

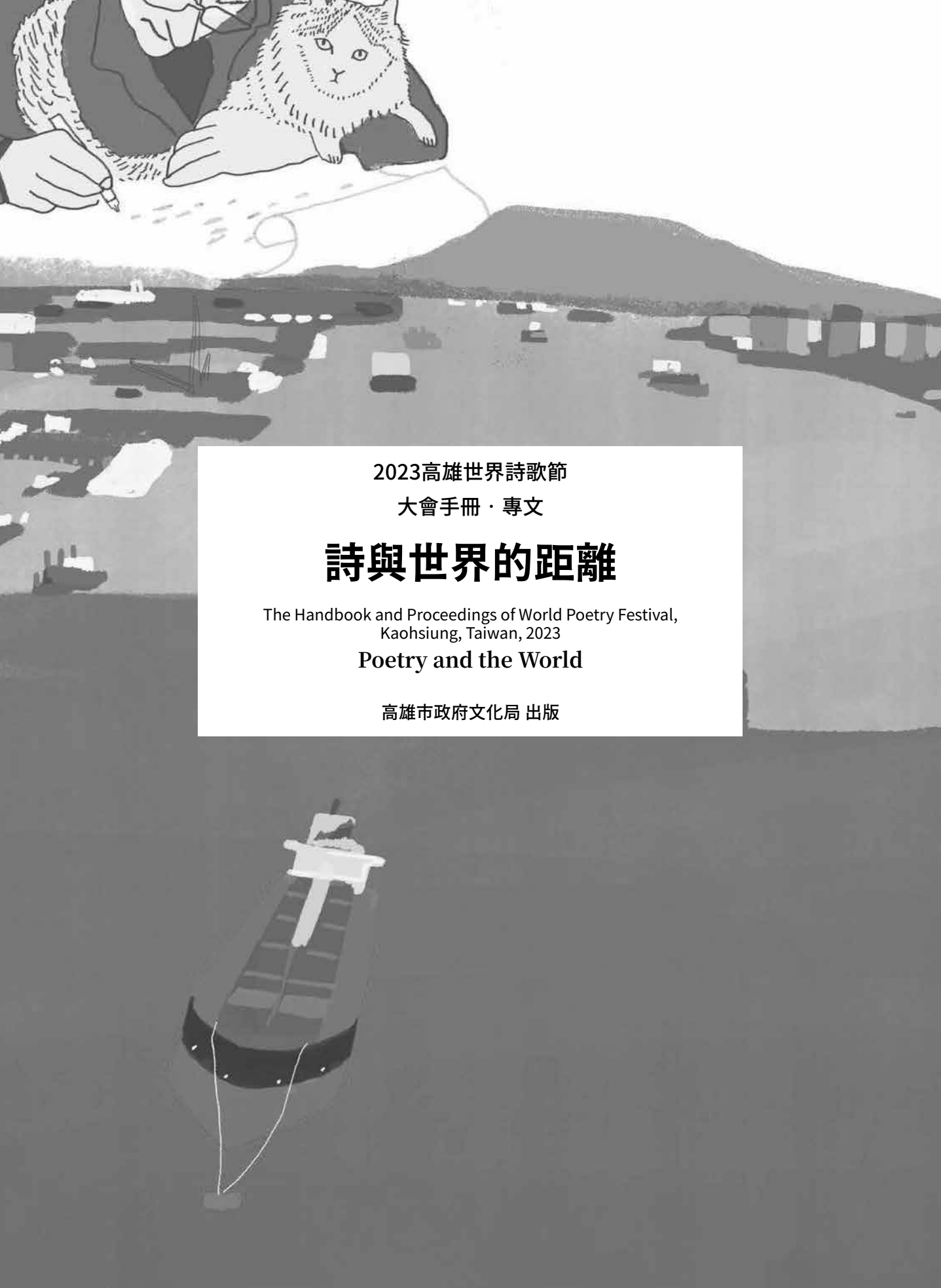
POETRY AND
THE WORLD

詩與
世界
的距離

2023 KAOHSIUNG
WORLD POETRY FESTIVAL
高雄世界詩歌節

大會手冊·專文

The Handbook and Proceedings



2023高雄世界詩歌節

大會手冊·專文

詩與世界的距離

The Handbook and Proceedings of World Poetry Festival,
Kaohsiung, Taiwan, 2023

Poetry and the World

高雄市政府文化局 出版

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市長序言

城市安眠在深夢中

海洋拍撫港口低鳴

——曾貴海〈冬花夜開〉

從「打狗」到「高雄」，跨越百年歷史的這座城市，在大家齊力揮汗奮鬥下持續成長，不僅帶來令人驚艷亮眼的表現與建設，更成為滋養文化的沃土。在這片包容性十足的土地上，眾人以打拚共譜與心愛城市的故事，也由此書寫出無窮豐美的生命篇章。

縣市合併後首次舉辦的高雄世界詩歌節，除了表現高雄別具一格的山海河港文化，也希望透過「詩」拉近高雄與世界的距離。作為台灣最大的海港，高雄有足夠條件成為國際交流重要據點，不僅是貿易商業的運輸站，更有潛力做為文化藝術交流的輸出港。尤其在疫情解封之後，我們很願意建立一個交流平台，讓台灣詩人和國外詩人藉此契機，自由交換彼此的詩緒與文化，讓世界認識高雄，也讓高雄走向世界。

詩作為一種表達凝練的文體，在字裡行間映射出社會風貌與情感，閱讀一首詩的當下，我們也在無形中內化它被賦予的文化意義與想像，使靈魂暫居於詩所打造的斗室間，享受不同的眼界與快意。高雄世界詩歌節的舉辦，是台灣文化界的一大盛事，國內外超過六十位詩人齊聚一堂，不僅開啟詩人之間的交流對話，也是臺灣民眾聆聽詩與世界的美好饗宴。高雄非常榮幸，在此謹代表市民竭誠歡迎詩人的蒞臨，也歡迎各界朋友來參與這場文學盛會，在高雄覓得各處灑落的詩意。

高雄巿市長 陳其邁

Foreword by Mayor

*The city sinks peacefully into a deep dream
as the murmuring sea laps the port*

Tseng Kuei-Hai

"Night Blossom of the Winter Flower"

From Takao to Kaohsiung, this centuries-old city continues to grow. Thanks to its people's diligence and perseverance, splendor and progress take root in the city, making it a fertile ground for culture. On this inclusive land, people work together to weave stories with their beloved city and write innumerable richly beautiful life chapters.

Held for the first time after the merger of the Kaohsiung city and county, the Kaohsiung World Poetry Festival 2023 aims to showcase the city's unique culture that blends the mountain, sea, and seaport characters and brings the city and the world closer through poetry. As Taiwan's biggest seaport, Kaohsiung meets all the criteria for being an important stronghold for international exchange. More than a transport hub for commerce and business, it has the potential to be a port of export for cultural and artistic exchange. We would love to establish a platform for exchange — especially after the restrictions for the pandemic have been lifted — one that enables poets at home and abroad to discuss their poetic thoughts and cultures so that the world can get to know Kaohsiung as she takes a step forward toward the world.

Poetry is a concise type of writing. Facets of the society and the sentiments radiate from amongst the verses. We internalize the cultural meanings and imaginations as we read a poem, letting our souls reside in the tiny space created by the poem and enjoy different perspectives and delights therein. Kaohsiung World Poetry Festival is a major cultural event in Taiwan with more than sixty poets from around the world gathering in one place, offering the poets an occasion for interaction while giving the Taiwanese people a feast of listening to the voices of poetry and the world. On behalf of the citizens of Kaohsiung, we are honored to welcome you to our city. We also welcome people from all walks of life to participate in this great cultural event and discover poetry throughout the city.

Chen Chi-Mai
Mayor of Kaohsiung City

局長序言

文學作為八大藝術之一，也是文化的重要元素，更是人類生活中不可或缺的精神糧食，不論時代如何變遷，文學永遠是我們提升優質生活的要件，透過文學的陶冶，社會必然更為美好安祥。

2023 高雄世界詩歌節以「詩與世界的距離」為主題，希望在疫情阻絕國界多時之後，能以詩拉近高雄乃至於台灣與世界的距離。我們不但要藉此來展現高雄這座美麗的城市，也要讓台灣民眾透過詩歌節看到其他國家的文化與社會樣貌，以詩連結彼此的共同情感、消弭彼此的誤解隔閡，而這正是詩在文學裡所承載的重要價值。

秋高氣爽的十一月，適逢小陽春，燠熱溽暑遠離高雄，是最適合文人與愛書人相互交流、沈浸書香的季節，2023 高雄世界詩歌節首次與高雄重要的文學品牌：「高雄城市書展」作結合，超過百場的活動，包括：閱讀講座、專題論壇、朗讀沙龍、主題書展、主題影展等，讓民眾享受為期一個月的文學饗宴。同時我們也藉著詩歌節的舉辦，集結了參與的國內外詩人的詩作，出版了詩選、專文以及此次的主題國：厄瓜多詩人的兩本詩選，為此次的詩歌節留下文字紀錄，永誌留存。

高雄城市樣貌多元，從山林到海濱，處處都有詩歌詠唱的題材，透過此次的國際交流，我們相信大高雄的文學會更加成長茁壯，開枝散葉。期待詩人朋友們能繼續以詩呈現高雄無限包容的山與海的文化，也歡迎民眾透過詩感受這座城市的美好，同時，也透過詩跨越國界，打破藩籬，讓台灣與世界的距離不再遙不可及。

高雄市政府文化局局長 **王文翠**

Foreword by Director of Bureau of Cultural Affairs

As one of the eight major art forms, literature is an essential cultural element and indispensable nourishment for the mind. Regardless of the changes over time, literature has always played a crucial part in improving the quality of life. The world is a better place because of literature.

With "Poetry and the World" as the theme, the Kaohsiung World Poetry Festival 2023 hopes to bring Kaohsiung and Taiwan closer to the world after the pandemic had shut down the borders for years. Through the festival, we want to show the world the beautiful city of Kaohsiung and let the Taiwanese people see other countries' cultures and facets of life. Through poetry, we want to connect the emotions shared by each other and remove the misunderstandings that create barriers between us. This is precisely the vital value poetry upholds in literature.

November, cool and refreshing after the smoldering heat of summer yet warm like springtime, is the ideal season for poets and book lovers to converse and lose themselves in books. For the first time, the Kaohsiung World Poetry Festival works hand in hand with the Kaohsiung Reading Festival to bring you a month-long literary feast with more than a hundred events, including reading seminars, themed symposiums, reading salons, themed book exhibitions, and themed film festivals. At the same time, taking advantage of the poetry festival, we have collected and published essays and poetry collections of poets at home and abroad, plus two poetry collections of poems from Ecuador, the festival's guest of honor. These publications also serve as a written record of the festival to be remembered for ages to come.

Kaohsiung is a city with great diversity. From the mountains to the seas, poetic inspirations are everywhere. We believe that the literature of greater Kaohsiung will benefit from this international exchange and grow and bear fruits. We hope the poets keep writing about Kaohsiung's inclusive mountain and sea culture. We also welcome the people to feel the city's beauty through poetry and break the barriers that separate Taiwan and the world so that we can cross the borders and close the distance between us.

Wang Wen-Tsui
Director of the Bureau of Cultural Affairs, Kaohsiung City Government

活動日程表

日期	時間	活動	地點
11/24	18:30-19:40	詩人之夜：迎賓晚宴	承億酒店·萊特薇庭
11/25	10:00-10:40	開幕式	高雄市立圖書總館·際會廳
	10:50-12:00	專題論壇：詩與世界的距離	高雄市立圖書總館·際會廳
	14:30-16:30	朗讀沙龍	承風書店·文化客廳
	14:30-16:30	朗讀沙龍	MLD 台鋁書屋
	14:30-16:30	朗讀沙龍	三餘書店
	14:30-16:30	朗讀沙龍	市圖總館·階梯閣樓
11/26	09:30-10:10	小論壇：他們在高雄寫詩——把詩寫在海洋裡，把詩種在土地上	高雄文學館
	10:40-11:20	小論壇：台灣與世界經由詩歌連結在一起	高雄文學館
	14:00-16:00	朗讀沙龍	岡山 剛好販賣所
	14:00-16:00	朗讀沙龍	蚵仔寮 港仔門協會工作室
	14:00-16:00	朗讀沙龍	左營 建業新村·軍旅舍
	14:00-16:00	朗讀沙龍	橋頭 白屋藝術空間·雨豆樹劇場

11/27	09:00-11:00	朗讀沙龍	中山大學
	09:00-11:00	朗讀沙龍	高師大附中
	09:00-11:00	朗讀沙龍	文藻外語大學
	09:00-11:00	朗讀沙龍	黃埔新村驢子咖啡+誠正國小
	14:00-14:40	小論壇：台灣與中南美洲之詩人，社會、自由、詩歌	鍾理和紀念館
	14:50-15:30	小論壇：日本與台灣——詩人精神的交流	鍾理和紀念館
	15:40-16:20	小論壇：韓國與台灣現代詩的近況	鍾理和紀念館
	16:20-16:30	閉幕大合影	鍾理和紀念館

周邊活動

日期	時間	活動	地點
10/15-11/30	場館 開放 時間	文學隨身聽	高雄市立圖書總館三樓天井區 三餘書店
10/15-11/30		互動活動：用詩丈量世界	高雄文學館
11/1-11/30		主題書展	高雄市立圖書總館三樓天井區
11/3-11/12		主題影展：因為愛，所以愛妳	內惟藝術中心
11/28	10:00 -12:00	特別場：《為了一首歌和一百首歌》的創作過程	國立高雄師範大學文學院·小劇場

Schedule

Date	Time	Activities	Location
11/24	18:30-19:40	The Night of Poets: Welcome Dinner	Light Wedding, Tai Urban Resort
11/25	10:00-10:40	The Opening Ceremony	Ji Hui Auditorium, Kaohsiung Main Public Library
	10:50-12:00	Forum: Poetry and the World	Ji Hui Auditorium, Kaohsiung Main Public Library
	14:30-16:30	A Salon for Poetry Reading	Culture Hall, City Wind Books
	14:30-16:30	A Salon for Poetry Reading	MLD Reading
	14:30-16:30	A Salon for Poetry Reading	Takaobooks
	14:30-16:30	A Salon for Poetry Reading	Level 3 Mezzanine, Kaohsiung Main Public Library
11/26	09:30-10:10	Miniforum: They Write Poems in Kaohsiung—Writing Poems in the Ocean, Planting Poems in the Land	Kaohsiung Literary Museum
	10:40-11:20	Miniforum: Taiwan and the World Are Connected through Poetry	Kaohsiung Literary Museum
	14:00-16:00	A Salon for Poetry Reading	Tú-hó Culture Store, Gangshan
	14:00-16:00	A Salon for Poetry Reading	The Studio of Gan Zi Men Association (Hygge Place), Kezailiao
	14:00-16:00	A Salon for Poetry Reading	The Goonight Hostel, Jianye New Residential Quarter, Zuoying
	14:00-16:00	A Salon for Poetry Reading	The Rain Tree Theater, Bywood Art Space, Ciaotou
11/27	09:00-11:00	A Salon for Poetry Reading	National Sun Yat-sen University

11/27	09:00-11:00	A Salon for Poetry Reading	Affiliated Senior High School of National Kaohsiung Normal University
	09:00-11:00	A Salon for Poetry Reading	Wenzao Ursuline University of Languages
	09:00-11:00	A Salon for Poetry Reading	Donkey Lab, Huangpu New Village; Cheng-Jeng Elementary School
	14:00-14:40	Miniforum: Poets, Society, Freedom, and Poetry in Taiwan and Latin America	Chung Li-ho Museum
	14:50-15:30	Miniforum: Japan and Taiwan—Poets’ Spiritual Communications	Chung Li-ho Museum
	15:40-16:20	Miniforum: The Observations on Asian Poetry: With Taiwan, Japan, and Korea as the Focus	Chung Li-ho Museum
	16:20-16:30	The Closing Ceremony: Taking Group Photos	Chung Li-ho Museum

Related Activities

Date	Time	Activities	Location
10/15-11/30	During space opening hours	Literature Walkman	The impluvium on the third floor, Kaohsiung Main Public Library; Takaobooks
10/15-11/30		Interaction: To Measure the World with Poetry	Kaohsiung Literary Museum
11/1-11/30		Books Exhibition	The impluvium on the third floor, Kaohsiung Main Public Library
11/3-11/12		Film: Because of Love, I Love You	Neiwei Arts Center
11/28	10:00 ~12:00	Special Forum: The Story Behind “For a Song and a Hundred Songs”	The Theater of the College of Humanities, Kaohsiung Normal University

大會組織表

指導單位：文化部、客家委員會、高雄市政府

主辦單位：高雄市政府文化局、財團法人高雄市文化基金會

協辦單位：高雄市立圖書館、高雄市電影館、中山大學、高雄師範大學、高雄師範大學附屬高級中學、文藻外語大學、高雄高級工業職業學校、誠正國民小學、高雄文學館、鍾理和紀念館、財團法人文學台灣基金會、財團法人聯合文學基金會、三餘書店、MLD 台鋁書屋、承風書店、搖籃咖啡、旗津 thak 冊、剛好販賣所、白屋藝術空間、建業新村軍旅舍、港仔門工作室協會、黃埔新村驢子實驗室

贊助單位：林榮三文化公益基金會

大會主席：陳其邁（高雄巿市長）

大會副主席：王文翠（高雄巿政府文化局局長）

Organizing Board

Supervised by Ministry of Culture, Hakka Affairs Council and Kaohsiung City Government

Presented by Bureau of Cultural Affairs, Kaohsiung City Government and Kaohsiung Cultural Foundation

Co-presented by Kaohsiung Public Library, Kaohsiung Film Archive, National Sun Yat-sen University, National Kaohsiung Normal University, The Affiliated Senior High School of National Kaohsiung Normal University, Wenzao Ursuline University of Languages, Kaohsiung Municipal Kaohsiung Industrial High School, Cheng-Jeng Elementary School, Kaohsiung Literary Museum, Chung Li-ho Museum, Literary Taiwan Foundation, UNITAS Foundation, Takaobooks, MLD Reading, City Wind Books, Yao Lan Café, Cijin Thak Tsheh, Tú-hó Culture Store, Bywood Art Space, Goonnight Hostel, Hygge Place, Donkey Lab

Sponsored by Lin Rong San Foundation of Culture and Social Welfare

Chairman: Chen Chi-Mai, Mayor of Kaohsiung City

Vice Chairman: Wang Wen-Tsui, Director of the Bureau of Cultural Affairs, Kaohsiung City Government

國內詩人參加名單 List of Poets in Taiwan

Bukun Ismahasan Islituan

卜袞 · 伊斯瑪哈單 · 伊斯立端

Cidal 嚴毅昇 Yan Yi-Sheng

Salizan Takisvilainan 沙力浪

Syaman Rapongan 夏曼 · 藍波安

王昭華 Ông Chiau-hôa

向 陽 Xiang Yang

任明信 Jen Ming-Hsin

李友煌 Li Yu-Huang

李長青 Lee Chang-Ching

李幸長 Lee Shing-Chang

李昌憲 Lee Chang-Hsien

李敏勇 Lee Min-Yung

李勤岸 Lí Khîn-huānn

吳 晟 Wu Sheng

吳錦發 Wu Ching-Fa

利玉芳 Li Yu-Fang

汪啟疆 Wang C-Jung

辛金順 Sen Kim-Soon

林央敏 Lin Yang-Min

林達陽 Lin Ta-Yang

雨 弦 Yu Hsien

涂妙沂 Tu Miao-Yi

孫梓評 Sun Tzu-Ping

凌性傑 Ling Hsing-Chieh

夏 夏 Xia Xia

陳坤崙 Chen Kun-Lun

陳雋弘 Chen Chun-Hung

莫 渝 Mo Yu

張芳慈 Chang Fang-Ci

崔舜華 Tsui Shun-Hua

郭 霖 Kuo Rin

曾貴海 Tseng Kuei-Hai

喜 菡 Xi Han

彭歲玲 Peng Suei-Lin

曾元耀 Tseng Yuan-Yao

蔡文哲 Tsai Wen-Che

蔡文章 Tsai Wen-Chang

鄭炯明 Cheng Chiung-Ming

鄭順聰 Tēnn Sūn-tshong

謝碧修 Hsieh Pi-Hsiu

鴻 鴻 Hung Hung

大會詩選收錄 ——

王姿雯 Emily Wang

吳俞萱 Wu Yu-Hsuan

陳昌遠 Chen Chang-Yuan

蕭詒徽 Hsiao I-Hui

羅思容 Lo Sirong

國外詩人參加名單 List of Poets Abroad

哥斯大黎加 Costa Rica

阿爾瓦羅·馬塔·吉榭
Álvaro Mata Guillé

厄瓜多 Ecuador

奧古斯多·羅德里格斯
Augusto Rodríguez
瑪蓮娜·默思格拉
Marlene Mosquera
夏瑪拉·艾斯帕那·穆紐茲
Siomara España Muñoz

埃及 Egypt

阿舍拉夫·阿布雅季德
Ashraf Aboul-Yazid

德國 Germany

廖亦武 Liao Yiwu

印度 India

沙德偉 Devesh Path Sariya

日本 Japan

朝吹亮二 Asabuki Ryoji
平田俊子 Hirata Toshiko
柏木麻里 Kashiwagi Mari
関根謙 Sekine Ken
天童大人 Tendō Taijin

韓國 Korea

崔榮圭 Choi Young Kyu
康秀 Kang Tae Geon
金芝軒 Kim Ji Heon
金尚浩 Kim Sang Ho
金尚美 Kim Sang Mi
權宅明 Kwon Taek Myung

馬來西亞 Malaysia

馬尼尼為 Maniniwei

秘魯 Peru

豪爾赫·阿利亞加·卡喬
Jorge Aliaga Cacho

西班牙 Spain

哥琳娜·歐博阿耶 Corina Oproae

美國 USA

傑瑞米帕登 Jeremy Paden

委內瑞拉 Venezuela

瑪麗耶拉·高笛羅·加西亞
Mariela Cordero García



專 文

Proceedings of the Festival

神話，夢想，詩 ，社會

阿爾瓦羅·馬塔·吉榭 Álvaro Mata Guillé

哥斯大黎加聖何塞詩人，散文家，戲劇導演。為《書籍與字母》雜誌專欄作家，連載於哥倫比亞和拉丁美洲文學雜誌。曾任墨西哥在盾牌之地國際詩歌節主任，著有：《風的下方》，《關於碎片》等，執導作品有：《朱莉婭小姐》，《歡樂花園》，《一個下午的場景》等。

Poet, essayist, theater director from San José, Costa Rica. As a columnist for the magazine, Books and Letters, he has been publishing his essays in serial in literary magazines in Columbia and Latin America. He has served as the director in The Place of Shields, an international poetry festival. His written works include *Beneath the Wind and About the Fragments*, and his directed films, *Miss Julia*, *The Garden of Delights*, and *Scenes of an Afternoon*.

