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# 独白与记忆

Monologue and Recollection

侯平章 著  
By HouPingzhang

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四川出版集团  
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侯平章 著

dubai yu jiyi

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## 用爱倾听生命(代序)

杨清发

阿诺德说:诗歌拯救世界。笛卡尔说:我思故我在。我想,每一个内心还没有完全被物质欲望占据,被生活琐碎掩埋的人,都渴望过有思想的生活,过有诗意的生活。诗歌,是我们灵魂的记忆。只要我们与这个世界,与我们所处的社会还相联系,我们的内心就不可避免的被刻下痛苦、悲伤、欢乐与思考的痕迹。诗歌,用特殊的文字形式将这种痕迹突现出来。我们灵魂的河流永不停息的向前流着,那么,我们就永远需要诗歌这个最忠诚的知音。在当下,却出现了诗歌受到冷落的情况,我们面临的外部世界越来越丰富,但是,我们的内心世界却越来越贫瘠,没有几个人能坚持诗意的面对生活。侯平章却是这样一个灵魂坚守者,诗意而干净生命的追求者。他把这种理想与追求带到他的诗歌里,让他的诗歌呈现出一种纯与美的清新风格。他的《独白与记忆》也许并不是最为优秀的诗歌,但它却有足够的水准让它与当前那些分行的散文分开,有足够的魅力让人回味,这在充斥着各种垃圾文字的当代诗坛无疑是可贵也让人欣喜的。

侯平章的诗歌语言是干净简练充满温馨之感的,他用这种语言与内心的美好的诗意追求完美结合,营造出了一种和谐明



净的诗歌意境。意境是中国古典诗歌的最高诗歌审美理想,只是在现代社会中,工业化、都市化、世俗化这些现代因素,让现代人失去古典的单纯宁静的生活,生命的神圣光环被剥夺而让人处于平庸与麻木的心态。但是,侯平章却在这样喧嚣的氛围里难能可贵的保持了生命的清纯与明净,所以,在很少追求意境的当代诗歌中,他的诗歌却表现出了不一般的诗质,那就是意境的营造。充满对万物的爱与和谐相处是他诗歌意境的基本特征。无论是与《蝴蝶》还是与《春天的一枚叶子》他都能物我相融,保持生命与自然间亲密无间的和谐共震,息息相应。庄周梦蝶,达到物我相忘的境地,而侯平章却从蝶语中倾听到生命的启示,“面对蝴蝶的飞翔和沉默,我开始拒绝喧嚣与浮华/用心领悟蝶语,懂得自然的沟通/花瓣和星辰,长眠的墓碑/都是对生活虔诚的怀念/生于尘又归于尘的永恒”(《蝴蝶》)他从春天的一枚叶子身上,寻找到让生命充满期待与激情的动力,快乐就是如此简单,上帝赐予我们生命,我们就有理由让自己开心,就如同一枚毫不起眼的叶子,也不会放过春天带来的活力与青春,“我抚弄一枚叶子跳跃的快乐/吻住风轻轻的匆忙/和叶子飘舞的脚步/携手春天的美丽/歌声的美妙就从心深处/如润物春雨/旧伤顽固的落魄被感化和滋养/裂开了/诞生新意和流逝旧伤的缺口/我抓住/一枚充满活力与青春的叶子/就握有一个春天的梦想/和晴朗的天空”(《春天的一枚叶子》)

侯平章在后记中写到:“最能打动人的诗歌,我想还是关于童年和故乡的诗歌。故乡奠定了诗歌写作的经验与基础。童年的记忆也是最真诚的”。这是他对诗歌的一种认识,如果把它看作是他对自己诗歌的一种评价,那我到觉得他对自己诗歌的认识是很精准到位的。我读他的诗歌,那些关于童年,关于乡村的诗歌总是给人温暖让人感动。一个人最初的记忆来至于童年,

