

# 雁翼超短型詩選

雁翼 著  
○ 龐春 譯



英國劍橋華人世界出版有限公司

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## YAN YI'S SHORT POEMS

雁翼 著

*Yan Yi*

龐春 譯

*Translated By Dang Chun*

英國劍橋華人世界出版有限公司

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with its  
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*Man of the Year*

for outstanding community  
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*J. McEwen*  
*L. M. Kullander*

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2 這是美國國會圖書館和美國世界名人傳記協會頒發給雁翼博士的證書，獎勵他這部新詩集是“詩藝術的重要貢獻”。



作者和譯者在一起

Yan Yi (right) and Pang Chun (Left)

# 詩的通訊——代序

## 《詩神》月刊：

你約我說說自己，我就說一說我這幾年在經濟大潮中的感受和創作吧。

我仍然認為作家應當深入到經濟大潮中找自己的位置，我找的位置是商業活動中最艱難的商業——出版業。我其所以知難就難，是不平和責任感。我參加英國劍橋世界文學研究院、美國 ABIRA 研究院的活動，很少看到中國現代的文學。在其他一些國際性會議上，說到中國就是經濟，科技落後，醫學不科學等等。我深感到世界對中國瞭解的太少太不實際太片面，而在一些著名圖書館裏，如美、

英、法、德、澳等國會圖書館，聯合國圖書館，世界各國應有的書籍中就是沒有中國卷，如世界著名科學家、發明家、文學家、藝術家、醫學家、企業家卷等等。我感到不公平，很難過。在美國波士頓一次世界名人大會上，我責備他們說：“中國翻譯出版了許多世界著名的文學、科技、醫學著作，而你們翻譯了中國的著作有多少？這公平嗎？”但僅僅責備別人是沒有用的，因此，我利用我“英國劍橋國際名人傳記中心”副總裁和英國 IBC 世界文學研究院終身研究員的身份，在英國註冊了用中、英文專門為世界華人服務，專門向世界介紹中國各樣成就的“英國劍橋華人世界出版有限公司”，並註冊了《華人春秋》雜誌。

不想再講出版公司的具體活動了，下面想說一說我這幾年的感受和創作。過去，我們深入生活強調思想改造，而此次深入經濟大潮，才真叫思想改造哩。首先被迫改造的是自己的傳統觀念“君子不言商”，現在自己不僅“言商”，而且具體的從商了，是不是就成了“小人”？看看周圍，多少好戰友好朋友幹起了商務，而國家領導人也天天言商操心商，出國訪問實際上是為商品找市場和找原料。我參觀過美、英、法、德的國會，也參觀過美國白宮，它們實際上是商務俱樂部，各國外交官很大程度上是商務的“公關小姐”。人類歷史從封閉的農業社會演變成開放的商品社會，再堅守君子不言商不是自殺嗎？第二個被改造的思想是“無商不奸”，自己從商了奸不奸？美國有一首歌謠，說“最聰明最誠實的人從商”，我認為它描寫了商界的普遍性。那麼商界有奸商沒有？有，但多因為奸官的存在而存在，醫界有奸醫，警界有奸警，所以一定要有治奸的法律才

行。第三，計劃經濟在國際範圍內都鬧得民窮國弱，為甚麼？因為它是心支配物，是唯心主義的派生物，是非馬克思主義的，當然在物質運動中失敗。

在經濟大潮中被改造了幾年之後，我覺得我可以描寫這場大潮了，因此，我開始了自己的創作，寫下了三部奇特的詩：一是“生命的感悟”，和“人生悟語”，着重描寫了自己被經濟大潮驚醒之後，對生命的重新認識；二是“商人悟語”，着重描寫了商人對自己對世界的痛中思痛。也許，這是詩史上第一次把商人作為主人翁描寫的詩，我既然感受到了，就應當寫出來。

這三部不長的詩，寫得很艱難寫了三年多才敢定稿，因為我想在藝術上進行試驗：第一，打破一般的長詩的佈局，甚至完全丟開習慣了的長詩的佈局，甚至完全丟開習慣了的長詩結構；第二，採用抒情詩和雜文的手段，用節與節之間互相不聯接的方法描寫各種情緒和心態；第三，盡量使用漢語言文字中的智慧之花“警句”，增強詩的重量，使讀者易記；第四，生命本身是複雜的，今日和昨日是互相獨立的，就用生命複雜的構成作為詩體的構成吧。

一九九四年九月四日

## 《詩神》月刊：

我們過去下過農海當農民，下過工海當工人，今天下商海，當一當商人又有甚麼不好呢？當然，今天的下商海和過去的下“農海”、“工海”有區別。在體驗生活進行文學創作的同時，還有一個找錢的問題。找錢就是找飯吃找人



生存的基本條件，這是形勢所迫生命所需。第一，物價漲得太大太快，工資增長的速度趕不上（有的詩人甚至沒有工資），養家護口總要用錢，更何況人不僅僅需要住房吃飯穿衣呢！第二，寫了詩總要出版交給讀者，但現實是詩歌作品不僅不能換來稿費還要自己出錢買書號，或買關係出書，為了救詩，也只有下海找錢。

