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Vol.7 No.3 September 2018

VERSE VERSION

Chief editor: Zhang Guangkui

# VERSE VERSION

Vol.7 No.3 September 2018



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# **Verse Version**

**Vol.7 No.3 September 2018**

Chief Editor

**Zhang Guangkui**

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# VERSE    VERSION

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

## English-Chinese Version

### Death of the Day<sup>1</sup>

Walter Savage Landor<sup>2</sup>

My picture blacken in their frames  
As night comes on,  
And youthful maids and wrinkled dames  
Are now all one.

Death of the day! a sterner Death  
Did worse before;  
The fairest form, the sweetest breath,  
Away he bore.

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (4th Edition). London: W. W. Norton & Company, Inc. 2005: 764.

<sup>2</sup> Walter Savage Landor (1775-1864) was an English prose-writer on themes drawn from literary history, a verse-dramatist, and a poet.

Translation:

## 今日之死

沃尔特·萨维奇·兰多

我的照片在相框中变黑，  
夜幕降临，  
年轻的女仆和皱皮的贵妇  
现在都一样。

今日之死！过去之死  
更坚决却更糟糕；  
最美的形式，最甜美的气息，  
他倦了，离开了。

（邓宇萍 译）

## **Fate**<sup>1</sup>

Ralph Waldo Emerson<sup>2</sup>

Her planted eye to-day controls,  
Is in the morrow most at home,  
And sternly calls to being souls  
That curse her when they come.

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 946.

<sup>2</sup> Ralph Waldo Emerson (1803-1882) known professionally as Waldo Emerson, was an American essayist, lecturer, and poet who led the Transcendentalist movement of the mid-19th century.

Translation:

## 命运

拉尔夫·沃尔多·爱默生

她种下今天的眼睛后观察，  
明天是否会在家里漫溢开，  
并且强烈地呼吁成为心魄，  
当他们来的时候会诅咒她。

（邓宇萍 译）

## Hope<sup>1</sup>

Emily Brontë<sup>2</sup>

Hope was but a timid friend—  
She sat without the grated den  
Watching how my fate would tend  
Even as selfish-hearted men.

She was cruel in her fear.  
Through the bars, one dreary day,  
I looked out to see her there  
And she turned her face away!

Like a false guard false watch keeping,  
Still in strife she whispered peace;  
She would sing while I was weeping;  
If I listened, she would cease.

False she was, and unrelenting;  
When my last joys strewed the ground  
Even Sorrow saw repenting,  
Those sad relics scattered round;

Hope—whose whisper would have given  
Balm to all my frenzied pain—  
Stretched her wings and soared to heaven;  
Went—and ne'er returned again!

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 946.

<sup>2</sup> Emily Jane Brontë (1818-1848), one of the Brontë sisters, was an English novelist and poet, sister of Charlotte and Anne Brontë. She is most famous for her only novel, *Wuthering Heights*. She wrote under the pen name Ellis Bell.

Translation:

## 希冀

艾米莉·布朗特

希冀如怯交，  
静坐无栓销。  
冷眼观吾命，  
似私心甚骄。

惧里极残忍，  
虚日佛狱中。  
探身望其面，  
倏转掩僵容。

弗卫不守门，  
争中把静呻。  
吾泣其高歌，  
若聆则寂沉。

荒谬至绝情，  
仅剩欢愉停。  
愁亦有所悔，  
逝四散悲鸣。

(朱丽叶 译)

## **Fame is a Bee<sup>1</sup>**

Emily Dickinson<sup>2</sup>

Fame is a bee.  
It has a song—  
It has a sting—  
Ah, too, it has a wing.

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1126.

<sup>2</sup> Emily Elizabeth Dickinson (1830-1886) was an American poet. Born in Amherst, Massachusetts, to a successful family with strong community ties, she lived a mostly introverted and reclusive life. Many of her poems deal with themes of death and immortality, two recurring topics in letters to her friends. A complete and mostly unaltered collection of her poetry became available for the first time in 1955 when *The Poems of Emily Dickinson* was published by scholar Thomas H. Johnson.

Translation:

## 名誉是一只蜜蜂

艾米莉·狄金森

名誉是一只蜜蜂。

它有一首歌曲——

它有一个螫针——

啊，它也有一个翼。

(邓宇萍 译)

## **Anecdote of the Jar<sup>1</sup>**

Wallace Stevens<sup>2</sup>

I placed a jar in Tennessee,  
And round it was, upon a hill.  
It made the slovenly wilderness  
Surround that hill.

The wilderness rose up to it,  
And sprawled around, no longer wild.  
The jar was round upon the ground  
And tall and of a port in air.

It took dominion everywhere.  
The jar was gray and bare.  
It did not give of bird or bush,  
Like nothing else in Tennessee.

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1260.

<sup>2</sup> Wallace Stevens (1879-1955) was an American modernist poet.

Translation:

## 坛子轶事

华莱士·史蒂文斯

我在田纳西州放了一个坛子，  
在山上，它是圆形的。  
它造就了荒芜的山野  
包围那座小山。

荒野向它滋生，  
并且四处蔓延，不再萧条。  
坛子在地上  
圆鼓立正，坛口向上。

它统领各处。  
坛子灰色，无釉。  
它没带来鸟儿或灌木，  
但在田纳西州没有其它东西如它一般。

(邓宇萍 译)

## **First Fig**<sup>1</sup>

Edna St. Vincent Millay<sup>2</sup>

My candle burns at both ends;

It will not last the night;

But ah, my foes, and oh, my friends—

It gives a lovely light!

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1382.

<sup>2</sup> Edna St. Vincent Millay (1892-1950) was an American lyrical poet and playwright and the first woman to receive the Pulitzer Prize for Poetry. She was also known for her unconventional, bohemian lifestyle and her many love affairs. She used the pseudonym Nancy Boyd for her prose work.

Translation:

## 第一颗无花果

埃德娜·圣文森特·米莱

我的蜡烛两头烧；

它维持不了一夜；

但是啊，我的敌人，哦，还有我的朋友们——

烛光闪闪是如此可爱！

（邓宇萍 译）

## Portrait in Georgia<sup>1</sup>

Jean Toomer<sup>2</sup>

Hair—braided chestnut,

coiled like a lyncher's rope,

Eyes—fagots,

Lips—old scars, or the first red blisters,

Breath—the last sweet scent of cane,

And her slim body, white as the ash of black flesh after flame.

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1399.

<sup>2</sup> Jean Toomer (1894-1967) was an American poet and novelist and an important figure of the Harlem Renaissance.

Translation:

## 乔治娅的肖像

吉·图默

头发——栗色的编发，

像一条私刑者的绳索盘绕，

眼睛——柴把，

嘴唇——旧疤，或刚发红的水泡，

呼吸——甘蔗的最后甜味，

而她纤细的身体，雪白如火焰后的黑色肉灰。

（邓宇萍 译）

## **Juan's Song<sup>1</sup>**

Louise Bogan<sup>2</sup>

When beauty breaks and falls asunder  
I feel no grief for it, but wonder.  
When love, like a frail shell, lies broken,  
I keep no chip of it for token.  
I never had a man for friend  
Who did not know that love must end.  
I never had a girl for lover  
Who could discern when love was over.  
What the wise doubt, the fool believes—  
Who is it, then, that love deceives?

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1407.

<sup>2</sup> Louise Bogan (1897-1970) is one of the modern American poets, poetry critic, translator and editor.

