

诗学随笔

诗歌之门：首先是进入，其次才有敞开

文 / 臧棣

“人不能两次踏进同一条河流”，尚在青春期的时候，赫拉克利特的箴言曾深深震撼过我的心智。在此之前，我接受的教育中，最能令生命的形象完美的是“人之树”。那意味着，选对了落脚点之后，安静地生长，经历风雨的洗礼，不仅是自我塑造的最本源的方法，也是成就生命的意义的最理想的途径。但在赫拉克利特之后，大河动荡，心潮一旦涌动，就再也不会平息：生命的意义在于追寻。将新生托付给生命的追寻，也就意味着，朝向未知的世界，一方面不断磨砺自身的慧根，另一方面在充满不确定的追寻中锤炼生存的勇气。但是，人世诡谲，如果缺乏心性和机遇，我们的追寻很容易混同于形形色色的冒险。当然，精神的冒险，在特异的历史境遇里，有时也是必要的。事实上，假如作为一种选择摆在面前，我们很难判断心灵的追寻和精神的冒险，哪一个更符合我们的生命意愿。困惑的时候，或许《论语》中的历史情境能提供一些深刻的暗示，孔子的作为大约很难归入精神的冒险，他的人生轨迹可以堪称追寻的典范。从最朴素的角度讲，追寻的对象也许因人而异，因为在今天的处境下，它已不能简单地用真理作为说服他人的依据；但是追寻本身包含了一种信念：这荒谬的世界，我们能遭遇万物，并在这样的遭遇中有机会获得生命的觉悟，已近于宇宙的奇迹。对我而言，这样的信念只能残酷地体现在诗的书写中。

人的追寻，涉及我们的存在境况中最隐秘的生命政治。最明显的，我们首先会遇到两类不同性质的追寻：以现实为界限的追寻，以内心为可能的追寻。这两种追寻都从它们各自的角度丰富着我们，又撕裂着我们。将它们统一在个体之中，非常难得。除了运气，几乎没有别的解释。就例子而言，苏东坡的一生，不可谓不运气。甚至他的贬谪，都有可能是命运对他的才情的一种自动保护机制。作为诗人，以现今的尺度来衡量，苏东坡的追寻不够积极，缺乏一种果敢的主动性。但从另一个角度，异常难得的，他的追寻竟然融进了汉语自身的追寻中。他的消极体现的是一种更深的智慧，就好像在公开的语言场合中，他从未表明过，他本人已是汉语自身的追寻的一个对象。他处在汉语的出口的位置上，千年一遇；命运待他不薄，而他也没有辜负命运，汉语的命运。当代

Some Thoughts on Poetics

The Door to Poetry:
First Try to Enter and then to Open it Wide

By Zang Di

"One cannot step into the same river twice." Heraclitus' words shocked my mind when I was still a teenager. Before that, I had been taught that the perfect image for life was the tree of man. That means, after choosing the right place to land, growing quietly and experiencing the baptism of wind and rain is not only the most original method of self-shaping, but also the most ideal way to achieve the meaning of life. But after Heraclitus, the river was in turmoil, and once it stirred, it never subsided: the meaning of life was to seek. To entrust the new life to the pursuit of life means to face the unknown world, on the one hand, to constantly hone one's wisdom; on the other hand, to temper the courage of survival in the pursuit of uncertainty. But human beings living in this world are full of treacherous acts. In the absence of heart and opportunity, our quest can easily be confused with all kinds of adventure. Spiritual adventure, of course, is sometimes necessary in idiosyncratic historical circumstances. In fact, if presented as a choice, it is difficult to judge whether spiritual pursuits or spiritual adventures are more in line with our life wishes. At a time of confusion, perhaps the historical context in the Analects of Confucius offers some profound hints that Confucius's actions might be hard to be classified as spiritual adventures, and that his life trajectory might be a model to follow. In the simplest sense, the object of the search may be human, for in the present case it is no longer possible to persuade others simply on the basis of truth; But the search itself involves a belief that in this absurd world, in which we encounter all things, and in which we have a chance of life, is close to the miracle of the universe. For me, this belief can only be cruelly reflected in the writing of poetry.

