

梁山伯和祝英台

毓明 著

杨虚 译

Chinese – English
Liang Shanbo and Zhu Yingtai
Poems by Yuming Zhou
Translated by Yang Xu

CHINA ZHI GONG PRESS

(京)新登字第 165 号

图书在版编目(CIP)数据

现代诗人艺术家精品选集/何林 主编——北京:中国致公出版社 1999.6

ISBN 7-6723-4-348

I·现……II·何·III·诗歌——作品集——中国——当代 N.1227

Liang Shanbo and ZhuYingtai
Copyright © 1999 Yuming Zhou

(现代诗人艺术家精品选集之七)

书名	梁山伯和祝英台
BOOK TITLE	Liang Shanbo and Zhu Yingtai
作者	毓明
AUTHOR	Yuming Zhou
译者	杨虚
TRANSLATOR	Yang Xu
出版 发行	中国致公出版社
PUBLISHER	CHINA ZHI CONG PRESS
地址 ADDRESS	100005 北京市东城区东皇城根南街 86 号
初版	一九九九年九月
FIRST PRINT	September 1999
印刷 PRINTER	合肥双墩彩印厂
印数 IMPRESSION	3,000 Copies
国际书号	ISBN 7-6723-4/J·348-7
定价	人民币 17.00 元
PRICE	¥ 17.00

版权所有 翻印必究

All rights reserved. No reproduction, copy and transmisson of this publication may be made without written permission.



毓明 Yuming Zhou



诗人毓明和他的孙女
Yuming Zhou with his Graddaughter



毓明与台湾著名诗人张默(中)、向明(左)合影

Yuming with celebrated Taiwan Poets Zhang Mo(Cent) and Xiang Ming(Left)



毓明和美国朋友克雷潘及家人在一起

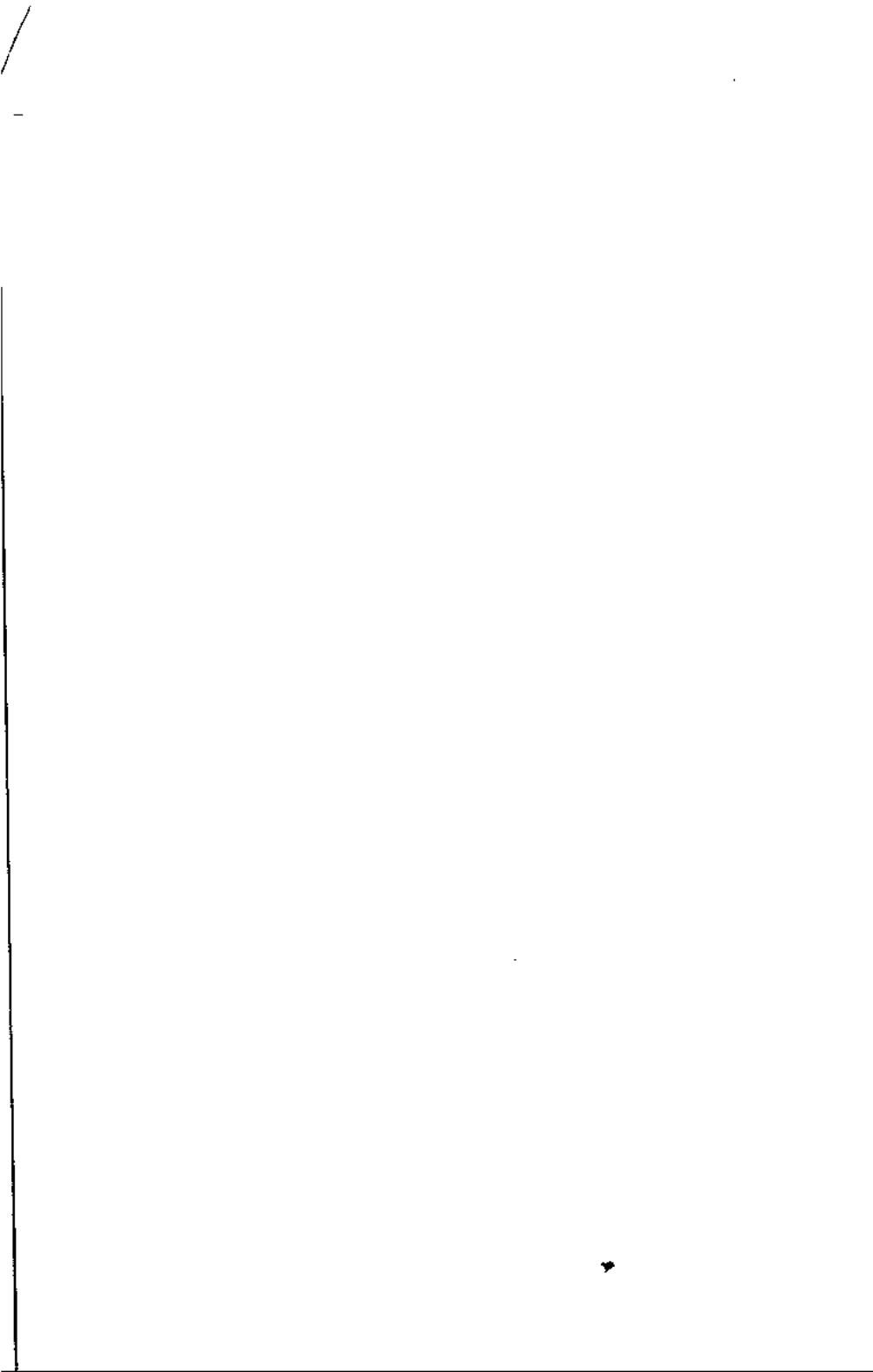
Yuming with His American Friend Crippen and His family