Translation:

## 胡安颂

露易丝·博根

瑰丽散落倩千片，  
腹反无悲却贪求。  
易碎如壳情碎裂，  
无拾半粒勿流连。  
斯人若是非吾伴，  
怎不深知爱必殒。  
亦未曾识一女眷，  
分离恋去解其缘。  
疑者是智愚人笃，  
遂有慕思将谁瞞？

（朱丽叶 译）

## To Emily Dickson<sup>1</sup>

Hart Crane<sup>2</sup>

You who desired so much— in vain to ask—  
Yet fed you hunger like an endless task,  
Dared dignify the labor, bless the quest—  
Achieved that stillness ultimately best,

Being, of all, least sought for: Emily, hear!  
O sweet, dead Silencer, most suddenly clear  
When singing that Eternity possessed  
And plundered momentarily in every breast;

—Truly no flower yet withers in your hand,  
The harvest you descried and understand  
Needs more than wit to gather, love to bind.  
Some reconciliation of remotest mind—

Leaves Ormus rubyless, and Ophir chill.  
Else tears heap all within one clay-cold hill.

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1416.

<sup>2</sup> Hart Crane (1899-1932) is considered a pivotal even prophetic figure in American literature; he is often cast as a Romantic in the decades of high Modernism.

Translation:

## 致艾米莉·狄金森

哈特·克兰

欲将盈，问亦无益。  
贪求难填永役。  
恃尊不辍何欣祈，  
居至善清宁际。  
生之意。仅探觅，聆听倾耳之艾米。  
悦心死寂。顿彻悟明晰，  
纵颂亘久恒具。

时飞去，掠世间人胸忆。  
无花枯于拳里。  
得偿慢绘君知晓，  
更欠智积情系。  
知远矣。  
君已逝，奥斯往此失莹迹。俄斐冰缔。  
君已逝呜呼，还留泪聚，成冷岭仍泣。

（朱丽叶 译）

## **The Negro Speaks of Rivers<sup>1</sup>**

(To W. E. B. Du Bois)

Langston Hughes<sup>2</sup>

I've known rivers:

I've known rivers ancient as the world  
and older than the flow of human blood in human veins.  
My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.  
I built my hut near the Congo and it lulled me to sleep.  
I looked upon the Nile and raised the pyramids above it.  
I heard the singing of the Mississippi when Abe Lincoln  
went down to New Orleans, and I've seen its muddy  
bosom turn all golden in the sunset.

I've known rivers:  
Ancient, dusky rivers.

My soul has grown deep like the rivers.

---

<sup>1</sup> Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1430.

<sup>2</sup> Langston Hughes (1902-1967) was an American poet, novelist, playwright, social activist and newspaper columnist.

Translation:

## 黑人谈论河流

(致威廉·爱德华·伯格哈特·杜波伊斯)

兰斯顿·休斯

我已经知道河流：

我已经知道河流，它们如世界一般古老，甚至比  
人类静脉里流的血液还古老。

我的灵魂已经成长得如河流一样深邃。

黎明，凌晨，我在幼发拉底河沐浴。

我在刚果附近建一个小屋，它催我入眠。

我在尼罗河上展望，在它之上竖起了金字塔。

我听见密西西比河在歌唱，当亚伯拉罕·林肯  
往下走到新奥尔良，我已经瞧见了它的泥泞的  
胸脯，在夕阳下变得金黄。

我已经知道河流：

古老的，暗淡的河流。

我的灵魂已经成长得如河流一样深邃。

(雷艳妮 译)

## To my Annie——for our first Christmas in 2018

Wang Qinghua<sup>1</sup>

Oh, my Annie,  
My dearest sweetie,  
It's the first Christmas for you and me.  
I hope God blesses you and me,  
Happiness and joy are all above us.

Oh, my Annie,  
My dearest sweetie,  
It's the first Christmas for you and me.  
All the days are becoming beautiful because of your coming,  
All the things are becoming wonderful because of your  
dreaming,  
All the emotions are becoming careful because of your  
smiling,  
All the dreams are becoming peaceful because of your  
murmuring  
“Father Christmas is coming with gifts and I love my  
mummy.”

Oh, my Annie,  
My dearest sweetie,  
It's the first Christmas for you and me.  
You come to my life as a Christmas gift,  
So Merry Christmas for you and me.  
May all the goodness is all around us,  
I love you and you too love me.

---

<sup>1</sup> Wang Qinghua (1976-), an English teacher and a poet, Shenzhen, China.

Translation:

## 致我的小安妮——庆祝 2018 我们的第一个圣诞节

王庆华

哦，我的小安妮，  
我最亲爱的小甜心  
这是属于我们的第一个圣诞日，你和我。  
我希望上帝永远为我们祝福，我和你。  
快乐和幸福永远围绕着我们，你和我。

哦，我的小安妮，  
我最亲爱的小甜心  
这是属于我们的第一个圣诞日，你和我。  
所有的日子因为你的到来而鲜花盛开；  
所有的事情因为你的梦想而纷呈精彩；  
所有的情感因为你的微笑而细腻柔软；  
所有的美梦因为你的呢喃而祥和温暖；  
“圣诞老人带着礼物来了，我爱我的妈妈。”

哦，我的小安妮，  
我最亲爱的小甜心  
这是属于我们的第一个圣诞日，你和我。  
你是圣诞老人送给我最大的礼物，  
祝我们永远圣诞快乐，你和我。  
愿所有的美好围绕着我们，你和我。  
我爱你，宝贝，你也爱我。

（王庆华 译）

## Chinese-English Version

### 卿云歌<sup>1</sup>

上古民歌

卿云烂兮。

纛纛兮。

日月光华。

旦复旦兮。

---

<sup>1</sup> 邓萌柯 编著. 中华诗词名篇解读. 北京: 商务印书馆, 2014: 1.

Translation:

## **Ode to Harmony<sup>1</sup>**

Palaeo-Ballad<sup>2</sup>

Ay! Splendid the auspicious Clouds,  
Spreading and rolling, hover in crowds.  
Ay! Bright the sunlight and moonlight,  
Shine luminously after each dark night.

(Trans. Zhu Liye)

---

<sup>1</sup> The title of the original text means a song started with auspicious clouds, meanwhile, the song is about Chinese traditional harmonious images. So *Ode to Harmony* was chosen as the title of translation version.

<sup>2</sup> It is a poem of the ancient times for eulogizing the emperor, civil and military official.

## 垓下歌<sup>1</sup>

项羽

力拔山兮气盖世。

时不利兮骓不逝。

骓不逝兮可奈何！

虞兮虞兮奈若何！

---

<sup>1</sup>邓萌柯 编著. 中华诗词名篇解读. 北京: 商务印书馆, 2014: 21.

Translation:

## Song of Gaixia

Xiang Yu<sup>1</sup>

The strength is such that it can pull out the mountain, matchless!

Yet the time is unfavorable for me, the black horse cannot run  
forward any more.

The horse cannot run forward any more, what can I do?

My dear concubine Yu, what can I do with you?

(Trans. Lei Yanni)

---

<sup>1</sup> Xiang Yu (项羽, 232-202B.C.) was a prominent general during the fall of the Qin Dynasty. His name was Ji (籍), Yu (羽) was his courtesy name. He was a great general, a descendant of Chu (楚) nobility. It took him only several years to put a giant empire effectively at his whim—but he was poor at diplomacy, man management and administrative affairs. He is traditionally viewed as having an impetuous nature by Chinese historians, and that further inability to realize his shortcomings doomed him to failure during his struggle with Liu Bang (刘邦) over supremacy of China. He is commonly known by his self-styled title of Xīchǔ Bàwáng (lit. Overlord of Western Chu).

