

内在流放者的语言重塑 ——多多的前流放诗学

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摘要: 本文探讨了中国朦胧诗人多多早期的前流放诗歌。鉴于多多在诗歌中不仅大量使用标点符号、结构工整,而且标明创作日期,其诗歌表面展现的风格显得明确清楚而非模糊朦胧。多多本人也曾否认他所创作的是朦胧诗,但大多数评论家仍把他的作品列入“朦胧诗”,并认为它们“怪诞”而“艰涩”。本文通过对多多流放之前诗歌的解读,重点探讨其对诗歌语言的重塑,特别是其中的音乐性和无关联意象的并置,并认为这两项诗歌特征是成就其朦胧性的最主要原因。

关键词: 多多 朦胧诗 前流放诗学 语言重塑 音乐性 意象并置

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The Linguistic Refashioning of an Internal Exile: Duoduo and His Pre – exile Poetics

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Abstract: This paper investigates Chinese Misty poet Duoduo's early pre – exile poems. As Duoduo uses punctuation abundantly in an orderly structure and dates his poems, his works project themselves as being more transparent than obscure or misty. Even Duoduo himself denied writing Misty poetry, although most critics classified his works as “Misty” and described them as “weird” and “difficult”. This paper will examine such confusion by focusing on Duoduo's pre – exile linguistic refashioning via musicality and juxtaposition of unrelated images, which I regard as his main constituent of Mistiness.

Key words: Duoduo Misty poetry pre – exile poetry linguistic refashioning musicality image juxtaposition

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Introduction: Duoduo and his first contacts with Misty poetry

When the friends of Duoduo (pseudonym of Li Shizheng, 1951 –), Mang Ke (1950 –) and Genzi (1951 –), first pas-

sed him their avant-garde poems in 1971, he claimed them to be “incomprehensible” and had “angered him and impinged on him as a reader,” as he believed then that “poetry should not be written like this” (Liu He 118). However, the famous Misty poet Duoduo finally commenced his experimental poetry on 19 June 1972, when he experienced a kind of revelation by the sudden emergence of a poetic line in his mind: ① “The windows open like eyes.” (Liu He 120)

This imagistic line laid the foundation for his subsequent profusion of imagery-filled Modernist poems, which by the end of 1972 had filled up an entire notebook. His prolific writing was further spurred by his annual exchange of “poetic notebooks” with fellow Misty poet, Mang Ke, which they likened to the “exchanging of pistols in a duel” (Duoduo 245). By end-1974, Duoduo had exchanged three full notebooks of poetry with Mang Ke: one can almost conclude that fierce competition and the consequent meticulous improvisation marked Duoduo’s early poethood and his poetry’s deep relations with other Misty poetry of his time. (Gan 152).

Known among his peers as the “last bus” for being later than others in publishing Misty works and coming to fame, Duoduo’s poetry and novels were published in the birthplace of Misty poetry, *Today’s Materials for Internal Exchange* (Neibu jiaoliu ziliao), and other official journals only after 1982. Although he was not actively involved with *Today* and its meetings, Duoduo, however, rapidly attained recognition especially among fellow Misty poets as the forerunner in creating highly innovative and idiosyncratic poetics (Duoduo 1989b: 11). In recognition of his poetic talents, Duoduo was awarded the prestigious poetry prizes at the 1987 Beijing University Literature Festival and the 1988 Beijing Institute for Foreign Languages Literature Festival, as well as the first *Today* Poetry Award in 1988. To honor Duoduo, the editorial board of *Today* even published an unofficial book, *Milestones* (Licheng), and organized a reading that was well-attended by poets and critics including Bei Dao, Tang Xianzu, Wang Jiaxin and Shizhi.

The late-1980s can be regarded as the first climax of Duoduo’s public poethood in China. Besides the awards, Duoduo became an inner-circle member of The Survivors Poets Club, edited its unofficial magazine (July 1988) and organized its first poetry festival in 1989. The official publisher, Lijiang Publishing House, also published his *Xingli* (Salute) in 1988. Its author’s introduction offered a glimpse of Duoduo’s poetic manifesto:

In creative writing, [Duoduo] adheres strictly to the principle of “devoting one’s full level of selfhood” (reng zong shuiping de touri), [and] persists in the quest for the innovations in the art of modern poetic language.

We can understand this as Duoduo’s attempt to devote himself wholeheartedly to inventing original poetic expressions. However, his political involvement was much less than his fellow Misty poets. Duoduo’s translator Gregory Lee has maintained that “Duoduo has not been outspoken on social or political issues” (Duoduo 1989b: 11) and hence van Crevel asserts:

Duoduo was and is much less well known among Chinese students than Bei Dao. Insofar as Duoduo’s work is known to them, it is much less directly associated with the partly politically motivated humanism of the most prominent proponents of “Obscure” poetry in the late 1970s: Bei Dao, Shu Ting, and Gu Cheng (Duoduo 1989c: 11).

Later, Duoduo commenced his exile in the most dramatically possible fashion: he left Beijing on the very day of June 4, 1989, on a prearranged literary invitation to London. His experience of dodging soldiers’ ammunitions as colleagues collapsed beside him, eyewitness account of, and poems written in response to, the trauma, all became valuable first-hand testimony that was much sought-after internationally.

Whilst his fame in China may have dwindled since his exile, Duoduo’s symbolic, political and subsequent economic capital had steadily escalated in the international scene. With the publication of van Crevel’s PhD thesis, *Language Shattered: Contemporary Chinese Poetry and Duoduo* (1996), he also became the first Misty poet to be researched in a full-length academic book. This paper, instead of trying to cover the entire complex poethood of Duoduo, will concentrate on Duoduo’s pre-exilic poetics which, I believe, can be seen as a total commitment to linguistic refashioning in a self-imposed internal exile.

