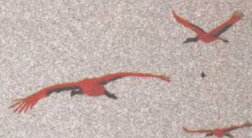


东方的太阳

SUNRISE IN THE EAST

谭仲池 著 彭长江 译



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东方的太阳

(长 诗)

Sunrise in the East

(A Long Epic Poem)

谭仲池 著

彭长江 译

2010年11月27日
于湘江之滨炎油书斋

Nov. 27, 2010

In his Danbo Study by the Xiang jiang River



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东方的太阳

SUNRISE
IN THE EAST



| 岁月中那些花瓣 |

——谭仲池长诗《东方的太阳》读感

谢 冕

这肯定是一次艰难的写作。漫长的历史，曲折的道路，艰苦的斗争，再加上繁博的事件，以及关于历史功过的纷纭的评说，这样的题目足以让一般人望而却步。但是诗人的使命驱使着他，一个惊天动地的伟大叙事召唤着他，他勇敢地承担了。我知道长诗《东方的太阳》是有准备的一次认真严肃的写作。

中国长篇政治抒情诗这一诗体，兴起于战时，盛行于20世纪50年代。七十年代后期渐趋低潮，却依然是一道绵延不断的长流水，依然是一道激扬壮丽的当代诗歌风景。这种写作的一般特性，总以重大的事件为抒情的轴心，因此其与现实的政治的关联极为紧切。由于这一特性，长诗写作总是涵容了众多流行的时论术语。时序变换，时过境迁，那些当日被固定在诗中的、如今变得不合时宜的用语，往往造成了诗人日后的尴尬。

正是因此，“文革”结束后政治抒情诗遭遇了众多的诟病。但公正地说，政治抒情诗在它长时间的流行中，也意外地保留了时代特有的风貌，保留了包括不论其为正面的，抑是负面的特定的时代气息。这种源于革命时代的苏联传进的诗歌形式，由于当代众多诗人的实践，以其宏大的叙事，奔腾的气势，激情的宣泄，却也造成了一个时代的诗歌奇观。

谭仲池的《东方的太阳》就是这样一首涉及重大政治题材的长篇抒情诗，它属于传统的颂歌一类。颂歌难写，对一个领导一个国家的执政党的颂歌尤其难

| Those Petals of the Years: | **Reflections on Reading the Long Poem *Sunrise in the East***

By Xie Mian

It must have been an arduous writing experience. Such a subject as that, which involves a long history, a tortuous road, and numerous complicated events with diverse comments into the bargain, would have been formidable enough to make anyone flinch. But the poet in him had spurred him and a great narrative called on him, and as a result he undertook the work with courage. I am aware that the poem *Sunrise in the East* was an earnest and serious effort at writing.

The genre of long political lyrical poetry arose during the war and prevailed in the 1950s. Though beginning to ebb in the late 1970s, it has remained a continuous stream and an excitingly magnificent scene of contemporary poetry. Its common characteristic is taking a major event as the focus of emotion its and consequent close connection to politics in reality, due to which long poetry always contains numerous terms prevalent in the public voice of the time. As circumstances change with the passage of time, those expressions fixed in poetry went out of fashion and often put the poet in embarrassment.

Precisely for this reason, political lyrical poetry was subjected to a great deal of castigation after the Cultural Revolution. But to be fair, in its long prevalence political lyrical poetry unwittingly preserved the peculiar style and feature and spirit of its time, whether positive or negative. Nevertheless, due to the practice of many poets, this poetic form originating in the age of revolution and imported from the Soviet Union also created the poetic wonder of an age with its grand narrative, surging momentum and passionate expression.

Sunrise in the East by Tan Zhongchi is exactly such a long lyric poem involving a major political subject, which belongs to the category of traditional odes. An ode is difficult to compose, and especially so when it is one to a party ruling a country. And what is hardest of all to blaze a new

写。如何在众多类似的写作中另辟蹊径，脱颖而出，则是难中之难。博学多才的谭仲池勇于承担，他敢于在政治抒情诗屡遭质疑的今天，迎难而上，而且终于造出了值得称羡的成绩。

诗人把这一曲当代最悲壮、最宏大，也最曲折的抒情长歌，置放在五千年古老文明的背景中书写。他以诗人的情怀，以对中国绵远历史和灿烂诗歌传统的熟稔，使这首长诗成为充满诗情的“史的诗”和“诗的史”。他的歌唱嵌入了中国诗歌（包括《击壤歌》和《诗经》、楚辞在内）的古老元素，使这部长诗更显厚重和深沉。以此为起点，沿着诗歌的路径前行，诗人用华彩的笔墨，渲染这一段用理想和鲜血，也用苦斗和胜利写成的动人历史。当然，对比中国数千年历史长河中的那些刀光剑影，悲欢离合，这几十年也只是短暂的一瞬，即使只是这一瞬，其间所经历的艰难困苦，却也是令人感慨唏嘘的。

