

诗文赏析 / POETRY APPRECIATION

《韭菜》的自白与余音

文/李诗信

一、《韭菜》的自白咏叹调

《韭菜》是我第一次读李玥的诗歌，一个全新的“韭菜”意象立即在我脑中定——野草般柔弱却有宁死不屈的刚烈，即使被割去了头颅也会生生不息。

在中国传统文化中，诗人们喜欢以物咏怀，梅兰竹菊以高贵的君子意象成为最常见的抒情对象，而韭菜则是下得厨房上不得厅堂。古诗词中有大量描写韭菜的诗句：唐代诗人杜甫《赠卫八处士》中“夜雨剪春韭，新炊间黄粱。主称会面难，一举累十觞。”宋代词人辛弃疾在《汉宫春·立春日》中“浑未辨，黄柑荐酒，更传青韭堆盘？却笑东风，从此便薰梅染柳，更没些闲。”宋代诗人刘允成在《夜雨剪春韭》中“杜老情何恨，东风夜雨春。炊粱留客款，剪韭荐时新。”明代诗人高启在《韭》中“芽抽冒余湿，掩冉烟中缕。几夜故人来，寻畦剪春雨。”清代曹雪芹在《杏帘在望》中“一畦春韭绿，十里稻花香。盛世无饥馁，何须耕织忙。”在上述诗歌中，韭菜一直尚未形成独立的诗歌意象，它们基本上只是一道美味的蔬菜或者是诗歌语境中的一个小配角，从未成为诗歌的主体。

到了近现代，梁启超的《竹枝词》中，“韭菜花开心一枝，花正黄时叶正肥。愿郎摘花连叶摘，到死心头不肯离。”词中的韭菜有了拟人化的爱情形象，女子借用韭菜表达出对情郎的生死之恋，但它仍然不是一个有自己性格的“韭菜”意象。直到李玥的《韭菜》问世，一个独立性格的“韭菜”意象才终于成为诗歌的抒情主体：

《韭菜》

文/李玥

我有草的质地，于清晨
挂满露水
任四季的风鞭挞，在夜晚
向黑暗低头

Confessions and Aftersounds of Chives

By Li Shixin

Part A Confessional Aria of Chives

Chives is the first poem by Li Yue I have ever read, a frame of a brand new image about chives instantly frozen in my mind — delicate like weeds yet sturdy, vigorous and unyielding before death regardless of being beheaded.

In traditional Chinese culture, poets are fond of waxing lyrical about plants. Plums, orchids, bamboos and chrysanthemums are iconic objects representing the image of noble gentlemen, while chives have always been regarded as humble and insignificant. Verses on chives abound in ancient Chinese poems. Take to Wei, Hermit VIII by Du Fu of Tang Dynasty: “Braving night rain the host cut fresh spring chives and served newly cooked yellow sorghum for me to relish. We’re so happy to have such a rare reunion, indulging in a dozen glasses of wine in a row. Poet Xin Qiji of Song dynasty wrote in Spring at Court of Han’s Spring • the Beginning of Spring: “I’m in such a gloomy mood that I haven’t bought the orange wine, much less preparing plates of green chives. In stark contrast, the east wind is burying itself in adorning plum flowers and willows.” Poet Liu Yuncheng of Song dynasty wrote in Braving Night Rain to Cut Spring Chives: “Much do I appreciate the great poet Du Fu’s mixed feelings on seeing the east wind and night spring rain. I entertained my guests with newly reaped sorghum and seasonal chives.” Poet Gao Qi of Ming dynasty wrote in Chives: “Chive buds were still wet with dew, swaying in the misty rain. On several consecutive nights, my friends dropped in on me, so I braved the rain to cut some chives to entertain them. Cao Xueqin of the Qing dynasty wrote An Apricot Curtain in Sight: “An acre of chives is lush and green, ten miles of rice emit fragrance. In such a prosperous time, nobody is suffering from hunger, why are farmers still busy plowing and weaving? In the aforementioned poems, chives have not gained an independent poetic image. They function basically as a delicious vegetable or a cameo in the context of poems instead of being a protagonist.

Take the modern A Poem of Bamboo Twigs by Liang Qichao for example: “The heart-shaped chive flowers are blooming, Yellow flowers complement fat leaves. May my love pluck flowers along with leaves, Cling to me until death comes.” Personifying chives as an icon of love, the lady expressed her profound affection for her lover with chives. However, the image of chives in the poem still didn’t possess their own character until Chives by Li Yue came out, when chives with an independent personality eventually became the subject of lyrics.