Internal Exile: Pre-exile Imagery

Duoduo’s early pre-exile poems seem, on the outset, to project themselves as being more transparent than obscure or misty, as he uses punctuation abundantly in an orderly structure and painstakingly dates his works. Even Duoduo himself denied writing Misty poetry, although most critics classified his works as “Misty” and described them as “weird” and “difficult.” The following will examine such confusion by focusing on Duoduo’s linguistic refashioning via musicality and juxtaposition of unrelated images, which I regard as his main constituent of Mistiness. I shall first table the frequency of Duoduo’s pre-exile imagery of his first official publication, *Salute* (1988), before analyzing their lexical patterning:

Image frequency	Specifically – Chinese Image	Non – specifically – Chinese/Foreign Image	Specifically – Foreign Image
1	bellman (更夫), cow pen (牛栏), China , emperor (君王), mandarin orange (橘子), Pekinese (哈巴狗), Peng Gang (彭刚), character(字) (Total: 8)	Unlisted due to quantity (Total: 262)	(Aleksandr) Blok , (Konstantin) Balmont , (Sergei) Esenin , (Valery) Bryusov , Allah , America , Ancient Rome , apostle , Arabia , Aurora Cruiser , Bolshevik , Britannia , crucifix , English gentleman , genteel western lady , God , red hair , Indian , kingdom , London , Michigan , Moscow , northern Europe , Red Army , (Soviet) Republic , Winter Palace (Total: 28)
2		artists , back , (flower) basket , beige , blanket , bosom , bread , (artificial) breast , bus , buttocks , cabinet , calf , chest , clarion/bugle , claws , coffin , cornfield , corpse , crow , cup , curtain , drum , East , fat , flag , flesh , floor , footsteps , forest , funeral (cortege) , gap , genius , giant , gift , grape , grass , graveyard , green , gun , hometown , horizon , kernel , king , laborer , light (beam/ray) , machine , mark , market , mist/fog , mountains , mud , mushroom , mustache , neck , oyster , painting (exhibition) , patient , pit , plums , poetry , pond , purple (red) , ridge , river , roofs , room , sailor , slave , (bronze/holy) statue , stump , tail , throat , underground , uniform , wood (Total: 150)	Doctor Zhivago , (Jesus) Christ , Kremlin (Palace/Square) , Saint Petersburg , Western house (Total: 10)
3		beak , blue/bluish – grey , boots , branch (tip) , candle (light) , chair , city , clock , daylight , dogs , enemy , father , footprints , (dried) fruits , horse (hooves) , hunter , keys , (gas/table) lamp , (falling) leaves , lungs , nose/nostrils , (back) pillow , pipe , poet , sand , shadow , shop , shoulder , smile , stone , storm , table , tongue (tip) , youth (Total: 102)	German (Total: 3)
4		afternoon/noon , bed , birch (forest) , clouds , ox (body/head) , feet , fire/flammes , (dried) fish—catfish , fool/idiot , homeland/ motherland/parent – land , meat , moon (light) , rain , skin , stars , (stone) steps , stomach , toe (nail) , village , wall , wind/ breeze , (sacrificial) wine (Total: 88)	
5		door (shutter) , evening , gold (coin) , (red) hair , horse carriage , baby/infant , kiss , knife , legs , rose , smoke , soil , white , winter (Total: 70)	
6		bell , lips , mother , (milk/false) teeth (gaps) (Total: 24)	France (Total: 6)
7		autumn , flower (shrub) , glass (tube) , head , spring , (Total: 35)	Russia (Total: 7)

Image frequency	Specifically – Chinese Image	Non – specifically – Chinese/Foreign Image	Specifically – Foreign Image
8 or more	18 – sun (light/set) (Total: 18)	8 – dawn , dream , ears , (little) finger (gaps/tips/nails) , life , morning , mouth , red , sea/ocean , sky; 9 – death , tree—bodhi/pine , window (frame/grill) ; 10 – black , body; 11 – world; 12 – bird , blood(shed) ; 13 – field , road/pathway/street , snow (ball/ storm/path) ; 14 – child(ren) , (old/young) man/men , night , (old/young) woman/lady; 15 – earth/ground/land , heart; 17 – eye (socket) ; 19 – faces; 28 – hand; 23 – people/person (Total: 374)	9 – Marina Tsvetaeva; 14 – Paris (Total: 23)

 Table 1: Frequency table of images in *Salute*

Lexis and Image Frequency

The most noticeable trend above is Duoduo's heavy reliance on foreign images—77 out of 1209 , or 6.4% . In comparison to the mere 26 (2.2%) specifically – Chinese images , this figure is highly telling of the early influence of Western literatures on Duoduo. We further notice that his pre – exiled poetry's Western outlook is dominated by the numerous geographical and cultural names. Van Crevel has suggested that foreign phrases occur so frequently because of “a general acknowledgment of foreign inspiration , or a chic type of name – dropping” among literary youth in the early 1970s (1996: 130) . However , closer scrutiny reveals other reasons for and effects of relying on the many foreign names in Duoduo's early poethood. Firstly , let me catalogue and explicate the related modifiers which Duoduo associates with foreign lands:

Foreign lands	Related phrases/ modifiers	Messages/emotions invoked	Source
America	extravagant , attracting worldwide sailors , raining gold coins , humorous , happiness	envious of American ' s present wealth	“Every Phenomenon ” (Wanxiang) , Part D
Ancient Rome	faraway , a trace of grievance	fantasizes an ancient civilization	Ibid , F
Arabia	pitiable parent – land	sympathy for a war – torn land	Ibid , E
Britannia	gentleman , pirates , perkiness , colonial gun	reminiscent of colonial times	Ibid , C
Paris	vainglorious , luxurious horse – carriage , prostitute , weary , flabby skin , apathetic recollection , old days , impressionistic , in a coma , decadent , depletion of talents , outdated triumph	reminiscent of past glory and fin – de – siècle decadence	Ibid , A
London	garden , wondering	illusionary of a faraway unknown	“Blessings” (Zhufu)
Michigan	streets , wondering	Ibid	Ibid
Northern Europe	day , as dark as night	abnormal weather leading to desolation	“Tombstone ” (Mu – bei)

Foreign lands	Related phrases/ modifiers	Messages/emotions invoked	Source
Moscow	streets ,bade a thousand goodbyes	recreating a solemn and stirring at-mosphere	“ Doctor Zhivago ” (<i>Rivage yisheng</i>)
Kremlin (Palace/Square)	wander in solitude , surrounded by white Communistic snow walls	emphasizes the helpless isolation caused by Communist oppression	Ibid
Saint Petersburg	reverberating of laborers’ bell	exaltation of labor	Ibid
France	young , fiery – red hair , dissipated handsome young man	envy its zest but weary of its disso-luteness	“Every Phenomenon ” Part A
Russia	affectionate autumn , birch forest , basket of strawberry , white gauze kerchief , gentle , vast field , pale legs , ancient	reminiscent of Russia ’ s simple past (as conveyed in nineteen – century Russian literature)	“Doctor Zhivago ”

Table 2: List of modifiers and messages of foreign geographical names in *Salute*

