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VERSE VERSION

Chief editor Zhang Guangju

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Chief Editor

Zhang Guangkui

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Zhang Guangkui

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

English-Chinese Version

Sigh No More¹

William Shakespeare²

Sigh no more, ladies, sigh no more.

Men were deceivers ever,

One foot in sea, and one on shore,

To one thing constant never.

Then sigh not so, but let them go,

And be you blithe and bonny,

Converting all your sounds of woe

Into hey nonny, nonny.

Sign no more ditties, sing no more

Of dumps so dull and heavy.

The fraud of men was ever so

Since summer first was leafy.

Then sigh not so, but let them go,

And be you blithe and bonny,

Converting all your sounds of woe

Into hey nonny, nonny.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 274.

² William Shakespeare (1564-1616), an English poet, playwright, and actor, was widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist.

Translation:

别再叹气

威廉·莎士比亚

别再叹气，姑娘，别再叹气。

男人个个都是骗子，

一脚岸上，一脚海里，

没有一件事儿专一。

那就别叹了罢，随他们去，

你依旧欢欣美丽，

把所有悲伤藏起

唱一曲嘿 娜妮 娜妮。

别唱苦歌，别唱

沉闷的牢骚，满腹的怨气

男人的欺骗从来如此

夏天开始也是绿叶依依

那就别叹了罢，随他们去，

你依旧欢欣美丽，

把所有悲伤藏起

唱一曲嘿 娜妮 娜妮。

(王璇 译)

Spring, the Sweet Spring¹

Thomas Nashe²

Spring, the sweet spring, is the year's pleasant king,
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing:

Cuckoo, cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay:

Cuckoo, jug-jug pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet:

Cuckoo, jug-jug, pu-we, to-witta-woo!

Spring, the sweet Spring!

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 282.

² Thomas Nashe (1567-1601) was considered as the greatest pamphleteers in the English Elizabethan. He was a playwright, poet, and satirist. He is best known for his novel *The Unfortunate Traveller*.

Translation:

春，甘美之春

托马斯·纳什

春，甜美之春，你是年岁快乐的王上，
万物因你而争妍，少女环围把舞弄，
料峭春寒宜众心，可人小鸟把歌唱：
布谷鸟儿来报春，啾啾一啾啾一啾啾鸣。

棕榈树呀，山楂树，装扮着农家多开怀，
羔羊跳来相打闹，牧人整日里把笛吹，
大家一起来倾听，欢乐的鸟儿四处歌：
布谷鸟儿把春报，啾啾一啾啾一啾啾鸣。

田园芬香飘万里，雏菊轻轻吻脚踵，
年轻情人来相会，年长老妪晒太阳，
甜美的歌声传四方，大街小巷多欢畅：
布谷鸟儿把春报，啾啾一啾啾一啾啾鸣。

春，甘美之春！

（赵嘏 译）

A Hymn to God the Father¹

John Donne²

Wilt thou forgive that sin where I begun,
Which is my sin, though it were done before?
Wilt thou forgive that sin through which I run,
And do run still, though still I do deplore?
When thou hast done, thou hast not done,
For I have more.

Wilt thou forgive that sin by which I have won
Others to sin? and made my sin their door?
Wilt thou forgive that sin which I did shun
A year or two, but wallowed in a score?
When thou has done, thou hast not done,
For I have more.

I have a sin of fear, that when I have spun
My last thread, I shall perish on the shore;
Swear by thy self, that at my death thy Son
Shall shine as he shines now and heretofore;
And, having done that, thou hast done,
I fear no more.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 321.

² John Donne (1572-1631) was an English poet and a cleric in the Church of England. He was considered as the pre-eminent representative of the metaphysical poets. His works are noted for the strong and sensual style such as sonnets, love poems, religious poem, etc.

Translation:

圣父颂

约翰·多恩

请宽恕我，那与身俱来的罪，
 尽管是之前所犯，但仍是我的罪。
请宽恕我，那贯我一生的罪，
 那仍在继续的罪，尽管我已如此厌恶。
 你宽恕，而我却未被宽恕，
 因罪仍在继续。

请宽恕我，那诱导他人犯罪之罪
 我的罪已成为他们通往罪恶的大门
请宽恕我，那些我曾试图逃避的罪
 一年或两年，但终于寻欢作乐
 你宽恕，而我却未被宽恕，
 因罪仍在继续。

我身负恐惧之罪，在迈向生命的
 最后旅途，我将消逝于世；
你曾许诺，用圣子之光照耀临终前的我
 如它照耀过我的一生，亘古不变；
 你宽恕，宽恕一切
 因我已无所畏惧。

（张佳 译）

Mediocrity in Love Rejected¹

Thomas Carew²

Give me more love, or more disdain;

 The torrid or the frozen zone

Bring equal ease unto my pain;

 The temperate affords me none:

Either extreme, of love or hate,

Is sweeter than a calm estate.

Give me a storm; if it be love,

 Like Danae in that golden shower,

I swim in pleasure; if it prove

 Disdain, that torrent will devour

My vulture hopes; and he's possessed

Of heaven that's but from hell released.

 Then crown my joys, or cure my pain;

Give me more love, or more disdain

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 387.

² Thomas Carew (1595-1640) was an English poet, among the "Cavalier" group of Caroline poets.

Translation:

拒绝不冷不热的爱

托马斯·卡鲁

给予我更多的爱，亦或更多的不屑；

冰与火之间

你却拿温热来拂逝我的伤痛；

而那温和之爱却不能许我丝毫：

要么爱我至极，要么怨我万分，

比之温温和和，极致的爱却来得更加甜蜜。

给予我暴风雨的洗礼，如被爱，

就如达娜厄般让我沐浴于黄金雨中，

浸浴于欢愉的汪洋；如是那不屑，

即使是天降的激流也必将吞噬

我无尽的期待；而他是上神，

从天而降却在地狱里得到解放。

来吧！冠我之欢愉，或愈我之伤痛；

给予我更多的爱，亦或更多的不屑。

（邓宇萍 译）

When I Consider How My Light Is Spent¹

John Milton²

When I consider how my light is spent

Ere half my days, in this dark world and wide,

And that one talent which is death to hide

Lodged with me useless, though my soul more bent

To serve therewith my Maker, and present

My true account, lest he returning chide;

“Doth God exact day-labor, light denied?”

I fondly ask; but Patience to prevent

That murmur, soon replies, “God doth not need

Either man’s work or his own gifts; who best

Bear his mild yoke, they serve him best. His state

Is kingly. Thousands at his bidding speed

And post o’er land and ocean without rest:

They also serve who only stand and wait.”

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 418.

² John Milton (1608-1674) was an English poet, polemicist, and man of letters, and a civil servant for the Commonwealth of England under Oliver Cromwell. He was best known for his epic poem *Paradise Lost* (1667), written in blank verse.

Translation:

我思量光明如何残度

约翰·弥尔顿

我思量光明如何残度

人生过半，在这幽暗无垠的世界

我那埋没的庸才

于我无益，虽然我的心更想

为我的造物主服务，呈上

我的全部，唯恐他雷霆盛怒；

“上帝不给光明还要论工计数？”

我呆问；“忍耐”打住

我的咕哝，立刻答道，“上帝不需要

你的工作也不收回他的礼物；哪个

能承受他温和的约束，哪个就是最好的服务。

他的地位至高无上，听他差遣的不计其数

陆地海洋万物永不停歇：

它们也只为意志坚定的人指路。”

（王璇 译）

Out upon It!¹

Sir John Suckling²

Out upon it! I have loved
Three whole days together;
And am like to love three more,
If it prove fair weather.

