Hvert dikt har fire linjer (kortklipte vers 絕句) eller åtte linjer (regulerte vers 律詩). Lengre dikt (sammenbundne regulerte vers 排律) finnes også, men antallet linjer er alltid et partall.

2. Antall tegn pr. linje:

Hver linje har fem tegn 五言 eller syv tegn 七言.

3. Rim:

Tegn nr. 1 bakfra i alle partallslinjer rimer med hverandre. Tegn nr. 1 bakfra i oddetallslinjer rimer ikke, bortsett fra linje nr. 1, som kan (men ikke trenger) ha samme rim som partallslinjene.

4. Toner:

a) Tegn nr. 1 bakfra har píng-tone hvis det rimer, zè-tone hvis det ikke rimer.

b) Tegn nr. 3 bakfra har motsatt tone av tegn nr. 1 bakfra. Denne regelen følges mindre konsekvent enn de andre reglene.

c) Tegn nr. 4 bakfra har motsatt tone av tegn nr. 2 bakfra. Tegn nr. 6 bakfra har motsatt tone av tegn nr. 4 bakfra.

d) For fordelingen av píng og zè i tegn nr. 2, 4 og 6 bakfra gjelder samme mønster i linje 1,4,5 og 8, mens det motsatte mønstret gjelder i linje 2, 3, 6 og 7.

5. Parallellisme:

I vers på åtte linjer eller mer har alle kupletter bortsett fra den første og den siste syntaktisk og semantisk parallellisme. I åtte linjers vers er for eksempel linje 3 og 4 parallelle, og det samme gjelder linje 5 og 6.

Eksempler

1. Kortklipte vers med syv tegns linjer 七言絕句

Qiū lái xiāng gù shàng piāo péng
wèi jiù dàn shā kuì Gě Hóng
Tòng yǐn kuáng gē kōng dù rì
fēi yáng bá hù wèi shuí xióng

2. Regulerte vers med syv tegns linjer 七言律詩

Shè nán shè běi jiē chūn shuǐ
dàn jiàn qún ōu rì rì lái
Huā jìng bù céng yuán kè sǎo
péng mén jīn shǐ wèi jūn kāi
Pán sūn shì yuǎn wú jiān wèi
zūn jiǔ jiā pín zhǐ jiù pēi
Kěn yǔ lín wēng xiāng duì yǐn
gé lí hū qǔ jìn yú bēi

“Poesi i ny stil” 近體詩

kan være píng eller zè

motsatt av

motsatt av

z zè 仄

p píng 平

pr píng med rim

parallellisme (gjelder kun 8-linjers dikt)

Loddrett strek: tegnene til venstre for streken utgår i fem-tegns-dikt.

Vannrett strek: linjene under streken utgår i kortklippede dikt.

p	z
z	pr

z	pr
---	----

p	z
---	---

z	pr
---	----

p z

z pr

p z

z pr

王維 Wáng Wéi
(701-761)

Halvor Eifring
Oversettelse av Stephen Owen

巖 家 瀨

luán jiā lài
gullbusk hjem stryk
Rapids by the Luan Trees

1 颯 颯 秋 雨 中

sà sà qiū yǔ zhōng
onomatopoetikon høst regn i
The moaning of wind in autumn rain,

2 淺 淺 石 溜 瀉

jiǎn jiǎn shí liù xiè [siah]
som-flyter-hurtig sten flyte sprute-nedover
Swift water trickling over stones.

3 跳 波 自 相 濺

tiào bō zì xiāng jiàn
hoppe bølge selv hverandre sprute
Leaping waves strike one another—

4 白 鷺 驚 復 下

bái lù jīng fù xià [yɛ:h]
hvit hegge skremme igjen gå-ned
A white egret startles up, comes down again.

Thematics

The poem is one of 20 in the Wang Stream Collection, describing various spots on the Wang Stream Estate. They are supposed to have been made to fit with a painting by Wang Wei of this estate. All the poems are highly visual and plain to the extent of leaving the reader to wonder whether there might be something more underneath. Especially the fourth line, which, by generic expectation, is supposed to contain a “conclusion” (合), leaves the reader puzzled, since it seems to contain no thought, no emotional response, no summing up, just a twist from the static or iterative images of the preceding lines, to the momentaneous image of this line. As Stephen Owen says, the poem is “visually complete, but intellectually incomplete”. But is there really any “hidden truth” in this poem?

Owen *High Tang* p. 51: a world of simple forms and elements in meaningful relationships. But the purity and simplicity of his style was not the spontaneous “natural language” that other poets sought: though it opposed the artifice of poetic craft, it was itself a highly sophisticated manifestation of that same craft. ... the craft that tries to overcome craft, the artifice of simplicity.

Narrator and point of view

Objective, impersonal description, though the visuality of the poem and the audibility of the first line suggest the presence of a perceiving mind.

Structure

Formal structure:

4 lines (2 couplets), 5 characters a line.

Content structure:

Relies on the by now standard structure of four-line verse, later captured in the following terms:

起 opening - setting the scene

承 continuation - elaborating the scene

轉 shift - a change leading up to

合 closing - a conclusion, an emotional response, a bringing together, the personal response 情 to the scene 景 of the preceding lines

The shift is not much of a shift, though, since it is just a little closer in on the iterative movements of the rapids. This closing in, however, does prepare the change in the closing line, which is the only one describing momentaneous action. so does the fact that the waves are “jumping”.

Imagery

A poem heavy with images. But do they stand for anything but themselves?

Linguistic effects

a) parallelism

At first sight, the most obvious parallelism is in the first couplet. However, the only parallel feature shared by the two lines is the predicative use of a preposed reduplicative descriptive verb. One might, in fact, equally well say that the last couplet is parallel, since both lines start with a subject consisting of an attributive verb plus a noun, both referring to rising objects.

b) assonance

颯颯 (sap-sap, from Chuci) and 淺淺 (fixed expression)

One could, of course, speculate about the nasal endings of both the non-rhyming final syllables, but that may be a coincidence.

c) end-rhyme

Every second line has end-rhyme, though Pulleyblank's reconstruction does not seem to fit.

終南別業

Zhōng nán bié yè
Zhongnan -- villa --
Villa on Chung-nan Mountain

1 中歲頗好道

zhōng suì pǒ hào dào
midt år meget like vei
In middle age I grew truly to love the Way,

2 晚家南山陲

wǎn jiā nán shān chuí [dʒwi]
sen hjem syd fjell grenseområde
Now late, my home lies at South Mountain's edge.

3 興來每獨往

xìng lái měi dú wǎng
god-stemning komme hver alene gå
When the mood comes, I always go alone,

4 勝事空自知

shèng shì kōng zì zhī [tri]
flott ting tom selv vite
I know all about its wonders, without motive, alone.

5 行到水窮處

xíng dào shuǐ qióng chù
gå til vann ende sted
I'll walk to the place where the waters end

6 坐看雲起時

zuò kàn yún qǐ shí [dʒi]
sitte se sky stige tid
Or sit and watch times when the clouds rise.

7 偶然值林叟

ǒu rán zhí lín sǒu
tilfeldig -- møte skog gammel-mann

Maybe I'll run into an old man of the woods—

8 談 笑 無 還 期

tán xiào wú huán qī [gǐ]
prate le uten gǎ-tilbake tid

We'll laugh, chat, no hour that we have to be home.

Thematics

This poem is much more direct and simple, with no indication of any “hidden truth”. It belongs to a later period in Wang Wei’s life. Although the conventional life of an official is not mentioned with a word, it lies there all the time as an implicit contrast to the life of one who “loves the way”. That life belongs to mid or old age, it belongs in the non-urban periphery (南山陲), to nature (山, 勝事, 水, 雲, 林), it follows the impulse of the moment (興來, 空, 偶然, 無還期) instead of plans, duties and restraints, it represents a move from action (行) to inaction (坐), it seeks sources (水窮處), it is a lonely business (獨, 自), though if the meeting is accidental, there is nothing wrong with social life.

Narrator and point of view

1st person (though hidden pronoun), personal.

Structure

Formal structure:

8 lines (4 couplets), 5 characters a line.

Content structure:

Relies on the tripartite structure (see Owen):

opening (first couplet) - gives a broad view of his life, spans over a long period, from before mid-age to (now) old age, gives a setting.

descriptive section (second and third couplet) - describes a scene

closing (last couplet) - is supposed to give a personal response (情), conclusion etc to the preceding lines (景), though in this case the shift is not obvious.

This tripartite structure started its development in the Jian’an period, when the closure became a common habit. In the late Wei, descriptive parallel couplets tended to cluster in the middle of the poem. By the Liang the tripartite form had developed fully.

Imagery

The closest this poem comes to a metaphor is the 水窮處 and 南山陲, but both are rather concrete instances of something than abstract metaphors. 道 is, of course, an old metaphor.

Linguistic effects

a) parallelism

Third couplet

b) assonance

Not in 勝事!

Internal rhyme in 好道, arguably xawh dawh (though the latter may be daw’), a fixed expression used already in Lunheng.

c) end-rhyme

Every second line has end-rhyme.

李白 Lǐ Bái
(701-762)

Halvor Eifring

烏 棲 曲

Wū qī qǔ
kråke hvile sang
Song of the Roosting Crows

Oversettelse av Stephen Owen

1 姑 蘇 臺 上 烏 棲 時

Gū sū tái shàng wū qī shí
Gusu -- terrasse på kråke hvile tid
The time when the crows are roosting on the terrace of Ku-su

2 吳 王 宮 裡 醉 西 施

Wú wáng gōng lǐ zuì Xī shī
Wu konge palass i beruset Xishi --
Is when, in the Wu king's palace, Hsi Shih is growing drunk.

3 吳 歌 楚 舞 歡 未 畢

Wú gē Chǔ wǔ huān wèi bì
Wu sang Chu dans glede ennå-ikke avslutte
The songs of Wu and dances of Ch'u—their pleasure had not reached its
height,

4 青 山 欲 啣 半 邊 日

qīng shān yù xián bàn biān rì
grønn fjell vil holde-i-munn halv side sol
As the green hills were about to swallow a half side of the sun.

5 銀 箭 金 壺 漏 水 多

yín jiàn jīn hú lòu shuǐ duō
sølv pil gull krukke lekke vann mye
From waterclock more and more drips away, from the basin of gold with its
silver arrow,

6 起 看 秋 月 墜 江 波

qǐ kàn qiū yuè zhuì jiāng bō
stå-oppse høst måne falle elv bølge

And they rise and they watch the autumn moon sink down in the river's
waves,

7 東 方 漸 高 奈 樂 何

dōng fāng jiàn gāo nài lè hé
øst retning litt-etter-litt høy ordne glede hvordan

As in the east the sun grows higher, what shall their joy be then?