那是最初的自我，童年白纸一样的生命让我们的心更敏锐地去体验生活带给我们的一切。少年不识愁滋味，等我们跨过了那天真烂漫，无忧无虑的美好岁月，经历了人生的沧海桑田，童年的那一切便成为弥足珍贵的回忆，所以，诗人才发自内心的感叹《跌进童年的记忆是一种幸福》，“从青山绿水里走来/装满口哨和鸟鸣/在树阴下享用/自然山水/和谐与静美/眼眸闪烁着无边的欢乐与自豪”，诗人用叙事性的语言将童年的记忆带到我们面前，语言朴实干练，展开的童年欢乐画卷却能让人沉醉。

诗集中还有很多让人回味的诗歌，以上的文字只是对《独白与记忆》浮光掠影的一点看法，远不能将其所有的亮点展示出来。诗歌不是一项喧嚣的事业，从后记中，我看到侯平章对此有清醒的认识。一个诗人，保持了内心的宁静与纯洁，我相信他会在诗歌这条路上越走越远。

2007年10月于川大

## Listen attentively to life with love (preface)

*Yang Qingfa*

Arnold said, "Poetry heals the world." Rene Descartes said, "I think therefore I am." I think that each of those who have not been totally overwhelmed by material desire and been buried by daily trifles would long for a thinking and poetic life. Poetry is our memory of the soul. As long as we are still communicating with the world and our society, our hearts will inevitably be imprinted by bitterness, badness, joyfulness and thinking. Poetry just expresses such imprints in the special form of words. As the stream of our souls is flowing forwards constantly, we will need poetry, the most sincere bosom friend, forever. However, at the current time, poetry has been more and more neglected. The outer environment has become more and more colorful, but our internal world has become more and more barren. Only few people persist in facing the life with a poetic attitude. Hou Pingzhang is such a soul-guarder in pursuit of poetic and clean life. He put such ideal and pursuit into his poems, making the poems feel pure, beautiful and refreshing. His Monologue and Recollection may be not the most excellent poem,

but it has reached a certain level different from the current lined prose and it is attractive with a pleasant aftertaste. This is undoubtedly praiseworthy and encouraging in today's poetic circles where there are full of junk words.

The poetic words of Hou Pingzhang feel clean, concise and warm. He perfectly combines such words with the wonderful internal pursuit for poetry, so as to create a harmonious and bright poetic artistic conception. Artistic conception was the highest level for the appreciation of beauty in Chinese classic poetry. However, in the modern society, the industrialization, urbanization, secularization, and etc. modern factors make the modern people lose the classic, simple and quiet life. The divine aura of life has been deprived of, making people bourgeois and numb. However, Hou Pingzhang remarkably maintains the clearness and purity of life in such an uproarious environment, so among the present poems which seldom focus on artistic conception, his poems appear a unique poetic quality-creation of artistic conception. Love for everything and harmony are the basic characters of his poetic artistic conception. No matter Butterfly or A Leaf in spring, he succeeds in combining himself with the nature, making the life and the nature appear intimate, harmonious and responding to each other. Chuang Tzu butterfly dream presents us a scene in which the human beings live in harmony with the nature, while Hou Pingzhang hears the inspiration of life from butterfly murmur: "Facing the flight and silence of butterfly, I begin to refuse uproar and flamboyance/ To comprehend the language of butterfly/ And to understand the communication of nature/ The petals, stars and the sleeping gravestone are/ Ways to cherish life, sincere-

ly/ And eternity that born from earth and end in earth” (Butterfly)  
On the leaf in spring, he found the impetus that fills the life with expectation and passion. Happiness is just so simply. As the God gives us lives, we should try to enjoy ourselves, just as a modest leaf never giving up the energy and youth brought by spring: “I fondle the bouncing happiness of a leaf/ Kiss the soft wind who passing by so hastily/ And the leaves who are dancing/ Together with the magnificence of spring/ The beautiful songs from the depth of heart is/ As the spring rain moistening all things softly/ The obstinate old wounds are reformed and nourished/ Begin to spit a gap, where/ A new life emerges and the old wounds glide by/ Once I grasp a leaf/ Full of vigor and youth/ I could have a dream of spring / And a sunshiny sky” (A Leaf in Spring).