文化（社會）的誕生與身體緊密連結，

我們的需求和恐懼相關，並與投射在其他方面的讚美有關：

與叢林、環境、森林、無垠、沙漠有關；

面對神秘、死亡、缺席的無知。自我和事物（我們不知道的東西）之間的關係，滲透到身體之中，並將感覺轉化為圖像，變成名稱；我們渴望的經歷體驗，基於生存的需求，轉化為符號、意義、涵義，及一切從我們內心深處湧現的語言，和環境緊密相連，且與有限的事物相連。

在那尋求解釋的關係

以及表達感受的關係中，誕生神話、儀式和神聖的事物，揭示了我們試圖用符號來解釋我們在環境中所不知道或感知不到之事物的渴望，通過符號來實現，就像夢裡曾發生的，一切都在尚未發生的情況下發生：

死者回來了，過去重演，我們與缺席共存；在那個我們既存在又不在的地方，事物不僅僅是回歸或回來，它們顯露出來並重新相遇，也重新找到我們，使夢境成為超越夢想的投影，就像神話與埋藏在記憶中的始祖傳統（如西西弗、安提戈娜、奎茨爾科亞特爾、希布）一樣，或神聖的，與無法解釋的事件形象相結合，在我們內心中顯露出來：

它是彼方在此地的回歸；

另一個陪伴我們的時光，

它變成了語言。

流逝的時光

在神話中——在儀式間、在慶典裡、在夢中——往事變成了未來，而回歸現在：

發生過的事情再回歸，成為新的未來，永恆循環的儀式，為離去而回歸的時光，賦予了祭祀的內涵，也是詩歌、舞蹈、戲劇或夢境的養分，因為在夢中——在重現的神話或超越神聖再現時——重新出現另一種現實，在另一個岸邊，正如 Octavio Paz（奧克塔維奧·帕斯）所指出的——差異性，事物返回而不返回，我們對話交談—奔跑、生活、感受——在另一次單獨的轉變，在整體中轉變，在對於「絕對」的渴望中；

另一種時空，在我們持續與過往相遇，與我們的感知，與我們的聲音閱讀我們自己和閱讀環境，

迷失在廣闊無垠中，

在不知曉中。

在夢中

神話，神聖的——夜晚擁有我們，我們成為夜晚，在我們的內外存在，就像在詩歌——戲劇、舞蹈——裡面一樣，就像古代美洲、亞洲或非洲的文化，在日常生活中不可思議的發生中一樣，不僅是顯現，更停留在現時此刻，建立日常例行生活，整理著不斷轉變的知識和記憶，生活、死亡與我們之間的關係。我們迷失了。

神話，

夢境，詩歌，是時間中沒有時間發生的地方，事物在沒有經歷下經歷了，過去但未過去；

在其中，我們忘記了自我，內心，您或你，也就是說，我們停止存在得以重新存在，我們逃離了我們自己，以便能夠成為我，她，另一個：

回歸到起源，回歸混沌，回歸到從前的從前被無語言所擁有的時刻：

最初始，回歸到黑暗的子宮，到洞穴，到水的振盪，變成聲響和聲音，回到虛無。

詩歌

舞蹈，戲劇 - 它們的起源是為了幫助保存記憶的媒介：

我們曾是什麼，暫時的結論發生在本能、悔恨和記憶之間，為文化、社會賦予意義。通過角色的建構、故事或歌曲，我們再次與我們的問題的孤立共存，不確定性引起的神秘感，與無知的空虛，死亡，再次相遇 - 尋找，命名 - 讓我們可以停留和存在，一個可以共存的意義：

我們稱之為詩歌的地方，重新與他人相遇，多元性得以體現，我們在不同之中肯定自己。當我們與起源的孤獨相遇，在廣闊無垠的環境中，我們回顧沉浸在廣闊環境中的語言，在我們破碎的親密內在：

在交流之處透過隱喻和明喻、透過動作或行為，揭示了我們在尋找絕對的孤獨，回到一個知道不是的回歸，面對不確定性時，發現了另一個面孔，也發現了自己的樣貌，我們是什麼：

單一的多元性，動物性，衝動，叫喊，感覺，面對不存在的存在，圖像化為語言：

他人，多元，單一，

我們。

Mito, Sueño, Poesía, Sociedad

La cultura (la sociedad) nace ligada al cuerpo,

a nuestras necesidades y miedos, a la exaltación proyectada en lo otro:

a la selva, al entorno, al bosque, a la inmensidad, al desierto;

de nuestra ignorancia enfrentada al misterio, a la muerte, a lo ausente. Relación entre nosotros-nosotras y el aquello (lo que no sabemos) que se impregna al cuerpo y convierte la sensación en imagen, en nombres; vivencialidad de nuestro deseo que, en función de la sobrevivencia, se transforma en signo, en sentido, en significado, en lenguaje que emerge de nuestras entrañas unidas al entorno,

a lo finito.

En esa relación que busca explicarse

y explicar el sentir, nace el mito, el ritual, lo sagrado, revelando el ansia de explicar lo que no sabemos o percibimos ante el entorno, a través de símbolos, como ocurre en los sueños, donde todo sucede sin suceder:

los muertos vuelven, el pasado se repite, convivimos con lo ausente; en ese lugar que estamos sin estar, las cosas no sólo regresan o vuelven, se revelan y reencuentran, nos reencuentran, haciendo del sueño una proyección que va más allá del sueño, como lo hace el mito con los atavismos sumergidos en la memoria (en Sísifo, Antígona, Quetzalcóatl, Sibú) o lo sagrado que, uniéndose a la imagen sin explicación del acontecer, se revela en nosotros-nosotras:

es el allá en el aquí que regresa;

el otro tiempo que pernota entre nosotros,

se transforma en lenguaje.

El tiempo que transcurre

en el mito –en el ritual, la fiesta, el sueño– es el pasado convertido en futuro que retorna al presente:

lo que aconteció regresa para ser de nuevo futuro, el ciclo eterno de lo ritual, el tiempo que al regresa para irse da contenido al sacrificio, también es el alimento de la poesía, de la danza, el teatro o el sueño, porque al soñar –al revivirse el mito o la revelación que sobreviene en lo sagrado–, reaparece la otra realidad, la otra orilla, como señalaba Octavio Paz, la otredad, donde las cosas vuelven sin volver y conversamos –corremos, vivimos, sentimos– mudando en lo otro, en el todo, en la sed de absoluto;

el otro tiempo donde permanecemos reencontrándonos con lo ido, con nuestras sensaciones, con nuestra voz leyéndonos y leyendo el entorno,

perdiéndose en la inmensidad,

en el no saber.

En el sueño

–el mito, lo sagrado– la noche nos posee, somos la noche, está afuera y dentro nuestro, como ocurre también en la poesía –el teatro, la danza–, como ocurría, y ocurre todavía, en la cotidianidad vivida por las antiguas culturas de América, de Asia o África, donde lo otro no sólo se revela, permanece en el presente, construía la rutina, el hacer cotidiano, ordenaba conocimiento y memoria, la relación entre vida, muerte y nosotros-nosotras en tránsito, perdiéndonos.

El mito,

el sueño, la poesía, son lugares donde el tiempo sin tiempo acontece, las cosas transcurren sin transcurrir, pasan sin pasar;

en ellos nos olvidamos del yo, del pisque, del usted o el vos, es decir, dejamos de ser para volver a ser, nos fugamos del nosotros-nosotras para poder ser yo, ella, la otra-otro:

regreso al origen, al caos, al antes del antes poseído por el no-lenguaje:

el principio, el regreso a la oscuridad del útero, a la caverna, a la oscilación del

agua mutando en sonido y voz,
a la nada.

La poesía

–la danza, el teatro– en sus inicios eran medios que ayudaban a preservar la memoria:

lo que éramos, las conclusiones efímeras que se sucedían entre el instinto, el pesar y el recuerdo, dando sentido a la cultura, a la sociedad. A través de la construcción de personajes, de historias o cantos, volvíamos a convivir con la orfandad de nuestras preguntas, con la incertidumbre que provoca el misterio, con el vacío del no saber, con la muerte, reencontrando –buscando, nombrando– un sentido que nos permita permanecer y estar, un sentido para la convivencia:

en ese lugar que llamamos poesía, al reencontrarnos con lo otro, lo plural se manifiesta, nos asumimos en lo diferente. Al encontrarnos con la soledad del origen, revisamos el lenguaje inmersos en la inmensidad del entorno, en nuestra intimidad fracturada:

lugar de comunión que, a través de metáforas y símiles, a través de movimientos o las acciones, se revela nuestra orfandad en busca del absoluto, un volver a ser que sabe que no es, que al enfrentar lo incierto, descubre el rostro del otro-otra y descubre su propio rostro, lo que somos:

ambigüedad plural de lo singular, animalidad, pulsión, grito, sensación, imagen hecha lenguaje ante la presencia de lo ausente:

lo otro, lo plural, lo singular,
el nosotros-nosotras.

Myth, Dream, Poetry, Society

Culture (the society) is born bound to the body,

to our necessities and fears, to the exaltation projected onto the other:
to the jungle, to the surroundings, to the forest, to the immensity, to the desert;
from our ignorance in the face of mystery, to death, to the absent. The relationship
between us and that (that which we don't know) that permeates the body and converts
emotion into images, into names; the experientiality of our desire that, based on sur-
vival, transforms into sign, into meaning, into language that emerges from our hearts
connected to the surroundings,
into the infinite.

In this relationship that seeks to explain itself

and makes sense of the feeling, rises the myth, the ritual, the sacred, revealing the
longing to explain that which we don't know or perceive in the face of the surroundings
through symbols, like occurring in the dreams where everything happens without hap-
pening:

the dead comes back, the past repeats itself, we live with the absent; in this place
where we are without being there, things don't merely return or come back; they re-
veal and reencounter, they find us, making the dream a projection that goes beyond
the dream, just like what the myth does with the atavism submerged in the memory (in
Sisyphus, Antigone, Quetzalcóatl, Sibú) or the sacred that, connecting with the images
without explanation of the event, reveals in us:

it's the there in here that returns;
another time that stays overnight among us,
transforms into language.

The time that takes place

in myth—in ritual, festivity, dream—is the past converted into the future that returns to the present:

what happened returns to be the new future, the eternal circle of the ritual, the time that returns to leave gives content to the sacrifice, is also food for the poetry, the dance, the theater or the dream, because to dream—to relive the myth of the revelation that occurs suddenly in the sacred—makes another reality reappear, the other shore, as Octavio Paz pointed out, the otherness, where things return without coming back and we talk—run, live, feel—moving into the other, into the whole, into the thirst for absolute;

another time where we remain reencountering with what is gone, with our sensations, with our voice reading to us and reading the surroundings,
lost in the immensity,
in not knowing.

In the dream

—the myth, the sacred—the night possesses us, we are the night, it's outside and inside us, the same happens in poetry— theater, dance—, happened and still happens, in the day-to-day life of the ancient cultures of America, Asia or Africa, where the other not only reveals itself, it remains in the present, constructed the routine, the daily doing, arranged knowledge and memory, the relationships between life, death and us in transit, losing ourselves.

The myth,

the dream, the poetry, are places where time without time occurs, things happen without happening, take place without taking place;

in these we forget about the I, the psyche, the you, that is to say, we stop being to return to be, we escape from ourselves to be able to be I, her, the other:

return to the origin, to chaos, to before being possessed by non-language:

the beginning, the return to the womb's darkness, to the cave, to the oscillation of

water mutating in sound and voice,
to the nothingness.

The poetry

—dance, theater—in their beginning, were means that helped with preserving the memory:

what we were, the ephemeral conclusions that happened between the instinct, the regret and the memory, giving meaning to the culture and society. Through the construction of histories' or songs' characters, we returned to coexist with our questions' orphanhood, with the uncertainty that provokes mystery, with the emptiness of not knowing, with the death, reencountering—searching, naming—a sense that allows us to remain and be, a sense for coexistence:

in this place that we call poetry, when we are reunited with the other, the plural manifests, we assume the different. When we meet again with the solitude of the origin, examine the languages immersed in the immensity of the surroundings, in our fractured intimacy:

place of communion that, through metaphors and similes, through movements or actions, reveals our absolute-searching orphanhood, a return to be that knows it is not, that when comes face to face with the uncertain, discovers the other's countenance and discovers its own countenance, what we are:

plural ambiguity of the singular, animality, drive, shout, emotion, image made language before the presence of the absent:

the other, the plural, the singular,
us.

拉丁美洲新詩的探索： 1972年至1984年間出生的詩人

奧古斯多·羅德里格斯 Augusto Rodríguez

1979年生於厄瓜多惠夜基，記者、編輯和教授。在多國出版十五本不同體裁的書籍，包括詩歌、短篇小說、散文和長篇小說，其部分詩歌作品被翻譯成十一種語言。此外，並擔任《外科手術室》出版社編輯，以及惠夜基伊蓮娜·埃斯皮內爾·塞德尼奧國際詩歌節主席。

Born in Guayaquil, Ecuador, 1979, he is journalist, editor, and professor. He has published 15 books in many countries in various genres, including poetry, short stories, essays, and novels; some of his poems have been translated to eleven languages. Moreover, he is the editor of *The Operating Room* and the director of Guayaquil Ileana Espinel Cedeño, an international poetry festival.

一、一首充滿光與信仰的詩歌

拉丁美洲是詩歌的肥沃土地。詩歌被創作、夢想、品味、享用、轉化並充滿活力的存活著。拉丁美洲為世界文學貢獻了眾多一流的詩人。這些詩人充滿能量、活力和多才多藝。其中有許多詩人在某種程度上沿襲了雷撒馬·利馬 (Lezama Lima)、皮薩尼克 (Pizarnik)、埃爾森 (Eielson)、聶魯達 (Neruda)、羅哈斯 (Rojas)、巴列霍 (Vallejo)、拉莫斯·蘇克雷 (Ramos Sucre)、林恩 (Lihn)、博爾赫斯 (Borges)、泰勒 (Teillier)、科爾塔薩爾 (Cortázar)、卡爾德納爾 (Cardenal)、瓦塔納貝 (Watanabe)、胡阿羅斯 (Juarroz)、洛卡 (Rokha)、亞松森·席爾瓦 (Asunción Silva)、達維拉·安德拉德 (Dávila Andrade)、惠多博 (Huidobro)、詹努齊 (Giannuzzi)、帕斯、瓦萊拉·莫拉 (Paz, Valera Mora)、達爾頓 (Dalton)、米斯特拉爾 (Mistral)、赫爾曼 (Gelman)、皮涅拉 (Piñera)、馬丁涅斯·瑞娃斯 (Martínez)

Rivas)、德·莫雷斯 (De Moraes)、卡德納斯 (Cadenas)、帕拉 (Parra)、甘戈特納 (Gangotena)、祖裡塔 (Zurita)、蒙特霍 (Montejo)、帕切科 (Pacheco)、科澤爾 (Kozer)、洛卡 (Roca)、阿杜姆 (Adoum)、瓦雷拉 (Varela)、庫圖瓦西 (Courtoisie)、漢恩 (Hahn)、博卡內拉 (Bocanera) 等眾多偉大詩人的足跡。

為數眾多的詩人，無法在此一一列舉。對於想要為 20 世紀的詩人做一個全面觀察的話，名字實在是多得不勝枚舉。同樣也可以說，本世紀的拉丁美洲詩人也是數量眾多且多樣化。確實，時間會沉澱，毫無疑問每個國家都會留下最優秀的，這對於造福西班牙文詩歌是非常有益的。

秘魯評論家胡立歐·奧爾特加 (Julio Ortega) 曾問道：「如何閱讀未來的詩歌？出於某種尚未明朗的原因，閱讀詩歌一直都是一種信仰的行為。有人說，這需要暫時放下堅信的事實，並為這個世界的交易開啟一個選擇替代的空間。但即使有意願解決，我們通常還是不得不先解決當前的爭議。但最終它還是確認了一個將是輕盈的重寫當前的未來，從未來的輕盈中出現的語言。在本世紀最年輕的詩歌中，當現在的詩歌紀錄了各種各樣的剝奪時，如何以另一種方式來解釋對個性和人性化的溝通交流，重申對話的親密關係和創作者願望？與這個時代的其他藝術一樣，詩歌已經成為共享未來形式之一。本書的目的在於閱讀這個未來。」我相信奧爾特加的這些話，相信閱讀詩歌永遠是一種信仰的行為，但更重要的是，它是一種工作、嚴謹和天賦的行為。

這些新的拉丁美洲詩人 (本文列舉的部分出生於 1972 年到 1984 年間，來自尼加拉瓜、墨西哥、智利、阿根廷、古巴、瓜地馬拉、厄瓜多、秘魯、玻利維亞、委內瑞拉、烏拉圭等國家。他們的名字已經被他們國家當地的評論家、作家、媒體和讀者們記住、接受與追隨。他們當中有許多人已經贏得了多個當地和國際獎項。他們的詩歌在雜誌、報紙、選集和其他媒體上發表。其中一些已經被翻譯成多種語言。他們透過旅行、交流、辯論、發表演講、舉辦朗誦會、他們以憤怒、匆忙的方式寫作展現文學技巧。他們的主題廣泛，涵蓋歷史、城市生活、超現實主義、想像、祖先的遺產、人類存在、幽默、諷刺、時間、政治、社會等各種方面。

我概略選擇了以下幾個國家的詩人：

厄瓜多：夏瑪拉·艾斯帕那·穆紐茲 (Siomara España)、路易斯·阿爾伯特·布拉沃 (Luis Alberto Bravo) 和阿雷西斯·古茲涅 (Alexis Cuzme)。

玻利維亞：加百列·查韋斯 (Gabriel Chávez)。

巴拉圭：厄內斯托·森圖利昂 (Ernesto Centurión)。

哥倫比亞：卡羅琳娜·達維拉 (Carolina Dávila)、卡洛斯·阿瓜薩科 (Carlos Aguasaco) 和費爾南多·瓦爾加斯·瓦倫西亞 (Fernando Vargas Valencia)。

委內瑞拉：格拉迪斯·門迪亞 (Gladys Mendiá)、弗萊迪·尼亞涅斯 (Freddy Nãñez) 和迪拉·馬丁內斯 (Dira Martínez)。

墨西哥：路易斯·阿爾貝托·阿雷亞諾 (Luis Alberto Arellano)、達妮埃拉·卡馬喬 (Daniela Camacho) 和莫妮卡·貢薩萊斯五世 (Mónica González V)。

烏拉圭：奧拉西奧·卡瓦略 (Horacio Cavallo)。

巴西：佩德羅·羅恰 (Pedro Rocha)。

秘魯：維克多·魯伊斯·韋拉斯科 (Víctor Ruiz Velazco)。

阿根廷：瑪麗亞·歐珍妮亞·洛佩斯 (María Eugenia López)。

智利：奧斯卡·薩維德拉·維利亞洛 (Óscar Saavedra Villarroel)、勞爾·埃爾南德斯 (Raúl Hernández) 和古斯塔沃·巴雷拉 (Gustavo Barrera)。

古巴：蕾尼亞·羅德里格斯·伊格萊西亞斯 (Legna Rodríguez Iglesias) 和賈米拉·梅迪納 (Jamila Medina)。

薩爾瓦多：巴勃羅·貝尼特斯 (Pablo Benítez)。

二、詩人們

夏瑪拉·艾斯帕那·穆紐茲 1976 年出生於厄瓜多的馬納比，著有《情慾》(*Concupiscencia*) 和《瘋狂的解脫》(*Alivio Demente*) 等書。她的詩歌具有很大的情色色彩，歌頌女性的身體，也觸及社會和政治議題，並持續成長中。

路易斯·阿爾伯特·布拉沃 1979 年出生於厄瓜多的米拉格羅。著有《癲癇樹的流行人類學》(*Antropología pop para árboles epilépticos*) 和《烏托之地》

(*Utolands*) 等書。他的詩歌從俳句到抒情和實驗詩歌等等，並受到電影、音樂、影片和表演等多種閱讀和媒體的滋養。

阿雷西斯·古茲涅 1980 年出生於厄瓜多爾的曼塔。著有《死前俱樂部》(*Club de los premuertos*) 和《血腥城市》(*Bloody city*) 等詩集。他的詩歌與城市幻想和沉重的搖滾音樂密切相關，並傾向充滿對抗性。

加百列·查韋斯 1972 年出生於玻利維亞。著有《手的樓梯》(*Escalera de Mano*) 和《照亮的水》(*El agua iluminada*) 等詩集。他的詩通常很長，喚起了世界上簡單的事物，且簡單而精緻，但卻探索著詞語文字的極限。

厄內斯托·森圖利昂 1980 年出生在巴拉圭的亞松森。他的詩歌出現在多個選集中，但尚未出版。他的詩歌帶有政治和社會的現實負荷。

卡羅琳娜·達維拉 1982 年出生在哥倫比亞的波哥大。她的詩集《如同大教堂》(*Como las Catedrales*) 獲得了 2010 年哥倫比亞文化部頒發的國家文學詩歌獎。這些簡短精湛的詩歌非常出色，並且在圖像和完美節奏之間有著精心的編排。

卡洛斯·阿瓜薩科 1975 年出生在哥倫比亞的波哥大。他已出版詩集如《與天使對話》(*Conversando con el Ángel*) 和《紐約地鐵詩》(*Poemas del metro de Nueva York*)。屬於都市詩歌，具有挑戰性和極富敏感度。

費爾南多·瓦爾加斯·瓦倫西亞 1984 年出生在哥倫比亞的波哥大。著有《剝奪》(*El Espolio*)、《靈魂的記述》(*Cuentas del Alma*) 和《橫向寂靜》(*Silencio Transversal*) 等書。他的詩歌充滿社會、人道和政治感受，是一位值得大聲朗誦的詩人。

格拉迪斯·門迪亞 1975 年出生於委內瑞拉的馬拉凱。著有《過渡期的酒精》(*El alcohol de los estados intermedios*) 和《呼喊》(*La Grita*) 等書，其詩歌極具音樂感，也預示著委內瑞拉詩歌的新曙光。

弗萊迪·尼亞涅斯 1976 年出生於委內瑞拉的貝塔雷。著有《一百萬隻死鳥》(*Un millón de pájaros muertos*) 和《來自死亡的人們》(*Los hombres que vienen de morir*) 等詩集，其詩歌擁有驚人的意象和嚴謹的風格。

迪拉·馬丁內斯 出生於委內瑞拉。她的作品尚未出版。其詩是詩體、表演和精確詩句之間的漫長道路。

莫妮卡·貢薩萊斯五世 1973 年出生於墨西哥市。她已出版了詩集《榮耀盒》(Glory box) 和《永恆之路》(*Las eternas rutas*)。她的詩歌很長且非常出色，提醒我們墨西哥詩歌的活力。其詩歌涵蓋了多種形式，如書籍物品、表演和視覺表現。

路易斯·阿爾貝托·阿雷亞諾 1976 年出生於墨西哥的克雷塔羅。著有《迷途》(*Erradumbre*) 和《從鳥和根源的渴望》(*De pájaros raíces el deseo*) 等書。他的詩歌非常精雕細琢，富有衝擊力，風格接近於由 Espina(埃斯皮納) 和 Kozar(科澤爾) 等作家引領的現代新巴洛克派。

達妮埃拉·卡馬喬 1980 年出生於墨西哥的錫那羅亞的庫利亞坎。著有《失眠者的祈禱》(*Plegarias para insomnes*) 和《帝國》(*imperia*) 等詩集。她的詩歌往往具有很強的實驗性，但也關注家庭和疾病等主題，是一種與視覺密切相關的詩歌風格。

奧拉西奧·卡瓦略 1977 年出生於烏拉圭的蒙得維的亞。著有《令人驚豔的陶笛翻轉》(*El revés asombrado de la ocarina*) 和《繞香蕉十二圈》(*Doce vueltas alrededor de un plátano*) 等書。這是幾乎由外科醫生創作的音樂性、理性的詩歌。他既不忽略流行，也不忽略社會。

佩德羅·羅恰 1976 年出生於巴西的里約熱內盧，他的詩尚未出版，但已出現在多個詩選集中。其詩歌像照片一樣簡短而迅速，且富有音樂感，並且精心雕琢。

承襲了祕魯偉大詩歌的傳統，以及精心創作和深思熟慮的詩人維克多·魯伊斯·韋拉斯科 1982 年出生於秘魯利馬。著有《精華幽靈》(*Fantasmata esenciales*) 和《幸福是一個炙熱的武器》(*La felicidad es un arma caliente*) 等書。