目 录 Contents

蝴蝶 梦幻中的飞碟	
——序毓明长诗《梁山伯和祝英台》——	(5)
The Butterfly, a UFO in the Dream	
- A Preface to Yuming's Long Poem	
"Liang Shanbo and Zhu Yingtai - Chinese Romeo and Juliet"	
一、洁雪	(11)
I. Crystal Snow	
二、月下	(15)
II. In the Moonlight	
三、故里	(19)
III. Homeland	
四、梦魇	(25)
IV. The Nightmare	
五、影子	(27)
V. The Shadow	
六、遭遇	(31)
VI. The Encounter	
七、游弋	(37)
VII. The Cruise	
八、惊诧	(39)
VIII. The Surprise	
九、阴河	(43)
IX. The Nether River	
十、别情	(45)
X. The Departure	
十一、相送	(47)
XI. Seeing Him Off	
十二、橹漪	(49)
XII. Rowing Ripples	

十三、风漩·····	(59)
XIII. The Whirlpool	
十四、鸽翔·····	(61)
XIV. Pigeon's Feather	
十五、空寂·····	(65)
、V. Loneliness	
十六、默对·····	(67)
XVI. Facing Each Other Silently	
十七、浊浪·····	(71)
XVII. Muddy Waves	
十八、路遥·····	(73)
XVIII. The Distant Way	
十九、风季·····	(77)
XIX. The Season of Wind	
二十、雾幔·····	(81)
XX. The Curtain of Mist	
二十一、重逢·····	(83)
XXI. The Reunion	
二十二、无语·····	(89)
XXII. Wordless Silence	
二十三、病蒂·····	(95)
XXIII. The Sick Base of Flower	
二十四、昏睡·····	(97)
XXIV. The Lethargic Sleep	
二十五、弥留·····	(101)
XXV. On the Deathbed	
二十六、苏活·····	(105)
XXVI. Reviving	
二十七、寐网·····	(107)
XXVII. The Net of Slumber	
二十八、倾谈·····	(107)
XXVIII. Prattling	