Genre

Not 懷古, which has the poet's present as its point of departure, but fictional imagination. A yuefu poem, allowing uneven number of lines per stanza, but this still leaves the reader with a sense of the incomplete: no aftermath, no conclusion.

Thematics

Simple sensual surface, complicated tragic significance.

Like in drama, we know, they don't.

Narrator and point of view

Irony

Structure

Imagery

銀箭 金壺 osv - tid

Linguistic effects

Rim første kuplett, annen kuplett, siste trelinje-enhet

山中問答

Shān zhōng wèn dá
fjell i spørre svare
Dialogue in the Mountains

Oversettelse av Stephen Owen

1 問 余 何 意 棲 碧 山

wèn yú hé yì qī bì shān
spørre jeg hva hensikthvile jadegrønn fjell
You ask me why I lodge in these emerald hills;

2 笑 而 不 答 心 自 閒

xiào ér bù dá xīn zì xián
le og ikke svare hjerte selv ledig
I laugh, don't answer—my heart is at peace.

3 桃 花 流 水 杳 然 去

táo huā liú shuǐ yǎo rán qù
ferskenblomst flyte vann dyp -- gå
Peach blossoms and flowing waters go off to mysterious dark,

4 別 有 天 地 非 人 間

bié yǒu tiān dì fēi rén jiān
annen eksistere himmel jord ikke menneskeverden --
And there is another world, not of mortal men.

Translation by Chen Shih-hsiang & Harold Acton:

I dwell among green hills: you ask me why.
My soul at ease, I smile without reply.
The peach petals are swept along the stream
To other lands outside this mortal dream.

(From K'ung Shang-jen: *The Peach Blossom Fan (T'ao-hua-shan)*, trans. Chen Shih-hsiang and Harold Acton with the collaboration of Cyril Birch, University of California Press, Berkeley 1976 p. 10)

靜夜思

jìng yè sī
silent night longing

床前明月光

chuáng qián míng yuè guāng
bed before clear moon light

疑是地上霜

yí shì dì shàng shuāng
suspect be earth on dew

舉頭望明月

jǔ tóu wàng míng yuè
raise head look-at clear moon

低頭思故鄉

dī tóu sī gù-xiāng
lower head long-for hometown --

杜甫 Dù Fǔ (712-770)

Halvor Eifring, oversettelser av Stephen Owen

旅夜書懷

lǚ yè shū huái
reise natt skrive følelse
"Følelser på en nattlig reise"

細草微風岸

xì cǎo wēi fēng àn
fin/tynn gress svak vind bredd
Slender grasses, breeze faint on the shore,

危檣獨夜舟

wēi qiáng dú yè zhōu [t]
høy/usikker mast alene natt båt
Here, the looming mast, the lone night boat.

星垂平野闊

xīng chuí píng yě kuò
stjerne henge flat villmark bred
Stars hang down on the breadth of the plain,

月湧大江流

yuè yǒng dà jiāng liú []
måne strømme stor elv flyte
The moon gushes in the great river's current.

名豈文章著

míng qǐ wén zhāng zhù
berømmelse hvordan literære-skriftermanifestere
My name shall not be known from my writing;

官應老病休

guān yīng lǎo bìng xiū []
embete må gammel syk slutte
Sick, growing old, I must yield up my post.

飄 飄 何 所 似

pīāo pīāo hé suǒ sì
blåsende-i-vinden hva det-som-ligner
Wind-tossed, fluttering— what is my likeness?

天 地 一 沙 鷗

tiān dì yì shā ōu []
himmel jord en sand måke
In Heaven and Earth, a single gull of the sands.

Thematics

Occasional poetry, fact-oriented, as opposed to Western poetic invention.

A carefully staged little drama in which the stage surrounds not a group of actors but the consciousness of one actor. A self-image projected to posterity.

Narrator and point of view

Bevegelse fra ytre, objektiv beskrivelse til indre, første-persons subjektiv beskrivelse.

Structure

De to første kuplettene har en linje om “der” (karakterisert ved fellesskap, mildhet, storhet) fulgt av en linje om “her” (karakterisert ved ensomhet, utsatthet). Tredje kuplett er en negering av håpet om tilhørighet. Fjerde kuplett plasserer det ensomme jeg (“her”) innen himmel og jord (“der”) - og et slags fellesskap med måken! Første halvdel er rent 景-orientert, mens annen halvdel, særlig siste kuplett er 情.

Imagery

Correlative universe, as opposed to metaphor. Both sides of the imagery have the same ontological status. More like an analogy. 同類. Sympathetic resonance. (文 is the outward manifestation of some latent order.) “I am a gull” vs. “It seemed I was a gull” (state of mind).

Linguistic effects

Enderim i partallslinjer

Parallellisme i to første kupletter

Toneharmoni

贈 李 白

zèng Lǐ Bái
gì Lǐ Bái
Given to Li Po

1 秋 來 相 顧 尚 飄 蓬

qiū lái xiāng gù shàng piāo péng []
høst kommeobjekt se-på ennå blåse-i-vind markløper
Autumn comes—I look on you, still tumbleweed blown by winds,

2 未 就 丹 砂 愧 葛 洪

wèi jiù dān shā kuì Gě Hóng []
ennå-ikke ankomme udødelighetspille-- skamfull Ge
Hong
Immortality's pill, not yet compounded—shamed by comparison to Ko Hung.

3 痛 飲 狂 歌 空 度 日

tòng yǐn kuáng gē kōng dù rì
smerte drikk gal synges tom la-gå dag
Get roaring drunk, sing wild songs, pass your days in vain,

4 飛 揚 跋 扈 為 誰 雄

fēi yáng bá hù wèi shéi xióng []
ukonvensjonell-og-grenseløs -- for hvem stor-og-sterk
The wild gestures and all the frenzy to show your powers to whom?

Thematics

In 744, near Luoyang, Du Fu met Gao Shi and Li Bai, journeying east after loss of favour. Shared admiration for Li Bai? A complex representation of human nature. Also a self-image - Li Bai's or his own? Or both?

相顧: look at you? you look at me? we look at each other?

Narrator and point of view

The 相顧 probably makes the 1st person point of view clear, but the subject of all other verbs is 2nd person.

Structure

Imagery

秋 is evidently age and death

飄蓬

丹砂

飛揚 taking flight like a bird; lack of decorum

跋扈 leaping over a bamboo fish weir [=dam]; unrestrained willfulness and arrogance

Linguistic effects

Enderim i 1. linje pluss partallslinjer

Assonans i piāo péng

Toneharmoni

自京赴奉先縣

zì jīng fù Fèng xiān xiàn -- kommune
fra hovedstad reise-til Fengxian --
Going from the Capital to Feng-hsien,

詠懷五百字

yǒng huái wǔ bǎi zì
resitere følelser fem hundre tegn
Singing my Feelings [500 characters]

(Første åtte linjer)

1 杜陵有布衣

Dù líng yǒu bù yī
Duling -- eksistere tøy klær
In commoner's robes a man of Tu-ling,

2 老大意轉拙

lǎo dà yì zhuǎn zhuō
gammel stor sinn endres dum
As he ages, his ideas fall deeper into naïvete and foolishness,

3 許身一何愚

xǔ shēn yī hé yú
skryte-av selv en hva dum
And the goals to which he vows himself—simpleminded—

4 竊比稷與契

qiè bǐ jì yǔ xiè
hemmelig sammenligne Hou-Ji og Xie
In the secret heart comparing himself to Hou Chi, Chou's ancestor, to Chieh,
the Shang's founder

5 居然成護落

jū rán chéng hù luò
overraskende -- bli mislykket --
But he may be deceived and instead become a useless vacancy,

6 白首甘契闊

bái shǒu gān qiè kuò
hvit hode villig slite --
Hair now white and willing to meet long suffering:

7 蓋 棺 事 則 已

gài guān shì zé yǐ
lukke likkistesak så ferdig

When the coffin lid closes, the matter is done.

8 此 志 常 覬 豁

cǐ zhì cháng jī huò
dette mål alltid oppnå-ønske --

And yet my goals still and forever long for fulfillment.

自題寫真
易

zì tí xiě zhēn
selv inskribere portrett --
On my portrait

Oversettelse: Stephen Owen

白居易

Bái Jū yì
(772-846)

時為翰林學士

shí wéi hàn lín xué shì
tid være Hanlin-akademi lærd-embetsmann
På denne tiden var jeg ansatt som *xueshi* ved Hanlin-akademiet

我貌不自識

wǒ mào bù zì shí
jeg utseende ikke selv kjenne
I didn't even know my own face,

李放寫我真

lǐ fàng xiě wǒ zhēn
Li Fang skrive jeg virkelig
then Li Fang painted my portrait true.

靜觀神與骨

jìng guān shén yǔ gǔ
stille observere ånd og ben
I didn't even know my own face,

合是山中人

hé shì shān zhōng rén
passe være fjell i menneske
this has to be some mountain man!

蒲柳質易朽

pú liǔ zhí yì xiǔ
dunkjevle piletre kvalitetlett råtne
Wood of willow and cane soon decay;

糜鹿心難馴

mí lù xīn nán xùn
elg -- hjerte vanskelig temme
the heart of a deer is hard to to tame;

何事赤墀上

hé shì chì chí shàng
hvilkensak rød trinn i
Why then in the palace's red plazas

五年為侍臣

wǔ nián wéi shì chén
5 år gjøre tjene minister
have I waited five years on His Majesty?

況多剛狷性

kuàng duō gāng juàn xìng
dessuten mye rigid heftig natur
And worse, my too stiff and inflexible nature,

難與世同塵

nán yǔ shì tóng chén
vanskelig med verden samme støv
cannot join the world and wallow in its dirt.

不惟非貴相

bù wéi fēi guì xiàng
ikke bare ikke-være ærefull minister
These features not only foretell no honors,

但恐生禍因

dàn kǒng shēng huò yīn
bare frykte skape katastrofe grunn
I fear in them cause that will bring my ruin.

宜當早罷去

yí dāng zǎo bà qù
bør -- tidlig gå-av forlate

Best resign and depart, the sooner the better,

收 取 雲 泉 身

shōu qǔ yún quán shēn
trekke-tilbake -- sky kilde kropp
withdraw this body fit for clouds and streams.

寒山

Han Shan (Tang-dynastiet)

Oversettelse av Robert G. Henricks

人問寒山道

rén wèn Hán shān dào
folk spørre Kald Fjell vei
People ask the way to Han-shan,

寒山路不通

Hán shān lù bù tōng
Kald Fjell vei ikke åpen
But there are no roads that get through.

夏天冰未釋

xià tiān bīng wèi shì
sommer -- is ennå-ikke smelte
In the summer, the ice not yet melted,

日出霧朦朧

rì chū wù méng lóng
sol komme-ut tåke tåkete
And though the sun comes up, the fog is still thick and dense.