Time shall molt away his wings,
Ere he shall discover
In the whole wide world again
Such a constant lover.

But the spite on't is, no praise
Is due at all to me;
Love with me had made no stays
Had it any been but she.

Had it any been but she,
And that very face,
There had been at least ere this
A dozen dozen in her place.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 458.

² Sir John Suckling (1609-1641) was an English poet and a prominent figure among those renowned for careless gaiety and wit, the accomplishment of a Cavalier poet. He is best known for his poem *Ballad Upon a Wedding*.

Translation:

讨厌鬼

约翰·萨克林

讨厌鬼！我已爱你，
整整三日的光阴；
若这爱似艳阳天，
我会加倍来爱你。

时间羽翼会磨耗，
但他终将会发现
在这整一寰宇内，
还有这样的爱人。

对此怨恨和嫉妒，
一切都由我承担；
只要能与她相爱，
爱情就会永长久。

只要能与她相爱，
爱情就会永长久，
如若那人并非她，
无数女子都妄然。

（赵嘏 译）

Of Many Worlds in This World¹

Margaret Cavendish²

Just like as in a nest of boxes round,
Degrees of sizes in each box are found:
So, in this world, may many others be
Thinner and less, and less still by degree:
Although they are not subject to our sense,
A world may be no bigger than two-pence.
Nature is curious, and such works may shape,
Which our dull senses easily escape:
For creatures, small as atoms, may be there,
If every one a creature's figure bear.
If atoms four, a world can make, then see
What several worlds might in an ear-ring be:
For, millions of those atoms may be in
The head of one small, little, single pin.
And if thus small, then ladies may well wear
A world of worlds, as pendants in each ear.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 501.

² Margaret Cavendish (1623 - 1673) was an English aristocrat, a prolific writer, and a scientist. Her writing addressed a number of topics, including gender, power, manners, scientific method, and philosophy.

Translation:

万千世界在其中

玛格丽特·卡文迪什

就像很多圆形盒子相互嵌套，
每个盒子按照不同尺寸建造：
所以，宇宙里，有许多同类
变薄变小，渐渐变得稀少：
他们虽然不受思维的控制，
世界也许正如两便士般大小。
自然界的奥秘出自鬼斧神工，
很难被我们迟钝的思维抓住：
世界万物，小如原子般存在，
只要万物的形态可承载。
若四原子能创造一世界，看，
有多少世界存在于一耳环：
当，数百万个原子能存于
一个微小单一的针锥。
如此，女子便能戴上
万千个世界，如耳下吊坠。

(罗舒云 译)

The Little Boy Found¹

William Blake²

The little boy lost in the lonely fen,
Led by the wand'ring light,
Began to cry, but God ever nigh
Appeard like his father in white.

He kissed the child & by the hand led
And to his mother brought,
Who in sorrow pale, thro' the lonely dale,
Her little boy weeping sought.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 737.

² William Blake (1757-1827) was an English poet, painter, and printmaker in the Romantic Age.

Translation:

找回的小男孩

威廉·布莱克

小男孩迷失于幽暗荒凉的沼泽地，
顺着忽明忽暗的微光指引，
他开始哭泣，却不知上帝就在附近
以父亲的形象出现，身穿白衣。

上帝亲吻了小男孩，牵着他的小手
将他送回母亲的怀抱里，
穿过幽静山谷的母亲，神情凄怆悲切，
终于找到她哭泣不已的孩子。

（邓婕 译）

Sonnets from the Portuguese • 43¹

Elizabeth Barrett Browning²

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints—I love thee with the breath,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 947.

² Elizabeth Barrett Browning (1806 - 1861) was one of the most prominent English poets of the Victorian era, popular in Britain and the United States during her lifetime.

Translation:

小葡萄牙人的十四行诗 • 43

伊丽莎白·芭蕾特·勃朗宁

我是怎样地爱你？让我向你细细说来。
我爱你，是那样地深远宽广！
我的灵魂都能触及和感受——
那生命的尽头和上神的恩泽。
我爱你，是那样地深邃！
如日夜所需的光照和火烛。
我爱你，没有任何因由，只为正义而抗争。
我爱你，只是爱着你，为你的赞美而低头。
我爱你，以满腔的热情，就如我
童年的信仰带着旧时的伤怀。
我爱你，如同伤逝圣贤的离世。
我爱你，以我生命里所有的空气，笑容和眼泪。
上神啊！如果你愿意，请为我作证：
即使死神把我带走，我爱你，更深地爱你！

（邓宇萍 译）

Crossing the Bar¹

Alfred Tennyson²

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

Rut such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For though from out our bourne of Time and Place boundary
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

¹ Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, ed. *The Norton Anthology of Poetry* (Fifth Edition). London: W. W. Norton & Company, Inc. 2005: 1008.

² Alfred Tennyson (1809-1892) was Poet Laureate of Great Britain and Ireland during much of Queen Victoria's reign and remains one of the most popular British poets.

Translation:

过沙洲

阿尔弗雷德·丁尼生

夕阳渐落，晚星初现，
 呼唤吾之声清晰可闻！
当我启航出发时，
 愿沙洲没有悲叹。

涛声轻悠，潮汐轻晃，
 仿佛在悄然入梦，
它从深不可测的海底飘然而来
 而又平静地回归故乡。

夜色朦胧，暮鼓轻响，
 而后进入茫茫黑夜！
当我登船归去时，
 愿离别没有悲伤；

潮水会载我去往远方
 脱离时空的界限，
当我穿过沙洲时，
 愿能遇见我的领航员。

（罗舒云 译）

Chinese-English Version

鹿柴¹

王维²

空山不见人，
但闻人语响。
返影入深林，
复照青苔上。

¹ 蘅塘退士选注. 唐诗三百首. 四川: 四川出版集团巴蜀书社, 2006:190.

² Wang Wei(王维,699-759), was a Tang dynasty Chinese poet, musician, painter, and statesman. Many of his poems are preserved, and the twenty-nine were included in the highly influential 18th century anthology *Three Hundred Tang Poems*.

Translation:

Deer Valley

Wang Wei

No one is seen in this quiet valley,
But somewhere human voice is heard.
As it reflects into forest in the deep,
Afterglow lingers on mossy scenery.

(Trans. Zhao Gu)

怨情¹

李白²

美人卷珠帘，
深坐颦蛾眉。
但见泪痕湿，
不知心恨谁？

¹ 蘅塘退士选注. 唐诗三百首. 四川: 四川出版集团巴蜀书社, 2006:194.

² Li Po (李白, 701-762) was a Chinese poet. He is one of the most prominent figures in the flourishing of Chinese poetry in the Tang Dynasty that is often called the “Golden Age of China”. He is known by the pseudonym (hao, 青莲居士).

Translation:

Resentful Love

Li Po

Beauty rolled up the bead curtain and waiting,
Sitting for a long time and frowning.
The cheek was covered with her weeping,
Nobody knew who she was hating.

(Trans. Deng Jie)

蝶恋花·梦入江南烟水路¹

晏几道²

梦入江南烟水路，
行尽江南，
不与离人遇。
睡里消魂无说处，
觉来惆怅消魂误。

欲尽此情书尺素，
浮雁沉鱼，
终了无凭据。
却倚缓弦歌别绪，
断肠移破秦筝柱。

¹ 唐圭璋 注. 上彊村民 编. 宋词三百首笺注. 上海: 上海古籍出版社, 1979:41.