二十九、围猎·····	(109)
XXIX. Hunting in Enclosure	
三十、吉辰·····	(113)
XXX. The Wedding Day	
三十一、语丝·····	(115)
XXXI. Threads of Talk	
三十二、楼台·····	(117)
XXXII. In the Upper Bower	
三十三、危崖·····	(119)
XXXIII. The Steep Cliff	
三十四、哭坟·····	(121)
XXXIV. Crying over the Grave	
三十五、化蝶·····	(123)
XXXV. Turning into Butterflies	
跋·····	(125)
Postscript	
毓明生平及艺术简历·····	(129)
Annals of Yuming	
关于长诗《梁山伯和祝英台的一封信》·····	(135)
A Letter	
about the Lyric "Liang Shanbo and Zhu Yingtai - Chinese Romeo and Juliet"	
诗境人生·····	(139)
Life in the Poetic State	
- An Afterthought of reading Yuming's Long Lyric "Liang Shanbo and Zhu Yingtai - Chinese Romeo and Juliet"	



蝴蝶 梦幻中的飞碟

——序毓明长诗《梁山伯和祝英台》

出乎意外，当我面对一首以尽人皆知的千古传说为主线的现代长诗，竟然感到批评的无所适从乃至失语，这在我不短的诗歌批评生涯中，还是第一次。这就像梦幻中遭逢飞碟一样，你既不能逃离现场，也不能靠近发光体，但它始终悬浮在那里，像一只彩蝶。显然，你无法用语言与之交流，也许你唯有用目光——不，心灵与之对话，某种神秘的力量，使你生了根似的动弹不得。坦率地讲，我难以准确判断，这是诗歌事件呢，抑或诗歌事故？

梁山伯和祝英台的爱情故事，在东方流布甚广，可说是家喻户晓。艺术家们曾以音乐、戏剧、影视等艺术形式，演绎过这个美丽的悲剧，并取得极大的成功。而诗人毓明却用现代诗歌艺术加以表现，与其说这是一个创举还不如说是一次新的审美历险，因为人们对梁山伯和祝英台的故事，早已耳熟能详，能否从中挖掘出有审美价值的东西，无疑是对长诗作者的严酷考验。本来，在当下这个空前狂躁、虚空的时代，值得诗人思考的问题多得不计其数，又有谁能以一颗纯真的心，去发掘像梁祝故事这样陈旧的题材呢？但，“山高挡不住鸽翔”。毓明，作为当代中国卓有成就的诗人（尽管其诗歌艺术的光芒尚被世俗的尘埃所遮蔽），却不畏失败的风险，以勇者的挑战姿态，不惜耗费一年多的时间，几经易稿，终于完成了这部诗歌巨制——《梁山伯和祝英台》。仅此而言，作者坚卓的精神与坚韧的毅力，便值得我们肯定和赞赏。

The Butterfly, a UFO in the Dream

—A Preface to Yuming's Long Poem "Liang Shanbo and Zhu Yingtai - Chinese Romeo and Juliet"

Quite unexpectedly, I should feel upset and have nothing to say before this modern long poem focused on the best known timeless legend. It is the first time when such a thing has occurred during quite some years of my poetic criticism. It is just like encountering a UFO. Neither can you flee from the spot, nor can you go close to this brilliant object. However, it has always been hanging there, like a colorful butterfly. It is obvious that you can in no way communicate with it in language, maybe you can use your eyes, no, your soul to talk to it. Some mysterious charm has rooted you there. Frankly speaking, I can hardly judge whether it is a poetic event or a poetic accident?

The love story of Liang Shanbo and Zhu Yingtai has enjoyed its great popularity in the Orient, even we can say it is a household word. Artists have deduced and succeeded in putting on this tragedy in the forms of music, drama, films and TV. Now the poet Yuming has expressed it in a modern poem. It is not so much a creation as a new aesthetic adventure, for the story itself is so familiar to us that it is a try for the author of this long poem to dig out anything valuable in aesthetic appreciation. It goes without saying that in the turbulent and vain times there are countless issues that are to be thought of by poets. Who is going to excavate the old subject such as this with a pure heart? But, "High mountains can't blockade the flight of pigeon." As a poet with much achievement in contemporary China (although his poetic achievement is covered by conventional dust), Yuming, as a brave challenger, ventured to complete this long piece of work, "Liang Shanbo and Zhu Yingtai", after several revisions spending more than a year. Only for this, the author's persistence and perseverance are worth our appreciation.

