

Looking Up at the Starry Sky

# 仰望星空

——黄淮自律体新诗选英译

黄淮◎著

赵彦春◎译

张绣绣 赵正道◎编



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## 内容提要

本书是新格律诗领域中的第一部中英双语诗集。赵彦春教授精选了著名诗人黄淮先生 21 世纪以来创作的自律体新诗 180 首,以高度对等的英语进行诗学表征,形意俱佳,已臻如如之境。这是两种语言的吟唱,琐碎中蕴含哲理,平淡中折射神奇。读者在简约的诗行间领悟宇宙的无限,体察人生的递归。

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# 让世界了解中国新诗

赵青山\*

## 1

让世界了解中国新诗，让世界了解中国新诗除了章法恣肆汪洋的自由诗以外，还有追求韵律，讲究规范，崇尚唯美的格律诗。天津外国语大学外国语言文学文化研究中心、《翻译中国》编辑部与中国现代格律诗学会合作，向世界推介中国现代格律诗，是中国新诗史上意义深远的一件大事。

## 2

20世纪50年代，诗人及诗歌理论家何其芳出于建立中国新诗民族形式的良好愿望，继闻一多的“三美论”、朱自清的“诗派论”之后，提出了建立现代格律诗的主张，这无疑是一种可贵的理论探索。但是，鉴于当时不太正常的社会文化生活，何其芳遭到了一些无端的攻击，人们给他加上了怀疑民歌、轻视民歌、否定民歌、歧视民歌、主观唯心论、资产阶级的艺术趣味和个人主义倾向、形式主义观点等帽子。甚至断定何其芳提出建立现代格律诗的主张，是同民歌对抗，是虚无缥缈的空中楼阁，是闭门造车，等等。后来，虽然何其芳在这次带有浓重政治色彩的诗歌论争或批判中，仍然坚

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\* 著名现代格律诗理论与诗史研究专家。——译者注。

持科学态度，在理论和实践领域继续坚持不懈地深入探索，但他推动现代格律诗运动的行为不得不有所收敛，加之受到旗帜鲜明的批判，现代格律诗运动严重受挫，最终的结局是响应者寥寥无几。

十一届三中全会以后，改革开放的春风吹遍神州大地。百花齐放，百家争鸣，各种思潮蜂拥而至。有关新格律诗理论探索的论著和新格律诗集也如雨后春笋，呈现出勃勃生机。但都是匹马单行，各自为战。

1991年，诗人黄淮在诗友、企业家丁元（胡建雄）的支持下，提前退休，离开《诗人》编辑部，远离家乡，南下深圳特区，与思宇、张朔、腾励、刘洪民、刘更申、王小妮等人共同筹建了深圳现代格律诗学会。该学会于1992年末经深圳民政部门注册登记，为一般社团，名称为深圳现代格律诗学会；后来又于1993年9月，经深圳市政府重新登记注册为法人社团，名称改为深圳中国现代格律诗学会；并于1994年10月23日，在首都北京雅园宾馆组织召开了“深圳中国现代格律诗首届年会”。雅园诗会高举振兴现代格律诗的大旗，是新文学史上首次规模这样大的专门研讨现代格律诗的盛会，直接继承了何其芳的未竟之业，把现代格律诗运动推向了一个全新的历史发展时期。

### 3

作为新时期中国新诗格律化运动的旗手，为新诗创建新的诗体是黄淮的最大梦想。

黄淮早年也曾创作过一些自由诗、半格律诗（半

自由诗)。八十年代，黄淮以创作九言新格律诗为主。九言新格律诗经闻一多首倡，林庚在长期的摸索中提出建立“五四体”的主张，诗体形式基本成熟，但缺乏大量优秀的作品予以印证。黄淮以诗人的敏锐直觉，将九言新格律诗体作为一种重要的诗体来进行试验，尝试了九言的几乎所有体式：有九言八行体律诗（《生命雨花石》《爱的回音壁》）、九言四行体绝句（《人生五味子》）；有九言整齐式、九言参差式；有两行一首、四行一首、六行一首、八行一首、十六行一首，十四行体，还有不定行体；又有二行一诗节、四行一诗节、六行一诗节，不分诗节等多种；黄淮以《火狐》《镜子》《中华诗塔》《访大足石窟》《圈圈谣》《致妻》《围墙》等为代表的一批精品力作，把九言诗从半定型推向了定型的较为成熟的阶段，使黄淮成为中国九言诗各种体式的集大成者。

除九言诗外，黄淮还尝试写过多言整齐式格律诗体：有五言体、六言体、七言体、十言体及十一言体等。

二十世纪八九十年代，新诗界有一批诗人致力于提倡写短诗、小诗，并掀起了微型诗创作热潮。黄淮率先写一行诗，创作了《雷：黄淮一行哲理诗900首》，成为首次微型诗热潮的带头人；九十年代中期以后，当微型诗创作又一次出现高潮时，黄淮又以二行至三行的微型格律诗而独树一帜，创作了二行体微型格律组诗《点之歌》、“745三行体”的白话小令。

