



川沙诗歌

精品欣赏

Appreciation:

Selected Poems by Chuan Sha

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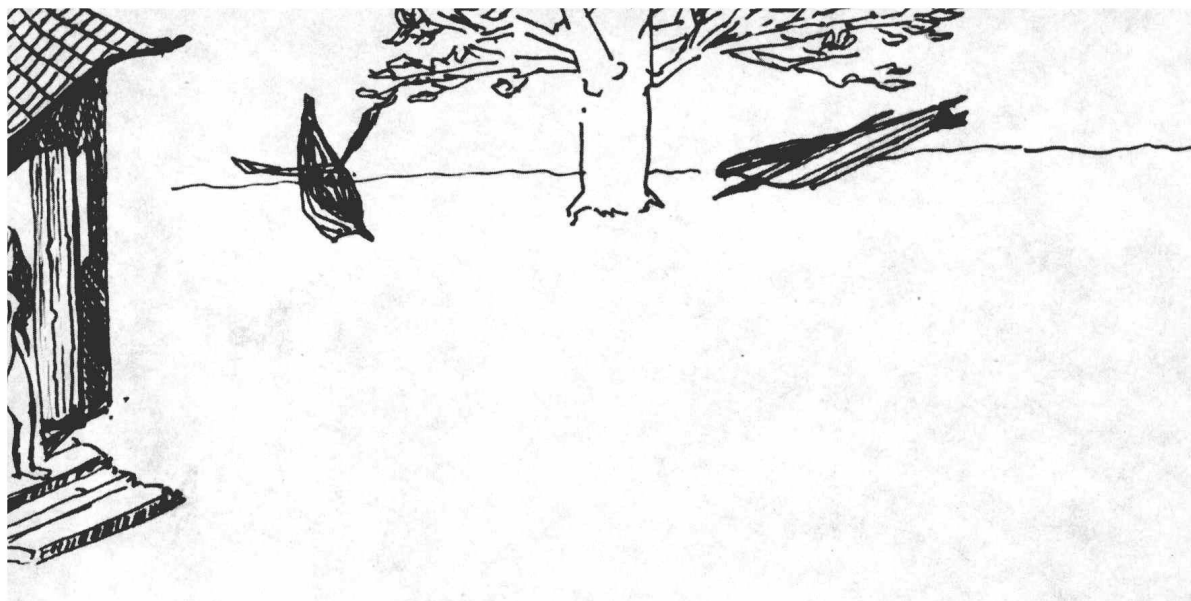
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16 离别 Goodbye

