

汉英对照
Chinese-English Bilingual

沉船

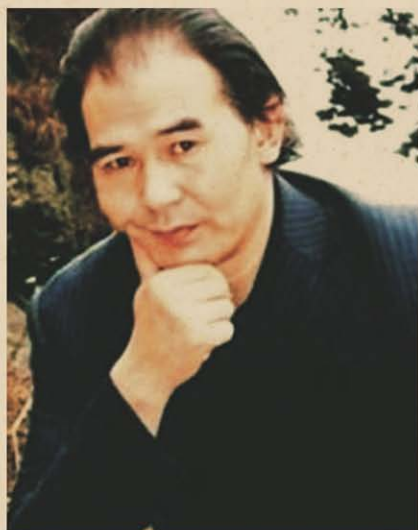
Shipwrecked

阿尔丁夫·翼人◎著

张智中◎译

Poem by Aerdingfu Yiren

Translated by Zhang Zhizhong



阿尔丁夫·翼人简介

阿尔丁夫·翼人，中国当代杰出的民族诗人。1962年出生，撒拉族，又名容畅。祖籍青海循化县清水乡大寺古村。先后毕业于青海教育学院英语专业、西北大学汉语言文学系。中国作家协会会员。历任青海省循化县中学、女子中学教师，青海黄南藏族自治州群艺馆专职创作员，青海省文联《青海湖》文学月刊编辑。现任大型文化期刊《大昆仑》主编、世界伊斯兰诗歌研究院中国分院院长、青海省诗歌学会副会长、青海民族文化促进会会长。1981年开始发表文学作品。主要作品有：长诗《遥望：盛秋的麦穗》《漂浮在渊面上的鹰啸》《放浪之歌——关于世纪末学说：混乱与挣扎》《古栈道上的魂》《撒拉尔：情系黑色的河流》《光影：金鸡的肉冠》《错开的花：装饰你无眠的星辰》《蜃景：题在历史的悬崖上》，诗集《被神祇放逐的誓文》，报告文学集《撒拉尔的传人》，主编《中国西部诗选》等。曾获国内外文学大奖，部分诗作被译成英语、孟加拉语、德语、法语、希腊语、俄语、韩语、波斯语、印尼语、马其顿语、罗马尼亚语、阿拉伯语、西班牙语等十余种外国文字，并入选数十种重要选本。

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当大地起伏时鸟儿在你星空做巢
是你深邃的眼睛碧蓝
燃烧世界的荒原
却在这愤怒的火焰面前
他将永远是造物主创造的化身

*When the ground is up and down the birds make a nest in your starry sky
It is your deep blue eyes
Burning the wilderness of the world
But before the angry flame
He shall always be the incarnation of the Creator*

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不断淬炼的精神升阶书（代序）

——论阿尔丁夫·翼人的长诗《沉船》

◎霍俊明

长诗无疑属于更有难度的诗歌写作类型，而中国又是自古至今都缺乏长诗（史诗）写作的传统。自海子之后中国诗人的史诗情结多少显得荒凉、青黄不接，而写作长诗甚至“史诗”一直是从“今天”诗派、第三代诗歌以及90年代诗歌以来当代汉语诗歌噬心的主题，甚至在海子之后只有极少数的诗人敢于尝试长诗的写作，其成就也是寥寥。因为写作长诗对于任何一个诗人而言都是一种近乎残酷的挑战，长诗对一个诗人的语言、智性、想象力、感受力、选择力、判断力甚至包括耐力都是一种最彻底和全面的考验。在笔者看来，“长诗”显然是一个中性的词，而对中国当代诗坛谈论“史诗”一词我觉得尚嫌草率，甚至包括海子在内的长诗写作，“史诗”无疑是对一个民族、国家、历史、文化的多元化的书写和命名，而这是对诗人甚至时代的极其严格甚至残酷的筛选的过程。在一个工业化的时代会产生重要的长诗，但是“史诗”的完成还需要时日甚至契机。说到当代的“长诗”不能不提到几位重要的诗人，洛夫、昌耀、海子、杨炼、江河、欧阳江河、廖亦武、梁平、于坚、阿尔丁夫·翼人、大解、李岱松（李青松）以及江非等更为年轻的诗人。我从不轻易将当代诗人包括海子的长诗看作是史诗，我们的时代也不可能产生史诗，我更愿意使用中性的词“大诗”。我更愿意将当下的时代看作是一个“冷时代”，因为更多的诗人沉溺于个人化的空间而自作主张，而更具有人性和生命深度甚至具有宗教感、现实感的信仰式的诗歌写作成了缺席的显豁事实。

