

序一

當今世界全球化的進展，越來越顯示出各國人民交往團結的重要性和增進文化交流的緊迫性，其中世界各國的文學交流一直起到了十分積極的作用。文學交流向來是世界各國文化輸出、吸納與交流的重要手段，也是世界各國的人們相互傳遞友情的最佳表達方式之一。眼下，中國與外國的不少詩人作家，聚集在上海的一個民間文學交流的電子平台「中外筆會」，擔當文學志願者，收集「中外筆會」上刊發的諸多中外詩人作家的作品，努力通過自籌資金出版一本紙質的《中外筆會國際詩文選》。編輯部成員都是公益參與，只能利用業餘時間來工作。他們的願望，就是能積極推動世界各國文學的交流。

這本即將出版的圖書，挑選了來自不同國家的近60位詩人作家的作品，所涉及的語種有漢語、英語、法語、德語、意大利語、西班牙語、日語、烏茲別克斯坦語等，採用雙語的形式，在中國出版，通過電子平台向全球發佈，讓更多的讀者閱讀，

這顯然是一件頗具功德的事情。在此過程中，意大利、烏茲別克斯坦、英國、瑞士等國駐上海領事館積極推薦本國的作家，給予了不少支持和幫助。迄今為止，似乎還沒有出現過這類由眾多國家的詩人作家參與、雙語刊登作品的文學書，此書的出版對推動中外文學交流，將是一件有益的事。為此，我向本書的出版表示衷心的祝賀。

我覺得不僅要祝賀，更重要的是應該推而廣之，讓更多的有志於國際文學交流的人士參與進來，在更廣闊的範圍內推進這項文學交流的事業。我們知道，編選這樣的書，非常不易，我曾聽本書主編庸老師介紹，起初投稿，就需要磨合，通常不少作家寄來的作品用的是本國語言，編輯部跟這些作家協商能否先翻譯成英語，如果可能，再由「中外筆會」編輯部翻譯成中文。這期間，需要花不少時間磨合與溝通。曾有外國作家對這樣的形式表示不理解：為何一定要翻譯成英語？「中外筆會」編輯部的主編、編輯就與之溝通、交流討論，慢慢進入了正常的程序，就譯文再進行磨合溝通。原先對此有疑問和異議的外國作家，為「中外筆會」編輯部認真工作的精神而感動，漸漸對本書的編寫思路表示理解，也對中國產生了好感。在這個過程中，不少外國作家積極參與公益，無償參與編輯、轉發、組稿的工作。可以說，本書是多國作家和詩人傾力協作的結晶，它的編寫和出版也是各國人士不斷加深了解和增進友誼的過程。

文學也許看起來很弱，但實際上很強大，比如美國歷史上

著名的小說《湯姆叔叔的小屋》，因揭露販賣黑奴的真相而引發美國的南北戰爭。唐代文人駱賓王寫了《為徐敬業討武曌檄》，掀起一場倒武熱潮。第二次世界大戰時，很多作家寫文譴責法西斯的侵略行徑，動搖了法西斯德國的根基，德國作家托馬斯·曼就是其中的代表。他發表大量廣播演說，反對希特勒法西斯主義，遭受迫害，被迫流亡。流亡期間他創作了不少反對法西斯的文學作品。文學作品在揭露醜惡上具有無可替代的力量，同時也是傳揚真善美的有力武器。

文學交流就像走親戚一樣，人與人之間只有通過多交流、多走動，才能多了解，才能相互包容、彼此尊重，才能「和而不同」，從而相處得更加輕鬆、融洽，實現心靈相通。正如中國駐紐約總領事黃屏大使所說，雙邊關係歸根結底還是人民之間的關係，人文交流是兩國友好的基礎與動力。「中外筆會」所做的中外文學交流，成本之低、成效之好，給推動中外文化交流帶來新穎的視角，很值得推廣。非常期待有更多的中外朋友參與到這個平台中來，給予它更多的支持，讓它走得更高、更遠，形成更大的影響和力量。