生命中不可承受之痛/王 焱

以“缺”求“全”：悲恸动人的离别之殇/江武义

22 曾经 Once

此情可待成追忆/王 焱

期待相逢的喜悦/金 钿

28 睡觉的水仙 The Sleeping Daffodils

凌波仙子生尘袜/王 焱

32 圣诞 Christmas

好一朵恶之花/罗堂松

38 拖着影子的人群 The Shadowy Crowds

爱心的升华/李志雄

44 起风了 The Wind Starts to Blow

跨越中西文明的诗思/李志雄

50 早春 Early Spring

生命、渊源、历史/李志雄

56 黛湖一样的秋风 Autumn Wind as From Dye Lake

心中永恒的美景/周 凤

在怀旧与思乡之间/胡友峰

120 蜻蜓 Dragonflies

寻找心灵之眼/李普曼
童年活在蜻蜓中/张 萍

126 诗王的沉寂 Silence of the Master Poet

寂寞的墓志铭/蔡敏敏

132 不知道 I Have Never Known

神秘而晦暗的世界/奚颖瑞

138 深睡 Deep Sleep

我的爱何时醒来/叶方魏

144 当年,母亲也是这般风姿 Mother as Beautiful

母爱的赞词,回环的魅力/余 闲

148 三月的风 The March Wind

告诉你一个别样的“三月”/罗 索

152 花朵 Flower

排比成一串花朵/郑春霞
刹那芳华恒留世间/佚名

156 夜星 Evening Star

星空,我们心灵的地图/郑春霞

160 狼歌 Song of the Wolves

野性的呼唤与存在的象征/李普曼
关于人的凄凉可悲的发展史/蔡芳芳

168 初阳 The Rising Sun

珍爱生命中的第一缕阳光/李普曼
初阳,生命的力量/潘宣余



176 天空燃着紫火 The Sky Burns A Purple Flame

一曲光泽辉煌、气势磅礴的乐章/蔡敏敏

182 弦上的鸟儿 Bird on the String

生命中最疼我的人哪里去了/余 闲

186 忘情 Unaware

写纯洁的诗，做忘情的人/范 昀

192 墙那边是海水 Beyond the Wall, the Sea

心中的海洋辽阔无边/张 晨

墙那边是信念之海/刘云芬

198 甘蔗田捉迷藏的人 Hide-and-Seek in a Sugarcane Field

寂静的夏夜与甜蜜的记忆/李普曼

204 诗人永远在栅栏里 Poet inside the Fence

被选中的一个/王嘉军

210 安魂曲 Requiem

晨雾中，她还要远行/许 婷

谁来给他安魂/罗堂松

218 心 The Heart

左边的左边/伍巧佳

222 梦 Dream

庄周梦蝶，蝶梦庄周/王嘉军

迷醉的幻象/张竞文

噩梦之源/沈慧芬



232 上帝之手 God's Hands

救赎与希望的彩虹/李子默
《上帝之手》有感/潘宣余

240 深夜哭声 Cries at Midnight

一种沉重的苍凉却支撑我们的感觉/张 蓉
哭吧，没有什么大不了/熊若森

246 西伯利亚原野那边如雷的鼾声 Thunderous Snores from the Siberian Fields

孤独先行者的形象写照/罗 索

252 亲爱的，在海上 Words on the Sea

在爱的背景中航行/张 晨

256 追月 追日 Chasing the Moon and the Sun

与天地同行的幸福者/傅 明

266 梦境中的梦境 Dreams within a Dream

关于别处——梦境中的梦境/舒扬阳

276 在开窗的黑屋子里 Inside the Dark House with Open Windows

为男人开窗的五个女人/王 焱

280 她们从光雾里出来 Light Mist

仙女、妖女或圣女/胡 蓉

284 烦恼的镜像 Troubling Mirror

在错位与融合中寻找自我/席雅琴



290 少女和大海 The Girl and the Sea

动与静的变奏 / 刚与柔的交融 / 陈雅琴