瑪麗亞·歐珍妮亞·洛佩斯 1977 年出生於阿根廷的拉普拉塔。著有《盆景》(*Bonkei*) 和《沙子》(*Arena*) 等書。她的詩歌是對大自然及世界不公義的重要歌頌，是讚頌生命的詩歌。

奧斯卡·薩維德拉·維利亞洛 1977 年出生於智利的聖地亞哥。多年來，他一直致力於他的詩歌計畫《歷史性的助推》(DOPING HISTÓRICO)，這是一系列涵蓋智利政治、社會和歷史的書，也是一系列令人心碎的詩歌，值得高聲朗誦。

古斯塔沃·巴雷拉 1975 年出生於智利的聖地亞哥。著有《精美》(*Exquisite*) 和《閒置空間的裝飾》(*Adornos en el espacio vacío*) 等書。其詩歌非常接近視覺和體驗，需要通過感官來感知。

勞爾·埃爾南德斯 1980 年出生於智利的聖地亞哥。著有《失業者的詩歌》(*Poemas Cesantes*) 和《雨的美學》(*Estética de la lluvia*) 等書。這些詩歌表面看似簡單，實際上充滿哲學思考和反思。

蕾尼亞·羅德里格斯·伊格萊西亞斯 1984 年出生於古巴的卡馬圭伊。著有《不復返的鞋》(*Zapatos para no volver*) 和《貧窮心靈之城》(*Ciudad de pobres corazones*) 等書。她的詩歌是鏡子的遊戲和無盡實驗；這是一種高度思慮和哲學性的詩歌，就如同賈米拉·梅迪納的詩歌一樣，她於 1981 年出生於古巴的霍爾金，著有《蜘蛛穴》(*Huecos de araña*) 和《間斷的春天》(*Primaveras cortadas*)。

巴勃羅·貝尼特斯 1980 年出生於薩爾瓦多的聖薩爾瓦多。著有《野獸之旅》(*Travesía de las bestias*) 和《虛無》(*Nada*) 等書，善於創作政治、社會的詩歌，講述他出生國家的戰爭和痛苦。

三、關於未來的探索

正如你們所看到的，我簡要觸及了幾位生於 1972 年至 1984 年之間的拉丁美洲年輕詩人。我希望這些詩人能夠成為拉丁美洲新詩歌的未來，並且希望這樣的接觸有助於理解和了解這片大地上最新的詩歌現狀。我希望閱讀這些選集的讀者、作家、記者和評論家們能夠欣賞和享受這些詩人的詩歌，這些詩人已經在他們的國家的記憶中留下了痕跡，特別是在世界的未來。

2014 年 4 月於惠夜基

Una Aproximación a la Nueva Poesía de Latinoamérica: Poetas Nacidos Entre 1972 a 1984

1. Una poesía de luz y fe

Latinoamérica es tierra fértil para la poesía. Se la escribe, se la sueña, se la come, se la bebe, se la transforma y se la vive a plenitud. Latinoamérica ha dado a la literatura mundial una gran cantidad de poetas de primera línea. Poetas de gran fuerza, dinamismo y versatilidad. Muchos de estos poetas de algún modo siguen el camino trazado por esos grandes poetas como son Lezama Lima, Pizarnik, Eielson, Neruda, Rojas, Vallejo, Ramos Sucre, Lihn, Borges, Teillier, Cortázar, Cardenal, Watanabe, Juarroz, Rokha, Asunción Silva, Dávila Andrade, Huidobro, Giannuzzi, Paz, Valera Mora, Dalton, Mistral, Gelman, Piñera, Martínez Rivas, De Moraes, Cadenas, Parra, Gangotena, Zurita, Montejo, Pacheco, Kozler, Roca, Adoum, Varela, Courtoisie, Hahn, Boccanera, entre otros. Nombres sobran al querer hacer un panorama de los poetas del siglo XX. Y lo mismo puedo decir sobre los poetas de Latinoamérica del presente siglo que son muchos y muy variados. Es verdad que el tiempo decantará y dejará seguramente lo mejor de cada país para beneficio de la poesía en español.

El crítico peruano Julio Ortega se preguntaba: “¿Cómo leer la poesía que vendrá? Por alguna razón, no del todo evidente, la lectura de poesía es siempre un acto de fe. Se ha dicho que presupone la suspensión de la credibilidad, y que abre un espacio alternativo a los negocios de este mundo. Pero aun si su voluntad de afincamiento nos exige muchas veces dirimir las disputas del presente; termina, no obstante, afirmando un presente proyectivo, reescrito desde la levedad del porvenir. ¿Cómo explicarse de otro modo la reafirmación de individualidad y de comunicación humanizadora, de intimidad de diálogo y deseo creador en la poesía más joven de este fin de siglo, precisamente cuando el presente documenta privaciones de todo orden? Al igual que otras artes de este tránsito, la poesía se ha convertido en una de las formas de futuridad compatible. Este libro pretende leer ese porvenir”. Creo en estas palabras de Ortega y que la lectura de poesía siempre será un acto de fe. Pero sobre todo de trabajo, rigurosidad y de talen-

to.

Los nuevos poetas de Latinoamérica (de esta muestra) son poetas nacidos entre 1972 a 1984, vienen de Nicaragua, México, Chile, Argentina, Cuba, Guatemala, Ecuador, Perú, Bolivia, Venezuela, Uruguay, entre otros países. Sus nombres ya son memorizados, aceptados y seguidos en sus respectivos países por la crítica, los escritores, medios de comunicación y lectores. Muchos de ellos han ganado varios premios locales e internacionales. Publican sus poemas en revistas, diarios, antologías y otros soportes. Algunos ya están traducidos a varios idiomas. Viajan, se comunican, debaten, dan ponencias, recitales, escriben con rabia, con apuro, con oficio literario. Sus temáticas son amplias que van desde lo histórico, lo urbano, lo surrealista, lo imaginario, la herencia de sus antepasados, la existencia humana, el humor, la ironía, el tiempo, lo político, lo social, entre otras vertientes.

Para esta breve aproximación he escogido por Ecuador a: Siomara España, Luis Alberto Bravo y Alexis Cuzme. Bolivia: Gabriel Chávez. Paraguay: Ernesto Centurión. Colombia: Carolina Dávila, Carlos Aguasaco y Fernando Vargas Valencia. Venezuela: Gladys Mendía, Freddy Ñáñez y Dira Martínez. México: Luis Alberto Arellano, Daniela Camacho y Mónica González V. Uruguay: Horacio Cavallo. Brasil: Pedro Rocha. Perú: Víctor Ruiz Velazco. Argentina: María Eugenia López. Chile: Óscar Saavedra Villarroel, Raúl Hernández y Gustavo Barrera. Cuba: Legna Rodríguez Iglesias y Jamila Medina. El Salvador: Pablo Benítez.

2. Los poetas

Siomara España nació en Manabí, Ecuador, 1976. Es autora de varios libros como *Concupiscencia o Alivio Demente*. Su poesía tiene una gran carga erótica y es un canto al cuerpo de la mujer. También trabaja los temas sociales y políticos y su poesía sigue creciendo.

Luis Alberto Bravo nació en Milagro, Ecuador, 1979. Ha publicado varios libros como *Antropología pop para árboles epilépticos o Utolands*. Su poesía va desde el haiku hasta la poesía lírica y experimental. Su poesía se nutre de muchas lecturas y soportes que van desde el cine, la música, los videos y el performance.

Alexis Cuzme nació en Manta, Ecuador, 1980. Ha publicado poemarios como *Club de los premuertos y Bloody city*. Su poesía está muy cercana al imaginario urbano y al rock pesado. Sus poemas tienden mucho a la confrontación.

Gabriel Chávez Casazola nació en Bolivia, 1972. Ha publicado libros de poesía como *Escalera de Mano o El agua iluminada*. Sus poemas son generalmente muy extensos y evocan las cosas simples del mundo. Su poesía es sencilla pero trabajada hasta el límite mismo de la palabra.

Ernesto Centurión nació en Asunción, Paraguay, 1980. Su poesía aparece en varias antologías pero sigue inédito. Su poesía tiene una carga política y social de su realidad inmediata.

Carolina Dávila nació en Bogotá, Colombia, 1982. Su libro *Como las Catedrales* ganó el Premio Nacional de Literatura Poesía 2010, del Ministerio de Cultura. Poemas breves muy bien logrados, que son trabajados entre la imagen y el ritmo perfecto.

Carlos Aguasaco nació en Bogotá, 1975. Ha publicado poemarios como *Conversando con el Ángel o Poemas del metro de Nueva York. Poemas urbanos, desafiantes y de gran sensibilidad*.

Fernando Vargas Valencia nació en Bogotá, Colombia, 1984. Autor de libros como *El Espolio, Cuentas del Alma y Silencio Transversal*. Poesía de gran sensibilidad social, humanista y política. Un poeta para leer en voz alta.

Gladys Mendía nació en Maracay, Venezuela, 1975. Autora de libros como *El alcohol de los estados intermedios o La Grita*, poesía de gran musicalidad y que pronostica nuevos amaneceres para la poesía venezolana.

Freddy Nández nació en Petare, Venezuela, 1976. Ha publicado poemarios como *Un millón de pájaros muertos y Los hombres que vienen de morir*. Poesía de gran trabajo, imágenes sorprendentes y de gran rigor.

Dira Martínez Mendoza nació en Venezuela. Su obra se encuentra inédita. Su poesía es un largo camino entre el poema-cuerpo, el performance y el verso preciso.

Mónica González Velázquez nació en Ciudad de México, 1973. Ha publicado poemarios como *Glory box y Las eternas rutas*. Sus poemas son largos y muy bien trabajados que nos recuerdan la vitalidad de la poesía mexicana. Su poesía pasa por varias plataformas como el libro-objeto, el performance y lo visual.

Luis Alberto Arellano nació en Querétaro, México, 1976. Autor de libros como *Erradumbre y De pájaros raíces el deseo*. Su poesía es muy elaborada, contundente y tiene acercamientos al neobarroco actual que tiene autores como Espina y Kozer a la cabeza.

Daniela Camacho nació en Culiacán, Sinaloa, México, 1980. Ha publicado poemarios como *Plegarias para insomnes y [impería]*. Su poesía tiende a ser muy exper-

imental pero no descuida temas como lo familiar y la enfermedad. Es una poesía muy cercana a lo visual.

Horacio Cavallo nació en Montevideo, Uruguay, 1977. Autor de libros como *El revés asombrado de la ocarina o Doce vueltas alrededor de un plátano*. Poemas musicales, cerebrales y contruidos casi por un cirujano. No descuida lo popular ni lo social.

Pedro de Souza Rocha nació en Río de Janeiro, Brasil, 1976, su poesía sigue inédita pero aparece en varias antologías. Su poesía es breve y veloz como la de las fotos. Su poesía es musical y muy trabajada.

Sigue la tradición de la gran poesía peruana al igual que la poesía bien elaborada y reflexiva de Víctor Ruiz Velasco que nació en Lima, 1982. Autor de libros como *Fantasmas esenciales* y *La felicidad es un arma caliente*.

María Eugenia López nació en La Plata, Argentina, 1977. Ha publicado libros como *Bonkei* y *Arena*. Su poesía es un canto esencial a la naturaleza y a las injusticias del mundo. Poesía que celebra la vida.

Óscar Saavedra Villarroel nació en Santiago de Chile, 1977. Viene trabajando hace años en su proyecto poético DOPING HISTÓRICO que es una serie de libros que abarcan sobre la política, la sociedad y la historia de Chile. Poesía desgarradora para ser leída en voz alta.

Gustavo Barrera Calderón nació en Santiago de Chile, 1975. Autor de libros como *Exquisite o Adornos en el espacio vacío*. Poesía muy cercana a lo visual y a lo experimental. Su poesía para ser percibida desde los sentidos.

Raúl Hernández nació en Santiago de Chile, 1980. Autor de libros como *Poemas Cesantes* y *Estética de la lluvia*. Poemas aparentemente sencillos pero muy filosóficos y reflexivos.

Legna Rodríguez Iglesias nació en Camagüey, Cuba, 1984. Ha publicado poemarios como *Zapatos para no volver* y *Ciudad de pobres corazones*. Su poesía es un juego de espejos y de experimentos sin fin; poesía de alto calibre y de gran trabajo reflexivo y filosófico como la de Jamila Medina Ríos que nació en Holguín, Cuba, 1981. Autora de libros como *Huecos de araña* o *Primaveras cortadas*.

Pablo Benítez nació en San Salvador, El Salvador, 1980. Autor de libros como *Travesía de las bestias* y *Nada*. Poesía política, social que nos habla sobre la guerra y el dolor de su país de nacimiento.

3.Una aproximación al futuro

Como se darán cuenta, me he aproximado brevemente a varios poetas jóvenes de Latinoamérica nacidos entre 1972 y 1984. Espero que este puñado de poetas sea el porvenir de la nueva poesía Latinoamericana, y que este acercamiento sirva para entender y saber lo que se vive en la poesía más reciente de este lado de la tierra. Espero que los lectores, escritores, periodistas y críticos que lean esta muestra disfruten los versos de estos poetas que ya están tatuando la memoria de sus países y sobre todo el futuro del mundo.

Guayaquil, Abril de 2014.

An Approach to the New Poetry of Latin America: Poets Born Between 1972 and 1984

1. Poetry of light and faith

Latin America is a fertile land for poetry. People write it, dream it, eat it, drink it, transform it, and live it to the fullest. Latin America has given world literature a significant number of first-class poets, poets of great force, dynamism, and versatility. In a way, many of these poets follow the path outlined by those great poets, such as Lezama Lima, Pizarnik, Eielson, Neruda, Rojas, Vallejo, Ramos Sucre, Lihn, Borges, Teillier, Cortázar, Cardenal, Watanabe, Juarroz, Rokha, Asunción Silva, Dávila Andrade, Huidobro, Giannuzzi, Paz, Valera Mora, Dalton, Mistral, Gelman, Piñera, Martínez Rivas, De Moraes, Cadenas, Parra, Gangotena, Zurita, Montejo, Pacheco, Kozer, Roca, Adoum, Varela, Courtoisie, Hahn, Boccanera, among others. Names abound when one wants to draw a panorama of the poets of the twentieth century. The same can be said about the present century's Latin American poets, which are numerous and varied. It is true that, for the benefit of the poetry in Spanish, time will surely choose and leave behind the best of each country.

The Peruvian critic Julio Ortega asked, "How to read the poetry to come? For some reason not at all evident, reading poetry is always an act of faith. It is said that it presupposes the suspension of credibility and opens up an alternative space to the businesses of this world. But even if its wish to settle often requires us to resolve the disputes of the present, it ends, nevertheless, affirming a projective present rewritten from the lightness of the future. How do we explain in another way the reaffirmation of individuality and the humanizing communication, the intimacy of dialogue and the creative desire within this *fin de siècle's* youngest poetry, precisely when the present documents all sorts of deprivations? Like other arts of this transition, poetry has transformed into one of the futurity-compatible forms. This book intends to read this future." I believe in Ortega's words, and that reading poetry will always be an act of faith. But above all, of work, preciseness, and talent.

The new Latin American poets in this article are poets born between 1972 and 1984 from Nicaragua, Mexico, Chile, Argentina, Cuba, Guatemala, Ecuador, Peru, Bolivia, Venezuela, and Uruguay, among other countries. Their names have been memorized, accepted, and followed by critics, writers, media, and readers in their respective countries. Many of them have won several local and international awards. They publish their poems in magazines, journals, anthologies, and other mediums. Some have been translated into several languages. They travel, communicate, debate, give talks and recitals, write with fury, with urgency, with literary deftness. They write about a great variety of topics, from the historical, the urban, the surreal, the imaginary, the legacy of their ancestors, the human existence, the humor, the irony, the time, the political, and the social, among other aspects.

For this brief approach, I have chosen the following poets. For Ecuador: Siomara España, Luis Alberto Bravo and Alexis Cuzme. Bolivia: Gabriel Chávez. Paraguay: Ernesto Centurión. Colombia: Carolina Dávila, Carlos Aguasaco and Fernando Vargas Valencia. Venezuela: Gladys Mendía, Freddy Nández and Dira Martínez. Mexico: Luis Alberto Arellano, Daniela Camacho and Mónica González V. Uruguay: Horacio Cavallo. Brazil: Pedro Rocha. Peru: Víctor Ruiz Velazco. Argentina: María Eugenia López. Chile: Óscar Saavedra Villarroel, Raúl Hernández and Gustavo Barrera. Cuba: Legna Rodríguez Iglesias and Jamila Medina. El Salvador: Pablo Benítez.

2. The poets

Siomara España was born in Manabí, Ecuador, in 1976. She has authored several books, such as *Concupiscencia* and *Alivio Demente*. Her poetry has a great erotic power and is a hymn to the woman's body. She also deals with social and political issues. Her poetry continues to grow.

Luis Alberto Bravo was born in Milagro, Ecuador, in 1979. He has published several books, such as *Antropología pop para árboles epilépticos* and *Utolands*. His poetry goes from haiku to poetry of the hearth and experimental. Many readings and mediums, including movies, music, videos, and performances, nourish his poetry.

Alexis Cuzme was born in Manta, Ecuador, in 1980. He has published several poetry collections, such as *Club de los premuertos* and *Bloody City*. His poetry is very close to the imaginary urban and hard rock. His poems tend a great deal toward confrontation.

Gabriel Chávez Casazola was born in Bolivia in 1972. He has published several poetry books, such as *Escalera de Mano* and *El agua iluminada*. In general, his poems are very long and conjure up simple things of the world. His poetry is simple but gets down to the very limits of the words.

Ernesto Centurión was born in Asunción, Paraguay, in 1980. His poetry appears in several anthologies but remains unpublished. The political and social power of his poetry stems from his immediate reality.

Carolina Dávila was born in Bogotá, Colombia, in 1982. Her book *Como las Catedrales* won the National Literature Award 2010 of the Ministry of Culture. Expertly crafted short poems that weave between images and perfect rhythm.

Carlos Aguasaco was born in Bogotá in 1975. He has published several poetry collections, such as *Conversando con el Ángel* and *Poemas del metro de Nueva York*. His poems are urban, defiant, and of great sensibility.

Fernando Vargas Valencia was born in Bogotá, Colombia, in 1984. Author of several books, such as *El Espolio*, *Cuentas del Alma* and *Silencio Transversal*. Poetry of great social, humanist, and political sensibility. A poet to be read out loud.

Gladys Mendía was born in Maracay, Venezuela, in 1975. Author of several books, such as *El alcohol de los estados intermedios* and *La Grita*; poetry of outstanding musicality and foretells new beginnings for Venezuelan poetry.

Freddy Nández was born in Petare, Venezuela, in 1976. He has published several poetry collections, such as *Un millón de pájaros muertos* and *Los hombres que vienen de morir*. Poetry of great work, surprising images, and great preciseness.

Dira Martínez Mendoza was born in Venezuela. Her work remains unpublished. Her poetry is a long road between the poem-body, the performance, and the precise verse.

Mónica González Velázquez was born in Mexico City in 1973. She has published several poetry collections, such as *Glory Box* and *Las eternas rutas*. Her poems are long and expertly crafted, reminding us of Mexican poetry's vitality. Her poetry passes through several platforms, including the book-object, the performance, and the visual.

Luis Alberto Arellano was born in Querétaro, Mexico, in 1976. Author of several books, such as *Erradumbre* and *De pájaros raíces el deseo*. His poetry is elaborate, forceful, and close to the current neo-baroque headed by authors such as Espina y Koz-er.

Daniela Camacho was born in Culiacán, Sinaloa, Mexico, in 1980. She has pub-

lished several poetry collections, such as *Plegarias para insomnes* and *[imperia]*. Her poetry tends to be very experimental but does not neglect themes like family and sickness. It's a poetry very close to the visual.

Horacio Cavallo was born in Montevideo, Uruguay, in 1977. Author of several books, such as *El revés asombrado de la ocarina* and *Doce vueltas alrededor de un plátano*. Musical, cerebral poems that almost seem as if constructed by a surgeon. Does not neglect the popular nor the social issues.

Pedro de Souza Rocha was born in Río de Janeiro, Brazil, in 1976. His poetry remains unpublished but appears in various anthologies. Short and fast, like photography, his poetry is musical and well-crafted.

He follows the tradition of the great Peruvian poetry in the manner of the well-crafted and thoughtful poetry of Víctor Ruiz Velazco (Lima, 1982). Author of several books, such as *Fantasmas esenciales* and *La felicidad es un arma caliente*.

María Eugenia López was born in La Plata, Argentina, in 1977. She has published several books, such as *Bonkei* and *Arena*. Her poetry sings about the nature and the injustices of the world. Poetry that celebrates life.

Óscar Saavedra Villarroel was born in Santiago de Chile in 1977. He has been working for years on his poetic project *dOPING HISTÓRICO*, a series of books encompassing Chile's politics, society, and history. Heartrending poetry to be read out loud.

Gustavo Barrera Calderón was born in Santiago de Chile in 1975. Author of several books, such as *Exquisite and Adornos en el espacio vacío*. Poetry very close to the visual and experimental. His poetry is to be perceived from the senses.

Raúl Hernández was born in Santiago de Chile in 1980. Author of several books, such as *Poemas Cesantes* and *Estética de la lluvia*. Poems seemingly simple yet very philosophical and thoughtful.

Legna Rodríguez Iglesias was born in Camagüey, Cuba, in 1984. She has published several poetry collections, such as *Zapatos para no volver* and *Ciudad de pobres corazonas*. Her poetry is a game of mirrors and endless experiments, poetry of high quality and thoughtful and philosophical works like that of Jamila Medina Ríos, born in Holguín, Cuba, in 1981. Author of several books, such as *Huecos de araña* and *Primaveras cortadas*.

Pablo Benítez was born in San Salvador, El Salvador, in 1980. Author of several books, such as *Travesía de las bestias* and *Nada*. Political and social poetry about the war and pain of his country of birth.

3. An approach to the future

As you have seen, I have briefly talked about several young Latin American poets born between 1972 and 1984. I hope that this handful of poets will be the future of the new Latin American poetry and that this approach serves as an aid to understanding and knowing what lives in the most recent poetry of this side of the earth. I hope that the readers, writers, journalists, and critics who are reading this article will enjoy these poet's verses that are marking the memories of their countries and, above all, the world's future.

Guayaquil, April 2014.

《爲了一首歌和一百首歌》的創作過程

廖亦武
Liao Yiwu

廖亦武 1958 年生於中國四川，因 1989 年 6 月 4 日凌晨製作〈大屠殺〉磁帶並拍攝詩歌電影〈安魂〉而被捕，入獄 4 年。1994 年獲釋。2011 年 7 月逃離中國，目前定居德國。已在西方 20 多國翻譯並發表的重要著作《子彈鴉片》、《吟屍人》、《上帝是紅色的》、《爲了一首歌和一百首歌》、《武漢》《毛時代的愛情》等多種。他被《盧旺達屠殺》的作者菲利浦·古雷維奇譽為：「我們這個時代最具原創性、最傑出的中國作家之一」。曾被多次提名為諾貝爾文學獎候選人，2021 年進入了最先公布的短名單。曾獲美國赫爾曼 / 哈米特人權寫作獎、美國《當代基督教》雜誌「最佳圖書獎」、德國「紹爾兄妹獎」、德國書業和平獎等、美國瓦茨拉夫·哈維爾圖書基金會作家獎。

Liao Yiwu, born in Sichuan, China in 1958, was imprisoned for producing the “Massacre” tape and filming the poetry film “Requiem” after the June 4, 1989, Tiananmen Square crackdown. Released from prison in 1994, he fled China in July 2011 and now lives in Germany. His major works, which have been translated and published in over 20 Western countries, include “Bullets and Opium,” “The Corpse Walker,” “God is Red,” “For a Song and a Hundred Songs,” “Wuhan: A Diary” and “The Love Songs of the Mao Era”, among others. He has been nominated several times for the Nobel Prize in Literature. His awards include the Human Rights Writing Award from the Hellman/Hammett Foundation, the Best Books Award from Christianity Today magazine, the Geschwister-Scholl Prize, the Peace Prize of the German Book Trade, and the Disturbing the Peace Award from the Václav Havel Library Foundation.