溫學軍

聯合國中文書會原會長

Preface I

The progress of globalization in today's world is increasingly showing the importance of people's exchanges, solidarity, and friendship, as well as the pressing needs for cultural exchanges. Literary exchange has always been the main means of cultural outreach and mutual learning, and it is also one of the best expressions of people's friendship. For this purpose, many poets and writers from China and foreign countries have gathered around an unofficial electronic platform for literature exchange, Chinese and Foreign Pen in Shanghai. As literary volunteers, they collected works written by many Chinese and foreign poets and writers and made great efforts to publish a printed book, *Selected International Poetry and Prose of Chinese and Foreign Pen* using self-raised funds. Members of the editorial board contributed their spare time with the hope of actively promoting the exchange of literature in all countries of the world.

This book has selected works written by nearly 60 poets and writers from all over the world. The languages involved include Chinese, English, French, German, Italian, Spanish, Japanese, Uzbek, etc. It is published in China and released to the world by an electronic platform, so that it can reach more readers. This is obviously an effort of considerable merit. In the process, the Italian, Uzbek, British, and Swiss consulates in Shanghai recom-

mended the writers from their individual countries and offered a lot of support and help. So far as I know, such an extensive collaboration has been rare in the literary history.

I would like to express my heartfelt congratulations on the publication of this book. More importantly, I look forward to seeing more people involved in this meaningful endeavor. Compiling such a book takes painstaking efforts. According to Mr. Cheng Yong, Chief Editor of this book, “break-in” was involved from the outset. The editorial department had to ask the foreign writers who sent their works in their national language to have their pieces translated to English, and the editorial department would translate them into Chinese. Some foreign writers did not understand why their works had to be translated into English. Following quite some interactions, they understood and started to follow the procedure. In so doing, foreign writers were moved by the dedication demonstrated by the editorial department and developed a better knowledge of China. Many foreign writers participated voluntarily in the editing, forwarding, and drafting. There is no doubt that this book is the crystallization of the collaboration between multinational writers and poets. Its writing and publishing process is also a process of deepening understanding and friendship among people from all over the world.

Literature, weak as it may appear, is quite powerful. For instance, the famous American novel *Uncle Tom's Cabin* triggered the American Civil War by exposing the truth about the slave trade. Luo Binwang, a literary figure of the Tang Dynasty, wrote an “Official Call to Arms” against Empress Wu Zetian and set

off a wave of uprisings opposing the Empress. During the Second World War, many writers wrote articles condemning the fascist aggressions and shook the foundation of the fascist Germany. Thomas Mann, a German writer, was one of them. He delivered a large number of radio speeches against Hitler's fascism, and as a consequence, he was persecuted and forced into exile. During his exile, he created many literary works against fascism. Literary works have irreplaceable power in exposing ugliness, and they are also powerful weapons for spreading truth, goodness, and beauty.

Literary exchanges are like calling on relatives. Only through frequent exchanges can people better understand and respect each other, and achieve harmony in diversity. Just as Ambassador Huang Ping, Consul General of China in New York said, bilateral relations are ultimately underpinned by the relationship between the peoples, and humanities exchanges are the basis and driving force for friendship between and among the countries. The Chinese and foreign literary exchanges conducted by Chinese and Foreign Pen are cost-effective, and bring a novel perspective to promote the cultural exchanges between China and foreign countries. I am looking forward to more and more Chinese and foreign friends participating in this platform, giving it more support so that it can become increasingly better and forge greater influence and strength.

