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VERSE VERSION

Chief editor: Zhang Guangkui

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**To our honourable
poets, readers and translators**

English-Chinese Version

Rondel¹

Muriel Rukeyser²

Now that I am fifty-six
Come and celebrate with me—

What happens to song and sex
Now that I am fifty-six?

They dance, but differently,
Death and distance in the mix;
Now that I'm fifty-six
Come and celebrate with me.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1358.

² Muriel Rukeyser (1913–1980) was an American poet and political activist, most famous for her poems about equality, feminism, social justice, and Judaism.

Translation:

回旋诗

穆里尔·鲁凯泽

我既已走过五十六年
来吧！与我一同庆贺

情爱恋歌会变得如何？
我既已走过五十六年

他们舞蹈，然不复从前
死亡与疏离相杂其间
我既已走过五十六年
来吧！与我一同庆贺

（余胜蓝 译）

Woman to Man¹

Judith Wright²

The eyeless labourer in the night,
the selfless, shapeless seed I hold,
builds for its resurrection day—
silent and swift and deep from sight
foresees the unimagined light.

This is no child with a child's face;
this has no name to name it by:
yet you and I have known it well.
This is the hunter and our chase,
the third who lay in our embrace.

This is the strength that your arm knows,
the arc of flesh that is my breast,
the precise crystals of our eyes.
This is the blood's wild tree that grows
the intricate and folded rose.

This is the maker and the made;
this is the question and reply;
the blind head butting at the dark,
the blaze of light along the blade.
Oh hold me, for I am afraid.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1577.

² Judith Wright (1915-2000), a famous contemporary female poet in Australia.

Translation:

女人于男人

朱迪思·赖特

夜晚的无眼劳工，
我拿无私无形的种子，
为之成立复活日——
无言，敏锐而深刻的视线
预见无法想象的光。

这不是孩子的脸；
以无名命名：
然而你和我早就明白。
这是猎人和我们追逐的第三者，
就躺在我们怀抱当中。

你手臂的力量感受到，
肉体的弧线是我的乳房，
晶莹的眸光是我的眼睛。
这是血液中生长的野生树木
交缠丛生和层层覆盖的玫瑰。

这是缔造者和产物；
这是问题和答复；
盲眼的脑袋在黑暗中
沿着刀刃的光芒对接。
哦，抱着我，因为我害怕。

(邓宇萍 译)

Talking in Bed¹

Philip Larkin²

Talking in bed ought to be easiest,
Lying together there goes back so far,
An emblem of two people being honest.

Yet more and more time passes silently.
Outside, the wind's incomplete unrest
Builds and disperses clouds about the sky,

And dark towns heap up on the horizon.
None of this cares for us. Nothing shows why
At this unique distance from isolation

It becomes still more difficult to find
Words at once true and kind,
Or not untrue and not unkind.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1654.

² Philip Arthur Larkin (1922–1985) was an English poet, novelist and librarian.

Translation:

床上交谈

菲利普·拉金

床上交谈应当最为惬意
躺在一起回溯久远的过去
那是彼此之间坦诚的标志

可越来越多的时光静默流过
外面，躁动的风时起时息
将层云聚起又吹散天际

黑压压的城镇于地平线上堆砌
这些都无关你我。无法解释
何以在与隔绝如此相异的距离

愈加难以找到合适的话语
能既真切，亦是体贴
或既非不真切，亦非不体贴

（余胜蓝 译）

Separation¹

Ted Hughes²

Your absence has gone through me

Like thread through a needle.

Everything I do is stitched with its color.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. The Norton Anthology of Poetry (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1744.

² W.S. Merwin (1927-), a representative of the famous American poet in the 20th century.

Translation:

分离

W. S. 默温

你的离去穿透了我

犹如线穿过了针

我做的一切都被缝上它的颜色

（余胜蓝 译）

Theology¹

Ted Hughes²

No, the serpent did not
Seduce Eve to the apple
All that's simply
Corruption of the facts.

Adam ate the apple.
Eve ate Adam.
The serpent ate Eve.
This is the dark intestine.

The serpent, meanwhile,
Sleeps his meal off in Paradise—
Smiling to hear
God's querulous calling.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1813.

² Ted Hughes (1930-1998) was born in Mytholmroyd, Yorkshire in 1930 and was regarded as one of the giants of 20th century British poetry.

Translation:

神学

泰德·休斯

不，蛇并没有
诱惑夏娃到苹果那里
所有的都只是
在糟蹋事实。

亚当吃了苹果。
夏娃吃了亚当。
蛇吃了夏娃。
这就是黑色的肠。

同时，蛇，
餐后睡在天堂——
边微笑，
边听上帝生气的叫唤。

（雷艳妮 译）

Mid-August at Sourdough Mountain Lookout¹

Gary Snyder²

Down valley a smoke haze

Three days heat, after five days rain

Pitch glows on the fir-cones

Across rocks and meadows

Swarms of new flies.

I cannot remember things I once read

A few friends, but they are in cities.

Drinking cold snow-water from a tin cup

Looking down for miles

Through high still air.

¹ Snyder, Gary. No Nature: New and Selected Poems. New York & San Francisco: Pantheon Books.1992: 4.

² Gary Snyder (1930-) is an American poet (originally, often associated with the Beat Generation), essayist, lecturer, and environmental activist. Snyder is a winner of a Pulitzer Prize for Poetry.

Translation:

八月中旬萨沃都山了望哨

加里·斯奈德

三日酷暑，谷里

烟雾缭绕；五日雨后，

树脂熠熠于冷杉之颠。

掠过草地，瞥过石岩，

飞虫又是云集一片。

已忘却过目之文，

可记得城里些须好友。

饮杯中雪冷之水，

透静谧高空而视，

望数里遥去。

（张广奎 译）

The Gift¹

N. Scott Momaday²

Older, more generous,

We give each other hope.

The gift if ominous:

Enough praise, enough rope.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1861.

² N. Scott Momaday (1934-) was born in Lawton, Oklahoma. He is a novelist, poet, playwright, teacher, painter, and storyteller. His accomplishments in literature, scholarship, and the arts have established him as an enduring American master.

Translation:

礼物

N. 斯科特·莫马戴

年龄愈大，愈慷慨淡然，

彼此以希望相寄。

这礼物倘若不祥：

亦温言如初，不离不弃。

（邓宇萍 译）

Two Figures¹

N. Scott Momaday²

These figures moving in my rhyme,

Who are they? Death and Death's dog, Time.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1861.

² N. Scott Momaday (1934-) was born in Lawton, Oklahoma. He is a novelist, poet, playwright, teacher, painter, and storyteller. His accomplishments in literature, scholarship, and the arts have established him as an enduring American master.

Translation:

两个人

N. 斯科特·莫马戴

这些人在我的韵词里游移，

他们是谁？死神和死神之犬，时间。

（邓宇萍 译）

Valentine¹

Wendy Cope²

My heart has made its mind up

And I'm afraid it's you.

Whatever you've got lined up,

My heart has made its mind up

This year, next year will do.

My heart has made its mind up

And I'm afraid it's you.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1948.

² Wendy Cope (1945-) is a respected poetess in contemporary British poetry.

Translation:

情人

温迪·可普

我心已动

而我害怕是你。

无论你怎么倨傲，

我已为你心动

今夕，他朝，皆是。

我心已动

而我害怕是你。

（邓宇萍 译）

Birth¹

Louise Erdrich²

When they were wild

When they were not yet human

When they could have been anything,

I was on the other side ready with milk to lure them,

And their father, too, each name a net in his hands.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 2006.

² Louise Erdrich (1954-) is one of the most prolific and prestigious Indian female writers in the United States.

Translation:

生

路易斯·厄德里克

蜂拥游弋蝌蚪，

或盼来日抖擞，

历经人世春秋，

不肯随波逐流。

我在对岸端坐，

舞弄银河魅惑。

他亦手足无措，

谦谦设布网络。

（张广奎 译）

春日偶成¹

程颢

云淡风轻近午天，
傍花随柳过前川。
时人不识余心乐，
将谓偷闲学少年。

¹ 谷一然评注. 千家诗. 北京: 人民文学出版社, 2004: 3.

