

Melodies of Time and Beauty

Collected Poems of Chiang Chi-der

時間與美的律動

江自得詩集英譯

Chi-der Chiang

Translated and Introduced by
Raung-fu Chung 鍾榮富

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原 著 江自得

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目 錄

Contents

引言	4
Foreword	
時間筆記（15 首）	10
Diaries of Time – to NS, 15 poems	
給 NK 的十行詩（30 首）	40
Ten lines of Poetry – to NK, 30 poems	
短詩選（10 首）	100
Other short poems	
編後語	130
A briefing to Chiang Chi-der's poetry	

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引言

江自得，一九四八年生，台灣台中縣人。高雄醫學院醫學系畢業，現任台中榮民總醫院教學顧問，曾任台中榮民總醫院胸腔內科主任、台杏文教基金會董事長、文學台灣雜誌社副社長。著有《那天，我輕輕觸著了你的傷口》(1990)、《故鄉的太陽》(1992)、《從聽診器的那端》(1996)、《那一支受傷的歌》(2003)、《給 NK 的十行詩》(2005)、《遙遠的悲哀》(2006)、《月亮緩緩下降》(2007)、*Ilha Formosa* (2010)、《台灣蝴蝶阿香與帕洛克》(2011)、《給 Masac 的十四行》(2012)、《鬧鐘響了》(2013)等十一冊詩集，另有《漂泊》(2003)散文集及醫學專書《實用胸腔 X 光診斷學》等共十三本書，不含其他的選集，已然卷帙浩繁，著述豐富。

大學時代，加入高雄醫學院的「阿米巴詩社」，開始寫詩，並自認為從詩的創作中得到心靈及精神上的解放。大學畢業後，繁忙的醫生生涯中斷了詩的創作，直到一九八九年加入「笠」詩社之後，才重啟詩的創作。短短的四年之間，結集出版了四冊詩集，用功至勤。2003 年退休之後，致力於長詩的寫作，首先結集出版的《給 NK 的十行詩》(2005)，內含兩個詩組：〈時間筆記—致 NS〉(共十五首)及〈給 NK 的十行詩〉(共三十首)，構成本編輯的主要基石。

〈時間筆記—致 NS〉的主題是時間，從時間的形象化來表示時間的快慢、時間的無情、時間與記憶之間的關係、最後以病人垂死之前對於時間的眷戀與無奈來表示生命的卑微。不過，字裡行間充滿了醫生的的人文情懷，以及對於生命的尊重。〈給 NK 的十行詩〉也是詩組，共有三十首詩，以美為標的。「美」起於

我們對於美女或美的事物之印象，透過歷練與閱讀或旅行，對於「美」的形象更為多元，然而核心總在於令人愉悅令人覺得舒服的感覺。

揮別忙碌的醫生生涯之後，江自得的生活以「美、愛、創作」三個面向為主。講求美與美感，因此偶而品評畫展，欣賞古典音樂，閱讀美學的相關論著，同時也把美的追尋心得寫成〈給 NK 的十行詩〉，以與讀者分享。由於愛——對於人對於鄉土對於家國的愛，江自得出錢出力，積極為周邊的人事物爭取尊嚴。做為熱愛生命的醫生詩人，江自得始終能從詩的書寫與創作中獲得很大的樂趣。創作詩並不一定要追求名，更不在乎詩的永久性，畢竟那是後人的機緣與品味，與現階段的創作無關。

基於鄉土之愛，江自得近來的書寫以台灣歷史人物為標的，他在 2010 年出版的 *Ilha Formosa* 是有關台灣歷史創作的第一部史詩，敘述台灣的歷史發展，從梅花鹿之消失開始，以迄蔣家政權為止，縱橫數百年，每個階段都有可歌可泣的事件與命運。全詩氣勢磅礴，有細膩的情懷，有勇猛的悲壯，是每個台灣人應該熟讀之作。2011 年推出《台灣蝴蝶阿香與帕洛克》，內有〈台灣百合〉與〈台灣蝴蝶阿香與帕洛克〉兩首長詩，兼具了敘述、評論、省思、分析等各種觀點，氣若長河，跌宕起伏，引人入勝。行文用字，依然婉約依然乾淨，為現代長詩中難得之巨構。去年年底，江自得出了以短詩為本的《鬧鐘響了》，副以「現代俳句」為標題，充分顯示詩人由繁入簡的心態，更彰顯日本俳句之禪韻與機鋒對於詩人的影響。

本選集得以出版，應感謝的是曾貴海先生，經過他的引薦才能認識江自得醫師，並進而品閱他的作品。同時要感謝國家文學館給予的翻譯與出版補助，雖然杯水車薪，然而不失為國家的補助。更要感謝台灣文學基金會的援手。最後感謝書林書局願意出版本詩集。

Foreword

Born in Taichung, Taiwan, Chiang Chi-der received his MB from Kaohsiung Medical University. He chaired the Department of Chest Medicine at Taichung Veterans General Hospital before his retirement in 2003, and is currently serving as consultant to the Department. In addition to his medical career, Chiang showed great enthusiasm and potential in modern poetry. He began to write poetry when he joined the Ameba Poetry Club in college. He is currently a member of Taiwan Pen, Vice President of Literature Taiwan, and director of Li Poetry.

