

诗百首

李肇星 著

世界知识出版社




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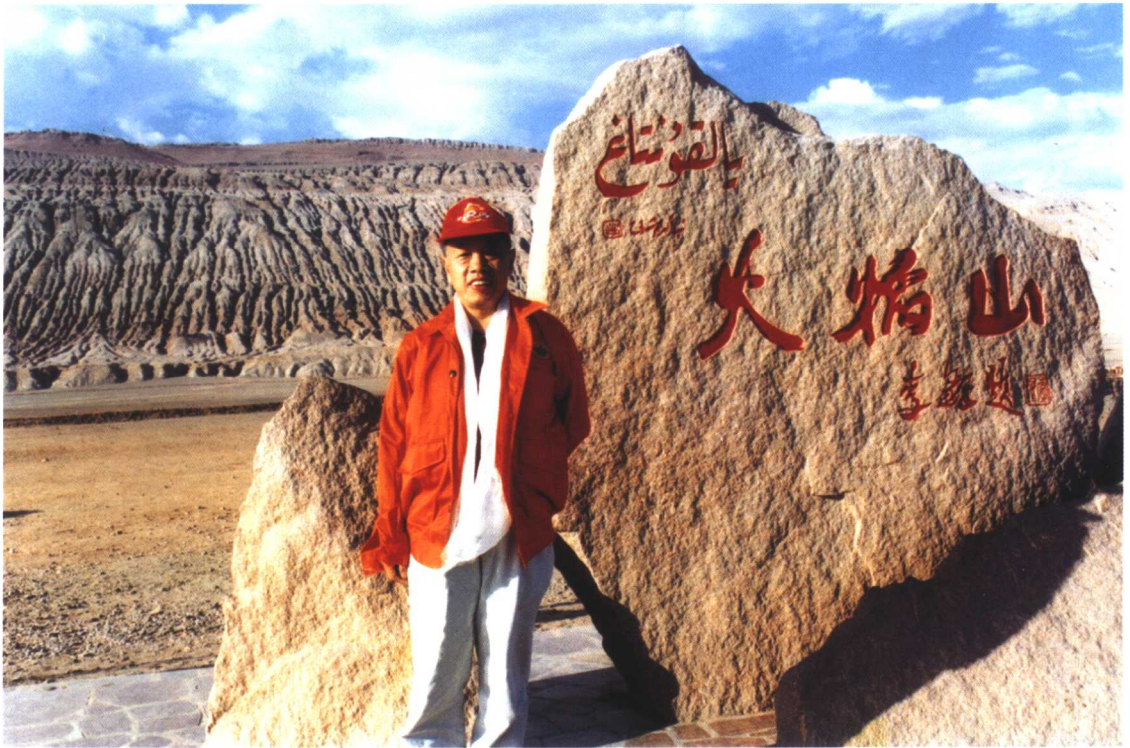
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