



David Chen



ISBN 0-939252-19-8 329

LU HSUN
COMPLETE
POEMS

魯迅

A TRANSLATION
WITH INTRODUCTION
AND ANNOTATION
BY DAVID Y. CH'EN



CENTER FOR ASIAN STU
ARIZONA STATE UNIVE
1988

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Complete Poems

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Arizona State University vigorously pursues affirmative action
and equal opportunity in its employment, activities, and
programs.

In memory of my parents
and
for my wife Julie

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Arizona State University
Tempe, Arizona 85287

Library of Congress Catalog Card Number: 88-070039
ISBN: 0-939252-19-8

無題二首

大江日夜向東流，聚義群雄又遠遊。
六代綺羅成舊夢，石頭城上月如鉤。

雨花臺邊埋斷戟，莫愁湖裏餘微波。
所思美人不可見，歸憶江天發浩歌。

David T. Chen

1.20

Two Untitled Poems

Day and night it flows eastward, this mighty stream.
The banded heroes again take extended trips away from the court.
Silk and satin splendors of the Six Dynasties¹—a faded dream.
The moon looks like a hook over the Rocky Fort.²

By Terrace of Flower Shower are buried broken halberds of yore.³
Only ruffled ripples remain on Lake No Woe.⁴
The fair one in my thoughts is seen no more.⁵
Back, my memories of river and sky prompt a song fortissimo.

reading, see also Poem 1.13, stanza 3, line 3, and Poem 1.15, line 4. The usage here may be regarded as an example of Lu Hsun's modification of classical sources.

3. Two possible references: (1) Chuang Hsi 莊 騭 of the Eastern Chou period (770-256 B.C.), a native of Yueh 越 (today's Chekiang, Lu Hsun's home province), who, while serving in the Ch'u court, was once reported to be humming a native tune when he fell ill. See "Ch'en Chen chuan" 陳 仲 博 ("Biography of Ch'en Chen"), in the Shih chi 史 記 (Records of the Historian), ch. 70, pp. 20b-21a (ESSS); and (2) Wang Ssu-jen 王 恕 任, a Ming dynasty patriotic statesman serving in the court of Prince Lu 魯 王 in Shao-hsing 紹 興 (Lu Hsun's native town) in 1645, who said the following upon the fall of the Ming: "K'uai-chi 會 稽 (an ancient name of Shao-hsing) is a country for revenge and retaliation, not a land of filth and corruption!"—a statement Lu Hsun was fond of quoting. See "Nü tiao" 女 吊 ("Ghost of a Self-Hanged Woman"), in Ch'ieh-chieh-t'ing tsa-wen mo-pien fu-chi 且介亭雜文末編附錄

(A Supplement to the Semi-Concession Apartment Miscellany, Last Series), LECC, IV, 617.

1.20 Two Untitled Poems ("Day and night . . ." and "By Terrace of Flower Shower . . .")

Political satires dated June 14, 1931.

1. A medieval period in Chinese history (317-588), during which six consecutive dynasties—namely, the Wu 吳 (of the Three Kingdoms 三國), Eastern Chin 東 晉, Liu Sung 劉 宋, Ch'i 齊, Liang 梁, and Ch'en 陳—were founded, all with Nanking as their capital. Literary reference to the Six Dynasties suggests "the glory that was Nanking."

2. A classical name of Nanking.

3. A platform formation on a hill south of Nanking, known as Yü-hua-t'ai 雨花臺, so named from a legend in the reign of Emperor Wu of Liang (502-549). Heaven sent down a "shower of flowers" upon the platform from which Yun-kuang 雲 光, a celebrated Buddhist priest, was preaching. The heavenly flowers mysteriously turned into the colored pebbles that are found in abundance on the site.

The ancient Chinese shafted weapon, the chi 戟, here translated as "halberd," has a broad spearhead; a pair of short curved pikes or small crescent blades with concave cutting edges are symmetrically mounted on it to flank the protruding spearhead. It is used in Lu Hsun's poems as a recurring symbol of warfare (cf. Poem 1.19, line 1, and note 1; and Poem 1.36, line 4). The meaning of "broken halberds" (tuan-chi 斷 戟) in this line is associated with the Terrace of Flower Shower in Nanking, where Communist revolutionaries were frequently executed in Lu Hsun's time. The poet uses the image of broken halberds buried there to lament the tragic end of such revolutionaries.

4. The lake is a famous scenic spot situated in the western suburbs of Nanking. According to tradition, a popular Six Dynasties singsong girl by the name of Mo-ch'ou 莫 愁 (lit. "no woe") lived by the lake; it has since been known as Mo-ch'ou-hu 莫 愁 湖 or, as it is rendered here, Lake No Woe.

5. Here the "fair lady" image is again evoked (see Poem 1.15, note 2). The stated absence of a fair one in this and his other poems suggests either the disappearance of those with high political ideals who deserve recollection or the unattainability of the poet's own goal in life (or both).

1.21 Seeing Mr. Masuda Wataru Off to Return to Japan

Composed December 2, 1931, as a bon voyage message to Masuda Wataru 增 田 沙 (1903-77), a Japanese Sinologist devoted to Lu Hsun studies, who