Here we see that , even from a highly isolated Chinese society , Duoduo’s views of these foreign , especially Western , countries , are not totally unilateral. He appears to recall of the past glories of ancient Rome and Paris(“so used to luxurious horse – carriage”) (1988: 11) , but seems to desire the simple life of old Russia:

your birch forest , strawberry basket
and the footprints of young ladies in the pass
[...]
you have always been so gentle

— “Doctor Zhivago” (1988: 29)

Furthermore , he finds Northern Europe depressing and Arabia pitiful:

In the dark daylight as I read in Northern Europe
gigantic ice blocks sweep the boundless sea
winter’s landscape fills the heart

— “Tombstone” (1988: 81)

Arabia , O pitiable parent – land
—May Allah bless you
May doves fly above you forever

— “Every Phenomenon” (1988: 13)

As compared to China which appears only once , France , Paris and Russia appear a noteworthy 27 times altogether , or almost 2 percent of all images. Russian influence on modern China , in terms of philosophical thought and arts , has always been great because of its closeness geographically and ideologically. France represents another major literary influence , as argued by Chinese editor Liu Mingjiu “Chinese literary youths grow up under the influence of foreign , especially French , literature [...] Not only does French literature embrace the ideologies of freedom , equality and philanthropism , it is the cradle of various trends of thought and factions in the world” (2005) . While this may not apply to other Misty poets like Bei Dao and Yang Lian , Duoduo has been tremendously influenced by French literature. He went as far as to declare that he “would not have gone into writing if not for [French poet] (Charles) Baudelaire” (2005: 169) .

Secondly , literary names which appear in Duoduo’s poems— (Aleksandr) Blok , (Konstantin) Balmont , (Sergei) Esenin , (Valery) Bryusov , “Marina Tsvetaeva”—are all of Russian Modernists or Symbolist poets. Among them , Esenin formed the Imagist literary movement in 1919 which proclaimed the primacy of the “image”. Hence , Russian Symbolist and Imagistic works could be early sustenance and critical influence to Duoduo: he declared himself a Symbolist poet , and “has never departed from imagery” (2005: 169) . Not only is such influence due to Russia’s proximity to China and the easy availability of Russian poetry before the Cultural Revolution , Duoduo further highlighted the typical “vast grassland” and “intense emotions” in Russian poetry as reasons for his “natural resonance with , and love for them” (2005: 276) . Consequently , critics Chang Li and

Lu Shourong proclaimed that “Duoduo’s poetry appears mature from the onset, as he has a highly distinctive Russian mien” (177). Wang Guangming further attested that Duoduo’s poetry has an air of vastness and desolateness typical of Russian poetry (57).

Besides recognizing the influence of the Silver Age of Russian Literature (Russian literary boom between the 1900s and 1920s) (2005: 276–277), Duoduo explicitly names the abovementioned Russian writers to pay homage to them. Another reason may be that in his reinterpretation of “Doctor Zhivago” (Boris Pasternak’s novel inspired by World War I and the 1917 Russian Revolution), the inclusion of these poets adds flesh and blood to his imaginations and historical reinterpretations.^② On a more sentimental level, Duoduo has even declared in “The Melancholic Marina”:

“Marina [Tsvetaeva], I love you”

[...]

“I belong to you, Marina”

[...]

“Do not abandon me” (1988: 20)

Furthermore, Duoduo uses a wide variety of terms originating from foreign culture—such as “Allah”, “apostle”, “Aurora Cruiser”, “Bolshevik”, “Britannia”, “crucifix”, “English gentleman”, “God”, “red hair”, “Indian”, “Jesus Christ”, “kingdom”, “Red Army”, “genteel western lady” and “Western house”. They reflect his extensive reading of translated literature, and more essentially, his highly receptive attitude towards foreign culture—including Christian, Islamic, Indian, Russian and Western cultural icons—in a particularly conservative Chinese society in the 1970s.

An explanation for Duoduo’s open outlook could be his self-admitted psychological metamorphosis during the Cultural Revolution: “from total ignorance, to resistance with self-awareness, and finally to [an internal] exile in 1972 when [I] genuinely began writing” (2005: 267). Not only did the resistance to a stifling environment trigger his desire for intellectual freedom and cultural alternatives, these newly-acquired alternatives, in return, further strengthened his resistance. Thereafter, only an internal or spiritual exile could satisfy his psychological desires to escape from the harsh realities of China in the Cultural Revolution; and only “Western yellow-skinned books, grey-skinned books and white-skinned books [...] from 1969 to 1970” (2005: 267), which loosely referred to translated Western literature marked for internal circulation amongst officials and banned from the masses in China, could feed his intellectual hunger.

However, some of the above foreign images may seem superficial and conventional as they may be directly transplanted from foreign books. Although the textual world is certainly very real to a writer, these foreign icons are largely imaginative as Duoduo had never left China before 1989. Hence, while scholar Nino Ricci is quite right in describing Duoduo as “first and foremost an experiential writer, one who draws his details from the familiar, the human, the everyday” (1998: 107), we should note also that a significant portion of Duoduo’s imagery is imaginative. As filtered impressions are garnered from books (and even these books are translated, hence foreign portrayal becomes a “double filtration”), they could be sentimental, even biased. For instance, his portrayal of America in the 1973 poem, “Every Phenomenon”, seems one-sided:

That is an extravagant place
which attracts sailors from all over the world

[...]

There is happiness, in a place
called America. (1988: 13)

Other examples in Table 2 include the considerably simple coupling of Paris – vainglorious/decadent, America – wealthy, England – gentlemanly, Rome – ancient/melancholic. Although Duoduo does not fall into the common trap of unilateralism—that is, treating all foreign cultures as an indiscriminating “Other”—he inevitably forms rigidly conventional preconceptions of the imagined nations. Although they may be deliberate exaggerations to contrast with the Chinese villages, these foreign images still present, as van Crevel noted, “a kind of naive writing style to portray the foreign mythological world” (1993: 208).

However, Duoduo can also be more objective and critical in his early poems. For instance, his portrayal of France is more balanced and discerning:

Young France, the red-haired France

The side – view of your dissipated young handsome men
is only fit to decorate a coin— (1988: 12)

These lines suggest that besides fantasizing France’s zest (“red – haired” , ” young , handsome”) , Duoduo also recognizes its dissoluteness (“dissipated” , and only fit to be a decoration of a materialistic or capitalistic life) .