Chives

By Li Yue

I have the texture of grass, in the morning
Covered with dew.
Being whipped by the winds of the four seasons, at night
Bowling to the darkness.

请你
以霹雳之火点燃
让我于一场秋风中燎原

还要将一生的痛楚交付
让泪流
在荒野间泛滥

或者，用锋利镰刀
将我的头颅斩下

古老的祭台上
我只是羔羊的滴血，和死亡结出的一枝
洁白色花朵

这是一首第一人称自白式的诗歌咏叹调，
“韭菜”悲情地唱出自己的心声。

韭菜如草，叶片像草一样青绿和柔弱，既接受阳光露水的滋润，又任凭四季风霜雨雪的鞭挞和欺凌，在漫漫长夜中还不得不向黑暗低下头颅，与渺小无助的野草似乎没有区别。然而，当“韭菜”昂起高贵的头颅，发出绝命之呐喊——“请你/以霹雳之火点燃/让我于一场秋风中燎原”时，看似卑贱的“韭菜”瞬间便有了荆轲“壮士一去不复返”般的悲壮，“韭菜”在秋风中燃起的燎原大火更是让人惊心动魄，磅礴的气势让读者的心灵为之震撼！

“秋风中燎原”的意境有点类似白居易《赋得古原草送别》：“离离原上草，一岁一枯荣。野火烧不尽，春风吹又生”。但白诗中的“原上草”是被动地让野火毁灭，待到来年春天再重生，而《韭菜》则是主动对上天喊话，请求“以霹雳之火点燃”。一个是被动接招，一个是主动出击，两相比较，“韭菜”的性格和意志境界都远远超越了“原上草”。至此，诗人的神来之笔画龙点睛般地赋予了“韭菜”神奇的人格和生命！

“韭菜”虽有壮士般的勇气，但依然不是无所不能的神，不是梅兰竹菊般完美的“君子”，它毕竟还是卑贱到地上的普通生命，与寻常百姓一样有自己的悲欢离合。当决定把自己付之一炬的时候，又怎能不伤心落泪，泪流成河？“还要将一生的痛楚交付/让泪流/在荒野间泛滥”。“韭菜”的人格化生命因其“痛楚”和“泪流”而更加丰满。

看似卑微的“韭菜”却有着贵族般的气质，除了请求霹雳之火，还提出另一个选项：“或

Please
Light me with the fire of thunderbolts.
Let flame spread far and wide in the autumn wind.

Also, hand over all the pains in my life.
Let tears
Flood in the wilderness.

Or, use a sharp reaping hook
Cut off my head.

On the ancient altar,
I am just a drop of a lamb's blood, and a pure white flower
Born of death.

It's a confessional poetic aria in first person with Chives belting out their grief bitterly.

Nourished by sunshine and dew, chives with their verdant and delicate leaves are akin to grass. They, without any apparent differences from the insignificant and helpless weeds, weather the ordeal of harsh wind, frost, rain and snow of four seasons, never ever yielding to the darkness of long nights. However, when raising their noble heads and uttering a desperate cry: "Please! Light me with the fire of thunderbolts. Let flame spread far and wide in the autumn wind.", a breath of momentary solemnity and gravity springs up from the seemingly humble "chives", embodying the spirits of ancient hero Jing Ke who embarked on an one-way adventure. How breathtaking and imposing the prairie fires "chives" kindle in the autumn wind are! How awe-inspiring they are to the reader!

The poetic imagery in "Let flame spread far and wide in the autumn wind." is in some senses similar to Bai Juyi's Bidding farewell to the Primeval Prairie Grass: "How lush the primeval prairie grass is! To flourish and wither year by year. Surviving wildfire and reviving in the spring wind." Nevertheless, the primeval prairie grass in Bai's poem is devastated resignedly by wildfire, awaiting rebirth in the following spring whereas Chives' call on heaven spontaneously for "Lighting me with the fire of thunderbolts." By comparison, chives' personality, willpower and frame of mind go far beyond those of the primeval prairie grass. Thus, the poet's masterstroke breathes magical personality and life into "chives"!

Despite chives' warrior-like gallantry, they are neither omnipotent God nor the perfect gentlemen like plums, orchids, bamboos and chrysanthemums. After all, they are humble and ordinary life on the ground, sharing commoners' joys and sorrows. How could they refrain from shedding torrents of tears when deciding to burn themselves to ash? "Furthermore, they were determined to "Hand over all the pains in their life. Let tears flood in the wilderness." The personified life of chives is much more stereoscopic due to their pains and tears.