² Yan Jidao (晏几道, 1038-1110) was the son of Yan Shu who was a famous Chinese statesman, poet, calligrapher and a literary figure of the Song dynasty.

Translation:

Tune: Die Lian Hua¹

Yan Jidao

A dream into Jiangnan misty roads,
exhausting them all,
I meet not my beloved one.
In sleep my melancholy is beyond words,
while awake I am still haunted.

I write my feeling into this letter,
by all means, though
it has no where to go.
In slow tune I play my zither,
all songs from a heartbroken soul.

(Trans. Wang Xuan)

¹ Tune: “Die Lian Hua” is one of the ancient Chinese tonal patterns with given cadence to which ci (a type of classical Chinese poetry) poems are composed accordingly.

一颗星儿¹

胡适²

我喜欢你这颗顶大的星儿，
可惜我叫不出你的名字。
平日月明时，月光遮尽了满天星，总不能遮住你。
今天风雨后，闷沉沉的天气，
我望遍天边，寻不见一点半点光明，
回转头来，
只有你在那杨柳高头依旧亮晶晶地。

¹ 朱自清选编. 中国新文学大系: 诗集. 上海: 上海文艺出版社, 1935: 2

² Hu Shih (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.

Translation:

A Star

Hu Shih

I like you “the biggest star”,
But I can’t even figure out your name.
On the full-moon night, all the stars are covered except you.
In such a sultry day, after wind and rain today,
I look up into the sky, finding nothing bright,
When I turn back,
You’re the only one sparkling and glistening high up the willow.

(Trans. Zhang Jia)

死的诱惑¹

郭沫若²

我有一把小刀
倚在窗边向我笑，
她向我笑道：
沫若，你别用心焦！
你快来亲我的嘴儿，
我好替你除却许多烦恼。

窗外的青青海水
不住声地也向我叫号。
她向我叫道：
沫若，你别用心焦！
你快来入我的怀儿，
我好替你除却许多烦恼。

¹ 朱自清选编. 中国新文学大系: 诗集. 上海: 上海文艺出版社, 1935: 105.

² Guo Moruo (郭沫若, 1892-1978) courtesy name Dingtang (鼎堂), was a Chinese author, poet, historian, archaeologist, and government official from Sichuan, China.

Translation:

The Temptation of Death

Guo Moruo

I have a knife
smiling at me by the window,
she chuckles,
Moruo, do not worry!
Come and let me kiss you,
I'll erase all your troubles.

The green ocean beyond the window
shout to me repeatedly.
She yells,
Moruo, do not worry!
Come and let me hug you,
I'll erase all your troubles.

(Trans. Wang Xuan)

秋之末日¹

闻一多²

和西风酩了一夜的酒，
醉得颠头跌脑，
洒了金子扯了锦绣，
还呼呼地吼个不休。

奢豪的秋，自然底浪子哦！
春夏辛苦了半年，
能有多少的积蓄，
来供你这般地挥霍呢？
如今该要破产了罢！

¹ 谢冕. 百年新诗. 天津: 百花文艺出版社, 2012: 12.

² Wen Yiduo (闻一多, 1899-1946) was a Chinese poet and scholar.

Translation:

The End of Autumn

Wen Yiduo

Delightfully had a drink with the west wind for a night,
Which makes head and brain wagging and dazzled,
Sprinkling golds and unfastening embroidered garments,
It also howling and roaring endlessly.

Sumptuous autumn, is the prodigal of nature!
Half a year laboriously work in spring and summer,
How much savings do you have,
To squander as this way?
For now you must be bankrupt!

(Trans. Luo Shuyun)

愿你¹

俞平伯²

愿你不再爱我，
愿你学着自爱吧。
自爱方是爱我了，
自爱更胜于爱我了！

我愿去躲着你，
碎了我底心，
但却不愿意你心为我碎啊！
好不宽恕的我，
你能宽恕我吗？

我可以请求你底宽恕吗？
你心里如有我，
你心里如有我心里的你；
不应把我怎样待你的心待我，
应把我愿意你怎样待我的心去待我。

¹ 朱自清选编. 中国新文学大系: 诗集. 上海: 上海文艺出版社, 1935: 29.

² Yu Pingbo (俞平伯, 1900-1990), former name Yu Mingheng and courtesy name Pingbo, was a Chinese essayist, poet, historian, Redologist, and critic.

Translation:

I Wish

Yu Pingbo

I wish you love me no more,
But learn how to love yourself.
To love yourself is to love me so.
To love yourself for that is more than love me!

I wish to avoid meeting you,
That has my heart been broken,
While have your heart been broken? Yet I cannot.
I cannot been forgiven,
But will you?

Have your forgiveness, may I?
If I am in your heart,
If I am in your heart like you in mine;
Than you don't need to love me in my way like I do,
But love me in my way like I wish.

(Trans. Deng Yuping)

相思¹

冰心²

躲开相思，
披上裘儿
走出灯明人静的屋子。

小径里明月相窥，
枯枝——
在雪地上
又纵横的写遍了相思。

¹ 朱自清选编. 中国新文学大系（诗集）. 上海: 上海文艺出版社, 1935:135.

² Bing Xin (冰心, 1900-1999), better known by her pen name Bing Xin, was one of the most prolific Chinese writers of the 20th Century.

Translation:

Lovesickness

Bing Xin

To avoid lovesickness,

Putting on a fur coat

And walking out of the bright, tranquil room.

Found the bright moon peeping at the path,

Deadwood—

Lying on the snow ground

Which filled with lovesickness in length and breath.

(Trans. Luo Shuyun)

现在¹

冯乃超²

我看得在幻影之中，
苍白的微光颤动；
一朵枯凋无力的蔷薇，
深深吻着过去的梦。

我听得在微风之中，
破琴的古调——淙淙；
一条干涸无水的河床，
紧紧抱着沉默的虚空。

我嗅得在空谷之中，
馥郁的兰香沉重；
一个晶莹玉琢的美人，
无端地飘到我底心胸。

¹ 文鹏编. 中国现代名诗三百首. 北京: 北京出版社, 2000: 78.

² Feng Naichao(冯乃超, 1901-1983), was a Chinese poet, writer, translator, Deputy Secretary of the Central Commission for Discipline Inspection of the Communist Party of China

Translation:

For Right Now

Feng Naichao

Among the phantom, I can see,
A ray's shimmering palely;
Wearing the withering, a rose's
Deeply kissing the gone dream.

Among the gentle wind,
Zither's old—lingering long;
A river has run dry,
Hugging silent nothingness tight.

Among the empty valley, I can smell,
Strong odour from orchid drifts down;
A lovingly delicate beauty—
She floats into my heart without sake.

(Trans. Deng Yuping)

蛇¹

冯至²

我的寂寞是一条蛇，
静静地没有言语。
你万一梦到它时，
千万啊，不要悚惧！

它是我忠诚的伙伴，
心里害着热烈的乡思；
它想那茂盛的草原——
你头上的、浓郁的乌丝。

它月影一般轻轻地
从你那儿轻轻走过；
它把你的梦境衔了来，
像一只绯红的花朵。

¹ 文鹏编. 中国现代名诗三百首. 北京: 北京出版社, 2000: 129.

² Feng Zhi (冯至, 1905-1993), born in Hebei province, was a Chinese scholar studying Chinese Classical Literature and German Philosophy.

Translation:

Snake

Feng Zhi

My loneliness is a snake,
With speaking voicelessly.
In case thou dream it,
Don't be afraid wholly.