Nevertheless , these foreign icons rightly reflect Duoduo’s expansive literary imagination that forms the basis of his universal outlook. I believe such openness partly explains Gregory Lee’s remark “[Duoduo’s work] shows little sign of the derivative and banal pastiche that mars the work of many contemporary Chinese poets , he is a thoroughly modern poet whose work demonstrates selective and cosmopolitan influences” (Duoduo 1989b: 11) . This suggests that while exposed to wide – ranging foreign influences , Duoduo is extremely cautious in filtering them. The high frequency of a few foreign locations—France , Paris and Russia—may be a case in point.

Related to the first point , the second prominent observation from Table 1 is the scarcity of specifically – Chinese imagery. Keeping in mind that these poems were written in China , some even in highly traditional villages and farms , specifically – Chinese images at 2.2% seems almost unreal and certainly non – reflective of the empirical writing environment. One plausible rationalization points to his earlier – mentioned self – imposed internal exile since 1972 , which may be related to the eye – opening experience after reading Baudelaire’s poems. This spiritual exile , coinciding with and represented by the commencement of his poethood , may have led him to abstain from specifically – Chinese images subconsciously , so as to distance himself and his works from the suffocating surroundings.

Examination of the few specifically – Chinese images reveals that they are mostly demeaningly or negatively portrayed. For instance , Duoduo’s emperor “snores through his rotten teeth” (1988: 5) , the bellman is assimilated to a thief as he “secretly creeps and crosses the window grills” (1988: 6) , and the cow pen , which clearly implies the make – shift prison for political enemies of the Cultural Revolution , “has a pillar of non – dispersible smoke overhead” (1988: 60) . Furthermore , Chinese children “stand beneath beige bungalows (or Western houses) ” in bleak autumns (1988: 18) , mandarin oranges are meant for the sick (1988: 34) , even the dog is a Pekinese which has its origin in China and is often used to refer to over – docile and blind followers (1988: 19) . And prominently , the sun (a common metaphor for Mao and Communist Party) provides no shelter and safeguard (1988: 33) : it is only a “philistine photographer” (1988: 45) .

Two interesting possibilities arise here. Firstly , the large majority of negative images may be the direct results of an over – reaction by Duoduo. While he only wishes to escape from orthodox and political Chineseness , he may have subconsciously also shunned and negated other kinds of Chineseness (such as cultural icons) . Van Crevel has argued that in Duoduo’s early poetry (his periodization being 1972 – 1976) , China and Chinese politics are clearly apparent (1993) . Although van Crevel has not commented on this , the specifically – Chinese images he quotes are mostly derogatory—such as “China , old and haunted by spir-its” (“Memory and contemplation” , *Huiyi yu sika*) , “the herdsman , clenching the handle of a red whip […] guards the dark night […] the darkness” (“Farewell” , *Gaobie*) (van Crevel 1996: 122 , 131) . Therefore , if we were to tie – up such explicitly negative Chinese images with Duoduo’s spiritual exile , they become reasons and effect to mutually sustain each other in a vicious cycle: increased negative Chinese images implies greater alienation from the society; and the greater the alienation , the fewer , or the more negatively , Chinese images emerge in Duoduo’s works.

A second possibility lies in Duoduo’s ideological foundation , as he reflects with acute self – awareness “We too were cultured by Mao in the early stages , which resulted in the cultivation of courage , rebellion and resistance” (2005: 268) . A product of Maoist doctrine , Duoduo even recognizes his imitation of Maoist language “You and your father are in the same [societal] class—to disavow him , you have to delve into political vocabulary to disavow him” (2005: 268) . Reading such a confession as a trope , “father” can be inferred as Mao , the authority , and even the orthodox language prevalent during the Cultural Revolution.

Notably , poems with explicit negative Chinese images critical of the Communist state , such as the above “Memory and contemplation” and “Farewell” , are not included in the officially – published *Salute* , where I have drawn my data from. Thus , this further reduces the frequency of specifically – Chinese imagery in my Table 1 , as well as Duoduo’s direct criticisms of the society in the collection. Official censorship (especially frequent in an official publication in China) and suppression , of course , spring to mind immediately. To a certain extent , this also contributes to the abovementioned impression that Duoduo’s works are not as outspoken on social or political issues , unlike fellow poet Bei Dao.

Another notable trait amid the highest – occurring images in Table 1 is that most of them are related to the human body. They include “blood” (12) , “body” (10) , “eye” (17) , “faces” (19) , “hand” (28) , “heart” (15) , and “people” (23) , which total 124 , or a significant 10.3% of all images in the collection. Besides being mere description of ways of perceiving the external world , these bodily images have a higher purpose in Duoduo’s poetics. I believe his affinity with the body parts , as well as human as a whole , strongly suggests his penchant for the physical and psychological individuality , as well as a humanistic approach towards writing. From the distinctiveness of the inputs of an individual’s sensory organs , which in Duoduo’s poetry is acquired via touch and sight , one can gradually develop an exclusive psychological individuality. That is , these distinct corporeal experiences are first internalized to shape individuality , which subsequently is being portrayed as highly unconventional images of the heart and blood:

A blind postman walks deep into the earth’s core
Its green – colored blood
wiped away all sound··

— “It’s” (*Shi*) (2002: 64)

Such unique “green – colored blood” of the earth’s core “wipes away all sound”—not only does it throw the reader into visual consternation , but also suggests the supersession of all other cacophony , hence highlighting the blood’s (and individuality’s) idiosyncratic position.

A closer inspection reveals that most of these bodily images are modified with dismal or pessimistic adjectives:

Bodily image	Adjectival modifier	Source
heart	desolate	“Farewell” (<i>Zaihui</i>)
eyesight	of an orphan	“Blessings”
body	ossified and dying	“Untitled”
face	coarse	Ibid
hands	groaning	Ibid
hands	dirty	“For whom the bell tolls” (<i>Zhong wei shui ming</i>)
throat	strangled	Ibid
neck	of a silly woman	Ibid
lips	anaemic	Ibid
legs	hairy , belonging to villains	Ibid
skin	flabby	“Every Phenomenon”
face	of a melancholic era	“For the young artist Peng Gang”
heart	pure , but non – recallable	“Farewell” , 1973
hands	coward	“For rival in love” (<i>Zhi qingdi</i>)
legs	pale	“Dr Zhivago”
face	blurry with emotions and lust	Ibid
breast	icy cold and emaciated	“Art exhibition” (<i>Tuhua zhanlanhui</i>)
ears	protruding , shameless	“Crocodile market” (<i>E’yu shichang</i>)
scrotum	sagging and impotent	Ibid

