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李发模诗选：汉、英

A Selection of Li Famo's Poems

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Written by Li Famo

北塔 选译

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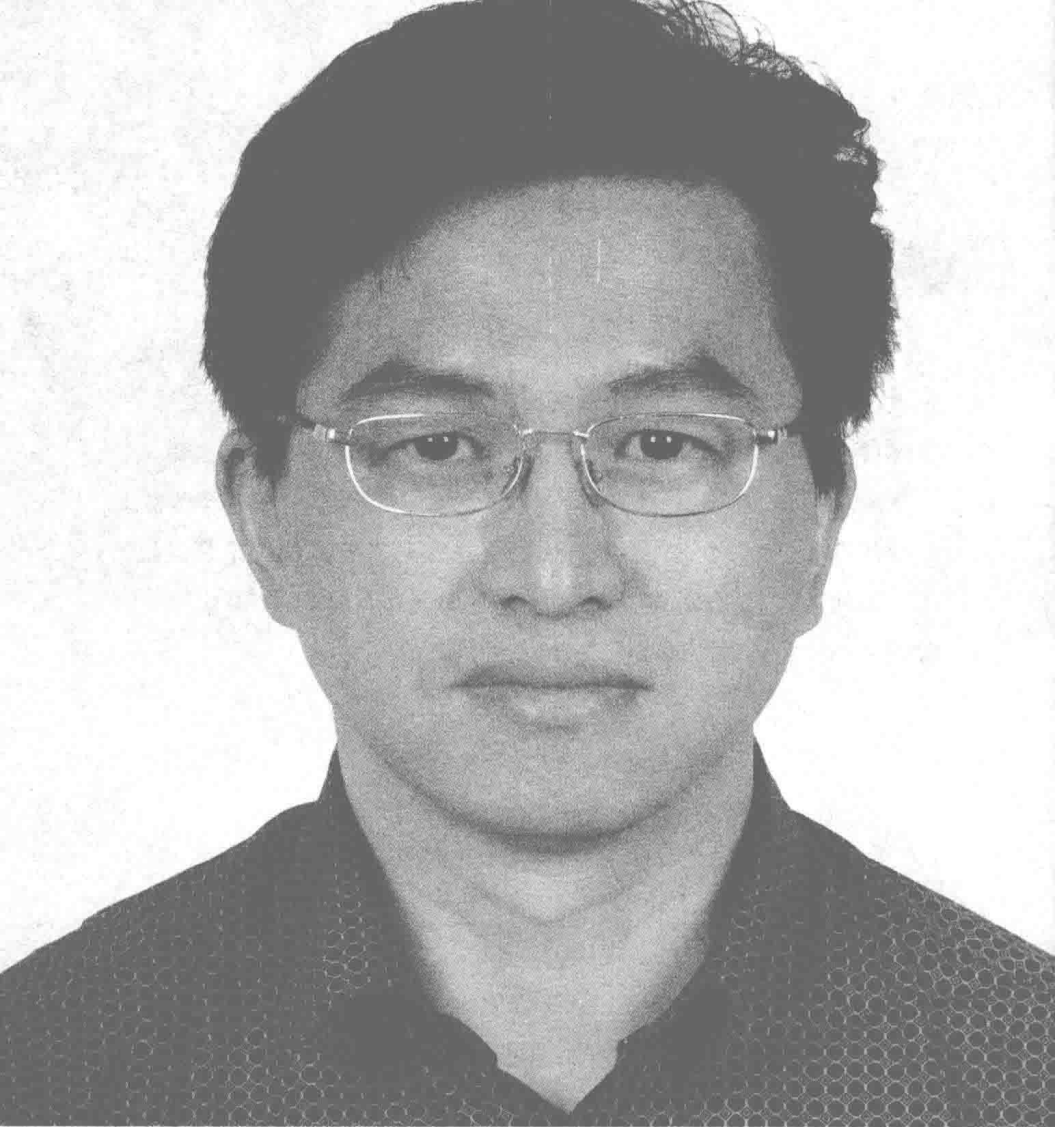


作者简介

李发模(1949—), 笔名漠漠、魔公。贵州绥阳人。毕业于北京大学中文系作家班。曾任遵义市文联主席, 贵州省作协副主席。1966年开始发表作品。著有诗集《呼声》、《偷来的正午》、《魂啸》、《散淡之吟》、《第三只眼睛》、《李发模诗选》、《李发模叙事诗选》、《遵义之歌》、《我思我在》, 散文及评论集《道尽又如何》、《坦荡人生》、《你静坐就是大师》等30余部。曾获全国优秀诗歌创作奖。

Bio of Li Famo

Li Famo(1949—), whose pennames are Momo and Mogong, was born in Suiyang County, Guizhou Province. He graduated from the writers' class of Chinese Department of Peking University. He was once the chairman of FEDERATION OF LITERARY AND ART CIRCLES of Zunyi City. He began to publish literary works in 1966. He has published more than 30 books including quite a few of poetry such as "Cries", "The Stolen Noon", "Howl of Soul", "Plain Chansons", "The Third Eye", "A Selection of Li Famo's Poems", "A Selection of Li Famo's Narrative Poems", "Songs of Zunyi", "I Think, therefore, I Am" and books of prose such as "How about Saying Everything", "Broad Life" and "You Sit Still and will Become a Master", etc. He once won the national award of poetry writing.