302 夕阳西下的时候 Sunset

一曲标准奏鸣曲式谱写的交响乐 / 魏 秦
夕阳西下 断肠人在天涯 / 杨真武

308 Midland 轻轨站灰色的天车 Midland RT Station

冷艳的忆记 / 田雨晨

314 黑夜里，一颗银色的星星 A Star at Night

夏夜里的童年旧梦 / 郑 彬

318 悸动的墙 The Shaking Wall

意图和直觉的完美融合 / 王嘉军

324 银色的裙子 The Silver Skirt

在黑夜里翩翩起舞 / 李善坤

328 蓝色的裙子 The Blue Skirt

欲望翻腾过后的深意显现 / 范 军

332 红色的裙子 The Red Skirt

留在心底的惊叹号 / 范 军
和诗人一起赞美 / 邓文旭

340 黑色的裙子 The Black Skirt

沉沦的甘与不甘 / 范 军

346 绿色的裙子 The Green Skirt

那一种原始的热情 / 郑 彬

352 白色的裙子 The White Skirt

童心 诗心 中国心 / 陈嘉宁

眼中的白色裙子 / 周 明

366 海洋 The Ocean

蓝色的海洋作为象征 / 李咏吟

372 诗中的紫禁城梦 Forbidden City in Poetry

谁是紫禁城的真正主人 / 李咏吟

378 鼓掌 Applause

在掌声组成的音乐里 / 李咏吟

384 J. J. 或幻像 J. J. and the Dream

女人的美丽无限伸展 / 李咏吟

390 黎明来了 At Dawn

在黎明的期待中 / 李咏吟

396 附录：诗的绘画与绘画的诗 川 沙



序 言

李咏吟

与加拿大华裔诗人、小说家川沙相识，纯粹由于一个偶然的机缘。2005年，我在多伦多大学古典学系做访问学者，当时的房东是一位慈祥善良的华人老太太。她认识许多朋友，在一次节日聚会时，我见到了川沙。他知道我是浙江大学的文艺学教授，于是，相谈甚欢。随后，或者单独相聚，或者电话交流，非常投缘，我在异国他乡的生活因此显得特别充实。房东的儿子带我去过许多地方，我自己则游览过加拿大法语区蒙特利尔市和魁北克省的其他地方。美丽的加拿大留给我许多难忘的记忆，让我认识了许多高尚的朋友，我至今依然怀念那些美丽的时刻。

认识川沙，是我这次加拿大之行最重要的收获。交往几次之后，他送给我他新出版的大作《阳光》。由于当时很难读到好的汉语读物，在阅读古典英文作之外，读《阳光》就成了我调节生活最重要的方法。为此，我还写了一篇关于《阳光》的长篇评论，后来发表在美国的一家学术刊物上。随后，我保持着与川沙的经常性联系，主持了他的诗集《春夜集》的出版工作，并且着手做《川沙诗歌精品欣赏》这项费时费力的工作。

重新认识诗歌，重新评价诗歌，重新解释诗歌，是我近年学术工作最重要的转变。早年，我是诗歌的狂热爱好者，可能是出于盲从，后来，突然就不喜欢汉语新诗了，因为发现新诗太无聊，没有思想，没有力量。于是，就转向小说、散文和诗学、美学研究。在哲学、诗学与美学的思考中，我逐渐意识到诗歌的重要性，并尝试回归诗歌，甚至将自己的博士生培养方向定为“诗歌与哲学”。返回诗歌，是我最重要的学术与思想转变，也是极其快乐的心灵转向。我突然发现，许多诗歌观念在我青年时代的错误影响，才是我远离诗歌的真正原因。真正的诗歌美学、真正的诗歌思想与真正的诗歌理想，需要自己再发现。事实上，这几年，通过对荷马史诗、英国和德国浪漫派诗歌的重新解读，我逐步建立了自己的诗歌价值观念，特别是牢固建立了“诗歌与文明”的联系。

真正的诗人与诗歌需要通过诗集来证明，需要通过思想的深刻性来证明。什么意象、什么韵律节奏、什么形式，都是次要的事情。中国本有伟大的诗歌传统，但没有得到很好的继承。西方的伟大诗歌传统，特别是长篇诗歌传统，

如荷马、维吉尔、但丁、弥尔顿、歌德、海涅、华兹华斯、雪莱、济慈、惠特曼，等等，在汉语世界也未得到真正的评价。伟大的诗歌，与人类的文明、与人类的政治理想，有着千丝万缕的联系。“不学诗，无以言。”没有对诗歌的伟大理解，就不可能真正理解文明的生命信仰。因此，进入诗歌、理解诗歌、创造诗歌，是人类最伟大的生命活动之一。