Table 3: Examples of pre – exile bodily image phrase

With these negatively – portrayed sensory organs , it is unsurprising that most of Duoduo’s perceived images are derogatory. As Song Haiquan attests , “[Duoduo] uses preposterous lines to challenge and resist incoherent reality , to realize the resurrection of the bereavement of human nature ,” and examples of “preposterous lines” include “degeneration , blasphemy , treachery , loss of virginity” (Liao 1999: 253) . However , instead of being merely derogatory , Duoduo’s sensory organs and images are wholly extraordinary. Gregory Lee extols his linguistic creativity:

It is at the level of syntactical manipulation and metaphoric creation that the Chinese poet can be inventive. Duo Duo does this by pushing the meaning of words and the limits of ambiguity further and further , and by employing words in combinations unthinkable in the language of officialdom and daily routine. (Duoduo 2002: viii)

More than simply creating unusual image phrases , the appendage of many of the above adjectival modifiers forces the originally straightforward bodily images to be part of the “unthinkable combinations”. In fact , these combinations can more specifical-

ly be labeled as “paradoxical writing” (*beilunshi xiezu*), one of Duoduo’s trademarks for his Misitness, according to critic Liu Xiang (50). Alternatively, Yang Xiaobin terms it as “self – antagonistic” (*zifan*), referring to the state where “every phrase is led to ambiguity, impossibility and absurdity by subsequent phrases (Liu Xiang 50). Although Liu Xiang has argued that Duoduo’s “paradoxical writing” only becomes palpable after the 1990s, I believe its foundation is in the paradoxical portrayal of sensory or bodily images in Duoduo’s pre – exilic Misty poems. For instance, from Table 3 we see that the “heart”—a source of warmth and emotions—is “desolate”; the “body”—the physical externalization of motion and life—becomes “ossified and dying”; the “throat”—where air passes to enter the lungs—is being “strangled”; the “breast”—usually warm and full—becomes “icy cold and emaciated”; and the “scrotum”—a totem of fertility—is “sagging and impotent”.

Linguistic Refashioning: Pre – exile Poetics

When Duoduo won the *Today* Poetry Award in 1988, the judges’ acclamation highlighted his linguistic inventiveness: “Through his near – insane challenge of culture and language, he enriches the substance and expressivity of contemporary Chinese poetry” (Duoduo 1988). Duoduo himself advocates the “refashioning of literary language using refashioned tools” (2002: viii),^③ so as to subvert the politicized Chinese language, including sloganeering, “abusive epithets, imperatives, and emotive, exclamatory statements” (Gunn 142).

How is Duoduo’s language refashioned? Most crucially, on top of reabsorbing Europeanized syntax like other avant – garde poets, he creates a unique niche in poetic phonology and musicality. Van Crevel has strongly affirmed in an interview that of the poetry that emerged after the 1970s, Duoduo’s stood out for its startling musicality, and that “his sound comes before image, before anything” (van Crevel, personal communication, 2 Nov 2006). The editor of *Today*, Song Lin, also attests that Duoduo distinguished himself from the other Misty poets, Bei Dao and Yang Lian, through his “unparalleled emphasis on musicality and unique syntax” (Song, personal communication, 12 Oct 2006). Duoduo declared in 2004 “Music is the real form of my poetry, its construction. I choose the way of music to organize language” (Grasselli 2004). Significantly, Duoduo’s composition differs from the rhythmic effects of simple repetition, superlatives (most, greatest), rhymed parallelism and antithetical couplets in the Cultural Revolutionary slogans and literature.^④

His phonology and musicality stand out because of his innovations in three critical areas: rhetoric, syntax and layout. These three areas which I will examine in detail are important features of Duoduo’s poetry.

Rhetoric

At the lowest level pertaining to poetic diction, Duoduo’s rhetorical inventions include rhyming and repetitive constructions. Rhyming, being the essential criterion in classical poetry, encompasses new significance in Duoduo’s free verse. In general, Duoduo practices a style which can be termed “loose rhyming” with no rigid metre (in Chinese, *pingze*) and rhyme feet. For instance, the ending words of each line in stanza six of “A story has all of his past” are respectively:

guoqu (past, 过去)
shuangyan (a pair of eyes, 双眼)
xishang (above the knees, 膝上)
xiuxi (rest, 休息)
maoyan (fume, 冒烟)
miaozhun (aim, 瞄准)
yike (an instance, 一刻)
xiuxi (rest, 休息)

The consonants “ü” [y] and “i” [i] in lines 1, 4 and 8 loosely rhyme, while “an” [æn] and “ang” [aŋ] in lines 2, 3 and 5 form another set of loose rhymes. Apparently, the rhyme feet are randomly positioned with more liberty. Duoduo even rhymes using the exact word “*xiuxi*” in lines 4 and 8, a practice normally disapproved of in classical poetry. Not only does such flexible rhyming allow for more word choice, and rhetorical or syntactic possibilities, it moreover resembles classical verse in emphasizing the harmonious tempo and conjugative melody, but without conforming to the overtly rigid classical poetic rules.

Although most of his works do not rhyme, Duoduo’s inclination towards rhyme – scheme is still much stronger than many other avant – garde poets after the 1970s, as some even renounced traditional lyricism and rhyming as downright obsolete.^⑤ Critic

Huang Canran testifies the intrinsic relationship between Duoduo's musicality and classical poetry:

The intense and unique musicality in Duoduo's poetry further enable him to inherit that of classical poetry—which is the ease of reciting, intonement, and remembering. (Duoduo 2005: 261)

Certainly, melody gives Duoduo's poetry an added dimension over other more text-based poems, such as imagery-oriented Misty poems and the earlier-mentioned Lower-body and Stream-of-life poems.

Repetition is commonly used to emphasize and reiterate since *The Book of Odes* up till the Cultural Revolutionary slogans. Duoduo builds on this strong rhythmic foundation through intelligent juxtaposition, punctuating, adding and deleting words. The few lines with repetitions in "I remember" are a good case in point:

Ah I remember in the dark night I remember:	啊我记得黑夜里我记得:
[...]	[...]
But when—when?	但什么时候——什么时候
[...]	[...]
Ah shattered, finally being shattered	啊粉碎了 终于被粉碎了 (2005: 43–45)

In line 1, the first "I remember" makes clear the subject/time of remembrance, while the second ingeminates it, as if accentuating "I really do remember!" Closely following an exclamation "Ah", the entire sentence is written and read in one breath without intervening punctuation, line-breaks, or any caesura to force a medial pause. Thus, the tempo is fast, with the repetition augmenting the sense of urgency, and the emotions are multiple as the protagonist is eager to recall after the colon the happenings in the night.