Wen Xuejun

Former President of the United Nations Chinese Book Club

序二

文化交流能促進世界和平，這是各國人民的共識。縱觀幾千年的人類史，物物交流雖然能夠推動社會的發展，但時常伴隨着爭奪與糾紛。文化交流則是國與國、民族與民族之間最常見的活動，其寬容度、和善度最高，最容易使交流雙方互相親近和彼此欣賞。在古代，中國與世界各國的交往多發生在絲綢之路上。通過絲綢之路，東西方物貿交換的品種有絲綢、瓷器、茶葉等，同時有各國的文化交流，比如文學、藝術、哲學和宗教等。從本質上說，絲綢之路體現的就是世界各國的共榮共贏的物物交流與文化交流。

人類文明發展到今天的互聯網時代，相互交流便利得多。世界各地作家的作品可以集合在一個電子文學平台上，比如由中外詩人們一起創辦的公益性上海電子文學平台「中外筆會」，用中英文雙語形式將作品發表在平台，通過網絡傳播到世界各地。從創辦至今，它在外國文化人士之間已略有影響力。隨後，

這個平台精選所發表的各國詩人作家的作品，集成成一本書：《中外筆會國際詩文選》，這聽上去多麼美好！這本書創造了一個小世界，或者說是一個小小的文學的「聯合國」。我看到這樣的書稿，非常吃驚。雖然當今文化交流容易很多，但要想做一本國際性的文學交流的書，反映世界各國詩人作家的基本面的，並用雙語呈現其作品，應該非常困難。這本國際詩文選中的作品出自60多位重要的詩人作家，其中30多位是中國的，近30位是外國的，他們對自己的作品收入本書給予了大力支持與配合。這本書由中國詩人程庸主編，他花了半年時間跟其中的大部分外國詩人作家聯絡，郵件頻繁往來，傳之以情，相互溝通，深化友誼，取得詩人作家們的授權支持。

我在聯合國工作多年，與眾多常駐聯合國代表團共同組織了無數國際文化交流的活動、論壇及多邊會議，我深有體會的是，任何文化交流之所以能做成功，通常就是相互交心、真誠相待的結果。所以在此，我要衷心祝願這本《中外筆會國際詩文選》出版成功，我們也將與「中外筆會」加強合作，共同推動國際文學交流走向深入，讓更多的來自世界各地的詩人作家參與，讓美麗的文化交流之花常開。

文學作品需要大家分享、共享，這樣方顯文學的美好本義，這麼多作家的參與，表明各國的詩人作家都熱衷於國際文學交流，願意分享，愛心可鑒。程庸說，本書是公益性自籌出版，由於經費及人力、財力、篇幅、英文翻譯質量等原因，不少重

要詩人的作品沒有被選錄，甚為遺憾。但在我看來，這已經是一本具有一定普遍性與較高水準的國際詩文選，也是非常少見的有這麼多國家的詩人作家參與的雙語文本，很值得推廣。

衷心祝願這樣的國際詩文選，有第二、第三本問世。謝謝。

李依凌

聯合國 NGO-UCT 文化交流中心主席

Preface II

It is the common understanding of the people from every country that cultural exchange can promote world peace. When we review human history with thousands of years, although material exchanges can promote the social development, it also comes with grabbing and disputes. However, cultural exchanges are the most common activities among the nations and ethnic groups. It has the highest degree of tolerance and kindness. It is the easiest way for both sides to have the force of cohesion and sense of beauty. In ancient times, the communications between China and various countries in the world happened on the Silk Road. The so-called Silk Road is the road on which the materials were exchanged between the East and the West. The types of products for exchanges were silk, procelain and tea, etc. In the meantime, there were cultural exchanges such as literature, arts, philosophy, and religion. In essence, what the Silk Road embodies is the cultural exchange and material exchange among the nations that share the same glories together and win together.