译者简介

北塔，原名徐伟锋，诗人、学者、翻译家，中国现代文学馆研究员，世界诗人大会常务副秘书长兼中国办事处主任，河北师范大学等高校客座教授，中国外国文学学会莎士比亚研究分会秘书长，世界汉诗协会副会长。已出版各类著译约 30 种，其中诗集三部。曾受邀赴马其顿等 20 余国参加各类文学、学术活动。有作品已被译成德文等 10 余种外文，曾在国内外多次获奖

Bio of the translator

Bei Ta, male, whose real name is Xu Weifeng, now serves for National Museum of Modern Chinese Literature as a professional poet, critic and translator. He is Executive vice Secretary-General as well as director of Chinese Office of World Congress of Poets. He is the vice president of World Chinese Poetry Society. He is also the general secretary of Chinese Shakespeare Research Society. He has organized and participated various activities of poetry, home and abroad. His poems have been translated into more than 10 foreign languages including English, French, German, Russian, Spanish, etc. He has published around 30 books of his poetry, literary and academic translations.



序：

李发模——诗坛老“牛”

屠岸 北塔

李发模先生是当前中国最有诗人气质和诗歌才情的作家之一，他虽然来自中国西南的大山深处，偏居于贵州省的小城遵义，操着西南方言（很接近重庆话，北方人也基本能听懂）；但早在1980年代初期，他就诗名鹊起，积极加入了新时期的诗歌复兴运动。稍稍更早一些，即1979年，30岁的他以一篇激情四溢的诗作《呼声》一鸣惊人，以“大声疾呼派”的气势闯入诗坛，而且30多年来，他虽由青壮而已入老病，一直保持着颇为强盛的创作态势，给中国诗坛奉献了诸多优秀作品。

他质朴、真诚、勤奋、豁达、宽容、豪迈、睿智，乐于助人，善于团结。他曾长期担任遵义市文联主席，培养了大量年轻的文学艺术家，为当地的文化事业建设做出了卓越的贡献。退休后，他仍然在发挥余热，而且把有限的时间精力更加集中于诗歌，在茅台酒厂的资助下，创办了《国酒诗刊》，亲自担任主编，一开



Prelude:

Li Famo—a Senior “Ox” in Chinese Poetry Field

Tu An and Bei Ta

Mr. Li Famo is one of the writers who have the most temperament and talent of poets. Though he comes from the depth of mountain in Chinese southwest, lives in the small city Zunyi, Guizhou Province and speaks a dialect similar to that of Chongqing City (the northern people can understand), he had achieved reputation of poetry early in 1980s when he took part actively in the poetry renaissance of the New Era. A bit earlier, in 1979, only at the age of 30, he made a great coup with his passionate poem “Cries” and intruded the poetry world with the vigor of “the Outcry School of Poetry”. More than 30 years having past, he was once young and strong and now is old and sick, yet he still has the power of creation. He has contributed many an excellent text to Chinese poetry world.

He is plain, honest, diligent, generous, lenient, heroic and wise. He is ready to help others and good at uniting people. He was once the president of the Writers' Association of Zunyi City for a long time and cultivated a lot of young writers and artists. He has made distinguished contribution to the construction of local culture. After retirement, he is still exerting his afterheat.



始就办成了全国性的刊物。他在贵州省具有德高望重的地位，为自己也为贵州诗歌赢得了整个中国的尊敬。

作为山民的儿子，他几十年如一日，在文字的田野里耕耘，辛勤而谦逊，真像他自己笔下的牛。“总是低着头，拉犁／往前走”。他把“牛”生哲学概括为：

牛要脚踏实地耕耘
埋头于勤劳
忠实于职守
才会有沉甸甸的金秋

李发模非常敬重臧克家，我们拿他的这首代表作跟臧的名作《老马》比较一下，是很有意思的。臧的诗如下：

总得叫大车装个够，
它横竖不说一句话，
背上的压力往肉里扣，
它把头沉重地垂下！

这刻不知道下刻的命，
它有泪只往心里咽，
眼里飘来一道鞭影，
它抬起头望望前面。



He focuses his limited time and energy on poetry. Sponsored by Maotai Alcohol Factory, he established the "National Spirit" Poetry Magazine and holds the post of the chief editor. From the very beginning, it was a national magazine. Having noble character and high prestige in Guizhou, he has made Guizhou poetry respected by whole China.