在中国20世纪90年代以来的“长诗”写作版图上，阿尔丁夫·翼人的

Spiritual Upgrader on the Quenching (as a preface)

— On Shipwrecked by Aerdingfu Yiren

By Huo Junming

Long poems are undoubtedly more difficult to compose, and China is a country which lacks the tradition of writing long poems or epics. The epic complexion of Chinese poets, after the death of Hai Zi, is desolate featured by a shortage of followers, while the writing of long poems or epics has been the gnawing theme of contemporary Chinese poets concerning the poetic school of “Today”, the Third Generation Poetry, and Poetry of the 90s. Few followers of Hai Zi undertake the composition of long poems as their mission or task, and with no notable achievement. The composition of long poems is a hard challenge for any poet, since it is the most thorough and most comprehensive test in the poet’s language, wisdom, imagination, perception, selection, judgment, and even patience. In my opinion, the term of “long poem” is neutral, and it is still hasty to apply “epic” to criticism of contemporary Chinese poetry, even to the long poems of Hai Zi. Undoubtedly, epic is the plural writing and naming of a nation, country, history, and culture, and it is quite a strict or cruel screening process for the poet or even the epoch. The age of industrialization witnesses the birth of important long poems, but the completion of epics is still awaiting time and chance. In my opinion, a “big poem” is the interim between a “long poem” and an epic, and some influential poets, concerning contemporary “long poems”, are to be mentioned: Luo Fu, Chang Yao, Hai Zi, Yang Lian, Jiang He, Ouyang Jianghe, Liao Yiwu, Liang Ping, Yu Jian, Aerdingfu Yiren, Da Xie, Li Daisong (Li Qingsong), and Jiang Fei. I am cautious in labeling the long poems by contemporary Chinese poets as epic, including the pieces by Hai Zi, because this is not an age to produce epics, and I would rather use the neutral word of “big poems”. I tend to deem the contemporary age as a “cold age”, since crowds of poets indulge in individual space with self-assertion, and what we obviously lack is poetry writing with more humanity and life depth, even belief-style poetry writing with a sense of religion and a sense of reality.

In the history of long poems composition since 1990, long poems by Aerdingfu Yiren have the value and significance of Revelations, but understanding is still scanty about his

