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冰心 著

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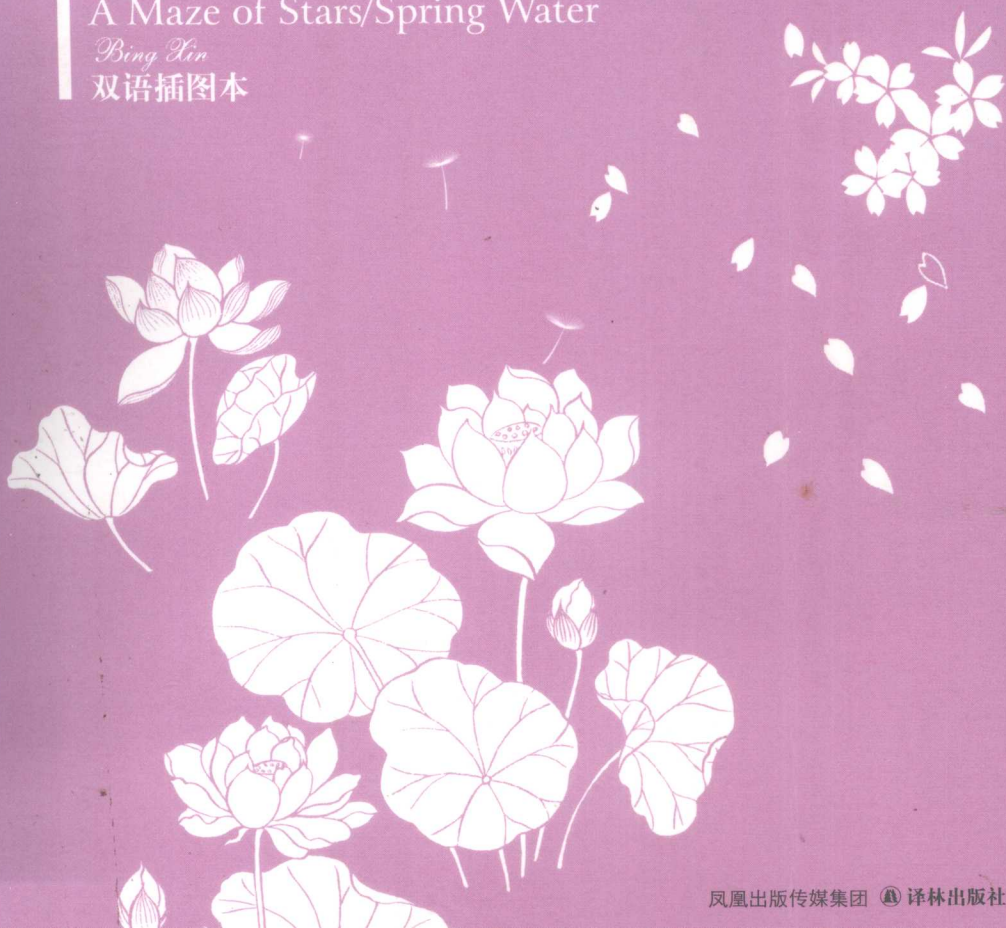


# 繁星·春水

A Maze of Stars/Spring Water

Bing Xin

双语插图本





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A Maze of Stars · Spring Water

# 繁星·春水

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## ❖ How I Wrote *A Maze of Stars* and *Spring Water*

Amongst the many forms of New Poetry which arose after the May the Fourth Movement can be counted the so-called “short poem” or “mini poem”. This type of poem can be very short, the shortest having only two lines. All the pieces in my collections—*A Maze of Stars* and *Spring Water*—are short poems and so many people consider me to be the first to have written in this way. When I think it over now, I cannot remember whether I had read many mini poems by my contemporaries or not. In any case, when I wrote *A Maze of Stars* and *Spring Water*, I was not writing poetry. All I did—under the influence of Tagore’s *Stray Birds*—was to gather together my “scattered and fragmentary thoughts”.

