

The Crescent Moon | The Gardener



新月集·园丁集

〔印〕泰戈尔 著

张媛 译

张媛 蕾雅·阿娜苏 评点



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译本序

Sugata Bose

“**E**ACH COUNTRY of Asia will solve its own historical problems according to its strength, nature and need,” Rabindranath Tagore said during a visit to Iran in 1932, “but the lamp that they will each carry on their path to progress will converge to illuminate the common ray of knowledge...it is only when the light of the spirit glows that the bond of humanity becomes true.” He was one of the most creative exponents of an Asia-sense and conducted intellectual, cultural and political conversations across Asia in the early twentieth century. On his trip to China in 1924 Tagore preached the virtues of close interaction among Asian cultures. Stung by the passage of the Immigration Act of 1924 (commonly referred to as the Orientals Exclusion Act) in the United States, some of Tagore’s admirers even established an Asiatic Association in Shanghai to

foster solidarity among all Asians. At Visva-Bharati, the university he set up in Santiniketan, Tagore established the Cheena Bhavan (China House) for the systematic study of Chinese literature, art and culture. China has reciprocated by making Tagore the most translated foreign writer into Chinese after Shakespeare.

In my book *A Hundred Horizons* I had claimed that Tagore was an eloquent proponent of a universalist aspiration, albeit a universalism with a difference.¹ He was a key player in broad arenas of cosmopolitan thought zones of the early twentieth century and wished to contribute to the shaping of a global future. His cosmopolitanism flowed not from abstract reason, but from the fertile ground of local knowledge and learning in his own language. Tagore was a powerful critic of worshipping the Nation as God and was horrified by the crimes committed by modern nation-states. Yet he loved the land that had nurtured him and never abandoned a basic anti-colonial stance. He simply did not want Indian patriots to imitate European nationalists.

Tagore was an immensely versatile creative genius—a poet, novelist, short-story writer, playwright, composer of songs and dance dramas, essayist and painter. Tagore, the poet, came to the attention

1 Sugata Bose, *A Hundred Horizons: the Indian Ocean in the Age of Global Empire* (Cambridge, MA: Harvard University Press, 2006).

of the Western world once he embarked on a voyage to Europe and America in 1912 with a manuscript of *Gitanjali (Song Offerings)* that won him the Nobel Prize for Literature in 1913. Tagore's devotional verse at that time struck a chord with a section of Europe's literati, including William Butler Yeats, disenchanted with the crass materialist excesses of Britain's Edwardian age and seized by a sense of impending apocalypse in the immediate pre-World War I era. A fifteen-year old Subhas Chandra Bose wrote about Tagore to his elder brother Sarat on September 17, 1912, lamenting "how indifferent Bengal has been in showering laurels upon him and has suffered his genius, super-human though it is, to lie in the shade of neglect, whereas a foreign people, speaking an alien tongue and cherishing ideas and sentiments, diametrically opposed to ours in some cases, have lifted him up from this shade to sunshine and have extolled him as the greatest poet the world has produced". Tagore had composed most of his *Gitanjali* poems during a period of deep despondency brought on by an unrelenting series of deaths of loved ones in his private life and the disillusionment bred by the decline of Bengal's Swadeshi movement in the public domain. The rare, austere beauty of about half of the *Gitanjali* collection established Tagore's fame as a "mystic" in engrossed conversation with the Supreme Being and laid the basis for a blinkered one-dimensional view of his genius.

Yet there were two other books of English translations of

Tagore's poetry that appeared in the same year, 1913, as *Gitanjali*. These were *The Crescent Moon* and *The Gardener*. Zhang Yuan has placed us in her debt by making fresh translations into Chinese of the poems in these two books. In a famous poem "Duhsamoy" ("A Dark Age") Tagore had rendered the crescent moon in the delicate Bengali phrase "ksheen shashanka banka". The poetry book titled *The Crescent Moon* mostly contained translations of Tagore's compositions published in the Bengali book *Shishu (The Child)*. Few poets have been able to capture a child's imagination and the child-mother relationship as Tagore did. It is apt that Zhang Yuan has read these poems with her son while translating them into Chinese. It should be mentioned that William Rothenstein noted "the poems were more or less rewritten by Sturge Moore, not always to the advantage of Tagore's own translations, even though the English be more correct".¹ The poems in *The Gardener* are some of the best on the ambiguous borderline between divine love and human love. Zhang Yuan's annotations should enable Chinese readers to place Tagore's sensibilities in a comparative context.