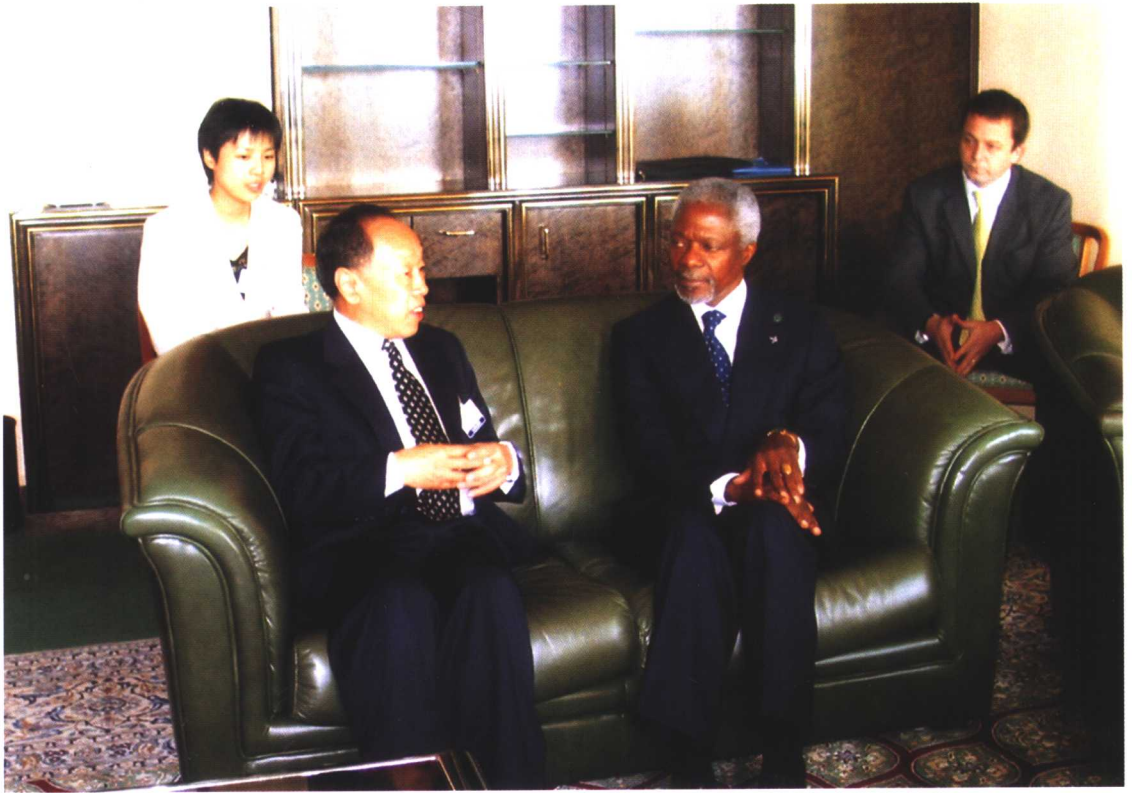
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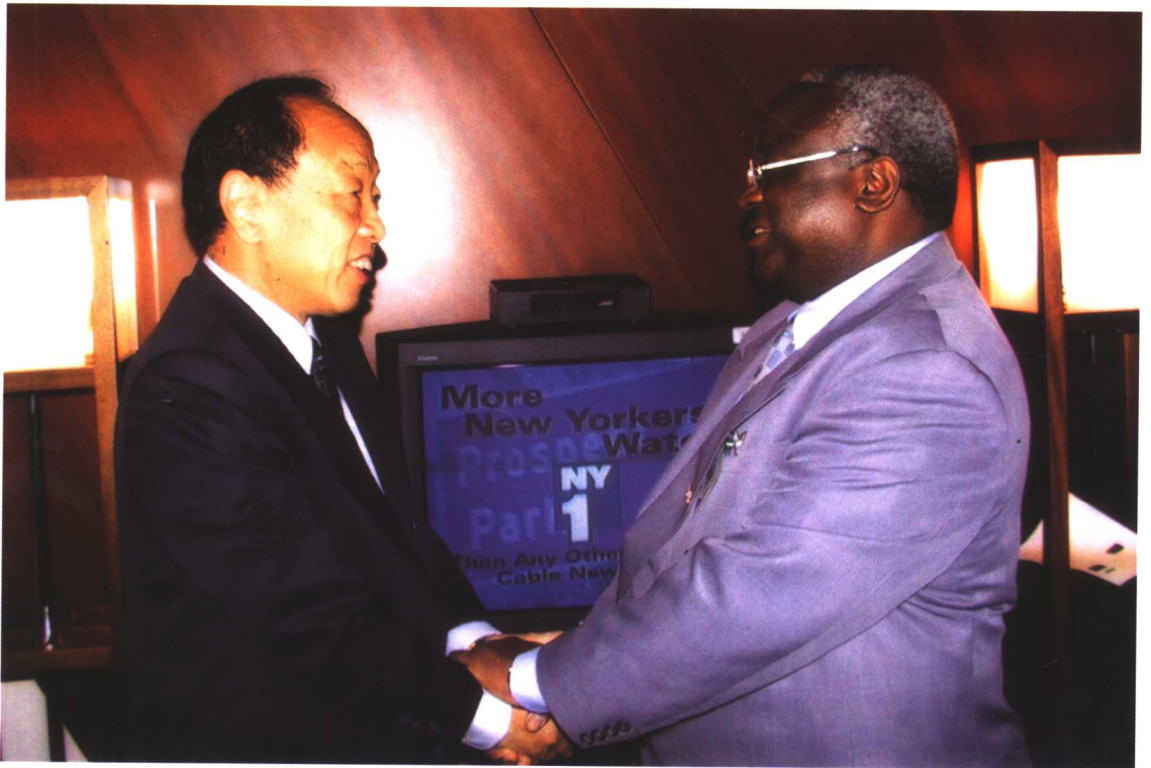
