When the human civilization develops up to today's website era, it is a lot more convenient for people to communicate with each other. For example, we put all the works of the writers from all over the world on an electronic literary platform, such as Chinese and Foreign Pen, a micro-electronic literature magazine

from Shanghai, created by both Chinese and foreign poets and for public interests. It publishes the works in both Chinese and English and it can spread to everywhere in the world through Internet. Since its inception, it became influential among the foreign people of letters to some extent. However, this micro literature magazine Chinese and Foreign Pen, put together all the published works of poets and writers from all over the world and made it a book *Selected International Poetry and Prose of Chinese and Foreign Pen*. It sounds very beautiful. This book has created a small world, or a small “United Nations” for literature. I was shocked when I read the manuscripts of this book, because there are many contents of modern cultural exchanges. It is tough to publish a book on international cultural exchange which reflects the basics of poets and writers from all over the world by both Chinese and foreign language. This book has collected the works from more than 60 important poets and writers. More than 30 are from China and nearly 30 from foreign countries. They have tried their best to have their works included in the selection. This book has Cheng Yong, a Chinese poet as its chief editor. It took him half a year to communicate with majority foreign writers and poets. The exchange of messages happened frequently, and they transmitted the feelings with mutual communications and deepened their friendship. As a result, the poets and writers sent out their authorized letters for publication.

I have worked for the United Nations for many years, I have been engaged in international cultural exchanges for a long time. My deep feeling is the success of any cultural exchange normally

is the result of exchange of minds and sincerity with each other. I hereby wish the success of the publication of the book, *Selected International Poetry and Prose of Chinese and Foreign Pen*. We will strengthen the cooperation with Chinese and Foreign Pen. We will work together to promote further international cultural exchanges, let more and more poets and writers get involved, and let the beautiful flowers of cultural exchanges blossom.

The literary works should be shared by everyone and it thus can show its beautiful original meanings. With so many writers involved, it demonstrates that the poets and writers from all over the world are willing to share. Its shared heart can be reflected. Cheng Yong said, we are sorry that a lot of works from important poets were not selected due to the limit of manpower and finance, moreover, due to restrictions of length and unqualified English translation of the works in this voluntary self-raised publication. However, in my mind, it is a selected book with some degree of commonality and high-level quality. In addition, it is very rare to have poets and writers from so many countries involved in the Chinese and foreign language versions. It is worthy of promotion. I wish the second volume and third volume of such selected book will be published. Thank you.

Li Yiling

Chairman of the United Nations NGO-UCT Cultural Centre

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第一輯

Part I

阿多尼斯的詩 [敘利亞]

A Poem of Adonis [Syria]

阿多尼斯，敘利亞當代詩人，出版多本詩文集，多次獲諾貝爾文學獎提名。

Adonis is a contemporary Syrian poet, whose name surfaces regularly as a top contender for the Nobel Prize for Literature. He has published many collections of poems and prose.

短 章

每一個瞬間，
灰燼都在證明它是未來的宮殿。

夜晚擁抱起憂愁，
然後解開它的髮辮。

關上門，
不是為了幽禁歡樂，而是為了解放悲傷。

他埋頭於遺忘的海洋，
卻到達了記憶的彼岸。

他說：月亮是湖，他的愛是舟。
但岸陸表示懷疑。

正是他的歡樂，
為他的憂愁定製了琴弦。

日子，
是時光寫給人們的信，但是不落言筌。

時光是風，
自死亡的方向吹來。

如果白晝能說話，
它會宣講夜的福音。

穿過憂愁的髮辮，
夜晚之手是溫柔的。

冬是孤獨，
夏是離別，春是兩者之間的橋樑，
唯獨秋，滲透所有的季節。

白晝不會睡眠，
除非在夜晚的懷抱裡。

往昔是湖泊，
其中只有一位泳者：記憶。

光明只在醒覺時工作，
黑暗只在睡眠中工作。

夜之夢，
是我們織就白晝衣裳的絲線。

如果天空會哭泣，
如同烏雲所言，
那麼風便是淚的歷史。

音樂傳來，

來自風彈奏的樹上。

雨是風的拄杖，
風是雨的鞦韆。

風，教授沉默，
儘管它從不停止言說。

炊煙是莊稼，
只有風之鐮把它收割。

今天，為患病的風兒悲傷，
夾竹桃沒有起舞。

孤獨是一座花園，
但其中只有一棵樹。

（薛慶國譯，譯自阿拉伯語原詩）

Short Chapter

At every moment,
even ash tries to prove it is the palace of future.