川沙的诗已经赢得了我的喜爱。我读川沙的诗，得到了生命的感动。在国际诗坛，特别是在北美诗歌界，川沙的诗越来越受到重视。2007年，作为加拿大唯一的华裔诗人，川沙与中国最重要的18位优秀诗人（北岛、杨炼、舒婷、顾诚、多多、翟咏明、郑单衣、孟浪、西川、于坚等）一道，被列选美国偕顿出版社出版的全球优秀诗人的诗选集《新世纪的语言》。我不敢说，川沙已经进入伟大诗人的行列，但是，我想说，他是一位优秀的诗人，是用汉语写作并在英语世界获得成功的诗人。他的诗歌，洋溢着优美而深邃的中国精神，而且具有美丽而热烈的异域情调。他的《阳光》，其实就是一篇宏大的叙事诗。其中，《先锋男孩》这首抒情诗，构成了长篇叙述的主旋律。要知道，长篇诗歌的写作往往得益于短篇抒情诗的创制。川沙是真正的诗人，读他的诗，我被他那野蛮而热烈、疯狂而美丽、激情而爱欲的思想所震撼。川沙的诗，颇得惠特曼的风神，甚至也有金斯堡的意趣。因此，我希望读者把川沙的诗当作整体来读，由系列的诗去理解和把握他的全部思想。

由于传统的习惯，这本诗歌欣赏集还是按照短篇抒情诗的模式在做解读。其实，这不是我的本意。我更希望以川沙的全部诗歌为基础，建构属于诗人和我自己的诗学。通过诗歌而思想，通过思想而诗歌，这比什么都重要！不过，如果读者处在“诗人的学徒期”，那么，能够具体地鉴别一首首诗歌的优劣得失，显然极为重要。这本书中的欣赏文章，历经数年，历经多人之手，我所教过的浙江大学的学生们给了我莫大的帮助，在此深深地感谢他们。特别是我的几位博士生出力甚多，此书既是我们友情的见证，也是我们思想的记录，但愿它的生命比我的生命更为长久。河北教育出版社以出版外国作家全集和外国新诗作品而著名，他们惠允出版此书，自然功德无量。作为主编，我衷心感谢本书的责任编辑与河北教育出版社的领导们！

2010年春日于杭州

Preface

By Li Yong Yin
Hangzhou, Spring 2010

My acquaintance with Chinese-Canadian poet and novelist Chuan Sha occurred by accident. I was a home-stay visitor of the Classics Department at the University of Toronto. The landlady was a kind, elderly Chinese woman who was well acquainted with the community, and it was at a holiday get-together in her home that I first met Chuan Sha. We got along right away after he learned that I had been a professor of literature of Zhejiang University, and we discovered that we had much in common. After that meeting, we managed to keep correspondence by phone or occasionally by meeting for coffee. Such acquaintances made my life in a foreign land quite a bit richer than it would have been, and I did not feel like an outcast at all. The landlady's son drove me around for sightseeing, and I myself took an eastbound tour to Francophone areas like Montreal and Quebec City. This beautiful country, aside from impressing me deeply and giving me many wonderful and unforgettable memories, offered me a chance to befriend many noble-minded people. I will never forget this most beautiful time in my life.

Making Chuan Sha's acquaintance was one of the most successful experiences during my sojourn in Canada. Several meetings after we met, he gave me his newly published novel *The Sunlight* as a gift. So apart from reading the English works of classics, reading *The Sunlight* became the best way of adjusting myself to my new life in Toronto, also partly due to the fact there were few Chinese language works worth reading. After reading, I wrote a review on *The Sunlight*, which was published in an American academic journal. My contact with Chuan Sha never ceased and our acquaintance later resulted in my working to have his book *Spring Night* (and its English translation) published, and to start the time-consuming job of editing *Analysis on the Selected Poems by Chuan Sha*.