长诗写作具有启示录的价值和意义。但似乎有很多专业研究者对他以及他多年来的长诗写作缺乏必备的了解。阿尔丁夫·翼人大量的长诗写作，如《沉船》《神秘的光环》《错开的花 装饰你无眠的星辰》以及《漂浮在渊面上的鹰啸》《放浪之歌》《古栈道上的魂》《西部：我的绿色庄园》《撒拉尔：情系黑色的河流》《蜃景：题在历史的悬崖上》《遥望：盛秋的麦穗》等都秉承了一以贯之的对宗教、语言、传统、民族、人性、时间、生命以及时代的神秘而伟大元素的纯粹的致敬和对话，这种致敬和对话方式在当下暧昧而又强横的后工业时代无疑是重要的也是令人敬畏的，“子不语怪力乱神/——撒拉尔/在这前定的道上/壮行 独美八百年/而这道啊！注定/以苏勒莽阿合莽的名义/铸造黄金般的誓言/灵魂像风 奔跑在美的光影里”（《灵魂像风 奔跑在美的光影里》）。阿尔丁夫·翼人的这种带有明显的民族和诗歌的双重“记忆”的不乏玄学思考的诗歌写作方式和征候不能不让我们联系到海子当年的长诗写作。但是海子的长诗在最大的程度上祛除了个人的现世关怀和俗世经验，这就使海子的长诗拒绝了和其他个体的对话和交流并也最终导致了在无限向上的高蹈中的眩晕和分裂。而可贵的是阿尔丁夫·翼人多年以来的长诗写作是同时在宗教、哲理、玄学、文化和生命、当下、时代和生存的两条血脉上同时完成的，这就避免了其中任何一个维度的单一和耽溺，从而更具有打开和容留的开放性质和更为宽广深邃的诗学空间。撒拉尔、清真寺、骆驼泉、先民陵墓、《古兰经》以及青藏高原和黄土高原的接合部、黄河之畔的循环都成为诗人永远无眠的星辰和恒久的诗歌记忆，“我刚刚从两莽的墓地归来/两膝的黄土翻滚着/历史的烟云在我眼前纷飞/我斗胆以卑微的思想/想象上千年两河流域的文明/和两莽直逼中西文化的巨人的光芒”（《错开的花 装饰你无眠的星辰》）。

从理想主义、集体主义的红色政治年代过渡到商业化、娱乐化、物欲化、传媒化的后工业的强权时代，剧烈的时代震荡和社会转变，夹缝中生存的尴尬和灵魂信仰的缺失都如此强烈地淤积在翼人以及同代人的内心深处，甚至一些更为强烈的倾诉和抗议的愿望已不可能在短诗中加以完成

long poems by professional researchers. A host of long poems by Aerdingfu Yiren, such as *Shipwrecked*, *The Mysterious Halo*, *Flowers Blossoming at the Wrong Time: to Decorate Your Sleepless Stars*, *Hawk Howling Floating on the Surface of the Abyss*, *Dissolute Song*, *Soul on the Ancient Plank Path*, *The West: My Green Manor*, *Salar: Attachment to the Black River*, *Mirage: Inscription on the Precipice of History*, *Looking Afar: Wheat Ears of Deep Autumn*, etc., all of which have carried on the consistent salute and dialogue to or with religion, language, tradition, nationality, humanity, time, life, and the mysterious and great element of the epoch. This salute and dialogue is undoubtedly important and awe-inspiring in the ambiguous and presumptuous post-industrial age. “no talking about ghosts / — Salar / on the predestined road / walking vigorously solitary beauty for eight hundred years / and the road! doomed / in the name of Kalaman and Ahemang / to cast gold-like oath / the soul like wind running in the light shadow of beauty” (*The Soul Like Wind Running in the Light Shadow of Beauty*). Such a poetry writing style and symptom predominated by the dual “memory” of nationality and poetry which does not lack metaphysical speculation by Aerdingfu Yiren suggests the then long poems writing by Hai Zi. But the long pieces by Hai Zi, to the greatest extent, are free of personal worldly concern and worldly experience, which leads to the refusal of dialog and communication with other individuals, eventually resulting in giddiness and splitting in his limitless uprising. The remarkable thing is the composition of long poems by Aerdingfu Yiren, through so many years, is finished on two blood vessels, respectively of religion, philosophy, metaphysics, and culture, and of life, contemporary time, age, and existence, which frees his pieces from indulgence in single dimension, and endows them with an open texture of tolerance and a more profound poetic space. Salar, Mosques, Camel Spring, mausoleums of forefathers, the Koran, the juncture of Qinghai-Tibet Plateau and Loess Plateau, and Xunhua County by the Yellow River, all have become the sleepless stars and the eternal poetry memory of the poet. “I have just returned from the tombs of Kalaman and Ahemang / the yellow soil at my knees are reeling and rolling / the dust of history is flying before my eyes / I brace myself up with humble thought / to imagine the civilization of the Yellow Basin and the Yangtze River through thousands of years / and the rays of light of the giants which press against Chinese and Western cultures in Kalaman and Ahemang” (*Flowers Blossoming at the Wrong Time: to Decorate Your Sleepless Stars*).