进入新世纪，诗人黄淮在发现老诗人巫迺先生首创的“353式三行小诗体”这种形式后，敏锐地感觉到这

种诗体能够发展成为一种和汉俳一脉相承的小汉俳。于是以澳洲长风论坛微型诗板块为核心阵地，和老诗人巫逖先生共同努力，吸引了一大批有影响力的微型诗作者加入创作阵营，创作发表了数千首353小汉俳作品。并开拓了多种网、刊阵地，呈现逐步繁荣的局面。他还主编出版了《彩虹鹦——353小汉俳精品诗选》，一次就推出了30位诗家近千首精品，终于使353小汉排列队登堂入室，成为新格律诗的一种比较成熟的诗体。他自己还运用小汉俳这种诗体创作出版了《望乡——黄淮353小汉俳900首》以及即将问世的《以字为鉴——诗话汉字353小汉俳900首》等。

将一行体、两行体微型诗以组诗形式格律化，将三行体微型诗格律固定化，使得黄淮在微型诗格律化领域做出了创新性的成绩。

新世纪以来，诗人黄淮又集中精力进行各种样式的新格律诗体的思考与尝试。他根据自己半个世纪的诗学阅历与创作实践，撰写了《关于自律体新格律诗的思考》等诗学文章，率先提出相关理论命题。他认为：自律体新格律诗，其特征归纳起来有“四不限”和“两具有”。所谓“四不限”就是篇不限节；节不限行；行不限字；字不限声。所谓“两具有”就是一有节奏，二有韵律。节奏要自然鲜明，即建行组顿自然，诵读节拍变化有规律；韵律要和谐有序，韵式变化有规则可寻，押相同或相近的普通话韵。同时，他完成了以《最后一棵树》（组诗，载《绿风》2002，5）为代表的上千首自律体新格律诗，出版了《人类高尔夫——黄淮自律体小

诗300首》《最后一棵树——黄淮自律体新格律诗选》等自律体新格律诗集，为他的理论思考提供了实践印证，更为中国现代格律诗的发展、繁荣开拓了一番可期待的前景。

这本双语诗集共选入了黄淮的自律体新格律诗180首，与诗人所尝试的共律体九言诗、汉俳、十四行体等相比，自律体新格律诗更注重约束中的流动与开放、格律中的规范与自由。他不刻意追求整体篇章结构的固定范式，却在诗行之间的对应、对称、重章、叠句等诗律要素以及押韵、排比、反复、比拟等诗性语言方面狠下功夫，显示出了现代格律诗格律规范中的弹性自律。这种律中求变、变中求律、律与变的诗性调和，大致反映了黄淮新时期新格律诗体创新的成就。

从九言到多言，从多言到微型，再到自律体新格律诗，显示了黄淮对九言、多言诗体、微型诗体的探索，以及自律诗体探索的自我超越，他把自己的新格律诗体建设推进到了新的探索创新阶段，也使他自己成为透视中国新诗发展，透视中国现代格律诗发展的一个窗口。

#### 4

中国是诗的国度。对偶对仗、平仄押韵，重章叠句这些诗的格律审美特征，是中国古典诗词走进千家万户、妇孺皆知的主要原因。中国现代格律诗批判性地传承了中国古典诗词的优良传统，借鉴了西方现代诗歌的诗艺精华，充分发挥了现代汉语的声律特征，追求韵律，讲究规范，崇尚唯美，是中华民族文化中的瑰宝。



诗歌是民族的，也是世界的。将这些民族瑰宝推向世界，让世界了解中国的优秀文化，也是推动中国新诗格律化，推动中国新诗走向成熟的巨大动力。

翻译难。把外诗翻译成中诗难，把中诗翻译成外诗更难，把中国现代格律诗译成外诗尤为难。既要保留原诗的情理意蕴和审美情趣，又要符合外国语言的声律特征，确实不是一件容易的事。

诗集的译者赵彦春教授是语言学者、翻译家，近年来致力于《诗经》《三字经》《曹操诗全集英译》《曹丕诗全集英译》《曹植诗全集英译》等古汉诗英译之余，又将汉诗英译的目光转向了现代汉语格律诗领域，英译了现代格律诗人任雨玲女士的《雨中百灵》。在这本和黄淮老诗人合作的译诗集中我们可以感受精美的英诗：诗节的对称、节奏的和谐、韵律的流畅，这些译诗最大程度保持了原诗格律的韵味，让世界能够直接体验讲究格律，崇尚唯美的中国现代格律诗，这在中国新诗格律史上具有开创性的历史意义。