The human quest involves the most intimate life politics of our existence. Most obviously, we first encounter two different kinds of pursuits: the pursuit of reality as the boundary, and the pursuit of the heart as the possibility. These pursuits enrich and tear us apart in their own ways. It is very rare to put them in the same individual. There is little other explanation than luck. As an example, Su Dongpo's life was not without luck. Even his relegation may be an automatic protection of his talents by fate. As a poet, by today's standards, Su Dongpo's pursuit is not active enough and lacks a resolute initiative. But from another point of view, it is very rare that his pursuit is actually integrated into the pursuit of Chinese itself. His negativity is a sign of a deeper wisdom, as if in public language he has never shown himself to be an object of the pursuit of the Chinese language itself. He is at the exit of the Chinese language position, a thousand years; Fate treated him well, and he did not disappoint fate, the fate of the Chinese language. Contemporary poets are less fortunate. Worse, we didn't know where the exit was. Maybe the exit is nearby, but it's too dark under the lights. "My beginning is my end." T.S. Eliot countered the

诗人则没他那么幸运，我们每个人几乎都处在开始的位置上；更糟糕的，我们并不知道出口在哪里。也许出口就在附近，但灯下太黑了。“我的开始是我的结束”，T.S.艾略特用智者的自尊回击现代性的挑衅，将现代的虚无对我们的冒犯还给虚无本身。听上去，有镇定剂的效果。但是，就诗人的命运而言，频频处于这样的“结束”之中，会很容易堕入自我怜悯的陷阱。保持随时开始的能力，是诗对我们的最大的启发。保持随时结束的能力，是我们对诗给予我们的启迪的最大的回报。对诗人来说，拥有随时结束的能力，会令虚无心虚，对我们无计可施。

更重要的，既然展开了生命的追寻，就意味着有重新认识世界的可能。从传统的角度看，汉语的感受力中，世界始终是封闭的。道可道，非常道。世界是需要进入的，得道必须经由自我的省察，并信赖修辞的作为。这或许是中国思想最富有诗意的地方，也是它最能经得起时间磨损的地方。这和西方思想有很大的差异。对西方思想而言，最根深蒂固的信念是，世界始终是敞开的。按海德格尔的设想，假如没有人类自身的愚蠢作祟，没有历史之恶的遮蔽，世界原本是澄明的，始终充满本源性的机遇。意识到这样的分别，大约是我近年来从事“入门诗”系列写作的内在动因。

另一方面，这些入门诗展示的也是一种生命的自我教育。在我们的生存中，世界被运作得太快了。这里面，也许有不以人的意志为转移的东西。也许，它就是一种以我们自身的麻木为切口的乖张的欺骗。所以，入门诗系列看上去写得很温柔，触及和关注的仿佛都是世界的细节，但骨子里它们也都带有投枪的影子，是针对人世的堕落的连环反击。无论如何，无论有怎样的风格的迷惑，请记住，它们柔中带刚。从事物和认知的关系讲，特别是在诗歌面前，大胆地承认我们还远远没有进入世界，走进万物，也可归入一种最迫切的自我救赎。入门诗的文学动机并没有那么深奥，它们基本上都源于我们生存境况中的强烈的被剥夺的感受。对生命的机遇而言，在自我和存在的关系上，由于世界的加速运作，我们鲜有个人的时间在万物面前，停下自己的脚步。

遑论让自己的内心选择安静地和万物面对面了。大多数时间，大多数场合，我们都处于事物的外面。我们不仅很难有机缘走进万物的角度，而且事实上，也很少有时间走进自己的内心。我们以为我们懂得很多，但书写这些“入门诗”，让我强烈地感触到，我们其实比以往任何时候，都需要苏格拉底的鞭策：我们事实上已很无知。我们陷入的，是近乎一个单向循环

provocation of modernity with the self-esteem of a wise man and returned the offense of modern nothingness to nothingness itself. Sounds like a tranquilizer. However, as far as the poet's fate is concerned, frequently in such "end", it is easy to fall into the trap of self-pity. To be able to start at any time is the greatest inspiration for us. The ability to end at any moment is our greatest reward for the enlightenment that poetry has given us. For a poet, the ability to end at any moment can leave nothing to be desired.

More importantly, the pursuit of life means the possibility of rediscovering the world. From a traditional perspective, the world is always closed in the sense of Chinese. The divine law can be known, but it may not be the law you know. The world needs to be entered, and enlightenment must be achieved through self-examination and reliance on rhetoric. This is perhaps the most poetic place of Chinese thought, and one that stands the test of time. This is very different from western thinking. The most deeply held belief in western thought is that the world is always open. According to Heidegger's assumption, the world would have been clear and full of original opportunities without human's own stupidity and historical evil. The realization of such a distinction is probably the intrinsic motivation for my recent work on the "introduction to poetry" series.

