

雜構新詩文體語言

——賴和新詩手稿中的意象經營與修辭意識 *

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摘要

賴和是1920年代台灣新詩發展過程中的領袖人物，這不只是在白話詩發展伊始階段，他便創作出足以預視白話詩可能規模的經典作品，同時，也因為他擔任了《臺灣民報》、《臺灣新民報》文藝欄與學藝欄的主編。日據時期台灣文學的傳播以報刊雜誌為主，報紙文（學）藝欄對文壇的影響力極為強大。作為兩報刊文藝守門人的賴和，其對來稿刪省修潤兼而有之，在這語言物件的細膩調動過程中，新文學文體美學亦緩慢雛構成形。因此探述兼具詩人與報紙文藝欄編輯的賴和其修辭意識，本身也在描繪1920年代台灣新詩文體美學典律的生成脈絡。

因此本文將細探賴和手稿中「原稿—修改稿—定稿」的修辭歷程，討論分為兩個層次：首先，以傳統論述賴和所注重之反殖民、關懷弱勢之現實性詩作為討論對象，以其手稿版本進行分析，檢視過往論述所未能呈現之賴和內在文體書寫策略。其次，則以傳統論述賴和時所往往忽視其帶現代主義氣息的作品進行討論，檢視以白話寫作詩歌時便自然潛存的現代主義語言潛力，以及賴和對之的修辭態度如何影響了後來新詩文體語言的走向。

關鍵詞：賴和、白話詩、新詩手稿、現實性、生命書寫、修辭意識

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Initial Construction of New Poetry Language:

Lai Ho's Management of Image and Rhetoric Sense in the Manuscript of New Poetry

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Abstract

Lai Ho was the leading figure in the development of new poetry in Taiwan in 1920s during which vernacular Chinese used in poetry was in the initial stage of development. He created very classical works which could foresee the possible scope of vernacular poems. At the same time, he was the chief editor of literature and art column, and study and art column in Taiwanese People's Newspaper and New Taiwanese People's Newspaper. Newspapers and magazines were the two major media of Taiwanese literature during Japanese colonial period and the column of literature (study) and art had significant influence on the literature circle. Lai Ho, as the assessor of literature and art for the two newspapers, had revised and polished those scripts. In the procedure of his delicate and careful adjustment, the aesthetics of style of new literature formed its shape gradually. Therefore, the discussion of the rhetoric sense of Lai Ho who were a poet and an editor of literature and art column of the major newspapers also depicts the sequence of development of the canon of the aesthetics of the new poetry style in Taiwan in 1920s.

In terms of the above-mentioned, this article has taken Lai Ho's manuscript of new poetry as research material to view the image establishing

and rhetoric sense in Lai's new poetry manuscript by the systematic analysis of rhetoric. Lai Ho very often differentiated the originals, the adjustments, and final scripts by the Chinese writing brush and writing symbols in his manuscript. His notes written on the top of the paper were particular remarkable to best present his strategies on the presentation in the writing and his imagination of modern writing style. This article is therefore going to look into details in Lai's manuscript of the rhetoric procedure as "original-adjusted-final". The detailed discussion will be split into two parts. The first part has taken Lai's poems which he focused on anti-colonialism and caring for the minorities as the main body in the discussion, and analyzed his manuscript to view Lai's writing approaches which the past discussions failed to bring up. Secondly, discussion will move to Lai's works with modernist style which were often ignored in the past discussion to view naturally existing potential of modernism language in the poetry creation by vernacular Chinese as well as how Lai's rhetoric point influenced the later trend of the new poetry style and language.

Key words: Lai Ho, poetry manuscript, style, canon mechanism, presentation in the writing, image, rhetoric