似我何由屈

sì wǒ hé yóu jiè
som jeg hva fra ankomme
How has someone like *me* arrived?

與君心不同

yǔ jūn xīn bù tóng
med De hjerte ikke lik
My mind and yours are not the same.

君 心 若 似 我

jūn xīn ruò sì wǒ

De hjerte hvis ligne jeg

If your mind, sir, were like mine,

還 得 到 其 中

hái dé dào qí zhōng

også kan dra dens midte

You too could come right to the center.

念奴嬌
坡)

Niàn nú jiāo
Nianǎnu ǎ sjarm
The Charms of Nianǎnu

蘇軾 (蘇東

Sū Shì Sū Dōngpō
(1037-1101)

一 赤壁懷古

Chì bì huái gǔ
rød vegg minnes oldtid
Meditations on the Past at Red Cliff

Oversettelse: Stephen Owen

1 大江東去

dà jiāng dōng qù
stor elv øst draǎavsted
Eastward goes the great river,

2 浪淘盡⁴

làng táo jìn
bølge vaske fullstendig
its waves have swept away

3 千古風流人物

qiān gǔ fēng liú rén wù [vut vjyt]
tusen oldtid frisinnet ǎ personasje ǎ
a thousand years of gallant men.

4 故壘西邊人道是

gù lěi xī biān rén dào shì
gammel festningsvoll vest side folk si være
And they say
that west of the ancient castle here

5 三國周郎⁵赤壁

Sān guó Zhōu láng chì bì [pjiajk]
tre rike Zhou ungǎmann rød vegg
is that Red Cliff
of Zhou Yu and the Three Kingdoms.

6 亂石穿空⁶

luàn shí chuān kōng

kaotisk sten spidde luft

A rocky tangle pierces sky,

7 驚濤拍岸⁷

jīng tāo pāi àn

skremme bølge slå bredde

leaping waves smash the shore,

8 捲起千堆雪

juǎn qǐ qiān duī xuě [syat]

rulle opp tusen haug snø

surging snow in a thousand drifts.

9 江山如畫

jiāng shān rú huà

elv fjell som maleri

Like a painting, these rivers and hills

10 一時多少豪傑

yì shí duō shǎo háo jié [kfiat]

en tid hvor [mange] helt []

where once so many bold men were.

1 遙想公瑾當年

yáo xiǎng Gōng jǐn dāng nián

fjern tenke Gongjin [] det [året] []

I envision Zhou Yu back then,

2 小喬初嫁了⁸

Xiǎo Qiáo chū jià liǎo

liten Qiao først gifte [seg] PERF

just wedded to the younger Qiao,

3 雄姿英發

xióng zī yīng fā [fjyat]

mandig positur brilliant □
his manly manner striking.

4 羽 扇 綸 巾 談 笑 間⁹
yǔ shàn guān jīn tán xiào jiān
fjær vifte silke turban prate le mellom
With black turban and feather fan
 laughing in conversation

5 檣 艣¹⁰ 灰 飛 煙 滅
qiáng lǔ huī fēi yān miè [mjiat]
mast åre aske fly røk utslettes
as embers flew from mast and prow
 and the smoke was sinking away.

6 故 國 神 遊
gù guó shén yóu
gammel rike ånd vandre
The spirit roams that long□ago land—

7 多 情 應 笑 我¹¹
duō qíng yīng xiào wǒ
mye følelse bør le jeg
you will laugh at this sentimental me,

8 早 生 華 髮
zǎo shēng huá fà [fjyat]
tidlig vokse grått□hår
hair streaked with white before my time.

9 人 間¹² 如 夢¹³
rén jiān rú mèng
menneskeverden□ som drøm
Yet this human world is like a dream

10 一 尊 還 酌 江 月
yì zūn huán zhuó jiāng yuè [nyat]
en kopp ennå ofre□vin elv måne
and I pour out my winecup as offering
 into the river's moonbeams.

Sangtekster fra Song

填詞
詞譜
詞牌
詞題

小令（5 8字以內）
中調（5 9至9 0字）
長調（9 1字以上）

單調
雙調

仄韻
平仄分布
對仗

換頭

Enjambement

Klassisk kinesisk med talespråksvendinger

Fra underholdning til kunst □ fra Tang til Song

永 遇 樂
坡)

yǒng yù lè
evig møte glede
Evig glede

蘇軾 (蘇東

Sū Shì Sū Dōngpō
(1037-1101)

一 彭 城 夜 宿 燕 子 樓

Péng chéng yè sù Yàn zǐ lóu
Pengcheng 卍 natt overnatte svale 卍 paviljong

夢 盼 盼 因 作 此 詞

mèng Pàn pàn yīn zuò cǐ cí
drømme Panpan 卍 følgelig lage denne sangtekst

Written after dreaming of P'an卍an while staying overnight at the Swallow Pavilion in P'eng卍ch'eng.

Oversettelse:

1 明 月 如 霜

míng yuè rú shuāng
klar måne som rim
Bright moon like frost,

2 好 風 如 水

hǎo fēng rú shuǐ
god vind som vann
Fine breeze like water—

3 清 景 無 限

qīng jǐng wú xiàn
klar utsikt uten grense
An endless clear view!

4 曲 港 跳 魚

qū gǎng tiào yú
svingete bekk hoppe fisk
In the winding creek fish leap,

- 5 圓 荷 瀉 露
 yuán hé xiè lù
 rund lotus strømme dugg
 Round lotus leaves pour out dew,
- 6 寂 寞 無 人 見
 jì mò wú rén jiàn
 ensom [] ingen menneske se
 All unseen by men in this solitude.
- 7 統 如 三 鼓
 dǎn rú sān gǔ
 (onom.) (suff.) tre tromme
Boom—goes the midnight drum,
- 8 鏗 然 一 葉
 kēng rán yí yè
 (onom.) (suff.) et blad
Ting—falls a single leaf:
- 9 黯 黯 夢 雲 驚 斷
 àn àn mèng yún jīng duàn
 mørk/trist [] drøm sky skremme avbryte
 Dismayed, I awake from my amorous dreams with a start.
- 10 夜 芒 芒
 yè máng máng
 natt vid[]og[]slørete []
 In the dim, vast night,
- 11 重 尋 無 處
 chóng xún wú chù
 igjen søke intet sted
 Nowhere can I find it again.
- 12 覺 來 小 園 行 遍
 jué lái xiǎo yuán xíng biàn
 våkne komme liten have gå overalt
 As I walk all over the little garden after awaking.

1 天涯倦客

tiān yá juàn kè
himmel ende sliten gjest
A weary traveller at the world's end,

2 山中尋路

shān zhōng xún lù
fjell i søke vei
I gaze at the returning road in the mountains

3 望斷故園心眼

wàng duàn gù yuán xīn yǎn
skue sprekke gammel have hjerte øye
Till my homeward-bound heart and eyes break.

4 燕子樓空

yàn zǐ lóu kōng
svale 樓 paviljong tom
The Swallow Pavilion stands empty:

5 佳人何在

jiā rén hé zài
vakker-kvinnehvor befinne-seg
Where is this beautiful lady now?

6 空鎖樓中燕

kōng suǒ lóu zhōng yàn
til-ingen-nytte låse paviljong i svale
The swallow is locked up inside, all for nothing.

7 古今如夢

gǔ jīn rú mèng
fortid nåtid som drøm
Past and present are like a dream;

8 何曾夢覺

hé céng mèng jué
hva noensinne drøm våkne
Who has ever awoke from the dream?

9 但 有 舊 歡 新 怨
dàn yǒu jiù huān xīn yuàn
bare ha gammel glede ny klage
All we have are old joys and new grievances.

10 異 時 對
yì shí duì
annen tid mot
In the future, if someone should face

11 黃 樓 夜 景
Huáng lóu yè jǐng
gul paviljong natt utsikt
The night scene at the Yellow Pavilion,

12 為 余 浩 嘆
wèi yú hào tàn
for jeg storlig sukke
He should heave a long sigh for me!

李清照 (1084 - ca. 1151)

Lǐ Qīngzhào

如 夢 令

Rú mèng lìng

Oversettelse: Stephen Owen

1 常 記 溪 亭 日 暮

cháng jì Xī tíng rì mù
ofte huske Xi-ting -- solnedgang --
I will always recall that day at dusk,
the pavilion by the creek,

2 沉 醉 不 知 歸 路

chén zuì bù zhī guī lù
synke rus ikke vite vende-tilbake vei
and I was so drunk I couldn't tell
the way home.

3 興 盡 晚 回 舟

xìng jìn wǎn huí zhōu
glede uttømt sent vende-tilbake båt
My mood left me,
it was late when I turned back in my boat

4 誤 入 藕 花 深 處

wù rù ǒu huā shēn chù
feilaktig entre lotus -- dyp sted
and I strayed deep among lotuses—

5 爭 渡 爭 渡

zhēng dù zhēng dù
kjempe stake kjempe stake
how to get through?
how to get through?

6 驚 起 一 灘 鷗 鷺

jīng qǐ yì tān ōu lù
skremme opp en strand måke hegre
and I startled to flight a whole shoal
of egrets and gulls.

如 夢 令
Rú mèng lìng

- 1 昨 夜 雨 疏 風 驟
zuó yè yǔ shū fēng zhòu
- 2 濃 睡 不 消 殘 酒
nóng shuì bù xiāo cán jiǔ
- 3 試 問 捲 簾 人
shì wèn juǎn lián rén
- 4 卻 道 海 棠 依 舊
què dào hǎi táng yī jiù
- 5 知 否 知 否
zhī fǒu zhī fǒu
- 6 應 是 綠 肥 紅 瘦
yīng shì lǜ féi hóng shòu

如 夢 令
Rú mèng lìng

- 1 誰 伴 明 月 獨 坐
shéi bàn míng yuè dú zuò
- 2 我 共 影 兒 兩 箇
wǒ gòng yǐng ér liǎng gè
- 3 燈 盡 欲 眠 時
dēng jìn yù mián shí
- 4 影 也 把 人 拋 躲
yǐng yě bǎ rén pāo duǒ
- 5 無 那 無 那
wú nà wú nà

6 好 個 悽 惶 的 我
hǎo gè qī huáng dì wǒ

蘇 軾
Sū Shì

如 夢 令
Rú mèng lìng

1 水 垢 何 曾 相 受
shuǐ gòu hé céng xiāng shòu

2 細 看 兩 俱 無 有
xì kàn liǎng jù wú yǒu

3 寄 語 揩 背 人
jì yǔ kāi bèi rén

4 盡 日 勞 君 揮 肘
jìn rì láo jūn huī zhǒu

5 輕 手 輕 手
qīng shǒu qīng shǒu

6 居 士 本 來 無 垢
jū shì běn lái wú gòu

如 夢 令
Rú mèng lìng

1 為 向 東 坡 傳 語
wèi xiàng dōng pō chuán yǔ

2 人 在 玉 堂 深 處

	rén	zài	yù	táng	shēn	chù
3	別	後	有	誰	來	
	bié	hòu	yǒu	shéi	lái	
4	雪	壓	小	橋	無	路
	xuě	yā	xiǎo	qiáo	wú	lù
5	歸	去	歸	去		
	guī	qù	guī	qù		
6	江	上	一	犁	春	雨
	jiāng	shàng	yì	lí	chūn	yǔ

Standard iflg 昨夜雨疏風驟:

PZ // ZP / PZ
PZ // ZP / PZ
ZZ // ZPP
ZZ // ZP / PZ
./ PZ ./.
PZ // ZP / PZ

武 陵 春

Wǔ líng chūn

1 風 住 塵 香 花 已 盡

fēng zhù chén xiāng huā yǐ jìn
vind stanse støv dufte blomst allerede uttømt

Vinden har løyet, støvet dufter, blomstene har allerede falt.