## 大风歌<sup>1</sup>

刘邦

大风起兮云飞扬。

威加海内兮归故乡。

安得猛士兮守四方！

---

<sup>1</sup> 邓萌柯 编著. 中华诗词名篇解读. 北京: 商务印书馆, 2014: 23.

Translation:

## **Song of Strong Wind**

Liu Bang<sup>1</sup>

The strong wind is blowing, the clouds are flying around.

My power has spreads all over the land and I return home  
gloriously.

How can I obtain the courageous soldiers to guard the four  
directions?

(Trans. Lei Yanni)

---

<sup>1</sup> Liu Bang (刘邦, 256 B.C.-195 B.C.), an outstanding politician, strategist and military conductor in Chinese history, the founding emperor of the Han Dynasty, one of the great pioneers of the Han nationality and Han cultures, has made contributions to the development of the Han nationality and the unification of China.

## 邮吻<sup>1</sup>

刘大白

我不是不能用指头儿撕，  
我不是不能用剪刀儿剖，  
只是缓缓地  
轻轻地  
很仔细地挑开了紫色的信唇；  
我知道这信唇里面，  
藏着她秘密的一吻。

从她底很郑重的折叠里，  
我把那粉红色的信笺，  
很郑重地展开了。  
我把她很郑重地写的  
一字字一行行，  
一行行一字字地  
很郑重地读了。

我不是爱那一角模糊的邮印，  
我不是爱那幅精致的花纹，  
只是缓缓地  
轻轻地  
很仔细地揭起那绿色的邮花；  
我知道这邮花背后，  
藏着她秘密的一吻。

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<sup>1</sup> 辛迪 主编. 20 世纪中国新诗辞典. 上海: 汉语大词典出版社, 1997:15.

Translation:

## Sealed with Her Kiss

Liu Dabai<sup>1</sup>

Though tear the envelope with fingers I can,  
Though split it with scissors I can,  
I just gently  
    gently  
open the purple seal kissingly;  
For I know in the seal  
her kiss was concealed.

For the solemn fold  
of her pink letter,  
I divinely unfold.  
For her earnest writing  
word by word, line by line,  
and line by line, word by word  
I carefully read through.

I dislike the vague stamp on the right corner,  
I dislike the fine fleuron on the letter,  
I just gently  
    gently  
unseal the green stamp kissingly;  
For I know on the back of stamp,  
her kiss was concealed.

(Trans. Deng Yuping)

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<sup>1</sup> Liu Dabai (刘大白, 1880-1932), was born in Shaoxing, Zhejiang Province, was a famous modern poet in China.

## 人与时<sup>1</sup>

鲁迅

一人说，将来胜过现在。

一人说，现在远不及从前。

一人说，什么？

时道，你们都侮辱我的现在。

从前好的，自己回去。

将来好的，跟我前去。

这说什么的，

我不和你说什么。

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<sup>1</sup> 辞典编纂中心编. 新诗鉴赏辞典. 上海: 上海辞书出版社, 2017: 17.

Translation:

## **Man and Time**

Lu Xun<sup>1</sup>

One says future is better than nowadays.

Another says nowadays is worse than past.

Then another asks why.

Time protests, you all insult my nowadays.

The good in the past, go back by yourself.

The good in future, come with me.

You wonder what this is,

I won't tell you any about this.

(Trans. Zhang Guangkui)

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<sup>1</sup> Lu Xun (鲁迅, 1881-1936), a leading figure of modern Chinese literature. He was a short story writer, editor, translator, literary critic, essayist, and poet.

## 梦与诗<sup>1</sup>

胡适

都是平常经验，  
都是平常影象，  
偶然涌到梦中来，  
变幻出多少新奇花样！

都是平常情感，  
都是平常言语，  
偶然碰着个诗人，  
变幻出多少新奇诗句！

醉过才知酒浓，  
爱过才知情重；——  
你不能做我的诗，  
正如我不能做你的梦。

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<sup>1</sup> 辛迪 主编. 20 世纪中国新诗辞典. 上海: 汉语大词典出版社, 1997:15.

Translation:

## **Dream and Poetry**

Hu Shi<sup>1</sup>

All from daily experiences,  
And from familiar images,  
Swarmed into the dream by chances,  
With countless of novel changes.

All from general emotion,  
And normal speak along with words,  
Met with a poet on occasion,  
Turn'ng into fancy verse that herds.

Drunk illustrates how strong wine is;  
Lost reveals how deep the love was.  
Nay--you cannot be my poetries,  
As your dream isn't me with my flaws

(Trans. Zhu Liye)

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<sup>1</sup> 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.

## Venus<sup>1</sup>

郭沫若

我把你这张爱嘴，  
比成着一个酒杯。  
喝不尽的葡萄美酒，  
会使我时常沈醉！

我把你这对乳头，  
比成着两座坟墓。  
我们俩睡在墓中，  
血液儿化成甘露！

---

<sup>1</sup> 潘自强 主编. 中国现当代爱情诗 300 首. 珠海: 珠海出版社, 2004:70.

Translation:

## Venus

Guo Moruo<sup>1</sup>

I compare your lovely mouth,  
to a wine cup.

The incessant delicious wine,  
often makes me indulgent!

I compare your two nipples,  
to two graves.

We two sleep in the graves,

Our blood has turned into nectar.

(Trans. Lei Yanni)

---

<sup>1</sup> 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.

## 小诗<sup>1</sup>

徐玉诺

太阳落了下去，

山，树，石，河，一切伟大的建筑都埋在黑影里；

人类很有趣的点了他们的小灯：

喜悦他们所见到的；

希望找到他们所要的。

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<sup>1</sup> 辛迪 主编. 20 世纪中国新诗辞典. 上海：汉语大词典出版社, 1997:35.

Translation:

## **Verselet**

Xu Yunuo<sup>1</sup>

Sun set,

Mountain, tree, stone, river, all giant buildings drown in shadow.

Yet funny human beings ignited their lamps:

Happy to see what they see:

Wish them to gain their pursuits.

(Trans. Deng Yuping)

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<sup>1</sup> Xu Yunuo (徐玉诺, 1894-1958), a Chinese poet and writer in the 20th century.

## 深夜里听到乐声<sup>1</sup>

林徽因

这一定又是你的手指，  
轻弹着，  
在这深夜，稠密的悲思；

我不禁颊边泛上了红，  
静听着，  
这深夜里弦子的生动。

一声听从我心底穿过，  
忒凄凉  
我懂得，但我怎能应和？

生命早描定她的式样，  
太薄弱  
是人们的美丽的想象。

除非在梦里有这么一天，  
你和我  
同来攀动那根希望的弦。

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<sup>1</sup> 潘自强主编. 中国现当代爱情诗 300 首. 珠海: 珠海出版社, 2004:70.

Translation:

## Hearing the Melody in the Deep Night

Lin Huiyin<sup>1</sup>

Again it should be your finger  
plucking,  
the heavy grief in the deep night;

A flush in my cheeks  
hearkening,  
the lively string in the deep night.

A tune passes through my heart  
so bleak  
I understand, but how can I echo?

Life is destined  
so tiny  
people gains the beauty only in mind.

Only in dream, it's the day  
for you and me  
to play that string of hope.

(Trans. Deng Yuping)

---

<sup>1</sup> Lin Huiyin (林徽因, 1904-1955), a noted Chinese architect and writer in the 20th century, was considered to be the first female architect in China. Lin Huiyin wrote poems, essays, short stories and plays. Many of her works were praised for subtlety, beauty and creativity. Her most famous work is "You Are the April of This World—Ode to Love".