Translation:

Fugitive Verse on a Spring Day

Cheng Ha¹

It is nearly noon with light cloud and soft wind,
I stroll past the front hill crossing flowers and willows.
My pleasure cannot be understood by the people,
They say I am idle and learning from a teenager.

(Trans. Lei Yanni)

¹ Cheng Hao (程颢, 1032-1085), was the Northern Song Dynasty philosopher, educator.

海棠¹

苏轼

东风袅袅泛崇光，
香雾空蒙月转廊。
只恐夜深花睡去，
故烧高烛照红妆。

¹ 谷一然评注. 千家诗. 北京: 人民文学出版社, 2004: 19.

Translation:

Crabapple Tree Flowers

Su Shi¹

The east wind blows softly and the moonlight glows loftily,

The fragrant fog is misty and the moon turns around the winding
corridor.

In case the flowers sleep in deep night,

High candles are burned to illuminate the pretty look.

(Trans. Lei Yanni)

¹ Su Shi (苏轼, 1037-1101), also known as Su Dongpo, was a great and popular Chinese writer, poet, painter, calligrapher, pharmacologist, gastronome, and a statesman of the Song dynasty.

教我如何不想她¹

刘半农

天上飘着些微云，
地上吹着些微风。
啊！
微风吹动了我的头发，
教我如何不想她？

月光恋爱着海洋，
海洋恋爱着月光。
啊！
这般蜜也似的银夜。
教我如何不想她？

水面落花慢慢流，
水底鱼儿慢慢游。
啊！
燕子你说些什么话？
教我如何不想她？

枯树在冷风里摇，
野火在暮色中烧。
啊！
西天还有些儿残霞，
教我如何不想她？

¹ 辛迪 主编. 20 世纪中国新诗辞典. 上海：汉语大词典出版社, 1997: 19.

Translation:

How Can I Stop Missing Her

Liu Bannong¹

Slight clouds drift in the sky,
Gentle breeze flies in the air.
Oh!
The breeze softly touches my hair,
How can I stop missing her?

Moonlight is in love with ocean,
Ocean is in love with moonlight.
Oh!
In the night with honey and silver,
How can I stop missing her?

Fallen flowers float on water slowly,
Fish swim under water leisurely.
Oh!
So are swallows talking gently,
How can I stop missing her?

Withered trees in the cold wind sway,
Wild fire at dusk flames
Oh!
Glow of sunset in the west delays,
How can I stop missing her?

(Trans. Zhang Guangkui)

¹ Liu Bannong (刘半农, 1891-1934) was a Chinese linguist and poet. His love song was a “pop hit” in the 1930s in China.

小诗¹

胡适

开的花还不多；
且把这一树嫩黄的新叶
当作花看罢。

¹ 辞典编纂中心编. 新诗鉴赏辞典. 上海: 上海辞书出版社, 2017: 5.

Translation:

Verselet

Hu Shi¹

The bloom is not yet rich,

A tree of tender yellow leaves,

Flourishing flowers let us treat.

(Trans. Zhang Guangkui)

¹ Hu Shi (胡适, 1891-1962) was a Chinese philosopher, essayist and diplomat, widely recognized today as a key contributor to Chinese liberalism. He was influential in the May Fourth Movement.

夜步十里松原¹

郭沫若

海已安眠了。

远望去，只见得白茫茫一片幽光，

听不出丝毫的涛声波语。

哦，太空！怎样那样的高超，自由，雄浑，清寥！

无数的明星正圆睁着他们的眼儿，

在眺望这美丽的夜景。

十里松原中无数的古松，

都高擎着他们的手儿沉默着在赞美天宇。

他们一枝枝的手儿在空中战栗。

我的一枝枝的神经纤维在身中战栗。

¹ 辞典编纂中心编. 新诗鉴赏辞典. 上海: 上海辞书出版社, 2017: 62.

Translation:

Walk in Ten-Mile Pine Wood at Night

Guo Moruo¹

The sea has fallen asleep,

Looking out from distance, only a vast expanse of dim white one
sees,

Not a single wave or billow can be heard from sea.

Oh, space! Why are you so supreme, sublime, free and empty?

Innumerable bright stars open their eyes wide,

Viewing this beautiful nightscape quiet.

On the ten-mile pine wood are innumerable ancient pines

Reaching out high and silently praising the sky.

Their branches shiver,

My nerve fibers shudder.

(Trans. Zhang Guangkui)

¹ Guo Moruo (郭沫若, 1892-1978) was one of the major cultural figures of modern China. He wrote prolifically in every genre, including poetry, fiction, plays, nine autobiographical volumes, translations of Western works, and historical and philosophical treatises, including a monumental study of ancient inscriptions.

难得¹

徐志摩

难得，夜这般清静，
 难得，炉火这般的温，
更是难得，无言的相对，
 一双寂寞的灵魂！

也不必筹营，也不必评论，
 更没有虚骄，猜忌与嫌憎，
只静静的坐对着一炉火，
 只静静的默数远巷的更。

喝一口白水，朋友，
 滋润你的干裂的口唇；
你添几块煤，朋友，
 一炉的红焰感念你的殷勤。

在冰冷的冬夜，朋友，
 人们方知珍重难得的炉薪；
在冰冷的世界，
 方始凝结了少数同情的心！

¹ 辛迪 主编. 20 世纪中国新诗辞典. 上海：汉语大词典出版社, 1997:45.

Translation:

So Hard to Be

Xu Zhimo¹

So hard to be, the night silent,
So hard to be, the fire cozy,
But rather to be, each other soundless,
We are the lonely soul!

Plan no, nor comment,
Without falsehood, suspicion, abhorrence,
Only sitting quietly by the fire,
Only counting the clapper sound from the far lane.

Drink some water, my friend,
Moistening your chapped lip;
And more coals, friend,
By this fire for appreciating your warm heart.

In the winter night of chill, friend,
People knows to cherish the rare coals;
In the world of chill,
People begins to unite a little pity!

(Trans. Deng Yuping)

¹ Xu Zhimo (徐志摩, 1897-1931), a noted Chinese poet in the 20th century. He wrote poems, essays and short stories. His most famous works include "Farewell to Cambridge Again", "One Night in Florence" and so forth.

云与月¹

郑振铎

我若是白云呀，我爱，
我便要每天的早晨，在洒满金光的天空，
从远远的青山，浮游到你的门前。
当你提了书囊出门时，
我便要随了你，投我的阴影在你身，为你遮着日光了。

我若是小鸟呀，我爱，
我早已鼓翼飞到你的窗前，
当黄昏时，停在梨树的枝头，
看着你在微光里一针一针的缝你的丝裳。
只要你停针，抬头外望，
我便要唱歌，一只爱的歌，给你听了。

我若是月光呀，我爱，
我便当高高的挂在中天，
用我的千万只眼，照进白纱的帏帘，
窥望着你在甜蜜的眠着，
只要你的身向外转侧，
我便要要在你的前额，不使你警觉，轻轻的密吻着了。

¹ 公木 主编.《新诗鉴赏辞典》.上海:上海辞书出版社,2017:34.

Translation:

Cloud and the Moon

Zheng Zhenduo¹

When I'm a cloud, I will love you,
In the morning every day, in the sky of golden light,
Far from green mountains, I float to your door quiet,
Then you grab your book bag and set out,
Then I follow you, cast my shadow over you, and shade you
from sunlight.

When I'm a bird, I will love you,
I could've fluttered to your window,
At dusk, I perch on the branch of pear,
Watching you stitch your silk clothes in the dim light,
Only if you stop and look outside,
I will sing you songs, sing the love songs.

When I'm a bird, I will love you,
I could've fluttered to your window,
At dusk, on the branch of pear I perch,
Silk clothes I watch you stitch
In the dim light, only if you stop and look outside,
I will sing love songs, I will sing them for you.

When I'm moonlight, I will love you,
I will hang high in the middle of sky,
Thousands of my eyesight shine through your gauze curtain in
white,
Watching you sweet sleep quiet,
Only if you turn round outside,
Without disturbing you, I will kiss your forehead mild.