长诗《梁山伯和祝英台》约两千行，分三十五章，每一章都由两个字点题，如第一章为“洁雪”、第九章为“阴河”、第三十五章为“化蝶”等。如果对这样一首结构严整、宏大的长诗，展开条分缕析式的文本阐释，不仅愚不可及，而且几乎是不可能的。这除了诗歌技艺的不可剥离性外，还因其语言之诡异、情思之朦胧、意象之丰繁、联想之自由，以及能指与所指之间的互涉、颠覆等。即是说，诗人为读者营造了一座亦真亦幻、虚实互动的艺术迷宫，似乎处处可进，处处可出，又似乎无处可进，无处可出。正如飞碟，似乎无处不在，又似乎虚无缥缈。总之，长诗《梁山伯和祝英台》，整体给人“如梦如幻”的感觉。你可以为它深远的意境而一唱三叹、为它曲折的故事而流连忘返、为它凄婉的结局而泪眼迷朦，也可能为作者笔下呈现的祝英台阿妈这个原创形象而拍案叫绝、为男女主人公最终双双“化蝶”的情景而心旌摇荡、为诗人那敏锐的艺术直觉和感悟力而击节称赏……。但你始终难以把握或“透视”它的全部。

诗人毓明因工作关系，曾到过世界许多国家，很早就接触过西方现代诗歌大师的不少作品。按理，其诗歌创作应受到或大或小的影响，可是，在毓明的笔下，几乎寻觅不着西方现代诗歌的踪影。诗人似乎对祖国源远流长的诗歌传统情有独钟，从他的作品中，我们可以听到中国古典诗词的诸多回响，譬如：“珠光迸射智慧/结汶汶水波/涌上细沙的岸/向缝渗透清雅”（第一章《洁雪》）。而在语言方面，则可以看到本世纪二、三十年代中国现

The long poem "Liang Shanbo and Zhu Yingtai - Chinese Romeo and Juliet" has two thousand lines in thirty-five chapters. Every chapter has two characters to name the theme, such as "Crystal Snow" in the first chapter, "The Nether River" in the ninth chapter, and "Turning into Butterflies" in the thirty-fifth chapter, and so on. It will be rather foolish, even impossible to have a detailed textual interpretation of this well-structured long poem. The art of this poem cannot be analyzed, nor can its grotesque wording, fuzzy conception, rich images, liberal associations as well as the intricacies of the signified and the signifier. That is to say, the poet has created an artistic maze between reality and imagination. It seems that you can enter and get out of it everywhere, and it also gives you a feeling that you can enter or get out of it anywhere. It is just like a UFO, prevalent but illusory. In short, the long poem "Liang Shanbo and Zhu Yingtai - Chinese Romeo and Juliet" gives you a sense of illusion and vision. You may feel enchanted by its profound poetic flavor, Fascinated by its complicated plot, saddened by its mournful end. You may use your best words to praise the created image of Mon and feel excited for the hero and heroine turning into butterflies or you may well appreciate the poet's keen artistic instinct and inspiration. But you can never grasp or master the whole of it.

Because of his special job, the poet Yuming has been to many foreign countries, and has had an access to many works of modern poet masters in the West. It follows that his works are more or less influenced by them. However, in his poems, you can hardly find any trace of influence by the Western poetry. The poet seems to be deep in love with the long poetic tradition of China. We can hear many echoes of Chinese classical poetry from his works. For example, "The pearl radiates with wit/ Forming circle after circle of ripples/ Rushing to the shore of tiny sand/ penetrated by grace" (I Crystal Snow). As far as language is concerned, we can see the marks of archaic mixed with modern Chinese of Chinese modern poetry during the twenties to thirties. For instance, "The snow light appraises emptiness/ Brightness