## 银鱼<sup>1</sup>

施蛰存

横陈在菜市里的银鱼，

土耳其风的女浴场，

银鱼，堆成了柔白的床巾，

魅人的小眼睛从四面八方投过来。

银鱼，初恋的少女，

连心都要袒露出来了。

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<sup>1</sup> 辛迪 主编. 20 世纪中国新诗辞典. 上海: 汉语大词典出版社, 1997:185.

Translation:

## **Whitebaits**

Shi Zhecun<sup>1</sup>

Whitebaits lounging in the bazaar,

The Turkish style bath for female,

Pile up like a soft white bed veil.

Tiny eyes dart charm from near and far.

Whitebaits, maidens in first love, are

Going to bare their heart even pale.

(Trans. Zhu Liye)

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<sup>1</sup> Shi Zhecun (施蛰存, 1905—2003), writer, literary translator and scholar.

## **Recommendation of English Poets and Poems**

# **Dante Gabriel Rossetti**

## Recommendation of English Poets and Poems

### Introduction

Gabriel Dante Rossetti (但丁·加百利·罗塞蒂, 1828-1882) was a British poet, illustrator, painter and translator. As a member of the Rossetti family, he was already writing poetry and translating Italian verse by the time he was 20. He studied art and became a founder of the Pre-Raphaelite Brotherhood, an art group embracing art for arts sake in 1848. Rossetti contributed poems to the group's magazine, *The Germ*, and published a translation called *Early Italian Poems*, which brought him modest recognition and success.

Rossetti came to believe that art and literature should pursue beauty for beauty's sake and not try to be moral, instructive, or politically useful. As a major precursor of the Aesthetic movement, Rossetti also influenced the European Symbolists. His art was characterized by its sensuality and its medieval revivalism. His early poetry was influenced by John Keats, and later poetry characterized by the complex interlinking of thought and feeling, especially in his sonnet sequence, *The House of Life*, written during 1847 and 1881, including 104 sonnets and exploring mysteries of human being's passion and the poet's persistent pursuit of love, beauty and eternity.

The following poems are selected from *Ballads and Sonnets* (Dante Gabriel Rossetti, *Ballads and Sonnets*. London: Ellis, 1881) and translated by Zou Shaoqin(邹少芹).

## **Sudden Light**

I have been here before,  
But when or how I cannot tell.  
I know the grass beyond the door,  
The sweet keen smell,

The sighing sound, the lights around the shore.  
You have been mine before,  
How long ago I may not know.  
But just when at that swallow's soar  
Your neck turned so,

Some veil did fall,---I knew it all of yore.  
Has this been thus before?  
And shall not thus time's eddying flight  
Still with our lives our love restore  
In death's despite,  
And day and night yield one delight once more?

Translation:

## 顿悟

我曾来过此地，  
却不记得何时又为何而来。  
我记得门外的青草绿绿，  
甜甜的芳香入鼻，  
隔岸灯火中的声声叹息。

你曾属于我，  
却之不记得那是何时，  
恰在燕子高飞之时，  
你顾盼回眸，  
面纱飘落——原来你早就在我的生命里。

难道我们真的曾经在此地？  
时间的涡轮流转能不能，  
让我们的生命和爱情重来一次？  
死又何妨，  
日夜轮回再来一次欢愉。

## The Woodspurge

The wind flapped loose, the wind was still  
Shaken out dead from tree and hill:  
I had walked on at the wind's will—  
I sat now, for the wind was still.

Between my knees my forehead was—  
My lips, drawn in, said not Alas!  
My hair was over in the grass,  
My naked ears heard the day pass.

My eyes, wide open, had the run  
Of some ten weeds to fix upon:  
Among those few, out of the sun,  
The woodspurge flowered, three cups in one.

From perfect grief there need not be  
Wisdom or even memory:  
One thing then learnt remains to me—  
The woodspurge has a cup of three.

Translation:

## 欧大戟

风懒懒地拍动着，又停下，  
从树木和山林中晃悠出来。  
风在哪儿我就走到哪儿，  
现在风停了，我于是坐下。

我的额头放在两膝之间，  
我的嘴唇深埋，不愿诉说哀怨，  
我的头发散开在草叶上，  
我露出耳朵倾听着白日的流逝。

我睁大着眼睛，凝视着  
其中的十几株草。  
在这些草中，透过阳光，  
欧大戟开花了，一枝有三朵花萼。

彻底的苦痛蜕变的  
未必是智慧也未必是回忆。  
那时留存于我心的只有一个——  
欧大戟有三朵花萼。

## Silent Noon

your hands lie open in the long fresh grass,—  
the finger-points look through like rosy blooms:  
your eyes smile peace.  
the pasture gleams and glooms  
'neath billowing skies that scatter and amass.  
all round our nest, far as the eye can pass,  
are golden kingcup-fields with silver edge  
where the cow-parsley skirts the hawthorn-hedge.  
'tis visible silence, still as the hour-glass.  
deep in the sun-searched growths the dragon-fly  
hangs like a blue-thread loosened from the sky;  
so this wing'd hour is dropt to us from above.  
oh! clasp we to our hearts, for deathless dower,  
this close-companioned inarticulate hour  
when two-fold silence was the song of love.

Translation:

## 寂静午后

你的双手伸展在鲜嫩的长草里——  
指尖如盛开的玫瑰，  
你的眼睛安然含笑，  
牧场时而闪烁时而暗淡  
在汹涌的天空下，散开又簇拥。  
在我们的巢穴周围，一眼望去的  
是镶着银边的金黄色的田野，  
是峨参点缀的山楂树篱笆，  
这看得见的寂静啊！如时间的沙漏，  
在阳光深处寻觅的那只蜻蜓，  
似蓝色的丝线从天空松下  
就像长着翅膀的时光从我们头上飞落。  
啊！让我们的心紧紧相扣，为了这不朽的馈赠。  
这无法言说的亲密时光，  
此刻多一份的沉寂即是一首爱之歌。

## **A Sonnet**

A Sonnet is a moment's monument,—  
Memorial from the Soul's eternity  
To one dead deathless hour. Look that it be,  
Whether for lustral rite or dire portent  
Of its own arduous fullness reverent:  
Carve it in ivory or in ebony,  
As Day or Night may rule; and let Time see  
Its flowering crest impearled and orient

A Sonnet is a coin: its face reveals  
The soul, its converse, to what Power's due:—  
Whether for tribute to the august appeals  
Of life, or dower in Love's high retinue,  
It serve; or, 'mid the dark wharf's cavernous breath,  
In Charon's palm it pay the toll to Death.

Translation:

## 十四行诗

一首十四行诗纪念着某个时刻，  
是对灵魂永恒的回忆。  
于死者而言，这是不死的时间。想必如此，  
不论是赎罪的仪式还是可怕的预言，  
都蕴含着它最虔诚的精准和圆满。  
以象牙和檀木来雕刻，  
让白昼和黑夜来统管，让时间来见证：  
它镶着明珠的花冠如此光彩耀眼。

一首十四行诗是一块币，正面映照灵魂，  
背面载着权力和责任——  
它以生命之庄重敬献贡品，  
向爱情之守护神送上嫁妆。  
或者，在幽暗空洞的码头呼吸，  
向卡戎的掌心递上死亡的通行费。

## **The Hill Summit**

This feast day of the sun, his altar there  
In the broad west has blazed for vesper-song;  
And I have loitered in the vale too long  
And gaze now a belated worshipper.  
Yet may I not forget that I was 'ware,  
So journeying, of his face at intervals  
Transfigured where the fringed horizon falls,—  
A fiery bush with coruscating hair.

