



回归的灵魂与远游的思想


Returning Souls and Rambling Thoughts:

Qinghai International Tent Roundtable Forum of Aboriginal Poets

An Anthology of Essays and Poems

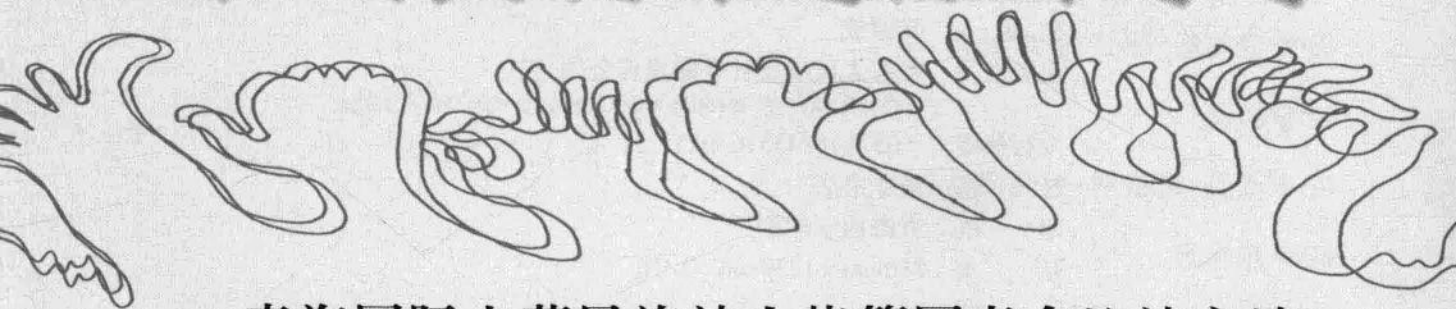
——青海国际土著民族诗人帐篷圆桌会议诗文选

主编◎吉狄马加 副主编◎班果

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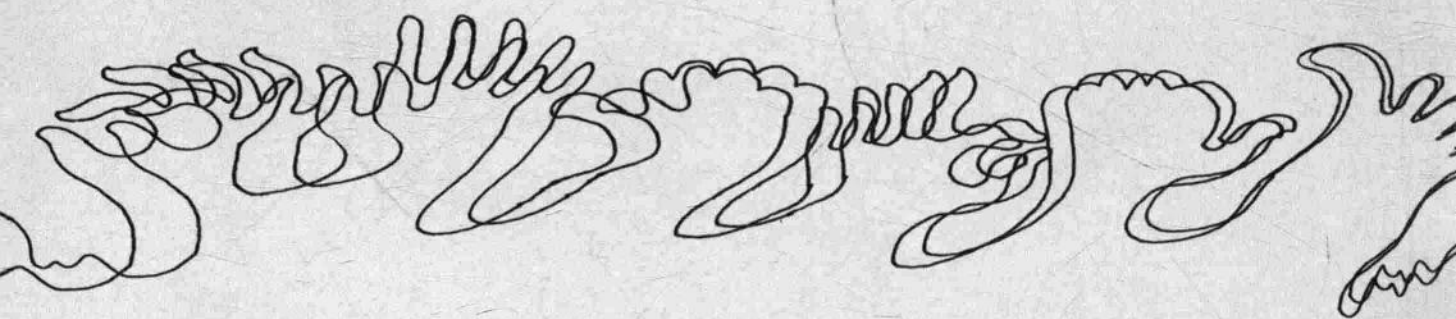
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吉狄马加