衷心祝愿中国现代格律诗为全世界更多的人所喜爱！

让中国新诗走向世界，让世界了解中国新诗！

2013年8月15日

# Let Chinese New Poetry Be Known

By Zhao Qingshan

Tr. Zhao Zhengdao; Wang Xian; Zhang Xiuxiu

## 1

We should let the world know Chinese New Poetry, let it know that Chinese New Poetry includes not only free verse, natural and unstrained in form, but also metrical poetry, beautiful and regular in rhythm. Now the editorial office of *Translating China* and the Language, Literature and Culture Research Center in Tianjin Foreign Studies University present the world with modern Chinese metrical verses in cooperation with the Modern Metrical Poetry Society of China. This endeavor is of great significance in the history of Chinese New Poetry.

## 2

In 1950s, out of the wish of building new poetry as a national image, He Qifang, following “the Three Beauties” proposal by Wen Yiduo and based on “the Theory of Poetry” by Zhu Ziqing, put forward the form of Chinese modern metrical poetry, which was undoubtedly significant theoretical research. However, due to the abnormal cultural life at that time, He Qifang suffered some unreasonable

attacks. People regarded him as doubting ballads, despising ballads, negating ballads, discriminating against ballads, and regarded him as a subjective idealist, individualist and formalist, interested in capitalist art. They even claimed that his idea of building modern metrical poetry was like building a castle in the air and like making cars with eyes shut. Later on, even suffering the criticisms with political color, he still worked on Chinese new poetry in theory and practice with scientific attitudes. With criticisms “in the right stance”, the activity was frustrated. As a result, the promotion of modern metrical verse had to be slowed down and very few people followed up.

After the Third Plenary Session of the Communist Party in 1978, the policy of reform and opening-up, like a spring breeze, blew throughout China. With many different thoughts swarming in, there arose many debates and contentions, like all flowers blooming. And works based on the new metrical verse theory and collections of verse sprang up like mushrooms. But most of them worked alone and did not set up organizations.

In 1991, Huang Huai, with the support of Ding Yuan (Hu Jianxiong) who is Huang's friend and an entrepreneur, left the editorial department of *Poets* before his retirement and went far away from his home to the Special Economic Zone, Shenzhen. He finally managed to organize the Shenzhen Modern Metrical Poetry Conference, together with Si Yu,

Zhang Shuo, Teng Li, Liu Hongmin, Liu Gengshen and Wang Xiaoni, etc. This conference was recognized and registered in the civil department of Shenzhen as an ordinary association and was named the Shenzhen Modern Metrical Poetry Society. Then in September, 1993, the Shenzhen government reregistered it as a legal association, which was renamed the Shenzhen Modern Metrical Poetry Society of China. In addition, “the First Annual Conference of Shenzhen Modern Metrical Poetry Society of China” was held in Elegance Garden Hotel, Beijing on Oct. 23rd, 1994, the first seminar of this kind in the history of new literature. Holding the flag of prospering the modern metrical poetry, Elegance Garden Conference directly inherited what He Qifang has left unfinished and pushed the modern metrical poetry to a new stage of development.

### 3

As the promoter of Chinese new metrical poetry in the new period, Huang Huai's biggest dream was to create new verses as required by the new poetry paradigm.

In his early years, Huang Huai created some free verses and half meter poems (half free verse). In 1980s, most of Huang Huai's new metrical poems are nine characters, as advocated firstly by Wen Yiduo. Lin Geng proposed the pattern of “Five and Four” after his long time grope. The verse form is basically mature, but very few poets adopt it.

Huang Huai, with his keen perception, tried new rhymed poems with nine characters as a kind of verse. He has tried almost all subgenres of nine characters: nine characters and eight-line rhymed poems like *Rain-flower Pebble of Life* and *The Echo Wall of Love*; nine characters and four-line rhymed poems like *The Magnolia-vine of Life*. Some are regular nine characters, and some are jagged nine characters. There are two line or four line poems and six, eight or sixteen line poems; there are sonnets and indefinite pattern poems. That is to say, a stanza can be composed of two lines, four lines as well as six lines and so on. Sometimes a poem does not need to be written in stanzas. With his high-quality representatives *Fire Fox*, *Mirror*, *The Chinese Poem Tower*, *A Visit to Dazu County Cave*, *Circle Ballad*, *To Wife*, and *The Wall*, Huang Huai promoted the nine-character poetry to a more mature stage from the stage of half-finalized pattern. That made Huang Huai a great poet with various nine-character poems in China.

In addition to the nine-character poems, Huang Huai also tried to write regularly rhymed poems with more characters: there are five-character, six-character, seven-character, ten-character and eleven-character poems, etc.