Hou Pingzhang wrote in the postscript: “I think the most touching poets are those about childhood and hometown. Hometown established the experience and basis for poetry writing. Memory of childhood is also the sincere memory.” This is his understanding of poetry. If this is his comment on his own poems, I think he uses the most suitable words to describe his poems. When I read his poems about childhood and village, I always feel warm and moved. One’s primitive memory is from the childhood when he is the most naive. The childhood is as a white paper, enabling us to experience all in life with the most exquisite heart. We were always ignorant of the taste of care when young, but when the worry-free childhood passes by and we experience all changes and troubles of life, we will find that childhood becomes the most valuable memory. Therefore, the poet exclaims from the bottom of heart that It’s Happy to Recall the

Childhood, “Coming from the verdant hills and green waters is/  
Plenty of whistle and twitter/ Under the shade of tree, we enjoyed/  
The natural harmony and quiet beauty/ With the eyes full of unlimited happiness and pride”. The poet brings the childhood memory in front of us with depictive, unadorned and precise words. Thus, we see a happy picture of childhood and immerse in it.

There are so many other appreciable poems in this poetry anthology. The above is just my superficial opinion on Monologue and Recollection, far from displaying all the strong points. Poetry is not an uproarious business. I find that Hou Zhangping clearly realizes this in his postscript. As a poet, he maintains the quietness and purity of heart. For this reason, I believe that he will go further and further on the road of poetry.

Sichuan University

October, 2007

## 石头最柔软的部位水最清楚

我无法想象柔软的水是如何征服石头的坚硬  
至少,我在肉眼里没有见到水和石头面对面的  
战斗。更无法想象滴水穿石的历史从何时开始书写  
就如同我从你的笑容里无法读出你离去的坚决  
水这无形的东西怎么让我看到了形状

把石头从水里拯救出来 过程是幸运还是不幸  
我读到石头的眼泪比水还要丰盛  
水在石头的外部包括覆盖石头的尘埃 我也看到  
水滴石穿那些快乐的音乐 痛苦的悲沧  
柔水的力量包围了石头 剩下就是石头被切割分离  
愤怒和孤独的呐喊  
水的血仇的锋芒让我退隐为对水的依恋  
水退去后石头给阳光照耀 水熄灭了  
石头闪光的纹理 纯化的过程  
思想在煎熬的前沿忍苦受难  
这是亚平宁半岛上被火烤的真理于现实的残酷

## It's the Water who best understands the Softness of Stone

I couldn't imagine how the soft water conquer the hard stone  
At least, I had never seen any face-to-face battle  
between water and stone  
I couldn't imagine when the story began that  
Constant dropping wears away a stone  
Just as I couldn't find any hint from your smile  
why you leave, so resolutely  
How could I find the shape of water, such a formless material?

Is it fortunate or unfortunate to save the stone out of water?  
I find that stone tears more than water  
That the water covers the surface dust out of stone, also  
I hear the happy music and feel the painful lament  
The soft water surrounds the stone, leaving it separated and isolated  
Crying frantically and lonely  
The blood feud of water makes me feel attachment to it  
As the water, the sunshine comes to irradiate the stone  
For the glittery texture and process of purification  
The thought suffered so much at the advancing edge of torment  
This is the actual cruelty of truth on Penisola appenninica



退避的坚持来自于外部和区域的偏见 恰恰是  
尼采的生存哲学在石头和水的碰撞中闪出火光  
水要在多冷的条件下才会成坚不可摧的石头  
水的词语是清纯的,往往被形容为清纯如水  
常在河边走有被水拉下的危险 水就是祸根  
石头成为在水边行走过程的驿站  
水的深渊也敌不过东边碣石  
顽强自信和挺拔

道路因水错综复杂 擦身而过的还是岸边的石头  
让人回望 从水中长起  
在历史的比较中突出石头的坚持和硬度

深夜梦的水中 只有梦才被水淋漓得湿湿的  
灵魂退避恰恰是防止水中之祸如洪水泛滥  
透明的高度是观沧海咆哮 抛在海水上的声音  
加速的重量是在坠落的过程中碰上坚硬的石头  
跳起。弹上空灵的高度进入云蒸霞蔚的渴慕  
仿佛脱水而出的一轮阳光 在天之边海之涯  
上升 明媚 温馨