The transition from the red politics age of idealism and collectivism to post-industrial big-power age of commercialization, entertainment-ation, material desire-ation, and mediation, the violent epochal unrest and social changes, the embarrassment of existence in crack crevices and the loss of souls and belief — all have been embedded into the heart of Aerdingfu

和淋漓尽致地呈现，只能是在长诗写作中才能逐渐完成一代人的倾诉、对话、命名和历史的焦虑，磅礴大气和温柔敦厚并存的诗歌方式成就了翼人长诗的个性。概而言之我们看到包括翼人在内的一些诗人写作长诗的努力印证了中国当代诗人写作优秀长诗的可能性，尽管其面对的难度可想而知。当然这种可能性只能是由极少数的几个人来完成的，历史总是残酷的。在巨大的减法规则中，掩埋和遗忘成了历史对待我们的态度，而语言和诗歌永远比一个国家更古老，更具有生命力，一些诗人用语言创造的自我和世界最终会在历史中停留、铭记，历史在寻找这个幸运者，这个幸运者肯定也是一个在个人和时代的轨道上发现疼痛和寒冷的旅人。作为60年代初出生的诗人，阿尔丁夫·翼人的个性使其在诗歌写作中具有强烈的文化寻根（同时具备了农耕文明和游牧文化）和民族叙事的抒写冲动。作为一个撒拉族人，阿尔丁夫·翼人很容易被看作少数民族诗人，因为身处青海又更易于被贴上“西部诗人”、“边地诗人”的标签。当然无论是将阿尔丁夫·翼人看作少数民族诗人还是西部诗人，这都无可厚非，甚至这种民族根性和西部的文化地理学在一定程度上成就了阿尔丁夫·翼人的诗歌写作个性，尤其是他的长诗写作谱系。但是我更愿意在更为广泛的意义上看待翼人的身份和长诗的个性，因为他的长诗写作在当下的时代具有明显的诗学启示录的价值和意义。当然这并非意味着翼人的长诗写作就是毫无缺点和无懈可击，而是说他多年来的长诗无论是对于中国当代长诗的写作传统还是一般意义上的诗歌写作而言确实具有需要我们重新认知的埋藏着丰富矿石的地带。翼人的长诗写作呈现的是既带有神秘的玄学又带有强烈的与现实的血肉关系的质地，无论是与诗人的生存直接相关的往事记忆、生活细节还是想象和经验中的更为驳杂的历史性、民族性和宗教性的场景、事件，这一切都在融合与勘问中呈现出当下诗人少有的整体感知、历史意识、人文情怀和宗教信仰。翼人的长诗写作在张扬出个体对自我、世界、生存、诗歌、历史、民族、宗教的经验和想象性认知的同时，也以介入和知冷知热的方式呈现出工业和城市化语境之下传统的飘忽与现实的艰难，尤其是急速前进的时代之下驳杂甚至荒芜的人性与灵魂。翼人多年来

