

国际诗人瘦西湖虹桥修禊典译2014

International Poets' Classics Translation 2014

The Rainbow Bridge Poets Gathering

At The Slender West Lake

THE GHOST OF A FLEA

一只虱子的幽灵

C.D. Wright

杨 海



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C.D. Wright

赖特 C.D.赖特 著

梁佩真 等译

THE GHOST OF A FLEA

[US] C.D. Wright

Translation by

Liang Lizhen Wang Xiaoni Yang Lian

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[美] C.D.赖特 著

梁丽真 王小妮 杨 炼
译



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内容提要

本套书是参加2014年扬州“国际诗人瘦西湖虹桥修禊”活动的六位国际诗人的自选诗合辑。本册是美国诗人C.D.Wright (C.D. 赖特)的诗歌自选集,诗作分别选自:《一个与其他:一本关于她的时光的小书》《将渡》《上升,下坠,悬停》《颤栗》《一个大写的自我:一次调查》《灯串》《深步镇闪耀》《四十瓦》,并包括几首新作。

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Yizhi Shizi De Youling

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总 序

唐晓渡 杨 炼

所有读到这套译丛的人都是诗的亲人，是与历史文化名城扬州，与她盈盈碧波的眼睛——瘦西湖深深结缘的人。这看不见的因缘之线，将我们与诗的同义语扬州结为一体，既穿透时间，令过去、当下和未来彼此渗透；更跨越空间，把无分中外的诗人们带回了家，在瘦西湖畔，相会于诗歌这人性真正的“母语”。本译丛作为“国际诗人瘦西湖虹桥修禊”活动的成果之一，正是以某种前所未有的方式，为此提供的最新见证。

由于历史的原因，现在的人们对“虹桥修禊”已经相当陌生了，但深明“上善若水”大义的瘦西湖不会忘记。那是中国诗歌史上唯一能与著名的“兰亭修禊”相对称的年度诗歌盛事，其巅峰一刻在乾隆二十二年（1757），彼年举国诗人起而呼应，依韵唱和者达七千多人，编辑出版的诗集达三百余卷。有此背景和灵感，启动于2013年的“国际诗人瘦西湖虹桥修禊”既是某种承续，又是一次重新开始。她不图再现当年，却更关注当下，要以复兴了的悠悠一脉诗歌精神，深汲

传统之源、广纳全球之思，让诗歌穿透宣纸毛笔和因特网，呈现其二十一世纪的独特魅力。今天，说诗歌对维系文化价值和思想追求的意义前无古人，绝不为过。

人不能两次踏入同一条河流，但所有河流却可以见证同一种庄敬。据称起于周代的初民水滨祭礼，后来演变为文人名士春游踏青、诗酒会友的雅集。“修楔”仪式虽然趋于小众化，但其内涵却因此更加致密，意味更加悠长。可以想见，以“寺中之言”造字的诗，先天就有“修楔”性质。古人笃信语言神力，不仅吟诵楔词是仪式核心，楔词本身从精神到形式也只能是诗。再广义些，人神相通而达至超越，不正是世界范围内古今文化共同追求的境界吗？

因此，今天的诗，也可以被理解为一篇篇现代楔词。重新发明“虹桥修楔”的目标之一，就是要让李白、杜牧的灼灼光华，照耀全球诸多语种中最有活力的高端诗人，并通过常被称为“不可能”的诗歌翻译，创造出极端且必须的可能，去发掘每颗诗心内不惧时间磨蚀而宝藏的“当代经典”。同为地球村村民，诗人们的心灵共鸣共振，穿透历史和当代，依然持守着同一种担当：重建诗与自然万物，与历史变迁，与日常生活，与语言自身神性的关联。它必定包含了“修楔”

洁净自身、祛疾除病、消灾祈福的原本内蕴。

基于这一心愿我们策划了这套译丛。感谢知识产权出版社，是他们的眼光和魄力，使我们的心愿落到了实处。收入本译丛的诗集均由作者自己精选而成。每一本的精品性，既来自诗人在其母语诗歌内的卓著成就和显赫声誉，也来自中文译文对原作的再创造。可以说，这部译丛的原作枝头，就弥漫着一派汉语诗歌千载绵延的三月烟花！译本中的少部分翻译出自中国诗人之手（篇末专门注明者），局部体现了数年来中外诗人共同致力推进的互译成果，更多的翻译则由梁俪真女士独力完成。为此我们要向她付出的巨大辛劳致以特别的感谢。当然也要感谢您，亲爱的读者，由于您的阅读，那穿越时空的诗歌红线，现在已被牢牢握在了您的手中。

2014年1月15日

General Preface

Tang Xiaodu & Yang Lian

Everyone who reads this series of translations is one of the family members of poetry. Ties have been formed between you, the reader, and Yangzhou, the famous historical and cultural city, with its clear eyes of green ripples, the Slender West Lake. This invisible line of serendipity connects us together with Yangzhou, the synonym of poetry. This unification not only penetrates through time, bringing forth interpenetration of the present, the past, and the future; but also bridges across the space, bringing back home the poets beyond national boundaries to meet with each other in poetry, the genuine "Mother Tongue" of humanity, by the watersides of the Slender West Lake.

