犁青論系列

時代的嚎叫：

對讀犁青與惠特曼

Barbaric yawp: Re-interpreting Li Qing and Walt Whitman

余麗文 著

Author: Yee Lai-man Winnie

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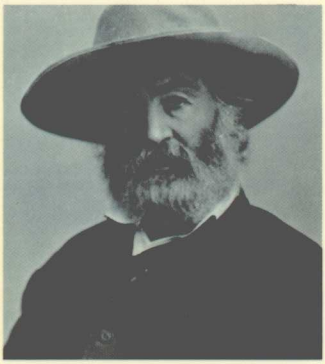

惠特曼（Walt Whitman）是現代詩的翹楚。其詩作的內容與語言形式不單震撼了英語世界，也引進和影響了中國新詩的發展。

犁青與金斯伯格（Allen Ginsberg）相片，20世紀五、六十年代，詩人金斯伯格對美國社會的批判，反映了惠特曼對美國詩人的影響，也在時空上更接近犁青討論的八十年代的中國。金斯伯格可算是惠特曼與犁青兩位詩人間的一個連接點。

郭沫若(1892-1978)，中國現代新詩開拓者和奠基者。於1919年接觸到惠特曼的《草葉集》，繼而開展了他與惠特曼詩歌間的一段奇妙旅程。郭氏的《女神》是中國現代詩歌第一部從內容到形式上開拓了新天地的經典詩集。。

犁青與艾青相片。惠特曼對理想美國的追尋和對自由的嚮往給予艾青啟迪和影響。艾青於1937年前後的詩作深受惠氏詩歌風格的影響。艾青詩的火把帶領了一代的中國詩人往前走！犁青深受從惠特曼至金斯伯格，從郭沫若至艾青詩界大師的教育和影響。

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內容簡介
Summary

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內容簡介／Summary

惠特曼是現代詩的翹楚，成功開創了自由新穎的寫作形式，在內容上表現了對於美國身份的肯定及對平等自由的追求，也啟發了一整個世代的心靈。作品中接近口語的寫作手法，不單震撼了英語世界，同時也通過翻譯引進到中國。對於中國二十世紀中期的種種內憂外患，惠特曼的聲音是未來的號角，牽引了中國詩人的心。本書旨在對讀惠特曼與犁青兩位截然不同卻又同時互為緊扣的詩人，探討在現代詩的發展進程中，詩人詩作之間的文本互涉及互為影響。本書分為四章，亦即嘗試從四個不同的面向對讀犁青與惠特曼在題材內容、抒發情懷及形式風格上的相同及相異之處。

Harbinger as Walt Whitman is in modern poetry, influence of his works has surpassed history and space. In accordance with his pursuit of freedom and equality, Whitman's poems reconfirm the American identity on the one hand, and liberate poetry from conventional rules on the other. His language shows no discriminatory distance but closes to everyday life. The power of his innovativeness stuns not merely the Anglo-Saxon countries, but also penetrates into China through translation. As to the Chinese poets who were perplexed and wounded by both internal and external warfare in the 20th Century, Whitman's poems are horns that rekindle their courage and hearts. This work is an attempt to reread Whitman and Li Qing, two poles apart yet surprisingly related poets, striving to analyze the power of intertextuality and cross-

cultural influences. Divided into four chapters, this book exploits four different perspectives to explore similarities and differentiations, in the arena of themes, content, and style, between Whitman and Li Qing.

Chapter One takes departure from the discussions of history, endeavoring to explore the ways Walt Whitman and Li Qing deploy to construct their respective national identities. Though both express fervent admiration and adherence to the idea of "nation", Li Qing surpasses Whitman in tackling social problems with ardent critique and self-reflection. Both poets hinge upon the development of history in conjuring up national identities, Whitman criticizes the slave system whereas Li Qing condemns colonial and post-colonial history. Under a systematic re-reading of their works, readers would be able to fathom the poets' viewpoints and attitudes upon different social issues and the way they envisage future. This chapter exploits the ideas of "imaginary community" and "the Other" to investigate the diverse interpretations of "national identity" between Whitman and Li Qing. More importantly, the attempt Li Qing rewrites and recycles western stereotypes would be unveiled, demonstrating that Li Qing has thrived to disturb and disrupt the Western discourse.

Chapter Two concentrates on the notions of "modern society", "modern man" and the development of capitalist society. As history uncovers, modern society has changed in a pace faster than anyone could have imagined. The triumphant modern world celebrated by Whitman became a vast contrast to Allen Ginsberg's decadent and deteriorating America in the 1950s and 60s. When Li Qing writes about modern society in the 1980s, the conception of, and relationship with the advent of modernization have been completely changed. Though both poets demonstrate strong enthusiasm toward modernization, Li Qing, however, features critique and criticism in equal measure. He warns sternly that China should not commit the same mistakes when following the capitalist path. This chapter reveals

the characteristics of modern society, its development and unfavorable consequences. In the light of comprehending the various interpretations and elucidations of modern society in the course of history, a comparison between these three poets will be made.

Chapter Three should be perceived as a continued discussion of modern society, with a particular focus on the influence of photography. With his fondness for photography, Whitman believes whole-heartedly that pictures of human face help carry a message of democracy. Photography, to Whitman, is a technology that offers everybody an equal chance of being captured. Appropriating photography and its inference to democracy as starting point, this chapter aims to discuss Whitman and Li Qing's approaches to writing human faces. To Whitman, a face close-up serves to be the best representative of American democracy; whereas to Li Qing, this however is a panacea to life. "Smile" is a symbol of Li Qing. He emphasizes heavily on the significance of smile in giving out hope and life, and wishes that through writing about smile, poetry could help reform society. Moreover, photographs of face could lead readers to investigate the self-image of these two poets, and make, subsequently, body as another focal point to discuss. Both poets encapsulate a new attitude on body. Its significance does not confine to Whitman's attempt to reemphasize the equal importance of body as to the soul, but comes to the fore for its allegoric nature. The reason that drives Whitman worshiping the body lies more apparently on his hunger for democracy above all. Through presenting body that is naturally born and possessed by every individual in the world, Whitman successfully underscores the inherent characteristics of freedom and democracy in mankind. Varied from Whitman's optimistic stance, the fragile and failing body of Li Qing is a metaphor of the problematic old China. This chapter analyzes the intricate relationship between spectacles, body and politics in works of these two poets, and unveils the political allegory embedded in their poems.

The last chapter interrogates the construction of identity, with a particular interest in the identities of "I" and "the Other". Though similar discussions are made in Chapter One and Three, this chapter strives to evaluate Whitman and Li Qing's writing strategies. Special attention will be paid to the writing of spatiality and temporality. Living completely poles apart and at different historical moments, the two poets endure pressure from different sources, which invariably leads only to an obsession of diverse writing strategies. Discussion on Chinese modern poet Guo Moruo will be initiated, in an attempt to delineate the bequest of western literary treasure within Chinese poetic history. In the selection of themes, the narration of stories, and the writing style, their works could not help but reflect a continued aesthetic legend. It is hoped that the analysis on these three poets could enrich the discussion between Whitman and Li Qing on the one hand, manifesting the influence of Whitman on Chinese poetry, and embark on novel routes of studying modern Chinese poetry on the other.

前　言

對讀犁青與惠特曼

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