On the other hand, these introductory poems show a kind of self-education of life. The world is moving too fast for our survival. There may be something in it which is independent of man's will. Perhaps it is a perverse deception of our own torpor. So the introductory poems seem tender, touching and focusing on the details of the world, but in their essence they also carry the shadow of the javelin, a series of counter attacks against the depravity of the world. However, no matter what the style of the puzzle, please remember that they are soft with a strength. In terms of the relationship between things and cognition, especially in the face of poetry, it is bold to admit that we are far from entering the world, into all things that can also belong to a most urgent self-salvation. The literary motives of the introductory poems are not so profound, and they are basically derived from the intense sense of deprivation in our circumstances. In terms of life chances, in terms of the relationship between self and existence, due to the accelerated operation of the world, we have little personal time to stop in front of everything.

Leisure lets your heart choose to face all things quietly. Most of the time, and most of occasions, we are outside of things. Not only do we have very little chance to get into the angle of things, but in fact, very little time to get inside ourselves. We think we know a lot, but writing these "introductory poems" makes me feel strongly that we need Socrates' prodding more than ever: we are, in fact, ignorant. We are caught in a cycle that is almost one-way: the more we know, the more ignorant we become of our ignorance. If the new understanding can be opened up, the new world outlook is bound to be based on our openness to our ignorance and our guilt for the situation we are still outside. In this way, by writing a series of introductory poems, I may be able to leave behind the fact that the intention of the poem is that we

的怪圈：我们知道得越多，越无知于我们很无知。新的认知假如还能开启的话，新的世界面貌注定只能基于我们坦然于自己的无知，并愧疚于我们尚在门外的处境。这样，通过书写入门系列诗，我或许可以留下一个事实：诗的本意即我们随时都可以换一个角度重新去接触这个世界，并与万物相处于生命的欣悦之中。

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顺序与重心

---文本类型对译出形式结构的强制作用

文 / 魏建国，朱源

摘要

本文提出结构主义文本分析思想，旨在指导基于文本分析的翻译实践。

在结构主义视阈下的文本分析，着眼翻译学的应用，通过讨论纽马克的文本分类，本文对文本进行了新的分类。这旨在以文本认知单位为起点，用分析手段抽象出文本所隐含的逻辑结构，并以文本类型所决定的表意机制为参照和导引，为译出建构提供依据。

而就不同的文本类型对译出建构的强制作用，本文主张：从译入语认知角度，为认知搭桥，使译本的解读在逻辑结构上与源文本做到贴合。

关键词：统领句；配合句；语言认知单位；叙述类型文本；描写类型文本。

1 问题

1.1 源文本→译者解读→译本→读者解读：契合点

can reconnect with the world at any time from a different angle and be in the joy of life with all things.

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Born April 1964 in Beijing, holds a PhD in Literature from Beijing University, where he is currently a professor in the Chinese Department and a Research Fellow at the New Poetry Research Center. He is an editor of NEW POETRY CRITICSIM. In 1999-2000 he was a Visiting Scholar at U.C.Davis. In 2000 he received WRITER magazine's Poetry Prize. His important collections include RECORDS OF SWALLOW GARDEN, WIND BLOWS THE GRASS, FRESH THORNS. In 2005 he was named one of China's "Top Ten Young Poets." In 2006 he was named one of China's Top Ten Avant-Garde Poets of 1979-2005. In 2007 he was named one of China Top Ten Rising Poets. He worked together with Xi Du and published SELECTED POETRY FROM BEIJING UNIVERSITY. He edited a collection: BEIJING UNIVERSITY COLLECTIONS in 2006.

Linguistic Sequencing and Locus of Meaning

----- The Compulsory Role Determined by Text Type on the Textual Structuring in Translation

By Wei Jianguo and Professor Zhu Yuan

Abstract

This paper puts forward a method of text analysis in the context of structuralism, with an effort to help improve the translation practice from the angle of a new vision about text analysis.

From the application of the idea in translation studies, it suggests a couple of concepts for a solution in the field, including the linguistic unit, by which, as an initial point, the text analysis can abstract the logic structure connoted in a textual fabric. Furthermore, taking the logic structure as a frame of reference and a guide, a translation can be built with setting a cognitive mechanism for target language readership.

By the methodology of such a philosophy of structuralism, new taxonomy for text type is done after a discussion about the relevant theory of Peter Newmark, in the hope that such a taxonomy can guide the understanding of the logic chain structuring of a source text as well as its re-structuring in a translation.

As for the compulsory role by different types of text, this paper suggests a solution for bridging cognitive gaps for synaesthesia of target language readership. This solution integrates all the things proposed in the paper into a systematic approach by which a sensible translation can be done. More importantly, to a large extent, the methodology offered here is universally applicable and cognitively valid.