作者深知，《东方的太阳》虽然写的是史，但首先必须是诗。他着意于使之通篇充满诗的氛围。许多同类的作品，往往因“史”而忘“诗”，他们满足于罗列现象，忙于说事，而往往忘了诗的根本。诗的根本是什么？是“情”，而不是“事”，尽管那些事构成了史。但这是诗的史，诗的因素是极其重要的。谭仲池落笔之初就紧紧抓住这个根本。他重视的不是那些事件的过程，而是岁月中飘洒的那些花瓣。是这些美丽的花瓣构成了历史的诗意和美。而这，正是催动和产生阅读愉悦的根本。

一部诗写的历史当然要有对于历史过程的深知和把握，但是所有这些“物质”都需要转化为“精神”，所有这些“事”都需要转化为“情”。诗人在处理这些历史事件时突出地，而且是大量地使用了抽象化的笔法。许多具体的琐碎不见了，而代之以弹性的、灵动的、能够引发丰富联想的“抽象”。颂歌始于“东方之梦”，这里有近代以来惨烈的和壮丽的历史画面，但诗人并不热心于正面的演绎和展示，他巧妙地摈弃了可能显得陈旧的言说，而把事实隐括在抽象的语词

trail and stand out among similar works. But the versatile poet, courageous enough to face possible criticism, took on challenge and has eventually made an admirable work at a time when political lyrical poetry is repeatedly greeted with jeers and doubts.

Tan wrote this long lyric, which is the solemnest, the grandest and the most tortuous, by placing it against the background of an ancient civilization of five thousand years. With his feelings as a poet and his familiarity with China's long history and brilliant poetic tradition, he succeeded in making "a poem of history" and "a history of poetry" out of this long poem. In his singing are embedded ancient elements of Chinese poetry (including *Singing While Hitting the Ground with A Stick*, *The Book of Songs* and *Songs of Chu*), making it all the more weighty and profound. Setting out from here along the path of poetry, the poet applied rich colours to this soul-stirring history created with ideal and bloodshed as well as from experience of hard struggle and victory. Certainly, compared with the long course of China's history of thousands of years full of the glint of cold steel on battle fields and sorrows and joys in human life, these scores of years were but a fleeting moment, but in spite of its brevity the hardships experienced during this time are more than likely to bring sighs of profound emotion.

Well aware that though *Sunrise in the East* is about history it must first of all be poetry, the poet took pains to fill the entire poem with a poetic atmosphere. In many similar works "poetry" is neglected in favour of "history", content with a list of phenomena because they are too busy telling about events to remember the essence of poetry. What is the essence of poetry? It is emotion rather than events, though it is events that make up history. But in poetic history the factor of poetry is extremely important. From the very moment when he set pen to paper, Tan kept firm grasp of this essence by attaching importance to petals fluttering through the years rather than the processes of the events. It is those petals that constitute the poetic flavour and beauty of history, which is exactly arouses or produces pleasure in reading.

A history written in a poetic form must of course be characterized by a deep knowledge and a firm grasp of the historical course, but all this "material" must be converted into "spirit", and all these "events" must be turned into "emotion". The poet makes prominent and plentiful use of the technique of abstraction in dealing with these historical events. A lot of concrete details have gone out of sight and are replaced by "abstractions" which are elastic, flexible and capable of sanguinary rich associations. The ode begins with the *The Radiant Sunrise*, which involves bloody and magnificent historical scenes since the beginning of the modern times, but the poet is not given to direct descriptions and presentations; instead he cleverly discards expressions that

中，从而极大地诱发人飞扬的联想。

他写陈独秀和孙中山在上海共商国共合作，这原本是一件复杂的故事，而诗人却出以简约和跳动，他用的是：“烽火 血迹 炼狱 悲愤 刀痕 信念 理想 哲学 忠信 坚勇”十个不连贯的单词，避免了叙事的繁冗和板滞，而给人以广阔的联想的空间。再如写毛泽东在北大求索真理（找到了“火之源”）：“这火是梦之花光 这火是爱之月光 这火是夜之灯笼 这火是生之黎明”。这些不同形容的“火”，都指代着通常说的“光明”，却有着别样的生动和鲜明。

长诗谋篇谨严，立意精心，意象绵密，用词鲜丽。他致力于在浓重的政治语境中“出语不凡”。他清醒地知道，这是诗，在这里，内容是服从于诗的表达的。正是因此，他十分注重叙述过程的诗意呈现，他会把影响诗意传达的因素减少到最低点，而把那些岁月行进中沿路撒下的、我称之为的“花瓣”，精心精美地展现出来。举例说，他写陈独秀“如一枝饱经风霜的秋菊”；他写李大钊的眼镜是“清澄的湖泊”；他写流产的戊戌变法是“一朵没有赶上春天就凋谢的杜鹃花”，如此等等，均让人耳目一新。