激越与温馨的和声

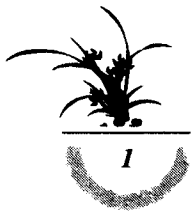
——序《肇星诗百首》

桑新华

在人们的印记中,李肇星是一位面对豪强骨头硬的外交官。他曾任外交部发言人,此后就任常驻联合国代表而面对世界风云,再后到了1998年3月,当他在白宫向克林顿总统递交江泽民主席任命他为驻美大使的国书时,脑海里涌动的是:“知我者,历史的峡谷。我信然,时空的大度。”(《重托之下》)果然,他不辱使命。2001年1月29日,华盛顿市市长为他在美3年为两国人民友谊所做的卓越贡献颁布文告:宣布当天为“李肇星日”。

相比之下,他的诗文才俊被关注的较少。当一名作家是他从童年萌生的追求。读读这精美而厚重的诗集吧,谁都会感觉出,它是作者内心深处至诚至爱的自然流泻,更是一个博大胸怀高远志向的寄托。作为外交官,他同时在用诗去把握世界,以心灵去呼唤心灵,以真情去感染真情。行行文字,都是肩负重托远走天涯的足迹;篇篇诗作,犹如向世界敞开祖国心扉的窗棂,不惜“讲得太急,太细……”,“太响,太多……我失去了自己的声音”(《温暖的失音》),来让世界了解他挚爱的祖国。如果把李肇星维护祖国利益和民族尊严的外交行为视为排击不义的剑气,这些流出笔端的文字则是抒写崇高情怀的箫音;此中既有磊落的激越,又有温馨的优美。

李肇星出生在山东胶南的一个农家。在艰难的岁月里,贫寒的农村并没有阻断他无垠的向往。他从小就喜欢爬到村头的树上读书,读累了就看天空中鸟儿划过的痕迹;中学时代趴在家乡的麦地里写出的文章寄往远在上海的《少年文艺》。33年后他叙写当时的情景:“我钻进学校附近的麦地里写了《越活越年轻的爷爷》。我是因为不好意思,才偷偷躲出去写的。结果,弄得浑身是土,稿纸上也肯定有土味。但在庄稼地里写爷爷是再合适不过的,他属于山东那片土地。狠了狠心,稿子进了绿色邮筒。当时我真羡慕那篇短稿,不管发表与否,它是可以去一趟设在上海延安西路1538号那间编辑部了。”时隔30多年之后,他仍能记



住编辑部的号码,那该是怎样的刻骨铭心?故乡的地域文化滋养影响了他为人
为文的走向。后来考入北京大学,由第一志愿中文系而戏剧性地跨进了西方语
言文学系。

细品李肇星新版诗集,觉得套用诗论上现成的美学术语,显得窄仄了些。清
人赵翼有诗曰:“少时学语苦难圆,只道功夫半未全;到老方知非力取,三分人事
七分天。”正像冯骥才在为李肇星早前出版的诗文序中写到的“才华有如春草,
充满着一种从大地里迸发出来的渴望”,又说“最好的序应是一种读后感”。我在
阅读时也隐隐觉得,用现成的理论去解读李肇星的诗,似乎是一种不着边际的
虚妄;面对这片诗的汪洋,兴叹之余,只能匆匆拾捡起那些引起深思的点点
滴滴。