He is my honest buddy,
Homesick fevering is inner-world;
He yearns for that thick prairie—
The bushy black hair on your head.

He like moon shadow silently,
Goes across you quietly;
He takes your dream-world to come,
Like a bright crimson posy.

(Trans. Zhao Gu)

Recommendation of English Poets and Poems

George Herbert

George Herbert (1593-1633) was a Welsh poet, orator and priest. Herbert's poetry is associated with the writings of the metaphysical poets.

Born into an artistic and wealthy family, Herbert received a good education that led to his admission as a student at Trinity College, Cambridge, where Herbert excelled in languages, rhetoric and music. He went to university with the intention of becoming a priest, but when he became the University's Public Orator he attracted the attention of King James I. In 1624 and in 1625 he served in the Parliament of England. After the death of King James, Herbert's interest in ordained ministry was renewed. In his mid-thirties he gave up his secular ambitions and took holy orders in the Church of England, spending the rest of his life as the rector of the little parish of St Andrews Church. He was noted for unfailing care for his parishioners, bringing the sacraments to them when they were ill, and providing food and clothing for those in need.

“The Collar” is Herbert’s most famous poem. Throughout his life, he wrote religious poems characterized by a precision of language. And The Church of England took February 27th as his day of remembrance.

The poems are selected from *The Norton Anthology of Poetry* (Margaret Ferguson, ed. *The Norton Anthology of Poetry*, Fifth Edition. London: W. W. Norton & Company, Inc, 2005) and translated by Prof. Zhang Guangkui.

乔治·赫伯特

乔治·赫伯特（1593-1633），威尔士诗人、演说家、牧师、玄学派圣人。

出身于富有的艺术之家，接受过良好的教育，曾就读于剑桥三一学院，且在语言和音乐方面成绩十分突出。他本来打算成为牧师，但他的学问引起了英王詹姆士一世的注意，于是在国会待了两年。詹姆士王死后，在朋友的鼓励下，他重新燃起对宗教的兴趣。1630年，他抛开凡尘，成为了英国国教会的圣职人员，担任圣安德鲁·伯莫顿小教区的神父了此余生。他对教区人民十分关心，经常在他们生病时为他们主持圣礼，为贫寒的家庭提供食物和衣服。

《衣领》是赫伯特最著名的诗作。在他的一生中，他坚持不懈的用一种精确的语言来创作宗教诗。英国国教会把2月27日作为他的纪念日。

此处诗歌均选自《诺顿诗集》（Margaret Ferguson, ed. *The Norton Anthology of Poetry, Fifth Edition*. London: W. W. Norton & Company, Inc, 2005），由张广奎教授翻译。

The Altar

George Herbert

A broken ALTAR, Lord, thy servant rears,
Made of a heart, and cemented with tears:
Whose parts are as thy hand did frame;
No workman's tool hath touched the same.¹
A HEART alone
Is such a stone,
As nothing but
Thy power doth cut.
Wherefore each part
Of my hard heart
Meets in this frame,
To praise thy Name:
That, if I chance to hold my peace,
These stones to praise thee may not cease.²
Oh let thy blessed SACRIFICE be mine,
An sanctify this ALTAR to be thine.

¹ A reference to the altar of uncut stone described in Exodus 20.25 and in Deuteronomy 27.5-8.

² I.e., whether the poem is read or spoken, and whether its author is living or dead, he wants the words to praise God. Here, as so often in Herbert's poems, the "praise" involves echoing words of the Scriptures; see Luke 19.40: "I tell you that, if these should hold their peace, the stones would immediately cry out."

Translation:

圣坛

乔治·赫伯特

一个破碎的圣坛，啊，主，
您忠实的追随者，用心以泪造筑：
诸件如您所构建；
工匠还未曾触鑿。
一颗独心就是
这样一块巨石，
只有您的力量
可以雕刻呈祥。
正是我的每寸
石心铁魂
溶于石体之灵，
颂扬您的遵名：
如若我恰好心和气平，
这些石头将赞您不熄不停。
哦，为我祈佑，为您祭献，
为您添增神圣，跪拜圣坛。

Redemption¹

George Herbert

Having been tenant long to a rich lord,
Not thriving, I resolved to be bold,
And make a suit unto him, to afford
A new small-rented lease, and cancel th' old.²

In heaven at his manor I him sought;
They told me there that he was lately gone
About some land, which he had dearly bought
Long since on earth, to take possession.

I straight returned, and knowing his great birth,
Sought him accordingly in great resorts;
In cities, theaters, gardens, parks, and courts;
At length I heard a ragged noise and mirth

Of thieves and murderers; there I him espied,
Who straight, *Your suit is granted*, said, and died.

¹ Literally, “buying back”; in Christian doctrine, Christ’s death redeemed human beings from the consequences of their sin.

² I.e., to ask for a new lease, with a smaller rent, and to cancel the old lease.

Translation:

救赎

乔治·赫伯特

我做了好长时间一位大人的佃户，
可是没有变富，于是我斗胆定决，
向他请诉，请租
一个小的新租，取消旧的租约。

在天堂，我找寻他于他的圣堂；
他们告诉我他刚刚离开
去处理土地交易，价格贵昂
把久在地球上的土地收买。

知道了他高贵的出身，我毅然折返，
于是寻他于不凡的聚场；
在城市，在剧场，在公园，在厅堂；
我听够了吵杂和笑欢的杀人犯

和盗贼：那里，我一眼把他瞥见，
俨然：合情合理。死去，说完。

Easter Wings¹

George Herbert

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,²
Decaying more and more
Till he became
Most poor:
With thee
O let me rise
As larks,³ harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.⁴

My tender age in sorrow did begin;
And still with sicknesses and shame
Thou didst so punish sin,
That I became
Most thin.
With thee
Let me combine,
And feel this day thy victory;
For, if I imp⁵ my wing on thine,

¹ The shape of this “pattern poem” represents a bird flying upward, wings outspread.

² I.e., in the Fall from Eden.

³ Larks sing at sunrise.

⁴ I.e., paradoxically, the joy of Easter and redemption from sin (the “flight” to heaven) is greater because the Fall from Eden occurred.

⁵ A term from falconry: additional feathers were “imped,” or grafted, onto the wing of a hawk to improve its power of flight.

Translation:

复活节翅膀

乔治·赫伯特

主啊您造了人类，给了财富和幸福，
尽管他愚蠢地失去伊甸园，
越来越，越来越堕腐
直到他惨变
得穷又苦：
请让我和
您一起升起
像百灵鸟悦耳谐和，
歌唱今天您无数次的胜利：
让我再次从地狱中升起，救赎罪恶。

我的幼小的童年，却始于悲伤蹉跎；
而且疾病和羞愧也伴随着，
那是您在惩罚罪过，
于是我变得
非常瘦弱。
请让我伴
您一起分享
感受您胜利的今天；
因为如能嫁翼于您的翅膀，
苦难将让我如虎添翼，飞向伊甸园。

Sin (I) ¹

George Herbert

Lord, with what care hast thou begirt us round!

Parents first season us: then schoolmasters

Deliver us to laws; they send us bound

To rules of reason, holy messengers,

Pulpits and Sundays, sorrow dogging sin,

Afflictions sorted, anguish of all sizes,

Fine nets and stratagems to catch us in,

Bibles laid open, millions of surprises,

Blessings beforehand, ties of gratefulness,

The sound of glory ringing in our ears:

Without, our shame; within, our consciences;

Angels and grace, eternal hopes and fears.

Yet all these fences and their whole array

One cunning bosom-sin² blows quite away.