Night has embraced sorrow
before untying its braid.

To close the door is
not to imprison happiness but to liberate sadness.

He buries himself in the ocean of oblivion,
but reaches the shore of memory.

He said, the moon is a lake, his love is a boat;
but the riverbank is suspicious.

It is his happiness
that made the strings for his sadness.

Life
is time sending its letters to people, but it never signs.

Time is wind
blowing from the direction of death.

If daylight could speak,
it will announce the gospel of the night.

Running through the braid of sorrow,
the hand of night is gentle.

Winter is solitude;
summer is parting; spring is the bridge in between;
only autumn, permeates all seasons.

Daylight could only sleep,
if in the arms of the night.

The past is a lake;
there is only one swimmer: memory.

Brightness only works while it is awake;
darkness only works while it is asleep.

Night's dream
is our thread to make clothes for the day.

If the sky could cry,
as what the dark clouds say,
then wind is the history of tears.

Music comes

from the tree upon which wind is playing.

Rain is wind's crutch;
wind is rain's swing.

Wind teaches one to be silent
even though it never stops talking.

Chimney smoke is the crop;
only sickle of wind could harvest.

Today oleander did not dance
for it is sad for the ailing wind.

My solitude is a garden,
but there is only one tree in it.

(Tr. by Kai Lan from the Chinese translation)

阿什·阿什塔的詩 [印度]

A Poem of Aash Ashitha [India]

阿什·阿什塔，印度《泰晤士報》編輯，現居班加羅爾。已出版《蘑菇貓》《珍妮弗和她的貓》（短篇小說集），翻譯出版《摩罕納瓦米》。在《三摩伽利加馬拉雅拉姆語》《中央神》和《卡拉卡烏迪週報》上發表詩歌，部分作品被譯成英語和德語。

Aash Ashitha, who lives in Bengaluru, is an editor of *Times* in India, the author of novel *Mushroom Cats*, short story collection *Jennifarum Pochakkannukalum (Jennifer and Her Cats)*, and the translator of *Mohanaswami*. Her poems have been published in *Samakalika Malayalam, Madhyamam and Kalakaumudhi Weeklies*, some of which have been translated into English and German.

While Reading the Night

So clandestinely does
the night sketch the night,
like the fingers of darkness
entwining those of the shadows
caressing so intimately that
one becomes the other.

some stealthy lines
drawn on the inner paths
forking in separation
touching or un-touching.
some specks of light
perceived or un-perceived.
some dark forebodings
of a fall or of death.

mining the secrets of the dark
should be a meditative act
like all robes unravelled
from the body which then
weaves itself on its nude self.

night should be made love to
so intensely as a couple raining

by themselves
kissing again and again
the drops of sweat
dripping from the bodies
seized by ecstasy.

night is a poem
written by a woman
with her head bowed
while black serpents slither
along her tresses
to be read only by those homes
that have turned insomniac.

(Tr. by Ra Sh from the Malayalam original)

夜 讀

如此隱密
夜晚在敘述着夜晚
就像黑暗的手指
纏繞着這些影子
影子彼此親密地愛撫
使彼此融化對方

一些隱蔽的線路
繪製在裡內的小徑上
分岔開來
若即若離
一些星星閃亮
若隱若現
顯現了墜落或死亡的
黑暗預兆

開採黑暗的秘密
需是冥想的行動
彷彿所有的衣袍被解開
從赤裸的身體上
編織自己

夜，應該用來被愛
就像一對激情的夫婦
吻得一塌糊塗
汗如雨下的身體
陶醉在迷幻之中

夜晚是一首詩
由女人寫成
她低着頭
然而黑蛇沿着她的長髮滑行
以供失眠的寓所閱讀

(程庸譯，譯自英語原詩)

阿卜杜拉·阿里波夫的詩 [烏茲別克斯坦] A Poem of Abdulla Oripov [Uzbekistan]

阿卜杜拉·阿里波夫，烏茲別克斯坦當代詩人，出版著作多種。

Abdulla Oripov, a contemporary poet in Uzbekistan, has published many books.