1. 密不可分的生活之源。

古往今来,因情感写诗的诗人多,因生活及其触发的思辨写诗的诗人少。前
者觉得现实生活没有诗意,于是逃离自身境遇,到古人古典中去找资源、找灵
感,结果满纸的名人名言,独不见作者自己的思想,这种诗往往“短命”,或者在
堂皇之下孤芳自赏。后者则常被广为传唱,作者被视为大师。

诗是高度浓缩的结晶体,本应以生活为根。诗人保留对自己时代和周围生
活的敏感,是创作最基本的要求。李肇星的诗无一不是来自他亲经亲历的现实
生活。据说,他能轻松观看用英语上演的莎士比亚戏剧,却从不打着东西方文化
交汇的旗子,去搞那些背离国人口味、故作高深的徒劳,他的诗大都晓畅、质朴,
朴素得像日记,像民歌,带有土味。正是这些带着作者体温、呼吸和热血沸腾的
生活,这些原汁原味的细节,使读者同诗人一样获得现场感,得以感受真实、理
智和与之相应的美。立足在坚实的土地上,“生长着的不会衰老,玉米还是玉米”
(《又见老玉米》)。《故乡愿》、《梦见爷爷》等篇均在此列。

面对国会山的乌云和杂草这样艰涩的政治题材,诗人竟联想起儿时偷吃姥
姥的樱桃的顽皮情景。家乡的樱桃营养丰富,滋味鲜美,就因为“吃足了姥姥的
樱桃”,“不怕那山的乌云,不怕这山的杂草!”好一个底气十足、举重若轻!诗人
驾驭题材的功力赋予了诗应有的灵动、鲜活。

《奶娘》更是作者源头活水的喷涌,也是催人泪下的重作。面对奶娘如今干
瘦、冰凉的手,聆听自顾不暇的老娘亲再一次的切腑关爱,谁不能被震荡,绕梁
的余音便是儿女之辈该如何面对老娘亲的思索。真是应了一句名言:“如果你觉
得你的日常生活很贫乏,你不要抱怨它;还是抱怨你自己吧,怨你还不够做一个
诗人来呼唤生活的宝藏:因为对于创造者没有贫乏,也没有贫瘠的地方。”

应该说,李肇星属于善于发现、善于创造的一类,加上他独特的人生阅历,
他那些诗便厚重。他用自身的人格去发掘进而展示原材料的魂魄之美,用心血
和生命去凝结诗章,使之闪耀出理性的光芒,成为牵引人们在长夜里迈动探索



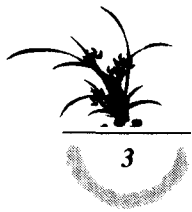
步履的灯烛。葡萄牙波尔图的软木,是“不施脂粉”、“不修边幅”、“默默不语的片片、屑屑”,可谓木材里的弱者,为人所司空见惯,而诗人从它的出口量联想到了“天生我材必有用”的传世名句,给读者一种世间万事万物皆可有为的自信。同样,当踏上欧洲之角,面对流传了几个世纪的名人名言“陆止于此”之时,他毫不矫饰地指出:那是“目光的局限”。山外有山是真知,达到巅峰是偏见,使人们的思维一下子从地域和视野的局限中摆脱出来,拓展了许多。着眼未来是诗人的追求;立意高远的诗是哲学。生活是诗之源。那么,在知识面前自感渺小而学而不倦,在世界面前自知个人微不足道,紧紧地与祖国联在一起,大约就是李肇星不断向人生高境界冲刺的力量之源了。

2. 浓得化不开的家国之思。

李肇星是外交使节,这是现实中的分工,但似乎也可把他称作诗人,因为他胸中的历史诗情是那样深沉而又美丽。外交官的命运历来与国家的命运紧密相连。从鸦片战争到今天已经 160 多年。抚今思昔,怎能不使中国的外交官感慨万千?李肇星在《瞬间》里写道:“一百六十年的泪泉,你有多深多浓!我骄傲地任热泪从双眸奔涌。”这样的诗是心里话,令人信服、振奋。