Chiang stopped writing poems when he became devoted to his medical career. In 1989, he joined Li Poetry and in the following 4 years (1989-2003), he had four books of verse published: *From that Day Forth, I Lightly Touched Your Wound* (1990), *The Sun of My Home Town* (1992), *The Other End of the Stethoscope* (1996), and *The Wounded Song* (2003). After his retirement in 2003, he focused on the composition of longer poems, coming out with *Ten Lines of Poetry to NK* in 2005, including both "Ten Lines of Poetry to NK", 30 poems in all, and "Diaries of Time – to NS", 15 poems in all, which forms the crux of this collection.

As a doctor, Chiang Chi-der had keen insight into not only his patients but the society they lived in. The subject matter he dealt with in most of his works was mainly beauty (not confined to aesthetics), love (love for human beings, love for his native land, and love for his home country, Taiwan), and creativity

(poetic writing). His love of exploring the nature of beauty resulted in 30 poems under the title "Ten Lines of Poetry to NK". The poem (composed of 30 poems) begins with an image of a lady walking beautifully from one side of a hospital, which is metaphorically termed as a white hall, to the other side. It is the exact impression of beauty that he wants his readers to visualize while reading his poems. As is usual with beauty, the concept can be approached from various perspectives. This tells us why the poet needs a series of 30 poems, each of which copes with one specific feature of what beauty is. At the end, the theme has been illuminated, suggesting beauty is an autonomous view.

Included in *Ten Lines of Poetry to NK* is another series of 15 poems, examining the nature of Time, which has no definite forms or patterns, and is not catchable or touchable in any concrete way. It is, however, this nonfinite form of time that has intrigued most poets. Almost every good poet has attempted to probe the very being of time. The following is from the third stanza in Robert Burns's "Open to me, O!":

The white moon is setting behind the white waves
And Time is setting with me, O!

Obviously this indicates that when time passes by, life is passing by. There is no way to stop it from happening. In fact, time exists only when we know we are alive. Time does nothing meaningful to the dead, whether in the positive or negative domain. We enjoy the rhythm of time's ups and downs while reading this series of poems.

Apart from poems dealing with time and beauty, 10 other short poems present a view to a further understanding of Chiang's style: romantic, sensitive, without being sentimental is the main frame of his poetry. In terms of language, Chiang likes to use paradox in his poems, which, as claimed in Brooks' *New Criticism*, results in poetic intension.

Out of love for his native land, Taiwan, Chiang Chi-der is devoted to creating poems related to the history of Taiwan. His recent publication *Ilha Formosa* (2010) was the first piece of epic writing in Taiwanese modern poetry, describing historical events which occurred in different periods, each replete with spiritual and tragic challenges. There emerges a clear picture of what we were and why we developed into what we are. His latest publication *The Alarm Clock Rang* (2013) was written in the form of a Japanese Haiku, indicating the author's broad creative range.

I am obliged to Dr. Tseng Gui-hui for introducing me to the world of Chiang Chi-ter's works. Meanwhile, I thank the grant from the National Museum of Taiwan Literature for the translation and publication, though the amount was not large. Many thanks go to the Foundation of Taiwan Literature. Finally, I would like to acknowledge Bookman's help for the publication of this anthology.

時間筆記（十五首） ——致 NS

第一首

從圖書館的窗口下望
你看到時間，在馬路上前進
時而匍匐蜿蜒，時而高速衝刺

這令你想起，這世上有什麼事物
比在鼎沸的人言人語裡靜止的時間
更憂傷

如果太陽不斷以喪失記憶的速度
在你的夢裡沉落又升起
你將以怎樣的感動去回應
窗台上一杯餘溫尚存的咖啡

Diaries of Time – To NS

No.1

Looking down from the window of the library,
You see Time, advancing along the way,
At times at a crawl, at others sprinting by.

You wonder if there are things
Infinitely sadder
Than frozen Time amidst a cacophony of voices.

If the sun continued at a speed surpassing memory,
Rising and setting in your dreams,
With what kind of emotion would you face
The still- warm cup of coffee on the window-sill?

第二首

從被遺忘在書房的一本詩集
掉下來的一枚枯葉
你納悶，為什麼秋天總是藏匿起
春天的光輝，為什麼
被曬乾了的記憶
總是無言無語

你發覺，在乾燥了的葉子裡
仍可聽到一些水的聲音
一些惦念的名字
一些孤寂的氣息

No. 2

A withered leaf
Falls from a volume of collected poetry
That lay in a forgotten corner of the study.
You wonder why autumn has concealed spring's glories,
And why the sun-dried memories
Always enjoy the quietness.

You hear still, in the dried-up leaf
Faint sound of flowing water,
Vague reminiscence of bygone names,
And their lonely sighs.