2 日 晚 倦 梳 頭

rì wǎn juàn shū tóu
dag sen trøtt gre hode

Det er sent på dag og jeg er for trøtt til å gre håret.

3 物 是 人 非 事 事 休

wù shì rén fēi shì shì xiū
ting er person ikke sak sak stanse

Tingene er de samme, men menneskene er forsvunnet, alt er kommet til opphør.

4 欲 語 淚 先 流

yù yǔ lèi xiān liú
ønske tale tåre først flyte

Når jeg vil tale, kommer tårene først.

5 聞 說 雙 溪 春 尚 好

wén shuō Shuāng xī chūn shàng hǎo
høre si Shuangxi -- vår ennå god

Jeg har hørt at i Shuangxi er det fremdeles fin vår,

6 也 擬 泛 輕 舟

yě nǐ fàn qīng zhōu
også planlegge ta lett båt

og jeg tenkte jeg skulle dra dit og seile i en liten båt.

7 只 恐 雙 溪 舴 艋 舟

zhǐ kǒng Shuāng xī zhà měng zhōu
bare frykte Shuangxi -- liten-båt -- --

Men jeg er redd småbåtene i Shuangxi

8 載 不 動 許 多 愁

zài bú dòng xǔ duō chóu
bære-ikke-bevege -- -- så mye sorg

ikke kan bære all min sorg.

一半兒

yí bàn ér
en halv ..
Halvparten

關漢卿

Guān Hàncīng
(ca 1240 - ca 1320)

題情

tí qíng
talopp kjærlighet
Uttrykke sin kjærlighet

1 碧紗窗外靜無人

bì shā chuāng wài jìng wú rén
grønn gas vindu utenfor stille ingen menneske
Utenfor vinduet med grønn gardin er det stille og fritt for mennesker

2 跪在床前忙要親

guì zài chuáng qián máng yào qīn
knele ved seng foran hastig vil kysse
Han kneler foran sengen og er ivrig på å få kysse meg

3 罵了個負心回轉身

mà liǎo gè fù xīn huí zhuǎn shēn
skjelle PERF MÅL forrådehjerte snu vende kropp
Jeg vender meg bort etter å ha skjelt ham ut for å ha forrådt meg

4 雖是我話兒嗔

sūi shì wǒ huà ér chēn
selv om være jeg tale [] sint
Selv om min tale uttrykker sinne

5 一半兒推辭一半兒肯

yí bàn ér tuī cí yí bàn ér kěn
en halv [] avslå [] en halv [] være villig
avslår jeg halvveis, men er halvveis villig.

Metrisk mønster

P = 平 Z = 仄 S = 上 Q = 去 E = ekstrametrisk. Alternativer er satt opp på linjen under.

Rim er understreket.
/ markerer caesur (// markerer større brudd enn /)

Z P / P Z // Z P / P
P Z

Z Z / P P // P Q / P
P Z Z

Z Z E / Z P // P Z / P
P Z

E E E Z P P

E E E P P E E E S P

一 枝 花

yì zhī huā
en spray flower
A Spray of Flowers

關漢卿

Guān Hànpīng
(ca 1240 - ca 1320)

不 伏 老

bù fú lǎo
ikke bøye seg for gammel
Not Giving In to Old Age

Translation: Stephen Owen

1 攀 出 牆 朵 朵 花

pān chū qiáng duǒ duǒ huā
plukke gå ut vegg MÅL MÅL blomst
I've plucked every bud hanging over the wall,

2 折 臨 路 枝 枝 柳

zhē lín lù zhī zhī liǔ
plukke nær vei MÅL MÅL pil
and picked every roadside branch of the willow.

3 花 攀 紅 蕊 嫩

huā pān hóng ruǐ nèn

blomst plukke rød blomst sart
The flowers I plucked had the softest red petals,

4 柳折翠條柔
liǔ zhé cuì tiáo tóu
pil plukke grønn MÅL myk
the willows I picked were the tenderest green.

5 浪子風流
làng zǐ fēng liú
tøffing elsker
A rogue and a lover, I'll rely

6 憑著我折柳攀花手
píng zhe wǒ zhé liǔ pān huā shǒu
benytte 1sg plukke pil plukke blomst hånd
on my picking and plucking dexterity

7 直煞得花殘柳敗休
zhí shā de huā cán liǔ bài xiū
såmye[at] blomst ødelegge pil ødelegge
'til flowers are ruined and willows wrecked.

8 半生來折柳攀花
bàn shēng lái zhé liǔ pān huā
halv liv gjennom plukke pil plukke blomst
I've picked and plucked half the years of my life,

9 一世裡眠花臥柳
yī shì lǐ mián huā wò liǔ
en generasjon i sove blomst ligge pil
a generation entirely spent lying with willows, sleeping with flowers.

[梁州 to "Liang-zhou")

10 我是箇普天下郎君領袖
wǒ shì ge pǔ tiān xià láng jūn lǐng xiù
1sg være mål hele verden -- spradebasse -- leder --
I'm champion rake of all the world,

- 11 蓋 世 界 浪 子 班 頭
 gài shì jiè làng zǐ bān tóu
 hele verden □ dagdriver □ gjengleder □
 the cosmic chieftain of rogues.
- 12 願 朱 顏 不 改 常 依 舊
 yuàn zhū yán bù gǎi cháng yī jiù
 ønske rød ansikt ikke endre evig som□før □
 May those rosy cheeks never change, let them stay as they are forever.
- 13 花 中 消 遣
 huā zhōng xiāo qiǎn
 blomst blant fordrive□tid □
 For among the flowers I spend my time,
- 14 酒 內 忘 憂
 jiǔ nèi wàng yōu
 vin blant glemme sorg
 I forget my cares in wine;
- 15 分 茶 擲 竹
 fēn chá diǎn zhú
 dele te riste bambus
 I can: swirl the tealeaves, shoot craps,
- 16 打 馬 藏 鬪
 dǎ mǎ cáng jiū
 slå hest gjemme lodd
 play checkers, do a shell game.
- 17 通 五 音 六 律 滑 熟
 tōng wǔ yīn liù lǜ huá shú
 forstå fem tone seks toneart dreven □
 And I know whatever there is to know about music in every key—
- 18 甚 閑 愁 到 我 心 頭
 shén xián chóu dào wǒ xīn tóu
 hva unyttig bekymring til 1sg hjerte --
 nothing sad ever touches me.

19 伴 的 是 銀 箏 女 銀 臺 前
bàn de shì yín zhēng nǚ yín tái qián
følge sub være sølv harpe pike sølv terrasse foran

理 銀 箏 笑 倚 銀 屏

lǐ yín zhēng xiào yǐ yín píng
spille sølv harpe smile støtte seg sølv skjerm

I go with girls with silver harps on terraces of silver, who play upon their silver harps, and smiling, lean on silver screens.

20 伴 的 是 玉 天 仙 攜 玉 手

bàn de shì yù tiān xiān xī yù shǒu
følge sub være jade himmel udødelig holde jade
hånd

並 玉 肩 同 登 玉 樓

bìng yù jiān tóng dēng yù lóu
gå-sammen jade skuldersammen bestige jade bygning

I go with jade white goddesses and take them by their jade white hands, then shoulder to jade white shoulder, we go upstairs in mansions of jade.

21 伴 的 是 金 釵 客 歌 金 縷

bàn de shì jīn chāi kè gē jīn lǚ
følge sub være gull hårnål gjest syng gull tråd

捧 金 樽 滿 泛 金 甌

pěng jīn zūn mǎn fàn jīn ōu
løfte gull kopp full renne over gull kopp

I go with girls with pins of gold who sing their songs of golden threads, who raise their golden drinking cups and golden flagons brimming full.

22 你 道 我 老 也

nǐ dào wǒ lǎo yě
2sg si 1sg gammel part

You think I'm too old!

23 暫 休

zàn xiū
foreløpig slutt

Forget it!

24 占排場風月功名首
 zhàn pái chǎng fēng yuè gōng míng shǒu
 oppta luksus [] romantikk [] berømmelse [] topp
 I'm the best known lover anywhere, I'm center stage,

25 更玲瓏又剔透
 gèng líng lóng yòu tì tòu
 og skarp [] dessuten smart []
 I'm smooth, sharp too!

26 我是箇錦陣花營都帥頭
 wǒ shì ge jǐn zhèn huā yíng dū shuài tóu
 1sg være mål brokade front blomst leir kommandant --
 sjef
 I'm commander in chief of the brocade legions and garrisons of flowers.

27 曾翫府遊州
 céng wán fǔ yóu zhōu
 en[]gang more[]seg distrikt reise provins
 And I've played every district and province.

(隔尾 to Ge-wei)

28 子弟每是箇茅草崗沙土
 窩
 zǐ dì měi shì ge máo cǎo gāng shā
 tǔ wō
 fyr -- pl være mål gress -- bakke sand --
 hule

初生的兔羔兒
 chū shēng de tù gāo ér
 nettopp føde sub hare unge []

乍向圍場上走
 zhà xiàng wéi chǎng shàng zǒu
 nettoppmot jaktmark -- i gå

You boys are baby bunnies from sandy little rabbitholes on grassy hills,
 caught in the hunt for the very
 first time;

29 我是箇經籠罩受索網蒼
翎

wǒ shì ge jīng lǒng zhào shòu suǒ wǎng cāng líng
1sg være mål gjennomgå omhulle --pass snare -- grå
fjærpryd

毛老野雞

máo lǎo yě jī
[] gammel fasan []

I'm an ol' pheasant cock plumed with gray; I've been caged, I've been snared,

30 踏踏的陣馬兒熟

chǎ tà de zhèn mǎ ér shóu
trække [] sub kamp hest [] dreven

a tried and true stud who's run the course.