(Trans. Zhang Guangkui)

¹ Zheng Zhenduo (郑振铎, 1898-1958), writer, poet, scholar, literary critic, translator.

妹妹你是水¹

应修人

妹妹你是水——
你是清溪里的水。
 无愁地镇日流，
 率真地长是笑，
 自然地引我忘了归路了。

妹妹你是水——
你是温泉里的水。
 我底心儿他尽是爱游泳，
 我想捞回来，
 烫得我手心痛。

妹妹你是水——
你是荷塘里的水。
 借荷叶做船儿，
 借荷梗做篙儿，
妹妹我要到荷花深处来！

¹ 辛迪 主编. 20 世纪中国新诗辞典. 上海：汉语大词典出版社, 1997: 96.

Translation:

Lady, You Are Water

Ying Xiuren¹

Lady, you are water—

You are water in the limpid rivulet,

Flowing serenely all day,

Gurgling frankly without break,

Naturally making me forget home way.

Lady, you are water —

You are water in hot spring,

My heart loves swimming in,

I try to take it back,

Just scalding my hand.

Lady, you are water—

You are water in lotus pond,

I will make lotus leaf my boat,

And lotus petiole my pole,

Lady, deep into lotuses I will row.

(Trans. Zhang Guangkui)

¹ Ying Xiuren (应修人, 1900-1933) was a Chinese Modern writer. He collaborated on a collection of poems *Lakeside* with Pan Mohua and others in 1922.

青的游¹

殷夫

青是池水，
青是芳草，
苍蝇，甲虫，粉蝶，
白兔儿在天际奔跑……

你的心如兔毛纯洁，
你的眼如兔走飘疾。

我拈花，摘花，插襟，
你微笑，点头，红晕。

花上有水珠，
花下有深心。

青是池水，
青是芳草，
天上有白，白，白的云，
我们是永，永，永在一道。

¹ 潘自强主编. 中国现当代爱情诗 300 首. 珠海: 珠海出版社, 2004:103.

Translation:

Trip to the Green

Yin Fu¹

The pond is green,
The grass is green,
The flies, beetles, pink butterflies...
The white rabbit is running along the horizon.

Your heart is as pure as the hair of the rabbit,
Your eyes are like those of the rabbit, flowing and drifting swiftly,

I touch the flowers, pick the flowers, and put them on my
buttonholes,

You smile, nod, and flush.

Above the flowers, there are drops of water,

Below the flowers, there is a deep heart.

The pond is green,

The grass is green,

There is cloud on the sky, white, white and white.

We are together, forever, forever and forever.

(Trans. Lei Yanni)

¹ Yin Fu (殷夫, 1910-1931), formerly known as Xu Bai, was a professional revolutionary and poet.

寂寞¹

卞之琳

乡下小孩子怕寂寞，
枕头边养一只蝓蝓；
长大了在城里操劳，
他买了一个夜明表。

小时候他常常羡慕
墓草做蝓蝓的家园；
如今他死了三小时，
夜明表还不曾休止。

¹ 蓝棣之 编. 现代派诗选. 北京: 人民文学出版社, 2002: 7.

Translation:

Lonesome

Bian Zhilin¹

Afraid of loneliness, a country boy
Kept a katydid beside his pillow;
Grown up and struggled in city employ,
He bought a watch which had hands that could glow.

In his childhood, he tended to desire
Grass could be katydids' home on his grave.
It has been three hours since he was dead there
Where, never stopped, yet the watch would still have.

(Trans. Zhu Liye)

¹ Bian Zhilin (卞之琳, 1910-2000), was a 20th-century Chinese poet, translator and literature researcher. Bian was born in Haimen, Jiangsu, and liked to read classical and modern Chinese poems when he was very young. The poetry anthology *The Han Garden Collection* (《汉园集》) co-written by Bian, Li Guangtian and He Qifang, was published in 1936.

春天的村子¹

徐迟

村夜，

春夜，

我在深深的恋爱中，

春天的村子，

雪飘着也是春天，

叶飘着也是春天。

¹ 潘自强 主编. 中国现当代爱情诗 300 首. 珠海: 珠海出版社, 2004: 125.

Translation:

Villaging in Spring

Xu Chi¹

Villaging night

Spring night,

I've fallen in love as deep as I might.

Villaging in spring,

Is in spring, though with snow drifting;

Do be in spring, though leaves are falling.

(Trans. Zhu Liye)

¹ Xu Chi (徐迟, 1914-1996), formerly known as Shang Shou (商寿), was a poet and writer.

Recommendation of English Poets and Poems

The English Haiku

Recommendation of English Poets and Poems

Introduction

Haiku, the Japanese verse of seventeen syllables, was derived from the *waka* (Japanese song), the oldest verse form of thirty-one syllables, written vertically in five parts (5-7-5-7-7). As an amusement at the court, one poet composed the first three parts (5-7-5) of a *waka* and another poet was challenged to provide the last two (7-7) to complete the verse.

In the 21st century, haiku are composed in many languages in the world. Under these circumstances, the expansion of haiku outside Japan is remarkable in the English-speaking countries, especially in North America. The development of the haiku in English can be thought of as the main part of the history of haiku outside of Japan. Although the American haiku can be said to have independently grown especially in the second half of the 20th century, it started based on the Japanese prototype and has been conscious of the counterpart since then.

The following English haiku are selected and translated into Chinese by Prof. Zhang Guangkui, and into Japanese by Ms. Chen Nengying.

English Haiku:

In the falling snow
A laughing boy holds out his palms
Until they are white.¹

Richard Wright²

Chinese Translation:

大雪纷又飞，
男童伸手戏雪美，
笑雪覆掌臂。

理查德·赖特

Japanese Translation:

ふ ゆき わら しょうねん の て しろ
降る雪に笑う少年の伸ばす手、白くなるまで。

リチャード・ライト

¹ Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 31.

² Richard Wright (1960-), a black poet of America.

English Haiku:

Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.¹

Wallace Stevens²

Chinese Translation:

大雪封甘山，
唯现双眸溜溜转，
乌雀恋峰峦。

沃伦斯·史蒂文斯

Japanese Translation:

ゆきやま くろとり め うご
雪山や黒鳥の目だけ動きけり。

ウォレス・スティーヴンズ

¹ Jim Kacian, *Haiku in English- The First Hundred Years*, W. W. Norton & Company, 2013:2.

² Wallace Stevens (1879-1955), American poet of Modernism.

English Haiku:

“Shut up, you crickets!
How can I hear what my wife
Is saying to me?”¹

Richard Wright

Chinese Translation:

蟋蟀莫再啼，
吾妻窃窃又嗾嗾，
怎能辨清晰？

理查德·赖特

Japanese Translation:

だま みみ ふさ
黙 っ て ろ！ 耳 が 塞 が る、キリギリス。

リチャード・ライト

¹ Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 10.

English Haiku:

Black winter hills

Nibbling at the sinking sun

With stark stumpy teeth.¹

Richard Wright

Chinese Translation:

冬日黑山凉，

犹似秃齿带锋芒，

啃噬落西阳。

理查德·赖特

Japanese Translation:

ふと は しず ひ か ふゆ やま
太い歯で沈む日を噛む冬の山。

リチャード・ライト

¹ Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 699.

English Haiku:

Standing in the crowd
In a cold drizzling rain,-
How lonely it is.¹

Richard Wright

Chinese Translation:

伫立人群中，
细雨濛濛心倍冷，
几度悲孤情。

理查德·赖特

Japanese Translation:

ひと あめ ぬ さび
人ごみに 雨に濡れられ 寂しいや。

リチャード・ライト

¹ Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 574.

English Haiku:

As my delegate,
The scarecrow looks pensively
Into spring moonlight.¹

Richard Wright

Chinese Translation:

余之替代神，
凝望春月倍忧心，
可怜稻草人。

理查德·赖特

Japanese Translation:

みが かかしま とお はる つき
身代わりの案山子待ち 遠い春の月。

リチャード・ライト

¹ Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 684.