彝族，著名诗人、作家、书法家。1961 年生于四川大凉山。1982 年毕业于西南民族大学中文系。曾任中国作家协会书记处书记、青海省副省长，现任青海省委常委、宣传部长，并兼任中国少数民族学会会长，中国诗歌学会顾问。他是中国当代著名的少数民族代表性诗人，同时也是一位具有广泛影响的国际性诗人，已在国内外出版诗集近二十种。多次荣获中国国家文学奖和国际文学组织机构的奖励，其中诗集《初恋的歌》获中国第三届新诗(诗集)奖；组诗《自画像及其他》获第二届全国少数民族文学诗歌奖最高奖；组诗《吉狄马加诗十二首》获中国四川省文学奖；诗集《一个彝人的梦想》获中国第四届民族文学诗歌奖；1994 年获庄重文文学奖；2006 年 5 月 22 日被俄罗斯作家协会授予肖洛霍夫文学纪念奖章和证书；2006 年 10 月 9 日，保加利亚作家协会为表彰他在诗歌领域的杰出贡献，特别颁发证书。2007 年创办青海湖国际诗歌节，担任组委会主席和“金藏羚羊”国际诗歌奖评委会主席。另外，其作品还被翻译成英文、法文、日文、西班牙文、罗马尼亚文等多国文字，曾多次率中国作家代表团和中国青年代表团参加国际活动。



Jidi Majia

Jidi Majia, poet, writer, calligrapher, was born in Liangshan (the province of Sichuan), graduating from the Chinese Faculty of Sichuan Minority Nationalities University in 1982. A poet politician, Jidi Majia served as deputy governor of Qinghai province in a three year tenure before promoted to the position of Minister of Information, a situation he now holds for two years. He is a representative of the Yi nationality.

Jidi Majia is a secretary general to the All-China Association of Poets. His poetry was awarded many national and international prizes. A lot of his poems were translated into English, French, Italian, Japanese, Spanish, Bulgarian, Serbian and Chroatian, Macedonian, Romanian, Mongolian etc. Jidi Majia's poetry won itself a name that is worldwide celebrated.

Up to now, Jidi Majia published 20 volumes or books of poetry, among others "the Song about the First Love" (1983), "the Dream of the Yi nation" (1990), "the Roman Sun" (1991) and "the Forgotten World" (1998), together with three books of poetry, were awarded at the national level or billed by oversea literary institutions for honors such as Russian Writers Union and Bulgarian Writers Union. He is widely credited as initiating the Qinghai lake International Poetry Festival back in 2007, an event of international significance which occurs every two years and now the third edition being completed.

我听说

我听说

在南美安第斯山的丛林中

蜻蜓翅膀的一次震颤

能引发太平洋上空的

一场暴雨

我不知道

在我的故乡大凉山吉勒布特

一只绵羊的死亡

会不会惊醒东非原野上的猎豹

虽然我没有在一个瞬间

看见过这样的奇迹

但我却相信，这个世界的万物

一定隐藏着某种神秘的联系

我曾经追悼过一种消逝的语言

没有别的原因

仅仅因为它是一个种族的记忆

是人类创造的符号

今天站在摩天大楼的最高处

已经很难找到印第安人的村落

那间诞生并养育了史诗的小屋

只能出现在漂泊者的梦中

我为失去土地和家园的人们

感到过悲伤和不幸

那是因为当他们面对

钢筋和水泥的陌生世界

却只能有一个残酷的选择

那就是——遗忘！

SO I HEAR

I have heard

That one tremble of a dragonfly's wing

In the Andean jungles of South America

Can trigger a storm

Over the Pacific Ocean

I wonder if the death of one sheep

In Jjile Bute, my native place

Might startle a sleeping leopard on the African plain

Though I have not seen such marvels

At the instant they occur

Yet I believe in hidden, mystical links

Among all beings of the world

Once I mourned the disappearance of a language

For no other reason

Than that it held the memory of a people

Today even from a skyscraper's highest point

One is not likely to glimpse an Indian village

The hut that birthed and fostered an epic

Can now appear only in a wanderer's dreams

For people who lost soil and homeland

I have felt sorrow and chagrin

Because now that they are confronted by

This strange world of steel rod and concrete

There is only one cruel choice for them

And that is——to forget!