31 經了些窩弓冷箭蠟槍頭

jīng liǎo xiē wō gōng lěng jiàn là qiāng tóu
gjennomgå perf noen bakhold [] snikangrep [] voks
spyd []

I've been through ambushes, pot[]shots, dummy spears,

32 不曾落人後

bù céng luò rén hòu
ikke noengang falle menneske bak
and I never came out second[]best.

33 恰不道人到中年萬事休

qià bú dào rén dào zhōng nián wàn shì xiū
men ikke si menneske til midt år ti-tusen sak
slutte

So what if they say : "A man is finished at middle age"—

34 我怎肯虛度了春秋

wǒ zěn kěn xū dù liǎo chūn qiū
1sg hvordan villig tom la-gå perf vår høst
you think I'm going to let the years just slip away?

(尾 Coda)

35 我是箇蒸不爛煮不熟
 wǒ shì ge zhēng bú làn zhǔ bù shóu
 1sg være mål dampkoke ikke mør koke ikke mør
 搥不扁炒不爆
 chuī bù biǎn chǎo bú bào
 banke ikke flat frityrsteke ikke eksplodere

36 響璫璫一粒銅豌豆
 xiǎng dāng dāng yí lì tóng wān dòu
 klinge onom [] en mål kobber ert []
 I'm a tough old bronze bean that can still go *boing*, steamed but not softened,
 stewed but not mush,
 whacked but not flattened, baked but not popped.

37 恁子弟每誰教你鑽入他
 鋤
 rèn zǐ dì měi shéi jiào nǐ zuān rù
 tā chú
 part fyr [] pl hvem be 2sg smette inn 3sg
 hakke
 不斷斫不下解不開頓不
 脫
 bú duàn zhuó bú xià jiě bù kāi dùn bù tuō
 ikke knekke hugge ikke ned løsne ikke løs riste ikke løs
 Who let you boys worm your way into the brocade noose of a thousand coils
 that you can't chop off
 and you can't cut down and you can't wriggle out and you can't untie?

38 慢騰騰千層錦套頭
 màn téng téng qiān céng jǐn tàò tóu
 langsom [] [] tusen lag brokade sett []
 ...

39 我翫的是梁園月
 wǒ wán de shì liáng yuán yuè
 1sg nyte sub være Liang park måne
 The moon of Liang's park is what I enjoy,

40 飲的是東京酒
yǐn de shì dōng jīng jiǔ
drikke sub være øst hovedstad vin
Kaifeng wine is what I drink,

41 賞的是洛陽花
shǎng de shì luò yáng huā
nyte sub være Luoyang 口 blomst
Luoyang's flowers are what I like,

42 攀的是章臺柳
pān de shì zhāng tái liǔ
plukke sub være Zhangtai 口 pil
Zhangtai's willows are what I pick.

43 我也會圍棋會蹴鞠會打
圍
wǒ yě huì wéi qí huì cù jú huì dǎ wéi
1sg også kan sjakk -- kan fotball -- kan (spill --)

會插科會歌舞會吹彈會
嚙
huì chā kē huì gē wǔ huì chuī tán huì yàn
kan komikk 口 kan sang dans kan blåse klimpre
kan (spill

作會吟詩會雙陸
zuò huì yín shī huì shuāng lù
口) kan resiteredikt kan terningspill 口

Me, I can: recite poems, write ancient script, play all stringed instruments—
woodwinds too; and I can:

sing “The Partridge,” dance “Dangling Hands,” I can hunt
play soccer, play chess, shoot craps.

44 你便是落了我牙歪了我
嘴
nǐ biàn shì luò liǎo wǒ yá wāi liǎo wǒ zuǐ

2sg selv-om -- felle perf 1sg tann gjøre-skjev perf
1sg munn

癩 了 我 腿 折 了 我 手

qué liǎo wǒ tuǐ zhé liǎo wǒ shǒu
gjøre[]lam perf 1sg ben brekke perf 1sg hånd

You can knock out my teeth, scrunch up my mouth, lame my legs, break both my hands;

45 天 賜 與 我 這 幾 般 兒 歹 症
候

tiān cì yǔ wǒ zhè jǐ bān ér dǎi zhèng hòu
himmel skjenke til 1sg disse noen mål -- ond
symptom --

but Heaven bestowed on me this gift for vice in each assorted kind,

46 尚 兀 自 不 肯 休

shàng wù zì bù kěn xiū
ennå ennå [] ikke villig slutte

so still I'll never quit.

47 則 除 是 閻 王 親 自 喚 神 鬼
自

zé chú shì yán wáng qīn zì huàn shén guǐ zì
med-mindre -- -- Yama konge selv -- kalle gud spøkelse
selv

來 勾

lái gōu
komme gripe

Not till Yama the King of Hell himself gives me the call, and demons come and nab me,

48 三 魂 歸 地 府

sān hún guī dì fǔ
tre sjel vende[]tilbake jord []

my three souls sink to Earth below,

49 七 魄 喪 冥 幽

qī pò sāng míng yōu
syv ånd tape mørke □
my seven spirits float away into the murky dark,

50 天 那 那 其 間 纔 不 向 煙 花
路

tiān na nà qí jiān cái bú xiàng yān huā lù
himmel part den periode□ først□da ikke mot røk
blomst vei

兒 上 走

ér shàng zǒu
□ pá gǎ
then, Heaven, that's the time I'll walk the lanes of misty flowers no more.

聞一多
Yīduō

Wén

(1899-

1946)

也 許
yě xǔ
perhaps □

1 也 許 你 真 是 哭 得 太 累，
yě xǔ nǐ zhēn shì kū de tài lèi
perhaps □ you really be cry comp too tired

2 也 許， 也 許 你 要 睡 一 睡，
yě xǔ yě xǔ nǐ yào shuì yī shuì
perhaps □ perhaps □ you shall sleep one
sleep

3 那 麼 叫 夜 鷹 不 要 咳 嗽，
nà me jiào yè yīng bú yào ké sòu
then □ let owl □ not shall cough □

4 蛙 不 要 號， 蝙 蝠 不 要 飛，
wā bú yào háo biān fú bú yào fēi
frog not shall howl bat □ not shall fly

1 不 許 陽 光 撥 你 的 眼 簾，
bù xǔ yáng guāng bō nǐ de yǎn lián
not allow sunshine □ stir you sub eye □

2 不 許 清 風 刷 上 你 的 眉，
bù xǔ qīng fēng shuā shàng nǐ de méi
not allow clear wind brush □ you sub eyebrow

3 無 論 誰 都 不 能 驚 醒 你，
wú lùn shéi dōu bù néng jīng xǐng nǐ
no□matter □ who all not can wake□up □ you

4 撐 一 傘 松 蔭 庇 護 你 睡，
chēng yì sǎn sōng yìn bì hù nǐ shuì
unfurl one parasol pine shadow shelter □ you sleep

- 1 也 許 你 聽 這 蚯 蚓 翻 泥，
yě xǔ nǐ tīng zhè qiū yǐn fān ní
perhaps you hear this earthworm turn around mud
- 2 聽 這 小 草 的 根 鬚 吸 水，
tīng zhè xiǎo cǎo de gēn xū xī shuǐ
hear this little grass sub root beard suck water
- 3 也 許 你 聽 這 般 的 音 樂，
yě xǔ nǐ tīng zhè bān de yīn yuè
perhaps you hear this type sub music
- 4 比 那 咒 罵 的 人 聲 更 美；
bǐ nà zhòu mà de rén shēng gèng měi
compare that curse sub human voice even more
beautiful

- 1 那 麼 你 先 把 眼 皮 閉 緊，
nà me nǐ xiān bǎ yǎn pí bì jǐn
then you first disp eyelid -- close tight
- 2 我 就 讓 你 睡， 我 讓 你 睡，
wǒ jiù ràng nǐ shuì wǒ ràng nǐ shuì
I then let you sleep I let you sleep
- 3 我 把 黃 土 輕 輕 蓋 著 你，
wǒ bǎ huáng tǔ qīng qīng gài zhe nǐ
I take yellow earth light light cover prog you
- 4 我 叫 紙 錢 兒 緩 緩 的 飛。
wǒ jiào zhǐ qián ér huǎn huǎn de fēi
I let paper money sub softly sub fly

Perhaps

Perhaps you are really worn out with crying;
Perhaps, perhaps you want to sleep a bit.
Then let the night hawks not cough,
The frogs not croak, the bats not fly,

I won't let the sunlight stir the curtain of your eyes,
I won't let the breeze brush your eyebrows,

Nobody at all will be able to wake you.
I shall stretch an umbrella of pine trees to guard your sleep,

Perhaps you are listening to the earthworms turning the clay,
And hear the roots of young grasses suck water,
Perhaps this kind of music you hear
Is more beautiful than the cursing voices of men;

Then, first shut your eyelids tightly;
I'll let you sleep, I'll let you sleep.
I'll gently cover you with brown earth.
I'll let the ashes of paper money float softly around.

死水

這是一溝絕望的死水，
清風吹不起半點漪淪。
不如多扔些破銅爛鐵，
爽性潑你的臘菜殘羹。

也許銅的要綠成翡翠，
鐵罐上鏽出幾瓣桃花；
再讓油膩織一層羅綺，
微菌給他蒸出些雲霞。

讓死水酵成一溝綠酒，
飄滿了珍珠似的白沫；
小珠們笑聲變成大珠，
又被偷酒的花蚊咬破。

那麼一溝絕望的死水，
也就誇得上幾分鮮明。
如果青蛙耐不住寂寞，
又算死水叫出了歌聲。

這是一溝絕望的死水，
這裡斷不是美的所在，
不如讓給醜惡來開墾，
看他造出個什麼世界。

Dead Water

Here is a ditch of hopeless dead water,
The fresh breeze would not even raise half a ripple.
One might as well throw in a few more tins and scraps of metal
An why not pour in your left-over food and gravy.

Perhaps the green of the copper will turn into emerald,
Rust on the tin cans emerge as petals of peach blossom;
The let grease weave a layer of patterned muslin,
And bacteria brew vapours of coloured clouds.

Let the dead water ferment into a gully of green wine,
Floating pearl-like crowds of white foam;
The laughter of small pearls will change them to large pearls
Broken by mosquitoes to steal the alcohol.

Even a ditch of hopeless dead water
Can boast of some ornaments.
If the green frogs can't bear the silence,
Then we can say that the dead water can sing.

Here is a ditch of hopeless dead water,
This cannot be a place where beauty lives,
Better let ugliness cultivate it,
And see what kind of world comes of it.