這首詩源於一次監獄暴行。

某一天，我不由自主唱歌了。我忘記自己還在四川省重慶看守所坐牢，四周還有二十來位犯人。我凝視鐵柵門，外面有被水泥格子分割的天空。我已經有幾個月沒看見過完整天空啦。於是我隨口唱起小時候媽媽教我的一首童謠：「小羊兒乖乖，把門開開，快點開開，外婆要進來。」這是中國婦孺皆知的狼外婆，乘老羊媽媽不在家，來騙小羊兒吃。

就這樣我違犯了看守所不准唱歌的「監規」，被獄警叫出監室。這是號稱火爐的山城重慶的盛夏，毒日頭射得牆面起泡，地面發燙。我蹲在屋簷外，獄警坐在屋簷內沖我笑道：「既然你那麼喜歡唱歌，那就唱一百首給我聽吧。」

我渾身臭汗，喉嚨乾澀，但不得不開口唱。我非常賣力，我以為賣力唱歌會激發獄警的善心。一首接一首，我唱了近三十首，聲音就突然沒了。喉嚨快裂縫了。獄警喝問為啥不唱了，我答唱不動了，獄警沒聽見，因為我的聲音比蚊子鳴鳴大不了多少。於是獄警笑了，牙齒挺白，他說給你機會表演，結果這麼不爭氣，那就別怪我囉。

接著幾個勞改犯撲上來，眨眼我就被按倒在地，扒下褲子，露出屁股蛋。兩根半米長的電警棍，從一頭一尾，同時烙過來。我慘叫著，獄警又笑道：「你不是沒聲音了麼？咋個又有了？」我大吼道：「我和你無怨無仇！」獄警道：「那就接著唱嘛。」

我動彈不了。感覺一層皮被活剝下來。接著一根電警棍噹地一下，捅進我的肛門。我像被大頭皮鞋踩爆的癩蛤蟆，徒勞地撲騰。由於屁眼兒被電警棍頂著，撕裂般的劇痛中，我居然以變形的嗓子，尖叫出一首文革中流行的反美歌曲：「東風吹，戰鼓播，現在的世界究竟誰怕誰？不是人民怕美帝，而是美帝怕人民。」

從此我沒有了聲音，許多天；我沒有了唱歌的膽量，許多個月。但是，我在1990年12月1日下午，記錄了這次事件：

〈為了一首歌和一百首歌〉

為唱一首歌

我要爛掉我的耳朵

為唱一首歌

手執電棒的看守

勒令我唱一百首歌

滾出監房

影子

不可靠的情人

兔子一般竄進大牆

我的光頭是牆根長出的毒瘤

整座天國的淚雨泄瞎我的眼睛

舌頭搖晃著白旗

耳鳴

我聽見唾沫滋滋的慘叫

下油鍋的魚或鳥

太陽向碧藍播種大蒜

空氣中噴發著嗆人的口臭

還要唱

還要唱

饒恕我

饒恕我

讓我成為你的耳屎

被你掏出來

攤在手心裡玩味
我發誓搞得你舒舒服服

打顫的快感
僅次於射精

耳屎在金燦燦的暴風雪中嘶叫

——我要脫掉褲子給你看
我要趴皮
給你看捲縮在靈魂內的凡高
那地獄把門的紅發鬼
耳心淌著血

我要變成一顆齙齒
從內部日腫你的神經
我要眼睜睜地盯著你的左頰
象孕婦的肚子緩緩隆起
牙醫將用助產的鉗子
從你高貴的嘴裡

拔我

那時我為你唱
永不休止地為你唱
——這世界是一隻美妙的痰盂
這世界是一隻無底的痰盂

再後來，我從看守所轉到服刑的勞改監獄，遇上教我吹簫的老和尚。我小心地練習「氣沉丹田」。唱歌於我，真是一場噩夢。可是有個老犯對我講，看守所不準唱歌的「監規」很有道理——曾經有人通過唱歌串通案情，因為他的同案犯就關押在隔壁。我反駁道：「這是第二次被搞，第一次是筷子捅屁眼兒，在我剛進收審所搜身時——難道也有道理？」

「當然有道理。」那個老犯道：「曾經有個越獄的，將一顆釘子塞進肛門，帶進號房，結果幾年下來，大牆被釘子給戳出個大窟窿。」

監規都是有道理的。獨裁和暴行也是有道理的。唯有追求自由很沒道理。在1989年的天安門大屠殺之前，我是個無政府主義詩人，我熱愛寫《嚎叫》的美國詩人艾倫·金斯堡，我曾經反反復復，坐幾天幾夜的緩慢火車，只為認識另一個無政府主義詩人——就如金斯堡在旅途中認識寫《在路上》的格魯亞克和吟唱《答案在風中飄》的鮑勃·迪倫，然後一塊做文學盲流。

可大屠殺發生了，近三千人倒在射擊之下。我像朗誦《嚎叫》那樣，於六四當晚朗誦了《大屠殺》，於是自由嘎然而止，我淪為國家敵人。接著我開始寫獄中經歷，我的手稿被搜走兩次，2011年春天，員警警告我，如果我非要在西方出版，就將面臨十年以上監禁。

再後來我逃出中國，〈為了一首歌和一百首歌〉被德國 S Fischer 出版社總編輯彼得·西冷從 30 首獄中詩裡剔出來，用作我的獄中回憶錄的書名。*

2023年6月30日，星期五

*中文書名《六四：我的證詞—從先鋒派詩人到底層政治犯》，2011；台灣允晨文化首版

The Story Behind “For a Song and a Hundred Songs”

This poem was born out of an act of atrocity in the prison.

One day, I burst out singing despite myself. I forgot I was in the Chongqing detention center in Sichuan, along with twenty other prisoners. I fixed my stare at the iron gate beyond which the sky was divided by concrete blocks. I hadn't seen an intact sky for months already. Thus, I blurted out a nursery rhyme my mother taught me when I was little: "Be good, little lamb / Open the door / Here I am / It's me, granny, with some jam." It's the wolf granny character known throughout China who comes to eat the lambs while their mother is away.

This way, I broke the detention center's no-singing "prison rule" and was taken out of my cell. It was at the height of the summer in the mountain city of Chongqing—also known as Furnace. The vicious sun made the walls blister and the ground burn. I knelt outside the shadow of the eaves. Under the shadow, the guard broke into a smile and said: "Since you're so into singing, why don't you sing me a hundred songs?"

Stinking of sweat, and though my throat was parched, I had no choice but to sing. I sang hard and long, thinking the guard would have some mercy if I sang hard enough. One after another, I sang and lost my voice after nearly thirty songs. My throat was going to pieces. The guard barked, asking why I'd stopped singing. I answered that I could sing no more, but he didn't hear me—my voice was quieter than the buzzing wings of a mosquito. Then, he flashed his white teeth in a laugh. I've given you a chance to show off your skills, but you've failed to meet my expectations. Don't say I didn't give you a chance. He said.

When he stopped talking, a few inmates jumped me and pinned me to the ground. They tore my pants off, revealing my buttocks. Two half-meter-long stun batons stabbed at me at the same time. I screamed. The guard laughed. "I thought you'd lost your voice. You've found it, then?" "I have never done you wrong!" I shouted. "Sing, then," he said.

I couldn't move. I felt as if someone had peeled off a layer of my skin alive. Then a baton szzzakkked and was shoved up my anus. My body spasmed violently like a toad squashed under a heavy boot. With the baton up my anus, a terrible tearing pain shot up my spine. My twisted throat shrieked out an anti-American song popular during the

Cultural Revolution: "East wind blows, war drum roars, who's afraid of whom in the present world? It's not the people who are afraid of the Imperialist America; it's the Imperialist America that is afraid of the people."

For many days, I lost my voice; for many months, I lost the nerve to sing. However, I wrote about this incident in the afternoon of December 1st, 1990.

"For a Song and a Hundred Songs"

*For singing a song
I let my ears rot away*

*For singing a song
The guard with a stun baton
Ordered me to sing a hundred songs*

*Out of the cell
Shadow
The unreliable lover
Fled into the big wall like a rabbit*

*My bald head was a malignant tumor that had grown out of the base of the wall
The entire heaven's rain of tears blinded my eyes*

*The tongue waved a white flag
Drumming in the ears
I heard the saliva sizzle and scream
Fishes or birds in a frying pan
The sun sows garlic in the great azure
Spewing pungent bad breath into the air*

*Keep singing
Keep singing*

*Forgive me
Forgive me
Let me become your earwax
You dug me out
Played with me in your palm
I swear I will make you feel so good*

*The pleasure of shuddering
Is second only to ejaculating*

The earwax screeched in the golden storm

*—I am going to drop my pants for your viewing pleasure
I am going to peel off the skin
To show you Van Gogh curling inside the soul
The red demon that guards the gate of Hell
Blood drips down from the center of the ear*

*I will become caries
Daily battering at your nerves from within
I will stare at your left cheek
Bulging slowly like a pregnant woman
Armed with pliers used in giving birth, the dentist will
Reach into your noble mouth and*

Pull me out

*Then I sing for you
Unceasingly, I sing for you
—The world is a wonderful spittoon
The world is a bottomless spittoon*

Later, I was transferred from the detention center to a corrective labor prison, where I served my sentence and met the old monk who taught me how to play the flute.

I practiced carefully to "sink my breath to the belly". Singing was a nightmare for me. However, an old inmate told me that it made perfect sense that they forbade the prisoners to sing in the detention centers—someone had conspired with another through singing as his accomplice in crime was in the next cell. I retorted: "It was the second time they fucked me up. The first time was with chopsticks up my ass when they first sent me to the detention center. Don't tell me that it also made sense!"

"Of course, it made sense." the old inmate said. "A jailbreaker once hid a nail in his ass and smuggled it into his cell. A few years later, he made a big hole in the wall with the nail."

All the prison rules make sense. Dictatorship and atrocity make sense. The only thing that doesn't make sense is the pursuit of freedom. Before the Tiananmen massacre in 1989, I was an anarchist poet who adored Allen Ginsberg, who wrote "Howl". On and off, I used to sit on slow-moving trains for days and nights to get to know another anarchist poet—just like how Ginsberg got to know Jack Kerouac, who wrote *On the Road*, and Bob Dylan, who sang "Blowin' in the Wind"—and to drift together aimlessly in literature.

But the massacre happened. Almost three thousand were mowed down by a hailstorm of bullets. Just like reciting "Howl", I read "Massacre" out loud on that night of June 4th. Freedom ground to a stop, and I became an enemy of the state. Then, I started to write about my experiences in jail. They took away my manuscripts twice. In the summer of 2011, the police warned me that should I publish it in the West, I would face more than ten years of incarceration.

After I escaped from China, Peter Sillem, the editor-in-chief of the German publisher S. Fischer, picked "For a Song and a Hundred Songs" out of thirty poems written in jail to use as the title for my prison memoir.

June 30, 2023

The Traditional Chinese version of the book—六四：我的證詞—從先鋒派詩人到底層政治犯—was published in 2011 by Asian Culture Publishing.

對當代日本詩壇的某種視點 —「校際詩歌」發展動態

朝吹亮二

Asabuki Ryoji

1952 出生於東京，現為慶應義塾大學名譽教授。

1979 出版第 1 本詩集《滅亡與王國》。

1987 出版第 3 本詩集《opus》，獲第 25 屆藤村紀念歷程獎。

2009 出版第 6 本詩集《耀眼的》，獲第 2 屆鮎川信夫獎。

2016 出版評論集《安德列·布勒東的詩世界》，獲福澤獎。

2019 出版第 7 本詩集《空心》。

1952 Born in Japan. Now he is a professor emeritus in Keio University.

1979 Publication of *Destruction and Kingdom*, his first poetry collection.

1987 Publication of *Opus*, his third poetry collection. Awarded the 25th Fujimura Memorial Procedure Prize.

2009 Publication of *Dazzling*, his sixth poetry collection. Awarded the 2nd Nobuo Ayukawa Prize.

2016 Publication of *The World of André Breton's Poetry*, his collected critical essays. Awarded the Fukuzawa Prize.

2019 Publication of *The Hollow Body*, his seventh poetry collection.

目前，我除了創作詩歌之外，還主持了一個名為「校際詩歌」（Twitter：[@incollepoetry](#)）團體的活動。

校際詩歌即「intercollegiate poetry」的縮寫，主體成員為參加詩歌創作課程的大學在校生，透過出版《校際詩歌》詩刊這一媒介，刊出學生作品的詩集，並舉辦詩歌朗誦會。

2019年春，我在一次詩會上，遇見了睽違三十年的詩人伊藤比呂美女士，我們談了各自的近況，才知道我們都在大學開設詩歌創作的課程，因而討論能否為學生舉辦什麼活動。在詩會中，有幾位詩人表示贊同，立刻加入我們的編輯行列，那年秋，出版《校際詩歌 鹿》創刊號，刊載了6所大學86名學生的詩作。這個詩歌雜誌為半年刊，每年春秋兩季出刊。現在的「8月號」（譯注：日語8的發音，與蜂的發音相同），這期共刊出12所大學154名學生的作品。雜誌名稱後面有動物的名稱，始於第一期刊行時，因為「詩歌」即「鹿」一詞的諧音，後來，作為一種有趣的遊戲，學生們開始以投票方式為動物取名。諸位在閱讀本文時，第9期已經出版。

2019年底，《校際詩歌》開始推展之際，正傳來新型冠狀病毒感染（COVID-19）全球大流行的新聞，2020年日本也發生了大規模感染。校際詩歌原計劃在2020年2月舉辦朗誦會，但由於出現疫情徵兆而無奈取消。這是一個令人沮喪的情況，因為我們發起這項活動旨在透過詩歌促進大學之間的交流，而在此情況下，我們只能進行出版物的交流，無法讓詩人彼此作面對面的交流。

儘管如此，我們還是於2020年10月在西荻窪的畫廊「數奇和」舉辦了校際詩歌展和朗讀會。原則上，這個企畫案從企劃到執行都由學生們運作。2021年12月，在慶應義塾大學舉辦了朗讀會，2022年11月在同所大學禮堂共有46名《校際詩歌》詩人參與了長達7小時現場朗讀會。此外，2023年1月，在濱口陽三美術館舉辦「校際詩歌×版畫 連詩之夜」活動，將詩歌與版畫結合起來，並邀請現場的來賓參與「連詩」創作。

此外，《校際詩歌》還根據擔任編輯的詩人的推薦，精選出發表於該詩刊的優秀作品，協助他們自費出版詩集，以「校際詩歌叢書」（七月堂）出版，目前，「校際詩歌叢書」已超過20卷。

在第一年出版的「校際詩歌叢書」中，小島日和的《水邊》（七月堂）詩集獲得第26屆中原中也獎、大島靜流的《飛石上》（同上）也入圍了該獎項的候選名單。次年，國松繪梨的《靈魂的移動》（同上），獲得第27屆中原中也獎，這是校際詩歌連續兩年獲獎的佳訊。我在此提及這三部詩集都有著截然不同的風格。校際詩歌叢書中的20多部詩集都出自20多歲至30歲左右的年輕作者之手，

他們有的是大學生，有的剛剛大學畢業，他們寫出年輕人「此時當下」的感受，但寫作風格很有特色，每一冊詩集立意新穎。

上述詩集可以在出版商七月堂的網站上購買，您還可以閱讀有關提問「校際詩歌」詩人們詩作的回覆，希望對您有所幫助，或者造訪以下網站：

<http://www.shichigatsudo.co.jp/index.php?category=incollepoetry>

<http://www.shichigatsudo.co.jp/index.php?category=incollepoetry&content=q30>

當然，現代詩歌的年輕作者不全然都是校際詩歌的成員，但若能包括校際詩歌在內得以擴展現代詩歌的視野，我們將非常高興。

日本の現代詩壇に対するある視点 ——「インカレポエトリ」の活動について

私は現在、自分の詩の創作とは別に、「インカレポエトリ」（Twitter：[@incollepoetry](#)）という活動をしている。

「インカレポエトリ」は "intercollegiate poetry" の省略語であり、大学で、詩の創作の授業を受講している学生たちに参加してもらって、発表媒体である詩誌「インカレポエトリ」を刊行したり、参加学生の詩集を刊行したり、詩の朗読会を開催する活動体である。

2019年の春、とある詩の会で、詩人の伊藤比呂美さんとおよそ三十年ぶりに再会し近況を話し合っているうちに、お互い大学で詩の創作の授業を担当していることが分かり、その学生たちのために何か活動できないかと相談して始まった。その会にいた詩人たちの幾人かもすぐに賛同してくれ、編集人として参加し、その年の秋に創刊号「インカレポエトリ創刊号 鹿」を発売、6大学86名の学生の詩を掲載した。詩誌は年に2回、春と秋に刊行していて、現在「8号 蜂」が刊行註であり、この号には12大学、154名の学生が作品を書いている。誌名の後に動物名が付いているが、これは1号刊行の時に、「詩歌」の語呂合わせで「鹿」と付けたのが始まりで、その後お遊びとして、学生たちの投票によって動物名を付けるようになった。この原稿が読まれる頃には9号が刊行されていることだろう。

インカレポエトリの活動が始まった2019年末、新型コロナウイルス感染症（COVID-19）の世界的パンデミックがニュースになり始め、2020年には日本でもパンデミックが起きる。インカレポエトリは2020年の2月に朗読会を企画していたが、パンデミックの兆しがあったために、やむ無く中止せざるを得なかった。せつかく大学間の、詩を通しての交流を目指して始めた活動であったが、刊行物だけの交流にとどまり、人的交流ができなかったのは歯がゆい

ことであつた。

それでも2020年10月には、西荻窪にあるがギャラリー「数奇和」でインカレポエトリの企画展および朗読会を開くことができた。こうした企画は原則的に学生が主体で企画から実行までを運営している。2021年の12月には慶應義塾大学で朗読会を開催、2022年の11月にも同大学のホールで、46名のインカレポエトリの詩人による7時間にも及ぶライブ朗読会が開催された。また2023年1月には美術館「ミュゼ浜口陽三・ヤマサコレクション」でイベント「インカレポエトリ×版画 連詩ナイト」が開催され、版画と詩のコラボレーション、また会場での飛び入り参加を含めての「連詩」を創作した。

またインカレポエトリでは、詩誌「インカレポエトリ」から、編集人の詩人たちの推薦で、優れた作品を書いている詩人の自費出版の詩集を「インカレポエトリ叢書」（七月堂）として出版している。「インカレポエトリ叢書」はすでに20巻を超えている。

「インカレポエトリ叢書」の初年度に刊行された小島日和『水際』（七月堂）が第26回中原中也賞を受賞し、大島静流『飛石の上』（同）が最終候補に残った。翌年の第27回中原中也賞に國松絵梨『魂の移動』（同）が受賞し、2年連続インカレポエトリからの詩集が受賞するという快挙であつた。ここに挙げた三冊はいずれも作品の傾向は全く異なっている。二十冊以上刊行されているインカレポエトリ叢書の詩集は、いずれも大学生か大学卒業したての二十代から三十代前半の若い書き手たちによるものばかりであり、若者の「今、ここ」を描いているが、その書法はどれも個性的で、一冊一冊が新鮮である。

出版元の七月堂のウェブサイトから購入できるし、またインカレポエトリの詩人たちの詩についてのアンケート回答も読むことができるので、ご覧いただければ幸いです：

<http://www.shichigatsudo.co.jp/index.php?category=incollepoetry>

あるいは

<http://www.shichigatsudo.co.jp/index.php?category=incollepoetry&content=q30>

むろん現代詩の若い書き手はインカレポエトリの詩人ばかりではないが、インカレポエトリを含め、現代詩の裾野が広がっていけば嬉しい。

A Perspective Toward Modern Japanese Poetry Circle—The Development of Intercollege Poetry

Now, in addition to composing poetry, I also host a group called “intercollegiate poetry” (Twitter:@incollepoetry).

“Incollepoetry” stands for “intercollegiate poetry.” The members include all collegiate students who attend the poetry writing class. Through the publication of the magazine *Intercollegiate Poetry*, they introduce student’s poems; moreover, they hold poetry recitals.

In a poetry conference in spring, 2019, I encountered Hiromi Ito, a poetess whom I had never met for thirty years. Talking about our current situations, we learned that we were both teaching poetry writing classes in colleges; then we discussed whether we could hold some activities for our students. In this conference, some poets agreed and became our editors. In that autumn, the first issue of *Intercollegiate Poetry: Deer* was published; it contains the poems by 86 students from 6 universities. This poetry magazine is semi-annual, published in spring and autumn every year. The August issue (“eight” in Japanese sounds the same as “bee”) publishes poems by 154 students from 12 universities. The title of the magazine is followed by an animal, an arrangement that started from the first issue, since “poetry” and “deer” are homonyms. Then, as an interesting game, students began to vote for an animal for each issue. While you are reading this article, the ninth issue has been published.

At the end of 2019, while *Intercollegiate Poetry* was being promoted, the COVID-19 broke out all over the world, and then a large-scale infection attacked Japan in 2020. The *Intercollegiate Poetry* had planned to host a recital in February 2020, but it had to be cancelled because of the epidemic. This is a depressing situation: we launched this campaign to foster the intercollegiate interaction through poetry; under such a circumstance, we could only communicate through publications, not through interpersonal meeting.

Even so, we still hosted the intercollegiate poetry exhibition and recital at “Good Fate,” Nishiogikubo’s gallery, in October 2020. In principle, students took charge of

the planning and execution of this project. In December 2021, a recital was held in Keio University; in November 2022, 46 poets of the Intercollegiate Poetry attended the recital for seven hours in the auditorium of the same university. In addition, in January 2023, “the intercollegiate poetry × prints the night of ranging poems” was held in the Musee Hamaguchi Yozo: Yamasa Collection; it combined poetry and prints and invited the quests to compose ranging poems.

Moreover, according to the recommendation of the poet-editors, the Intercollegiate Poetry chose some excellent pieces published in the magazine and supported them financially to publish their poetry collection with the title Intercollegiate Poetry Series (Shichigatsudo). Up to now, the Intercollegiate Poetry Series has been published for more than 20 volumes.

In the Intercollegiate Poetry Series published in the first year, *Water’s Edge* by Kojima Biyori (Shichigatsudo) won the 26th Chuya Nakahara Awards, and *On Stepping Stones* by Shizuru Oshima (Shichigatsudo) was also placed in the candidate list of the award. Next year, *Movement of the Soul* (Shichigatsudo) by Eri Kunimatsu won the 27th Chuya Nakahara Awards. These are the good news of award winning of the intercollegiate poetry for two consecutive years. The three poetry collections that I mention display totally different styles. Roughly 20 poetry collections in the Intercollegiate Poetry Series are written by young authors, aged from 20 to 30. Some of them are college students, while some others just graduate from universities. They write down the feelings “at this very moment,” but their styles are quite unique. Every volume is brilliantly new in its conception.

All the above-mentioned poetry collections can be purchased on the website of the publisher Shichigatsudo. You may read the responses of poets to the questions about their poetry in the Intercollegiate Poetry. I hope this can help you, or you may go to the following websites:

<http://www.shichigatsudo.co.jp/index.php?category=incollepoetry>

<http://www.shichigatsudo.co.jp/index.php?category=incollepoetry&content=q30>

Of course, the young poets of modern poetry do not totally belong to the members of the Intercollegiate Poetry. Yet we may feel delighted if the Intercollegiate Poetry can expand the horizon of modern poetry.

