

诗文赏析 / POETRY APPRECIATION

那扇窗，容纳的是一个大千世界  
---- 美国华语诗人非马的《窗》

文/鹰子

《窗》这首诗，构思精巧，清新有味。它只有三小节，共计十来行而已；其语言通俗易懂，毫无炫耀与华丽。整首诗以“写实”的方式层层推进。诗虽小且言质朴，其容量却极其浩大深厚。它容纳的是一个大千世界，提出的是一个严峻的问题。

该诗开篇设置了一个悬念，以悬念引人入胜。单读该诗的前两节，你是无法看出它所写究竟为何。第一节是这样的：“再大的窗 / 也容纳不下 / 这五光十色的大千世界”。这就是说，世界上所有的窗，无论它多大多高，它都无法容下整个世界。这是理所当然的。但诗人为什么要提出这一点呢？这就设置了一个悬念，引人思考：那么，究竟什么样的窗才能容下整个世界呢，尤其是这个信息爆炸、生活节奏迅捷，几乎一切都日新月异的当今世界呢？第二节接着说：“聪明的人类 / 干脆把风景压缩 / 成为幻影。”“容纳不下，那就压缩！这又设置了一个悬念。读到这里，读者会思考，怎样才能把整个世界压缩其间呢？但辍读于此，你仍然无法猜透该诗所写为何。

读到第三节，一切就水落石出豁然开朗了。第三节是这样写的：“从此大街小巷海边山巅旷野上 / 只剩下了一道活风景—— / 或站或走或坐或蹲或躺的人类 / 眼睛直直瞪着 / 他们手上的一方 / 小窗”。好一个“或站或走或坐或蹲或躺的人类 / 眼睛直直瞪着 / 他们手上的一方 / 小窗”！请注意那一连串“或”字所引出的动作，更请注意“眼睛直直瞪着……小窗”那个形象的描写，这不分明告诉我们，是成千上万的“低头族”在使用手机吗？！

这首小诗的主要特点在于，诗人并没有用花里胡哨的文字，添油加醋的手法，把主题油炒出来。而是用简单朴素但精准形象的文字，非评价式的，而是实实在在地、负责任地把生活忠实地用盎然的诗意呈现出来，让读者自己去思考，自己去得出结论。

读完这首诗，我们不由地会思考这样两个问题：一，作为我们大部分人时刻离不开身的“必要装备”---- 手机，它已经容纳了我们生活的几乎所有信息，其重要性自不必多言。二，

That Window Frames a Great World  
---- Window by American Chinese Poet William Marr

Text / Yingzi

The poem *Window* is ingeniously composed and reads fresh and tasty. It has only three stanzas, a total of ten lines. It is easy to understand, with no showing-off and gorgeous languages. The whole poem is carried forward in a realistic approach. Although the poem is short and simple, its capacity is large and deep. It contains a great world and presents a serious topic for readers to think about.

The poem begins with a fascinating suspense to attract readers. Reading the first two sections of the poem alone, you can't see what it is all about. The first stanza is read: Even it is a bigger window, it still can't hold this colorful world. That is to say, all the windows in the world, no matter how high or big, can not accommodate the whole world. This is a matter of course, but why should the poet propose this? This sets a suspense and leads people to think: So, what window can take the whole world, especially this informatively explosion, fast pace of life, almost all the ever-changing world today? The second stanza goes on: Smart humans, simply compress the landscape, make it a phantom. The small window can not hold it anymore, then better to compress it. This sets a suspense again. Reading this, readers will think, how can we compress the whole world? But after this, you're still unclear as mud.

After the third stanza, everything is clear now. The third part goes like this: ever since, all streets and alleys, mountains and wilderness only remain a vivid landscape, people standing or walking, sitting or lying or lying straight, their eyes stare at a small window on their hands. Please pay attention to the Or which is leading those actions, and pay more attention to the description of the image of "the eyes are straight and stunned... small windows". This tells us that thousands of "low-headed people" are using a Mobile phone?!

The main feature of this poem is that the poet does not use the most extravagant words, adding oil and vinegar, and stir up the theme, instead, he uses simple but accurate images, not in a judgemental approach but actually and faithfully presents the life with poetic expression, allowing readers to think for themselves and reach their own conclusions.

After reading this poem, i can't help thinking about these two problems: First, as the Necessary Equipment that most of us can't live without it at all - mobile phones. They have already accumulated almost all the information about our lives. There is no need to mention its importance. Second, at the same time, we seem to have become a Slave of Mobile

但同时，我们似乎也成了“手机的奴隶”，始终低着头，侧着头，在大街小巷，在海边，在山巅，在旷野，埋头于我们的手机，我们因此也就依赖上了这个手掌里的小窗，这究竟是祸还是福呢？

附：

窗

诗 / 非马

再大的窗  
也容纳不下  
这五光十色的  
大千世界

聪明的人类  
干脆把风景压缩  
成为幻影

从此大街小巷海边山巅旷野上  
只剩下了一道活风景——  
或站或走或坐或蹲或躺的人类  
眼睛直直瞪着  
他们手上的一方  
小窗

鹰子

原名陈文磊，籍贯河南省平顶山市。曾先后就读于平顶山工学院计算机系和洛阳理工学院中文系，现在福建省石狮市工作。热爱文学阅读，创作以及评论文学观：文学即人学，文学里最核心的描述和表达对象就是人本身，真诚和艺术缺一不可。

Phones, always head down, unable to raise our heads. On sideways, on the street, at the seaside, in the mountains, in the wilderness, we have buried our heads in our mobile phones. We therefore rely on the small window in our palms. Is this a curse or a blessing?

Poem attached:

Windows

Poem / William Marr

no window is big enough  
to hold the panoramic views  
of the world

so smart human beings  
convert all sceneries  
into virtual images

on the streets  
at the beaches  
on the mountains  
in the wilderness  
the only scenery that remains —  
people standing  
walking  
sitting  
squatting  
reclining  
all stare at the tiny windows  
in their hands

Article translated by Liu Yamu / 刘亚木

Poem translated by William Marr / 非马译

Yingzi

Is the pen name of CHEN Wenlei, born in Pingdingshan City, Henan Province. He studied at PingdingShan Engineering University and Luoyang Institute of Science and Technology, majoring in Chinese literature. He now works in Shishi City, Fujian Province. He enjoys readings and writing, particularly on literature critiques. He believes that literature is all about "human", which is the core part of literature; therefore, sincerity and art in writing are indispensable.