玫瑰祖母

——献给智利巴塔哥尼亚地区卡尔斯卡尔族群中的最后一位印第安人，她活到98岁，被誉为“玫瑰祖母”。

你是风中
凋零的最后一朵玫瑰
你的离去
曾让这个世界在瞬间
进入全部的黑暗
你在时间的尽头回望死去的亲人
就像在那浩瀚的星空里
倾听母亲发自摇篮的歌声
悼念你，玫瑰祖母
我就如同悼念一棵老树
在这无限的宇宙空间
你多么像一粒沙漠中的尘埃
谁知道明天的风
会把它吹向哪里？
我们为一个生命的消失而伤心
那是因为这个生命的基因
已经从大地的子宫中永远地死去
尽管这样，在这个星球的极地
我们依然会想起
杀戮、迫害、流亡、苦难
这些人类最古老的名词
玫瑰祖母，你的死是人类的灾难
因为对于我们而言

GRANDMOTHER ROSSA

——Dedicated to the last Indian of the Kaweskar tribe in the Patagonia region of Chile. She lived to the age of 98 and was known as “Grandmother Rossa”.

You were a final rose
Withered in the wind
Your departure plunged the world
Into an instant of total darkness
At the end of time's corridor you gazed
Back upon dead relatives
As if you listened to a cradle song
Amid the starry heavens
I mourn you, Grandmother Rossa
As I would mourn an old tree
In these limitless cosmic reaches
How like a grain of desert sand you are
No one knows where tomorrow's wind
May carry you
We are saddened by a life's cessation
Because its genes are forever departed
From the uterus of the good earth
For my part, at the far end of this planet
I cannot help but think
Of slaughter, destruction, banishment, calamity
These words as ancient as humankind
Grandmother Rossa, your death is a human disaster

从今以后我们再也找不到一位
名字叫卡尔斯卡尔的印第安人
再也找不到你的族群
通往生命之乡的那条小路

身份

——致穆罕默德·达尔维什^①

有人失落过身份
而我没有
我的名字叫吉狄马加
我曾这样背诵过族谱
吉狄 - 吉姆 - 吉日 - 阿伙……
瓦史 - 各各 - 木体 - 牛牛……
因此，我确信
《勒俄特依》是真实的
在这部史诗诞生之前的土地
神鹰的血滴，注定
来自沉默的天空
而那条，属于灵魂的路
同样能让我们，在记忆的黑暗中
寻找到回家的方向
难怪有人告诉我
在这个有人失落身份的世界里
我是幸运的，因为
我仍然知道
我的民族那来自血液的历史

^① 穆罕默德·达尔维什(1941-2008)，当代最伟大的阿拉伯诗人，巴勒斯坦国歌歌词作者。

Because we who remain
Will never again find an Indian
Who bears the name Kaweskar
Never again can we find your tribe
And its little road leading to the land of life

IDENTITY

——for Mahmoud Darwish^①

Some people have lost their identity
But I have not
My name is Jidi Majia
And I have recited my genealogy
Jidi...Jimu...Jike...Adi...
Washi...Gege...Muti...Niuniu...
Thus I hold the conviction
That the Book of Origins is genuine
And the divine eagle from the silent sky
Was fated to come and leave drops of blood
On the land that gave birth to this epic
And that this road belonging to spirit
Allows us, amid darkening memory
To find our way homeward
In this world that strips many of identity
I am fortunate, because
I still have knowledge
Of my people's history born in blood

^① Mohammed Darwish (1941-2008), the greatest contemporary Arabian poet, wrote the national anthem of Palestine.