English Haiku:

I cannot find it,
That very first violet
Seen from my window.¹

Richard Wright

Chinese Translation:

推窗举眉来，
紫罗兰独朵开，
寻芳却不在。

理查德·赖特

Japanese Translation:

み あ いちばん さ まど
見当たらぬ、一番咲く窓のバイオレットを。

リチャード・ライト

¹ Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 783.

English Haiku:

Burning out its time,
And timing its own burning,
One lonely candle.¹

Richard Wright

Chinese Translation:

燃尽己光阴，
光阴渐逝亦自珍，
一烛孤蜡魂。

理查德·赖特

Japanese Translation:

も なが みまも ひと ろうそく
燃やしきり、流れを見守り、一つの蠟燭。

リチャード・ライト

¹ Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 674.

English Haiku:

I am nobody:

A red sinking autumn sun

Took my name away.¹

Richard Wright

Chinese Translation:

无名一小卒：

一抹秋阳西沉宿，

携走名和誉。

理查德·赖特

Japanese Translation:

わし だれ しず あき ひ な も さ
儂は誰でもなく沈む秋の日は名を持ち去ってゆき。

リチャード・ライト

¹ Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 1.

English Haiku:

Last night it rained.
Now, in the desolate dawn,
Crying of blue jays.¹

Amy Lowell²

Chinese Translation:

陰雨潛入夜，
藍鵲聲聲悲欲絕，
黎明泣荒野。

艾米·洛威爾

Japanese Translation:

あめふ さくや よあ な
雨 降った 昨 夜、夜明けに泣く、ブルーバード。

ロウエル

¹ Jim Kacian, *Haiku in English-The First Hundred Years*, W. W. Norton & Company, 2013: 4.

² Amy Lowell (1874-1925), American poetess of Imagism.

English Haiku:

Useless! Useless!

—heavy rain driving

Into the sea¹

Allen Ginsberg²

Chinese Translation:

徒劳复徒劳，

大雨磅礴亦滂沱，

无奈入海阔！

艾伦·金斯伯格

Japanese Translation:

む い み む い み う み お い ど しゃ ぶ
無意味！ 無意味！ 海に落ちて行く土砂降り！

アレン・ギンズバーグ

¹ Jim Kacian, *Haiku in English-The First Hundred Years*, W. W. Norton & Company, 2013:13.

² Allen Ginsberg (1926-1997), American poet of Beat Generation.

English Haiku:

Did the old grey stump
Remember her strength today,
Raising the moon vines.¹

Gerald Robert Vizenor²

Chinese Translation:

灰旧老树桩，
曾以藤枝擎月亮，
无比之坚强。

杰拉尔德·维泽纳

Japanese Translation:

ふるくいぜ
古 株 よ

そなたの 月 の 藤 を 持ち 上げる 力 を
つき ふじ も あ ちから

おぼ
覚えよう。

ジェラルド・ヴァイズナー

¹ Gerald Robert Vizenor, *Raising the Moon Vines: Original haiku in English*, Nodin Press, 1964.

² Gerald Robert Vizenor (1934-), American poet and literary critic.

English Haiku:

Suffering of birth

Soft flowers in wind and rain

This painful beauty¹

Gerald Robert Vizenor

Chinese Translation:

花儿本苦命，

风吹雨打无人疼，

美丽痛一生。

杰拉尔德·维泽纳

Japanese Translation:

う くる
生まれに 苦しみ、

ふう はな
風 雨の 花、

いた うつく
痛む 美 しさ。

ジェラルド・ヴァイズナー

¹ Gerald Robert Vizenor, *Raising the Moon Vines: Original haiku in English*, Nodin Press, 1964.

English Haiku:

down the august wind
moon across the lily pads
revealing a fog¹

Gerald Robert Vizenor

Chinese Translation:

顺随八月风
月光轻抚莲睡梦，
晕开雾蒙蒙。

杰拉尔德·维泽纳

Japanese Translation:

はづき かぜ
葉月の風、
つき よこぎ
月がリリーパッドを横切り、
ち きり
散らす霧。

ジェラルド・ヴァイズナー

¹ Gerald Robert Vizenor, *Raising the Moon Vines: Original haiku in English*, Nodin Press, 1964.

English Haiku:

Clumsy kitten

Clean face with trembling paws

The smell of fish.¹

Gerald Robert Vizenor

Chinese Translation:

笨笨小猫咪，

双爪抖抖把脸洗，

鱼腥泄天机。

杰拉尔德·维泽纳

Japanese Translation:

ぶきょう こねこ
不器用な子猫、

ふる て かおあら
震える手で顔洗い、

うお にお
魚の匂い。

ジェラルド・ヴァイズナー

¹ Gerald Robert Vizenor, *Raising the Moon Vines: Original haiku in English*, Nodin Press, 1964.

English Haiku:

thin clouded moon
vines across mossy stones
chirping cricket¹

Gerald Robert Vizenor

Chinese Translation:

薄云透月光，
藤蔓覆盖藓石上
蟋蟀在歌唱。

杰拉尔德·维泽纳

Japanese Translation:

うす くも つき
薄く曇った月、
こけいし つる おお
苔石に蔓が覆い、
キリギリス。

ジェラルド・ヴァイズナー

¹ Gerald Robert Vizenor, *Raising the Moon Vines: Original haiku in English*, Nodin Press, 1964.

Recommendation of Chinese Poets and Poems

Zhang Guangkui

Recommendation of Chinese Poets and Poems

Introduction

Zhang Guangkui (1967-), Ph. D., poet, translator, and scholar, professor of literature at Shenzhen University, China. He is a productive poet who has composed over 2000 poems in English and Chinese, published several books of poetry anthologies and poetry translation works.

Zhang Guangkui thinks that poetry is endowed with the interpretative diversity because of poetic language's high tension. Poepera (poem+opera), as a new literary artistic form, was coined by him and has been experimented by his team for many years. Poepera aims at researching the feasibilities and ways of intuitively interpreting poems onstage.

The following poems are selected from Zhang Guangkui's poetry and translated by himself.

山城寄杯

孤独叹夜半

酒吧龙舌兰

酒淡愁更浓

谁与推杯盏

Translation:

Midnight Loner

Mountain City Loner,

Barmaid sold tequila.

Sorrow under furrow,

Maid refused the fellow.

柠檬叶片

夜半摘了两个柠檬叶片

你一瓣，我一半

轻轻放入梦的杯沿

留给远方，一杯，一片

赏给老男，一叶，一点

Translation:

Lemon Leaves

I picked two lemon leaves of middle night
One for you to sight, the other for me to bite
I put it slightly into the glasses of dream
One for you far far away in the gleam
The other for the old man without beam

荔园小憩

停车坐爱荔荫下

青青丸果满树挂

噪鹃声声妒我闲

荔风徐徐逗颜欢

Translation:

A Dogsleep in Litchi Garden

I park for a dogsleep between leaves and shadow,
And peer through a chink into Blue and White shallow.
The koel cuckoos, jealous of my relaxing,
While litchi wind flirting with me: Hello? Hello!

杨梅鹃颂

咕——，咕——，凄厉的咕鸣！

为什么你一直在叫命？

你在为凄美的木棉歌唱？

笼罩之下是你一片的惆怅！

咕——，咕——，傲娇的咕鸣！

你藏于高清，俯瞰于高境，

那咕鸣来自池杉之巅的云朵。

我愿把你掬下立刻私奔苟活！

咕——，咕——，媚羞的咕鸣！

你在等待屏住呼吸的热情？

那可是在蔚蓝下的荔枝园里。

我愿强行闯入那块福地！

Translation:

Ode to a Koel¹

Koel, koel, koel, a koel bleak!

Why are you wailful o'er there along all?

Are you singing the lonely Kapok peak?

Of depression you are casting a pall!

Koel, koel, koel, a koel proud

You overlook us, hide up, from the top

Of a pond cypress near the cloud aloud.

Let me drop you and elope with a pop!

Koel, koel, koel, a koel shy,

Are you waiting for a breathless warm kiss

Among the lychees under the blue sky?

Let me intrude into the land of bliss!

¹ Koel, an Asian and Australasian cuckoo with a call that resembles its name.