¹ Herbert frequently used the same title for several different poems; editors differentiate between them by adding numbers.

² I.e., a sin within the heart.

Translation:

罪（1）

乔治·赫伯特

主，对我们您是如此关怀备至！

父母首先抚育我们：老师然后调教

我们遵守律法；他们让我们信于是事
和理性，圣道和信条，

布道和礼拜，罪恶之困，

苦痛和焦虑种种，

密布的罗网和计策把我们绑捆，

打开的圣经，惊讶种种重重，

提前的祝福，感激无尽，

萦绕于耳的荣誉之声：

没有，羞耻；还有，良心；

天使和天恩，希望和恐惧的永恒。

然而所有这些藩篱和全部的安排

可被来自灵魂的一档罪恶统统摧败。

Prayer (I)

George Herbert

Prayer, the church's banquet, angels' age,¹
God's breath in man returning to his birth,
The soul in paraphrase, heart in pilgrimage,
The Christian plummet² sounding heav'n and earth;

Engine against th' Almighty, sinner's tower,
Reversed thunder, Christ-side-piercing spear,
The six-days' world transposing³ in an hour,
A kind of tune, which all things hear and fear;

Softness, and peace, and joy, and love, and bliss,
Exalted manna,⁴ gladness of the best,
Heaven in ordinary,⁵ man well dressed,
The Milky Way, the bird of Paradise,⁶

Church bells beyond the stars heard, the soul's blood,
The land of spices; something understood.

¹ Prayer acquaints humans with the timeless existence of the "angels' age" (in contrast to finite human life).

² A plummet is a piece of metal attached to a line, used for sounding or measuring a vertical distance.

³ A musical term: shifting pitch or key. The "six day's world" alludes to God's creation of the world in six days (Genesis 1).

⁴ Spiritual nourishment, or food divinely supplied. Manna was the substance miraculously supplied as food to the Israelites during their time in the wilderness (Exodus 16).

⁵ In the everyday course of things. More specifically, "ordinary" also meant a daily allowance of food or an established order or form, as of the divine service.

⁶ Perhaps chosen for its name, or for its brilliant coloring.

Translation:

祈祷（1）

乔治·赫伯特

祈祷，教堂的盛宴，天使的年龄，
能恢复人之生命的呼吸来自神，
被阐释的灵魂，朝圣的心灵，
基督的垂坠响彻天堂和世尘；

对抗着万能的上帝，罪人的钟楼，
石破天荒的霹雳，基督一旁的长矛，
创世的六天在一小时内把调子换走，
一种万物能听到而万物又惧怕的曲调；

温柔，祥和，欢乐，爱情，圣堂，
颂扬中的吗哪，极致的心赏，
天国如常，人人华裳，
银河，鸟的天堂，

教堂的钟声响彻星云，灵魂的鲜血，
芳香的土地，物物事事被领悟感觉。

Jordan (I)¹

George Herbert

Who says that fictions only and false hair
Become a verse? Is there in truth no beauty?
Is all good structure in a winding stair?
May no lines pass, except they do their duty
Not to a true, but painted chair?²

Is it no verse, except enchanted groves
And sudden arbors shadow coarse-spun lines?³
Must purling streams refresh a lover's loves?
Must all be veiled while he that reads, divines,
Catching the sense at two removes?

Shepherds are honest people; let them sing:
Riddle who list, for me, and pull for prime:⁴
I envy no man's nightingale or spring;
Nor let them punish me with loss of rhyme,
Who plainly say, *My God, My King*.

¹ The only river of ancient Palestine; the Israelites crossed it to enter the Promised Land, and Christ was baptized in it. The title may also allude to the many windings of the Jorda

² It was customary to bow or "do one's duty" to the king's chair of state even when unoccupied; also, alludes to the false imitation critiqued by Plato in *The Republic*, book 10.

³ I.e., is it not true poetry unless enchanted groves and suddenly appearing trees (effects sought by landscape architects) shade (but also overshadow) humble lines?

⁴ To draw a lucky card in the game of primero. Lines 11 — 12 have been variously interpreted; their ambiguity and syntactical density work to complicate the contrast Herbert seems to be drawing between a "plain" style (exemplified by the shepherds) and the artificial, worldly style described in line 12. For me: as far as I'm concerned.

Translation:

约旦河（1）

乔治·赫伯特

谁说只有梦幻和假发的虚幻
才能成为诗篇？难道真就没有美？
好的构建都是蜿蜒或盘旋？
难道没有文字算得上诗行，除了谄媚
即便上面没有国王的椅子的图案？

难道那不是诗篇，除了被施了魔法的树林
和突然显现的凉棚下的粗俗文字？
蜿蜒的小溪一定能让爱人感觉清新？
也是否全部应当蒙上面纱，当他阅读、沉思，
捕捉着不远处的芳心？

牧羊人是忠厚之人；就让他们歌声高昂：
猜着迷，做着普利麦罗纸牌游戏：
我不嫉妒任何人把夜莺和春天引吭；
也不会让他们来惩罚我而失去韵律歌技，
他们质朴地说：我的上帝，我的国王。

Virtue

George Herbert

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky:
The dew shall weep thy fall tonight;
For thou must die.

Sweet rose, whose hue, angry and brave,¹
Bids the rash gazer wipe his eye:
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;
My music shows ye have your closes,²
And all must die.

Only a sweet and virtuous soul,
Like seasoned timber, never gives;
But though the whole world turn to coal,³
Then chiefly lives.

¹ Splendid. Angry: i.e., red, the color of anger.

² A close is a cadence, the conclusion of a musical strain.

³ An allusion to Judgment Day, when the world will end in a great fire (2 Peter 3.10).

Translation:

美德

乔治·赫伯特

甜蜜的一天，凉爽，静怡，晴朗，
地球和天空的新娘：
今夜露水会为你的倒下而哭丧；
因为你一定会死亡。

甜蜜的玫瑰，艳丽的色彩，
命令凝视者拭去眼睛的轻狂：
你的根于它的墓穴里常在，
而且你一定会死亡。

甜蜜春天，蜜一般的日子和玫瑰，
一个盒子把甜蜜的谎言收藏；
我的音乐有你抑扬的终归，
所有的一定会死亡。

唯独自命清高、迷人的魂灵，
像风干的木材，从不给予过；
但是，尽管整个世界末日来临，
还是领袖般地过活。

Discipline

George Herbert

Throw away thy rod,
Throw away thy wrath:
 O my God,
Take the gentle path.

For my heart's desire
Unto thine is bent:
 I aspire
To a full consent.

Not a word or look
I affect to own,
 But by book,
And thy book¹ alone.

Though I fail, I weep:
Though I halt in pace,
 Yet I creep
To the throne of grace.

Then let wrath remove;
Love will do the deed:
 For with love
Stony hearts will bleed.

¹ I.e., the Bible. By book: i.e., as an actor follows a playbook.

Translation:

戒律

乔治·赫伯特

扔掉你的棍棒，
扔掉你的愤怒：
 啊，我的上苍，
请走温柔线路。

对于你的期望
我已屈膝于你：
 我渴望
着非常的满意。

一句，一瞥，
我不假装拥有，
 但是要以书本凭借，
要仅凭你的书本，你的独有。

尽管我失败，泪水盈盈：
尽管我暂停跬步，
 但是我潜行
至荣耀之度。

让愤怒走开；
爱会善行：
 因为有爱
石心也会流血有情。

Love is swift of foot;
Love's a man of war,¹
 And can shoot,
And can hit from far.