Due to historical reasons, the Rainbow Bridge Poets-Gathering has grown quite unfamiliar to the general public nowadays, but the memory of it has never faded from the mind of the Slender West Lake, for it understands thoroughly the importance of the principle of "Highest Good as Water". Rainbow Bridge Poets-Gathering was the only one grand event

in Chinese poetic history commensurate with the most far-famed "Poets-Gathering at the Orchid Pavilion", the pinnacle of which was in 1757, the 22nd year under the reign of Emperor Qianlong in Qing Dynasty, during which year more than seven thousand poets from the whole nation celebrated this "Water Festival (Poets- Gathering by Watersides)" writing and replying in poems using the correspondingly same rhyme sequences, being in concert with one other. Anthologies edited and published in that year summed up to more than three hundred volumes. Drawing inspirations from this historical background, the event of "Rainbow Bridge International Poets Gathering at the Slender West Lake" was launched in 2013, both as some kind of succession and as a re-initiation of that great occasion. Without the intent to restage what happened in 1757, it pays far more close attention to the immediate present. In a revitalized poetic spirit with a long-drawn-out life stream at source, it aims to absorb from the fountainhead of the depths of tradition, and to embrace the liberal thinking resources from the globe, revealing the distinct glamour of poetry of the 21st century through its transmission by means of rice paper, ink brush, and the Internet. It is absolutely not overstated to say that the weight of the significance of poetry today is without parallel in history in terms of its sustainment of cultural values and ideological pursuits.

No man can set foot in two rivers at the same time. Nonetheless, all rivers may witness the same solemnity and reverence. It is said that the fiestas on waterfronts for the primitive communities in the Zhou Dynasty evolved afterwards into gatherings for literary and scholarly people in poems and wining parties when they had their spring outings. Although the rite of the Water Festival (Poets Gathering by the Watersides) tended towards a practice for smaller groups of people and became denser and narrower over time, its impact and significance persisted much longer.

It is conceivable that the poetry in its original Chinese sense as word-formation with the "language of the temple" has part of its innate traits characterized by the quality of this "Water Festival". The ancients were devout believers in the magical power of language, therefore chanting the tributes composed for the "Water Festival" became the core of its rituals, and the tributes themselves had to be nothing but poetry both spiritually and formally. In a broader sense, isn't it the spirituality sought after commonly by world's ancient and modern cultures communicating between men and the divinity, and ultimately achieving transcendence over this communication?

In this sense, poetry composed today can be understood as various chapters of the Spring Tributes at the Water Festival. One of the objectives of reinventing "Rainbow Bridge Poets-Gathering" is to present the most dynamic high-end poets writing in different languages from all corners of the world in an aura of the dazzling splendor of Li Po and Du Mu, and to create extreme and integrant possibilities through the allegedly "Impossible" poetry translation, exploring into the treasured "contemporary classics" in each poetic soul that is fearless of the erosion of time. The hearts of the poets inhabiting in this global village always resonate with each other throughout an inter-communication with the historical and the contemporary. Poets are adhering to the same old undertaking: Rebuilding the interconnection between poetry and the vitality of nature, the historical vicissitudes, the daily lives, as well as the divinity of language itself. This undertaking undoubtedly embodies the original implications of the "Water Festival" as cleansing mind and body, dispelling diseases, removing ill fortunes, and invoking benedictions.

Based on these expectations, we devised the publication of this translation series. We owe our gratefulness to Intellectual Property Publishing House. It is their vision and courage that leads to the eventual realization of our wishes. Each

poem in the anthologies included in this series of books was handpicked by the authors themselves. The quintessence of each book stems both from the distinguished achievements and prominent reputation of each of the poets, and from the re-creation of the original works through translation. One can see that on the boughs of the trunk of the original works of this translation series a heavy bloom of the Spring March mist brume have remained unbeaten for a thousand years in Chinese poetic history! A small part of the translations are from a number of renowned Chinese poets (whose names are indicated at the end of discrete translation version), which partially represents the achievements obtained in English-Chinese poetry translation that has been advanced through joint commitment by foreign and native poets over the past few years. The major part of the translations is accomplished independently by Miss Lizhen Liang. For this reason, we should pay our special gratitudes to her for her tremendous dedication. And of course we should be thankful to you, our dear reader. It is by way of your reading that the trans-time-and-space red line of poetry has been firmly taken hold of in your hands.

15th Jan , 2014

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C.D.赖特
C.D. Wright

但在那扇门之外
描述逐一落空。

But beyond that door
It defies descriptions.

诗艺陈述

诗歌是我的一个个建造项目。在其中那些角落逐一需要被照亮的一段时间内，我栖居于其中，然后我清空，带上我认为我所需要的从头来过。一如既往地，我总会忘记一些我真正用得上的；所以我会随机应变，或者为下一个结构设想出不熟知的，不规则的方法。有时我在分散的单元内工作；另一些时候我在扩展的复合体内运作。越来越少地，我能被媒材的本质说服，而逐渐更多地被它的不定性推动。近些年来，我与摄影师黛博拉·鲁斯特尔在一些不同项目上进行合作。我们都在各自的进程里持续变动，而又维持我们感性的稳定。在不放弃显而易见的可能一致性的前提下，探索多种可能方式，来与一种殊异于我们自身的意识发生接触——对此我们都深感兴趣。理想的情况下，这样的成果将是开阔的，激烈的，陌生的，自在的，幽默的，有悲剧色彩的，等等，等等，作为一个几乎凡事都可能发生的地面站。我们向那些不仅仅只是契合地嵌入结构的元素开放我们的尺度。我并不反对用火把去点燃一个无法栖居的地方（只要那里没人）。我会去发现灰烬的一种用途。

—— C.D. 赖特