囧

是的，我囧，只能中立和冷漠无情。

是的，我囧，我就是那拔河绳的绳结。

是的，我囧，我就是那半吞的苍蝇。

是的，我前面是老虎，后面是鳄鱼。

Translation:

emBARrassed

Yes, I am emBARrassed to be neutral and indifferent.

Yes, I am the middle knot of the rope for tug-of-war.

Yes, I am the fly half-swallowed in, dead, out or in.

Yes, I face a tiger with crocodile in water behind me.

我出生就点燃了自焚的火焰

我没死

我只是在睡眠

只是忘记了在额头

贴上一张纸条

“我没死，也不是垂死”

请不要将我火葬

我在用屁眼呼吸

尽管自从我出生

就点燃了自焚的火焰

Translation:

I Lighted the Self-Burning Fire Since I was Born

I'm not dead

I'm just sleeping

I forgot to post a note

"I'm not dead

or dying" on my head

Don't cremate me

I'm breathing by asshole

Although I lighted

The self-burning fire

Since Mother produced me

空
、
一
八
工

Translation:

Nothing

h

t—

o——n

n————g

论成熟

成熟是一种淡然
成熟是一种冷漠
成熟，还是一种自信

有的人成熟是装的
装的时间长了
自己真的就成熟了
这如同高贵
原初你或许不高不贵
佯装久了
于是，就真的高贵了

成熟了就淡然了
成熟了就冷漠了
成熟了，也就自信了

成熟还需要历练
就如同果子
没有日晒风暴
没有土壤营养就没有成熟
它需要过程和时间
当然，成熟还是一种老练
成熟的最高境界是入地闭眼

Translation:

Of Maturity

Maturity is indifference;
Maturity is coldness,
And, a self-confidence.

Some maturity is a disguise,
But after a long pretending,
He may grow mature really
Which is like nobility.
Originally you may be not noble,
But after a long pretending,
You may grow noble really.

When you grow mature, you grow indifferent;
When you grow mature, you grow cold;
When you grow mature, you grow self-confident.

Maturity needs toughening and experience.
Like fruits',
Without sun's burning or wind's violence
Or elements of soil, then no maturity
Which needs time and process.
Certainly, the highest end of maturity
Is the lowest end: Laid to rest with eyes closed.

(Trans. Zhang Guangkui)

**To our
honourable poetry scholars**

献给
所有的诗歌研究者

Poetics

Poetry and Performance

Deng Yuping¹

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Abstract: Poetry can be treated as an art of performance. To perform poetry on stage is to kinetically perform poetry with aural and visual presentations. The aesthetics of poetry is also kinetically represented and created in poetry performance. Poetry performance as a kinetic art, now as ever, has a long history. The poetic forms are subdivided into drama, epic and lyric in Aristotle's *Poetics*. These forms are kinetically used to present routine life and literariness by the way of oral performance and along with affluent body actions and instruments as well. Therefore poetry performance as a kinetic art is closely related to the performance trait of the three poetic forms in ancient Greece.

Key words: poetry, performance, art

1. Poetry as an Art of Performance

Poetry is art. Edgar Allan Poe (1809-1849) emphasizes the value of poetry or a poem, stressing that poetry is the “supernal beauty” and that the definition of poetry is the “rhythmical creation of beauty.”^{[1] 580} For Leo Tolstoy (1828-1910), he defined “the concept of art has been based on the concept of beauty.”^{[1] 758} Therefore, poetry and art share the same aesthetic foundation. It is undeniable that poetry and art should be deemed as integration. Giovanni Boccaccio (1313-1375), author of *Decameron* (1358), defined poetry as “fervid and exquisite invention” in Chapter Seven of *Genealogy of the Gentile Gods*. He put forward that “Now since nothing proceeds from this poetic fervor which sharpens and illumines the powers of the minds, except what is wrought out by art, poetry is generally called an art.”^{[6] 258} Undoubtedly, poetry is an art with exquisite language. Poet's creation is fulfilled with superior craft in order to complete an artwork. Quintus Horatius Flaccus (65-8 B.C.), known as Horace, also in “Art of Poetry” remarked that “It is asked whether a praiseworthy poem is the product of Nature or of conscious Art.”^{[1] 84} “Conscious Art” indicates that

¹ Deng Yuping (邓宇萍, 1990-), a translator and an English teacher at Huali College of Guangdong University of Technology.

praiseworthy poetry is an artistic form which is a combination of various thoughtful sprits, thus the emotion of the poet is fused into the poetry. In the meanwhile, poetry is not merely an emotional carrier, but also a rational sublimation. As a style of artistic complexity, poetry itself is based on life and is created by poet's meditation through life. Poetry by and large is more sublime than routine life. However, when poetry presents its artistry, the performing trait of poetry also appears.

Poetry itself is endowed with the performing trait. Poetry performance originates from the literary root of the ancient Greece. The ancient Greek literature is one of the sources of western culture. Goethe classified that literary art is initially from the ancient literary forms of epic, lyric and drama. Poetry performance is exactly born with the three kinds of poetic forms, and poetry's performing trait is deeply based on the birth of archaic Greek culture. Therefore, it is impossible for poetry to develop into other various branches and become an independent art if it is separated from the primitive performing trait of the three poetic forms.

To probe into the origin of the word "poetry" is to probe into its etymology. The word derived from a very ancient Greek word "poetes", which means "exquista locution" (exquisite discourse) in Latin. The performing trait of poetry initially originates from the sound performance in poetical speech. Poetry's booming comes from people's daily speech communication, which is regarded as the rudiment of poetry's sound performance. People begin to employ an exquisite style in speech exchange in the ancient time. They ask for language brevity. Boccaccio also remarks "this poetry, which ignorance triflers cast aside, is a side of fervid and exquisite invention, with fervid expression, in speech or writing, of that which the mind has invented."^{[6] 258} He not only points out that poetry is "fervid and exquisite invention" with poet's craft and thoughtful complexity, but also defines poetry as "fervid expression" in speech or writing. His argument of "fervid expression" focuses on the poetic speech. Poetry, then, turns into its advancing process of performance art under the tendency of concise communication with polished poetic language on account of people's daily speech need. Therefore, the growth of poetry is grounded on speech owing to people's communication need of language expression in the ancient times. Poetry is an art form, which developed from speech to text, and its performing trait initially lies in poetry's "speaking". However, poetry "tells" another formal word as the performing trait of poetry—orality, which marks that poetry performs.

The strong orality of poetry manifests itself in sound art when it comes to poetry performance. Poetry has become more formal onstage owing to the extension of the traditional orality. Thus, poetry performance is realized as an art form. For the scholars John Miles Foley and Peter Middleton in their researches on poetry performance, the orality of poetry is the significant characteristic and tradition of poetic literature, and it is a directive origin of performing art. When it comes to poetry performance, it is inevitable to probe into the root of poetic orality, which widely known stems from the ancient Greek epic and lyric. Thus, the ancient Greek epic and lyric become the key to the origin of poetry performance.

2. Genesis: Three Types of Poetry Performance

It is universally known that, regarded as one of the origins of western culture, epic is a brilliant accomplishment in ancient Greek culture. It is orally performed by a storyteller, bard or singer, and defined as a sublime style or literary form. No matter which way is used to interpret poetry, poetry's function of performance only can be reflected in the process of interpreting poetry. In other words, poetry dynamically or kinetically exists as an art, or poetry needs to move forward in sound. Moreover, the poet himself or herself could be a performer who performs his or her personal poetry. Legendary and historical contents of poetry performance are related to mythology and hero as always. In many scholars' opinion, the epic style is conventionally known as the long narrative poetry. Epic literature is endowed with a more sublime expression with the tradition of oral performance and function. The word "epic", directly originated from the Greek word "epikos" and the Latin word "epicus", is closely related with the ancient Greek word "epos". The word "epos" expresses the meaning of speech, and it therewith extends the meaning of oral narrative poem or oral performance of epic. Probing into another aspect of ancient Greek epic, it is closely connected with festival celebration. In ancient Greek celebrations, epic was usually performed before the audience in Athens. The earliest epic performance was only considered as a rhythmical integration of dance and song. Moreover, the performer's composition was regarded as improvised work only along with strong contingency through the whole performance. Thus, very few works were created. However, that epic performance gradually became stably formal and was meaningful. In addition, its improvised feature was gradually eliminated. This is the embryonic stage of poetry performance.