One of the most important changes in my academic work lies in the reevaluation, research and re-explanation of poetry. Quite a few years ago, I was a strong advocate for Chinese poetry. Later, in following a new trend, I turned to fiction, essays, poetics and aesthetics. Contemporary Chinese poetry had completely lost its appeal to me, and I found it boring, weak, and thoughtless. Its vitality did not come back until I had spent some more time researching poetics, aesthetics, and philosophy. It was only then that I decided to return to poetry. For that I chose the subject of my doctoral research: "Poetry and Philosophy". This turning point was crucial; it was the one that has brought much joy to my heart. The reason why I had been away from poetry was that many then-vogue trends towards poetry had had a negative impact upon my younger years. The true aesthetics, thoughts and idealisms in regards to poetry needed to be rediscovered. In fact, during the past few years I have gradually established my own definition of the value of poetry, after a careful study of Homer, and of English and German romanticism poetry. The most solid part of this establishment is the connection between poetry and civilization.

The truth in a poet and his or her poetry is tested not only by the poems published but also by the profound thinking the poems carry. Images, rhythms, and formation are of secondary importance. China had great traditions for poetry which have not been well preserved, traditions that can be found in the works of great poets such as Qu Yuan, Lao Zi, and Tao Yuan-ming. Similarly, the splendid traditions in European poetry, in longer poems in particular, have not been truly evaluated, traditions enriched by poets such as Homer, Vigil, Dante, Milton, Goethe, Heine, Wordsworth, Shelly, Keats, Whiteman, and others. Great poetry cannot be separated from human civilization and political ideology. Confucius said that without learning poetry, one will not know how to speak. Without a thorough understanding of poetry, there won't be any true comprehension of the civilization and faith in life. From this perspective, to enter poetry, to understand it, and to create it is one of the greatest human accomplishments.

Chuan Sha's poems have become my great favorites. I have felt my life touched and inspired. His poetry is becoming popular in the international poetic community, especially in that of North America. Among with the other 18 most influential Chinese poets (such as Bei Dao, Yang Lian, Shu Ting, Gu Cheng, Duo Duo, Zhai Yong-ming, Zheng Dan-yi, Meng Lang, Xi Chuan, and Yu Jian), Chuan Sha as the only Chinese-Canadian poet was selected in a collection of the world's well-known contemporary poets. The collection Language for a

New Century: Contemporary Poetry from the Middle East, Asia, and Beyond was published by W. W. Norton & Company, U.S.A. I dare not say that Chuan Sha stands among the great poets. What I would like to emphasize is that he is an excellent poet, a poet who writes in Chinese yet has achieved success in the English-speaking poetic circle. His poetry carries a graceful and profound Chinese spirit, as well as the charming and passionate traits typical of the west. The novel *The Sunlight* reads better as a long poetic tale. The *Pioneer Boy*, a lyric in the novel, reflects the main theme of this long tale. A long poem usually profits from the creation of shorter verses. Chuan Sha is a real poet. The passion in wilderness, the madness for beauty, and the pursuit of love and lust, all in his poetry, are so powerful and touching that a reader like me finds it hard not to be shaken. His poetry lets one feel the essence of Whitman, and also the spirit of Allen Ginsberg. Thus, it is my great hope that the reader should read his poetry as a whole, and grasp his idea by reading the series of his short poems.

This collection of poetry appreciation follows the traditional model by analysis on short lyrics or short poems. In truth, this was not my original plan. I wish I could set up the poetics exclusively for me and for the poet alone, based on the complete collection of all of Chuan Sha's poems. Nothing else is as important as thinking in poetry or to create poetry for a broadened thinking perspective. However, if the reader considers himself on the stage of the poet's apprentice period, he would find it very important to appreciate and compare the strong and weak points from each of the poems. The reviews of appreciation given to this collection by quite a few authors have taken some years to complete and compile. I would like to give my heartfelt thanks to my students in Zhejiang University, in particular some of my Master and PhD program graduates. They have contributed much, with much effort. The book will serve as a witness of our friendship as well as a record of our thoughts. It is my hope that it will live longer than I. Hebei Education Press, well known for publishing contemporary poetry of other countries and complete collections by foreign writers, is worthy our bosom praise by promising to publish this book. As the editor-in-chief, I give my hearty thanks and salute to Ms. Zhang Hui, the editor, and to other members in charge of the press.