Who can 'scape his bow?
That which wrought on thee,
 Brought thee low,
Needs must work on me.

Throw away thy rod;
Though man frailties hath,
 Thou art God:
Throw away thy wrath.

¹ A song by Moses in Exodus 15 calls the Lord a “man of war”; also, a possible reference to the classical image of the god Cupid and his arrow.

Translation:

爱是快的步伐；
爱是丘比特之箭，
 可以射发，
可以击中很远。

谁能逃过他的弓箭？
那是为你准备已就，
 就要把你擒下作践，
那是我的需求。

扔掉你的棍棒：
尽管人类脆弱不无，
 但你是上苍：
扔掉你的愤怒。

Recommendation of Chinese Poets and Poems

Zhang Guangkui

Zhang Guangkui (1967—), Ph. D., poet, translator, and scholar specializing in literature, poetics, translation studies and hermeneutics, is currently teaching Anglo-American Literature a professor of literature at Guangdong University of Finance and Economics. Prof. Zhang, as a productive poet who created over 2000 poems both in English and Chinese, has published five books of poetry anthologies as well as poetry translation works.

Prof. Zhang remarks that poetry is endowed with the interpretative diversity. Poepera, as a new literary or artistic form, was created and experimented by him. Poepera aims at researching the feasibilities and ways of intuitively interpreting poems onstage. In June 2016, Zhang arranged and directed an experimental performance of poepera. The performance of poepera was successfully fulfilled and gains much attention from authoritative media. Poepera performance was reported by the media widely and now exerts much influence.

These eight poems are selected from <http://www.verseversion.org/> and translated by Prof. Zhang Guangkui.

张广奎

张广奎(1967-), 文学教授、翻译家、诗人。学术研究涉猎英美文学、诗学、翻译学、美学和诠释学。诗歌创作 2000 余首, 是一位高产诗人, 以中英文双语创作, 已出版个人译诗集、中英文个人诗集 5 部。

张广奎教授提倡诗歌诠释的多样性。“诗佩拉” 是其创立并实验的一种新的文学/文艺形式, 旨在探究把诗歌搬上舞台进行直观阐释的可能性和方法。2016 年 6 月, 张广奎教授编排并导演了诗佩拉剧的大型演出。该演出得到多方权威媒体的报道和关注, 并产生了较大影响。

此处译介的 8 首诗歌均选自 <http://www.verseversion.org/>, 由诗人张广奎教授自译, 或本系双语对应文本。

假如你是一颗树

张广奎

假如你是一棵树，
我就是你的枝丫。
如果枝丫是你手臂，
我就是你的绿叶。

假如我是一棵树，
你就是我的太阳。
假如我是牛粪，
你就是一棵树。

我喜欢做你的枝丫，
充当你的华盖。
我宁愿做你的绿叶，
助你呼吸和日光浴。

Translation:

If you are a tree

Zhang Guangkui

If you are a tree,
I am your branches.
If branches are your arms,
I am your leaves.

If I am a tree,
You are the sun.
If I am cow dung,
You are a tree.

I'd like to be your branch,
You keep me around.
Your leaves I'd prefer to be,
Basking and breathing by me.

蓝莓

张广奎

你是蓝蓝的蓝莓，
又蓝又紫，蓝得发紫；
又紫又蓝，紫得发蓝。

你是浆果，蓝色，
凉甜，甜凉；
甜里带凉。

你是我的王后。
你是我的宇宙。
你是我的阳光。

Translation:

Blueberry

Zhang Guangkui

You are blueberry.

Blue and purple;

Purple with blue.

You are berry blue.

Cool and sweet;

Sweet with cool.

You are my queen.

You are my space.

And my sunshine.

新十四行诗

张广奎

当我们老了，到了古稀之年，
手挽着手挪动，伴随着咳嗽声声。
如果你绊倒于地，
我跪下把你扶起站稳，
当我虚弱至极，奄奄一息，
你的眼睛不忍离开，手紧握紧握，
说笑着我们活生生的爱情故事。

当我们老了，如果还能自己支撑躯体，
我们就躺在沙滩上晒太阳，
你是我新磨的咖啡，
我是你的培根，面包和黄油。
彼此用手指拭去嘴角的饭屑。
嘴对着嘴，如果聋了，嘴对着耳朵，
最后，亲爱的，携手走入尘土。

Translation:

Neosonnet

Zhang Guangkui

When we are old and aged enough,
We move hand in hand, cough and cough.
When you tumble to the ground, if,
I kneel down to help you stand safe.
When I'm most weak and sick to snuff,
Your hands and eyes hold firmly mine,
Tickling our live love story-line.

When we are old, our selves can hold,
We lie to sunbathe on the sand.
You are my coffee newly ground,
I'm your bacon, butter and bread,
Crumble flicked with a finger head.
Mouth to mouth, if deaf, mouth to ear,
Then to dust hand in hand with Dear.

去死？去活？

张广奎

又一天过去了！

到底马上去死？

还是继续苟活？

还是不！知！道！

我把手变成了爪子，

在土里乱刨，空气里狂抓，

死活都找寻不到那个答案！

活着，眼前却是丛生的荆棘！

去死，却拖着重过灵魂的枷锁！

去死？去活？去活？去死？……

Translation:

To Be, or Not to Be?

Zhang Guangkui

Again a day!

To die right away?

Or to live on from day to day?

Don't, yet, know!

I turn my hands into claws,

I dig earth wildly, scratch the air madly,

Anyway, I cannot find out the answer!

If to live on, brambles are overgrowing before me!

If to die, I've got to carry the yoke heavier than my soul!

Die? Live? Live? Die? Live? Die? Die? Die?

寻找死亡的入口

张广奎

注定我要孤独而终。
我不停地独自游行，
寻找着死亡的入口，
吹起了死亡的哨声。

我从泥土当中而来，
又从泥土搜刮勇气，
觅寻机缘闯入死穴，
伴奏着死亡的哨声。

Translation:

Search an Entrance to Die

Zhang Guangkui

Doomed I will die in the end lonely.

Ceaselessly I travel lonely alone,

Searching an entrance to die,

While whistling for death.

I came from earth,

And collect courage from earth again,

Searching chances to burst into a cave to die,

With the whistling accompaniment of death.

江水碎月

张广奎

江水如饥，

江水似渴。

月坠江水，

星落流河。

江水噬月，

碎银水波。

水银踱踱，

急焦如火。

如坐针毡，

围星慰安。

月亦波波，

星亦波波。

Translation:

Pieces of Moon in the River

Zhang Guangkui

The river is hungry.

The river is thirsty.

The moon falls into the river.

Stars fall into the flowing water.

The river swallows the moon.

The smashed silver, the waves of water.

The watery silver up and down paces,

As fire as anxious,

Like a cat on a hot tin roof,

Stars around soothing the moon.

The moon waves,

The stars shake.

酒醉误入

张广奎

酒醉芭蕉深处，
嫦娥呵护以乳，
蕉叶熠熠肌肤。
开颜如蕉吮乳。
俗夫芭蕉玉兔，
醉享月液如瀑。

Translation:

Lost Drunkard

Zhang Guangkui

Deep into plantain after drunk,
Moon takes care of me with milk,
Plantain leaves glittering.
Smile spreading, plantain sucking milk.
Moon, drunkard and plantain,
Sipping Moon's milk like silk.

地铁

张广奎

借阴间鬼道，把半死一宿似经冷冻的躯体站立压缩再次运往阳世
加工循环。

Translation:

Subway

Zhang Guangkui

By ghosts' way in the nether world, half-dead-half-frozen bodies
in the morning compressed vertically and sent again up to the sunny
world for re-processing and recycling.