外交官的特殊经历,使本来就与祖国息息相通的李肇星更添一段思乡念国之情,凝成诗集里无处不在的点睛之笔。在他眼里,英姿勃发的祖国本身就是一首诗;置身天涯海角时,更觉祖国清丽纯情、光彩照人。写香港回归,题目只一个字:“根”。只要了解回归中的麻烦和殖民主义者留下的印痕,就能体会出“根”的分量。《圣地亚哥寄信》使我怎么也无法忘怀,并不只因为它是我在千里长途中翻开读到的第一首,也不只因为从诗人《送娘远行》一文里得知,诗写在母亲去世的前一天,而作者并不知道,“最苦的是,已不能说再见。”是因为诗人的步履太匆匆,走得太遥远,走到了外国首都中离祖国最远的一个,也没忘了给娘——“伟大祖国最可爱的一部分,自己心头最敏感的一部分”写封信:“离家久了,想给娘写封信,腹稿早已成篇。要寄走却很难,很难。不怪天各一方,不怪万水千山。——信上的字字句句,包括标点,都会在子夜梦中被原封退还……”

很短,我的泪珠都超过了它的字数,那是它品位的砝码。诗在中国是最古老的艺术,是中国人几千年的情感史,本来就是最娇艳的精神之花,包含着民族的文化、心理、气质。这一首在怀亲诗里应属绝唱。千万里之外的游子心中的家与国、母亲与祖国是无法分开的,心切情真,久结深埋,在这里无可遏止地迸发而泻,落笔之处一曲三波,犹言难尽,余音不绝,是中国诗歌传统中历久弥新的乡愁;飞白之处却是超越时空、超越自我、永远不能割舍下的爱国主题。作者与读者交相共鸣的家国情结在诗章里得以永恒。这样的上乘之作出自李肇星之手并非偶然,因为他早已认同:“岁月的血脉是我的生命线,祖国的神经是我的生物钟。”(《生物钟》)



3. 记忆与反思的哲辩之光。

著名科学家钱学森说过：“在艺术里最高的层次是哲理性的艺术作品。”《牛田洋》就是一首叫人思考的诗，它记下的的是一个悲剧。作者在诗的后记中说：在“文革”时代的1969年7月28日，几百名在广东汕头牛田洋锻炼的大学生和解放军战士一起，同台风海啸拼搏，数百名战友牺牲。那是一个超常狂热的年代。诗人惊呼：“你不是普通的水，你不是普通的浪。你是侵吞生命的粗暴，你是骇天动地的疯狂。”“虔诚的是我们年轻的一群。”“邪恶的是你十年的荒唐，把愚昧视作荣光。把虚伪奉为辉煌。”

正视历史，正视主宰历史的人类自身，是一种宝贵的自审意识，作者做到了，而且是在“文革”后仍有人不能从愚昧中醒来的背景下做到的。数百名学生和战士死而不能复生，“活下来的是奢侈的偶然”。一句话，足以使从那个年代活下来的我们痛定思痛。于是，牛田洋具有了新的定位：它将成为我们民族历史进程中“意志和理智的课堂”。爱和恨、荒唐和理智在这里遭遇，撞击出以理醒人的哲辩光芒，来支持以情动人的审美视觉，激发读者去探求人类生存的状态，思考生与死的命题。诗人用纯朴的语句表达出了深刻的内涵。深入浅出恰是才华所在。如艾青说过的话：“蚕在吐丝的时候，没想到吐出一条丝绸之路。”

李肇星在对外交往的原则问题上从来都钉是钉铆是铆，不卑不亢，可平日常就灵活多了。面对强权，有时也不妨幽默一下。《公鸡报告肥皂剧》就是他对美国《考克斯报告》寓言式的嘲讽诗：涨红了脸的公鸡，霸道地向常识宣战：我有羽毛，你不能再有，否则就是偷了我的；我产下超蛋，就不允许别人再有……诗人不动声色，顺手拿起常识之镜，照化了肥皂剧的迷雾。幽默往往是智慧和正义感的体现。