And now that I have climbed and won his height,  
I must tread downward through the sloping shade  
And travel the bewildered tracks till night.  
Yet for this hour I still may here be stayed  
And see the gold air and the silver fade  
And the last bird fly into the last light.

Translation:

## 山顶

今日是太阳的盛典，他的祭坛  
在空旷的西边唱着挽歌，燃着火焰。  
我在溪谷里徘徊了许久，  
凝视着一位迟来的朝圣者。  
我没能忘记一路旅程中，  
他的面容时而闪现在地平线滑落的边缘，  
他红色的头发如燃烧的灌木丛。

现在我爬到了山顶，站在最高处，  
我要顺着斜坡向下走，  
摸索在纵横交错的山路直到夜幕降临。  
此时此刻，我仍然可以逗留片刻，  
看着金色的晚霞慢慢褪去，  
最后一只鸟儿飞入了最后一束光。

## **Barren Spring**

Once more the changed year's turning wheel returns:  
And as a girl sails balanced in the wind,  
As now before and now again behind  
Stoops as it swoops, with cheek that laughs and burns,—  
So Spring comes merry towards me here, but earns  
No answering smile from me, whose life is twin'd  
With the dead boughs that winter still must bind,  
And whom today the Spring no more concerns.  
Behold, this crocus is a withering flame;  
This snowdrop, snow; this apple-blossom's part  
To breed the fruit that breeds the serpent's art  
Nay, for these Spring-flowers, turn thy face from them,  
Nor stay till on the year's last-stem  
The white cup shrivels round the golden heart

Translation:

## 荒春

流年转动着车轮再一次归来，  
像一个女孩在风中扬帆航行。  
风推着她时而往前又时而后退，  
风一扑她就弯下腰，笑红了脸。  
春天就这么欢笑而至，  
却换来我无声的微笑，  
我的生命已和冬天的枯枝相互缠绕，  
以至于如今对春天视若无睹。  
看啦，藏红花是一团凋零的火焰；  
雪莲花啊，是雪花；  
可这苹果花却长出了苹果，  
让蛇的诡计得逞。  
不，为了这春天的花朵，请转开你的脸庞，  
不要凝视，直到今年最后一株百合茎上。  
白色的花萼枯萎，只留下一颗金色的心。

## **Lost on Both Sides**

As when two men have loved a woman well,  
Each hating each, through Love's and Death's deceit;  
Since not for either this stark marriage-sheet  
And the long pauses of this wedding-bell;  
Yet o'er her grave the night and day dispel  
At last their feud forlorn, with cold and heat;  
Nor other than dear friends to death may fleet—  
The two lives left that most of her can tell:—

So separate hopes, which in a soul had wooed  
The one same Peace, strove with each other long,  
And Peace before their faces perished since:  
So through that soul, in restless brotherhood,  
They roam together now, and wind among  
Its bye-streets, knocking at the dusty inns.

Translation:

## 共有的失去

当两个男人同时爱上一个女人，  
他们相互生恨，以爱情和死亡的名义来欺骗；  
等不到一纸素朴的婚约，  
婚礼的钟声也遥遥无期。  
在她的坟前，日夜交替的冷热，  
最终驱赶了他们的仇怨。  
最亲密的朋友也不能让她起死回生，  
他们两个诉说着对她最多的怀念。

一个灵魂追求着不同的希望，  
二者努力多久才得到了同一份平和。  
可当平和在他们面前消失，  
在那个灵魂里，他们焦虑不安。  
如今他们又一起漫游，  
穿梭在离别的街巷，  
敲打着尘封的客栈。

## **A Superscription**

Look in my face; my name is Might-have-been;  
I am also called No-more, Too-late, Farewell;  
Unto thine ear I hold the dead-sea shell  
Cast up thy Life's foam-fretted feet between;  
Unto thine eyes the glass where that is seen  
Which had Life's form and Love's, but by my spell  
Is now a shaken shadow intolerable,  
Of ultimate things unuttered the frail screen.

Mark me, how still I am! But should there dart  
One moment through thy soul the soft surprise  
Of that winged Peace which lulls the breath of sighs,—  
Then shalt thou see me smile, and turn apart,  
Thy visage to mine ambush at thy heart  
Sleepless with cold commemorative eyes.

Translation:

## 题记

请看着我的脸：我名叫“本该这样”，  
我也被称为“再没有”，“太晚”，“告别”。  
我手握着死海的贝壳，放在你的耳畔，  
抛向你粘满泡沫的生命的足间。  
我举杯到你的眼前，  
生命和爱情的模样如你所见！  
可是我念了咒，让结局晃动成影，  
言说不出的一片支离破碎。

记住我，我是如此的坚定！有一回  
我向你的灵魂投掷了一枚温柔的惊奇，  
似带翼的平和安抚了你的叹息。  
而后你瞥见了我的笑脸，你转身  
将脸庞埋在我心间，  
冰冷的眼睛念着从前，无法入眠。

(邹少芹 译)

## **Recommendation of Chinese Poets and Poems**

**Li Shimin**

## Recommendation of Chinese Poets and Poems

### Introduction

Emperor Taizong of Tang (唐太宗, 599- 649), personal name Lǐ Shì mǐn (李世民), was the second emperor of the Tang Dynasty of China, ruling from 626 to 649. Emperor Taizong's reign was regarded as the exemplary model among all the other emperors in Chinese history, and his "Reign of Zhen'guan" (贞观之治) was considered a golden age. During his reign, Tang Dynasty flourished economically and militarily. For more than a century after his death, China enjoyed peace and prosperity.

Emperor Taizong was also a well-known great poet. The following selections are selected from *Tang Poetry, Song Ci* and *Yuan Drama* (Ma Songyuan, ed. Xianzhuang Publishing House, 2010) and translated by Zhang Guangkui(张广奎).

## 赐萧瑀

疾风知劲草，  
板荡识诚臣。  
勇夫安识义，  
智者必怀仁。

Translation:

### **Awarding Xiao Yu**

Swift wind reveals tough grass,  
Turmoil identifies loyal courtiers.  
A bold man knows righteousness,  
A wise man harbors benevolence.

## 赐房玄龄

太液仙舟迴，  
西园引上才。  
未晓征车度，  
鸡鸣关早开。

Translation:

### **Awarding Fang Xuanling**

Far away on the Taiye Pool the immortal boat floats,

In the West Garden you receive the talents.

Before dawn they rode carriages along,

Through the pass which the cockcrow opened upon.

## 辽东山夜临秋

烟生遥岸隐，

月落半崖阴。

连山惊鸟乱，

隔岫断猿吟。

Translation:

### **Night of Eastern Liaoning Mountains Approaching Autumn**

Mist rises, the distant bank vague lies,  
The moon rolls down, the half cliff dim hides,  
Peaks continuous, the birds panic flutter,  
Mountains block, the apes faint gibber.

## 守岁

暮景斜芳殿，  
年华丽绮宫。  
寒辞去冬雪，  
暖带入春风。  
阶馥舒梅素，  
盘花卷烛红。  
共欢新故岁，  
迎送一宵中。

Translation:

### **Staying up All Night on New Year's Eve**

The setting sun slants through the magnificent palace,

The passing years increase her beauty.

Cold leaves, taking away the winter snow,

Warmth comes, taking along the spring winds.

Winter sweet blossoms, spreading fragrance on stairs,

Sacred flowers set everywhere, decorating red candles.

Together see off the past year,

The same night cheer for the coming one.