其實，若認真研究起來，中國的詩人歷來就在“海”裏沒有上過“岸”的，李白杜甫在官宦之海，時間雖然不長，但有皇帝賞金、官友給飯，蘇東坡是省長，王安石是國務院總理，是官宦之海的頭目，李清照沒有當官，但有一個官父官夫養活著。而陶潛最美麗，竟然“不為五斗米”折腰，掛冠而去，回家寫詩了，但他家有山林有田地給衣給食給房，而我們當代的詩人呢，除了生命是自己的甚麼也沒有，能清高得起來嗎？

看一看報刊的輿論就明白，不主張文人下海的，多半是官高位重。假如郭沫若還活着，他也一定反對詩人下海從商，因為他不需要自己找錢。第一，他的房子他的車子他的秘書他的警衛他的保姆等等，都由國家提供；第二，他寫的詩不用拉關係找後門更不用自己掏腰包，報刊搶着發表出版社搶着出版。至於有人擔心文人下海之後會促成不利於社會公益的作品的產生，這要因人而論。現在出現的有損社會公益的作品，有的是官位不小的人寫的。問題不在於文人在甚麼崗位上，而在於他是甚麼樣的靈魂。

一九九四年九月二五日

## 《詩神》月刊：

你寄來的詩神欄目計劃看到了，其中“寫詩是不是一門手藝？”很有意思，我就說說我的感知：

詩歌創作應當說是一種生命現象，或者說是生命的一種心態表現，很難說是一種職業，尤其是在中國。

凡稱為“職業”中的任何一種職業（包括編輯），主要是客觀世界所催促而動，寫詩的動力則主要來自於詩人的主觀世界。可以不可以這樣說，詩歌作品，是詩人心靈的土地上長出的植物——各種各樣的植物。當然，耕耘和播種者是社會是時代，假如這種論斷比較接近實際，就可以研究詩人的心靈其所以能生長詩的因素：

第一，大約詩人都過於任情任性而且主觀好勝；

第二，心靈和感情豐滿又細而敏，有風就動無風也動；

第三，愛幻想又愛用幻想繪製美麗的圖畫與現實對照，就常常不滿常常自找煩愁了；

第四，好學好思好辯好愧！

第五，對語言特別的敏感又善於吸取善於改造更善於駕馭。

你發現了沒有，感情成份濃的詩，往往心靈的成份也重。可以這樣說，詩歌作品從內容到樣式可能是最類似心靈的東西。寫詩是一種心靈活動，讀詩同樣也是一種心靈活動。而研究詩，則是一種心靈對心靈的尋覓。我是主張詩論家透過詩行研究文字後面的詩人心靈的，如開採、研究一座寶石的礦山。

一九九四年十月四日

# **The Poetic Communications used in lieu of the preface**

To: The Editorial Department  
of the Poems Deity

To comply with your request, I would like to state my some views on poetic creation and experiences of these years in the Economic Reform and Opening.

I insist that writers throw themselves into the waves of the age to seek their positions. My position is in publishing, the most difficult one of all business lines. The reason why I press forward in the face of difficulties is caused by my indignation and responsibility. Attending the meetings of the World Literature Academy of Cambridge, England, and of the American

Biographical Institute of the USA, I hardly saw contemporary literary works of China. In other international congresses, it seems to be universally accepted that the economy, science and technology of China are backward and Chinese medicine is unscientific. I deeply feel that China is little known by the world and the known fractions are very one-sided. Several famous libraries, such as the libraries of the USA Congress, England Congress, France Congress, Germany Congress, Australia Congress, the United Nations and so on, contain books of many other countries exclusive of those on Chinese well-known scientists, inventors, literates, artists, physicians and entrepreneurs and so on. I feel unjust and grievous. In a meeting of International Congress on Arts and Communications in Boston, the USA, I blamed them, "Chinese have translated and published a lot of your countries' works on all fields, such as literature, science, technology and medicine, in contrast to your very little jobs on Chinese works. Is it just?" but it is useless to blame them only. Acting as Deputy Director General of the International Biographical Centre of Cambridge of England, and Life Fellow of the World Literature Academy of England, I have established the Chinese World Publishing Company Ltd. in London and quarterly Chinese Spring & Autumn, which in Chinese language and English language especially provide publishing services for all Chinese of the world, and introduce a variety of Chinese achievements by publications to the world.