Yet the seemingly humble chives are endowed with a noble temperament. Apart from requesting the fire of thunderbolts, they put forward another option: "Or, use a sharp reaping hook / Cut off my head", which they intended to preserve their dignity in the maximum degree. Chives-reaping is originally a common way to harvest. After becoming

者，用锋利镰刀/将我的头颅斩下”，这是在最大限度地保存自己的尊严。割韭菜，原本是一种寻常的收获方式，当“韭菜”成为有血肉有灵魂的诗歌意象之后，请求割下自己的头颅，视死如归的英雄形象赫然呈现。当然，“韭菜”的这种决绝气概多少还是来得有些无奈，它毕竟与“原上草”一样，逃脱不了被斩割的命运，内心有无法言说的悲哀：“古老的祭台上/我只是羔羊的滴血，和死亡结出的一枝/洁白色花朵”。

“韭菜”意象在诗句中一步步成长——向黑暗低头，秋风中燎原，泪流泛滥，头颅斩下，羔羊的滴血，死亡结出的花朵。由此而产生的意境悠远而惨烈，让人不得不对野草般的“韭菜”产生敬畏之心！

当我身陷“韭菜”意象和意境之后，在厨房切韭菜会让我心惊肉跳：现实中的韭菜在诗意的眼中成了不屈生命的象征，切菜的案板变成了森严祭祀的祭坛，菜刀与宰杀祭品牲畜的屠刀无异，浓烈的韭菜气味是高昂头颅的愤怒呐喊。在这种意象与现实迷茫时，这样的韭菜如何还切得下去？

二、《韭菜》咏叹调的余音

诗人为什么要把韭菜升华成《韭菜》？从作者的笔名“远在远方”和他的北美新移民身份便可以窥见一斑，《韭菜》表达的既可看作是个人的心灵挣扎，又可以理解为华裔移民族群在异国抗争与奋斗的心路历程。

从淘金热和修建西部铁路开始，华人开始批量移民美国，但一直被排斥在主流社会之外。近几十年，留学美国的华人学子虽然没有遭受早期华裔移民那样的歧视、迫害和凌辱，但要在美国社会获得自己的一席之地，都必须比美国人付出加倍的努力，这当中的酸甜苦辣只有自己最清楚——“任四季的风鞭挞，在夜晚/向黑暗低头”。

华裔在美国处于何种地位？美国华人全国委员会(NCCA)和马里兰大学美籍华裔中心联合推出的《2011年全美华人人人口动态研究报告》中有比较全面的介绍：从收入水平看，华裔的家庭收入、人均收入、工资收入水平高于美国平均水平；从政坛影响力看，尽管华人中出现了部长、市长、众议员、参议员，但人数太少，与华裔人口比例不相称，华人担任公职的意愿并不强；华人普遍重视教育，在子女教育

poetic imagery with flesh and soul and requesting the cutting off of their heads, they instantly took on a heroic image of death-defying. Admittedly, the determination of chives more or less derives from their submission to fate. After all, just like primeval prairie grass, chives, with unspeakable agony, couldn't manage to escape the fate of being slain: "On the ancient altar/I am just a drop of a lamb's blood/ and a pure white flower/Born of death."

The imagery of chives grows step by step in the lyrics -- Bowing to the darkness/ Let flame spread far and wide in the autumn wind./ Let tears flood in the wilderness. /Cut off my head./A drop of a lamb's blood/ Pure white flower born of death/. Hence, the artistic picture of distance and horror evokes compelling awe of chives among people!

Since I got stuck in the imagery and artistic picture of chives, I have felt frightened when chopping chives in the kitchen: Chives in reality are emblematic of unyielding life in the eyes of poetry, hence the cutting board turns into gruesome sacrificial altar. Kitchen knives are no different from knives to slaughter livestock sacrifices. Strong smell of chives is their indignant cries with their heads raised high up. Lost in this imagery mixed with reality, how can I harden my heart to sever chives?

Part B - Aftersounds of the Aria of Chives

Why did the poet sublimate chives into a poem of Chives? To judge from the author's pen name In the Faraway and his identity as a new immigrant in North America, we can interpret the expression of chives either as a personal spiritual struggle or as the striving experience of the Chinese community in a foreign country.

The onset of the gold rush and the construction of the western railroads was followed by mass immigration of Chinese to the United States. Nonetheless, they were always excluded from the mainstream society. Although Chinese students in the United States in the past decades haven't suffered discrimination, persecution and humiliation endured by the early Chinese immigrants, they have to exert much more efforts than the rest of Americans to get established in the society. It's Chinese who know their sorrows and joys - "Being whipped by the winds of the four seasons/At night /Bowing to the darkness.