I hope there will be more new translations of Tagore's poems into Chinese. The later poetry of Tagore bring to light the passionate

1 *Tagore, Rabindranath, 1861-1941, Papers*, ca. 1910-1918 and undated. MS Eng 1159 (5). Houghton Library, Harvard University.

Tagore, a poet who celebrated the wonders of this earth instead of just pondering the mysteries of the other world and whose irrepressible love of life was tinged with an acute awareness of its inexorable limits and tragedies. The figure of woman is central to this genre of Rabindranath's poetry and appears in diverse manifestations, especially in the pages of *Purabi* (1925) and *Mahua* (1929). She was by no means absent in Rabindranath's early poetry, but rather reappears adorned in new guises, forms and styles in the evening of his life.

Tagore had always wanted to travel across national borders. I trust Zhang Yuan's translations of *The Crescent Moon* and *The Gardener* into Chinese will enable a new appreciation of Tagore's poetry in a country for which the poet had great admiration.

苏伽塔·鲍斯¹

罗宾德拉纳特·泰戈尔在1932年访问伊朗的时候曾说“亚洲的每个国家都会根据自己的力量、国情和需求解决自己的历史难题，但是他们各自用以照亮前进之路的明灯却必将汇聚成照亮知识

的共同光束……只有精神之光闪亮之时，人类的联合方始为真。”他是最具创造性的“亚洲意识”的倡导者之一，并在20世纪初进行了跨亚洲地区的知识、文化和政治对话。泰戈尔1924年访问中国时，曾呼吁亚洲各国文化之间的密切交流。受美国1924年通过的移民法案的刺激（即通常所称“排斥东方人法案”），一些泰戈尔的崇拜者甚至在上海成立了一个亚洲文化协会，以增进全亚洲人民的团结。泰戈尔在圣蒂尼克坦开创的国际大学也设立了中国学院，系统地研究中国文学、艺术和文化。作为回报，泰戈尔在中国是仅次于莎士比亚的被翻译作品最多的外国作家。

在拙作《一百个地平线》中，我认为泰戈尔是普世价值的雄辩的支持者，尽管他支持的是一种与众不同的普世主义。他在20世纪初的全球思想界这个大竞技场上是举足轻重的人物，他也希望能为铸造全球化的未来作出贡献。他的世界大同主义并不是出自抽象的理性思考，而是来自于当地文化的沃土和对母语的渊博知识。泰戈尔是国家至上论的严厉批评者，他常惊骇于现代民族国家所犯下的种种罪行。但是他热爱哺育了他的土地，从未放弃反殖民主义的基本立场。他只是不希望印度的爱国者模仿欧洲的国家主义者。

泰戈尔是一位极具创造性的多才多艺的天才——诗人、小说家、短篇小说家、剧作家、作曲家、舞蹈剧作家、散文家和画家。诗人泰戈尔在1912年乘船出游欧洲和美国的时候引起了西方世界的注意。他当时携带的诗稿《吉檀迦利》（献诗）为他赢得了1913年的诺贝尔文学奖。泰戈尔信念坚定的诗句正好与当时欧洲的知识界产生了共鸣，包括威廉·巴特勒·叶芝等人，他们对英国爱德华