潇湘云水，君山竹泪，那里的竹溪、荷塘、石桥、簇拥着青峦叠嶂下的青瓦土墙，蛙鸣和萤火，照亮一个少年的梦。他用最美的文字写他自己的，也是毛泽东的家乡。语言的清新而不落俗套是他的优长，在他的心目中，整个革命的历史就是一部诗的历史，而诗的历史必须用诗的语言来表达。延安，“有一条诞生思想和诗歌的河流”，西柏坡“是诞生他诗歌的故地”，这些都是诗的源泉和故乡。

他把整个中国革命比喻为一场“灵与肉、血与火的涅槃”。《序诗》讲“远古的太阳像一只火凤凰，光芒的翅膀划破黑暗和混沌”：

might have appeared outdated and imply the events in abstract terms, thus powerfully inducing the reader's soaring associations.

When writing about Chen Duxiu and Sun Yatsen discussing cooperation between the Kuomintang and the Communist Party, which is in fact a complicated story, the poet brings it out with conciseness and numerous omissions. What he employs are "war flames, bloodshed, purgatory, grief, sword scars, beliefs, ideals, philosophies, loyalty and bravery", ten seemingly incoherent words, which help to avoid dull and lengthy narration and give vast scope for associations. Another example is Mao Zedong's search for truth at Peking University (where he found "the source of fire"): "It was the luster of flowers in a dream, / The moon-shine of love, the lantern at night, / And the dawn of life." This "fire", described in diverse ways, takes the place of the common term "light," but is extraordinarily vivid and striking.

This long poem is compact in layout, careful in conception, exact in imagery and fresh and colourful in diction. The poet applies himself to coming up with language out of the common in a distinctly political context, as he is well aware that this is poetry, where in content is subject to poetic expression. Precisely on this account he attaches great importance to the poetic presentation of the process of narration by reducing to the least degree factors that affect poetic communication and presenting with painstaking beauty what I call "petals" sprinkled along the path of years. For example, he writes about Chen Duxiu as "a chrysanthemum gaunt and weather-beaten"; about Li Dazhao's glasses as "lakes so limpid"; and about the aborted 1898 Reform as "a flower that faded before the arrival of springtide", and so on, all of which appear fresh and new to the eye and ear.

Amidst hills and waters in Hunan with its bamboo streams, lotus ponds and stone bridges clustering around houses of blue tiles and earthen walls, frogs croaked and fireflies lit up a the dreams of a lad, who writes in the most beautiful words about his own home, which is that of Mao Zedong's as well. Freshness and unconventionality of language is his strength. In his mind's eye the entire history of the revolution is one of poetry, which must be expressed in poetic language. Yan'an, which "boasts a river that gave birth to thought and poetry," and Xibaipo, "a place of the birth of his poetry," are the source and home of poetry.

He compares the whole of China's revolution to "a nirvana of soul and flesh, blood and fire". The epilogue says that the primeval sun "Looks like a phoenix, whose wings of rays cut through the dark chaos":

一切一切的企盼呼唤绝望
一切一切的沉浮颠簸飞扬
一切一切的风霜雨雪雷电冰暴
一切一切的矗立俯仰匍匐凝望
一切一切的坠落经典崩裂辉煌

“一切都在燃烧的火焰中涅槃”。这里的用语和句式，不由人联想起五四时期的《凤凰涅槃》。这也许只是一次“偶遇”，这也许竟是一个刻意而郑重的“回应”。在诗人看来，中国在历经百年国耻之后的再生，竟是又一次壮烈而辉煌的凤凰涅槃！在随后的篇章中，长诗一改前面端庄的韵调，转换了乐观、欢悦的节奏，以此迎接改变中国命运的“春潮澎湃”。诗人深情地追忆了那年、那月、那日，在北京工人体育场为诗歌《阳光谁也不能垄断》所爆发的雷鸣般的欢呼声：

这是苏醒的大地春天的脚步声
这是飞翔的翅膀搏击巨风的声音
这是前行的航船劈波斩浪的声音

《东方的太阳》生动地汇聚了雄浑而壮阔的历史的脚步声，这些脚步声弥散在征途中、烽烟里，盛开成了色彩斑斓的胜利之花。这是中国民众所珍惜和深爱的岁月中的花瓣。

2011年3月3日，于北京大学中国新诗研究所

All that aspires, calls and sinks into despairs,
All that rises or falls, stumbles or flies,
All that goes through snows and rains, thunders and hails,
All that stands firm or floats, gazes or crawls,
All that breaks up or thrives, lasts or fails,