日本與台灣—詩人精神的交流

関根謙

Ken Sekine

文學博士，現任《三田文學》主編。慶應義塾大學名譽教授，曾任職該校文學部長、教授、助教授、英國牛津大學訪問學者。著有《抵抗的文學—國民革命軍阿壠軍官的文學與生涯》、《近代中國的表象與現實》、《從規範中脫離》等。譯有《桃花源的幻影》、《南京—抵抗與尊嚴》、《我們的青春，在台灣》等。

PhD in literature, editor-in-chief of *Mita Bungaku*, professor emeritus in Keio University. In that university he was the chairperson of literature department, professor, assistant professor; he was also a visiting scholar in Oxford University. He publishes *Literature of Resistance—the Literature and Life of Abo, an Officer of National Revolutionary Army; The Appearance and Reality of Modern China; Breaking Away from the Norm*. He translates *The Illusion of the Peach Blossom Spring; Nanking—Resistance and Dignity; Our Youth, in Taiwan*.

文藝雜誌《三田文學》於1910年在慶應義塾大學創刊，由永井荷風創刊並擔任首任編輯長。在亞洲不斷發生戰爭的時代裡，該雜誌作為傳播自由文學和藝術的論壇發揮了重要作用，它認為藝術的尊嚴是最為重要的。從那時起，《三田文學》向世界介紹了谷崎潤一郎、泉鏡花、久保田萬太郎等傑出的文學家。到了二十世紀後半，西脇順三郎是席捲世界的超現實主義運動的先驅，從英國返回後，旋即被任命為慶應義塾大學英國文學系教授，不久後，擔任《三田文學》總編輯使其內容更為擴展。大約在這時候，誕生於台灣台南的現代主義詩人團體「風車詩社」核心成員林修二（永修），因仰慕西脇順三郎，進入慶應義塾大學成為他的學生，並留下許多優美的日文詩，這也是《三田文學》與台灣詩人交流的起點。

儘管風車詩社的成員後來被殺或被離散，甚至他們活動的痕跡也在複雜的政治環境下逐漸消失，但他們生動的形象在 2017 年隨著黃亞歷導演的紀錄片《日曜日式散步者》而重現。該片採用超現實主義手法，根據林修二的遺族在艱難環境下保存的材料進行了重現，還煞費苦心地描繪了林修二和西脇（順三郎）相互交往的足跡。就在我擔任總編輯的那一年，我得知了這部紀錄片，強烈認為慶應大學應當協助它在日本放映，因此做了各種企劃。例如，大學校園內舉辦特別展覽，日本公共廣播公司 NHK 前來採訪並在全國播出，許多觀眾對殖民時期台日詩人間誠懇的交流真相表示驚訝。此外，在日本知名的法國文學家巖谷國土的協助下，2019 年在台中的國立台灣美術館舉辦台灣超現實主義運動特展「共時的星叢——『風車詩社』與跨界域藝術世代」，並展出了慶應義塾大學收藏的相關資料。《三田文學》的詩人和研究人員也前來共襄盛舉。

另一方面，在詩人交流方面，同樣是在這部紀錄片放映之際，2019 年台灣有影響力的詩人團體《笠詩刊》和《三田文學》進行了詩作交流活動，在《三田文學》方面，介紹了台灣詩人李魁賢、林豐明、利玉芳、謝碧修、李昌憲、蔡榮勇、林鷺、陳明克、陳秀珍、楊淇竹等人，在《笠詩刊》方面，分期陸續介紹了三田文學會理事長詩人吉增剛造，以及岡田隆彥、朝吹亮二、川村均、添田馨、杉本徹、若松英輔、山崎修平、永方佑樹和《三田文學》副總編輯岡英里奈的詩作。在《三田文學》之外，國書刊行會在 2002~04 年出版了三卷本的《臺灣現代詩系列》，其中翻譯了李魁賢、焦桐、楊牧等十位詩人的作品。近年來，2019 年思潮社的《現代詩手帖》推出「臺灣、現在進行形」的專題，介紹了鯨向海、楊佳嫻、騷夏等臺灣詩人的作品。

在全球政治緊張局勢不斷加劇的情況下，臺灣隔著海峽面對大陸的艱難處境，在很多方面都變得越來越重要。然而，無論政治環境如何改變，《三田文學》都希望與台灣人民一起走下去，成為共同承擔亞洲命運的朋友。我們將繼續努力成為一個維護人類尊嚴切實傳達詩人聲音的媒介，並誠摯地希望大家對《三田文學》給予支持和鞭策。

日本と台湾——詩人の魂の交流

文芸誌『三田文學』は1910年に慶應義塾大学を拠点として、初代編集長に永井荷風を迎えて創刊された。アジアの戦火が絶えない時代にあつて、芸術の尊厳を第一義に考える自由な文芸の発信の場として本誌が果たした役割は大きい。爾来、谷崎潤一郎、泉鏡花、久保田万太郎など錚々たる文学者を『三田文學』は世に送り出してきた。二〇年代後半に至ると、世界を席卷したシュルレアリスム運動の先駆者西脇順三郎が英国から帰国、すぐ慶應義塾の英文学教授に就任し、その後間もなく『三田文學』編集長としても華々しい活躍を展開した。この頃、台湾の台南に誕生したモダニズム詩人集団『風車詩社』の中心メンバー林修二（永修）はこの西脇に憧れて慶應に入学し、西脇の学生となつて、日本語による多くの美しい詩篇を残した。『三田文學』と台湾詩人との交流の原点はここにある。

『風車詩社』の同人たちはその後の複雑な政治情勢のもとで、殺されたり離散したりしてその活動の痕跡すら薄れていったが、2017年に黄亜歴監督のドキュメンタリー映画『日曜日の散歩者』によつて彼らの生き生きとした姿が蘇つた。シュルレアリスムの技法を駆使したこの作品は、林修二の遺族が厳しい環境の中で守りぬいてきた資料をもとに再現したもので、林と西脇の交流の足跡も丹念に描かれていた。私がちょうど編集長になった年に、この映画のことを知らされ、慶應義塾としても日本での上映活動に協力しなければならないと強く思い、様々な企画を行つた。例えばキャンパスで開催された特別展は、日本の公共放送局NHKが取材して全国に放映され、植民地時代の純粋な交流の真実に多くの視聴者から驚きの声が寄せられた。またシュルレアリスム運動の台湾における展開に関する特別展『共時的星叢——「風車詩社」與跨界域藝術世代』は、日本の著名なフランス文学者巖谷國士の協力を得て2019年に台中の国立台湾美術館で開催され、慶應義塾所蔵の関係資料も出展されて、『三田文學』の詩人や研究者も応援に駆けつけた。

一方、詩人の交流としては、やはりこのドキュメンタリー映画上映を機に、2019年に台湾の有力な詩人グループ『笠詩刊』と『三田文學』の間で詩壇の交流がなされ、『三田文學』では李魁賢、林豊明、利玉芳、謝碧修、李昌憲、蔡榮勇、林鷺、陳明克、陳秀珍、楊淇竹などの台湾詩人とその詩篇を紹介し、『笠詩刊』では、三田文学会理事長でもある詩人吉増剛造をはじめ、岡田隆彦、朝吹亮二、川村均、添田馨、杉本徹、若松英輔、山崎修平、永方佑樹、そして『三田文學』の副編集長岡英里奈の詩篇を数期にわたって紹介してくれた。『三田文學』以外では、2002~04年に国書刊行会から『シリーズ台湾現代詩』3巻が刊行され、李魁賢、焦桐、楊牧ら十名の詩人の作品が翻訳されている。近年では2019年に思潮社刊『現代詩手帖』が「台湾、現在進行形」と題する特集を組み、鯨向海、楊佳嫻、騷夏などの台湾詩人を紹介している。

世界的に政治的緊張が高まる中、海峡を挟んで大陸と向かい合う台湾の厳しい立ち位置は、さまざまな意味で重要さを増している。しかし政治的にどのような環境になろうと、『三田文學』はアジアの運命を分かち仲間として台湾の皆さんと共に歩みたいと願っている。私たちは人の尊厳を謳う詩人の声を確かに伝える媒体としていつそう邁進していかねばならない。これからも『三田文學』への皆さんのご支援・ご鞭撻を心よりお願いする次第である。

Japan and Taiwan—Poets' Spiritual Communications

Keio University. The first editor-in-chief is Kafu Nagai (永井荷風). When wars continually broke out in Asia, the magazine, as the forum to spread liberal literature and art, played a significant role, and held the dignity of art as the most important. From then on, *Mita Bungaku* has introduced to the world some outstanding writers such as Junichiro Tanizaki (谷崎潤一郎), Kyoka Izumi (泉鏡花), and Mantaro Kubota (久保田万太郎). Till the second half of the 20th century, Junzaburo Nishiwaki (西脇順三郎) has pioneered the surrealist movement all over the world. Returning from the United Kingdom, he was appointed as a professor in the English Department in Keio University. Soon he became the editor-in-chief of *Mita Bungaku* and expanded its content. Roughly at the same time, Shuji Hayashi (林修二), a core member of Le Moulin Poetry Society (風車詩社), a group of modernist poets, became Nishiwaki's student in Keio because of his adoration of the master. Born in Tainan, Taiwan, Hayashi composed many elegant Japanese poems. This is the beginning of the communications between *Mita Bungaku* and Taiwanese poets.

Although members of Windmill Poetry Society were either killed or scattered, and their traces of activities have gradually been wiped out in a complicated political environment, their vivid images are revived in *Le Moulin* (日曜日式散步者), a documentary directed by Huang Ya-Li (黃亞歷) in 2017. Adopting the surrealist technique, the film reproduces the stuff preserved by the surviving family of Hayashi in hard times, and delineates painfully the communications between Hayashi and Nishiwaki. When I worked as the editor-in-chief, I learned this documentary and strongly recommended that Keio University had better endorse its release in Japan. Hence, I made several projects. For instance, a special exhibition was held on the university campus, covered by NHK and broadcast to the whole nation. A lot of audience felt surprised about the sincere interactions between poets in Taiwan and Japan in the colonial days. Furthermore, with the assistance of Kunio Iwaya (巖谷國士), a famous expert of French literature in Japan, "The Synchronic Constellation—The Windmill Poetry Society and the Generation of Transboundary Art," a special exhibition of the surrealist movement in Taiwan, was held in National Taiwan Museum, Taichung. Some relevant information preserved

by Keio University was also demonstrated. Poets and researchers in *Mita Bungaku* also came to participate in this event.

On the other hand, in terms of the poets' communications, when the documentary was released, *Li Poetry* (笠詩刊), an influential Taiwanese poetry society, communicated with *Mita Bungaku* in 2019. *Mita Bungaku* introduces Taiwanese poets such as Lee Kuei-Shien (李魁賢), Lin Feng-Ming (林豐明), Li Yu-Fang (李玉芳), Hsieh Pi-Hsiu (謝碧修), Lee Chang-Hsien (李昌憲), Cai Rong-Yong (蔡榮勇), Lin Lu (林鷺), Chen Ming-Keh (陳明克), Chen Hsiu-Chen (陳秀珍), Yang Chi-Chu (楊淇竹), while *Li Poetry Magazine* introduces, in one issue after another, Gozo Yoshimasu (吉增剛造), a poet and the chairperson of Mita Literary Society, and the poems of Takahiko Okada (岡田隆彦), Ryoji Asabuki (朝吹亮二), Hitoshi Kawamura (川村均), Kaoru Soeda (添田馨), Toru Sugimoto (杉本徹), Eisuke Wakamatsu (若松英輔), Shuhei Yamazaki (山崎修平), Yuki Nagae (永方佑樹), and Erina Oka (岡英里奈), the deputy editor-in-chief of *Mita Bungaku*. In addition to *Mita Bungaku*, Kokusho Publishing Association published *Taiwanese Modern Poetry Series* in three volumes (2002-04), including the translated poems by ten poets such as Lee Kuei-Shien, Jiao Tong (焦桐), and Yang Mu (楊牧). In recent years, Shichosha (思潮社) promoted the topic "Taiwan, the Ongoing Form" in *Gendaishitecho* (現代詩手帖) in 2019, introducing the works of Taiwanese poets like Jing Xiang-Hai (鯨向海), Yang Chia-Hsien (楊佳嫻), Sao Hsia (騷夏).

With the deterioration of the global political tension, Taiwan has endured great pressure from Mainland China across the strait, while many things have become more and more important. However, no matter how political environment may change, *Mita Bungaku* hopes to walk with Taiwanese people and to bear as a friend the fate of Asia together. We will strive to be the media, which faithfully conveys the poets' voices to maintain the human dignity. We sincerely hope that you can support and spur *Mita Bungaku* on.

亞洲詩壇的觀察：以臺日韓為中心

金尚浩

Kim Sang Ho

一九六一年生，韓國首爾人。國立中山大學中國文學博士。專長為台灣文學、中國現代文學、比較文學、文學評論。現任修平科技大學觀光與創意學院教授兼院長、台灣現代詩人協會理事長、趙明河義士研究會會長等職。論著有《中國早期三大新詩人研究》、《戰後台灣現代詩研究論集》等；翻譯有《台灣文學史綱》、《台灣新文學運動 40 年》等韓譯版 20 多冊；《半島的疼痛：金光林詩選》、《文德守詩選》等華譯版。

Born in 1961, he is a citizen of Seoul, Korea. As the PhD in Chinese literature, National Sun Yat-sen University, he specializes in Taiwanese literature, modern Chinese literature, comparative literature, and literary criticism. He is the dean and a full professor of the College of Tourism and Creativity, Hsiuping University of Science and Technology; the chairperson of Modern Taiwan Poets Association; the president of Research Association of Cho Myeongha, a Hero. He publishes *Studies on Three Great New Poets of Early China*, *Studies on Modern Poetry of Postwar Taiwan*, etc; he translates *A History of Taiwan Literature*, *Forty Years of New Literature Movement in Taiwan*, and more than twenty volumes of other books into Korean; he also translates into Chinese *The Pain of Peninsula: Selected Poems of Kim Kwang-lim* and *Selected Poems of Moon Deoksu*.

現代詩絕不必拘泥於地域性，確實是世界性的產物。應該怎樣把世界普遍的性格，與地域的特殊性格互相配合起來，尋找現代詩的走向，這應該是亞洲詩人的共同目標。

亞洲詩人的交流，是如何開始的呢？根據金光林（1929- ）和陳千武（1922-2012）所說的，在 1977 年 3 月，陳千武夫妻前往日本訪問時，經過首爾與金光

林初次相會，當時，他們參觀在首爾的古跡景福宮，便談到有關現代詩的創作與活動等許多瑣事。其中，值得一提的是，金光林構想的《亞洲現代詩集》出版編輯計畫。陳千武也很贊同，金光林拜託陳千武，去日本與秋谷豐（1922-2008）、高橋喜久晴（1926-2006）見面時，順便提及將來出版《亞洲現代詩集》一事。當天去日本的陳千武，會見高橋喜久晴時，便研究具體執行的出版計畫。

韓國和臺灣，曾經在日本殖民統治之下，經驗過被劫奪各自民族所原有的語言，強迫使用日本語的痛苦。此事實，帶來了兩國怎樣的煩惱？透過詩文學交流的東亞詩人的骨子裡，擺脫不了的日語，是恐怕令人討厭的語言。尤其，曾受過日語而迫害的陳千武、金光林兩位，把日語負的體驗，反轉為有力地確認轉向於民族語言的愛而肯定了自己。把日語痛苦的記憶，化做昂揚各自的民族語使其發光。

亞洲詩人交流的積極意義是：將置身於不同語言體系的現代詩人們，依據不同語言的表現方式，所創作出來的詩，交聚一堂，互相觀摩，以做為對於彼此所擁有語言的反省，進而促進自己本國詩的傳統之發揚。更重要的意義是，超越思想性和各自的立場。以平等的、和睦的、親善的態度來推展亞洲的現代詩和文學。

一、亞洲詩人會議：1980年11月23-25日，日本地球詩社主辦「東京國際詩人會議」。之後，於1982年11月14-17日，在臺灣笠詩社及臺中市立文化中心主辦，臺北召開「臺日韓詩人聯誼會」。此為紀念《亞洲現代詩集·第一集》的出版，由此亞洲詩人會議揭開了序幕，當時三國詩人齊聚一堂，超越語言、國界，熱烈論詩的盛況可以想象。由陳千武、金光林、秋谷豐共同主持。白萩（1937-2023）、高橋喜久晴等共有67人參加。

於1995年8月24-28日，在臺灣中部風景區日月潭教師會館召開「'95亞洲詩人會議（第五屆）」。此大會的主題是「邁向二十一世紀的詩文學」，探討了亞洲文化和文學的前瞻性，其下再劃分「挑戰與回應」、「亞洲詩的光與影」兩個子題。

二、東亞詩書展：亞洲現代詩集雖然共出版了六集，不過，重要的意義是，此顯現出詩人獨自的詩世界，和各國現代詩的特性，能夠一目了然的做觀察，同時可以瞭望亞洲現代詩整體面的流向。從1996年以後，無法仍是在臺日韓三國

舉辦「亞洲詩人會議」，同時無法繼續出版「亞洲現代詩集」的情況下，由陳千武、金光林、山口惣司（1934-）共同討論，爾後，每年在臺日韓輪流舉辦「東亞詩書展」。該東亞詩書展舉辦到2006年。該年第九屆東亞詩書展結束以後，在臺日韓之間將近7年的時間沒有交流。

三、亞細亞詩感想祝祭：傳承已往臺韓兩國現代詩交流的精神，從2013年11月由筆者的介紹及促成下，在臺北市長官邸咖啡廳舉辦了「亞細亞詩感想祝祭」第一屆以來，每年輪流舉辦至2019年第七屆。之後，由於疫情的關係，停辦至2022年，今年10月又恢復在首爾舉辦第八屆亞洲詩的饗宴。

四、台灣詩所呈現的主題：在臺灣的現代詩自從戰前1923年新詩運動發生以來，就有寫實主義的主流傳統，臺灣現代詩和社會現實的關連極為密切。不管是戰前或戰後的詩人，都能刻意地凸顯出強烈的生活與現實的存在意識，投射出時代現實和社會的種種面向。六〇年代台灣現代詩：「官方意識形態所推動的反共文藝，傳統文化對現代詩的反對與壓抑，以及與五四傳統和台灣本土文學傳統的雙重斷裂」。在此，戰後臺灣的現代詩都是某種「現實論」的延伸變形，也就是說，詩人們都沒有離開文學「反映現實」的基本立場。「七〇年代有關現實的詩作分成兩個迥異的大方向。一個是『近看此地』的現實，另一個是『遠眺那邊』的現實。前者主要是本土性作家，後者是大陸來臺的詩人。對於前者，面對生活空間的苦難，美學可能是奢侈的用語；對於後者，詩的工具化也讓詩的存在產生問號。前者是腳踏實地的現實，後者是「以望鄉作為現實」，在前者的眼光中，後者是「遠離現實」。

五、韓國詩所呈現的主題：在韓國，1910年至1920年代初期的新體詩，是否定定型形式，以散文詩型打出近世開化思想的產物。二〇年代，可以說是韓國現代詩的萌芽期。四〇年代則是屬於歷史的轉換期，因被帝國主義抹殺的語言政策，詩人們為保存韓語的詩拼命努力的時期；五〇年代的韓國詩人寫現代主義，以及愛國的作品，旨在克服韓戰的破壞。六〇年代的「4.19」和「5.16」等改變民族命運的歷史事件，詩人們接受了生命力和傳統抒情主義的文藝復興，成為韓國現代詩史的轉捩點。七〇年代韓國詩人以其原創的構想和形式，面臨冰冷的隔離和不公平對待。八〇年代在韓國稱為「詩壇風暴」，此時期可分成二階段：八〇

年代前期，政治文學雜誌泛濫；後期，自由主義盛行，許多認為政治環境已獲改善，確實也是如此。四〇年代至八〇年代，在韓國現代詩史上可以發現二個里程碑，其一是與現實對抗的政治立場，另一是對自我無知，但盲從審美抗衡。九〇年代的詩，正在摧毀詩壇前面二個對立的爭執立場，以求奇異的和諧統合。

六、日本詩所呈現的主題：在日本，「現代詩形成的歷史，一方面乃是與傳統七五調格鬥，亦即形式與語言變革的歷史。另一方面乃是樹立詩人自身牢固不破的近代性（現代性）主體，從詩人內部發現，獲得現代知性的歷史。前者在大正中期口語自由詩運動以後，得到了相當好的結果。後者則移植歐洲前衛藝術，在日本掀起現代主義狂飆，未來主義，達達主義，超現實主義諸實驗與運動，從大正中期一直延續到昭和十年代，燦開了花朵」。由於發自要歌唱明治時代之新聲的「新體詩」運動，其誕生之聲響遍及人們的胸臆和社會各角落的記憶猶新。新詩運動歷經明治、大正、昭和各年代繼續 110 多年迄今，濃厚的反映著各時代的風貌自不待言。戰後日本的現代詩則邁入一個嶄新的階段，具有繼承戰前與否定詩史的雙重性格。

總之，東亞的區域內，在歷史上雖然有長期的文化交流和互為影響實績，但不同的地理因素和社會現實，也產生異質的文化生態。近代東亞，除日本外，落後於歐美，普遍受過區域外和區域內殖民主義的宰製和肆虐，二次大戰後大多走向解放、獨立、民主化的過程，顯然遭遇和過程的順逆程度有所不同，成就也有差別。亞洲現代文學的發展，普遍受到歐美的影響，是不可否認的事實，但如何保持與西方景況的同步發展，又能存留東方獨特的異質，成為亞洲詩人重大的挑戰。雖說亞洲詩人的語言不同，可是愛護和平的詩心，可能會超越國籍、意識形態和人種。在現代產業化時代中，詩本身該扮演文化的一個角色，探討對人類和社會有所貢獻的方法。這是在愈來愈複雜的國際化社會中，今日的詩人該走的方向。在文學上，成長中的亞洲詩人，往往過早地接受當年殖民國強勢文化或當前歐美霸權文化的深度影響，無形中，喪失本國文化內涵的自信。亞洲有廣幅不同的處境，但各國的詩人已經歷過類似的感情和精神上的苦悶、挫折、和希望。純粹和敏銳的共通的要素是人類未來的明燈。

아시아 시단의 관찰 : 한국, 대만, 일본을 중심으로

현대시는 결코 지역성에 얽매일 필요가 없는 확실한 세계적인 산물이다. 세계의 보편적인 성격과 지역의 특수한 성격을 어떻게 조화시켜 현대시의 향방을 찾느냐 하는 것이 아시아 시인들의 공통된 목표일 것이다.

아시아 시인들의 교류는 어떻게 시작되었을까? 金光林 (1929-) 과 천철투 (陳千武, 1922-2012) 의 말에 의하면 1977년 3월 천철투 부부가 일본을 방문하는 길에 서울을 경유하며 김광림을 처음 만났는데, 당시 서울의 고궁인 경복궁을 둘러보며 현대시의 창작과 활동 등 여러 가지 소소한 이야기를 나누었다. 특히 김광림이 구상한 《아시아 현대시집》출판 편집 계획을 가치있게 논했는데 천철투도 매우 찬성했다. 김광림은 천철투에게 아키타니 유타카 (秋谷豊, 1922-2008), 다카하시 키쿠하루 (高橋喜久晴, 1926-2006) 를 만나기 위해 일본에 간 김에 《아시아 현대시집》출간을 언급해 달라고 부탁했다. 이날 일본으로 출국한 천철투는 다카하시 키쿠하루를 만나 구체적인 출판 계획을 검토했다.