我仍然会唱
 我的祖先传唱至今的歌谣
 当然，有时我也充满着惊恐
 那是因为我的母语
 正背离我的嘴唇
 词根的葬礼如同一道火焰
 是的，每当这样的时刻
 达尔维什，我亲爱的兄弟
 我就会陷入一种从未有过的悲伤
 我为失去家园的人们
 祈求过公平和正义
 这绝不仅仅是因为
 他们失去了赖以生存的土地
 还因为，那些失落了身份的漂泊者
 他们为之守望的精神故乡
 已经遭到了毁灭！

I can still sing verses
 Of ballads sung by my ancestors
 Of course I am filled with unease at times
 When I feel my mother tongue
 Slipping away from my lips
 The funeral of each word root
 Is like a tongue of flame
 Indeed, at times like this
 Darwish, my dear brother
 I am plunged into sorrow worse than ever
 For those who have lost their homelands
 I have raised a plea for justice and equity
 Not just for loss of land on which people survive
 But because even the spiritual native ground
 Over which the dispossessed keep their vigil
 Has been subjected to destruction!

我们的继续存在,是人类对自身的救赎

——在青海国际土著民族诗人帐篷圆桌会议上的致辞

在我们这个地球村，人类的生命基因已经延续了若干万年，为此我们要深深地感激养育了我们生命的家园——地球。我以为无论从物质的角度，还是从精神的角度，地球都给我们提供了丰富的滋养，难怪在这个地球上不同的地域，许多民族都把地球和土地比喻成自己的母亲。在不少民族的创世神话中，地球和土地就是一个特殊的隐喻和象征，它是早期人类原始思维中的一种符号，当我们追溯人类的生命源头和精神源头时，地球或者说土地，无疑都是我们最根性的母体。作为一个诗人，或者说在更多的时候，我是一个怀疑论者，对人类的未来充满着极度的忧虑，但是尽管这样，我仍然从未丧失过人类在面对各种困难和挑战时的勇气以及坚定的信心。特别是在今天，当我们从世界的四面八方来到这里，并将以诗歌的名义，来进行一次富有建设性的对话的时候，我相信，同大家一样，我们都怀着一种共同的期待，那就是我们作为这个地球村不同地域和民族的代言人，我们将义无反顾地承担起保护我们共同的生命母体——地球的责任。从更广阔的意义而言，我们是代

表这个地球上所有的生命和生灵来发言，我想无论它是动物还是植物。由此，我想告诉大家的是，我们这一次具有特殊意义的交流和对话，或许它最初发出的声音还不太大，但它最终所形成、汇聚成的道德力量却将是无穷的。在全球化的今天，尽管反全球化的观点很有道理，他们认为传统、差异和当地性让位给了新自由主义经济范式所主导的全球资本主义，但是尽管如此，人类今天所面临的危机，诸如资源的过度开发、生态灾难、繁荣下的极端贫困等等，都需要我们这些作为社会动物和生物动物的人去加以解决。毫无疑问，我们是这个地球村真正的主人之一，我们将承担起并肩负着保卫我们赖以生存的这个蔚蓝色星球的光荣职责。

列维·施特劳斯曾这样感叹：“今天人类没有分别……人与他者直接接触，他们的感觉、抱负、欲望和恐惧对安全和兴旺毫无影响，那些曾经认为物质进步代表着优势的人……那些所谓初民和古老民族……他们的存在消失了，他们以或快或慢的速度，融入了他们周遭的文明。”在这位杰出的人类学家眼里，全球化瓦解了原有的世界，模糊了自我和他者之间、“现代”与“原始”之间的差异，全球化已经真实地颠覆了固有的国际政治、经济以及文化秩序，全球化让我们这个时代处于一个断裂的景象。作为土著民族的诗人和文化代言人，当我们身处这样一个混淆了传统和现代、资本和技术日益异化着我们的无序的现实世界，我们别无选择，只能把我们每一个民族伟大的文化传统更完整地呈现给这个文化多元的世界，呈现给已经延续了数千年的人类文明共同体，从而让我们的文化创造成为人类共有的精神财富，也只有这样，我们才能在全球各民族都在经历的现代化过程中重塑自我，并且进一步高扬我们原始根性的文化意识，真正重构我们的身份认同，让我们的作品成为人类历史记忆中永远不可分割、同样也不可被替代的组成部分。2007年的联合国宣言，是对土著民族集体权利更大范围的承认，文化多样性是一种历史的进步，它使过去长时间处于社会的边缘的土著民族被转移到一个更为平等的位置。正是因为这样一个原因，在今天我们才更强调一个诗人和作家的文化个性，或者说文化贡献。