**To our
honourable poetry scholars**

献给

所有的诗歌研究者

Flipping the Classroom: Revolutionizing Poetry

Teaching

Ding Jieyun¹

Abstract: Poetry teaching, a research topic for many Chinese teachers, is still facing an embarrassing situation in China. Professor Zhang Guangkui's way of teaching poetry as a performing art throws a new light on poetry teaching. Before the class, students could learn the language and appreciate the meaning of the poems by online materials. In class, well-prepared students are fully engaged in the performance of poetry—the Poepera. Poepera, as a coined word, means poem and opera. Students learn to appreciate the poems in their own way and perform wonderful “operas” based on their understanding of each single poem. And after class, they recite, translate or rewrite the poems to have a deeper understanding. This flipped classroom is totally different from the traditional poetry class and could really arouse students' interest and inspiration for poetry learning.

Keywords: poetry teaching; flipped classroom; Poepera; traditional poetry class

1. Introduction to flipped classroom

“Flipped Classroom”, a new concept originated in the United States during the early 21st century, was put into practice in some American high schools, and gradually this concept was turned into a new teaching mode. Khan Academy, established on the Internet by Salman Khan, is a typical example of “Flipped Classroom”. It combined personalized education with online education, which had explored a unique education paradigm in such an age that the Internet played a key role in cultivating students' creativity. With the development of Internet technology, “Flipped Classroom” became increasingly popular in the United States, thus gradually spreading to other countries. In 2012, this method was applied to legal research training in the University of

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Salford. In the autumn of 2012, flipped classroom was combined with Massive Open Online Courses (Mooc) for materials and engineering science in the Stanford University. In October of 2015, Shannon Jenkins published a paper in *Science & Politics* about his own understanding of the design of flipped classroom in American political classes and the universal recognition of flipped classroom in the academia.

2. The purpose of flipped classroom

At first, Salman Khan just intended to help his little cousin sister who was not good at maths via the online courses given by himself. Later he found it helpful to most other students who had the same puzzles or difficulties to follow their teachers in class. So it is fair to say that flipped classroom was first designed to supplement the real classroom. But later on, as it gains more attention and popularity, more teachers and schools as well as universities resort to it in order to improve the teaching efficiency in class and provide students with more materials to learn and extra knowledge of different levels.

3. The development of flipped classroom in China

In recent years, flipped classroom also received wide attention at home. And its research topics include flipped classroom of teaching interpretation based on corpus, PBL teaching mode of college English in the platform of MOOC, teachers' teaching ability in flipped classroom and so on. A lot of teachers and researchers put their emphasis on how to design the flipped classroom, especially when all the knowledge used to be imparted in class are now uploaded to the Internet for students to conduct self-study. The problems that many flipped classroom practitioners are faced with today are how to ensure that students spend time on pre-class learning materials online and what to do in such a long in-class period. So this essay, focusing on the mode of flipped classroom in poetry teaching and its effect, will discuss new forms of flipped classroom in British and American poetry teaching. And the author of this essay is convinced that Professor Zhang Guangkui's flipped classroom best addresses the two puzzles some teachers are faced with and may serve as a reference for other poetry teachers.

4. Traditional Methods of Poetry Teaching

The lake poets William Wordsworth ever made the comment that poetry is the marrow out of all knowledge and it is a powerful expression on the face of

human knowledge². So poetry teaching is of great significance in the British and American literature teaching. But how to teach poetry and what should be focused on is puzzling a lot of poetry teachers.

In Sun Jing's essay *Taking a pragmatic approach to teaching and learning: review of professing English poetry and translation*, he sang high of the teaching way advocated by Fu Hao, a researcher. Their teaching methods focus on how to guide students to appreciate English poetry and how to analyze poems and its underlying theory, which aims at guiding the students to find the essence of the poetry innovation and the universal rule. The way they advocate is lecturing and in-class guidance.

In the poetry teaching process, most teachers focus on the works itself, and lead students to do pre-aesthetic cognition of the literary work of art, which mainly involves the process for students to learn more about the language of poetry. So the teaching centres more on verbal sounds and semantic units. What's more, some teachers will also lead the student to find out the characteristics of the poetry language in order to acquire some aesthetic experience. Such a reflective cognition of the literary work of art is of a cognitive process, which is from the form to its content and then in return from the content to the form. It is another sharing-type teaching method that teachers often adopt.

While in other English selected readings poetry class, firstly, teachers would give a brief introduction of the basic knowledge and give some tips on the poetry appreciation, and then students will be asked to show and explain their translation or rewriting of poetry they completed in advance, and finally other students would be expected to ask some questions and make comments on their classmates' performance. But all the methods mentioned above may not improve the teaching efficiency to the largest extent because it is difficult for students to be fully involved in the learning process.

5. Poetry Teaching in Zhang's flipped classroom

Showalter, with 40 years of teaching experience, has written "Teaching Literature"³, in which Showalter argued that the poetry teaching consists of three methods: the method centering on the theme of poetry (including poetics ,

² William Wordsworth (7 April 1770 - 23 April 1850) was a major English Romantic poet who, with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with their joint publication *Lyrical Ballads* (1798).

metaphor, genre and background), the teacher-centered method (including reciting and lecturing), and student-centered method (including memorizing, reciting, reading, writing, making comparison and contrast).

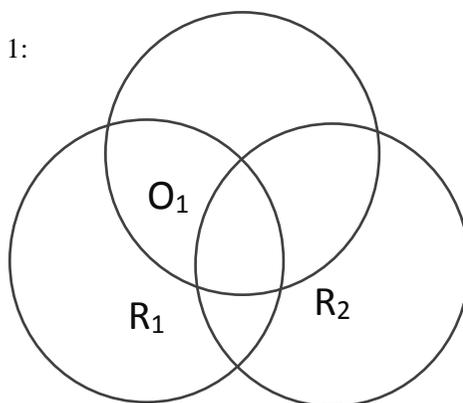
The author quite agrees with such an idea that these three aspects constitute a complete process of poetry study. In the process of observing the teaching process by professor Zhang Guangkui, the author finds that professor Zhang blended these three aspects in the flipped classroom of teaching poetry, at the same time he was able to maintain his own unique characteristics, that is, to teach students the poetry as a performing art and realize the internalization of students' poetry appreciation.

Before the class, students would do some pre-class learning (the poetry genre and its background) and complete their memorizing and reciting work. Students in the classroom will express their own understanding of poetry in the form of performance, and their aesthetic experience comes from the understanding of the text and their imagination. Moreover, their performances usually carry their own individual characteristics. And teacher's role changes from a mere reciter and lecturer into a director and collaborative performer. After class, students would further deepen the understanding of poetry by translating poetry or rewrite the poetry, which helps their own understanding of the poetry transcend and they could perfectly interpret the meaning of poetry study.