徐志摩
Zhímó

Xú

1931)

(1896-

偶然

我是天空裡的一片雲，
偶爾投影在你的波心——
 你不必訝異，
 更無須歡喜——
在轉瞬間消滅了蹤影。

你我相逢在黑夜的海上，
你有你的，我有我的，方向；
 你記得也好，
 最好你忘掉。
在這交會時互放的光亮！

Tilfeldighet

Jeg er en sky på himmelen,

som tilfeldigvis har kastet sin skygge på ditt bølgende hjerte —
Du trenger ikke være forundret,
og behøver enda mindre være glad —
På et øyeblikk er alle spor forsvunnet.

Du og jeg møttes på nattens mørke hav,
du med din og jeg med min retning;
Om du husker er det greit,
men best er det om du glemmer.
Det lyset begge utstrålte i vårt møte!

(fra samlingen 翡冷翠的一夜 *A Night in Florence* 1927)

再別康橋

輕輕的我走了，
正如我輕輕的來；
我輕輕的招手，
作別西天的雲彩。

那河畔的金柳，
是夕陽中的新娘；
波光裡的艷影，
在我的心頭蕩漾。

軟泥上的青荇，
油油的在水底招搖；
在康河的柔波裡，
我甘心做一條水草！

那榆蔭下的一潭，
不是清泉，是天上虹
揉碎在浮藻間，
沈澱著彩虹似的夢。

尋夢？撐一支長篙，
向青草更青處漫溯，
滿載一船星輝，
在星輝斑斕裡放歌。

但我不能放歌，
悄悄是別離的笙簫；
夏蟲也為我沈默
沈默是今晚的康橋！

悄悄的我走了，
正如我悄悄的來；
我揮一揮衣袖，
不帶走一片雲彩。

På ny farvel med Cambridge

Lett går jeg av sted,
slik jeg en gang lett kom;
Lett vinker jeg med hånden,
til farvel med skyene på vesthimmelen.

Det gylne piletreet ved elvebredden,
er en brud i solnedgangen;
Det farvede speilbildet i bølgenes lys,
vugger i mitt hjerte.

Vannliljene på den myke leiren,
svinger seg glatt opp fra bunnen;
I de myke bølgene på elven Cam,
skulle jeg gjerne vært vannplante!

I dammen under skyggen av almetrær,
er det ikke en klar kilde, men en himmelens regnbue
som gnis i stykker mellom flytende planter
og utskiller en regnbueaktig drøm.

Søke drømmen? Stake seg frem
fritt mot strømmen mot det grønneste grønne
Båten fylt med stjerneskinns,
og i stjerneskinnets farveglans sette i en sang.

Men jeg kan ikke sette i en sang,
Stillhet er avskjedens instrument;
Selv sommerens insekter er for min skyld tause
og taus er Cambridge i natt!

I stillhet går jeg av sted,
slik jeg en gang i stillhet kom;
Jeg vinker med kjortelermet,
men tar ikke en eneste sky med meg.

(fra samlingen 猛虎 *Ferocious Tiger* 1931)

艾青 Ài Qīng (1910-1996)

乞 丐
qǐ gài
beggar □

1 在 北 方
zài běi fāng
in north □

2 乞 丐 徘 徊 在 黃 河 的 兩 岸
qǐ gài pái huái zài huáng hé de liǎng àn
beggar □ pace□up□&□down at yellow river sub two
bank

3 徘 徊 在 鐵 道 的 兩 旁
pái huái zài tiě dào de liǎng páng
pace□up□&□down at railway□ sub two side

1 在 北 方
zài běi fāng
in north □

2 乞 丐 用 最 使 人 厭 煩 的 聲 音
qǐ gài yòng zuì shǐ rén yàn fán de shēng yīn
beggar □ use most make person fed□up □ sub voice □

3 吶 喊 著 痛 苦
nà hǎn zhe tòng kǔ
cry-out-- prog pain --

4 說 他 們 來 自 災 區
shuō tā men lái zì zāi qū
say they □ come from disaster area

5 來 自 戰 地
lái zì zhàn dì
come from war place

1 飢 餓 是 可 怕 的
jī è shì kě pà de
hunger □□ be scary □ sub

2 它 使 年 老 的 失 去 仁 慈
tā shǐ nián lǎo de shī qù rén cí

- it make old [] sub lose [] benevolence []
- 3 年 幼 的 學 會 憎 恨
nián yòu de xué huì zēng hèn
young -- sub learn -- hate --
- 1 在 北 方
zài běi fāng
in north []
- 2 乞 丐 用 固 執 的 眼
qǐ gài yòng gù zhí de yǎn
beggar [] use stubborn [] sub eye
- 3 凝 視 著 你
níng shì zhe nǐ
stare -- prog you
- 4 看 你 在 吃 任 何 食 物
kàn nǐ zài chī rèn hé shí wù
look[]at you at eat any [] food []
- 5 和 你 用 指 甲 剔 牙 齒 的 樣 子
hé nǐ yòng zhǐ jiǎ tī yá chǐ de yàng zi
and you use nail [] pick tooth [] sub appearance
[]
- 1 在 北 方
zài běi fāng
in north []
- 2 乞 丐 伸 著 永 不 縮 回 的 手
qǐ gài shēn zhe yǒng bù suō huí de shǒu
beggar [] stretch[]out prog forevernot draw back sub
hand
- 3 烏 黑 的 手
wū hēi de shǒu
jet[]black [] sub hand
- 4 要 求 施 捨 一 個 銅 子
yāo qiú shī shě yī ge tóng zi
request[] give[]in[]charity [] one class copper[]coin []
- 5 向 任 何 人
xiàng rèn hé rén

toward any □ person

6 甚 至 那 掏 不 出 一 個 銅 子 的

shèn zhì nà tāo bu chū yī ge tóng zi de
even -- that unable-to-take-out -- one class copper-coin -- sub

兵 士
bīng shì
soldier □

一 九 三 九 年 , 隴 海 道 上
yī jiǔ sān jiǔ nián lǒng hǎi dào shàng
1939 -- -- -- year Longhai - road on

Beggar

In the north,
Beggars pace to and fro on both banks of the Yellow River,
Pace to and fro on both sides of the railroad tracks.

In the north,
Beggars with the most excruciating voices
Cry out their suffering,
And say they have come from a devastated area,
Or from the battlefield.

Hunger and starvation are frightful things:
They make the old forget their kindness,
And teach the young how to hate.

In the north
Beggars use dull, fixed stares
To freeze you with their eyes,
To see whatever you are eating,
Or the way you pick your teeth with your fingernails.

In the north
Beggars extend their always outstretched hands,
Their hands black as soot,
Asking for a copper or two,
From anyone,
Even the soldiers without a copper to their name.

Longhai Railway
Spring 1939

Translated by Eugene Chen Eoyang

From *Ai Qing: Selected Poems*. Edited by Eugene Chen Eoyang. Foreign Languages Press. Beijing 1982 p. 68-69 (English) and 299-300 (Chinese)

毛澤東
1976)

Máo Zédōng (1893-

清 平 樂

qíng píng lè
fredelig ☐ glede
Peaceful Pleasure

六 盤 山

liù pán shān
seks spiral fjell
Liu P'an Mountain

天 高 雲 淡 ，

tiān gāo yún dàn
himmel høyt sky lett
High in the light cloud sky

望 斷 南 飛 雁 。

wàng duàn nán fēi yàn
skue i|stykker syd fly villgås
The geese fly south out of sight.

不 到 長 城 非 好 漢 ，

bú dào cháng chéng fēi hǎo hàn
ikke komme|til lang murikke|være bra kar
He who fails to reach the Great Wall will not be a hero.

屈 指 行 程 二 萬 。

qū zhǐ xíng chéng èr wàn
bøye finger reise avstand to titusen
Counting on fingers, we have marched twenty thousand miles.

六 盤 山 上 高 峰 ，

liù pán shān shàng gāo fēng
seks spiral fjell på høy topp
On the high peaks of Liupan Mountain

紅 旗 漫 卷 西 風 。

hóng qí màn juǎn xī fēng
rød flagg overstrømme rulle vest vind
Red banners billow in the west wind.

今 日 長 纓 在 手 ，

jīn rì cháng yīng zài shǒu
i dag i lang rep i hånd
Today we are holding the long cord in hand.

何 時 縛 住 蒼 龍 ？

hé shí fú zhù cāng lóng
hva tid binde fast grønn drage
When shall we capture the green dragon?

(skrevet oktober 1935)

毛澤東
1976)

Máo Zédōng (1893-

沁園春

qìn yuán chūn
gjennomstrømme have vår
En vår som gjennomstrømmer haven

雪

xuě
snø
Snø

北國風光，

běi guó fēng guāng
nord land landskap
Landskapet i landet mot nord,

千里冰封

qiān lǐ bīng fēng
tusen li is forsegle
tusen li forseglet med is,

萬里雪飄。

wàn lǐ xuě piāo
titusen li snø flyte i vinden
titusen li med drivende snø.

望長城內外，

wàng cháng chéng nèi wài
skue lang mur inne ute
Med blikket mot landet på begge sider av Muren,

惟餘莽莽；

wéi yú mǎng mǎng
bare til overs endeløs
ser man bare endeløs steppe;

大 河 上 下 ，

dà hé shàng xià
stor elv opp ned
Opp og ned langs Den gule flod,

頓 失 滔 滔 。

dùn shī tāo tāo
plutselig miste fossende []
fosser vannet voldsomt av sted.

山 舞 銀 蛇 ，

shān wǔ yín shé
fjell danse sølv slange
Fjellene danser som sølvslanger,

原 馳 蠟 象 ，

yuán chí là xiàng
platå galoppere voks elefant
Høyslettene galopperer som vokselefanter,

欲 與 天 公 試 比 高 。

yù yǔ tiān gōng shì bǐ gāo
ønske med himmel herre prøve sammenligne høy
og kappes med Himmelen Herre om hvem som er høyest.

須 晴 日 ，

xū qíng rì
må klar dag
Bare på solskinnsdager

看 紅 裝 素 裹 ，

kàn hóng zhuāng sù guǒ
se rød sminke fargeløs innpakning
kan man se henne sminket i rouge og innhyllet i hvitt,

分 外 妖 嬈 。

fèn wài yāo ráo
overordentlig[] forheksende[]
overordentlig forheksende.

江山如此多嬌，

jiāng shān rú cǐ duō jiāo
elv fjell som dette mye vakker
Elver og fjell er så bedårende,

引無數英雄競折腰。

yǐn wú shù yīng xióng jìng zhé yāo
gjøre[at utallig] helt [] konkurrere bøye hofte
at de får utallige helter til å kappes om å bukke for seg.