Epic performance has the characteristic of diversity. In the first place, the number of performers is unlimited to the performing forms in epic performance. It is deemed abnormal if there is only one performer. Two or more performers are allowed in poetry performance with various instruments (like lyre in ancient Greece), dance, song, dramatic style etc. If the performer is also the poet himself or herself, he or she can fulfill more complete results with their internal understandings. Epic in ancient Greece, such as Homer's epic, is hexameter or Homeric hexameter. To study the aspects of performing function, it is helpful to focus on the elements of performing art, stage art, dramatic art etc. such as the performer's timbre, musical instrument, tone etc. In fact, poetry expresses the most original context and meaning through the performer's interpretation of the rhythmic flow of sound. Poetry itself performs its charm as kinetic performance, which is higher than written or printed text.

Homeric epic is regarded as the representative of oral tradition, and Homer himself is considered as a genius owing to his originality in epic poetry. When it comes to "Homeric Questions", scholars reckon the Homer epic is poetry with performance, "The essence of performing song and poetry, and essence permanently lost from the *paideía* (educational system) that we have inherited from the ancient Greece, is for me the primary question."^[8] This serves to prove the performing trait of epic. It is the performing function that Havelock assigns to the Homeric poems: "Literate societies by documentation; pre-literate ones achieve the same result by the composition of poetic narratives which serve also encyclopedias of conduct."^[7] The word "composition" means a type of creation into the performance. In the 1930s, Milman Parry (1902-1935), an American scholar who first integrated the theory of oral poetry into Homer epic, proposed that the Homer epic is the result of oral tradition. In another word, orality is a feature of poetry performance or epic poetry. The object of Parry's research is South Slavic oral-traditional epic. He aimed to probe into the form of oral-narrative poetry in order to finally confirm the differences between oral- and written-narrative poetry. Field trip in South Slavic is used by Parry to research how the performance works with the performers' oral tradition; how they interpret poetry without any read and written text; how these elements fulfill the form of oral poetry in operation. Albert Bates Lord (1912-1991), a student of Parry, finished a classic book *The Singer of Tales* (1960) after Parry's death. This book was completed on the basis of Lord's sorted materials of Parry's previous studies and findings, but it was integrated into Lord's collections and personal researches as well. The

direct research purpose of *The Singer of Tales* probes into how the singer or performer learned, created and popularized the epic poetry.

“Parry-Lord Theory” assigns to the orality of poetry performance toward oral poetry especially toward epic. The oral theory, which means a composition in performance, is also regarded as the creation theory to oral poetry. In the book of *Epic Singer and Oral Tradition* by Lord’s another famous work, he deems “a special form of ‘composition in performance’ that uses units called ‘formula’ and ‘theme,’ to which I have more recently added the highly important concept of ‘blocks of lines.’”^{[7] 2} It is not concerned about implying “improvisation” but “composition by formula and theme”. Lord also explains more in *Epic Singer and Oral Tradition* as follows.

In *The Singer of Tales* I described how a singer learns to sing by listening to singers and gradually absorbing-learning, if you will, but not memorizing-the often used phrases, lines, or even couplets and small blocks, which he hears. I believe that this is what we do when we learn to speak a language. Although some of the phrases may be comparatively stable, because they express the often used thoughts of the poetry, they are not irrevocably fixed. There are several ways of saying the same thing. They emerge from usage and are not imposed by the “tradition” on the singer.^{[7] 77}

In other word, Lord focuses on what oral poetry is and how oral poetry performs. Through the duration from 1930s to 1950s, Parry and Lord fulfilled the oral-formulaic theory. As a kind of methodology, oral-formulaic theory is directly used to study how the performer learns and then absorbs the art, and it explores the performing form of epic. Moreover, to “learn” and to “absorb” can be known as a kind of understanding; then to “perform” is the kinetic interpretation; and to “perform” as the most directly interpretive way is to “spread”. Parry and Lord’s researches studied the process of epic poetry as understood, interpreted or performed without written words, aiming to spread and inherit the epic. Epic actors or artists do not need to recite every word or phrase on account of their personal ways or formulas to internalize. By internalized knowledge, kinetic performance becomes a way for poetry dissemination.

Formula, as the key to the oral theory, means frequently used and relatively stable poetical lines. The formula is used to compose in performance. When the performer creates the formulaic lines of poetry in the duration of performance, it is accompanied with the regulations of rhythm, meter and

grammar. It means that the oral epic or poetry through performance has come into being, but different performers have different formulas. Hence, both Parry and Lord emphasize epic should be performed on spot, because they reckon epic only can be researched and touched during performing poetry. Parry and Lord are seen as the founders or pioneers of the “Performance Theory”. Both of them pay great attention to the significance of performance. In Lord’s opinion, poetry itself can be sung, or poetry is a song. Thus singing poetry is one of the performing ways in poetry performance. Composition, in the meanwhile, is the creation from performer’s performance. Therefore, creation of epic stems from performance; likewise, performance creates epic. Poetry undoubtedly should be deemed as being endowed with the born nature of performing trait.

According to Lord, poetry is song, and song is one of the interpretive forms of poetry performance. Lyric, as one of the three poetic forms in ancient Greek culture, is necessary to be studied owing to its originality of poetry performance. Ancient Greek lyric is a complex product of Greek polis, society and intellectual milieu. Most of the Greek lyrics are integrated with occasionality, thus it was known as another form of lyric, namely, occasional poetry. Occasional poetry is regularly performed in a given place. Oral and performance researches are commonly related to the study of occasional poetry. Or in another word, the study of occasional poetry shares the common trait with the oral and performance researches. Lyric creation or composition aims to perform before live audience by soloist or team in a given occasion and place. Symposium (the drinking party) is a party for people to drink together. In Plato’s famous work *The Symposium*, Greek symposium was mentioned. It is a meeting place for men who are celebrated in society to debate, boast or simply revel with others. Drinks and foods are offered in symposium. In addition, these famous literati and refined scholars cannot gain enjoyments if there is no poetry performance. Poetry and music in symposium are really important for performing all the time. However, there are strict rules for women. Only those who are high-class would be permitted to serve literati and scholars in symposium for entertainment while others would not. Lyric is always favored by these high-class women in their continual performance. In addition, lyric is created for singing with music, thus it can be said that lyric is a metrical form. David Lindley quoted the words to prove the broad sense of lyric. “Other who more delighted to write songs or ballads of pleasure, to be sung with the voice, and to the harpe, lute, or citheron and such other musical instruments, they were called melodious poet [*melici*] or by a more common name *Lyric* Poets, of

which sort was *Pindarus*, *Anacreon* and *Callimachus* with others among the Greece: *Horace* and *Catullus* among Latins. There were another sort, who sought the favor of fair ladies, and covered to bemoan their estates at large, and the perplexities of love in a certain piteous verse called *Elegie*, and thence were called *Eligiack*: such among the Latines were *Ouid*, *Tibullus*, and *Propertius*.^{9]} 10-11

Lyric contains various forms. Each form can be defined in different meaning, which is differently performed with diverse traditions and developments. From the perspective of etymology, the word “lyric” stemmed from the Latin word “lyricus” and Greek word “lyrikós”. “Lyric” is the adjective form of “lyre”, which is the traditional instrument in ancient Greece, played in lyric or poetry performance. Accompanied with lyre, lyric is literarily defined as the composition in poetic form for singing but not simply for the need of speech. Compared with the orality of the epic, lyric performance has greater diversity and liveness because of the various performing forms and contents. Emotion expression in lyric performance conveys ampler contents than other performing forms. The development of poetry performance proceeds toward a more artistic stage. Lyric performance is a poetic form of compositional song of lament, expressing the subjective emotion and feeling. Lyric performance in ancient Greece is commonly combined with musical accompaniments such as lyre¹, cithara² and barbitos³. The poetic form of lyric is born with performance song. Thus, it is called melic poetry. The most distinctive feature of archaic lyric is strophic composition with live musical performance. Sappho is widely known as the archaic musician-poet on account of her seven famous works. The seventh was collected into the series of wedding songs. Sappho’s works were connected with genuine lyrics of solo songs or monodies. Monody is more like the contemporary lyric owing to its brevity and its greater attention to the expression of poet’s emotion and feeling. Nonetheless, the ancient lyric focuses on leisure occasion, such as performing before the intimate friends or entertaining in symposium. Most monodies are composed with short stanza-patterns which are repeated in single line. It is distinct from choral lyric. Two types of Sapphic and Alcaic monody are imitated by Tennyson. For example:

¹ The lyre (Greece: λύρα, lŷra) is a string musical instrument in ancient Greek period.