代诗歌语言文白相间的印痕，譬如：“雪光审度空漠/亮 溢一条腾飞线/翎 相交海的连结部/一会儿粗硕的大理石斑/忽微作玉器的景花/在风暴中央不安地绘形”。这多少让人觉得有些惊异和意外。

作者在第三十四章“哭坟”中写道：“与谁饮 绝世的悲愁”。是的，生命永远无法回溯，梁山伯和祝英台早已成梦成冢。可是，读者诸君，诗人毓明已用人间最朴素最坚贞的爱情，淬出非人间的金属的光芒，你们难道不想乘坐《梁山伯和祝英台》——美丽的“蝴蝶 梦幻中的飞碟”，“飞进叙述的黄昏”，沉听那令人颤栗的千古绝唱么？

是为序。

1999年3月15日

张智

中国·重庆

pours out a line for flight/Feather joins the connecting part of the sea/In a moment the coarse grain of marble/Suddenly turns into delicate flowers of jade/Making restless shapes in the center of rainstorm. "This makes one feel amazed and unexpected.

In the thirty - fourth chapter "Crying over the Grave", the author wrote, "With whom to drink the whole river waters/The supreme sorrow. "It is true that lives can never be reversed. Liang Shanbo and Zhu Yingtai have long been in their grave. Yet, my dear readers, the poet Yuming has made an unworldly metallic brilliance with the simplest and firmest human love. Don' t you want to take the spaceship of this long poem - the beautiful "butterfly, a UFO in the dream," "flying into the narrating dusk", and listening to that trembling timeless masterpiece?!

Hence this preface.

Zhang Zhi

Chongqing China
15/03/99

一、洁 雪

洁雪飞到窗台上
结两朵蝴蝶花
点红玉兔眼睛
跳进树丛似的雾山

“学而时习之”
和声回旋在学堂
英台朝尊师轻抬眉
向山伯洒去余光

英台理不清心绪
今天忒不同寻常
翔 切割天的边沿
再从窗口回到椅上

在空灵的寂静里
响起低沉问话
英台宛如峡谷里下行
大口吸丛林空气
脸颊泛起微澜
天缝里现出话语的图象

睫毛眨动泪光
邻座站起来彬彬少年
似乳燕轻启唇
树顶点落清凉
叶 影弹 琴弦
山谷含滴泉

I. Crystal Snow

Crystal snow flying to the window sill
Forming two flowers in the shape of butterflies
Reddens the eyes of the celestial rabbit
Jogging into the wood - like misty mountain

"Learn and timely review"
The reading voice echoing in the classroom
Yingtai raises her eyebrows at the reverent teacher
Taking a glimpse of Shanbo
Yingtai is disturbed at heart
Today quite different from usual
Her heart's left to fly, touching the sky
And goes back to the chair from the window

In the sensitive stillness
A whispering question is raised
Yingtai seems gliding down a valley
Gasping in the forest air
Her face blushing
Images of words appearing in the heaven's crevice

The eyelashes winking in tears
A neighboring gentle lad stands up
He opens his lips like a young swallow
Coolness rests on the treetop
Leaves and shadows playing on lute strings
Spring dripping in the profound valley

珠光迸射智慧
结汶汶水波
涌上细沙的岸
向缝渗透清雅

在开阔的大河意境里
不知不觉已跟山伯跨出门槛
相隔半身穿走回廊
他扭头抿嘴笑

衣袖飘向廊外
双手拢起一捧瑞雪
高举过肩 招呼学友
英台趋前 塑下冰雕风景

远山亘古地迷濛
鸦踟蹰虚幻图幅
天底有两人吮接雪星
圣洁的友情相叠
幸福神永世在微笑
触山伯眼窝 英台力唇

净亮的手指抚摸
向双臂涂遍青蜡
你愿“让希望演展力量”
我说“给命运浇激火花”
弱阳洒下和柔甘露
情谊辉映彩光

左手挽柏枝
右手托松果
烛光在影子里冻凝
咏唱渐逝的晨月