惜秦皇漢舞，

xí Qín huáng Hàn Wǔ
synd Qin keiser Han Wu
Synd at Den første keiser av Qin og Keiser Wu av Han

略輸文采；

lüè shū wén cǎi
litt tape kultur []
manglet litt kulturell dannelses;

唐宗宋祖，

Táng zōng Sòng zǔ
fjell danse sølv slange
grunnleggerne av Tang og Song,

稍遜風騷。

shāo xùn fēng sāo
fjell danse sølv slange
manglet litt romantisk legning.

一代天驕，

yí dài tiān jiāo
fjell danse sølv slange
Himmelens utkârne i sin tid,

成吉思汗，

chéng jí sī hàn
Djengis [] [] Khan
Djengis Khan

只 識 彎 弓 射 大 雕 。

zhǐ shì wān gōng shè dà diāo
bare kunne bøye bue skyte stor ørn
kunne bare spenne buen og skyte den store ørn.

俱 往 矣 。

jù wǎng yǐ
alle gå PART
De er alle borte,

數 風 流 人 物

shǔ fēng liú rén wù
telle fri 人 person 人
For å finne en fri ånd

還 看 今 朝 。

hái kàn jīn zhāo
ennå se i dag 人
må man gå til vår tid.

(skrevet februar 1936 eller august 1945)

北島

(1949-)

Běi Dǎo

回 答

huí dá
answer 人

- 1 卑 鄙 是 卑 鄙 者 的 通 行 證 ，
bēi bì shì bēi bì zhě de tōng xíng zhèng
base 人 be base 人 nom sub travel pass 人 人
- 2 高 尚 是 高 尚 者 的 墓 志 銘 。
gāo shàng shì gāo shàng zhě de mù zhì míng
noble 人 be noble 人 nom sub epitaph 人 人
- 3 看 吧 ， 在 那 鍍 金 的 天 空 中 ，
kàn ba zài nà dù jīn de tiān kōng zhōng
look part on that gild 人 sub heaven 人 in
- 4 飄 滿 了 死 者 彎 曲 的 倒 影 。

piāo mǎn le sǐ zhě wān qū de dào yǐng
flutter full perf dead nom crooked [] sub inverted[]
reflection []

1 冰 川 紀 過 去 了 ,
bīng chuān jì guò qu le
ice[]age [] [] pass [] perf

2 為 什 麼 到 處 都 是 冰 凌 ?
wèi shén me dào chu dōu shì bīng líng
why -- -- everywhere -- all be ice --

3 好 望 角 發 現 了 ,
hǎo wàng jiǎo fā xiàn le
Cape[]of[]Good[]Hope [] discover [] perf

4 為 什 麼 死 海 裡 千 帆 相 競 ?
wèi shén me sǐ hǎi lǐ qiān fān xiāng jìng
why [] [] Dead[]Sea [] in thousand sail mutually
compete

1 我 來 到 這 個 世 界 上 ,
wǒ lái dào zhè ge shì jiè shàng
I come to this class world [] in

2 只 帶 著 紙、繩 索 和 身 影 ,
zhǐ dài zhe zhǐ shéng suǒ hé shēn yǐng
only bring prog paper rope -- and shadow --

3 為 了 在 審 判 之 前 ,
wèi le zài shěn pàn zhī qián
in[]order[]to [] at judgement [] before []

4 宣 讀 那 被 判 決 了 的 聲 音 :
xuān dú nà bèi pàn jué le de shēng yīn
proclaim [] that pass pass[]verdict [] perf sub
voice

1 告 訴 你 吧 , 世 界 ,
gào su nǐ ba shì jiè
tell [] you part world []

2 我——不——相——信 !
wǒ bù xiāng xìn
I not believe []

3 縱 使 你 腳 下 有 一 千 名 挑 戰
者，
zòng shǐ nǐ jiǎo xià yǒu yì qiān míng tiǎo
zhàn zhě
even[if] you foot under exist one thousand class
challenger []

4 那 就 把 我 算 做 第 一 千 零 一
名。
nà jiù bǎ wǒ suàn zuò dì yì qiān líng yī
míng
then then disp I count be number one thousand
zero one class

1 我 不 相 信 天 是 藍 的；
wǒ bù xiāng xìn tiān shì lán de
I not believe [] sky be blue sub

2 我 不 相 信 雷 的 回 聲；
wǒ bù xiāng xìn léi de huí shēng
I not believe [] thunder sub echo []

3 我 不 相 信 夢 是 假 的；
wǒ bù xiāng xìn mèng shì jiǎ de
I not believe [] dream be false sub

4 我 不 相 信 死 無 報 應。
wǒ bù xiāng xìn sǐ wú bào yìng
I not believe [] death not[have] retribution []

1 如 果 海 洋 注 定 要 決 堤，
rú guǒ hǎi yáng zhù dìng yào jué dī
if [] ocean [] be[fated] [] shall breach[dyke] []

2 就 讓 所 有 的 苦 水 都 注 入 我
心
jiù ràng suǒ yǒu de kǔ shuǐ dōu zhù rù wǒ
xīn
then let all [] sub bitter[water] [] all pour into
I heart
中；
zhōng
in

3 如 果 陸 地 注 定 要 上 升，

	rú if	guǒ □	lù dì mainland □	zhù dìng be□fated	yào □	shàng shall	shēng rise	□			
4	就 峰	讓 jiù fēng then sub	人 rén then sub	類 lèi then sub	重 chóng then sub	新 xīn then sub	選 xuǎn then sub	擇 zé then sub	生 shēng then sub	存 cún then sub	的 de then sub
		let peak	mankind	□	anew	□	choose	□	survive	□	
		頂。 dǐng □									
1	新 xīn new	的 de sub	轉 zhuǎn then sub	機 jī then sub	和 hé then sub	閃 shǎn then sub	閃 shǎn then sub	的 de then sub	星 xīng then sub	斗 dǒu then sub	, □
2	正 zhèng just	在 zài at	綴 zhuì then sub	滿 mǎn then sub	沒 méi then sub	有 yǒu then sub	遮 zhē then sub	攔 lán then sub	的 de then sub	天 tiān then sub	空 kōng then sub
		just	at	stitch	full	not	have	block	□	sub	heaven
3	那 nà that	是 shì be	五 wǔ then sub	千 qiān then sub	年 nián then sub	的 de then sub	象 xiàng then sub	形 xíng then sub	文 wén then sub	字 zì then sub	,
4	那 nà that	是 shì be	未 wèi then sub	來 lái then sub	人 rén then sub	們 men then sub	凝 níng then sub	視 shì then sub	的 de then sub	眼 yǎn then sub	睛 jīng then sub
		that	be	future	□	people	□	stare	□	sub	eye

The Answer

Baseness is the password of the base,
Honor is the epitaph of the honorable.
Look how the gilded sky is covered
With the drifting, crooked shadows of the dead.

The Ice Age is over now,
Why is there still ice everywhere?
The Cape of Good Hope has been discovered,
Why do a thousand sails contest the Dead Sea?

I come into this world
Bringing only paper, rope, a shadow,

To proclaim before the judgment
the voices of the judged:

Let me tell you, world,
I -- do -- not -- believe!
If a thousand challengers lie beneath your feet,
Count me as number one thousand and one.

I don't believe the sky is blue,
I don't believe in the sound of thunder,
I don't believe that dreams are false,
I don't believe that death has no revenge.

If the sea is destined to breach the dikes,
Let the brackish water pour into my heart;
If the land is destined to rise,
Let humanity choose anew a peak for our existence.

A new juncture and glimmering stars
Adorn the unobstructed sky,
They are five thousand year old pictographs,
the staring eyes of future generations.

(translated by Bonnie McDougall)

北島
(1949-)

Běi Dǎo

一切

一切都是命運
一切都是煙雲
一切都是沒有結局的開始
一切都是稍縱即逝的追尋
一切歡樂都沒有微笑
一切苦難都沒有淚痕
一切語言都是重複
一切交往都是初逢
一切愛情都在心裡
一切往事都在夢中
一切希望都帶著注釋
一切信仰都帶著呻吟
一切爆發都有片刻的寧靜
一切死亡都有冗長的回聲

All

All is fate
All is cloud
All is a beginning without an end
All is a search that dies at birth
All joy lacks smiles
All sorrow lacks tears
All language is repetition
All contact a first encounter
All love is in the heart
All past is in a dream
All hope carries annotations
All faith carries groans
All explosions have a moment of quiet
All deaths have a lingering echo

(translated by Bonnie McDougall)

舒婷 Shū Tíng (1952-)

這也是一切 Dette er også alt
——答一位青年朋友的《一切》 - svar til en ung venns “Alt”

不是一切大樹 Ikke alle store trær
都被暴風折斷； blir knekket av stormen;
不是一切種子, Ikke alle frø
都找不到生根的土壤； mangler jord å feste rot i;
不是一切真情 Ikke alle ekte følelser
都流失在人心的沙漠裡； forsvinner i menneskehjertets ørken;
不是一切夢想 Ikke alle drømmer
都甘願被折掉翅膀。 lar villig sine vinger stekkes.

不，不是一切 Nei, ikke alt
都像你說的那樣！ er slik du sier!

不是一切火焰, Ikke alle flammer
都只燃燒自己 brenner kun seg selv
而不把別人照亮； uten å gi lys til andre;
不是一切星星, Ikke alle stjerner
都僅指示黑夜 peker kun i natten
而不報告曙光； uten å varsle daggry;
不是一切歌聲, Ikke all sang
都掠過耳旁 slynges forbi ens ører
而不留在心上。 uten å feste seg i sinnet.

不，不是一切 Nei, ikke alt
都像你說的那樣！ er slik du sier!

不是一切呼籲都沒有迴響； Ikke alle oppfordringer er uten gjenklang;
不是一切損失都無法補償； Ikke alle tap er umulige å gjøre opp for;
不是一切深淵都是滅亡； Ikke alle dype kilder innebærer utslettelse;
不是一切滅亡都覆蓋在弱者頭上； Ikke all utslettelse henger over den svakes hode;
不是一切心靈 Ikke alle sjeler
都可以踩在腳下，爛在泥裡； lar seg trampe i stykker eller råtne i søla;
不是一切後果 Ikke alle konsekvenser
都是眼淚血印，而不展現歡容。 er tårer og blodspor, uten tegn på glede.

一切的現在都孕育著未來， All nåtid bærer i seg fremtiden,

未來的一切都生長於它的昨天。 og all fremtid vokser ut av gårsdagen.
希望，而且為它鬥爭， Håp, og kjemp for den,
請把這一切放在你的肩上。 bær alt dette på dine skuldre.