한국과 대만은 일제 강점기 동안 각자 민족이 가지고 있던 언어를 빼앗겼고 일본어를 강요당하는 아픔을 겪었다. 이 사실은 양국에 어떤 고민을 안겨주었는가? 시문학을 통해 교류하는 동아시아 시인의 뺏속에서 벗어날 수 없는 일본어는 아마도 밭살스러울 만한 언어다. 특히 일본어로 인해 박해를 받았던 천철투, 김광림 두 사람은 일본어의 부정적인 체험을 반전시켜 오히려 자신의 민족 언어에 대한 애정을 확인하며 스스로를 긍정했다. 일본어의 쓰라린 기억을 저마다의 민족어를 드높여 빛나게 했던 것이다.

아시아 시인 교류의 적극적인 의미는 서로 다른 언어 체계에 있는 현대 시인들이 서로 다른 언어의 표현 방식에 따라 창작한 시를 한자리에 모여 서로 관찰하고 배우며 서로가 가진 언어에 대한 반성으로서 각자 자신의 나라 시의 전통을 더욱 발전시킨다는 것이다. 여기서 더욱 중요한 의미는 사상성과 각자의 입장을 뛰어넘는 것으로 평등하고 화목하며 친근한 태도로 아시아의 현대시와 문학을 전개해 나가는 것이다.

1. 아시아시인회의 : 1980년 11월 23~25일, 일본 地球詩社 주최로 ‘도쿄국제시인회의’가 개최되었다. 또한 1982년 11월 14~17일까지 대만 샷갓 (笠) 詩社 및 타이중시립문화센터 주최로 타이베이에서 ‘한대일 시인친목회’가 개최되었다. 이 기념으로 《아시아현대시집·제1집》이 출간되었고, 아시아시인회의의 서막이 열렸다. 당

시 삼국 시인들이 한자리에 모여 언어와 국경을 넘어 열띠게 시를 논했던 상황을 상상할 수 있을 것이다. 천첸우, 김광림, 아키타니 유타카가 공동 진행을 맡았다. 바이췌(白萩·1937~2023), 다카하시 키쿠하루 등 총 67 명이 참가했다.

1995년 8월 24~28일까지 대만 중부 풍경이 수려한 일월담 교사회관에서 ‘95 아시아 시인 회의(제5회)’가 개최되었다. 이 대회的主題는 ‘21세기 향한 시문학’으로 아시아 문화와 문학의 미래상을 논의한 뒤 ‘도전 및 응답’, ‘아시아 시의 빛과 그림자’라는 두 개 소주제를 다뤘다.

2. 동아시아서전: 아시아 현대시집은 총 6집까지 출간되었다. 시인의 독자적인 시세계와 각국 현대시의 특성을 한눈에 볼 수 있음과 동시에 아시아 현대시 전체의 흐름을 조망할 수 있다는 점에서 중요한 의미가 있었다. 1996년 이후엔 한대일 삼국에서 ‘아시아시인회의’가 열리지 않음과 동시에 ‘아시아현대시집’출판도 계속되지 못한 상황에서 천첸우, 김광림, 야마구치 사토시(山口惣司, 1934-)가 논의를 거쳐 이후 매년 한대일에서 번갈아가며 ‘동아시아서전’을 열기로 합의했다. 동아시아서전은 2006년까지 열렸다. 같은 해 제9회 동아시아서전이 끝난 후 7년 가까이 한대일은 다시 아무런 교류가 없었다.

3. 아세아시아감상축제: 한국과 대만 양국이 과거부터 이어온 현대시 교류의 정신을 계승하여 2013년 11월 필자의 소개와 주선으로 타이베이시 시장 관저 카페에서 ‘아세아시아감상축제’ 제1회를 개최한 이래 매년 돌아가며 2019년 제7회까지 개최했다. 그후 코로나 19로 2022년까지 멈췄다가 금년 10월 서울에서 제8회 아세아시아 향연이 재개될 것이다.

4. 대만시에 나타난 주제: 대만의 현대시는 1923년 신시운동이 일어난 이래로 사실주의가 주류가 된 전통을 가지고 있으며, 대만현대시와 사회 현실은 극도로 밀접하게 연관되어 있다. 광복 전후의 시인을 막론하고 삶과 현실의 존재의식이 강하게 부각되었고 시대적 현실과 사회의 다양한 면을 투영했다. 1960년대 대만 현대시는 “정부 당국의 이데올로기에 의해 추진된 반공 문예, 현대시에 대한 전통 문화의 반대와 억압, 5·4 문학 전통과 대만 본토문학 전통의 이중 단절”이 있었다. 여기서 광복 후 대만의 현대시는 모두 일종의 ‘현실론’적 연장의 변형이었다. 다시 말해 시인들은 문학이 ‘현실을 반영한다’는 기본 입장을 벗어나지 않았다. “70년대 현실과 관련된 시들은 크게 두 가지 방향으로 나뉘었다. 하나는 ‘이곳을 가까이서 보는’ 현실이고, 다른 하나는 ‘저쪽을 멀리 바라보는’ 현실이었다. 전자는 주로 대만본토 작가였고, 후자는 중국 대륙에서 건너 온 시인들이었다. 전자의 경우 생활공간이 고난에 직면해 미학 자체가 과분한 용어일 수 있었고, 후자는 시의 도구화가 시 존재에 물음표를 던지게 하였다. 전자는 확실하게 안정된 현실이었고,

후자는 ‘고향만 주시하는 것을 현실로 삼았다’. 전자의 눈에 후자는 ‘현실과 동떨어진’ 것이었다.

5. 한국시에 나타난 주제 : 한국에서는 1910년부터 1920년대 초반의 신체시가 정형화된 형식을 부정하고 산문시 형식으로 근대개화사상의 산물을 만들어냈다. 20년대는 한국 현대시의 태동기라 할 수 있다. 40년대는 역사의 전환기로 제국주의에 의해 말살된 언어정책으로 시인들이 우리말의 시를 보존하기 위해 필사적으로 노력했던 시기였다. 50년대의 한국 시인들은 모더니즘과 애국적인 작품을 써서 한국전쟁의 파괴를 극복했다. 1960년대는 4.19와 5.16 등 민족의 운명을 바꾼 역사적 사건들을 겪으면서 시인들은 생명력과 전통 서정주의의 르네상스를 수용하며 한국 현대詩史의 전환점이 됐다. 70년대 한국 시인들은 그 독창적인 構想과 형식으로 인해 냉랭한 격리와 부당한 대우에 직면했다. 80년대는 한국에서 “시단의 폭풍”이라고 불린 이 시기를 두 단계로 나눌 수 있다. 80년대 초반에는 정치문학 잡지가 범람했고, 후기에는 자유주의가 성행하여 많은 사람들이 정치환경이 개선되었다고 생각했는데 확실히 그랬다. 40~80년대 한국 현대詩史에서 발견할 수 있는 두 가지 이정표는 첫째 현실에 대항한 정치적 입장, 둘째는 자아에 대한 무지로 맹목적으로 심미적 대항을 하고 있었다. 1990년대의 시는 앞의 대립되는 두 입장을 타파하며 기이하고 조화로운 통합을 하고 있다.

6. 일본시에 나타난 주제 : 일본에서 “현대시가 형성한 역사는 한편으로는 전통 7.5 조와의 대결, 즉 형식과 언어 변혁의 역사이다. 다른 한편으로 시인 자신의 견고하고 파괴되지 않는 근대적(현대적) 주체를 세우고 시인 내부에서 발견한 현대적 지성을 얻는 역사였다. 전자는 다이쇼(大正) 중기 口語 자유시 운동 이후 상당히 좋은 결과를 얻었다. 후자는 유럽 아방가르드 예술을 이식하여 일본에서 모더니즘 광풍, 미래주의, 다다이즘, 초현실주의 여러 실험과 운동을 일으켜 다이쇼 중기부터 쇼와(昭和) 10년대까지 찬란한 꽃을 피웠다.” 메이지(明治) 시대의 새로운 소리를 노래하려는 ‘新體詩’ 운동으로 탄생한 소리는 사람들의 가슴과 사회 각 구석에 울려 퍼졌다. 신시운동은 메이지, 다이쇼, 쇼와 각 시대를 거쳐 110여 년 동안 지금까지 계속돼 왔으며, 각 시대의 풍모를 강하게 반영하고 있는 것은 두말할 나위가 없다. 2차 대전 후 일본의 현대시는 새로운 단계에 접어들었다. 전쟁 전과 詩史를 부정한 이중적인 성격을 계승하고 있다.

끝으로 동아시아의 지역 내에는 역사적으로 장기적인 문화 교류와 상호 영향의 실적이 있지만 서로 다른 지리적 요인과 사회적 현실이 이질적인 문화 생태를 낳았다. 근대 동아시아는 일본을 제외하고 歐美에 뒤처져 일반적으로 구역 밖과 구역내 식민주의의 통제와 박해를 받았다. 제 2차 세계대전 후 대부분 해방, 독립, 민주화의 과정을 거치면서 그

처지와 과정의 순행과 역행 정도가 달랐고 성과도 차이가 있었다. 아시아 현대문학의 발전은 보편적으로 歐美의 영향을 받는 것은 부인할 수 없는 사실이지만, 어떻게 하면 서구 상황과 동시 발전을 유지하고 동양 특유의 이질성을 남길 수 있는지는 아시아 시인들에게 중대한 도전이 되었다. 아시아 시인의 언어는 다르지만 평화를 사랑하는 詩心은 국적과 이데올로기, 인종을 초월하고 있다. 현대 산업화 시대에는 시 자체가 문화의 한 역할을 하고 인간과 사회에 기여하는 방법을 탐구해야 한다. 이는 갈수록 복잡해지는 국제화 사회에서 오늘의 시인이 가야 할 방향이다. 문학적으로 성장하는 아시아 시인들은 과거 식민지배국의 강력했던 문화나 현재 歐美의 패권 문화를 깊게 받아들이는 경향이 있으며 부지불식간에 자국의 문화적 함축에 대한 자신감을 상실하고 있다. 아시아는 크게 다른 처지에 놓여 있지만 각국의 시인들은 이미 유사한 감정적, 정신적 고민과 좌절, 희망을 경험한 바 있다. 결국 순수함과 예리함의 공통된 요소는 인류 미래의 밝은 등불인 것이다.

The Observations on Asian Poetry: With Taiwan, Japan, and Korea as the Focus

Modern poetry must not be restricted by regions; it belongs to the whole world. It should be the goal to Asian poets to combine the universal characters with regional features and to search for the development of modern poetry.

How did the communication of Asian poets start? According to Kim Kwanglim (金光林 [1929-]) and Tân Tshian-bú (陳千武 [1922-2012]), when Tân and his wife went to Japan on March 1977, they met Kim in Seoul for the first time. While they were visiting Gyeongbokgung (景福宮) in Seoul, they talked in details about the creation and development of modern poetry. It is worth mentioning that Kim conceived the editorial and publication program of *Asian Modern Poetry*. Tân highly appreciated this program; therefore, Kim asked Tân to discuss the publication of *Asian Modern Poetry* with Yutaka Akiya (秋谷豊 [1922-2008]) and Kikuharu Takahashi (高橋喜久晴 [1926-2006]) in Japan. When Tân arrived in Japan on the same day, he came out with a concrete plan for the publication while meeting Takahashi.

Korea and Taiwan were both colonized by Japan, deprived the right of using their ethnic languages, and forced to adopt the Japanese language. What pain did this fact bring to the two countries? The East Asian poets communicated with poetry and literature, while they might hate the Japanese language, which they could not shake off. Tân and Kim, who had been persecuted by Japan, transformed the negative experiences of using the Japanese language to the love of their native tongues and to their self-affirmation. Their painful memories about the Japanese language were changed to the glorification of their native tongues.

The positive significance of the communications of Asian poets lies in the encounter and mutual learning of modern poets, who came from different language systems and who expressed with different languages; consequently, they might reflect on their own languages and then uphold the tradition of their national poetry. Moreover, it may transcend their own thoughts and individual perspectives. They may promote modern Asian poetry and literature with equality, peace, and kindness.

1.Asian Poets Conference: The Earth Poetry Society held “Tokyo International Poets Conference” on November 23-25, 1980. Later on, Li Poetry Club (笠詩社) and Taichung Cultural Center held “The Association for Taiwanese, Japanese, and Korean Poets” in Taipei on November 14-17, 1982. This was meant to commemorate the publication of *Asian Modern Poetry, Vol. 1*, and it initiated the Asian Poets Conference. The hot discussion can be imagined when poets from three countries gathered, a situation that transcended the boundaries between their languages and nations. The conference was held by Tân, Kim, and Akiya. Poets like Pai Chiu (白萩 [1937-2023]) and Kikuharu Takahashi attended this conference, and there were 67 participants.

“The 95 Asian Poets Conference (the fifth session)” was held in the Sun-Moon Lake Teachers’ Hall, located in a scenic spot in central Taiwan, on August 24-28, 1995. The theme of this conference was “the poetry and literature toward the 21st century,” meant to explore the prospective of Asian cultures and literature; the themes were divided into two subtopics: “challenge and response,” “the light and shadow of Asian poetry.”

2.The Book Exhibition of Eastern Asian Poetry: Although *Asian Modern Poetry* has been published to the sixth volumes, the most significant is the demonstrations of the poets’ unique poetic world and of the features of modern poetry in all countries. It displays the panoramic view on modern Asian poetry and its possible development. After 1996, the Asian Poets Conference has not been held in Taiwan, Japan, and Korea, nor has *Asian Modern Poetry* been continually published. Thence, owing to the discussion by Tân, Kim, and Souji Yamaguchi (山口惣司 [1934-]), Taiwan, Japan, and Korea take yearly turns to hold the Book Exhibition of Eastern Asian Poetry. This Book Exhibition has been held to 2006. After the ninth session of the Book Exhibition of Eastern Asian Poetry, poets in Taiwan, Japan, and Korea have not communicated for nearly seven years.

3.The festival of Asian poetry: With the communicative spirit of modern poetry in Taiwan and Korea, I have promoted, since November 2012, the festival of Asian poetry held in the coffeehouse of the official residence of Taipei Mayor. Taiwan and Korea have taken yearly turns to hold it to the seventh session in 2019. Afterwards, because of COVID-19, it was not held until 2022, while the eighth session will be held in Seoul in this October.

4.The themes of Taiwanese poetry: Beginning with the emergence of the new poetry movement in 1923, modern Taiwanese poetry, inheriting the tradition of realism, has been closely associated with social reality. The pre- and post-war poets all

intentionally expose the robust existential consciousness of life and reality, projecting various aspects of contemporary reality and society. In modern Taiwanese poetry in the 60s, “the official ideology promoted anti-communist belles-lettres; the traditional culture resisted and oppressed modern poetry; the May-Fourth tradition and Taiwanese indigenous literary tradition conflicted.” Here, post-war Taiwanese modern poetry extends and metamorphoses some kind of “realism”; in other words, poets never abandon the viewpoint that literature “reflects reality.” In the 70s, the realistic poetry can be divided into two different types. One focuses on the reality “right here,” while the other on that “over there.” The former comes from the indigenous writers, and the latter from those coming from Mainland China to Taiwan. For the former, they suffered in their life space, and therefore aesthetics could be luxurious; for the latter, the instrumentalism of poetry renders the existence of poetry problematic. The former relied on the down-to-earth reality, while the latter “treated nostalgia as the reality.” For the former, the latter displayed “escapism.”

5. The themes of Korean poetry: In Korea, the new poetry from 1910 to the early 1920s rejects fixed forms, produced by the advanced thoughts in the early modern period with the form of prosaic poetry. The 1920s saw the emergence of Korean modern poetry. The 1940s meant a historical transition, a time when poets struggled to preserve the Korean language because of the destructive language policy of the Japanese imperialism; poets in the 1950s turned to modernism and composed patriotic pieces, attempting to resist the destruction brought by the Korean War. In the 1960s, with the impact of April Nineteenth and May Sixteenth Events, which changed their national fate, poets accepted the renaissance of life force and traditional lyricism—this was a turning point in the history of Korean modern poetry. Poets in the 1970s encountered the indifferent separation and unfair treatment with their original conception and form. The 1980s in Korean is termed “a storm in the poetic circle,” a time that can be divided into two stages: in the former period, politicized literary magazines flooded; in the latter, with the prevalence of liberalism, many people believed that the political situation had been ameliorated, and it was indeed so. From the 40s to the 80s, two milestones are found in the history of Korean modern poetry: one was the anti-realistic political standpoint, while the other was self-ignorance and blindly yielded to aesthetic resistance. Poetry in the 1990s are destroying the antagonistic conflicts brought by the two opposing forces in the poetic circle, anticipating the marvelous harmonic synthesis.

6. The themes of Japanese poetry: in Japan, “as to the history of the forma-

tion of modern poetry, on the one hand, it fought against the “seven-and-five-syllable meter,” and it is also the history of the transformation of form and language. On the other hand, modern poetry was the subject of the formation of the poet’s unbreakable modernity; it is the history to acquire modern intellectuality from the poet’s inner reality. The former has gained pretty good results after the oral free verse movement in the middle Taisho Era. The latter transplanted European avant-garde art and initiated in Japan modernism, futurism, dadaism, hyperrealism and many other movements; it lasted and flourished from the middle Taisho Era to the first decade of the Showa Era.” Deriving from the “New Poetry” movement, which required the singing of new voices in the Meiji Era, the modern poetry was born and heard in all walks of life. The New Poetry movement has lasted for 110 years till now, from the Meiji, the Taisho, to the Showa Eras; needless to say, it reflects profoundly the styles of various ages. The post-war Japanese modern poetry has turned into a brand-new stage, characterized by the inheritance of and resistance against the pre-war tradition of poetry.

To sum up, in East Asia, despite the long-term cultural communications and mutual influences, various geographical factors and social reality have engendered heterogeneous cultural ecology. Except Japan, modern East Asia has lagged behind Europe and the United States, predominated and exploited universally by colonialism inside and outside the area. After the Second World War, countries in this area mostly became liberated, independent, and democratic; such a process may or may not be smooth, and consequently their achievements may vary. Undeniably, the development of Asian modern literature is universally under the influence of Europe and the United States, but it becomes a great challenge for Asian poets to catch up with the western pace and to maintain the unique eastern features. Although they speak various languages, Asian poets love peace more than their nationality, ideology, and race. In the age of modern industrialization, poetry itself must play a cultural role and explore the ways to contribute to human beings and society. International society becomes more and more complicated, and modern poets must strive for this contribution. In terms of literature, the growing Asian poets usually accepted prematurely the impact of the dominant colonial culture or of their contemporary hegemonic European and American cultures; they unconsciously lose the confidence on their native cultures. Despite the various conditions in Asia, Asian poets have experienced similar emotional and spiritual depression, frustration, and hope. Their purity and astuteness may bring enlightenment for the future.

我對韓國現代詩現況的觀察與看法

權宅明

Kwon Taek Myung

1974年由月刊詩誌《心象》新人獎當選後踏入文壇。

詩集：《愛・以後》、《有影子的空地》、《永遠的另一邊》、《聽着大提琴》、《耶路撒冷的晚霞》、《小雪附近》。

獎項：Baum文學獎。

經歷：歷任韓國詩人協會事務局長、交流委員長，現任審議委員。東北亞基督教作家會的韓國總幹事。社會福利法人韓國賽珍珠（Pearl S. Buck Foundation Korea）常任理事。

He initiated his literary career as he won the New Poet Prize awarded by Mental Image, a monthly poetry magazine, in 1974.

Poetry collections: *Love, Thereafter; The Shadow-Haunted Space; The Eternal Other Side; Listening to Violincello; The Sunset Glow in Jerusalem; The Light Snow Nearby.*

Prize: Baum Literature Prize

Experiences: secretary, chairperson of communication in Korean Poets Association; now review committee member of the same organization. Korean director general of Northeastern Asia Christian Writers Association. Permanent director of Pearl S. Buck Foundation Korea, a social welfare corporation.

韓國是「詩之國」。雖說有比較難準確地預估的一面，但不管從傳統，或是從目前的詩人人數和詩的大眾化程度而言，那種說法也毫不為過。首先，主要日刊報紙每週都會刊登詩人或文學評論家簡短解說的抒情詩系列作品，甚至在捷運屏幕門上也密密麻麻地登載著詩人們的詩，尚有透過公募篩選的市民們的詩作。

從詩人的人數而言，筆者所屬的在韓國擁有悠久傳統的「韓國詩人協會」會

員以 2022 年為基準，已約有 1500 多人加入會員。另一個全國性的詩人團體「韓國現代詩人協會」會員，或包含沒興趣加入詩人團體的詩人，可以說確定頗多詩人活躍在詩壇。詩文學獎也蠻多，並透過詩集出版或詩雜誌輩出詩人，這些雖說引起對「質的」擔憂之聲音，但每年仍有不少人出版詩集和踏入詩壇。

韓國現代詩從 1908 年崔南善發表的《從海到少年》新體詩為開端延續至今。從 1987 年開始由「韓國詩人協會」和「韓國現代詩人協會」主導詩壇，將韓國最早的現代雜誌《少年》刊登上述作品的 11 月 1 日訂定為「詩之日」，並舉行紀念活動，這一點也值得一提。

現在的韓國現代詩持有多種光譜和特點。展望目前的情況時，分成幾個觀察點似乎較容易理解。首先，關於韓國現代詩的潮流，詩人韓英玉說：「1920 年代的抒情志向和理念志向、1930 年代的純粹詩和現代主義的對立，然後再回顧 40~50 年代的抒情志向和理念的志向，以及後半期的現代主義，此可以說韓國現代詩是抒情美學的世界和理念志向以及依據西歐影響下現代主義的足跡主導之後的分岔和趨勢。」

接著，成功引領詩和詩論的現代主義者金春洙（1922~2004），他介紹了作為韓國現代詩的色彩分類：（一）傳統抒情詩系列；（二）事物的（physical）詩系列；（三）強調信息的詩系列；（四）現代性和後期現代詩（現代主義和後現代主義）四種。事實上，將詩人的多種作品為大範疇來成批可能是不合適的嘗試，但不拘便利的分類，現在韓國現代詩的樣態，從廣泛的角度而言，也可以說是在上面的疇範內加以改變的。

金春洙所提的第一個「傳統抒情詩」系列仍然是韓國現代詩最聳立的山脈。抒情詩領域既是所有詩的本領，也是被稱為多情民族韓國人的性情和傾向相吻合的。即使有貼標「傳統」一詞，當然並不是指向過去的，而是重視意象的「新抒情」等不斷開拓新的詩領域。現在嘗試著極其短的抒情詩意味的「極抒情詩」等，面對 IT 時代的到來，與智慧性手機照片相結合的同樣短五行以內的詩則「數碼相機詩」等，也以年輕人為中心大受歡迎。

詩人也不能從時代和歷史、環境中游離的存在，在韓國近現代史而言，經歷了日本殖民地時代、建立政府、韓國戰爭、產業化、民主化等動盪的時期，但目

前可以說是面對著站在先進化的課題。以與眾不同的感性來讀懂時代和診斷的詩人，被賦予了先知者（預言者）的角色，上面所提過的「強調信息的詩系列」的詩人們，在光復之後尤其是經由產業化、民主化時代，與統稱為「純粹詩」的抒情詩系列產生對比，卻形成了被稱為「參與詩」的另一種趨勢。從民主化以後，雖然仍顯示出一面抒情的面貌，但透過勞動詩、抵抗詩等不斷發跡詩的信息。

當今的地球村因氣候變化、自然災害、貧富兩極化的擴大等，經歷著空前的艱難，另一方面因高齡化和 AI 時代的到來等，預測非常不安的未來，如此仍然度過危機的時代。詩人們雖然基於本能，反應了「人類世 (Anthropocene)」、「資本世 (Capitalocene)」的新術語 (terminology)，同時在地球、人類、文明的危機前也提高了多樣的文明批評聲音。

詩人李志葉在《撰寫 21 世紀的新詩》一文中，列舉了「文明批判的精神史的掙扎」、「噴湧生命力的敬意或生態環境詩」、「小市民健康的日常性」、「大地的女性性或存在性的反思」、「反構造或脫離中心主義」等 5 種（《現代詩創作講座》），這是蠻不錯的概括了目前韓國現代詩的各種現象和嘗試。

總之，詩和詩人的人數增加和應對大眾化的質量降低的問題，不必要的難解性和民主化以後，隨著巨大談論的消失，就會導致了身邊雜記的細微談論的氾濫，以及後現代式的過份的實驗詩等，造成了與詩人和讀者間的乖離；日後對南北韓統一文學而做準備、透過翻譯及擴大國際交流對世界文學的關注和發揚及貢獻等。以上，是依我個人的淺見提出論述，將來韓國現代詩應該要遏制或嚮往的幾個領域，就此結束拙稿。

韓國 現代詩 現況에 대한 나의 觀點과 見解

한국은 「시의 나라」이다. 質的인 면을 정확히 가늠하기는 어렵지만, 전통적으로나, 현재의 시인 수와 시의 大衆化 정도 등에서나, 그렇게 말해도 지나치지 않을 것이다. 우선 주요 일간지에는 매주 시인이나 문학평론가의 짙막한 해설이 붙은 서정시 계열의 작품들이 게재되고, 지하철 스크린 도어에도 촘촘히 시인들의 시와, 公募를 통해 뽑힌 시민들의 시가 게시되어 있다.

