

关于诗歌

About Poetry

文 / 邵秀萍

By Shao Xiuping

写诗两年有余，我一直坚信一个真理：诗歌是经验和想象的综合体，是五官通感的艺术体，是电光火石中截留的不为人知的隐秘部分。有人强调诗歌要有现场的带入感、体悟感、甚至是切肤之痛感。

Writing poetry for more than two years, I have always believed in a truth: poetry is a combination of experience and imagination, an artistic form of synaesthesia of facial features, and an unknown hidden part of electric flint. Some people emphasize that poetry should have a sense of presence, understanding, and even pain.

而我认为，诗人不能困囿于现场，必须跳出局外，这样才不至于受限于局部的思维，诗意在现场即可。佛祖之所以能掌控娑婆世界，因为他在菩提树下坐化的瞬间，已跳出三界之外，对六道轮回了如指掌，明佛理渡众生，这才是大智慧。

In my opinion, however, the poet cannot be trapped in the scene; instead, he must jump out of the game, so that it will not be limited to partial thinking; poetical sense need only be it the scene. The reason why Buddha was able to control the saha world, because the moment he sat under the Bodhi tree, he had jumped out of the three realms and knew the six reincarnation like the back of his hand. The great wisdom lies in the state where insight into Buddhist doctrines saves all.

另一方面，诗意是朦胧与真实的黄金分割体。过于陌生化的语言，如一剂迷幻药，让读者昏昏欲睡，云里雾里，终会遭到闪电和霹雳的训斥；反之，过分真实或具体的陈述，使得诗歌如白开水般索然无味。

On the other hand, poetry is the golden separation between obscurity and reality. Words that are too de-familiarized, such as a dose of LSD, make the reader drowsy, and the clouds and fog will eventually be reprimanded by lightning and thunderbolt; on the contrary, overly true or concrete statements make poetry as tasteless as plain water.

如何让诗歌呈现最好的状态，那必须是虚中有实，实中有虚，如薄纱若隐若现，如爱情若即若离。体现在真实写作时，诗人必须从自己对生命与生活的洞察和复杂感受力出发，一种特殊机制的跳跃性语言，它必须远离平淡无奇的公共词汇，说别人未曾说过的话，呈现惊艳或动人心魄的语境，其余音能绕梁，三日而不绝。

How to make poetry show the best state? It must be virtual in the real and real in the virtual, like looming gauze or ethereal love. In true writing, poets must proceed from their own insight and complex feelings of living and lives, to search for a special muscular leaping language, which must be away from mundane public words, say things that have not been said by others and show some amazing or breathtaking context, with the rest of the sound lingering on for three days.

最后一点，诗歌不能局限于小思维、小情绪，诗人必须有悲悯的大情怀，通过感悟生命而召唤苍生，具有时代性和先锋性的诗歌，才不至于被历史淘汰。总之，时间是检验真理的唯一标准。写诗不仅是为了凝视自己，更应能让黑暗发出回声。

Finally, poetry cannot be limited to small thinking and small emotion. Poets must have great feelings of compassion, thus summoning the public through the perception of life. Only endowed with the nature of the times and avant-garde will poetry not die out in history. In short, time is the only criterion for testing truth. Poetry is written not only to concentrate on the poet, but also to make the darkness echo.

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Female, born in Jingjiang, Jiangsu Province. Though a graduate from university in environmental engineering, she has done research on the Book of Changes, Buddhism, philosophy, pharmacy, and architecture. As a member of Chinese Poetry, member of Writers Association of Jiangsu Province, and also quality controller with a company, she writes and translates poems. Her works have won many awards and been compiled into many selections.