Yiren and his contemporaries; furthermore, some more forceful unloading and the wish of protest can not be expressed thoroughly in short poems, and only long poems are adequate to gradually finish the pouring, dialogue, and naming of a generation and historical misgivings. The long poems of Aerdingfu Yiren are featured by a co-existence of majestic atmosphere and something kind and gentle. To sum up, we see the efforts of Chinese poets such as Yiren in creating long poems, which shows the possibility of producing excellent long poems by contemporary Chinese poets, in spite of the existing difficulties. Of course, such a possibility is to be realized by quite a few poets, which testifies the cruelty of history. In the universal law of subtraction, burial and oblivion become the attitude of history toward us; language and poetry is forever more ancient, and more vigorous than a country. The self and the world created by some poets with his words are to remain and to be remembered in history, and history is trying to find the lucky person, who is undoubtedly a traveler finding pain and coldness on the individual and epochal tracks. As a poet born in the beginning of 60s of the last century, Aerdingfu Yiren is unique in his poetry writing, which endows his poetry with a strong sense of cultural root-seeking (and with agricultural civilization and nomadic culture) and a writing impulse of national narration. As a Salar, Aerdingfu Yiren is easily taken as a minority poet and, living in Qinghai Province, he is also labeled as “western poet” or “frontier poet”. Of course, it does not matter whether to label Aerdingfu Yiren as a minority poet or as a “western poet”. In a further sense, it is his nationality and the cultural geography in west China that have in some degree shaped the poetry writing individuality of Aerdingfu Yiren, particularly of his long poems writing pedigree. But I tend to regard the identity of Yiren and the individuality of his long poems in a broader sense, because his long poems writing, in contemporary age, obviously has the value and significance of poetic Revelations. But this does not mean the long poems writing of Aerdingfu Yiren is flawless and unassailable —his long poems writing through all these years, whether for the long poems writing tradition of contemporary China or for poems writing in a general sense, does possess a rich ore waiting for our rediscovery and recognition. What is exhibited in the long poems of Yiren is both mysterious metaphysics and the texture of strong reality, whether concerning the past memory and daily trivialities relevant to the poet’s existence, or concerning the scenes and events of more mottled history, nationality, and religiousness in experience and imagination. All of this, in fusing and questioning, exhibits total perception, historical sense, human solicitude, and religious beliefs which are rare in contemporary poets. The long poems writing of Aerdingfu Yiren, while pronouncing individual experience and imaginary perception of self, the world, existence, poetry, history, nationality, and religion, exhibits traditional mobility and realistic hardships in the context

的长诗践行更像是一个个人化、历史化、生命化和寓言化的精神文本和一个诗人的灵魂升阶之书。

而20世纪90年代以来，一些诗人普遍放弃了集体或个人的乌托邦“仪式”而加入到了对日常经验和身边事物的旋涡之中。当我们普遍注意到90年代诗歌的叙事性和日常经验的呈现时，为诗人和研究者所津津乐道的诗歌的“个人化”（私人化）风格却恰恰在这一点上获得了共生性和集体性。在一定程度上随着20世纪80年代末和90年代初的社会语境和相应的诗歌写作语境的巨大转换，诗歌写作对以往时间神话、乌托邦幻想以及“伪抒情”、“伪乡土写作”的反拨意义是相当明显的，但是这种反拨的后果是产生了新一轮的话语权，即对“日常经验”的崇拜。确实“日常经验”在使诗歌写作拥有强大的“胃”成为容留的诗歌的同时，也成为一种巨大的旋涡，一种泛滥的无深度的影像仿写开始弥漫。基于此，翼人不能不在诗歌写作中形成这样的体认，即对于大多数诗人而言，应该迫使自己的写作速度慢下来并具备开阔的视野和对现实与历史的强大的穿透力和反观能力，从而最终达到与生存与时代相契合的精准而真实的联系和见证意义，“或许我们本不该再次久留/本不该扶你送上祭坛/周围的一切都在蒙昧的花园里/投去鄙视的目光 扼杀或挫败/无与伦比的梦幻在世界的中心旋转”（《神秘的光环》）。对于在诗路跋涉、探询、挖掘的翼人而言，在黑夜的明灭闪烁的火光中揭开诗歌漂流瓶，在物欲、金钱、权力和疯狂幻象围拢、挤迫的黑暗中沉潜下来，倾听来自语言、民族、宗教以及遥远而本真的灵魂独语或对话的神秘召唤是一种不能放弃的责任与担当情怀。这一切无疑是良知的体现，正如布罗茨基所说“诗歌是对人类记忆的表达”，而从“诗”的造字含义上就含有记忆和“怀抱”以及宗教的精神维度。正是在此意义上翼人的长诗写作真正回到了诗歌的源头。他制造的诗歌漂流瓶盛满了集体的记忆积淀，而那明灭闪烁的火光中本真的宁静与自足闪现就是必须的，是倾尽一生之力追问和挖掘的高贵姿态。巴什拉尔说“哪里有烛火，哪里就有回忆”，是的，哪里有倾听，哪里就有回忆。基于此，翼人在“深入当代”与“深入灵魂”的噬心主题的独标真知的吁求