This process perfectly solves the two puzzles of flipped classroom: what to do in class and how to internalize students' poetry appreciation. Since students are well-prepared before class, they have had an understanding of the poetry text. With students' own value view, world view and methodology as well as knowledge and experience, they encounter a totally new poetry text—every word of the text would spark the students' unique ideas or understanding of it—which serves as media that may give hints to students or inspire their imagination. Meanwhile, they would watch the pre-recorded video about professor Zhang's poetry performance, which vividly shows them how a poet, a poetry scholar, interprets the poem in his way. With the aid of this interpretative performance, students are able to reinterpret the poem or adjust their understanding of the poem. At this moment, professor Zhang presents his own interpretation horizon to the students. And students, as readers, would fill the blanks that still exist in their mind about the poems with their further understanding based on their own ages, sexes, family backgrounds or knowledge structures. So the horizon created by the poet (P) is now first

interpreted by reader professor Zhang (R1), and when professor Zhang presents his “Poepera” to the students, an old (P) but new (R1) horizon is created. As is shown in Figure 1, in the appreciation process, students themselves achieve another new horizon (R2). With this new horizon (R2), students would either recite or perform the poem in their own way and the other viewers would all achieve a third horizon (R3) which may partly or may not coincide with R2. When achieving the fusion of horizon³ of understanding the poem at this second, students may shift their position or perspective of interpreting the poem in light of a better command of the poem context. Then the after-class practice of reciting or rewriting the poem may further promote the internalization of students’ poetry appreciation.

Figure 1:



P: poet’s horizon

R1: reader 1’s horizon

R2: reader 2’s horizon

O1: Overlapped part between poet and reader1

O2: Overlapped part between poet and reader 1 and reader 2

In the teaching and learning process, the dynamic interaction among teachers, students and learning materials are the vital factors that cannot miss out. It is the same with poetry teaching. So professor Zhang’s way of teaching not only encourages students to be well-prepared before class and engages every student in the process of interpreting poems and creating meaning. As professor Zhang Guangkui believes, in poepera, over-interpretation or under-interpretation should occur here and there because of the interpreter’s

³ “Fusion of horizon”, Hans-Georg Gadamer’s hermeneutic theory.

personal background, race, education, culture, experience, etc.⁴ This open attitude itself should be advocated because poetry text welcomes new interpretation and thus it would always remain a brilliant star in the literature world for its ambiguity and multi-possibility of appreciation. The language learning for students and the language teaching for teachers have always been inseparable.⁵ The concept of Poepera helps professor Zhang flip his poetry classroom successfully.

6. A poetry class of Zhang’s flipped classroom—“Spring, the Sweet Spring” as an example

Before class, students were asked to read the poem “Spring, the Sweet Spring” for at least three times. Students were provided with detailed online learning materials about the poem, through which students got to know the meaning of some key words “doth”, “sting”, “gay”, “frisk”, “pipe”, “daisies” and so on as well as the rhyme and meter of the poem. With four lines as a stanza except the last, the rhyme is aaab, cccb, dddb, ddba. And students were shown this poem was quite a melody and adopted different meters in different lines, thus forming a beautiful tune resonating with readers to make every listener feel the warm and happy atmosphere and vividness of the spring. With video explaining the definition and examples of foot, meter and rhyme, students could learn by themselves what kind of sentence is an iambic pentameter or what kind of sentence is a trochee tetrameter. This knowledge about verbal sounds and rhythms which would help students understand and appreciate a poem was taught in advance.

The original poem reads as follows:

FROM SUMMMER’S LAST WILL

⁴ Zhang Guangkui. Poepera as a Poetry’s Interpretive Kinetic Art Onstage. *Verse Version*. London: Leoman Publishing Company. 2015. Vol.4 No. 3. P91.

⁵ H.H. Stern. *Fundamental concepts of Language Teaching*. Oxford: Oxford University Press. 1991. P21.

Spring, the Sweet Spring⁶

Thomas Nashe

Spring, the sweet spring, is the year's pleasant king,
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing:
Cuckoo, cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay:
Cuckoo, jug-jug pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet:
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring, the sweet Spring!

Then students began to appreciate the video performance of Professor Zhang's version, who arranged and revised the poem into a piece of rap with more refrains to adapt musical performing on stage with drum kit and beat box at intervals("¶" is used immediately after every two beats; "—"stands for one beat):

(Beatbox solo as an introduction)

Spring—, ¶the sweet spring, ¶is the year's¶ pleasant king, ¶
Then blooms¶ each thing, ¶then maids¶ dance in a ring, ¶
Cold doth¶ not—¶sting—, ¶ the pretty birds¶ do—¶ sing—: ¶
Cuckoo, cuckoo, ¶jug-jug, ¶pu-we, pu-we ¶ to-witta-woo—! ¶
Cuckoo, cuckoo, ¶jug-jug, ¶pu-we, pu-we ¶ to-witta-woo—! ¶
Cuckoo—¶Cuckoo—¶ (mimicry of cuckoo by rapper)

⁶ This poem is selected from Thomas Nashe's allegorical drama *Summer's Last Will and Testament* performed in 1592 in the palace of the archbishop of Canterbury and first published in 1600. Here it comes from *The Norton Anthology of Poetry*, 4th Edition, edited by Margaret Ferguson, Mary Jo Salter and Jon Stallworthy. (W. W. Norton & Company, New York, London. 1996. P253)

Cuckoo—Cuckoo— (mimicry chorus from a distance)

(8-beat pause for beatbox solo)

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all— day—,
And we hear aye birds tune this merry lay:
Cuckoo, cuckoo, this merry lay (read in chorus):
Jug-jug, this merry lay (read in chorus)
Pu-we, pu-we this merry lay (read in chorus)
To-witta-woo, to-witta-woo!
This merry lay (Chorus in music) this merry lay (chorus in music)
Lay, lay! Lay, lay!
Lay laylaylay, lay! (chorus)
Merry lay—!

(8-beat pause for beatbox solo)

The fields breathe sweet—, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do— greet—:
Cuckoo, jug, pu-we, to-witta-woo!
Our ears do— greet—:
Cuckoo, cuckoo, jug-jug, pu-we, to-witta-woo!
Our ears greet, our ears greet! (read in chorus)
Greet, greet! (read in chorus)

(8-beat pause for beatbox solo)

Spring—, the sweet Spring!
So— sweet— Spring—!
So sweet Spring! So sweet Spring! (read in chorus)
Mma—!
Hahahahaha...! (all in chorus to finish)

(Drum kit solo as the end)

Next comes the in-class period. For many teachers, when classroom is flipped, they do not have any idea about what to do in class. However, for professor Zhang, this pre-class learning process online helps students understand the poem better and students also practice as a participant in the performing process of the poem in class or on the stage. They would use their own imagination to devote their ideas of revising the poem more. With different musical instruments or different ways of singing the poem, students express their own understanding of the poem, which is a real fusion of horizons. Some students play the drum in the performance to match the rhyme and rhythm. Some other students' BBOX also accompany Zhang's recitation of the poem in class, making the performance delightful and brisk, echoing the happy tune in the poem to the fullest. So the in-class activity is becoming alive and the poem becomes alive with new interpretation of different readers. Thus the aesthetic appreciation of poetry is achieved. This kind of classroom inspires teachers' enthusiasm of teaching and students' passion for learning.

Therefore, the after-class homework would be a pleasure for students instead of merely a task to be finished. And in this stage, a lot of creative way of rewriting or revising the poem could be seen.

7. Conclusion

Poetry learning is a process for students to explore the meaning hidden between lines and appreciate the artistic conception, and out-of-class learning time and learning efficiency will exert great influence on the effectiveness of classroom performance and class discussion. A flipped classroom of poetry teaching would help achieve not just the purpose of teaching but involving students as active readers and creators as well as aesthetic appreciators.

The analysis of students' demand is the key for teachers to give effective guidance in a flipped classroom, and the curriculum design and arrangement is the prerequisite of effective poetry teaching. In addition, proper teaching management is also indispensable, and the assessment and feedback from teachers could help students achieve more. Only when all the steps above are combined together will the teaching goal of a flipped classroom be fully achieved.

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