

戰後第一世代詩人李弦〈古城行〉與 林梵〈某個時間的對位法〉之國／古 都歷史敘事辯證

解昆樺

中興大學中國文學系助理教授

摘要

本文探討1970年代中末到1980年代初，戰後第一世代詩人在台灣文學場域鄉土文學意識發生駁議論戰之際，是如何透過敘事詩考掘國都台北與國族敘事交互生產的關係。李弦和林梵從國都台北出發，開展自身的城鄉經驗，以及古都台南的書寫，恰呈顯戰後第一世代詩人的精神史轉折現象。

李弦〈古城行〉以身體繞著台北古城的「北門—西門—南門—東門」遺跡而行的活動，建立一環狀的內外遊觀結構。詩人不只共時性地呈顯國都當下紛雜的建築符號，還透過「明清版圖與復原圖」、「營建商藍圖」兩種地圖發展歷時性的觀看。林梵〈某個時間的對位法〉則透過音樂對位法概念，發現古都台南所存在「國族／地方／學院／知識分子」的聲部對應，進而觸動其邊界詩學的辯證。

可以發現，戰後第一世代詩人在敘事詩中任身體在國都台北、古都台南遊走，以實際的感官體驗考掘官方歷史敘事製作中被排除的歷史符號。在國都與古都敘事詩書寫中進行對位、辯證，深刻呈顯他們重構歷史起源與主體空間的意識。

關鍵詞：李弦、林梵、敘事詩、城市書寫、對位、邊界

The First-Generation Postwar Poets Li Hsien's “*A Visit to the Ancient City*” and Lin Fan's “*The Country's Counterpoint at Certain Time*” : The Dialectical Narrative of the History of Ancient Cities

Hsieh Kun-Hua

Assistant Professor
Department of Chinese Literature
Chung Hsing University

Abstract

This paper explores how the first-generation postwar poets dug out the inter-production relationship between the national capital Taipei and the country's narrative through the epics from the late 1970s to early 1980s. Li Hsien embarked from the national capital Taipei to expand his own urban and rural experiences, and Lin Fan devoted himself to writing the ancient city Tainan. Both of them represent the turning-point phenomena of spiritual history of the first-generation postwar poets.

In his “*A Visit to the Ancient City*” Li Hsien's action of encircling the ancient city Taipei from the North Door, West Door, South Door to the East Door, established a ring-like, internal and external visiting structure. Lin Hsien not only synchronically represented the national capital's disorderly architectural symbols, but also developed a diachronic gaze via two maps-- “*The Layout and Reconstruction of Ming and Qing Dynasties*” and “*Construction Blueprint*.” As for Lin Fan's “*The Country's Counterpoint at Certain Time*,” Lin Fan used the concept of counterpoint in music discovering the counterparts of “Nation/Local/Academy/Intellectuals” existing in the ancient city Tainan, and fur-

thering his dialect on border poetics.

It shows in their epics that the first-generation postwar poets Li Hsien and Li Fan roamed around in the national capital Taipei and ancient city Tainan respectively and employed their sense experiences to examine the cities' historical symbols, which had been eliminated in the process of documenting official history narratives. The poets also applied the “counterpoint” and “dialectical narrative” in their epic writings on the national capital Taipei and ancient city Tainan to show their strong consciousness of reconstructing the origins of history and space.

Keywords: Li Hsien, Lin Fan, Epic, Urban Writing, Counterpoint, Boundar

