

## 詩音的饗宴——淺談余光中的詩與詩朗 (Slam)

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### 摘要

以四首余光中詩的法文翻譯〈蒙娜麗莎〉、〈登鸛雀樓〉、〈雨聲說些什麼〉和〈珍珠項鍊〉為例，談近二十年來風行法德的詩歌發表形式〈詩朗〉(Slam)。

〈詩朗〉(Slam)，80年代由 Marc Smith 在美國芝加哥發起。自從 1998 年美國導演 Marc Levin 的 Slam 一片在坎城影展得獲大獎後，Slam 一躍為法國新的詩歌形式——詩歌不止是平面的美感欣賞，而是更感官的視覺，聽覺，及朗者與聽者，共享美感經驗的詩音饗宴。

余光中作為現代古典詩派的代表詩人，將中國古典詩詞的韻律規則與西方現代自由詩靈動的節奏有機地融匯一體。而其詩語中的音樂性，一種自然流動變化的思想感情，提供了一個無限大的舞臺空間，正與 Slam 的特色相互接近。

**關鍵詞：**詩朗、音樂性、演出藝術、聲音演藝

## **Yu Kuang-Chung's Poems and Slam: Poetic Tunes as Entertainment**

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### **Abstract**

I will first look into the French translations of Yu Kwang-Chung's four poems, namely, "Mona Lisa," "Ascending the Stork Tower", "What is the Rain Saying Through the Night?" and "The Pearl Necklace," then focus my study on slam, a sought-after poetic form of the recent two decades in France and Germany.

The American poet Marc Smith is credited with his initiating slam as a form during 1980s. Ever since 1998 when Marc Levin, an independent film director, shot a movie on slam and won a huge award at Sundance Film Festival, slam has soon become a new form of verse in France---a kind of multiplied performing art, signaling that poetry can be enjoyed not merely through words on the paper, but also through the sensory dimension, appealing to the visual and audio nerves, like poetic tune entertainments, to be aesthetically experienced by both the reciter and the listener.

Yu Kwang-Chung is regarded as an icon poet, who best represents the poetry of modern classicism. He has cleverly blended the regulated metric schemes of ancient China with the free, agile, and floating internal rhythm of Western poetry to further create a unique poetic style of his own, as a result, giving readers a sense of grace, harmony, and fluency. The musicality in Yu's poetic diction, enabling a natural and dynamic flow of emotions and thought, opens up a stage of infinite space for performance. That Master Yu's remarkable performance is still very fascinating to the audience is only kin to slam.

**Keywords:** slam, poetic tune, a performing art, internal rhythm