“来何汹涌须挥剑，去尚缠绵可付箫。”外交官忠于自己的祖国，诗人忠于自己的心灵，心灵与心灵交流的最好工具是诗。在一个沸沸扬扬的世纪里，有一位外交家选择了诗，在世界众生的心灵间构架起一座座理智和友情的桥梁，使外交多了些飞扬的神采，诗歌增加了些内在的力量。冯骥才称他为“双倍的诗人”。

确然。



A Voice Impassioned but Genial

—Preface to *Hundred Poems by Li Zhaoxing*

Written by Sang Xinhua

To many people, Mr. Li Zhaoxing is an unyielding Chinese diplomat who would never bend his head in front of the strong and bullying. He once served as spokesman of the Chinese Foreign Ministry and then China's Permanent Representative to the United Nations before he was appointed Chinese Ambassador to the United States. He sat in his UN seat to observe major global events passing by, and knew his mission to be a weighty one when, in March 1998, he presented to US President Bill Clinton the Letter of Credence by which President Jiang Zemin appointed him Ambassador Extraordinary and Plenipotentiary of the People's Republic of China to the United States. Li Zhaoxing believed that "The one who knows me, The canyon of history. The one I trust—The magnanimity of time and space." (see "A Weighty Trust"). He made an excellent Ambassador in his three-year term. In fact, what he did was so remarkable that the Mayor of Washington, DC declared January 29, 2001 "Li Zhaoxing Day" to mark the outstanding contributions Ambassador Li made to the friendship between China and America.

Compared with his distinguished diplomatic service, his poems have attracted less public attention. To be a writer has been Li Zhaoxing's long-cherished dream ever since childhood. This fine collection of Li's poems tells of the truthfulness and the passion of a broad-minded writer always inspired by his lofty aspiration and vision. He is a diplomat who chooses to feel and tell his world through poetry, to forge true friendship



by being a true friend himself, and to win people's heart by opening the heart of his own. His truthfulness is powerful. Each line he wrote tells of a step traveled in the long journey toward his lofty goal, and every poem makes a full expression of the true China, the motherland he loves so much, wherever his journey might take him. In order for the world to understand China, he "emphasized" his "points by raising" his "voice a little, Elaborating a lot" until he "lost" his "voice" (see "Losing My Voice, with a Warm Feeling"). On the diplomatic front, Li Zhaoxing is a warrior devoted to safeguarding the interests of his motherland and the dignity of his nation. A pen, however, would make him a true poet that sings songs of his emotions with lyrics both impassioned and genial, upright and graceful.

Li Zhaoxing was born to a farmer's family in Jiaonan, Shandong Province. The hard times of his childhood in the poor countryside never stopped him from looking forward and reaching his anticipation. He liked climbing up to the tree at the entrance of the village to read his favorite books, only to pause to see birds flying over the high sky. As a teenager, he would be found writing in the wheat field. Once he even wrote an article and mailed it to the *Teenage Literature* located as far away as in Shanghai. Thirty-three years later, Li Zhaoxing looked back at this episode and recalled: "I sneaked into the wheat field near my school because I was a little shy. There I wrote 'My Grandfather Is Getting Younger and Younger'. I lay facing the ground and I was earth-clad all over. I'm sure that my manuscript was tinged with earth too. I could not find a better place than the fields in the country in Shandong where to write about my grandfather, for that is where he belonged. I hesitated before finally throwing the letter into the mailbox. You can imagine how I envied that small piece of writing. Published or not, it eventually got to make its way through to the editorial department located at No. 1538, West Yan'an Street in Shanghai." That first experience was so unforgettable that the passage of over thirty years' time has not erased a single detail of that memory, not even the address number of the editor's house. The homeland and its culture was always behind Li Zhaoxing as he grew up and became the person he wanted to be. It had an implication on his education too. Upon entrance to Peking University, he decided to change his major from the Chinese language, his first choice at enrollment, to Western languages and literature.