我们的阅读经验告诉我们，任何一个民族的伟大作家和诗人，首先是属于他的民族的，当然同时他也是属于这个世界和全人类的。伟大的诗人但丁、普希金、密茨凯维支、屈原、李白、杜甫等等，都是这方面最光辉的典范和代表。如果从当下全球四处都在大肆宣扬的直接性、压缩、新奇、速度和技术这样一些观念和行为的影 响来看，人类不同民族的古老传统和文化价值体系，都将在所谓全球化的加速度状态下步入衰落，甚至可能会无可挽回地走向消亡。历史的规律已经证明，我们的这个世界，是因包含了文化、集体和历史的差异而丰富多彩。从生物多样性和文化多样性而言，我们这个地球家园中的任何民族的文化传统的消失，它包含了语言、文字、古老的哲学价值体系和文化少数民族群的一切权利，无疑都将是全人类共同的不幸和灾难。我想在目前全球化的语境内，规训和消解原生文化的目的就是同质化，就是整齐划一。伟大的马提尼克诗人和政治活动家埃梅·塞

泽尔呼吁以“历史权利”，来进一步关注土著民族的文化遗产，他所提出的“黑人性”，无疑是非洲以及世界黑人文化复兴运动的最为重要的理论基石。埃梅·塞泽尔给了我们一个宝贵的启示，那就是我们必须找回属于自己的“历史权利”，为真正实现和保护我们地球家园的文化多样性而付诸行动。从二十一世纪开始以来，将多样性当作一种现代性的象征来用已经成了人类的普遍共识，或者说成了绝大多数人所认同的一种具有道德精神的基本原则。可以说，今天生活在世界不同地域的各个古老民族的存在和文化延续，将是人类对自身的救赎，因为我们曾长时间缺乏对不同文化和传统的理解和尊重。

在这里，我还要最后强调，任何一个土著民族的诗人，其实都具备着一个更为强大的精神和文化背景，我们的作品更能表现和反映出全球“文明”和“社会”严重错位带来的地缘政治和文化冲突。正是由于我们既是全球化过程中一个日渐被所谓“全球新秩序”反复考验和挤压的角色，同时又可能成为自由市场之外，被全球利益遗忘的另一种新的“边缘”，成为新的精神的放逐者，物质的贫困群体。总之，在这个新的世纪，我们唯一的体验是，思想和肉体都时刻置身于一个碰撞、交叉、重构、加速的境况之中，由此，我们没有理由不相信，在这样一个充满着激荡、变化、失落、回忆、割舍、放逐的时代，作为人类永远的良心，我们身处世界各地的土著民族诗人必将给人类奉献出最伟大的、最富有人类情怀的诗篇。

We Are Still Here——An Act of Self-redemption For Mankind

——An Address at the Indigenous Poets Tent Roundtable Forum

In our global village, human genes have seen us through countless adversities since days of yore and for this reason, we owe a huge debt to the Earth, the Garden of Eden for us human beings which has nurtured and nourished our inner and outer beings in a spirit of generosity and magnanimity that so many races and nations, in surprisingly justifiable unanimity, style the Earth in allegorical and mythical terms, “Motherhood”. The land

and the earth, in many world myths, is both a metaphor and symbol, dating from primary mentality of the aboriginal peoples. In an unflinching quest of the origin of life or spirit, we are led invariably to the motherhood of the Earth. A poet myself, frequently a synonym for skeptic, I take leave to doubt when it comes to the topic of the future of mankind. Yet in face of the many knotty issues, I have never lost an obstinate sense of courage or self-assurance, the need for taking charge and rising above our environment.