Next, the two "whens", separated by a long dash, decelerate the tempo. The reiteration of the question not only asserts that the first question receives no response, it also affirms the eagerness of the inquirer to know the answer. Furthermore, the prefixing of a transitional word "but" for the first "when", as well as the omission of it from the second, offer variety in the manner of questioning.

Finally, the last variation appears as a form of complementarity. The cry of exclamation or relief that comes with the first "shattered" is followed by a supplementary explication about the eventuality of the second "shattered" ("finally"). Also, the addition of "being" illuminates which object is being shattered. Rhythmically, the addition of a comma inserts a small pause, before the repetition of "shattered" confirms the devastation in an elevated and affirmative tone. Hence, we see the manifold effects of Duoduo's repetition: besides merely repeating and emphasizing, it varies and complements.

Syntax

Syntactic intervention in Duoduo's poetics tackles the higher level of poetic lines, and proves to be crucial to injecting musicality. Techniques he often employs include anastrophe (transposition of words, phrases, and clauses in a line or stanza), zeugma (gapping) and punctuation.

Compared to other Misty poets like Bei Dao, anastrophe in Duoduo's poetry may not occur with such high intensity and frequency. That is, most of Duoduo's poems are usually clearer and more coherent within the individual lines, though the same cannot be said between lines and stanzas, which grow increasingly ambiguous. However, Duoduo's anastrophe stands out with strong melodious effect. For one, his long titles (and often poetic lines too) reflect the musicality instigated by his transposition of words:

1. "The barbaric heart being held captive forever faces the sun" 〈被俘的野蛮的心永远向着太阳〉
2. "On the fallow northern farmland there is a plough which pains me" 〈北方闲置的田野有一张犁让我疼痛〉
3. "Liberating the news banished by Spring" 〈解放被春天流放的消息〉
4. "As the hearse of Spring passes through the sulphur-mining land of exile" 〈当春天的灵车穿过开采硫磺的流放地〉

With these titles having at least 10 characters, there are multiple rhythmic permutations and transpositional possibilities. In Examples 1 and 2, the key subjects ("heart" and "farmland" respectively) are both preceded by two modifying adjectives ("barbaric" and "being held captive"; "north" and "fallow" respectively). They are followed by actions ("faces the sun" and "pains" correspondingly) that further modify themselves. Due to the global syntactic ambiguities caused by the inflected positions of the transposed modifiers ("liberating", "being banished", and "Spring"), Example 3 is most polysemous: it could mean "liberation of the news regarding the banishment by Spring," or "the news is that liberation has been banished by Spring." Ex-

ample 4, the longest title here, appears visually almost like the track of the “hearse of Spring”, while its temporal conjunction “as” injects a sense of continuous movement, and a uniting force to string all the characters and sound together.

In all examples above, not only do the modifiers provide semantic “twists” to the subjects, they engender an internal rhythm whereby short pauses are intrinsically implied after the modifying adjectives, and a longer pause implied after the key subjects. Furthermore, as modifiers and key subjects are unfixed, especially in Example 3, the rhythmic patterns vary too.

One highly effective linguistic modifier (even a modifier of modifiers) in Duoduo’s titles is the preposition “*bei*” (by), as found in Examples 1 and 3. Undeniably originated from Europeanized syntax, such as the frequent passivisation by words like “been” and “being” in the English language (although it has become much more common for Chinese native speakers of Duoduo’s generation), the passivisation agent “by” causes direct semantics to be reversed. As “*bei*” is habitually emphasized in Chinese intonation, it further interposes a short pause before itself, as well as adds a stress tone.

Next, compared to its English translations, zeugma is certainly more noticeable in the Chinese inscription system whereby characters appose each other. With deliberate gaps created between characters, interpretation of the intervening spaces becomes ambiguous and polysemous: is it an omission of punctuation or the withholding of an unspeakable phrase? Rhythmically, it can represent a cadential pause, a moment of silence, and even a facilitator for tempo changes. For instance, between the repeated key phrase in “Hello, Hello” (*nihao, nihao*), Duoduo’s combinations of zeugma and punctuation include:

Hello, Hello	你好 你好
HelloHello	你好 你好
HelloHelloHello	你好你好你好 (2005: 72)

The first combination with a comma is the most usual way of greeting, whereas the gap in the second combination calls for a pause in greeting, suggesting hesitation. Also, the gap induces a breather in reading/reciting, with the time – span depending on the individual readers. In contrast, the coalescence of the three identical phrases is not mere melodious repetitions, but also signifies warmth and excitement in greeting, as well as temporal rapidity without the interference of gaps and punctuations.

Layout

Layout is a distinguishing feature of Duoduo’s design from the onset. Often grouped into stanzas of similar, if not identical, number of lines, Duoduo’s poems from as early as 1973 project a highly cohesive effect with a uniform layout. Such orderliness could be the influence of traditional Chinese lyric poem (*ci*), many of which have two or more stanzas (called *que* or *die*) in nearly identical patterning. It could also be inspired by Western poetry which places more emphasis on stanza forms as their defining feature (for instance, they are important enough to have specific names like tercet—three – lined stanza, and triad—poem with three tercets).

For example, Duoduo’s “The Window Fond of Weeping” (1983) consists of six tercets, or two triads; whereas “In Autumn” and “To the Sun” (both 1973) are presented in four quatrains (stanza of four lines), or 4 – 4 – 4 – 4. One is tempted to correlate the four – stanza formation with the traditional structure of “beginning – following – turning – concluding” (*qi – cheng – zhuan – he*), a narrative strategy common in Chinese classical poems and prose. However, closer scrutiny confirms Duoduo’s linguistic refashioning: the positions of his “turnings” or “twists” often vary. For instance, in “To the Sun”, the extreme glorification of the sun is only reversed in the end—he admonishes its lack of freedom just like “a universally circulating coin!” (2005: 24). Furthermore, his “concludings” frequently resist closure, hence subverting the requirement of winding up the entire poem: for instance, 12 out of 14 verses in the poem series “Every Phenomenon” end with inconclusive points of ellipsis.

More importantly, these uniform layouts resemble the strophic or chorus form of musical structure, which is based on the repetition of one section or block played repeatedly, and the accompanying music for each section is similar, even identical. Consequently, like most folk songs, there are balanced emphases of rhythm and melody on each of Duoduo’s uniform stanzas, hence projecting an overall harmonious musical effect.