“All ends up in nirvana in blazing flames.” The expressions and sentence pattern here remind one of *The Nirvana of the Phoenix* of the May 4 period, which might be a coincidence or even a deliberate and solemn “response”. To the poet, China’s rebirth after a century of national humiliation was in fact a heroic and brilliant nirvana of the phoenix! In subsequent chapters, the poem completely changed its dignified tone to an optimistic and joyous rhythm with which to meet the surging springtide that transformed China’s destiny. The poet recalled with profound feeling the thunderous cheering that broke out for the poetic line *No One is Allowed to Monopoly Sunshine* in Beijing Workers’ Stadium that day, that month, that year:

That was the footsteps of spring coming across the reviving land,
It was the sound of soaring wings fighting a hurricane,
It was the sound of a sailing ship plowing through waves.

Sunrise in the East has echoed together the forceful and vast sound of history’s footsteps, which were scattered on the path of battle fire and have bursted into bright-coloured flowers of victory. These are flower petals of the years the masses of Chinese people cherish and love dearly.

March 3, 2011, at the Research Institute of New Poetry in China, Peking University

谨以此长诗献给中国共产党

In dedication to the Communist Party of China

她是真理信仰和精神思维铸就的太阳
她是引领人们认识世界 认识真理 认识自我的光芒
她是宇宙间的寻觅渴望热爱自由尊严的化身
她是心灵深处永远的慈爱和灯塔
她是岁月里流淌的期盼抚慰
请你在精神的宁静处
聆听我的心跳和歌唱
那是“真理存在于风声的低吟
存在于溪水的潺潺
存在于雷霆的霹雳
存在于雨水的嘀嗒”^①
请您在诗歌的天空深情凝望呵
东方圣母的明眸里
一定会出现一道比梦想
更灿烂的彩虹

^① 《与神对话》〔美〕尼尔·唐纳德·沃尔什著，李继宏译，上海书店出版社2009年7月第1版，第257页。

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让我们宣布：整个可以感觉到的世界必定会加快步伐朝我们走来，和我们融为一体，创造出一部只受创造性本能支配的和谐。

——波丘尼

第一章 喷薄日出

8

自然和人类的黑暗，从远古走来，让许许多多的思想家、哲学家、领袖人物因困惑而迸发智慧的光芒，寻求驱散黑暗的钥匙。多少壮丽的灵魂呵！渴望有一双意志的翅膀，飞向那迷人的太阳，飞向那彩云飘荡的晴空，飞向那像太阳一样辉煌的梦想！

第二章 悲歌狂飚

16

朝日从地平线上冉冉升起，初绽的光芒还来不及洒满浪花闪耀的辽阔海面。黑色的雾幔又扬起了惊涛骇浪的呼啸。黑云压城，铁蹄声碎，千里烽烟，万里冰封，风雨如磐，山河欲破！多难的中华民族又陷入血火危亡之秋。一曲悲歌唤来狂飚从天降落。

第三章 辉煌沉重

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巍峨奔腾的太行山脉，终于昂首挺胸向一个崭新的时代迈开雄健的步伐，滹沱河畔西柏坡岭上土坯房的灯光，驱散了北国天空最后一抹阴霾，把共和国的黎明点亮。一支从历史的苍茫，岁月的血火，炼狱的严酷，生命的壮烈中走来的进京赶考的队伍，头顶上正升腾满天璀璨的霞光。

尾 声

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有多少道德体系和政治体系经历了被发现、被忘却、被重新发现，被再次忘却，过了不久又被发现这一连续过程，而每一次发现都给世界带来惊奇，好像他们是全新的，充满了智慧。

——[法]托克维尔

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Let us declare that the whole perceptible world is bound to advance towards us with quickened steps to merge with us, creating harmony governed by nothing but creativity.

—Umberto Boccioni

Chapter I The Radiant Sunrise

8

Darkness of man and nature came from primeval times, causing numerous thinkers, philosophers and leading figures to send forth rays of wisdom resulting from their puzzlement and to search for ways to drive it away. How many splendid souls there had been that craved a pair of wings of will wherewith to fly towards the fascinating sun, towards the clear sky where colourful clouds roamed and towards a dream as glorious as the sun!

Chapter II Sad Song and Tempest

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Just after the morning sun had risen above the horizon and before it could spread its first rays on the glistening spray in the vast sea, under dark curtains of fog sounded the scream of terrifying waves. Black clouds bore down on cities, iron hooves clip-clopped, beacon fires raised the smoke of war across the land locked in ice, and wind and rain swept over a gloomy sky. The land was going to break into pieces! The suffering Chinese nation was again trapped in a crisis of blood and fire, when a sad song summoned a tempest to descend from heaven.