

前言*

這是我第一本詩集，雖然從童年起就不斷寫詩，卻極少發表。記得是一九九一年，我已在巴黎定居，應臺灣的一些詩人朋友約稿，先後在《中國時報》和《現代詩》發表過幾篇。迄今已整整二十年，這次也是在老友林載爵先生的關心和催促下才整理出這本詩集。

我不自認為詩人，儘管詩歌可以說幾乎貫串我的創作，從專為舞蹈寫的劇目《聲聲慢變奏》到劇作《周末四重奏》和歌劇《八月雪》，乃至最近的電影詩《美的葬禮》，其文本都是詩篇。

* 本文原載《遊神與玄思》（台北：聯經出版社，2012），本作〈後記〉，經作者同意改為本書的〈前言〉。

Preface*

This is my first book of poems. I have written poems since childhood, but few have been published. I remember that, in 1991 (at that time I was already living in Paris), several poets from Taiwan who were friends of mine asked me to write something for them. Subsequently, I published a few poems in *The China Times and Modern Poetry*. That was twenty years ago. Now, upon the urging of my good friend, Mr. Linden Tsai-Chueh Lin, the famous Taiwan publisher, I have finally managed to edit this collection of poems for publication under his care.

I do not consider myself a poet, although one could say that poetry runs through almost all my creative works, from the dance drama *Variations on a Slow Slow Tune* to the play, *Weekend Quartet*, and the opera, *Snow in August*. In my recent poetic film, *Requiem for Beauty*, the script is also composed of poems.

* The Preface, originally written as the Postscript to Gao Xingjian's *Youshen yu xuansi* 遊神與玄思 (*Wandering Mind and Metaphysical Thoughts*) (Taipei: Linking Books, 2012), is reproduced here with his permission.

這本詩集中收錄的五篇主要作品，其一〈我說刺蝟〉，不如說是一首戲作，我稱之為現代歌謠，也因為民間歌謠現時代已經被流行歌曲取代了。其二〈逍遙如鳥〉，原本是為電影寫的，我把我做的這種擺脫敘事結構的電影稱為電影詩。其三〈夜間行歌〉，[†]則是我所謂的舞蹈詩劇，將詩與舞蹈和戲劇表演結合在一起，自創的一種舞臺表演樣式。二十多年前，我還在中國的時候，曾為旅美的舞蹈家江青女士寫過一個這類的舞蹈節目，取材於宋代詞人李清照的〈聲聲慢〉。這些作品不同戲劇舞蹈便同電影聯繫在一起，只有〈遊神與玄思〉算個例外。

我的詩都回歸口語，一聽就懂，應該說沒有一句要費心琢磨的，哪怕我寫的時候一再修改，有的甚至改上若干年。這並非誇張，也因為我對詩歌的語言有種頗為極端的要求，得琅琅上口，甚至可以唱誦，因而首先注重的是語感和語言的樂感。對我來說，語言得出自活人的聲音，書寫與修辭是隨後的事。換句話說，不以文害意，造成語障，這種苛求又來自我對現代漢語的反思。現代漢語的歐化，把西方語言的

[†] 詩劇〈夜間行歌〉的英譯者為陳順妍，譯本載高行健的 *City of the Dead and Song of the Night* (香港中文大學出版社，2015。譯者：方梓勳、陳順妍)。〈夜間行歌〉的英譯本並未收進本書。

Let us also consider the five major pieces in this book. First, “I Say Hedgehog” is more of a tease; I call it a modern folk song because, nowadays, folk songs have been displaced by pop songs. Second, “As Carefree as a Bird” was originally written for a movie. In that movie, I managed to break away from the narrative format of film and classed the movie as filmic poetry. Third, “Song of the Night”[†] is what I call poetic dance drama, which blends poetry, dance, and play, and, as a result, I created a new style of stage performance. Twenty years ago, when I was still in China, I wrote a similar dance program for Ms. Jiang Qing, who was then based in the U.S. The work was derived from a *ci* poem called “A Slow Slow Tune” by the Song Dynasty poet Li Qingzhao (1084–1155). All these works were either related to dance drama or to film. The only exception is “Wandering Mind and Metaphysical Thoughts.”

All my poems represent a return to spoken language. As soon as you hear them, you should be able to understand their meaning. There is no need for studious analysis, even though, when I wrote, I would revise them time and again, sometimes over a period of many years. This is not an exaggeration; the reason is that I make very exacting demands on the language of each of my poems. It has to be infinitely speakable, even singable. Thus, priority is given to the feeling of language and musicality. To me, language has to come from living human beings, and writing and rhetoric only follow afterwards. In other words, we should not destroy meaning for the sake of floridity, which would result only in language barriers. Such a seemingly excessive demand also arises out of my reflections on modern Chinese. With the Europeanization of modern

[†] The poetic drama, “Song of the Night” translated by Mabel Lee is included in Gao Xingjian’s *City of the Dead and Song of the Night*, translated into English by Gilbert C. F. Fong and Mabel Lee (Hong Kong: The Chinese University Press, 2015). “Song of the Night” is not included in the present collection.