In 1980s and 1990s, a group of poets in the new poetry community advocated short poems and verses, and they stirred up a hot wave of miniature poetry creation. Huang Huai was the first to write one line poem and created *The*

*Thunder: Huang Huai's 900 Philosophical One Line Poems.* He then became a leader in the first miniature poetry creation. After the mid-nineties, when the mini-poems reached a second climax, Huang Huai uniquely created two or three line miniature metrical poems. He created a short two-line metrical poem set *Song of Dots*, "745 three line" vernacular short lyrics.

While entering the new century, Huang Huai keenly found that the "353 three-line verses" initiated by the senior poet Mr. Wu Di could be developed into a short line of Haiku, a heritage of the classic Haiku. Taking the micro poem plate of the Australian Changfeng forum as a main stage, Huang Huai, with the joint efforts of Mr. Wu Di, wrote and published thousands of short Chinese Haikus with the pattern of 353, attracting a large number of influential poets. Various webzines were established, showing a gradual prosperity. He also edited and published the *Rainbow Parrot—A Boutique of 353-pattern Short Haiku Poems* which includes nearly 1000 poems from 30 poets and finally made the 353 short Chinese Haikus a more mature verse of new metrical poetry. He himself also wrote Chinese Haiku. Some of them have been published in *Homeward—Huang Huai's 900 short Haikus of the 353 pattern* and the left in *In Words as a Warnin—To Talk about Chinese Character in 900 Short Haikus* will come out soon.

Huang Huai has made innovative achievements in

rhyming the micro poems. For example, he has tried one-line and two-line micro rhymed poems and has regulated the three-line rhymed poems.

Since the new century, Huang Huai has concentrated on the thoughts and trial of various styles of new metrical verses. Based on his own experience for half a century and his creative practice of poetry, he wrote *Thoughts on Self-regulatory Patterned New Metrical Poetry* and some other poetic works. His self-prosody new metrical poetry is characterized by the “four frees” and “two possessions”. The so-called “four frees” are: the poem does not refrain stanzas, the stanza does not refrain the lines, the line does not refrain the characters and the character does not refrain the sound. The “two possessions” are the possessions of rhyme and rhythm. The rhythm should be natural and clear, that is, lines and pauses should be natural with regular changes in rhythm; the rhythm should be harmonious and strong, and rhyming scheme changes can be found with certain rules; the rhyme should be the same or close in Mandarin. Meanwhile, he completed the *the Last Tree* (a poem set, contained in *Green Wind* 2002, 5 ) as the representative body of more than a thousand self-prosody new metrical poems, and published *Human Golf—Huang Huai's 300 Self-prosody Verses, The Last Tree—Selected Poems of Huang Huai's Self-prosody Verses* and some other collections of self-prosody new metrical poems. It provides a proof for his theoretical

considerations, and moreover, it promotes the development and prosperity of Chinese modern metrical poetry with a promising prospect.

This bilingual anthology is composed of 180 self-prosody new metrical poems by Huang Huai. Compared with the nine character poems with one rhyme, Haikus and sonnets, the self-prosody new metrical poetry pays more attention to liquidity and openness within constraints and the regulations and freedom in meter. He does not deliberately pursue a fixed overall paradigm of discourse structure, but works on the correspondence between the lines in the poem, symmetry, duplicated chapters and refrains such as versification and rhyme, parallelism, repetition, comparison and other aspects of poetic language. It shows the elastic self-discipline in the rhyme regulations of modern metrical poetry. To seek changes in rules, to seek rules in changes, and to harmonize the two poetically reflects Huang Huai's innovative achievements in the new era of new metrical verse.

From nine characters to more characters, from multi-characters to micro type and to the self-prosody new metrical poems, all of them show Huang Huai's exploration into nine-character verse, multi-character verse and micro verse as well as the surmount of his own self-prosody verse. He has promoted the new metrical verse to a new stage of exploration and innovation, and has made himself a window



on the development of new poetry and modern metrical verse in China.

4

China is a country of poems. Dual antithesis, tonal rhyme, reduplication, and other such aesthetic characteristics of the metrical poetry are the main reason for classical Chinese poetry to walk into millions of households, popular with all, men or women, adults or children. Chinese modern metrical poetry, critically inheriting the tradition of classical Chinese poetry and drawing on the essence of modern Western poetry, gives full play to the prosody with modern Chinese characteristics in its pursuit of rhythm, stress, norms and aesthetics. It is a treasure of Chinese culture.

What belongs to a country also belongs to the world. Offering our national treasures to the world and letting the world know China's outstanding culture can in turn promote Chinese new poetry. It is the engine to promote the development of Chinese poetry.

Translation is difficult. It is difficult to translate foreign poems into Chinese ones, and it is even more difficult to translate Chinese poems into foreign ones. It is particularly difficult to translate modern metrical poems into foreign ones. It is indeed hard to preserve the meaning and aesthetic taste of the original while retaining the prosodic features of the national language in a foreign country at the same time.