七世时代粗俗不堪的物质主义泛滥感到绝望，随着一次世界大战的迫近，他们更为一种世界末日即将降临的感觉所攫获。当时年仅15岁的苏巴斯·钱德拉·鲍斯在1912年9月17日写给他的兄长萨拉特的信中，哀叹“孟加拉对泰戈尔如此冷漠，不愿把诗人的桂冠加冕予他，罔顾他过人的天赋，无视他的天才被冷落一旁，相反，倒是说着别种语言的异邦人，虽然在某种情况下，他们珍视的思想与情感与我们完全相反，但正是他们把泰戈尔从国人冷落的阴影中高举到阳光之下，称颂他是这个世界所产生的最伟大的诗人。”《吉檀迦利》中的大部分诗篇都创作于泰戈尔生命中深深的低谷时期，一方面是私人生活中挚爱的亲人相继离世，另一方面在公共生活中，孟加拉的抵制英货运动陷入低潮使他倍感幻灭。《吉檀迦利》中差不多一半的诗篇是诗人与至上之神全神贯注之对话，其罕见的质朴之美为泰戈尔赢得了“神秘主义者”的声名，但同时也使读者对他的天才的认识局限在此单一、狭小的范围之内。

但在1913年，与《吉檀迦利》同一年出版的还有泰戈尔的另外两本英文诗集，那就是《新月集》和《园丁集》。张媛的工作使我们能读到这两本诗集的最新中文译本。在著名的诗篇 *Dubsamoy*（《黑暗时代》）中，泰戈尔把新月一词纳入了一个微妙而雅致的孟加拉词组之中，“*ksheen shashanka banka*”。《新月集》中所收录的诗篇大部分来自于泰戈尔用孟加拉语发表的诗集 *Shishu*（《孩子》）。很少有诗人能像泰戈尔那样抓住孩子的想象，理解孩子和母亲之间的关系。张媛在翻译过程中和她的孩子一起阅读这些诗篇是很恰当的。应当指出的是，威廉·罗森斯坦曾说：“这些诗篇多

多少少都被斯特奇·摩尔改写过，虽然其英文更加正确，但并不总是比泰戈尔自己的译本更好。”《园丁集》中的诗篇可说是在神圣之爱与人类爱情模糊不清的边界线上最美的诗篇，而张媛的点评也将有助于中国读者在比较的背景之下理解泰戈尔的情感。

我希望会有更多的泰戈尔的诗被译为中文。泰戈尔后期创作的诗篇更暴露出一个热情的泰戈尔，一个歌颂此世的奇妙的诗人，而不仅仅是耽溺于沉思来世的神秘；他对生活不可抑制的爱更因其对人世中不可避免的限制和悲剧敏锐的认识而着上一层微妙的色彩。在泰戈尔此种风格的诗篇中，女性的角色占据了中心地位，并以各种表现形式出现，尤其是在诗集 *Purabi* (1925) 和 *Mabua* (1929) 中。当然，她在泰戈尔的早期诗篇中也并未缺席，只是以新的外观、形式和风格再次出现在诗人的晚年生活中。

泰戈尔总是乐于跨越国界的。我相信张媛的《新月集》和《园丁集》的中文译本将在中国带来对泰戈尔诗篇的新的激赏，而诗人对这个国度也怀有深深的敬意。

1 苏伽塔·鲍斯 (1956-)，出生于印度加尔各答，英国剑桥大学博士。1997年获古根海姆学者奖，2001年起在哈佛大学任加德纳教授；2003至2010年，任哈佛大学历史系研究院主任。文中所提到的苏巴斯·钱德拉·鲍斯是印度独立运动的领袖，也是苏伽塔·鲍斯祖父的弟弟。

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新月集

罗宾德拉纳特·泰戈尔

献给 T. 斯特吉·莫尔

索 引

呵，这些茉莉

哎，我的孩子，是谁给你小小的衣衫涂上了颜色？

祝福这纯洁的心

孩子，你坐在泥地上，欢欢喜喜地把一段树枝玩了一个早上。

谁来雇我呀！

日复一日，我把我的纸船一只只地放在小溪中，看它们顺流而下

我个头儿小，因为我还是个小孩子。

只要宝宝愿意，他可以现在就飞升天国

如果我不是你的宝宝，只是一只可怜的小狗

如果人们知道了我的国王的宫殿在哪里