## 望终南山

重峦俯渭水，  
碧嶂插遥天。  
出红扶岭日，  
入翠贮岩烟。  
叠松朝若夜，  
复岫阙疑全。  
对此恬千虑，  
无劳访九仙。

Translation:

### **Visiting Zhongnan Mountain**

Multiple ranges overlook Weishui River,  
Green peaks soar into the high sky.  
With the sun above, red cast on mountains,  
With fog adrift, white encircle green.  
Pines, row after row, turn day to night,  
Cliffs, one by one, fill the gap and make a whole.  
Visiting her comforts every worry,  
Worshiping the nine gods falls futile.

## 咏兴国寺佛殿前幡

拂霞疑电落，  
腾虚状写虹。  
屈伸烟雾里，  
低举白云中。  
纷披乍依迥，  
掣曳或随风。  
念兹轻薄质，  
无翅强摇空。

Translation:

### **Ode to Streamer before Xingguo Temple Hall**

She flicks dusk like lightening streaks,

She flies up like rainbow spans.

She bends and stretches in the sacred smoke,

She clammers beneath white cloud.

Pulled or pushed by winds,

She comes forth and backward.

She's light and thin, having no wings,

Struggling in the air and flinging?

## 望雪

冻云霄遍岭，  
素雪晓凝华。  
入牖千重碎，  
迎风一半斜。  
不妆空散粉，  
无树独飘花。  
萦空惭夕照，  
破彩谢晨霞。

Translation:

## **Enjoying Snow**

Frozen clouds shroud mountains all night,

White snow falls at dawn.

Flying into windows, snowflakes shatter,

Flying windward, half of them tilt.

They make everything up with no cosmetics,

They scatter flowers from no trees.

They shame the setting sun by suffusing the sky,

They thank the morning glow for bringing colors.

## 咏雨·其二

和气吹绿野，  
梅雨洒芳田。  
新流添旧涧，  
宿雾足朝烟。  
雁湿行无次，  
花沾色更鲜。  
对此欣登岁，  
披襟弄五弦。

Translation:

### **Ode to Rain (No. 2)**

The harmonious air blows the green field,  
Plum rains sprinkle on fresh farmland.  
New brooks and old rivulets run,  
Night fog equals morning cooking smoke rising.  
Wild geese, with wet wings, fly in disorder,  
Flowers, with dew, show nicer color.  
In this fascinating view, I appreciate this flourishing year,  
Putting on my gown, I play the banjo with pleasure.

(Trans. Zhang Guangkui)

**To our  
honourable poetry scholars**

献给

所有的诗歌研究者

## Poetics

### Haiku's Influence on Beat Generation

Zhang GuangKui<sup>1</sup>

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**Abstract:** Haiku is considered as a poetical form full of orientalism. By translation and extradition from Japan to America, from Imagism to Beat Generation, the oriental haiku was widely disseminated to Western countries, especially to America, and became the practice of modern poetics of American poetry. Beat Generation essentially localized the advantages of haiku, which laid the foundation for Beat Generation to become one of the most important parts in modern American literature.

**Keywords:** haiku, Beat Generation

### Introduction to Haiku

*Haiku* commonly refers to a short form of Japanese poetry. There are various judgments on the genesis of haiku, which cannot be acknowledged comprehensively and canonically yet. However, Japanese haiku dates back to the old traditional song *waka*. This old verse form was composed with the first three lines with five, seven, five syllables respectively. In 1603, haiku as a term was formally compiled in *The Japanese-Portuguese Dictionary*. Owing to the

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relationship between haiku and waka, the haiku verse initially was composed for entertaining at the court and serving the noblemen or high-ranked samurai since the 13<sup>th</sup> century. By the 16<sup>th</sup> century, haiku form was popularized and once called *hokku* because of the principal verse form—*renga* (linked song). In 1680, Matsuo Basho (1644-1694) contributed to the evolution of haiku in philosophical and artistic realms. He emulated the Zen spirit into haiku verse with minimal details. Thus, haiku verse originated from the old poetic song of philosophical basis, and from the poetic form that requires brevity with minimal details.

Grounded on the philosophical spirit, haiku is normally equipped with the following characteristics from both artistic and aesthetic perspectives. In the philosophical realm, haiku is Zen-inspired verse to a great extent on account of the seasonal theme in the first line/part. The seasonal word of haiku, technically called *kigo*, is the most indictable feature of Zen philosophy. One principal reason for *kigo*-centered haiku is Japan's natural environment. As the residents of a multi-island country, Japanese people are sensitive to the attractive natural surroundings and climate-changing seasons, which are able to cultivate a special cultural mindset in their routine lives, such as the mode of thinking, of emotional expression, of aesthetic experience and so on. Secondly, the idea of Japan's primitive Shinto philosophy emphasizes adapting to nature. These two reasons basically coincide with Zen philosophy. Zen teaches people to adjust to nature and harmonize life with nature, and Zen spirit earns its reasonable foundation to germinate in Japan and promote the haiku's development. In another word, not only did the introduction of Zen idea bring prosperity to Japan's haiku, but also it inspired the philosophical thought to haiku poets.

Japan's haiku especially specializes in directly expressing the subject's inner tension by using limited language but conveying rich meaning. It follows that the haiku language presents the qualities of brevity and condensation, unity and harmony, and clear structure. These obvious features correspondingly mirror the artistic techniques of haiku. Haiku's philosophical foundation paves the basic artistic element of seasonal theme in order to construct the soul in verse. Kigo vividly presents the objects in the world for conveying the vitality of the animate or inanimate life and indicating subject's emotion. Haiku's lively seasonal theme is normally concerned about the harmonious object as main content. That is to say, the utilization of kigo is to portray the beauty of life. Hence, haiku's seasonal theme can be seen as poet's emotional externalization to the fineness of the object in the world. Besides kigo, another artistic feature of haiku lies in brevity and condensation of poetic language. Haiku's language is short and concise, but sapiential and philosophical. In addition, techniques of humor and superstitious image are used in haiku's language to illustrate the wit and inspiration of humanity from nature. Moreover, haiku's creation emphasizes the sketch-based or realistic mode, which allows the poet to brew feelings on the scene. At the same time, the grammatical usage of *kineji* (cutting word) is always indicated in the middle or end of haiku for reconfirming the major theme.

Based on the previous analysis, the most marked artistic feature of Japan's haiku consists in infinite meaning in concise language. The poet portrays the external object by using poetic form, language, theme, etc. to externalize the emotion. It is the life philosophy and artistic ideas of Japan that brings about haiku's unique aesthetic principles and values. In addition to haiku's beauty in

being natural, ethereal, brief, etc., its aesthetic beauty lies in the tension on the foundation of artistic skills and philosophical ideas. Haiku's beauty of tension is marked by two aspects. The first one is the tension of blank space. Though haiku greatly tends to use concise language and minimal details in verse, it combines distinct themes and superimposed images to construct an infinite space to allow for mental activities such as imagination, reflection and so on. In the second place, the tension of haiku is expressed in ambiguity also owing to its attribute of art and philosophy. The tension of ambiguity grounded on nature is to achieve the philosophical introspection to life, which becomes harmonious as a result of harmony between mankind and nature. So we can say, the tension of ambiguity is haiku's mode of life philosophy.

### **From Japan to America**

While haiku is deeply rooted in Japan, it attracts attention from all over the world. In the western foreign language-speaking countries, the oriental haiku has been newly examined and gained new vitality as well as germination. Especially in the United States, the development of haiku exerted a great influence on its history of literature. The extradition of haiku from Japan to the United States is here examined to probe into the different characteristics in synchronic and diachronic courses of haiku.