What social status do Chinese Americans take? The 2011 Research Report on the Dynamic Demographics of the Chinese Population in the United States jointly released by The National Committee of Chinese Americans (NCCA) and The Center for Asian-Americans of the University of Maryland made an overall survey: In terms of income level, household income, per capita income and wage income of Chinese Americans are higher than the average level in the US. From the perspective of political influence, despite the limited number of Chinese ministers, mayors, representatives and senators, the figure is so insignificant that is not proportional to the Chinese population. Chinese are not keen on holding public office. They generally attach importance to education and invest heavily in their children's education. However, statistics show that the rate of return on investment in human capital by Chinese Americans is not only lower than that of white people, but even lower than the average level of the United States. According to the statistics, the wage income of Chinese

上投入大量时间及精力。但数据显示，华人花在人力资本上的投入回报率不仅低于白人，甚至低于美国平均水平。数据显示，同等学历下，华裔的工资收入比白人要低 5000 至 1.5 万美元。

华人聪明勤劳，为什么不能与美国的白人、黑人、拉美裔获得同等学历级别的收入和政治地位？被授予过白宫学者的华裔代表黄征宇曾分析过其中的原因：“中国人勤奋工作、埋头苦干，但多缺乏领袖特质。在美国，华人很容易按来源地形成诸多小帮派，各派系之间没有多少往来，这成了集体发展的一种障碍。”

读了诗人的《韭菜》，不经意间我意识到华裔移民的“韭菜”性格：“低头”、“泪流”、“头颅斩下”，这种任人宰割的状态如果始终不改变，那就只能是“祭台上羔羊的滴血，和死亡结出的一枝洁白色花朵”。

李诗信

男，国内高校学术期刊编审及报刊主编，偶尔写作诗歌评论，退休后往返于中美两国居住，现居马里兰。

Americans is lower by \$5,000 to \$15,000 than that of white people with equal educational background.

Why can't Chinese, being smart and hardworking, get the same level of income and political status as whites, blacks and Latinos in the United States? Huang Zhengyu, a White House scholar of Chinese descent, has analyzed the reasons behind: "Chinese lack leadership qualities though they are diligent and hard-working. In the United States, Chinese tend to form numerous factions based on where they come from without much interaction with each other, which constitutes an obstacle to collective development.

After reading the poet's *Chives*, I inadvertently realized the chives' character of Chinese immigrants--bowing, letting tears flood, beheading. If Chinese don't change their compliance to fate, they can only be "A drop of lamb's blood on the ancient altar and a pure white flower born of death."

Translated by Lu Feng / 陆峰译

Li Shixin

Male, used to be an Editor in Chief for a university academic journal, sometimes writes poetry reviews. He is a resident in Maryland and travels between China and America.

境界辽远，情怀深广的《秋歌》

西渡《秋歌》赏读

文 / 李莉

这首《秋歌》想象和意象奇特、灵动、鲜明、大胆、浓烈和神奇。不是用脑，而是用心+超感+外来神力，不是天马行空，而是“不着边际”了。）但其实字字句句段段都有着内在独特紧密的联系和呼应。

整首诗透着一种无边无际的无可救药的忧伤和绝望。诗人在彼时的心绪是如此入骨彻心的惆怅和哀痛。一种深切的甚至是绝望的情感弥漫在整个诗中，浸心蚀骨。有很多意象呈现不同寻常不同反响的震撼！下面逐段赏析。

引言

无边落木

----- 杜甫

Autumn Song

--- A far-reaching Realm with profound Feelings

Appreciation of Xi Du's *Autumn Song*

By Lily Li

The imagination and imagery of the "Autumn Song" poem are a combination of peculiarity, intelligence, vividness, boldness, strength and myth. Instead of using the brain, it made use of the heart and super feeling plus external divine power, it is not unconstrained, but "neither here nor there" In fact, the words and sentences within have inherently unique and close connections and correlate with each other.

The whole poem reveals an infinitely hopelessness, sadness and despair. The poet's mood at the time was with so much sorrow and sadness. A deep and even desperate feeling spreads throughout the whole poem, chilling the heart and erode the bones. There are many imagery that show the different shocking effects, through the unusually different reactions! Let's appreciate it paragraph by paragraph below.

Forward

Boundless Falling Wood

----- Du Fu

The use of Du Fu's "Boundless Wood" as the Forward lay the