시인의 양적인 면에서 보면, 필자가 속해 있는, 한국에서 가장 오랜 전통을 지닌 한국시인협회 회원만 해도, 2022년 기준으로 약 1,500여 명이 등록되어 있다. 또 다른 전국적 시인 단체인 한국현대시인협회 회원이나, 단체 가입에 별 관심이 없는 시인들까지 감안하면, 매우 많은 시인들이 활약하고 있는 셈이다. 시문학상도 많고 시집 출판이나 시 잡지를 통한 시인 배출도, 質에 대한 우려의 목소리가 들릴 정도로, 매년 적지 않은 수가 출판되며, 登壇하고 있다.

한국의 현대시는 1908년에 발표된 崔南善의 <海에게서 소년에게>라는 新體詩를 시발점으로 하여 오늘에 이르고 있으며, 1987년부터 한국시인협회와 한국현대시인협회 주관으로, 한국 최초의 잡지 <소년>에 위 작품이 게재된 11월 1일을 <시의 날>로 정해 기념 행사를 갖고 있는 점도 특기할 만하다.

현재의 한국 현대시는 다양한 스펙트럼과 層位를 갖고 있다. 昨今の 상황을 眺望할 때, 몇 갈래로 나누어 살펴보는 것이 이해하기 쉬울 듯하다. 우선 한국 현대시의 흐름과 관련하여, 시인 한영옥은, 「1920년대의 抒情 지향과 理念의 지향, 1930년대의 순수시와 모더니즘의 대립, 그리고 다시 40~50년대의 서정 지향과 이념의 지향 및 후반기 모더니즘을 되돌아보면, 한국 현대시는 서정적 미학의 세계와 이념의 지향 그리고 서구 영향에 의한 모더니즘의 자취들이 이후의 갈래와 흐름을 주도해왔다고 볼 수 있다」고 요약한다.

이어서, 1922년생으로 시와 시론을 성공적으로 이끌어간 모더니스트 金春洙(1922~2004)가, 한국 현대시의 색깔로서 분류하고 있는, 1. 전통 서정시 계열, 2. 피지컬한(physical: 事物的인) 시의 계열, 3. 메시지가 강한 시의 계열, 4. 현대성과 後期 현대시(모더니즘과 포스트 모더니즘)의 네 가지를 소개하고 있다. 사실 시인들의 다양한 작품을 큰 카테고리로 一括하는 것은 무리한 시도일 수 있으나, 便宜的인 분류임에도 불구하고 현재에도 한국 현대시의 樣相은 크게 보아 위의 範疇 안에서 變奏되고 있다고 해도

종을 것이다.

김춘수가 거론하고 있는 첫 번째 ‘전통 서정시’ 계열은 여전히 한국 현대시의 가장 우뚝한 산맥이다. 서정시 영역은 모든 시의 本領이기도 하지만, 情이 많은 민족으로 지칭되는 한국인의 기질이나 성향과 잘 맞는 것이기도 하다. ‘전통’이라는 말이 붙어 있다 해도 당연히 과거지향적인 것은 아니며, 이미지를 중시하는 ‘新서정’ 등 부단히 새로운 시적 영역을 개척해왔다. 지금은 극히 짧은 서정시라는 의미의 ‘極서정시’ 등이 시도되고 있으며, IT 시대를 맞아 휴대폰의 사진과 결합된 역시 짧은 ‘디카시’ 등이 젊은 층을 중심으로 인기를 얻고 있기도 하다

시인 역시 시대와 역사, 환경에서 유리되어 존재할 수 없는데, 한국 근현대사의 경우 일제 식민지 시대를 거쳐 정부 수립, 한국전쟁, 산업화, 민주화 등의 격동기를 거쳐 지금은 선진화의 과제 앞에서 있다고 할 수 있다. 남다른 감수성으로 시대와 삶을 읽어내고 진단하는 시인은, 先見者이며 先知者(예언자)의 역할이 부여되어 있기도 한데, 위에서 언급된 ‘메시지가 강한 시의 계열’의 시인들은, 光復 이후 특히 산업화, 민주화 시대를 거치면서, 통칭 ‘純粹詩’라고 불린 서정시 계열에 대비되어, ‘參與詩’라는 지칭으로 다른 흐름을 형성하였다. 민주화 이후에는 一面 서정 回歸의 모습을 보이면서도 勞動詩, 抵抗詩 등으로 꾸준히 시적 메시지를 발신하고 있다.

현재 지구촌은 기후 변화와 자연 재해, 빈부 양극화의 확대 등으로 未曾有의 어려움을 겪는 한편으로, 高齡化와 AI 시대의 도래 등으로 매우 불안한 미래를 豫見하면서, 위기의 시기를 살아내고 있다. 시인들도, 본령이기는 하지만, 人類世(Anthropocene), 資本世(Capitalocene)라는 새로운 터미놀러지(terminology)들에 反應하면서, 지구와 인류, 문명의 위기 앞에 다양한 문명비평적 목소리를 높이고 있다.

시인李志葉은, <21 세기의 새로운 시 쓰기>라는 題下의 글에서, ‘문명비판의 精神史的 몸부림’, ‘숫구치는 생명력의 敬意 혹은 생태환경의 시’, ‘小市民의 건강한 日常性’, ‘大地的 女性性 혹은 존재성 성찰’, ‘反構造 혹은 탈중심주의’의 다섯 가지를 들고 있는데(《현대시 창작 강의》), 이는 작금 한국 현대시의 다양한 현상과 시도를 잘 요약하고 있는 것으로 보인다.

끝으로, 시와 시인의 양적 증가와 대중화에 대비한 질적 저하의 문제, 불필요한 難解性和 민주화 이후 巨大 談論의 실증에 따른 身邊雜記的 微細 담론의 氾濫 및 포스트 모던적 과도한 實驗詩 등에 의한 시인과 독자와의 乖離, 향후 통일문학에의 대비, 번역 및 국제 교류 확대를 통한 세계 문학에 대한 관심 高揚과 기여 등, 앞으로 한국 현대시가 止揚 또는 指向해야 할 여러 영역들을 私的 見解로 言及하면서, 拙稿를 마치고자 한다.

My Perspective and Opinion on the Current State of Korean Modern Poetry

South Korea is ‘a country of poetry’. It is hard to measure this statement in terms of quality, but it's fair to say that it's true, both traditionally and in terms of the number of poets and how popularity poetry has become today.

First of all, in Korea's major newspapers, works of lyric poetry with brief comments by poets or literary critics are published on a weekly basis. Additionally, subway screen doors are densely adorned with poems written by poets as well as poems written by citizens that were selected through competitions.

In terms of the quantity of poets, even the Korean Poets Association, of which I belong to and the oldest and most established organization in Korea has about 1,500 members as of 2022. Considering the membership of the Korea Modern Poets Association, another nationwide organization of poets, as well as poets who have chosen not to participate in these groups, it can be said that a significant number of poets are actively engaged in the field.

Several poetry awards are given out each year, and numerous poetry collections are published. Poetry magazines and books provide opportunities for poets to showcase their work, fostering the emergence of new talents. However, with the rise in poetry publications, there are concerns about maintaining the quality of the published poetry.

Modern Korean poetry can be traced back to Choi Nam-seon's "From the Sea to the Boy," published in 1908 on the magazine named “The Boy”, creating the so-called “New-type Poem(*Sinchesi*)” genre of poetry. Since then, modern Korean poetry has continued to evolve and thrive, shaping the vibrant Korean poetry we see today.

In addition, it might be worth noting that starting in 1987, ‘The Korean Poets Association’ and ‘Korea Modern Poets Association’ have celebrated “Poetry Day” on November 1, which celebrates the day when the first magazine “The Boy” was published in Korea.

Nowadays, modern Korean poetry encompasses a diverse spectrum and range of styles. When looking out the current situation of Korean poetry, it will be easier to describe it by dividing into several sections. Regarding the current trend of modern Korean poetry, poetess Han Young-ok says: “If we look back at the lyrical and ideological

orientation of the 1920s, the confrontation between so-called pure poetry and modernism in the 1930s, and return to the lyrical and ideological orientations of the 1940s and 1950s, as well as the later modernism, it can be said that the world of lyrical aesthetics and ideological orientation of modern Korean poetry and the traces of influence by modern Western poetry have led the subsequent divergence and flow.”

Then she introduces the description by Kim Chun-soo, a successful modernist poet and critic born in 1922 has categorized the modern Korean poetry in terms of four “colors”: 1) traditional lyric poetry, 2) physical(object) poetry, 3) poetry with a strong message, and 4) modernity and late modernism poetry (modernism and postmodernism).

While it may be challenging to categorize the diverse works of poets into broad categories, it can be said that, even as a convenient classification, the current landscape of Korean contemporary poetry exhibits variations within the mentioned categories. The first category mentioned by Kim Chun-soo, "traditional lyric poetry", continues to be the prominent backbone of modern Korean poetry.

While the realm of lyric poetry can be considered the essence of all poetry, it also aligns well with the temperament and inclination of Koreans, who are known for their sentimental nature and deep emotions.

Despite being labeled as "traditional," it is not inherently past-oriented as it has continuously pioneered new poetic territories, such as the image-oriented "New Lyricism" movement.

Currently, there is a growing trend of exploring extremely short forms of lyric poetry, known as "Extreme lyric poetry". Additionally, in line with the current digital age, there is a surge in popularity, particularly among the younger generation, for short poems that are combined with cellphone photos, commonly referred to as "Dicapoem."

Poets, like any other individuals, cannot exist outside the context of their time, history, and environment, and in the case of Korean modern and contemporary history, it can be said that Korea has gone through several turbulent periods, such as Japanese colonization, government establishment, the Korean War, industrialization, and democratization, and is now facing the challenge of further advancement and progress to be a leading country.

Poets, with their unique sensitivity, have the ability to perceive and diagnose the times and life itself. That is why they are often regarded as visionaries and prophets.

These poets belong to the "poetry with a strong message" category mentioned above and formed a distinct movement known as "participation poetry." This move-

ment was made in contrast to the prevailing trend of so-called "pure poetry," a type of lyric poetry, particularly during the period of industrialization and democratization, after the liberation of Korea.

After democratization, while showing aspects of a return to lyricism, participatory poets have continued to send poetic messages steadily through 'labor poetry', 'resistance poetry', and more.

Currently, the global community is living through a time of crisis, facing unprecedented difficulties, such as climate change, natural disasters, and widening wealth inequality, while predicting a very unstable future due to the aging population and the advent of the AI era.

Poets, too, are responding to the new terminologies of the Anthropocene and Capitalocene and are raising their voice on variety of civilizational critique, which reflect the challenges faced by the Earth, humanity, and civilization as one of their essential poetic themes.

In an article titled "New 21st Century Poetry Writing", poet Lee Ji-yeop lists following five types as the new symptoms in contemporary Korean poetry(《Lecture on Contemporary Poetry Writing》): "Psycho-historical struggle of civilization criticism," "Reverence of the surging life force or poetry of the ecological environment," "healthy everyday life of ordinary citizens," "exploration of earthly(profound) femininity or existential introspection, and "anti-structure or decentralism". These types of poetry seem to be effectively summarized the diverse phenomena and endeavors of modern Korean poetry.

In conclusion, I believe that there are several areas in which modern Korean poetry should be deeply taken into consideration for the following items: 1)the issue of potential decline in quality of published poetry, 2)comparing to the increase of poets and popularization of poetry, 3)unnecessary esotericism, 4)the overflow of micro-discourses on personal affairs following disappearance of the macro-discourse in the wake of the democratization, 5)the alienation between poets and readers due to the excessive experimental poetry, etc., influenced by postmodernism, 6)necessity of preparation for future unification poetry(literature), 7)the importance of fostering interest in and contributing to world literature through translation and expanded international exchange, etc.

台灣與世界經由詩歌連結在一起

李敏勇

Lee Min-Yung

出生成長於台灣南方的高雄、屏東，短期居住台中，現為台北市民。大學修習歷史，以文學為志業，在文化與社會運動多所介入。詩集多冊，並有散文、小說、評論、譯讀世界詩等近百冊。抒情與批評兼具，藝術與社會並重。

Lee Min-Yung was born and grew up in Kaohsiung and Pingtung in Southern Taiwan and lived briefly in Taichung. Now, he has settled in Taipei. During college, Lee majored in History. He regards literature as his vocation and frequently participates in cultural and social movements. He has published nearly a hundred books, including poetry collections, essays, novels, commentaries, and translations of poems worldwide. His works are lyrical and critical, paying equal attention to art and society.

高雄是台灣的海洋之都，港口連接世界各個國家。高雄在島嶼南方，是陽光照耀的城市，不只蓬勃發展經貿的世界網絡，更展現各種國際化文化風景。

2005年3月，高雄曾經舉辦「高雄世界詩歌節」，來自世界許多國家的詩人，經由朗讀詩歌、分赴校園、參觀城市風景等活動，在許多場域留下詩人的形影，以及詩的印記。

當時，陳其邁代理市長，「高雄世界詩歌節」在他的政治經歷留下特殊的一頁。經過十八年，陳其邁市長進入民選第二任期，展現與世界連結的「高雄世界詩歌節」在高雄舉行，台灣南方的海洋之都，又一次譜現詩的榮光。

詩連繫世界，與經貿往來的利益連帶不同，也與地緣政治關連的權力形態不同，是意義：善、美與真實交織的想像和經驗，在語言的纖維編織的形色。詩既是現實的深層凝視，人間悲歡的深刻體現，更是生的目的和希望的尋覓，意味的

是願景的追尋。

在世界邁入二十一世紀二〇年代，地緣政治再因俄羅斯侵烏戰爭，中國從走資化形成的強權姿態，對台灣形成威脅之際，在台灣南方的海洋之都，來自世界許多國家和台灣的詩人，以詩交會，共同吟詠和平、友愛的信息，特別具有意義。

2005年，高雄世界詩歌節閉幕時，國內外詩人曾共同簽署我發起的「以詩的玫瑰插在戰爭的槍口」宣言，宣示和平，友愛的心聲。昔日昔時，不同國度的詩人們回應不安的世界形勢，留下見證，已成為歷史註記。

2023年的此時此際，烏克蘭仍在俄羅斯侵略的戰火蹂躪中。烏克蘭詩人們在歷史與現實裡留下的心聲，從來自遙遠的彼方傳遞到世界各地，台灣也能聽到那種聲音。詩人們關切烏克蘭護守自己國家的努力，關心烏克蘭詩人在行句流露出烏克蘭精神。

二十世紀，許多詩人因為政治迫害，流亡到自由國度。二十一世紀，全球經貿往來更加熱絡，但國際間的地緣政治衝突反映了權力的風險與危害。詩人，在沒有權力的權力位置，在沒有利益的利益位置，透過詩的行句，在文化的無國界國度，信守善、美和真實，要不斷發出聲音。

台灣，是一個走過悲情歷史，走向自我建構的國度。台灣，不只經貿成果亮麗；台灣，民主化、自由化的追尋也讓世界矚目。台灣的詩人們伸出友誼的手、熱情的心，歡迎來自國外的詩人們，在陽光普照的海洋之都：高雄，以詩相會。

Taiwan and the World Are Connected through Poetry

Seaports connect countries worldwide, and Kaohsiung is Taiwan's ocean capital. Situated in southern Taiwan, Kaohsiung is a sunny city. It has a thriving international economy network and boasts a rich global culture.

In March 2005, the city held the Kaohsiung World Poetry Festival, drawing in poets from around the world. Through activities such as poetry reading, campus visits, and city tours, the festival took the poets to many locales and left behind marks of poetry.

Likewise, the Kaohsiung World Poetry Festival was also a special occasion in Chen Chi-Mai's political career, who was the acting mayor then. Eighteen years later, Chen Chi-Mai's second term as the mayor coincides with another edition of the Kaohsiung World Poetry Festival. Once again, the southern Taiwanese city shows off its poetic splendor to the world.

In contrast to the economic relationships of trade or the power of geopolitics, poetry connects to the world in meanings, imaginations, and experiences of goodness, beauty, and reality, weaving colorful patterns with words. Poetry is a deep look into the real world, a profound embodiment of the joys and tragedies of life; it is the goal of being alive and searching for hope and vision.

As the world enters the second decade of the twenty-first century, geopolitics becomes once again a hot topic in the wake of the Russian invasion of Ukraine, and as China's rise to power—thanks to the capitalist roader policies—threatens Taiwan's sovereignty, it is of particular significance that poets from around the world gather in the name of poetry in the ocean capital in southern Taiwan to recite messages of peace and love.

At the Kaohsiung World Poetry Festival's closing ceremony in 2005, Taiwanese poets and their foreign counterparts signed the declaration "Roses of Poetry in War's Gun Barrels" which I drafted to declare the wish for peace and love. Back then, poets from different countries left their historical testimonies in response to the turbulent situations in the world.

Now, in 2023, the Russian war machine still ravages Ukraine. Historical and pres-

ent thoughts of the Ukrainian poets travel to every corner of the world. These distant thoughts have reached Taiwan as well. The poets care about the Ukrainians' efforts to keep their country safe and the Ukrainian spirit revealed in the Ukrainian verses.

In the twentieth century, political persecutions forced many poets to exile to free nations. In the twenty-first century, global trade is at a new height. Yet, geopolitical conflicts reflect the risk and danger of power. From a position of power without power and a position of interest without interests, poets shout out loud incessantly in the boundless realm of culture with their verses, guarding the values of good, beauty, and reality.

Taiwan, a nation with a tragic past, is on the road to self-determination. Taiwan's booming economy, democratization, and the quest for liberalization attract the world's attention. Taiwanese poets reach out their friendly hands to warmly welcome poets from other countries to Kaohsiung, the ocean capital, and to meet in poetry.

小談戰後台語詩的發展

林央敏 Lin Yang-Min

林央敏，嘉義人，現居桃園市。台文戰線發行人。曾獲詩、詞、散文、小說、評論等文學獎，被稱為全才作家、台灣荷馬、台語文學教父。有百餘篇作品被選入各類選集及學校教本，著有《胭脂淚》、《菩提相思經》等四十餘本書。

Lin Yang-Min was born in Chiayi. Now lives in Taoyuan City. Publisher of *Taiwan Literature Battlefront magazine*. He has won awards for poetry, lyric, essay, novel, and commentary. He is hailed as an all-rounder writer, Taiwanese Homer, the godfather of Taiwanese literature. Hundreds of his works were chosen for various collections and school textbooks. He has published over forty books, such as *Rouge Tears* and *Yearning for Bodhi*.

本文題稱的「戰後」是指第二次世界大戰結束後，中華民國政府在美國的指派下於 1945 年十月代表盟軍從日本政府手中正式接收台灣的統治權以迄今天的這段時期。而所稱「台語詩」是指台灣人以「台灣話」又簡稱「台語」這種語言直接創作、書寫的詩歌，所以並不包括中國福建人用漳州話、泉州話或廈門話等「閩南語」所寫的作品。會做此地域範圍的設定，乃因四百年來台灣就存在有先民將原居地閩南的口傳文學和文字文學帶入台灣，這些作品一來可充填旅居或定居台灣的漳泉移民娛樂性內容如戲曲歌謠；二來也成為台灣民間素人作家的創作素材。接著台灣土產的口傳文學誕生了，有神話傳說、鄉野奇談、稗官野史、各類歌謠……。以上種種是屬於台語民間通俗文學的發展階段，歷經荷蘭、東寧（明鄭）、滿清，以迄日治時期，此間除了日治中期的一九三〇年前後，曾有一小段時期的作品是出自文人作家有意倡導的「台灣話文運動」之外，絕大部分的台語

白話作品如歌謠、四句聯仔、七字仔故事歌等都屬於民間素人的自然創作。另有一小部分作品是一些基督教長老教會的牧師或信徒，基於向民眾宣道傳教的目的，使用比漢字簡易的羅馬字母拼寫台語白話，這些拉丁字樣的台語作品都刊登在長老教會自 1885 年創辦的《Tai-Oan-Hu-sian Kau-Hue-Po》（台灣府城教會報）上，裡頭偶而也會出現一些略具文學性的詩歌，這些作品雖限於一隅，但也是台語文學的一部份，並且該拼音書寫理念及方式對後來的台語文書寫也有影響。

上述這些台語寫作，總的說來都還算是在比較自由的語言環境之下進行的，換言之他們的台語寫作相較於戰後，較少受到統治當局的壓抑。直到 1945 年後，新來的中華民國國民黨政府在台施行軍事統治，實施比日本時代更嚴苛的國語政策，同時強力限制台灣人母語的使用，使台語文學的種子完全沉寂，大約只剩流行歌壇的台語歌詞寫作基於娛樂的需要還能在民間喘息，但它對台語詩、台語文學的興起並未產生直接的鼓舞作用，以致戰後大約有三十年的時間，可說是台灣人的母語環境及台語寫作最黑暗的時代。

台灣詩人的台語寫作直到 1970 年代才又重新發芽，先有林宗源的方言入詩，再有向陽的方言詩寫作。到了 1980 年代初葉，隨著民主運動及台灣人意識的興起，又有多位台灣籍的華語作家如宋澤萊、黃勁連、黃樹根、林央敏等人都在此時跨足台語詩創作，同時提出台灣文學也應有台語寫作的主張，這股力量大約在 1987 年形成一波戰後的台語文學運動，接著 1989 年到 1991 年間發生台語文學論戰，當中幾位主張台語文學的健將如林央敏、洪惟仁等都大力駁斥反台語文學的人的說詞，並獲得正面迴響。論戰之後，台灣文學界對台語文學的態度由排斥轉為接受，使更多台灣詩人嘗試寫作台語詩，主流媒體也不再那麼反對母語寫作，於是台語文學開始蓬勃發展。進入 2000 年之後，已然民主化的官方不只未再打壓，甚至也鼓勵母語創作了，可見台語寫作已然生根，並持續到現在。

要看戰後台語詩的成就，大致可以 2000 年做一個分水嶺，總體來看，林央敏主編的《台語詩一甲子》（前衛，1998）精選集，共收錄 51 位詩人的 92 首佳作，其中除了前六首是日治時期的歌詞作家所寫的歌謠作品外，全部都是台灣作家在戰後的創作，包括歌謠體與自由體的新詩。而以個別的作家來看，由黃勁連、林央敏共同主編的《台語文學大系》（真平，2001）以作者為單位所出版的個人