² The cithara or kithara (Greece: κιθάρα, kithāra, Latin: cithara) was a musical instrument in lyre family in ancient Greek, which is equal to the “guitar”.

³ The barbiton, or barbitos (Greece: βάρβιτον or βάρβιτος; Lat. barbitus), is a stringed instrument in ancient musical performance.

Sapphic : Faded every violet, all the roses;
Gone the promise glorious, and the victim,
Broken in this anger of Aphrodite,
Yields to the victor.
Alcaic : O mighty-mouthed inventor of harmonies,
O skill'd to sing of Time and Eternity,
God-gifted organ voice of England,
Milton, a name to resound for ages. ^{[3] xviii}

Herein Sappho's two poems are selected for displaying the ancient Greek lyric.

To Hymen, Wedding God

High! Raise the roof!
O Hymen.
Lift it up, carpenters!
O Hymen.
The bridegroom is coming, the equal of Aris,
O Hymen.
taller than a giant!
O Hymen!

Growing Old

Those lovely gifts of the fragrant-breasted Muses,
girls, seek them eagerly in thrilling song of the lyre.
My earlier delicate skin old age has grasped
and my black hair has become white,
my spirit turned heavy, my knees no longer
carry me nimble for dancing like a fawn.
About these things I groan. What can I do?
For a human not to grow old is impossible.
They say Dawn, dazzled by love, took Tithonos
in her rose arms to the utter end of the earth.
Once beautiful and young, time shoved him

into gray old age, husband of a deathless wife.

Cam 58b (lines 11–22)

Martin West (TLS 6.24.05)

A Cologne Papyrus translated by Willis Barnstone

and William E. McCulloh [3] 56; 82

These three poems in short stanzas are composed with lots of repeated words for presenting the leisurely moods. Themes of the poems freely express the human will involving love, happiness, the elapse of time and so on. It shows that ancient Greek lyric poems are performed to acquire enjoyment through performance in public.

Two necessary elements are required to produce resonance in the audience in lyric performance. One is the performer's individual quality, and the other is the emotional expression. It is relatively crucial for metrical and rhythmical lines with musical accompaniment to perform and express the emotion in lyric performance. According to a large number of researches, the short ancient Greek lyrics are commonly composed for singing with special aims in a given occasion. They are distinct from modern song lyrics such as elegy and iambics. In ancient Greece, given people's mind and spirit is relatively free, thus lyric has developed in this land of free-will. Types of lyric are widely extended, and themes of lyric are comparatively abundant such as politics, war, drinking, time, love, homosexuality etc.

In addition to epic and lyric, drama is considered as poetry, because the expressions of tragedy and comedy accord with the poetic forms in ancient Greece. Drama is particularly linked with lyric. Blank verse as one of lyric poems is widely played on the modern stage with Shakespeare's Sonnets as an example. Lyric performance is mostly related to ritual, celebrative or sport events in ancient Greece. The others like hymn, dithyramb etc. are performed in public. Dithyramb, the ancient Greece word "διθύραμβος" (dithurambos), means hymn for singing in public before audiences. Dithyramb is always accompanied with ritual dance and metrical lyric. Dionysus and harvest are praised in Dithyramb performance in ancient times. Aristotle points out that the Dithyramb performance is the origin of tragedy. He claims in his work *Poetics* as follows.

Anyway, arising from an improvisatory beginning (both tragedy and comedy—tragedy

from the leaders of the dithyramb, and comedy from the leaders of the phallic processions which even now continue as a custom in many of our cities), [tragedy] grew little by little, as [the poets] developed whatever [new part] of it had appeared; and, passing through many changes, tragedy came to a halt, since it had attained its own nature; see Janko (1987, 6).^[2] 1449a10–15

Dithyramb is regularly performed in the form of chorus with fifty performers' singing in public in ancient Athens. Throughout the singing, a dancer is dressed as Satyrs¹ with musical accompaniment of aulos.² Lyrics are uniquely splendid on account of their brilliant narration and vitality of special meter and rhyme. Thus, the live performance of brilliant Dithyramb enables the audience to celebrate a great festival, which Aristotle regards as the origin of tragedy. Nevertheless, if Dithyramb is the original form of tragedy, then undoubtedly the later European drama is related to the ancient Greek lyric. The effect on the audience is greatly considered in Dithyramb, which is deemed as the crucial factor in tragedy. In the marvelous performance accompanied by dance and music, a bull would be necessarily shown, symbolizing the hope of spring's coming. Bull is recognized as a ritual symbol that gives people a rich harvest and bumper joy. In the meanwhile, the audience factor is gradually concerned in revelry performance. To make the audience meditate through performance is to fulfill the transposition of audience. The simple ritual performance only presents the affective impulse. However, poetry performance transforms toward the artistic field through audience's transposition. Rational thinking is integrated into poetry performance, which allows Dithyramb to step toward the tragedy, so does poetry performance toward the field of art.

As for the poetical form, English poetry pays great attention to the rhythmical beauty of poetic lines, while the ancient Greek lyric focuses more on the metrical settings. Various short and long syllables fulfill the Greek lyric with well-proportioned meter. Precisely speaking, it is the key for lyric performance to have resonance. Nine classic melic poets are known to us from as early as the 3rd century BC to present. They are Alcaeus, Alcman, Anacreon, Bacchylides, Ibycus, Pindar, Sappho, Simonides, and Stesichorus. However, pitifully very few of these poets' works have been handed down.

It seems that all archaic Greek poetry can be traced back to the need of

¹ In Greek mythology, a satyr is one of a troop of ithyphallic male companions of Dionysus with goat-like features and often permanent erection.

² An aulos was an ancient Greek wind instrument, depicted often in art and also attested by archaeology.

ritual performance. The ritual performance is combined with music and dance. However, as time goes by, only three elements remain in the choral ode. *Choros* means group dancing and singing in public. *Ôide* indicates the song. According to the ritual need, chorodic poetry is mostly like the archaic poetry performance with dance and song along with the musical accompaniments. Hence, the Dithyramb is a form of chorodic poetry. The language of chorodic poetry is fully ornate and complex. It is like the Doric dialect to some extent. Choral ode stresses metrical construction. William Barnstone in the book *Ancient Greek Lyrics* points out that “the typical choral ode (apart from drama) is composed of a series of paired and metrically identical stanzas, with each pair separated from the next by a stanza of similar but not identical metrical character. The pairs consist of a strophe and antistrophe, or “turn” and “counter-turn.” (These terms are thought to refer to the fact that the dance movements in the second stanza of each pair were exactly reversed from those of the first.) And dividing stanza is the epode. ” ^{[3] xvii} Chorodic poetry, compared with other types of Greek or European poetry, is the most difficult and complex, and its charms are realized through performance. The performance of chorodic poetry as a type of poetry performance has perfectly fused diversity and regularity, freedom and balance.

In addition, ancient Greek culture produced two kinds of poetry greatly related to traditional lyric of music performance. They are iambic poetry and elegiac poetry. Archilochos is regarded as the one who invented the iambic poetry. Barnstone asserted “Iambic poetry, allegedly the invention of Archilochos, was composed of lines predominantly in iambic or trochaic (the reverse of iambic) rhythms. It was at first chiefly employed, as one can see in Archilochos, Semonides of Amorgos, and Hipponax, for personal abuse, satire, and polemic.” ^{[3] xix} Iambic poetry widely exists in the dialogs of Athenian drama with the development of traditional lyric. Therefore, drama is a combination of chorodic and iambic form to a great extent. It is later reflected in Shakespeare’s blank verse, or in another word, Shakespeare’s blank verse is rooted in drama.