What happened was this. At the time of the May the Fourth Movement I was still studying at university. In the wake of the New Literature, all sorts of new periodicals were appearing like flowers after spring rain. Not only did these carry diatribes against imperialism and feudalism, there were also introductions to and criticism of foreign literature, as well as short stories, new poetry, and prose, all in the vernacular. Then, our thirst for knowledge was at its height, and we greedily devoured these periodicals outside our lessons or even hid them under our textbooks, stealing glances at them openly. If we happened upon some sentence which particularly pleased us we’d note it in a few “oblique” words or phrases in the margins of our notebooks. Soon this became a habit and sometimes we wrote out random jottings about what we felt or remembered of where we’d been and what we’d done, “obliquely” in a few words or phrases. The days mounted up and these notes accumulated. Although each one might only be three to five lines long, when you arranged them in sequence, they did, after all, seem to

## ✿ 我是怎样写《繁星》和《春水》的

“五四”以后，在新诗的许多形式中，有一种叫做“短诗”或“小诗”的。这种诗很短，最短的只有两行，因为我写过《繁星》和《春水》，这两本集子里，都是短诗，人家就以为是我起头写的。现在回忆起来，我不记得那时候我读过多少当代的别人的短诗没有，我自己写《繁星》和《春水》的时候，并不是在写诗，只是受了泰戈尔《飞鸟集》的影响，把自己许多“零碎的思想”，收集在一个集子里而已。

经过是这样的：“五四”运动的时候，我还在大学预科，新文化的高潮中，各种新型的报刊多如雨后天春笋，里面不但有许多反帝反封建的文章论著，也有外国文学的介绍批评，以及用白话写的小说、新诗、散文等。在我们求知欲最旺盛的时候，我们在课外贪婪地阅读这些书报，就是在课内也往往将这些书报压在课本底下，公开的“偷看”，遇有什么自己特别喜欢的句子，就三言两语歪歪斜斜地抄在笔记本的眉批上。这样做惯了，有时把自己一切随时随地的感想和回忆，也都拉杂地三言两语歪歪斜斜地写上去。日子多了，写下来的东西也有相当的数量，虽然大致不过三五行，而这三五行的背后，总有



relate to your circumstances. Later, when you looked these words over they conjured up a true and intimate picture—you couldn't give them up.

Meanwhile in some magazine or other I happened to see serialized Zheng Zhenduo's translation of Tagore's *Stray Birds*. (Tagore's lyrics make use of forms from folk poetry and song. Their language is both simple and beautiful, has a strong musical quality, and is deeply imbued with his love for the Indian people. When he translated his own poems from Bengali into English, in order to preserve their meaning, he did not carry over their rhymes or their arrangement into lines, translating them instead as poetic prose. I only learned this later. Whether *Stray Birds* was originally in the form of folk poetry, I am still uncertain.) *Stray Birds* is a collection of short pieces of few words and phrases but filled with poetic feeling, artistic insight and philosophical understanding. I was startled. It struck me that the jottings in the margins of my notebooks could also be brought together and set in order. As I collected them I chose those which were particularly poetic, those which were particularly resonant and suggestive, and put them in sequence. Because they were scattered and fragmentary thoughts I chose one piece which started with the words "a maze of stars" and placed it at the beginning, calling the whole my "*Maze of Stars*" collection.