語法和句法形態不加消化，生硬引入現代中文的行文，往往讀來費勁，難以聽懂。近三十年來，西方現當代文學和語言學的譯介更促使中文進一步歐化。我反其道行之，追求的是現代漢語的通達和流暢。

我以聽覺來梳理筆下的語言，通過朗讀，是凡費解的詞句一概清除。語言的語感與樂感超乎語法與修辭的範疇，同說這種語言的人活生生的感受密切相關。漢語的四聲，平上去入形成的抑揚頓挫，是中文語音語調的基本構成。古漢語主要以四字句行文，《詩經》與《楚辭》正源出於此。之後的五言與七言律詩和詞曲的格律同樣建立在四聲的基礎上，進而賦予節奏的變換，更加音韻化。

白話文為漢語引入大量的雙音和多音節詞，還有許多外來語譯成的新詞，再加上西方語言的語法和詞法的形態湧入現代漢語，中文語音語調固有的四聲似乎忽略了。我的詩則確認四聲形成的語調與由此而來的節奏，並訴諸宣敘和詠嘆，因而便於出聲朗讀。我寫作的時候時常借鑒音樂，希望詩句富於音韻和節奏感，這也是我的詩在語言上追求的方向。

Chinese, Western grammar and syntax have forced their way into Chinese writing without being properly digested. Consequently, writing became barely comprehensible and to understand it takes a lot of effort. In the last thirty years, the translation of contemporary Western literature and linguistic works has resulted in further Europeanization. I am taking an opposite path; I strive for comprehensibility and fluency when I am writing modern Chinese.

I use my ears to edit and polish my language. Through reading aloud, I eradicate all that is hard to understand. The lingual sense and the musical sense, which are beyond the realm of grammar and rhetoric, are intimately related to the living human being speaking the words. The four tones of the Chinese language—the level, rising, going, and entering tones—and the cadences they bring about make up the fundamentals of the sounds and intonations of poetry. Ancient Chinese poetry is usually written in four-character clusters. *The Book of Poetry* and *The Song of Chu* were written according to this format. The metrical pattern of the five-character and seven-character poems that came later was also based on the four tones, which gives the lines rhythm and variation to make them more phonetically pleasing.

Modern standard Chinese has introduced a large number of bi-syllabic and multi-syllabic word groups and neologisms from other parts of the world. Furthermore, Western grammar and syntax have flooded into the Chinese language, and the four-tone system of the Chinese language appears to have been neglected. My poems, on the other hand, affirm the intonation formed by the four tones and the rhythm that they produce. I also resort to recitation, singing, and chanting; thus, they are easily read aloud. When I write, I always rely on music, and I also borrow from it, hoping that my poems are imbued with the appropriate rhyme and rhythm. This is the goal I strive to achieve in the language of my poetry.

二十世紀西方現代詩的大趨勢是結束抒情，文藝復興以來歐洲詩歌的這一深厚的傳統已經消失。從法語阿波里奈爾宣告的超現實主義，到英語艾略特的《荒原》的反抒情，在詩歌創作領域裏確認了現代性這一美學宗旨。詩同歌於是分家，詞與詩意也分道揚鑣，恰如造型藝術中美的消逝，代之以形式或觀念。現如今，這現代性原本作為革新的時代性標誌，也已蛻變為空洞的美學教條，而詩意何在？對詩歌創作而言倒是個真問題。

誠然，中文詩歌自有悠久的傳統，又以詩言志和意境說為兩大分野。西方的現代詩進入漢語較之白話詩還要再晚幾十年。是中學為體還是洋為中用，這類空泛的討論對現今的中文詩創作應該說絲毫無補。詩人們在自己的創作中自然各有追求。我的詩如果說也有個趨向的話，那就是在這商品拜物教和政治無孔不入的時代，去找尋已經喪失了的詩意，恰如我正準備拍攝的電影詩《美的葬禮》，企圖通過對美的哀悼而發出呼喚：回歸人性，回到審美，於無意義中尋求含意，通過觀審喚醒良知，希冀多少捕捉到詩意的一點蹤跡。

2011年11月10日於巴黎

In the 20th century, the trend in modern Western poetry was to move away from lyricism. This deeply rooted and rich tradition of European poetry had already dissipated since the Renaissance. From the surrealism proclaimed by Guillaume Apollinaire to the anti-lyricism in T. S. Eliot's *The Waste Land*, poetry had come to affirm modernity as its aesthetic aim, thus separating itself from songs; words and poetic feeling also parted company. In the same way, beauty in the plastic arts died, its place taken by form and concept. Nowadays, modernity, which had originally designated a time of revolution and change, was itself transformed into an empty and meaningless aesthetic doctrine. Where, then, is poetry? This is the real question facing poetic writing.

As we all know, there is a long tradition of Chinese poetry. There are two motivations behind the writing of poetry, to express the will and to describe a feeling, or "poetic realm." The introduction of Western modernist poetry occurred a few decades later than the emergence of poetry written in the Chinese vernacular. As for the controversy between Chinese learning as substance and Western learning for practical use, it is not at all useful in the writing of Chinese poetry nowadays. Poets invariably pursue their own goals in their creations. If one were to identify a trend in my poetry, one could probably say that I am searching for a poetic feeling, which has been long lost in this age of the ubiquitous presence of commodification, materialism, and politics. Just like what I am attempting to do in my upcoming filmic poem, *Requiem for Beauty*, I try to issue a call to arms through my eulogy for Beauty: return to human nature and aesthetics, look for meaning among meaninglessness, and awaken conscience through observation. In this manner, we could hopefully capture at least some traces of poetic feeling.

Paris, 10th November 2011