As a mountainous son, he has been laboring in the field of literature for tens of years. He is diligent and modest like the "ox" in his own work: "Always lowering its head, pulling the plough/ Going ahead". He summarizes his life philosophy as:

An ox should cultivate down-to-earth
Engrossed in diligence
Loyal to duty
And then there will be the heavy golden autumn

He respects Zang Kejia very deeply. It is very interesting to compare this poem with Zang's famous one "An Old Horse":

No matter how laden the cart is,
He never grumbles a complaining word.
As the burden bites into his loose flesh,
He hangs his huge and heavy head.

Unaware of when his tragic lot will end,
He has fully borne the bitter tears.
With a snap of fierce whip before his eyes,
He looks up at the road ahead.

(translated by Liu Xiaofeng)



两者都是所谓的咏物诗，而且主要写的都是压力下的生存和命运，都用“鞭子”象征外来强加的暴力因素。所不同的是，臧诗是纯粹的咏物，李诗则是咏物加言志。臧诗的视角比较客观，李诗则有主体因素似乎是不能自己的突入。臧诗更强调压力之狠，以及暴力下生存者的无奈。李诗则充满自信、希望甚至豪迈（尤其最后一个字，我们应该当做形容词，汉语里的意思是“非常了不起”），压力是可以被克服的。

李发模先生老早以前就是诗坛“牛人”。现在他享受着人生的沉甸甸的金秋，那是因为他曾经经受住了苦难的考验，而且学会了化苦难为正能量的人生策略。他所塑造的这一“牛”的形象可以看作他的自画像。

作为山民的儿子，他是不折不扣的自然之子。在乡村相对封闭的空间里长大的诗人，一般都具有两方面的禀赋：1，比较强的把握自然意象的能力，如飞禽走兽、草木虫鱼等。2，比较强的想象力，眼前没有的，他们会通过想象去补造，并且捉置眉睫之前。李发模在这两面都有上佳表现。他的诗意象特别丰富，想象相当恣肆。

不过，李发模诗歌的高度及物性并不说明他有拜物狂倾向，恰恰相反，他是个人本主义者，他惯于以物写人，人始终处于他思维的中心，人性、人情、人生充满了或隐含于他的诗歌文本。

作为山民的儿子，他具有非常浓厚的底层关怀，他有很多作



Both of them are so-called object-chanting poetry mainly on the existence and destination under pressures with “whip” as symbol of violence factor imposed from outside. What is different is that Zang's poem is purely chanting object while Li's is chanting object as well as expressing aspiration. Zang's perspective is rather objective while Li's subjective factor breaking into the text out of his own control. Zang's poem emphasizes the cruelty of pressure and the helplessness of the existent under violence. Li is full of self-confidence, hope and even boldness (especially the last word which we should consider as the adjective “heroic” meaning “very extraordinary”). He thinks that any pressure can be overcome.

Nowadays Li Famo enjoys his golden rich autumn of life because he once outlived the ordeal of hardships and learned the life strategy of how to turn hardships into positive energy. The “ox” image he creates can be considered as his own portrait.

As a mountainous son, he is pure and pure son of Nature. Those poets who grew up in the rather enclosing space of countryside usually have two aspects of natural endowments: 1, the strong ability of grasping natural images such as birds, beasts, plants and fishes. 2. Strong imagination. He can make up for what is not existent in our views with his imagination and bring them before his eyes. Li is excellent in both of the aspects. His poetry is very abundant with images and his imagination is rather self-indulgent.

However, the high transitivity of Li's poetry does not mean that he has fetishist propensity. On the contrary, he is a humanist with a habit of dealing with human affairs through the perspective of objects. Man is always at the center of his thoughts. Human nature, human feelings and human life are filling or hidden in his poems.

As a mountainous son, he has deep concern of the lowest class.