If Tagore's *Stray Birds* was a collection of poetry, then wasn't my *Maze of Stars* also? I don't have much confidence in my own opinion on this point, especially since when I wrote these few words and phrases I was not consciously writing poetry. (When taking a course on New Literature, I had heard the teacher lecture on Greek epigrams, saying various things about them such as that they were brief but pointed and vigorous. Like bees, although their bodies were tiny they had a sting in their tails, and whether they were satirical or discursive they were capable of drawing blood. However, when writing *A Maze of Stars* I hadn't thought of Greek epigrams.) Thus in my preface to the 1932 collected works there is this paragraph:

些和你有关的事情，看到这些字，使你想起很亲切很真实的情景，而舍不得丢掉。

这时我偶然在一本什么杂志上，看到郑振铎译的泰戈尔《飞鸟集》连载，（泰戈尔的诗歌，多是采用民歌的形式，语言美丽朴素，音乐性也强，深得印度人民的喜爱。当他自己将他的孟加拉文的诗歌译成英文的时候，为要保存诗的内容就不采取诗的分行的有韵律的形式，而译成诗的散文。这是我以后才知道的。《飞鸟集》原文是不是民歌的形式，我也不清楚。）这集里都是很短的充满了诗情画意和哲理的三言两语。我心里一动，我觉得我在笔记本的眉批上的那些三言两语，也可以整理一下，抄了起来。在抄的时候，我挑选那些更有诗意的，更含蓄一些的，放在一起，因为是零碎的思想，就选了其中的一段，以繁星两个字起头的，放在第一部，名之为《繁星集》。

泰戈尔的《飞鸟集》是一本诗集，我的《繁星集》是不是诗集呢？在这一点上我没有自信力，同时我在写这些三言两语的时候，并不是有意识地在写诗，（我上新文学的课，也听先生讲过希腊的小诗，说是短小精悍，像蜜蜂一样，身体虽小却有很尖利的刺，为讽刺或是讲些道理是一针见血的等等。而我在写《繁星》的时候，并没有想到希腊小诗。）所以我在一九三二年写的《全集自序》中，曾有这么一段：

“Speaking of scattered and fragmentary thoughts, I’d like to go on to talk about *A Maze of Stars* and *Spring Water*... *A Maze of Stars* and *Spring Water* are not poetry. At least, at that time I was not setting out to write poetry. I still didn’t understand the New Poetry and was very wary and unwilling to experiment. I believe that the essence of poetry is content rather than form, but at the same time a poem which is unrhymed and loosely organized, if not divided into lines, is easily confused with ‘poetic prose’. My writing *A Maze of Stars* was just as set out in its colophon—following Tagore’s *Stray Birds* and imitating their form, I collected together my scattered and fragmentary thoughts... It is something like a collection of ‘jottings’ ....”

I now think that the reason for my unwillingness to call *A Maze of Stars* and *Spring Water* poetry was that, inwardly, I harboured a belief in standards for poetry. I thought that poetry had to follow formal rules—whether they were New or Old—and that its musicality must be relatively pronounced. The sentiments had equally to be modulated by poetic cadences. If a poem was made from a few words and phrases it couldn’t avoid becoming excessively weak and slovenly. Because of this, apart from those three hundred odd pieces of “scattered and fragmentary thoughts” which I wrote around the age of nineteen, my work contains nothing else like *A Maze of Stars* or *Spring Water*.

Later at Xishan in February 1921, I wrote a short prose piece called *Beloved* and sent it to the *Chenbao* literary supplement. When it appeared it had been split up and arranged in lines like poetry with the following comments by the editor printed beneath it:

“This short piece exudes a poetic sensibility. There can be no objection to its having been printed in lines and placed in the ‘Poetry’ column. (After all it is no great matter whether something is written in lines or in paragraphs. To see whether or not a piece is poetry we have to look at the meaning of the words. Luckily this paper’s division into ‘columns’ is simply a

谈到零碎的思想,要连带说一说《繁星》和《春水》……《繁星》、《春水》不是诗,至少是那时的我,不在立意作诗。我对于新诗,还不了解,很怀疑,也不敢尝试。我以为诗的重心,在内容而不在形式,同时无韵而冗长的诗,若是不分行来写,又容易与诗的散文相混。我写《繁星》,正如跋言中所说,因着看泰戈尔的《飞鸟集》,而仿用它的形式,来收集我的零碎的思想……这是小杂感一类的东西……

