

# 從詩句到詩行\*

## ——楊牧的迴行意識與定行詩節

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### 摘要

本文從文學技術層面討論楊牧現代詩當中的單位調配，關注其在「行句關係」逐漸疏離的發展中，如何以「詩行」為核心，形構出詩作的有機性。唯有迴行技術發揚後，詩行才真正彰顯意義；而借鑒傅柯的觀點，當文字單位之間的空間關係被改變，作者也才對作品掌握了更高的權力。爬梳現代文學史的迴行發展之後，本文分項討論了迴行必然產生的三種效果，得出楊牧在視覺導向、聽覺導向、敘事導向的三種迴行策略。相對於詩行，楊牧也調配「詩節」之間的關係，產生「定行詩節」與「跨節迴行」的兩種文本現象；而透過視覺導向、聽覺導向與敘事導向的安排，可能以此進一步形成不同於單純複沓的「反覆迴增」。詩行作為不同於詩句的創作與閱讀單位，楊牧在主題式的人文主義精神之外，建構了一種技術層面的文學傳統，強調了文字世界本身的獨立自主，從而讓台灣現代詩朝向藝術性的峰頂。

關鍵詞：楊牧、迴行、音樂性、定行詩節、反覆迴增

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# From Verse to Line:

## Enjambement Consciousness and Fixed-Line Stanzas in Yang-Mu's Poetry

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### Abstract

This paper examines the structural organization in Yang Mu's modern poetry from the perspective of literary technique, focusing on the writer's centering of "poetic lines" to establish an organic quality. It also examines how, amid the growing detachment in the "line-sentence relationship," it is only through the development of enjambment techniques that poetic lines truly gain significance. Drawing on Foucault's view, it is when the spatial relationships between textual units are altered that the poet attains greater control over the work. By tracing the historical development of enjambment in modern literature, this paper identifies three inevitable effects of enjambment and derives three distinct strategies employed by Yang Mu: visually oriented, aurally oriented, and narratively oriented enjambment. In addition to lines, Yang Mu also manipulates stanza relationships, creating two textual phenomena: the "fixed-line stanza" and the "cross-stanza enjambment". Through the interplay of visual, auditory, and narrative orientations, these arrangements may generate a distinct approach from mere repetition, known as "incremental repetition." As poetic lines emerge as creative and reading units that are distinct from sentences, Yang Mu, beyond his thematic humanistic spirit, establishes a literary tradition rooted in technical precision, emphasizing the autonomy of the textual world. This ultimately elevates the

Chinese-language tradition within Taiwanese modern poetry toward the peak of artistic refinement.

**Keywords:** Yang Mu, Enjambment, Musicality, Fixed-Line Stanza, Incremental Repetition