of industrialization and urbanization by means of concern and intervention, particularly the mottled, even barren humanity and soul in the age of quick advancement. The practice of long poems creation by Aerdingfu Yiren, through so many years, is more like a spiritual text which is individualized, historicized, living and allegorized, and like the soul up-grader of a poet.

Since 1990s, some poets have abandoned the collective or individual Utopia “rites” to be involved in the vortex of daily experience and trivial things. When we all notice the poetry narration and the exhibition of daily experience in the 90s, the “individualization” (privatization) poetry style, which is relished by poets and poetry researchers, obtains symbiosis and collectivism in this regard. With the great changes of social context and corresponding poetry writing context at the end of the 80s and the beginning of the 90s, poetry writing, in some degree, is significant in repelling time & myth, Utopia & fantasy, “pseudo lyricism”, and “pseudo local-color literature”. But the repelling results in a new round of discourse power, namely, worship for “daily experience”. Really, while endowing poetry writing with a powerful “stomach” to contain poetry, “daily experience” also becomes a huge vortex, and an overflowing depth-lacking image parody begins to suffuse. On this basis, Aerdingfu Yiren has to, in his poems writing, form such a realization: most poets should force themselves to slow down their speed of poems writing, while developing an open vision, a strong force of penetration and review ability about reality and history, so as to finally reach the exact and real connection and witness significance which correspond to existence and epoch. “Perhaps we should not have stayed for long / should not have supported you up to the altar / everything here is in the obscured garden / throwing despising eyes to kill or obstruct / the unparalleled dream is turning in the center of the world” (*The Mysterious Halo*). For Yiren, who is trudging, exploring, and digging on the road of poetry, it is a duty which can not be shirked to open the drift bottle of poetry in the glittering light of night, to dive down in darkness enveloped and squeezed with material desire, money, power, and crazy illusions, to listen to the remote and genuine soul soliloquy from language, nationality, and religion, or to the mysterious calling for a dialogue. All this, no doubt, is the embodiment of conscience, as Brodsky says: “poetry is the expression of human memory.” And from the word formation of “poetry”, it contains memory and “bosom”, as well as the spiritual dimension of religion. It is just in this sense that Yiren really returns to the source of poetry concerning his long poems writing. The drift bottle of poetry made by him is filled with sediment of collective memory, and in the twinkling light the real quietude and self-contentment flash is a must — it is the noble posture of questioning and digging with life-long efforts. Bachelard says, “where there are fireflies, there is memory.” Yes, where there is listening, there is memory. Hence, in the pleading for genuine knowledge

中彰显出执着的诗学禀赋和富有良知的个性立场，以诗歌语言、想象力和独创的手艺承担了历史和人性的记忆。

翼人的长诗中持续不断的是诗人对天空、河流、土地、山脉、彼岸和精神乌托邦世界（当然也是个人化的）的长久浩叹与追问，这种源自于诗人身份和民族记忆的对诗意的精神故乡的追寻几已成为他诗歌写作的一种显豁的思想特征甚至征候。对于优秀的诗人而言，在后工业时代语境之下坚持一种形而上的精神世界的探询和诘问是最为值得尊重的一个维度，我是在整体性上来谈论翼人与理想主义、农耕文明、宗教情怀之间的尴尬和挽留关系的。翼人自20世纪80年代以来的诗歌写作尤其是长诗写作，确实蕴含了一种独具个性而又相当重要的个人化的历史想象力和深入现实的精神向度。这种个人的历史想象力较之80年代以来的带有青春写作征候的美学想象力而言更具有一种深度和包容力。历史想象力是指诗人从个体主体性出发，以独立的精神姿态和话语方式去处理生存、历史和个体生命中显豁和噬心的问题。换言之历史想象力畛域中既有个人性又兼具时代和生存的历史性。历史想象力不仅是一个诗歌功能的概念同时也是有关诗歌本体的概念。翼人诗歌写作尤其是长诗写作，有力地在历史想象力的启示下呈现了一个民族的精神肖像和一代人的诗歌史、生活史。这些诗作也可以说是历史想象力在一代诗人身上的具有代表性的展现与深入，清醒与困惑的反复纠缠，自我与外物的对称或对抗。