品叙写的是他的父老乡亲、小时玩伴等山里的人物，他都能用平视的目光打量他们，替他们感受和思考。这种关怀在母亲这一极为丰富的形象中表现得最为充分。在整个新诗史上，他是写母亲写得最多的诗人之一。他写母亲的诗完全可以做成一部专门的集子，这些作品综合起来，或者改写成散文，就是一部《母亲传》。他写的不仅是对母亲的感情，还写了对母亲的看法；不仅写了自己和母亲的关系，还写了父亲和母亲的关系，甚至写了母亲少小时候的情况。可以说，他把诗笔作为史笔，多方面展现了母亲的性格、遭际、思想、命运甚至相貌。有好几首写得哀感顽艳。

李发模并没有因为热爱他的山村，而避讳山村的落后与愚昧。对中国的乡村文明，尤其是千百年来的某些陋俗及其伦理基础，他是清醒的甚至是反省的。他曾写过一首题为《皎洁之死》的叙事诗，讲的是一个阮玲玉一样的悲剧女人，她也是因为承受不了流言的压力而结束了自己的性命，不过，她生活的场景是乡村，她死亡的方式是投河。流言蜚语的思想根源是两个：美女祸水论和盲目愚昧。作者在诗中感慨道：“飞短流长专杀漂亮的妇女”，而他的锋芒则指向山村的愚蠢与偏见：“死亡啊，这一切都是因



Many of his works are descriptions of his fellow countrymen and playmates in the mountain. He observes them with a horizontal sight. He can feel what they feel and think what they think. Such a concern is expressed most fully in the extremely rich image of mother. In the whole history of Chinese new poetry, he is one of the poets who write most poems on mother. His poems on mother can be a special collection titled "Biography of Mother" if they are gathered up or rewritten into prose. He does not only deal with his own affection to mother but also his own ideas on mother. He does not deal with his own relationship with mother but also mother's relationship with father. He even deals with mother's childhood and youth. Using poetry as history, he displays mother's character, lot, thought, fate and even appearances. Quite of these poems are so pathetic as to move both the wise and the dull.

Li loves his mountainous village, yet he does not neglect the backward and stupidity of the village. He is sober and even introspective to Chinese civilization of countryside, especially some undesirable customs and their ethical basis with a history of thousands of years. He has a narrative poem titled "Bright and Clear Death" which depicts a tragic woman like the film star Ruan Lingyu. She also committed suicide because she could not stand the pressure of gossips. The setting of her living is village and the way of her suicide is drowning herself in a river. The gossips have two idea sources: the theory that all beauties are troubles and the common blindness. The author sighs with emotion: "malicious gossips are specially killing pretty women." His sword points at foolishness and prejudice of the village: "O, Death, all the disasters are originated from stupidity/ O, civilization, why are you hesitating outside the mountain." In his early years, he once observed the difference between the city and the countryside with a village boy's eyes who was not satisfied with his current



愚行而祸 / 文明，你还在山外犹豫什么”。他早年曾以颇有抱负、不满现状的山村少年的眼光看待城乡之别：关注山村的不足，想象城市的美好；总之，在观念上有城、乡二元对立而且城市优于乡村之嫌。他那时认为，文明只属于城市。那时他的愿望是：让城市即文明之光尽快沿着连接城乡的道路照进山村。

真想是担山的大力士

把城里的繁华

挑一些进山谷

让山外的马达与汽笛

给深山以新的鼓舞

——《编草鞋的老妇》

等他真到了城市，他发现，城市里除了所谓的文明，有着更多的假恶丑和造就假恶丑的诸多条件，于是，他失落、反感，开始批判城市文明，比批判乡村文明用的火力大得多，时间也更长久。他在城市生活的时间已经远远超过山村岁月。他对城市越熟悉，对城市的批判越变本加厉。时间似乎是蜜糖，能够让过去的苦涩变成香甜，越久远的会变得越香甜。当然，乡村形象的甜蜜化是他的另一种想象——回忆性想象。当年，他对城市的想象则是憧憬性的。其实，时间只是一个碗，里面的水是我们的经历；想象才是真正的蜜糖，只有加入想象，里面的水才会变甜。



situation because of his ambitions. He paid attention to the shortcomings of the village and imagined the beauties of the city. He might think that there is binary opposition between city and village and that city is superior to village. At that time he thought that civilization only belongs to city so that his wish was that the light of city could enlighten the village as soon as city is connected with village.

Wish that I were Hercules carrying hills
So that I could carry
Some of the city prosperity
Into the valley
And let motors and sirens outside
Give new encouragement to depth of the mountain
---The Old Woman Weaving Grass Shoes

When he went to city, he found that in the city there are more fake, evil and ugly things and various conditions for those things beside the so-called civilization. Therefore, he felt lost and disgusted and began to criticize city civilization with more ferocious firepower for a longer time than he used to criticize village. He has lived in city much longer than in village. The more familiar he is to city, the more intensified his criticism is. Time is like honey which can turn the past bitterness into sweet. The longer it is, the sweeter it will be. Of course the sweetening of the village image is his another imagination---"reminiscence imagination" while his imagination of city is a vision. Actually time is only a bowl in which the water is our experience. Imagination is the true honey. Only when imagination is added, can the water turn sweet.