现在,我觉得,当时我之所以不肯称《繁星》、《春水》为诗的原故,因为我心里实在是有诗的标准,我认为诗是应该有格律的——不管它是新是旧——音乐性是应该比较强的。同时情感上也应该有抑扬顿挫,三言两语就成一首诗,未免太单薄太草率了。因此,我除了在二十岁前后,一口气写了三百多段“零碎的思想”之外,就再没有像《繁星》和《春水》这类的东西。

以后,在一九二一年二月,我在西山写了一段短小的散文《可爱的》,寄到《晨报副刊》去,登出的时候,却以分行的诗的形式排印了,下面还附有编者的按语,是:

这篇小文很饶诗趣,把它一行行地分写了,放在诗栏里,也没有不可(分写连写本来无甚关系,是诗不是诗,须看文字的内容),好在我们分栏,只是分个大概,并无限定某栏必当登载怎样怎样一类的

loose overall convention, and isn't meant to force certain types of writing to be published in particular columns. The 'Jottings' column has previously published some things which were equally charged with poetic sensibility, but then the interrelation of these columns is not new.)"

Only after this did I begin to write New Poetry with confidence, sometimes with rhyme and sometimes without, for the time being ceasing to raise the subject.

After going over the story of the writing of *A Maze of Stars* and *Spring Water* and setting it out above, I myself recently re-read these pieces. I've noticed that quite a few are rhymed and that they have a sufficiency of poetic significance. Their main fault—which they share with my other work—is precisely what comrade Zhou Yang has pointed out, "New Poetry has still a great fault, and this most fundamental fault is its continuing failure to properly unite with the working masses." This is to say that at that time, during a great period of thunderous and determined struggle against imperialism and feudalism, I was still concentrating on describing my personal concerns, my individual experiences and feelings, and was neither expressing the feelings and thoughts of the working masses, nor making use of those linguistic-literary forms which the working masses know and love. Musicality here is very important. When the feelings of working people overflow, their songs are always rhymed. I have still to read an unrhymed poem by a worker, peasant or soldier. As for brevity of form, this, on the other hand, is not a fault. Nowadays we have many examples of folk poetry which expresses a great revolutionary spirit and a deep understanding of Communism in the space of four brief lines. The poetry of the working masses is brief without being weak and energetic without being slovenly. There are lessons to be learned from the thoughts and experience of such poets.

文字；杂感栏也曾登过极饶诗趣的东西，本栏与诗栏，不是今天才打通的。

于是，我才开始大胆地写些新诗，有的是有韵的，也有的是无韵的，不在这篇题目之内，暂且不去提它了。

以上把《繁星》、《春水》的写作历史交代过，现在我自己重翻这两本东西，觉得里面有不少是有韵的，诗意也不算缺乏，主要的缺点——和我的其他作品一样——正如周扬同志所说的，“新诗也有很大的缺点，最根本的缺点就是还没有和劳动群众很好的结合。”也就是说当时的我，在轰轰烈烈的反帝反封建的伟大斗争时代，却只注意到描写到身边琐事，个人的经验与感受，既没有表现劳动群众的情感思想，也没有用劳动群众所喜爱熟悉的语言形式。音乐性还是重要的，劳动人民在情感奔放的时候，唱出的总是有韵的，我还没有读过工农兵写的无韵的诗。至于形式的短小，却不是一个缺点，现在绝大多数的民歌，不就是在短小的四句之中，表现出伟大的革命气魄和崇高的共产主义精神么？劳动群众的诗，短小而不单薄，豪迈而不草率，此中消息，还得从诗人的思想意识里去挖！

一九五九年三月十八日

（本篇最初发表于《诗刊》1959年4月25日第4期，后收入散文集《我们把春天吵醒了》。——编注）

## ❁ Autobiographical Outline

My real name is Xie Wanying, and I was born on the fifth of October 1900 (according to the lunar calendar this is the twelfth day in the intercalary eighth month of the year Gengzi) in Fuzhou, Fujian province (my “native district”—yuanji—is Changyue in Fujian). In 1901 we moved to Shanghai. At that time my father was an officer of the Qing Imperial Navy, serving as a Commander (literally: “assistant Captain”).