From the diachronic point of view, the genesis and development of American haiku can be categorized into four stages. Firstly, the extradition of haiku from Japan to America is not the result of one-way communication, but is the traveling consequence in Japan, known as English-speaking countries' east

extradition and their learning to create haiku in Japanese. During the 19th century, foreigners from western countries arrived in Japan and began to learn the creation of haiku in Japanese. Hendrik Doeff (1777-1835) as the Dutch commissioner in Japan is the first westerner known to have written haiku, two of which found in ancient Japanese publications. One of his haiku is as follows:

イナヅマ ノ カヒナ

Inadsma no Kaïïa

ヲ カラン クサ

Wo karan Koesa

マクラ

Makura.<sup>[1]</sup>

(lend me your arms,  
fast as thunderbolts,  
for a pillow on my journey)

This proves that the early haiku began to be concerned by the outside world. Secondly, haiku began to be introduced to the West through translation (Japanese-English translation) from the end of the 19<sup>th</sup> century to pre-World War II, especially to the United States. William George Aston(1841-1911) and Yone Noguchi(1875-1947) as the earliest translators and introducers translated a great deal of haiku poetry, leading American poets to learn and create English haiku. For example, Aston's work *A Grammar of the Japanese Written Language* (1877) and *A History of Japanese Literature* (1899) cited the details of Japan's poetry and translated many haiku poems. Here is one of the earliest examples of haiku translation:

*Yufudachi ya*

*Ta wo mi-meguri no*

*Kami naraba.*

Oh! if the summer shower  
were only a god who should  
make his round of visits to the  
rice-fields.<sup>[2]X</sup>

Noguchi is a well-known English-haiku poet, and commended for the title of bilingual Japanese and English poet and translator. Not only did he translate a lot of Japanese poems into English, but he tried originally to write haiku in English. In his novel *The American Diary of a Japanese Girl* (1901), he published the first haiku in English:

“Remain, oh, remain,  
My grief of sayonara,  
There in water sound!”<sup>[2]X</sup>

When haiku experienced slow development in the West, it witnessed the third stage, a period of recession in the duration of World War II. After the 1950s, the fourth stage, American haiku regained its rising time and even the movement of haiku broke out. Many American poets in this period were interested in writing the English-centered haiku, thus various English haiku-centered theories and ideas as well as schools became popular. American Imagism followed and adopted the nutrients of haiku development, and evolved into a new poetic trend. When Noguchi sent a copy of *The Pilgrimage* (1909) to Ezra Pound (1885-1972), he also triggered Pound’s new inspiration in poetry

creation. After that, Pound published his haiku-like poem “In a Station of the Metro” in 1913, which became the representative work of Imagism. Pound’s work also formally represents the formation of English haiku in America. The poetry of American Imagism is largely similar to the Japanese haiku, because it is similarly concerned with clear themes, superimposed images and limited language structure with unlimited tension. Influenced by Imagism, poets of the Beat Generation absorbed the poetics of haiku. Poetry of the Beat Generation is considered as a part of postmodern literature on account of its creative mode and idea.

Basically, three developmental trends can be summarized according to the synchronic perspective. They are the trends of attention and attraction, study and imitation, and theoretical experiment. Combined with the exploration of synchronic and diachronic points of view, two macro reasons can be applied to explain the analysis. In the first place, the overseas expansion of Western countries grew faster than ever before including the overseas trade. Eastern counties, including Japan, in this background frequently communicated with Western countries. As a result, literature was also constantly exchanged between the West and the East. It is reasonable for haiku to be of interest and spread to the West for its oriental characteristics. In the second place, America in the 20<sup>th</sup> century has experienced various social changes, for instance the world war. In addition, its economy and technology boomed, but the literary realm became stagnant an anxious stage for a long time. The transition of American literature from traditional realism to modernism and to postmodernism could bear out that people’s way of cognition no longer stuck to the traditional paradigm, but examined new literary modes with more open and

pluralistic ideas by fusing or creating new patterns. It follows that the introduction of haiku injected new inspiration and vitality into American literature. American haiku under the stimulation of the macro factors basically germinated into two distinct schools, the Imagism and Beat Generation.

### **From Imagism to Beat Generation**

After discussing the experience of attraction, extradition and imitation of English haiku, the genesis and development of Imagism formally and systematically began to construct the western haiku with self characteristics of poetic forms, themes, ideas, etc. for probing into the localism and identity of American haiku. Though American Imagism got its spur from the Japanese haiku and thus achieved the fame, it stayed in an early experimental stage and many of its works were somehow imitations. When it came to the Beat Generation, however, poets were more drastically experimenting haiku with American individuality. Hence, the Beat Generation poets brought American haiku to a higher level of as a result of the transformation from analogy to localism.

#### **1. Imagism and Haiku**

It is commonly known that Imagism occupies a significant status in modern poetics. Being the essential representative of Imagism, Ezra Pound practiced his poetic idea in his creation of haiku. In Vorticism, he published his famous manifesto of Imagism, and argued that the wide dissemination and

acceptance of his poetry rested with his utilization of hokku (the older term of haiku) technique. It is universally acknowledged that Pound's poetry is rooted in image. Based on the theory of vortex, which is the formal and constructive idea of poetic image, the Poundian image lies in the natural perception into the cluster of organic system for producing constant tension. The poet's power of esthesis in the system is directly expressed in a produced image. There are several factors in this process, namely perception, the perceiver, the perceived, directness, instantaneity, fluidness and expression. All these factors within the organic system generate the image as a vortex radiating its power. Pound also claimed this argument of image, "it is a radiant node or cluster; it is what I can, and must perforce, call a VORTEX, from which, and through which, and into which ideas are constantly rushing. In decency one can only call it a VORTEX. And from this necessity came the name 'vorticism'".<sup>[3]70</sup> Therefore, Pound's construction of image is similar to the fluid energy with dynamic perception. In addition, it draws scholars' attention that Pound focused on exploring the connected nodes between the subjective power of esthesis and the objective relatives, or in other words he specialized in shifting the subjective perception to the objective targets. From transformation to generation of the image, Pound regarded it as a vortex with kinetic and fluid energy. Moreover, Pound deemed that his haiku in English may express the analogous power through the fusion of human beings and the nature. He believed there was "the sense of mystical affinity between the life of Nature and the life of man, between the beauty of flowers and the beauty of love."<sup>[3]80</sup> Though from the perspective of Zen philosophy Pound's fusion of humanity and nature is akin to spontaneity, it is different essentially. Because Zen philosophy seldom fuses internal emotion

and individual thought, it is concerned about enlightening the internal inspiration of the subject from the infinite outside world. Compared with the Zen idea, Pound's mode of hokku-like poetry puts the emphasis on the emotion of the subject taking into consideration his statement that the poetic image is the intellectual and emotional complex. Thus, it can be concluded that Pound's poetics of image or the theory of vortex is the experimental practice of haiku on the basis of imitation.

Apart from his contribution of poetics to English haiku, Pound conducted further studies on haiku's form, theme, etc. to achieve the identity and localism unique to the western haiku. Formally, Pound broke through the limitation of Japanese haiku with fixed syllables. In order to meet the norms and regulations of English, he experimentally arranged the syllables into a different form. For example, his poems of "Alba" and "Ts'ai Chi'h" are constructed with the syllables of 7-7-8 and 8-7-7 respectively. The representative of Pound's metro poem is an imitation of haiku with the syllables of 5-7-7. Because the concision of language is a requirement for both Japanese and English haiku, the connection between the subjective poet and objective target within the limited language is the image which exerts important influence in the vortex system. Pound's construction of image is the poetic technique of super-position. It means that poetic image can be created into juxtaposition but with different structural forms. Furthermore, the Imagist haiku tends to diversify in theme. Japanese haiku, in contrast, mainly attends to nature, which is full of philosophical ideas. Imagism haiku cares more about the contemporary social issues, so its themes frequently focus on love, sex, politics and so on.