翼人的诗句有如长长的沉重的铁链顽健地拒绝锈蚀的机会，那抖动的铮铮之声在午夜暧昧而强大的背景中呈现为十字架般的亘古的凛冽和苍凉，“哦，沉默的土地啊/那是从遥远的马背上启程的儿子/亘古未曾破译这现实时间的概念/或有更多的来者注视：存在的背后/所蕴含的哲理被轻柔的面纱遮去/或是老远望去河岸的大片风景/在绚丽的阳光照耀下 步步陷入深渊”（《沉船》）。这些容留的力量、张力的冲突及其携带巨大心理能量和信仰臂力的诗句，在当下诗人的诗歌写作中是相当罕见的。这也只能说明在历史与当下共同构筑的生存迷宫和怪圈中，特殊的生存方式、想象方式和写作方式造就了一个张扬个性、凸现繁复镜像和无限文化与传

of gnawing themes “insight into the present age” and “insight into the soul”, Aerdingfu Yiren exhibits his persevering poetry character and individual stance which is full of conscience, and he bears the memory of history and humanity with poetic language, power of imagination, and unique handicraft.

What continues in the long poems of Aerdingfu Yiren is the poet’s long-time sighing and questioning for the sky, rivers, soil, mountains, the other bank, and the spiritual Utopia world (of course it is individual). This search for the spiritual hometown of poetry originating from the poet’s identity and national memory has nearly become a kind of prominent thought feature or even symptom in his poetry writing. It is a dimension which deserves the most respect for an excellent poet, in the context of post-industrial age, to stick to the exploration and questioning of a kind of metaphysical spiritual world. I am discussing, in a total sense, the embarrassing and detaining relationship between Yiren and idealism, agricultural civilization, and religious emotions. The poems writing, particularly the long poems writing by Yiren since 1980s, has indeed contained a kind of individual historical imagination and into-reality spiritual dimension which are quite important. This individual historical imagination, compared with the aesthetics imagination with the symptom of youth writing since 1980s, has more depth and tolerance. Historical imagination means the poet handles the glaring and gnawing questions in existence, history, and individual life by starting from individual subjectivity in independent spiritual posture and manner of discourse. In other words, in the domain of historical imagination, there is both individuality and historicalness of the age and existence. Historical imagination is not only the concept of poetry function, but also the concept of poetry-in-itself. The poems, particularly long poems by Aerdingfu Yiren, under the revelation of historical imagination, have forcefully exhibited the spiritual portrait of a nation and the poetry history or life history of a generation of people. These poems, it may be said, are the typical exhibition and inception of historical imagination on a generation of people, the repeated entanglement of sobriety and puzzlement, as well as the symmetry or opposition of self or foreign things.

The poetic lines by Yiren are like long, heavy chains which bluntly refuse any chance of rusting, and the clinging and clanging voices assume eternal chilliness and bleakness like a cross in the ambiguous and forceful background of midnight. “O, the silent earth / That is the son starting off on the distant horseback / From ancient times to now the concept of real time has never been decoded / Or there are more followers to gaze: behind existence / The hidden philosophy is veiled softly / Or gazing at the boundless view at the bank / Under brilliant sunshine step by step into the abyss” (*Shipwrecked*) The tolerant force, conflict of tension, and the poetic lines which carry powerful psychological energy and forceful belief, all these