阿里舍爾的母親

我不知道阿里舍爾的母親來自哪裡，
她是甚麼樣的女人？
被人們傳誦，
她的眼睛裡溢出的沉思，
或憂傷，或歡喜？
不辭辛勞，她為她偉大的兒子收集着芬芳。
披星戴月，
她給兒子講着雋永的童話。
無論她是甚麼樣的女人，
一個詞語足以形容：
她是阿里舍爾的母親，
給我們的民族
養育了詩人納沃伊。

（妮吉娜，譯自烏茲別克斯坦語原詩）

Alisher's Mother

I don't know where Alisherning's mom was from,
What kind of woman was she?
Maybe, she was admired by people,
Maybe, her eyes glistened with meditation.

She might be grieved or be delighted.
She might endure hardship to gather flowers
for her great son.
Maybe, she stayed up late
to read fairy tales for her son.
No matter what kind of woman she was,
one word can be used to describe her.
She was the mother of Alisher,
who gave birth to the greatest poet Navoiy.

(Tr. by Amy from Chinese translation)

保羅·奧斯特的詩 [美國]

A Poem of Paul Auster [America]

保羅·奧斯特，美國小說家、詩人、劇作家、散文家、編輯。他最著名的小說有《紐約三部曲》《利維坦》《眩暈先生》和《幻影書》。奧斯特探討的主題包括：巧合、失敗、父親的缺席以及美國的空間和歷史。

Paul Auster is an American novelist, poet, scripwriter, essayist, and editor. He is best known for his novels such as *The New York Trilogy*, *Leviathan*, *Mr. Vertigo*, and *The Book of Illusions*. Some of the themes explored by Auster include: coincidence, failure, absence of father, as well as American space and history.

Disappearances

I

Out of solitude, he begins again —

as if it were the last time
that he would breathe.

and therefore it is now

that he breathes for the first time
beyond the grasp
of the singular.

He is alive, and therefore he is nothing
but what drowns in the fathomless hole
of his eye,

and what he sees
is all that he is not: a city

of the undeciphered
event.

and therefore a language of stones,
since he knows that for the whole of life

a stone
will give way to another stone

to make a wall

and that all these stones
will form the monstrous sum

of particulars.

||

It is a wall. And the wall is death.

Illegible
scrawl of discontent, in the image

and after-image of life —

and the many who are here
though never born,
and those who would speak

to give birth to themselves.

He will learn the speech of this place.
And he will learn to hold his tongue.

For this is his nostalgia: a man.

III

To hear the silence
that follows the word of oneself. Murmur

of the least stone

shaped in the image
of earth, and those who would speak
to be nothing

but the voice that speaks them
to the air.

And he will tell
of each thing he sees in this space,
and he will tell it to the very wall
that grows before him:

and for this, too, there will be a voice,
although it will not be his.

Even though he speaks.

And because he speaks.

IV

There are the many—and they are here:

and for each stone he counts among them
he excludes himself,

as if he, too, might begin to breathe
for the first time

in the space that separates him
from himself.

For the wall is a word. And there is no word
he does not count
as a stone in the wall.

Therefore, he begins again,
and at each moment he begins to breathe

he feels there had never been another
time—as if for the time that he lived
he might find himself

in each thing he is not.

What he breathes, therefore,

is time, and he knows now
that if he lives

it is only in what lives

and will continue to live
without him.

V

In the face of the wall —

he divines the monstrous
sum of particulars.

It is nothing.

And it is all that he is.

And if he would be nothing, then let him begin
Where he finds himself, and like any other man
Learn the speech of this place.

For him, too, lives in the silence
that comes before the word
of himself.

VI

And of each thing he has seen