Today, we are gathered here from all corners of the globe to engage in a most fruitful and meaningful dialogue, fully justified in the consensus and anticipation that, we, representatives of a wide spectrums of marginalized nationalities and cultures, should shoulder up the ultimate responsibility to protect and conserve our Mother Earth. In a larger sense, we are here to give voice to our message, not only on behalf of humans, but also of all the sentient beings on earth, animal or plant, human or superhuman. I want to tell our colleagues that the message we want to convey through the medium of this roundtable forum may not be so high-sounding to be heard by many, but nevertheless, the moral potency it will stir and detonate will gather momentum in an exemplary way. The immediate world is fraught with anti-globalization rhetoric, not without a reason. Opponents base their major argument on the fact tradition, difference and cultural specifics has given way to globalized capitalism dominated by neo laissez faire economy. In its wake, the olden package of over-exploitation of natural resources, ecological crises, the gap of wealth between poor and rich, have been further worsened, almost to the point of no cure. Yet, we must not wallow in the valley of despair and we are here today to remind the world of the urgency of the moment now, a forum such as we has the potential to raise awareness of what's happening to our planet and to aid the shift to a bright, ecologically sustainable, socially just and spiritually fulfilling human presence in the world.

Levy Strauss lamented: "Today people tend to look and act alike. In their direct contact with fellow humans, their feelings, aspirations, and fears have no impact on each other's security and prosperity. Those who used to prioritize on material progress, together with the few aboriginal tribes and the old nationalities scattered, cease to be such altogether. At a rate more or less, they have been incorporated into the mainstream civilization." Levy Strauss bore a brilliant testimony to the world, driven by globalization, that collapsed around him and around us into one in which the distinction between I and He, between modern and ancient, is blurred. Former world order on the political, cultural and economic planes is effectively usurped or teeter in the balance.

Poets and spokesmen of the all the aborigines, we are here to bear witness to an earth in chaos and in distress. As at this time in history it is obvious we poets must constantly raise our voices in protest against her

destruction by ignorant individuals or greedy institutions. We have no choice but this: to demonstrate our traditions in their entirety to a world of cultural diversity in a reaffirmation of our cultural and spiritual heritage passed down to us by our ancestors in a bid that our heritage will be patrimony shared by all and will be building blocks out of which and with which a new ego, forged by all peoples fresh out of the narrow jail cells of modernity. Within this context of renewal and coexistence on the basis of the poetic experience, we issue our call that our poetic expression must not be ignored in celebration of the historical consciousness of mankind in general. In the 2007 UN Manifesto regarding the rights of the aborigines, the recognition and reaffirmation of our presence and cultural diversity has been accorded legitimacy both in scope and content, a major step forward we must admit given the fact that the indigenous races have long been victimized in the hands of some motor forces, human or industrial in character. Thanks to the more equal status we now enjoy, we speak of cultural personality or individuality of a poet or a writer, let alone his or her unique contribution.

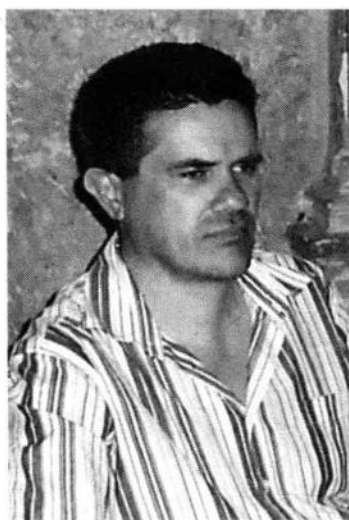
Our readings incline us in the belief that any major writer or poet or artist, first and foremost, belongs to his or her nationality before the whole world claims his or her name. We now relish the radiant lines of Pushkin, Dante, Shakespeare, LiBai, Dufu, the pride of all nations and races, as they personify this paradoxical truth. It has been proposed that olden value systems and cultural traditions inevitably decline and even perish facing the encroaching menaces of globalization characterized by directness, speed and technology. There is certainly a element of truth in this assumption, but the other side of the picture contains more kennels of wisdom in that human history, as we find, has been much enriched due to a wide variety of cultural, historical and collective divergences, a law attested to by what has happened since antiquity. Our accumulated knowledge of cultural diversity and bio-diversity lead us inexorably to a conclusion that the loss of any single set of values, no matter how marginalized, in which are embedded specific language, writing system, philosophical musings, as well as all the rights enjoyed by that special human grouping, abodes ill for the rest of mankind as a whole. I believe in the globalized context, the primary function of discipline and erosion of aboriginal cultures is uniformity and homogeneity. Aime Cesaire (1913-2008), great poet and politician in Martinique, invents a new term “historical rights” to claim world focus on the rights of the indigenous peoples. The idea of “blackness” he coins, the core theoretical concept on which African and indeed, world Africans’ campaign for justice and status revolves, has taught us admirably we must rehabilitate ourselves by regaining our “historical rights”, we must take action in defense of cultural diversity. Indeed the new century begins with a consensus, a moral principle shared by all civic societies, that cultural continuity of each nationality, nation, race, religion is the very act of self-redemption for mankind, all the more so because a proper respect for, or understanding of