I need not to talk about my company too much. I would like to express myself in poetic creation and experiences. In the past, the Ideological Remaking was emphasized. At present, the practice in the economic waves is truthfully called the ideological remaking. First, traditional ideologies on going in for trade have been transformed so dramatically that people energetically place themselves in trade. My many many comrade-in-arms and good friends have been in business. At the same time, top leaders of our

country also discuss and take care of business everyday. Their foreign visitations are actually to deal with business. The Congresses of the USA, the UK, France and Germany as well as the White House which I have ever visited, in facts, are also some kinds of business clubs. Similarly, diplomats of every country are nearly businessmen. The human society has evolved into the opening commodity society from the closed farming system. If continuously objected to going in for business, we should suffer much heavier defeat. Second, "No businessmen is not cunning", a kind of ideology which had ever been misunderstood by people, has been correctly recognized. I do not know whether I am a cunning trader. An American folk song say, "The cleverest and honest man goes into business". It draws a general feature in the business circles so sharply that it clearly explains that there must be cunning businessmen. Nevertheless, there are cunning traders mainly because there are traitor officials in the world. Usually, there are crafty men at any lines, such as political circles, medical fields and police organizations. Consequently, it is very necessary that there is a set of law regulation to treat the crafty. Third, the reason why the Planned Economic System meets misfortune is that it is an outcome of the idealism, that subjective determines objective and that it is a non-Marxism. Of course, it must be destined to fail.

Through exercising in the economic waves for several years, I have keenly perceived that I have the ability to describe the waves, hence, I have composed three peculiar poems, one Epigrams On Life, another Life Awakening, the other Pondering Over The Business. The former two chiefly reflect my new perception on life, the latter mostly portrays businessmen who recall the past with pangs in the heart. Perhaps it is the first poem to depict businessmen who play as leading roles in poems.

Although the three poems are not too long, they are very difficult to creat and have taken me three years to complete. In artistic skills, I have

made some experiments. I, first, broke free from composition forms, even almost completely discarded the conventional constructions of long poems. Second, I employed the means of both lyric poems and essays, and pictured a variety of emotions and moods in every one passage which is out of joint with adjacent another one each other. Third, I used a number of Chinese aphorisms so as to strengthen poetic weight and let readers recite easily. Fourth, life itself is intricate. Its today and yesterday are independent each other. Therefore, I adopt the complicated formation of life in poetic structures.

(written on September 4, 1994)

## To: The Editorial Departonent of the Poems Diety

In the past, we had worked as farmers and workers, At present, we are going into the business circles, but it is not bad. Of course, there is the difference between our past position and present one. Not only do we learn through practice to produce literary works, at the same time, but also earn money. That to earn money is to seek fundmental living is needed under the circumstances of today. First, commodity price rises too rapidly and highly, but the increasing rate of salary does so low. Poets have to earn much money to live. Second, poems must be presented to readers, but poets have to earn for buying book numbers to publish their books, also establish the relationship with publication presses by money. To save poems alive, we have to engage in trade.

Actually, if carefully observing, we will know that since ancient times, Chinese poets have been in trade and never abandon it. Although they had serves as officials for not long time, Li Bai and Du Fu could get

salaries from emperor and obtain subsistence from official friends; Su Dongpo was a governor; Wang Anshi was Prime Minister; Li Qingzhao was not an official, but she was reared by his father and husband who were top officials; Tao Qian was leisurely and carefree, he did not have to earn money, but he owned a big farm providing him with living needs. Comparatively, poets of today have nothing but their own life. Can they profess to be above wordly interests?

Through reading news, it is clear that those who do object to writers' trading are mostly high-ranking leaders. If Guo Moro was still alive, he should also object writers' trading. Because he is a top official, he did not need to earn money. First, his residence, cars, secretaries, bodyguards and servants were arranged by the government. Second, he did not need to establish any relationship with publishers, all presses will vie with each other in publishing his works. Some people worry that writers in trade will produce not good literary works, but I think that it is defined by different men. Most of contemporary literary works bringing about not good influence on the public are created by not low officials. These problems are not caused by officials' positions but their inner worlds.

(written on September 25, 1994)

## To: The Editorial Department of the Poems Diety

I have read the catalogues of your monthly. Among them, an essay, "Is poetic creation a craftsmanship?", is very interesting. I would like to profess my opinions.

Poetic creation should be called a kind of phenomenon on life, or a kind of the display of passions. It is less called a profession, especially in

China.

The progress of every profession including editorial work is mostly caused by the development of the world, but a poet's motivations chiefly result from his subjective initiative. It can be said that poems are a variety of plants growing in a poet's feelings. Of course, in the days, it is essential to sow and plough. If the view is near to the practice, we will be able to research the factors of poetic growth as follows,

First, probably, almost all poets excessively indulge in emotions and moods, and subjectively seek to do others down;

Second, poets' souls and passions are plentiful, tender and sensitive, regardless of the causes of matters;

Third, poets like to indulge in illusion and by the illusion to draw mirages in contrast with the reality, so they often look for troubles;

Fourth, poets are fond of studying, pondering, disputing and blaming themselves;

Fifth, poets are specially sensitive to language expressions. Meanwhile, they are skilled in imbibing, and moreover in mastering.

Perhaps, you have discovered that the poems with thick passions have often heavy feelings. It can be said that the contents and structures of poems are similar to a man's soul. Poetic creation is an act of passions, so is poetic reading, however, to research poetry is to pursue feelings by feelings. I urge that poetic theorists study poets' inner hearts through the superficial statement of poems just as people explore a gold mine.

(written on October 4, 1994)

Note:

The three letters were published in the Poems Diary. Now most of them have been revised.



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