別集，也可視台語詩的一座階段性的里程碑，裡頭寫得較多也較好的台語詩人，依他們踏足台語詩壇的先後為序有林宗源、向陽、宋澤萊、林央敏、黃勁連、陳明仁、胡民祥、李勤岸、林沈默、莊柏林、路寒袖等人。

2000 年之後，在前述的基礎上，又得力於：

- 一、母語開始被列入學校教育，之後又在語文競賽中增立台語項目。
- 二、民間與官方的台語文學獎的鼓勵。
- 三、民間機構與官方文化單位補助台語創作的書籍出版。
- 四、教育部開始重視台語的書寫問題，並於 2009 年制定台語文書寫符號的推薦方案，並有專為台語文書寫的電腦輸入系統，使台語寫作變成更簡易也更普及。

主要在前列四個因素的推動之下，台語詩有了突飛猛進的發展，此間較重要又有詩集問世的台語詩新秀如方耀乾、陳秋白、李長青、陳正雄、陳金順、王羅蜜多、柯柏榮、胡長松、黃徙、林文平、陳明克、黃明峰、鄭順聰、藍淑貞、慧子、翁月鳳……都有很好的成績，人數之多已不勝枚舉，出版詩集之總量也遠逾千禧之前。

再就文學的角度來看，千禧年後，台語文學的各類型作品都顯著增加和進步，當中不少佳作的文學美質含量絕不遜中文文學中的佳作，僅以台語詩一類來說，甚至有的作品已超越華語作品，比如林央敏的台語長篇敘事詩《胭脂淚》（金安，2002），全詩大約 9000 行 11 萬字，不只是台語文學也是台灣文學的第一部具 Epic 類型的史詩，中國學者周長楫稱它是整個漢語文學有史以來最長、最宏大的一首詩，它既是一部史詩，也是一部以詩的形象語言寫成的長篇小說，被譽為「台語詩的巔峰之作」。

以上是戰後台語詩迄今大約 40 年的發展概況，限於篇幅只能就整體做最簡略的表述。雖然已被當下的主流文壇所肯定，但觀之市場與閱讀人口的普及度，以及國人對學習台語文的熱度，前途尚不容樂觀。台語文學仍需更多會講台語的作家跨足投入台語創作，同時還需政府多加鼓舞，並強化台語文教育，如此，台語詩，乃至台語文學才能繼續開拓，走出一條康莊之道。

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On the Development of Postwar Poetry in Taiwanese

The "postwar" mentioned in the title refers to the period after the end of the Second World War when the Republic of China government, under the appointment of the United States of America, formally took over the government of Taiwan from the Japanese government on behalf of the Allies in October 1945 up to this day. By "poetry in Taiwanese", I was referring to poems written by Taiwanese writers directly in Taiwanese. Therefore, it does not include works written by the Fujianese (China) in Southern Min dialects such as Zhangzhou, Quanzhou, or Amoy. The setting of this geographical scope stems from the fact that, over the past four hundred years, the earlier settlers brought from Southern Min to Taiwan the oral and written literature that were used for entertainment, such as traditional operas and ballads for the immigrants or travelers from Zhangzhou; they also became the sources of inspiration for Taiwanese amateur writers. Then, original Taiwanese oral literature was born, including mythological legends, rural legends and strange tales, unofficial histories and anecdotes, and all kinds of ballads. The above-mentioned belongs to the development phase of Taiwanese folk literature, which went through the Dutch, Tungning, Qing and ended with the Japanese rule. During this period, except for a short time around the 1930s when works were produced under the "Taiwanese language movement" advocated by the writers, most of the vernacular Taiwanese works such as ballads, four-sentence couplets, and seven-word couplets were spontaneous works by amateur writers. Apart from these, Presbyterian Church pastors or followers wrote a small percentage of the works in Pêh-ōe-jī—a Taiwanese Romanization simpler than Han characters—to spread the gospel. They published these works in Latin letters in *Tâi-oân-hú-siâⁿ Kàu-hōe-pò*, a publication created by the Presbyterian Church in 1885, which sometimes also included literary poetry. Although these were less famous works, they were also part of literature in Taiwanese, and the idea and method of Romanization influenced later writings in Taiwanese.

The aforementioned writings in Taiwanese were written in a comparatively free environment. In other words, they suffered less official oppression than their postwar counterparts. After 1945, the newly-arrived Kuomintang of the Republic of China imposed a military rule and implemented stricter national language policies, which force-

fully forbade the Taiwanese from using their mother tongues, smothering the seeds of literature in Taiwanese. During this time, the only thing that survived was writing popular songs in Taiwanese for entertainment. However, it did not encourage the rise of poetry and literature in Taiwanese. Therefore, the thirty years after the war was the darkest era for the Taiwanese mother tongue environment and the writing in Taiwanese.

It wasn't until the 1970s that poets began writing in Taiwanese anew, first with Lim Chong-Goan's introduction of dialects into poems and then with Hiông Iông's writing of poetry in dialects. In the early 1980s, along with the rise of the democratic movements and the awareness of being Taiwanese, various Taiwanese writers writing in Mandarin, such as Sòng Tìk-Lâi, N̂g Kīng-Liân, N̂g Tshiū-Kin, Lin Yang-Min, began writing poems in Taiwanese while advocating for Taiwanese literature be written in Taiwanese. Around 1987, this proposition became a postwar Taiwanese literature movement. Several debates regarding literature in Taiwanese took place between 1989 and 1991, where champions of literature in Taiwanese, such as Lin Yang-Min and Ang Ui-Jin, refuted the claims of those against literature in Taiwanese and were well-received. After the debates, Taiwanese literary circles discarded their exclusionary attitudes toward literature in Taiwanese and began to accept it, prompting more and more Taiwanese writers to try to write poems in Taiwanese. Likewise, the mainstream media no longer maintained such hostility towards writing in one's mother tongue. In this way, literature in Taiwanese began to flourish. By 2000, the government had democratized and encouraged creative endeavors in mother tongues instead of oppressing them. Evidently, the practice of writing in Taiwanese has taken root and continues today.

The year 2000 was a watershed in the achievements of postwar poetry in Taiwanese. As a whole, the poetry collection *Sixty Years of Taiwanese Poetry* (Avanguard, 1998), edited by Lin Yang-Min, collects 92 pieces of work by 51 poets, which, apart from the six ballads written by Japanese-rule era lyricists, were all postwar works by Taiwanese writers, including ballads and free verses. As to the individual writers, the *Grand Collection of Taiwanese Literature* (Jen Pin, 2001), edited by N̂g Kīng-Liân and Lin Yang-Min that published issues by authors can be seen as a milestone of another phase in the development of poetry in Taiwanese. Among the prolific poets writing in Taiwanese that were published in the collection are—by the order of their entry into the field of poetry in Taiwanese—Lim Chong-Goan, Hiông Iông, Sòng Tìk-Lâi, Lin Yang-Min, N̂g Kīng-Liân, Tân Bêng-Jîn, Ôo Bîn-Siông, Li Khîn-huānn, Lim Sim-Bik, Chng Pek-Lîm,

and Loo Han-Siu.

After the year 2000, building on top of the foundation set by the works of those mentioned above, the following four factors further advanced the development of poetry in Taiwanese:

1. Incorporating mother tongues into school curriculums and establishing the Taiwanese category in language competitions.
2. Governmental and non-governmental awards for literature in Taiwanese.
3. Governmental and non-governmental subsidies for publishing books written in Taiwanese.
4. Ministry of Education's recognition of the issues of writing in Taiwanese. In 2009, the MOE established the recommended writing system and computer input system for Taiwanese, making writing in Taiwanese easier and more accessible.

Thanks to these four factors, Taiwanese poetry experienced a dramatic leap forward in its development. Major new talents in the Taiwanese poetry circle that had published poetry collections during this period include Png Iāu-Khiân, Tan Chhiu Pek, Lee Chang-Ching, Tan Tsing-Hiong, Tan Kim-Sun, Ong Lo-Bit-To, Kua Pik-Ing, Oo Tiong-Siong, Ng Sua, Lâm Bùn-Pîng, Tan Bing-Khik, Ng Bing-Hong, Tēnn Sūn-tshong, Na Siok-Ching, Hui Chhu, and Ang Guát-Hōng. The number of writers skyrocketed, and the number of published poetry collections surpassed that before the millennium.

From the literary perspective, all kinds of literary works in Taiwanese saw an increase in quantity and quality. The literary merit of many of these was by no means inferior to their counterparts in Mandarin. In Taiwanese poetry, for example, some were even superior to the Mandarin poems; one such is Lin Yang-Min's epic narrative poem *Rouge Tears* (King An, 2002). With about nine thousand verses and a total of eleven thousand words, it was the first epic poem in literature written in Taiwanese and Taiwanese literature as a whole. The Chinese scholar Tsiu Tn̂g-Tsip calls it the longest, the grandest poem ever in the history of Han literature. It is an epic poem and a novel written in poetic verse and hailed as the "pinnacle work of poems written in Taiwanese".

The above passages provide an overview of the development of poetry written in Taiwanese over the forty years after the war. It was an extremely condensed version due to limited space. Although poetry written in Taiwanese has earned the recognition of mainstream literary circles, the market size, number of readers, and lack of enthusi-

asm for learning Taiwanese make the prospect less than reassuring. Literature written in Taiwanese still needs more contributions from writers who know how to write in Taiwanese. At the same time, the government needs to provide more incentives and enhance the education of Taiwanese. Only then can literature in Taiwanese continue to grow and thrive.

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他們在高雄寫詩 ——把詩寫在海洋裡，把詩種在土地上

凌性傑

Ling Hsing-Chieh

高雄人。台灣師大國文系、中正大學中文碩士班畢業。現任教於建國中學。著有《你是我最艱難的信仰》、《夜市少年》、《島語》、《慢行高雄》、《男孩路》、《文學少年遊》等。編著有《2018 臺灣詩選》等。

Ling Hsing-Chieh was born in Kaohsiung. He graduated from the Department of Chinese of the National Taiwan Normal University, Postgraduate Course of the Department of Chinese Literature, National Chung Cheng University. He now teaches at Chien Kuo Senior High School. He has published many works, such as *You Are My Toughest Faith*, *Night Market Kid*, *Words from the Island*, *Wandering Around Kaohsiung*, *A Boy's Path*, and *The Journey of a Literary Youth*. He edited *The Best Taiwanese Poetry 2018*.

高雄人寫的詩，有一種開闊的格局——既能在廣袤的世界辨認自己的存在，也能在個人的小角落探查宇宙的奧祕。高雄詩人的作品，往往承載海洋性格，用自己的知覺與這個世界相互往來。他們有的出生於高雄，有的遷徙定居在此，有的則是短暫旅居，高雄經驗於是停泊在他們的詩裡。

長久以來，高雄詩人累積了豐沛的創作成果。創世紀詩社 1954 年成立於高雄左營軍區，隨後發行《創世紀》詩刊（後更名《創世紀詩雜誌》）。創辦者洛夫、痲弦、張默三人號稱「創世紀鐵三角」，影響了臺灣現代詩創作的走向。余光中定居高雄之後，寫了許多歌詠高雄的詩，他說詩人生活在當地，就有責任用詩句來向山水環境致敬。詩人在高雄定居，文學創作一併「就位」，這是創作者與環境相互融合的最好狀態。

掌門詩社成立於 1979 年，創辦《掌門詩刊》，主要成員有鍾順文、古能豪等高雄詩人。鄭炯明為高雄在地的醫師詩人，創辦《文學界》，曾任笠詩社社長、文學台灣基金會董事長，他的詩關照現實與正義，具有穿透力。另一位醫師詩人曾貴海，作品同樣流露對土地社會的關懷。李敏勇、焦桐、兩弦、喜菡、汪啟疆諸位詩人的作品風格多樣，但都與高雄這片土地血脈相連。汪啟疆的作品裡有許多海洋元素，開創了臺灣海洋詩學的新體系。

李長青生於高雄，定居台中，詩集《陪你回高雄》回溯高雄的童年經驗，以純真之眼看待城市變遷。徐珮芬高雄出生，花蓮長大，《我只擔心雨會不會一直下到明天早上》等詩集呈現新世代的憂傷，備受讀者喜愛。

楊佳嫻巧妙鑄造古典與現代，詩、散文、評論皆所擅長。她的詩集《少女維特》、《金烏》呈現對至美的強烈傾慕，她說：「詩永遠維特，為了愛，永遠維持著一種感傷的堅硬。」騷夏的《瀕危動物》、《橘書》敢於直接表露身體與慾望，她說：「只有一種性別是不滿足的。」夏夏善於跨界，能寫詩也能把詩拿來玩耍，詩集《德布西小姐》裡有豐富的想像，證明她是一個能夠把意象變成音樂的詩人。楊佳嫻、騷夏、夏夏三位女性詩人在高雄出生長大，成年以前的高雄記憶與她們後來的作品息息相關。

就我自己的觀察，高雄中學出身的作家群有一股強大的認同感與凝聚力。這所高中是詩與怪獸的產地——王聰威、凌性傑、吳奇叡、林達陽、陳雋弘、夏夏（雄中音樂班女生）、蕭詒徽、方子齊皆畢業於高雄中學。對於家鄉、母校的情感，《2021 臺灣詩選》主編林達陽在詩選發表會上說：「高雄是我的家鄉，在成長過程中給我許多創作靈感和溫情支持。作為一個文學創作者，持續寫作、推動『擦亮花火文學計畫』、陪伴高中的學弟妹舉辦高雄馭墨三城文學獎，都是我回饋家鄉的方式。」王聰威在詩集《微小記號》提到：「每一首詩，都是一個微小記號。多年之後仍能提醒我，哪裡有誰曾經被愛。」凌性傑《海誓》是寫給高雄的情詩集，也是愛與被愛的銘記。林達陽的詩中有虔敬的陽光、無比溫柔的海洋，《虛構的海》、《誤點的紙飛機》告訴讀者他全心珍惜的事物，以及不要輕易放棄的心念。陳雋弘的《此刻是多麼值得放棄》、《連陽光也無法偷聽》以最乾淨澄澈的構句方式傾訴心情，最好的詩裡往往有最日常的語言，平易之中顯現了不易與

不俗。

詩的語言對孫梓評來說，可能是時光與機遇交織的魔術。他的《你不在那兒》《法蘭克學派》、《善遞饅頭》處處充滿靈光，善遞饅頭與 **sentimental** 諧音，意思是傷感。把感傷用得恰到好處，甚至用得有點甜美，這是孫梓評專有的魔法。任明信則是毫不猶疑地在感傷了，他甚至想過活到某種年紀「不是自殺就是出家」，幸好沒有。也幸好有《光天化日》、《你沒有更好的命運》這樣的詩集，讓我們看見留白的力量。從事聲音工作多年的郭霖，寫詩的狀態是：「從遠古的化石中重新找到自己的原點」，於是《隱生宙》成為一份最美的救贖。

在臺灣現代詩的發展脈絡裡，高雄詩人儼然已經形成一組神祕艦隊，持續探索愛、美、自由、平等、正義……。他們在高雄寫詩，把詩寫在水上，把詩種植在土地，並且把自己的名字刻在永恆的風裡。

They Write Poems in Kaohsiung —Writing Poems in the Ocean, Planting Poems in the Land

Poems written by the people of Kaohsiung are broad in spectrum—they can identify their existence in the vast world and explore the mysteries of the universe in their personal corners. These poets' works often share the ocean's character and communicate with the world with their perception. Some were born in Kaohsiung, some moved and settled here, and some were sojourners. For all of them, their experiences in Kaohsiung leave their marks in their poems.

Over the years, poets of Kaohsiung have amassed a rich body of creative works. The Epoch Poetry Society was founded in a military camp in Zuoying, Kaohsiung, in 1954. Shortly afterward, they published *The Epoch Poetry* magazine, later renamed *The Epoch Poetry Quarterly*. The founders Luo Fu, Ya Hsien, and Chang Mo became known as the Steel Triangle of the Epoch and have influenced the course of Taiwanese modern poetry. Yu Kwang-Chung wrote many poems praising Kaohsiung after settling in the city. He said that one had the responsibility of paying tribute to the environment where he lived. Writing about the place where one lives is the best example of the merging together between the writer and the environment.

Chairman Poetry Society was founded in 1979 and published the *Chairman Poetics* magazine. Its core members are local poets, such as Chung Shun-Wen and Ku Neng-Hao. Cheng Chiung-Ming is a local practicing physician and poet. He founded the *Literary Circle* magazine and served as director of the *Li Poetry* magazine. At present, he is the president of the Literary Taiwan Foundation. His poems are penetrating and concern themselves with justice and reality. Another doctor-poet is Tseng Kuei-Hai, whose works also show concerns about the land and society. The works of Lee Min-Yung, Jiao Tong, Yu Hsien, Xi Han, and Wang C-Jung display a wide variety of styles. Still, they all have one thing in common: they are all connected to the land of Kaohsiung. The elements of the ocean abound in Wang Chi-Jung's works, opening up a new branch in Taiwanese ocean poetry.

Lee Chang-Ching was born in Kaohsiung and lives in Taichung. His poetry col-

lection *Back to Kaohsiung with You* recounts his childhood experiences in Kaohsiung, seeing the changes of the city through innocent eyes. Hsu Pei-Fen was born in Kaohsiung and grew up in Hualien. Her beloved poetry shows the melancholy of the younger generation, such as her poetry collection *I Only Worry That It Will Keep Raining Till Dawn*.

Yang Chia-Hsien expertly combines classical and modern elements in her works and excels at writing poetry, essays, and commentaries. Her poetry collections *Young Girl Werther* and *Golden Crow* show a strong fascination with absolute beauty. She said, "Poetry has always been Werther. For love, it always maintains a sentimental toughness." Sao Hsia's *Endangered Animals and Orange Book* bravely express the body and the desires. She said, "It's not enough to have only one gender". Xia Xia excels at crossing boundaries. She can write poetry as well as toying with it. Her poetry collection *Claude-Emma Debussy* is rich in imagination, proving that she is a poet capable of turning imagery into music. Yang Chia-Hsien, Sao Hsia, and Xia Xia were all born and grew up in Kaohsiung. The memories of the city before they came of age are closely connected to their works.

I've observed that poets who graduated from Kaohsiung Municipal Kaohsiung Senior High School have a great sense of identity and cohesiveness. This high school is where you will find poetry and beasts—Wang Tsung-Wei, Ling Hsing-Chieh, Wu Chi-Jui, Lin Ta-Yang, Chen Chun-Hung, Xia Xia (female music class), Hsiao I-Hui, and Fang Tzu-Chi are all KMKSHS alumni. "Kaohsiung is my hometown. It has given me a lot of creative inspirations and moral support while I was growing up," said Lin Ta-Yang, the chief editor for the poetry collection *The Best Taiwanese Poetry 2021*, about affection toward hometown and the alma mater during the book launch. "As a literary writer, my way of giving back to my hometown is to keep writing, promoting the Light the Spark literary project, and supporting students from the Kaohsiung Municipal Kaohsiung Senior High School to hold the Kaohsiung Yumo Three City Literature Award." In the poetry collection *Tiny Marks* Wang Tsung-Wei said, "Each poem is a tiny mark that reminds me, many years later, of where someone was loved." Ling Hsing-Chieh's *Pledge by the Ocean* is a collection of love letters to Kaohsiung. It is also a mark of love and being loved. In Lin Ta-Yang's poems, one can find the pious sun and the gentlest ocean. In *Imaginary Sea* and *The Delayed Paper Plane*, Lin Ta-Yang tells the readers what he cherishes with all his heart and encourages them not to give up easily. Chen Chun-Hung relates his feelings in simple and clear syntaxes in *It's worth Giv-*

ing up This Moment and *Not Even the Sun Can Eavesdrop*. In the best of poems, one often finds the commonest of words, witnessing the extraordinary in the unassuming.

For Sun Tzu-Ping, perhaps the language of poetry is the magic woven together by time and chance. His *You Weren't There*, *Frank*, and *Sentimental* are full of inspiration. His magic lies in his unique ability to use the right amount of sentimentality, sometimes even sweetly. Jen Ming-Hsin, on the other hand, is being sentimental without reservation. He even considered committing suicide or becoming a monk when he reached a certain age. Luckily, he didn't do it. Fortunately, also thanks to his poetry collections, such as *In Broad Daylight* and *There's No Better Destiny For You*, we get to witness the power of the spaces left in blank. For Kuo Rin, who has been working in the dubbing industry for years, writing poetry is about "finding the starting point of oneself from ancient fossils". Therefore, *Hidden Universe* became the most beautiful salvation.

In the development context of modern Taiwanese poetry, poets from Kaohsiung have become a secret fleet that keeps exploring love, beauty, freedom, equality, and justice. They write poems in Kaohsiung, write poems on the water, plant poems in the land, and carve their names in the eternal wind.

譯者簡介 Translators

金尚浩

一九六一年生，韓國首爾人。國立中山大學中國文學博士。專長為台灣文學、中國現代文學、比較文學、文學評論。現任修平科技大學觀光與創意學院教授兼院長、台灣現代詩人協會理事長、趙明河義士研究會會長等職。

Kim Sang Ho

Born in 1961, he is a citizen of Seoul, Korea. As the PhD in Chinese literature, National Sun Yat-sen University, he specializes in Taiwanese literature, modern Chinese literature, comparative literature, and literary criticism. He is the dean and a full professor of the College of Tourism and Creativity, Hsiuping University of Science and Technology; the chairperson of Modern Taiwan Poets Association; the president of Research Association of Cho Myeongha, a Hero.

邱振瑞

詩人、翻譯家，著有4部詩集，2部小說集《菩薩有難》、《來信》，2部日本文化評論集；2024年預定出版《日本思想與臺灣闡釋》（60萬字），讀書隨筆集《一個自由人的往事與隨想---2016-2023》（50萬字）。

Chiu Chen-Jui

Poet and translator, with four collections of poetry and two collections of novels entitled *The Troubles of the Bodhisattva and Incoming Letters*, as well as two collections of essays on Japanese cultural criticism. Scheduled for publication in 2024 are *Japanese Thought and Taiwanese Exposition* (600,000 characters) and a collection of reading essays entitled *Recollections and Reflections of a Free Spirit-2016-2023* (500,000 characters).

張登翰

國立師範大學學士、碩士，高雄師範大學英語研究所博士。專長為英美文學。

Zhang Denghan

PhD of the English Department of National Kaohsiung Normal University, MA and bachelor of the English Department of National Taiwan Normal University, devotes his study to English-American literature.

鄭育欣

靜宜西研所畢業。曾擔任教學助理、劇場助理、大學講師，現為自由譯者。科幻小說迷，夢想是成為科幻小說家以及譯者。習慣吃飯配小說，出門可以沒帶手機，但不能沒帶書。

Yok-Him Devn

Freelance translator. Yok-Him Devn holds a Master's degree in Spanish language and literature from Providence University (Taiwan). He has worked as a teaching assistant, rehearsal assistant, and lecturer in Spanish. An avid science fiction reader, his goal is to become a science fiction writer and translator. He's used to reading novels when he eats and can leave home without his cell phone, but never his books.

鄭秋惠

鄭秋惠，台灣中部人，僑居阿根廷十餘年，畢業於 Instituto ABM Argentina, IPMO美國國際自然醫學醫師、AANM國際花波健康管理講師、美國西南德保羅大學自然醫學研究院博士研究生。

Lucía Cheng Chu- Huei

Lucía Cheng Chu- Huei, a native of Central Taiwan, lived in Argentina for more than 10 years, graduated at the ABM Institute Argentina. Dr. of International Natural Medicine of IPMO of U.S.A., Instructor of International Flower Essence Health Management of AANM, Doctoral student at Southwestern DePaul University's Institute of Naturopathy.

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地 址：高雄市 802 苓雅區五福一路 67 號
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