In 1904 we moved to Yantai (in Shandong) where my father was made Head of the Naval College. My early years were spent by the seashore and I became especially fond of the open ocean. This is why there are frequent references to the sea in my early works.

In 1911 just before the outbreak of the Republican Revolution, my father resigned as head of the Naval College. The whole family returned to Fuzhou. While we had been in Shandong I had not entered elementary school, but had been merely a “part-time scholar” in our private family school. When we returned to Fuzhou I entered the preparatory class of the Fuzhou Normal School for Girls.

After the founding of the Chinese Republic, my father went to Beijing to serve as Director of the Naval Studies Bureau of the Admiralty, and in 1913 I arrived in Beijing with my family.

In 1914 I entered the American Congregationalist Bridgman Academy for Girls in Beijing, and on graduation in 1918, enrolled at the Peking (Beijing) Union College for Women. I was studying physical sciences there, and because of my mother’s weakness in the face of many illnesses, I began to set my heart on taking up medicine.

In 1919 came the explosion of the May Fourth Movement. At that time I

我原名谢婉莹,1900年10月5日(阴历庚子年闰八月十二日)生于福建省的福州(我的原籍是福建长乐)。1901年移居上海。父亲是当时清政府的海军军官,那时担任副舰长。

1904年,父亲任清政府海军练营营长,后来又任海军学校校长,我随父亲移居烟台。我的童年是在海边度过的,我特别喜欢大海,在我早期的作品中经常有关于海的描写。

1911年,辛亥革命爆发前,我父亲辞去海军学校校长的职务,全家又回到了福州。我在山东时没有进过小学,只在家塾里做过一个附读生,回到福州后,进过女子师范学校预科。

中华民国成立,我父亲到北京就任海军部军学司司长,1913年,我又随家到了北京。

1914年我进入教会学校北京贝满女子中学。1918年毕业,进了协和女子大学,学的是理科,因为母亲体弱多病,就一心一意想学医。

1919年“五四”运动爆发了,当时我在协和女子大学学生会当



was a secretary for the Students' Association of the Union College, and was composing occasional propaganda pieces. Riding the tide of the May Fourth Revolution, I began to publish some of the short pieces I had written in Beijing's *Chen Bao*. The extent of my propaganda activities had their inevitable effects on the practical classes of my science studies, and the only thing for it was to switch to the Department of Literature. It was at this time that the Union College was amalgamated with Yenching (Yanjing) University.

In 1923, I graduated from the Arts Faculty of Yenching University with a B.A. in Literature, a "Golden Key" award and a scholarship to Wellesley College in America, where I wished to study English literature. I was also forced to spend seven months in hospital due to a reoccurrence of tuberculosis.

In 1926 after finishing my studies and obtaining an M.A., I returned to China and taught at Yenching University, Qinghua University and at the Beijing Women's Wenli College.

Sometime after 1921 the Literary Research Society had published my collection of short stories *Superman*, and the poetic fragments *A Maze of Stars*. In 1926 Beixin Shuju published *Spring Water* and the collection of prose pieces *Letters to Young Readers*. In 1931 Beixin Shuju published *The Collected Works of Bingxin*, while amongst the separate collections they published was *The Past* and *Winter Girl*.

During the War of Resistance against Japan, in 1938 I first went to Kunming, then to Chongqing in 1940, and wrote *About Women* which was first brought out by the Tiandi and later by the Kaiming Shudian publishing houses.

After victory in the War of Resistance I went to Japan. From 1949 to 1950 I taught a course on "China's New Literature" at Tokyo University (previously the Imperial University). I recall that a few small pieces appeared in various Japanese newspapers and periodicals from Kyoto University at the time.