Another means of employing layout to enhance musicality is through manipulation of the length of lines. For example, on top of a highly structuralized 4 – 4 – 1 – 4 – 4 – 1 formation, Duoduo’s “Eating meat” (Chirou, 1982) commences every stanza with a long line and continuously shortens subsequent lines, resulting in a saw teeth wave form:

truly wish to thank the skin of my body, when
being lowered into the frying pan

it protects me by being a
sausage casing

afterwards on my breast sprinkle a little
garlic juice , the bed of mine
is then the plate
fear me (2005: 59)

Not only is such layout visually prominent and structurally aesthetic , the implication for rhythm is equally outstanding. The shorter lines imply faster reading/reciting speed , as if “boiling down” to the gist; and the two – word ending of every stanza presents a forceful punch , almost like two stress marks with an element of teasing surprise.

Subversive Voice: A Pre – exile Poem

Besides this 1985 poem , Duoduo has another two similarly – titled poems in 1972 (“Goodbye” [*Zaihui*]) and 1983 (“Farewell” [*Gaobie*]). These titles suggest that the motif of departure , a portent of his later exile , lurks in Duoduo’s sub – consciousness since the 1970s. Subliminally , there are various connotations arising from the peculiar antithetical construct of these Chinese phrases: on top of “good – bye” , “*zaihui*” literally represents “to meet again”; and “*gaobie*” , though it strictly denotes “to ask for permission to depart” , can be creatively deciphered as “to advise not to (do something , including departing) ” .

Farewell

Listening to the vast dreariness of the sea at midnight
my forehead is as calm as the winter storm:
Two thousand pieces of red cloth hang on the mast
the big ship is stable , as if loaded with gold
When the rising sun reveals the proud outline of a city
you leave me behind , making me part of solitude
wind , I see the fallen leaves dancing , all the pears
are hanged in a line , on the night when fruits
depart from branches
A multitude of stars become liquid lead
the sun at midnight , is like a golden bowl dehisced
To detain those taken by you
the black sunlight tows along gigantic wings
To unquiet those that are faraway
my blessings shall remain on the road forever
Sending off people not heading for their
hometown , deep thoughts lash against the mind , I hear the waves lashing
against the sea……

In this poem , the solitary protagonist (“I”) , who is left behind by others (and possibly the ever – progressing society and times) , bids farewell (strict denotation of “*gaobie*”) to the others who are not heading for their hometown. Of course , this poem may be purely depicting the parting of acquaintances , but grander noun phrases like “city” and “people” suggest otherwise. The protagonist persuades against , albeit to no avail , the others’ departure (creative decipherment of “*gaobie*”) , and eventually could only sink into his melancholic missing of his fellow countrymen.

This poem opens with two lines of introduction—one acoustically , the other thermometrically and emotionally. These acoustic , thermometric and emotional abstractions are further concretized into two compelling images—the unbounded sea and the winter storm. Similar to the technique of “*xing*” (stimulus) in *Book of Odes* , these images evoke a desolateness that “seamlessly connects” and enhances all the depressing images that follow. Here , syntactic anastrophe enforces an ambiguous relationship between the words “vast” (*liaokuo*) and “dreariness” (*chenji*) to imply an immeasurable dreariness , and the protagonist listening intensely to dreariness implies that the ironic “sound of silence” is being sought. Such quietude , further augmented by the mid–

告别

倾听午夜大海辽阔的沉寂
我的额头 , 冷静得像冬天的暴风雨:
两千匹红布悬挂桅杆
大船 , 满载黄金般平稳
当朝阳显现一个城市骄傲的轮廓
你们留下我 , 使我成为孤独的一部分
风 , 我看到飞舞的落叶 , 梨子
全都悬挂成一线 , 果实离开枝头的夜晚

众多的星星化成了铅水
午夜的太阳 , 像一只金碗裂开
为了挽留被你们带走的
黑色的阳光拖着巨大的翅膀
为使遥远的不再安静
我的祝福将永远留在路程上
送别不是驶往故乡的人们啊 , 沉思
冲击着脑海 , 我听到冲击着大海的波
涛…… (2005: 106 – 07)

night's tranquility, is deliberately contrasted against the snowstorm in the second line, so as to mutually intensify the sea's desolateness, and the winter's ferocity. However, the phrase "calm" (*lengjing*) triggers another contradiction as calmness (*lengjing*) and quietness (*jing*, fragmented from *lengjing*) certainly do not complement snowstorm. Hence, such double antinomies in the introduction create a huge tension between opposing forces in the protagonist's thoughts (as hinted by the bodily image "forehead"), and set an underlying antithetical tone (departure/staying, foreign land/hometown, renouncing/retaining, mass/solitary) throughout the poem.

With politically-charged images, stanzas 2 and 3 imply the orthodox vision of the Communist society. The many red cloth (implying Communism and the Chinese national flags) are sails that can stabilize and steer the big ship (of China). The pride of the (Chinese) city is illuminated by the rising sun—another Maoist symbol and Duoduo's most frequently used specifically-Chinese imagery. The prominent figure of 2000 is either a hypothetical number suggesting multitude, or allude to the 2000-odd years of imperial rule in China. If the latter assumption stands, the two opposing systems of rulership with differing ideologies (dynastic rule by the emperor versus Communism) that steer the ship of China in different eras, are ironically juxtaposed here to form an antinomy. However, the solitary protagonist—the individual—is abandoned by the big departing ship carrying the masses and the orthodox ideologies. The antipodes of "I" against "them", individualism against collectivism, loneliness against bustle, loom all the larger in the backdrop.

Correspondingly, stanza 4 illustrates instances of separation with two nature images: falling leaves and dropping pears. The deliberate enjambment of the lines is most fascinating here. The phrase "*lizi*" (pears) is joined to the first line so as to rhythmically create a double pause. Enjambed from its own sentence, it could even be read as a visual representation of "fruits depart (ing) from branches." Furthermore, all the fruits that originally "hanged in a line" could be a trope for collectivism: the uniformity of the departing masses.

The "multitude of stars" in stanza 5, which is internally linked to stanza 4 by the transitional phrase "night", is usually the symbol for hope, dream and direction. However, these are symbolically perished for the masses as the many stars melt into toxic liquid lead, a further analogy of the denaturing of originally constructive ideologies, including dynastic rule and Communism. Similarly, the "midnight sun", already an abnormality in itself which also satirizes the unfortunate Chinese Communist emblem, is further disintegrated "like a dehiscent golden bowl." That even an unyielding golden bowl could crack signifies the fault in the ideologies once touted to be infallible. Such "breakable gold" further subtly disproves that the earlier-mentioned "ship of China" is stable with its golden load.