Lyric has a long history. While lyric originated in ancient Greece, it has been developed in various countries or districts. For instance, the earliest Chinese lyrics of *Li Sao* by Qu Yuan or *Song of Books* are performed all the time even nowadays in China. Poetry of the ancient China did not just stay in page but was performed before the live audience like the ancient Greek poetry. In western countries, lyric has fast grown in medieval times or in later centuries, for example in the form of elegy and iambics. In a word, to trace the origin of

poetry performance is to discover the origin of ancient Greek literature. Three poetical forms of ancient Greece reveal the root of poetry performance. The history of performing trait of poetry is naturally revealed from the ancient time in accordance with the above analysis of epic and lyric. Drama, as the third poetical form, has been mentioned herein above. The analysis shows that poetry and performance cannot be divided into independent arts. Performing trait is born with poetry, and poetry performance has developed from the ancient time to the present time. Poetry performance, however, is advancing along with the rise of brand-new media, like the popularization of slam poetry.

Drama, the third poetic form, which is a synthesis of epic and lyric, is an advanced form of poetry. Drama both has the objectivity of epic and the subjectivity of lyric according to Aristotle. Based on the dramatic characteristic, poetry is directly performed onstage. Dramatic performance veritably reveals the art of poetry performance. Almost all artistic performances combine the objective narrative with subjective lyric, so it is the same as the drama or poetry performance. The ancient Greek drama was performed in the open air, which was originated from the worship of Dionysus. When poetry performance has reached at the stage of dramatic performance, the art of poetry performance has been promoted with the combination of epic and lyric. Poetry performance gradually focuses on indoor presentation on stage before the live audience. The poet initially acts as performer in poetry performance. Or in another word, poetry performance is always arranged and performed by the poet. In addition, poetry belongs to poet's creation. With the development of poetry performance, professional performers come into existence. Dithyramb can be regarded as a centralized and large-scale poetry performance.

3. Poetry Performance Onstage

The ancient Greek civilization is widely considered as the origin of the western literature and art. Shakespeare's drama evolves from the ancient dramatic or poetic performance, and Shakespeare himself superlatively develops and inherits the ancient Greek art of poetry performance. According to the development of the three poetic forms in ancient Greece, poetry performance has basically developed from narrative, lyric and dramatic performance. The third poetic form of drama integrates the performing elements of three poetic forms. Not only has the performing form been promoted, but also poetry performance focuses on handwritten manuscript. Thanks to the invention of the print media, poetry performance is finally

transformed on the written basis and is presented indoors onstage before the audience. Poetry performance enters the artistic stage. The performing style depends on the style of poetry. Poetry performed onstage can be recited, sung etc. with dance, music etc. Therefore, poetry performance simply can be deemed as an artistic development from orality to text, then from text to stage. Shakespeare is seen as the example because of his superlative development of poetry performance.

Shakespeare's poetry expresses more dramatic than narrative and lyric characteristics. As a dramatic poet, his poetry not merely focuses on the narrative and the lyric, but also performs the orality, musicality etc. and pays more attention to performer's action, plot etc. Shakespeare's poetry can be called dramatic poetry. Dramatic poetry is seen as the poetic text of script in a broad sense. Moreover, such poetry combines dramatic techniques such as dramatic dialogue, dramatic monologue and so on. Dramatic poetry has reached a comprehensive scale from the perspective of poetic narrative and lyric. For example, Shakespeare's *As You Like It*:

It Was a Lover and His Lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn field did pass
*In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.*

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In springtime, the only pretty ring time . . .

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In springtime, the only pretty ring time . . .

And therefore take the present time,

With a hey, and a ho, and a hey nonino;
For love is crowned with the prime
*In springtime, the only pretty ring time . . .*¹

However, it does not mean that only epic, lyric or dramatic poems can be performed. Three poetical forms are listed for exploring the origin and the form of poetry performance. In fact, every type of poetry can be directly or kinetically performed onstage. Differences of poetry performance depend on the interpretive or performing forms. Poetry performance can be traced back to the ancient time, and it possesses various presenting forms. For instance, poetry can be performed in the style of drama, song, dance, recitation etc. along with musical accompaniments and stage design, etc. In addition, other factors like performer's personal quality, audience effect, performing space etc. can support poetry performance. All these factors contribute to poetry performance as a kinetic art. Endowed with strong vitality, poetry is kinetically activated when performed onstage. Shakespeare once said "All the world's a stage, / And all the men and women merely players. / They have their exits and their entrances, And one man in his time plays many parts."^{[5] 1} Poetry performance is a kinetic process from the text to stage. In another word, performance endows poetry with vitality when kinetically performed before the live audience on stage by the performer.

The term kinetic art comes from the Greek word of "kinesis". Kinetic art is an art that occupies the dimensional spaces. Its artistic expressions involve sculpture and figure. Kinetic art is based on movement with medium, which is perceived by the viewer for its effect from the kinetic motion. Kinetic movement or motion occurs with two elements of kinetic energy and time. The process requires the viewer's participation in the kinetic motion. Thus, it states that kinetic art is concerned more with the interaction with the public. In its widest definition, kinetic art includes the performance art. Apart from the performance art, kinetic art involves broader artistic fields.

Early kinetic artists in the 1900s regarded their art as the dynamic motion. Naum Gabo frequently named his work as the expression of kinetic rhythm. From 1919 to the 1920s until the 1960s, the type of kinetic art was reshaped with mobiles and with new forms of sculpture. Alexander Calder in 1954

¹ From *As You Like It* (5.3). Sung by two pages to the clown, Touchstone, and the "country wench," Audrey; in the next (and final) scene, this couple and three other couples will marry.
[4] 274

suggested to “lift the figures and scenery off the page and prove undeniably that art is not rigid”. Calder’s proposition gives further innovations for artistic expression and makes motion as his aesthetic core. Auguste Rodin is a kinetic artist who agrees that kinetic movement or motion exists in art. In the same period, Édouard Manet, Edgar Degas, and Claude Monet proposed their ways in artistic creation that tried to incorporate movement in artistic works. Their arguments and practices claim that the art can be endowed with the vitality for viewing life and capturing the time. Kinetic art witnessed a growth in the period of 1950s. Lots of exhibitions were held in this period. Kinetic art flourished in the period from 1960 to 1975. Jean Tinguely created his representative sculpture *Homage to New York*. The exhibition of *Le Mouvement II* was held again in Paris. In the 1960s, kinetic art gained an important success represented by such artists as Venice Biennale, the Sao Paulo Biennale and the Paris Biennale. It is a golden age for kinetic art incorporated with the new high-tech. New variants are featured and formed in this period.

Frank Popper is the author who finished the book *Origins and Development of Kinetic Art*. He claimed that kinetic art plays a significant role in using the optical movement between science, technology, art and the environment. In this book, he defined that kinetic art is an art form with any medium that contains movement perceivable by the viewer or depends on the motion for its effect. Popper’s argument underlines the importance of motion and viewer. Viewer in poetry performance is the same as the audience. Thus, poetry performance and kinetic art pay attention to the effect from the motion or action of the audience or viewer. Alexander Calder is the one who is known as the founder of kinetic art. He agreed that the optical aesthetics or visual aesthetics should be incorporated into the motion. Calder thought highly of the artistic form with color, plastic shape and so on. When poetry is dynamically performed out, the kinetic aesthetics are incorporated in poetry performance.

Conclusion

Poetry performance is kinetic action that needs artistic motion or movement to fulfill the aural and visual performances on stage before the live audience. It is multi-dimensional, that is, it is visual, auditory and kinetic. Poetry performance incorporates both literariness or dramatism and theatricality. It is the performer’s aural and visual performances as the poetic interpretations on stage before the live audience.

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