different value systems and cultural traditions has been deplorably found lacking.

Here I must point out that each aboriginal poet implies a spiritual and cultural background which informs our poetic expression with a potency much more poignant than meets the eye, which highlights the fatal mal-synchronization between "civilization" and "society" as well as the worst outcrop, ie, the attendant geo-political crisis and cultural contradiction. A dismal prospect lies ahead of us: a role brought to incessant trials, being jostled about, by a new world order or a spiritual outcast ignored and marginalized by the global interests, out of the pales of world market, languished in a corner of poverty. To conclude, my sole experience in this young age is that my body and my soul are thrown into the crucible of quickened squeezing, restructuring, bumping. Because of this, I trust we all have an immense responsibility with humanity at the present time, a time fraught with change, loss, memory, exile, impact, giving up. All this spiritual legacy we inherit and bring to bear upon today's topic, ensures us on time to initiate a surge of poetic blossoming for the defense of life.

扎尔科·米里奇

波斯尼亚当代知名诗人、作家、剧作家、评论家和翻译家，波黑共和国作家协会会员。1961年1月出生于波黑的布尔奇科市的布尔奇科镇，1987年毕业于贝尔格莱德一所大学的外贸专业。后移居克罗地亚的奥西耶克市，从事新闻行业，为自由职业记者。1999年以来迁往里也卡市（克罗地亚），仍然担任记者，并为当地一家名为《里也卡文学》的杂志工作，同时为驻在里耶卡的克罗地亚作家协会编辑出版外国文学作品。2003年以来，全职翻译外国文学作品，涉及英语、俄语、马其顿语、保加利亚语、斯洛文尼亚语，译入语为克罗地亚语、波斯尼亚语以及塞尔维亚语。已有诗歌、散文、小说、剧本、翻译作品等20多部著作在国内外用多种文字出版。2006年以来，米里奇一直居住在布尔奇科和俄罗斯的谢尔科沃，为一家名为《文字》的杂志担任编辑工作。



Zarko Milenic

Zarko Milenic was born on January 14th 1961 on Brcko, Bosnia and Herzegovina. He graduated Economy faculty (Foreign Trade) in Belgrade on 1987. After it he moved to Osijek in Croatia and worked as free lancer journalist. Since beginning of 1999 he lived in Rijeka (Croatia) and worked as free lancer journalist and editor in literary magazine "Knjizevna Rijeka" (Literary Rijeka) and editor for books of foreign authors in Croatian Writers Society in Rijeka. From 2006 he lives in Brcko and Scelkovo (near Moscow) in Russia. He is novelist, dramatist, critic and poet. He is main editor of the literary magazine "Rijec" (Word) from Brcko. He is member of Bosnian and Croatian Writers Association. As writer and translator he was participant of festivals, congresses and literary readings in Moscow, Erevan, Berlin, Belgrade, Sarajevo, Tetovo (Macedonia) etc.