As stanzas 6 and 7 employ a similar phraseological structure of "because-therefore", any semantic ambiguities within can thus be deciphered via structural parallelism. For instance, due to a lack of perspicuous punctuation, stanza 6 can imply "to detain the wings of the black sunlight that are taken by the masses". However, structural comparison with the next stanza confirms its meaning to be "the black sunlight tows its wings because it wishes to detain those (stars) taken by the (departing) masses." Easily the most ambiguous stanza in this poem, this line first interposes an elliptical point—what is being taken away by the masses? Via mental connection to the text prior to this stanza, we can conjure that the departing masses may be shipping off the hope-signifying stars. The second line is even more challenging with more ellipses and lexical non-cohesion: Why is sunlight black? How and why does it tow along wings? Nino Ricci provides one possible elucidation:

In Duo Duo's work as a whole, there is an ongoing interplay of sun imagery with images of the moon, of night, of shadows and dusk, which are variously associated with the poet, with desire, with all that is suppressed, but also with terror, with evil, with death [...it] is not the simple A = B logic that is the trademark of propaganda, but rather the fluidity that is poetry. (Duoduo 1998: 113)

Thus, undeniably associated with the protagonist, the "black sunlight" may be an externalization of his suppressed desire to subvert the heavily politicized (Communist) "rising sun." If we further interpret "black sunlight" as darkness, then towing its gigantic wings may be read as darkness (even terror/evil/death) enveloping the city. Just like darkness is what remains after light departs, terror/evil/death is what remains after the fanfare and fervor of the public movement subsides.

Though the protagonist is abandoned by the masses, stanza 7 affirms his ironic well-wishing for them as he leaves his benediction on their path. His desire to unquiet the faraway object—an ellipsis possibly referring to the departed Chinese ordinary folk—may be an attempt to introduce a subversive voice to the reticent masses, and to a society which speaks in one orthodox tone, besides periods when fearful silence dominates.

The poem's motif of departure is again reinforced in the final stanza as the masses leave not for their hometown, but for an unknown destination. The stand-alone noun phrase "chensi" (deep thoughts) not only implies the protagonist's melancholy during the send-off, its semantic disjointedness can be read allegorically as his unorthodox and independent beliefs. The final line echoes the first by returning to the image of the sea. However, unlike the serenity of the sea and the equanimity of the protagonist in the first line, the distancing of the masses here, both physically and psychologically, has stirred up a storm: the lashing of waves resembles deep thoughts lashing his heart. Besides resisting closure, the final ellipsis marks imply further omissions, and even visually represent the unending lashing of waves and thoughts.

Furthermore, this poem demonstrates Duoduo's compelling musicality. Firstly, in terms of poetic syntax, a common feature in the first few stanzas is the comma that separates subjects ("my forehead", "big ship", "wind", "the sun at midnight") from their attributes. Not only does it reveal, as Duoduo's translator Lee Robinson affirms, "[Duoduo's] commitment to a poetics of the emphatic—which is idiosyncratic in Chinese" (Duoduo 1998: xii), commas also insert pauses to create rhythmic alterations. Commas not only come after noun phrases at the beginning of lines, but also before noun phrases at line-ends, such as before "pears" and "deep thoughts" to mirror the intermission and rhythmic effect.

Finally, another phonetically cohesive feature is the uniform layout. The structure of two lines per stanza is not only visually uniform—much like the Chinese couplet, more importantly, it projects an overall harmonious effect melodiously and rhythmically. That the second line of every stanza is longer than the first further augments such musical regularity. The consistent "short-long" lines also engender a "fast-slow" rhythmization which is analogous to the cadence of the continuous overlapping of waves.

Conclusion: The Unique Misty Poetics

Despite (or because of) his years of absence from China, Duoduo later won the 2004 "Poet of the Year Award" presented by Chinese literary media in 2005. Coinciding with his return to China from exile in 2004, the award inevitably aroused some skepticism and politicized remarks. However, there were far more positive remarks for Duoduo's works than skeptical criticisms, for instance Dong Ji has labelled Duoduo as the best representative of the poetic text (whereas Bei Dao is the representative in contemporary literary history) (2004), and Archives of Chinese Avant-garde Poetry labelled him as "the most accomplished Misty poet" and noted that more poets are ranking Duoduo as the best Misty poet (Liang 2004: 16). Such awards were testimonies to his continuous influence in Chinese poetic circles, and recognition of his poetics which emphasizes musicality and form—two aspects which I believe to be most unique to Duoduo's Mistiness, but which perhaps received less attention than poetic content in other books and articles on his works. This overwhelming sense of a musicality and rhythm at work in Duoduo's pre-exilic poetry is to become even more palpable in his later post-exile poetry, which is continuously being written.

注释[Notes]

- ①See Duoduo's biography in van Crevel's illuminating book (1996) which covers till the mid-1990s, and the recollections by Duoduo and his peers (Liu H. 2001).
- ②See the explicitly titled poem, "Doctor Zhivago" (Duoduo 1988: 27-32).
- ③This line originates from "Refashioning" (Gaizao) (Duoduo 2002: 86-87).
- ④Cf Gunn's investigation of literary stylists from 1967-1976. Albeit mainly on essayist and novelist, Gunn's observation of linguistic style is applicable to poets in the period too (Gunn 1991: 142).
- ⑤For instance, avant-garde poet Shen Haobo, who favours corporal themes, writes: "Tradition, poetic sentiment, lyricism [...] All those words belong to the upper body and have nothing to do with art." (Shen 2000)

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Glossary

bei 被

Bei Dao 北岛

beilunshi xiezuo 悖论式写作

chenji 沉寂

chensi 沉思

“Chirou” 吃肉

ci 词

die 叠

gaobie 告别

Genzi 根子

Gu Cheng 顾城

jing 静

Li Shizheng 栗世征

liaokuo 辽阔

lizi 梨子

lengjing 冷静

Mang Ke 芒克

“Mubei” 墓碑

Neibu jiaoliu ziliao 内部交流资料

pingze 平仄

que 阙

renge zong shuiping de touru 人格总水平的投入

“Riwage yisheng” 日瓦格医生

“Sanyue yu mori” 三月与末日

Shizhi 食指

Shu Ting 舒婷

Tang Xiaodu 唐晓渡

“Wanxiang” 万象

Wang Jiaxin 王家新

xing 兴

Yang Xiaobin 杨小滨

Yi Qun 依群

zaihui 再会

“Zhufu” 祝福

zifan 自反

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