Anyway, Imagist poetry is an experimental imitation of Japanese haiku by

seeking self-identity and localism for the American haiku. It fulfilled the critical and important improvement of English haiku from childhood to the mature adulthood. After the development of Imagist haiku, Beat Generation conducted its more local achievement on the creation of American haiku.

## 2. Beat Generation and Haiku

One of the most influential schools of literature, the Beat Generation was a post-modern literary school that flourished in America after World War II. Contributing to the creation and accomplishment of poetry including the English haiku, the Beat Generation exerted its great impact on post-modern poetics of America.

Jack Kerouac (1922-1969), as the spokesman of Beat Generation in fullness of prosaism and enthusiasm, passionately created many novels of specialty. *On the Road* is one of the best-known novels of Kerouac. Being a poet, on the other hand, Kerouac made his efforts to break through the limitation that creates haiku with English norms but not with imitation within the influence of Japanese haiku. It means that Kerouac essentially integrated the language of English into haiku, forming the localized American haiku. Kerouac, as a core representative of Beat Generation, helped to form the identity of American haiku with some advancement. For example, Kerouac made an inspired update fusing musical elements in haiku with his “Pop” theory. His poetry of haiku is full of modernist expressions with popular factors of Jazz music. Many of his representative works of haiku in this “Pop” style are collected in his poetry anthology *Book of Haikus*. Gary Snyder (1930- ), who is

also a representative of Beat Generation, also made his efforts to advance American haiku by integrating the idea of Zen philosophy. He reckoned that there are much more specialty of structure and universal principle in western haiku. Snyder's friend Allen Ginsberg (1926-1997) not only created haiku, but he tried to form a style of American sentence with seven syllables. Ginsberg published his collection of haiku in 1978, *The Dharma Bums*. He was more concerned about the content of natural phenomena. Direct and instant images are frequently expressed in his haiku.

Other figures of Beat Generation, for example Richard Wright (1908-1960), John Martone, Gregory Corso etc., made their own contribution to the study and creation of haiku. Though the Beat Generation poets also expressed the idea of Zen philosophy and Buddhism to some extent, which is similar to a lot of Imagist poets, the Beat Generation were concerned more with the construction of the subjective world. Formally, the Beat Generation specializes in creating modern and local characteristics in American haiku. Thematically, they changed the selection of subject matters more frequently in accordance with the change of social issues, environment and so on. In other words, poets of the Beat Generation tried their best not to stick to one pattern. Hence, haiku of Beat Generation to a great extent is more mature in constructing the identity and localism of American haiku. Owing to the contribution of Beat Generation, haiku in America became an important part of the practice of modern poetics.

### **Beat Generation's Poetics of Haiku**

Beat Generation's practice of haiku endowed American haiku with its identity and localism. Poets of the Beat Generation paid special attention to the construction of the ontological subject, instant image and the tension in the various forms and diverse scales.

Compared with Japanese haiku, Beat Generation differs in the selection of theme. Unity between human and nature of Zen philosophy, which is devoid of subjective emotion and thought, is highly expressed in Japanese haiku by highlighting the transition of the nature and the seasons to observe and understand the world. Thus, Japanese haiku shows interest in the objective world for the sake of philosophically conveying the introspection or enlightenment. On the contrary, although some poems of haiku by Beat Generation indicate the idea of Zen philosophy, it focuses more on perception and experience of the subjective world of poets. It means that poets of Beat Generation reveal the subjective world in a way that portrays the images of the objective matter, so the haiku poets of Beat Generation are free from the limitation of the selection of the poetic themes. As for the modern poets of Beat Generation, they pursued the spiritual catharsis in the trend of changeable era. In comparison with Imagism, although Beat Generation shares similarities, Beat Generation realized the advancement that embodied the American haiku with localism and identity in such aspects as the poetic form, style, theme and so on. Hence, Beat Generation's poetics of haiku can be seen as the construction of modernity for American haiku—the construction of modern subjectivity, image and tension.

First of all, haiku of Beat Generation is grounded on the construction of ontological subjectivity. It also can be treated as the transformation of

subjective perception to the objective correlative along with the epistemological self and the world. Poet as the ontological subject seeks the expressive carrier which is correlative to the subjective emotion, idea and so on. The construction of ontological subjectivity for Beat Generation is the expressive way of care for humanity by epistemological cognition with individual forms. In addition, the construction of image by Beat Generation's haiku promotes the modernist step of American haiku. For instance, Snyder's language of haiku tends to be the colloquial style. The poetic image in Snyder's haiku was superimposed in Zen context. Beat Generation's haiku is concerned about the processing of natural scene and routine life. There is multi-dimensional space with visual and vocal senses in the image of Beat Generation's haiku. For example, Kerouac's haiku not only conveys fullness of visual pictures, but also he made great efforts to construct the vocal image to express the beauty of rhythm by fusing the modern elements of jazz music. Moreover, American haiku pays more attention to the construction of tension, and Beat Generation realized it into their experiment of modern haiku. Haiku of Beat Generation focused on the construction of condensed language with extension and intension for the purpose of maintaining the degree of flexibility. Above all, Beat Generation's poetics of haiku is the important practice of American modern poetry, and it fulfilled the construction of localism and identity of American haiku.

### **Causes of Haiku's Influence on Beat Generation**

Haiku had its influence on Beat Generation for the inevitable reasons which allow it plays its role in modern American literature.

Firstly, haiku exerted the influence on Beat Generation because of the historical background. After World War II, America was full of sound and fury. To re-establish a new order of culture is the main stream of society, but there was the resistant force in the literary realm from the young generation of writers or poets. They sought the unrestricted situation of extreme freedom by counter-culture behavior, created literary works in the form of romanticism, and expressed the emotion in the attitude of catharsis. Beat Generation then was marked as the symbol of disobedience during the restless era. Owing to the character of disobedience in the given historical period, Beat Generation could earn its solid growth by cultivating its own poetic style without much difficulty. The extradition of haiku gave a chance for Beat Generation to get rid of the traditional poetry of America by integrating a new form of haiku. The unfamiliarity or defamiliarization of haiku permits Beat Generation to make a change in a free form. Secondly, the extradition of haiku gives another opportunity for American literature to earn its identity to some degree including the realm of poetry. It is known that American literature is deeply indebted to British literature. The historical foundation makes American literature live in the shadow of Britain, or in other words, American literature is endowed with the psychology of self-abasement. Nevertheless, Beat Generation can fuse different localism of Japanese haiku into its own poetics. Therefore, the extradition of haiku helped American literature to cast off the shadow of Britain literature, and Beat Generation grasped the chance to develop a new form and gained its own identity of poetry. Moreover, the philosophical idea of Japanese haiku matched the trend of transcendentalism in that given era of America.

## Conclusion

Haiku's attraction, translation and extradition had its influence from Japan to America and from Imagism to Beat Generation historically and culturally, and the generation and development of haiku in America is the process of experiment to find its localism and identity. When it comes to Beat Generation, it stays not only in the stage of imitation, but creates more local characteristics in American haiku. Underlying the historical trend, Beat Generation formed its poetics with similarities and differences compared with the haiku of Japan. Hence, Beat Generation can be seen as the practitioners of modern American poetics and because of haiku's influence it became one of the organic elements of modern American literature.

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