(skrevet i mai 1977)

多多 Duōduō (1951-)

沒 有
méi yǒu
not exist

1 沒 有 人 向 我 告 別
méi yǒu rén xiàng wǒ gào bié
not exist person to I bid-farewell --

2 沒 有 人 彼 此 告 別
méi yǒu rén bǐ cǐ gào bié
not exist person mutually [] bid[]farewell []

3 沒 有 人 向 死 人 告 別， 這 早 晨
開
méi yǒu rén xiàng sǐ rén gào bié zhè zǎo
chén kāi
not exist person to dead person bid[]farewell [] this
morning
始 時
shǐ shí
[] time

1 沒 有 它 自 身 的 邊 際
méi yǒu tā zì shēn de biān jì
not exist it self [] sub border []

1 除 了 語 言， 朝 向 土 地 被 失 去
的
chú le yǔ yán cháo xiàng tǔ dì bèi shī qù
de
except [] language [] face [] earth [] pass
lose [] sub

邊 際
biān jì
border []

2 除 了 鬱 金 香 盛 開 的 鮮 肉， 朝
向
chú le yù jīn xiāng shèng kāi de xiān ròu
cháo xiàng
except [] tulip [] [] blossom [] sub fresh
flesh face []

深 夜 不 閉 的 窗 戶
shēn yè bú bì de chuānghu
deep night not close sub window []

3 除 了 我 的 窗 戶 , 朝 向 我 不 再
懂
chú le wǒ de chuānghu cháo xiàng wǒ bú zài
dǒng
except [] I sub window [] face [] I not
again

得 的 語 言
dé de yǔ yán
understand [] sub language []

1 沒 有 語 言
méi yǒu yǔ yán
not exist language []

1 只 有 光 反 覆 折 磨 著 , 折 磨 著
zhǐ yǒu guāng fǎn fù zhé mó zhe zhé mó zhe
only exist light repeatedly [] torture [] prog torture []

2 那 隻 反 覆 拉 動 在 黎 明 的 鋸
nà zhī fǎn fù lā dòng zài lí míng de jù
that class repeatedly [] pull start at dawn [] sub saw

3 只 有 鬱 金 香 騷 動 著 , 直 至 不
再
zhǐ yǒu yù jīn xiāng sāo dòng zhe zhí zhì bú
zài
only exist tulip [] [] restless[] prog right until not
again

騷 動
sāo dòng
restless[]

1 沒 有 鬱 金 香
méi yǒu yù jīn xiāng
not exist tulip [] []

1 只 有 光 , 停 滯 在 黎 明

	zhǐ only	yǒu exist	guāng light	tíng stop	zhì □	zài at	lí dawn	míng □			
2	星 的	光，	播	灑	在	疾	馳	列	車	沈	睡
	xīng shuì star deep	guāng de light sleep	bō sprinkle sub	sǎ	zài □	jí at	chí speed	liè □	chē train	chén □	
		行	李	間	內						
		xíng luggage	lǐ	jiān □	nèi room	in					
3	最	後	的	光，	從	嬰	兒	臉	上	流	下
	zuì most down	hòu late	de sub	guāng light	cóng from	yīng infant	ér □	liǎn face	shàng on	liú flow	xià
1	沒	有	光								
	méi not	yǒu exist	guāng light								
1	我	用	斧	劈	開	肉，	聽	到	牧	人	在
	wǒ lí I dawn	yòng use	fǔ axe	pī cleave	kāi open	ròu meat	tīng hear	dào □	mù herdsman	rén □	zài at
		明	的	尖	叫						
		míng □	de sub	jiān scream	jiào □						
2	我	打	開	窗	戶，	聽	到	光	與	冰	的
	wǒ duì I sub	dǎ open	kāi □	chuānghu window	tīng □	dào hear	dào □	guāng light	yǔ and	bīng ice	de
		喊									
		hǎn shout									
3	是	喊	聲	讓	霧	的	鎖	鏈	崩	裂	

shì hǎn shēng ràng wù de suǒ liàn bēng liè
be shout sound make fog sub shackle[] crack []

1 沒 有 喊 聲
méi yǒu hǎn shēng
not exist shout sound

1 只 有 土 地
zhǐ yǒu tǔ dì
only exist earth []

2 只 有 土 地 和 運 穀 子 的 人 知
道
zhǐ yǒu tǔ dì hé yùn gǔ zi de rén zhī
dao only exist earth [] and transport grain[] sub person
know []

3 只 在 午 夜 鳴 叫 的 鳥 是 看 到
過
zhǐ zài wǔ yè míng jiào de niǎo shì kàn dào
guo only at midnight[] cry [] sub bird be see []
exp

黎 明 的 鳥
lí míng de niǎo
dawn [] sub bird

1 沒 有 黎 明
méi yǒu lí míng
not exist dawn []

(1991)

None

there is no one bidding me farewell
there is no one bidding anyone farewell
there is no one bidding the dead farewell, when this morning begins

there is no limit to it

except for language, facing the limits where the soil is lost
except for the tulip's blossoming flesh, facing a window not closed at night
except for my window, facing language I no longer understand

there is no language

only the light that never stops to torture, to torture
the saw that never stops pulling back and forth across the dawn
only the tulip that is restless, until it is restless no more

there is no tulip

only the light, bogged down in the dawn
starlight, sprinkled in the speeding train's luggage compartment, fast asleep
the last light flows down from infants' faces

there is no light

I cleave meat with an axe, I hear the herdsman's scream at dawn
I open the window, I hear light and ice shout at one another
it is their shout which makes shackles of fog fall apart

there is no shout

only the soil
only the soil and those who carry millet know
only at midnight calls the bird that has seen the dawn

there is no dawn

(1991)

Translated by Maghiel van Crevel

Original poem and translation quoted from Maghiel van Crevel: Language Shattered: Contemporary Chinese Poetry and Duoduo, Research School CNWS, Leiden 1996 p. 323-24 (original) and 251 (translation).

墮落的聲音

我聽見那個聲音的墮落 那個聲音
從某個高處落下 垂直的 我聽見它開始
以及結束在下面 在房間裡的響聲 我轉過身去
我聽出它是在我後面 我覺得它是在地板上
或者地板和天花板之間 但那兒並沒有什麼鬆動
沒有什麼離開了位置 這在我預料之中 一切都是固定的
通過水泥 釘子 繩索 螺絲或者膠水
以及事務無法抗拒的向下 向下 被固定在地板上的桌子
向下 被固定在桌子上的書 向下 被固定在書面上的文字
但那在時間中 在十一點二十分墮落的是什麼
那越過掛鐘和藤皮靠椅向下跌去的是什麼
它肯定也穿越了書架和書架頂上的那匹盜馬
我肯定它是從另一層樓的房間裡下來的 我聽見它穿越各種物件
光線 地毯 水泥板 石灰 沙和燈頭 穿越木板和布
就像革命年代 秘密從一間囚房傳到另一間囚房
這兒遠離果園 遠離石頭和一切球體
現在不是雨季 也不是颳大風的春天
那是什麼墮落 在十一點二十分和二十一分這段時間
我清楚地聽到它很容易被忽略的墮落
因為沒有什麼事務受到傷害 沒有什麼事件和這聲音有關
它的墮落並沒有像一塊大玻璃那樣四散開去
也沒有像一塊隕石震動周圍
那聲音 相當清晰 足以被耳朵聽到
又不足以被描述 形容或比劃 不足以被另一雙耳朵證實
那是什麼墮落了 這只和我有關的墮落
它停留在那兒 在我身後 在空間和時間的某個部位

1991年8月

選自詩集《對一隻烏鴉的命名》

lyden av fall

jeg hørte denne lyden av fall denne lyden
falle fra et eller annet høyt sted hengende rett ned jeg hørte den begynne
og slutte der nede et smell i rommet jeg snudde meg
jeg hørte at den var bak meg men der var det ingenting som rørte seg
ingenting som hadde forlatt sin plass det var slik jeg forventet alt er festet
ved hjelp av betong spiker tau skruer eller lim
og tingenes uimotståelige nedover nedover bordet som er blitt festet til gulvet
nedover boken som er blitt festet til bordet nedover tegnene som er blitt
festet til baksiden
men hva var det som falt i tid klokken elleve tyve
hva var det som falt nedover forbi vegguret og rottingstolen
den gikk helt sikkert gjennom bokhyllen og porselenshesten på toppen av bokhyllen
jeg var sikker på at den kom ned fra et rom i en annen etasje jeg hørte den bore
seg gjennom allslags ting
lys teppe betonggulv kalk sand og lampesokler bore seg
gjennom planker og tøy
som i revolusjonstiden spredte seg i hemmelighet fra en fengselscelle til en
annen
her er det langt til frukthaven langt til stener og alle kuleformede ting
nå er det ikke regntid og det er ikke vår med sterke vinder
hva var det som falt i tiden mellom elleve tyve og en og tyve
jeg hørte tydelig dens fall som det er så lett å ikke legge merke til
fordi ingen ting blir skadet ingen hendelser har sammenheng med denne lyden
dens fall spredte seg ikke i alle retninger som en glassplate
og den rystet ikke omgivelsene som en meteoritt
den lyden ganske så klar nok til at den kan fanges opp av øret
men ikke nok til at den kan skildres beskrives eller fremstilles gjennom fakter
ikke nok til at den kan stadfestes av et annet øre
hva var det som falt dette fall som bare har sammenheng med meg
det stoppet der bak meg i et område av rommet og tiden

august 1991

fra samlingen *Navngivingen av en kråke*

(oversatt av Halvor Eifring)

西川
(1963-)

Xī Chuān

在那個冬天我看見了天鵝

在那個冬天我看見了天鵝
大天鵝，背脊骯髒
在水面回游，神色蒼涼

遠山倒地不起如眾鳥斂翼
孤獨的天鵝掀起翅膀
一夜大雪在它高尚的翅下堆積

在它寒冷的腦腔內，晨星
照耀另一只天鵝之死
另一只天鵝也曾將巨大的軀體

沈浸在水中攫取歡樂
但是預言的晨星出現，它
無法將歌唱延長過那個冬天

我的愛人輕輕叫喊，像魚
撞著冰層輕輕叫喊
我看見了天鵝在那個冬天

1986年6月

Den vinteren så jeg en svane

Den vinteren så jeg en svane
en stor svane, med skitten ryggrad
svømme omkring på vannoverflaten, med trøstesløst blikk

De fjerne fjellene er falt og reiser seg ikke som fugler som lander
Den ensomme svanen løfter vingene
Under dens høyverdige vinger legger en hel natts snefall seg

I dens kalde hode speiler
morgenstjernen en annen svanes død
en annen svane som også en gang med sin store kropp

dyppet seg i vannet for å gripe gleden
men den profetiske morgenstjernen kom til syne, den
var ikke i stand til å forlenge sangen utover den vinteren

Min ektefelle roper lavt, som en fisk
som støter mot islaget og roper lavt
Jeg så en svane den vinteren

Juni 1986

(oversatt av Halvor Eifring)