

# 以生命書寫詩篇

## — 記國際筆會獲獎詩人黃翔

12月7日，悉尼歌劇院迎來了國際詩人筆會第八屆博覽詩歌獎頒獎典禮。在瀰漫著文學芬芳與思想之光的會場，我意外而驚喜地遇見了讓我崇敬已久的詩人——黃翔。

八十四歲的他，眼神依舊熾烈。歲月在他的面龐上刻下了深深的痕跡，卻無法抹去那份桀驁與不羈。他的名字，在中國當代詩歌史上早已如雷貫耳；而此刻，他也是本屆國際筆會詩歌獎的獲獎者，正在接受世界詩人的致敬。那一瞬間，我心中湧起的，不只是驚喜，更是深深的敬意與感動。

上世紀八十年代初，我第一次讀到黃翔的詩。那時的我尚年輕，心中充滿對文學的渴望與對自由的追尋。他詩中字裡行間散發出的一種不可征服的力量，令我感到震撼。

詩人黃翔從上世紀50年代開始寫詩，詩的風格始終如一：直面暴政，充滿抗爭精神。在那“萬馬齊喑究可哀”的年代，他在詩中多次為民主、自由吶喊。作為“民主牆”和“六·四”的積極參與者，他因不屈的表達與反抗精神，六次被捕入獄。在審訊中，他的耳朵被打聾，牙齒被打掉；然而，經歷了監禁與酷刑，他的精神卻愈發堅韌。他用自己的生命證明：自由的靈魂是不可征服的。

在那場六月的大屠殺之後，他憤怒地寫下了《致劊子手》。詩中寫道：“你可以砍斷我的頭顱，卻砍不斷我思想的火焰。”

這正是他對暴力鎮壓的回應——在經歷酷刑與監禁之後，依然不屈的靈魂。這首詩不僅是文學作品，更是反抗暴力的宣言；它是中國當代詩人群體中最勇敢的聲音之一。

黃翔的《長城的自白》是他“火神交響詩”中的重要篇章。詩中以長城為象徵，揭示民族歷史的苦難與分裂。詩人寫道：

“地球小小的，藍藍的，  
我是它的一道裂痕。  
在灰濛濛的、低垂的雲天下，  
我長久地站立著……  
我的每一塊石頭，每一方泥土，  
都沉默地記載著人類的過去，  
日日夜夜地敘述著悲劇的昨天。”

這首詩把長城塑造成一個有靈魂的見證者：它既是地球上的一道“裂痕”，也是人類歷史的傷痕；它承載著民族的苦難與堅韌。詩歌語

言犀利、雄渾、沉重，血肉與長城的結合，形成了宏大的史詩感。

黃翔的詩沒有華麗的辭藻，卻有著直擊人心的力量。他的詩是宣言，是戰鼓，是黑暗中燃起的火炬。詩人用生命寫下了血與火的印記，寫下自由與尊嚴的呼喊。

在中國當代文學史上，黃翔是極少數真正以生命書寫詩歌的詩人。他的經歷令人心痛，卻也令人敬佩。他的詩歌不是紙上的文字，而是血與淚的結晶，是抗爭與犧牲的印記。

在悉尼歌劇院的頒獎典禮上，黃翔朗誦了他的詩。那一刻，全場寂靜，所有的目光都聚焦在這位老人身上。他的聲音洪亮，充滿激情，詩句從他的胸腔深處噴湧而出；他的體態桀驁不羈，彷彿在對世界宣告：我不曾屈服，我依然自由。聽他的朗誦，我仿佛看見了他在監獄中的身影，看見了他在黑暗中依然燃燒的火焰。

那一刻，我心中湧起無盡的敬佩：敬佩他的詩，敬佩他的精神，更敬佩他作為一個詩人所展現出的自由與獨立。

黃翔的生命本身，就是一首壯麗的詩。他用自己的經歷告訴我們：詩歌不僅是文字的藝術，更是精神的力量，是對抗暴政的武器，是守護自由的火焰。

在當今世界，許多人選擇沉默，選擇妥協，而黃翔卻用一生堅持不屈。他的精神，不僅是文學的高度，更是人性的光輝。

我敬佩他，因為他讓我相信：即使在最黑暗的時代，詩人依然可以用文字點燃希望；即使在最殘酷的壓迫下，思想依然可以自由飛翔。

頒獎會即將結束時，我與黃翔合影。鏡頭定格，不僅是一個瞬間，更是我與詩人精神的交匯；不僅是一次偶遇，更是一次心靈的契約。它讓我再次確認：詩歌的力量是無窮的，思想的火焰是不可熄滅的。

黃翔的詩，是火焰，是吶喊，是抗爭，是希望；他的一生，是詩人最真實的寫照：用生命寫詩，用靈魂抗爭。

我願將這篇文字獻給他，獻給所有不屈的詩人，獻給所有在黑暗中依然守護自由的人。因為他們的存在，我們才相信：思想的火焰，永遠不會被熄滅。

史思哲



## Address to the Poets International Pen Club Sydney Conference (7 December 2025)

Ladies and gentlemen, dear friends, good afternoon.

First, let me say what a pleasure it is to welcome all of you to Sydney. I have lived here for thirty years, and it truly warms my heart to see writers and poets travel from so many corners of the world to join us.

Shakespeare wrote in Richard II: "All places that the eye of Heaven visits / are to a wise man ports and happy havens." Australia, a country of beauty, peace, and freedom, is surely one of those blessed places—and today, all of us gathered here are the "wise," finding calm and joy in this land. Thus, I'm also reminded of a famous line by the Song Dynasty poet Su Shi: "Where the heart is at ease, there is my homeland."

Secondly, I would like to offer a brief overview of Australian Chinese literature, or, to be exact, Sinophone literature in Australia.

Chinese people have been in Australia for 200 years. And more than a century ago—in 1909—a remarkable Chinese novel appeared in an Australian newspaper: *The Poison of Polygamy* by Wong Shee Ping. It was groundbreaking, and its rediscovery has drawn the attention of scholars worldwide.

Since then, Australian society has changed dramatically. The end of the White Australia Policy in 1973, and the arrival of large numbers of Indochinese refugees from 1977, led to the rise of "refugee literature" in Chinese.

Then came 1989. After the "Tiananmen Incident", about

40,000 Chinese students in Australia received permanent residency. From this group emerged an energetic wave of new writing—the "golden decade" of Chinese student literature in Australia.

But of course, student literature is only one chapter. I see Australian Chinese literature as "a new continent in constant ascent." Its rise within the global landscape of Chinese-language literature is unmistakable, and increasingly recognized by international scholars.

Today, indeed, the achievements in this field far surpass those of the 1990s. Take Dr Ouyang Yu, for example—a former student who became a renowned poet, novelist, scholar, and translator, and is the 2025 Prize winner. I once wrote a long essay about him, and my opening line was: "Ouyang Yu is a miraculous existence." Brilliant, unconventional, endlessly curious, he has written and translated around 150 books in both English and Chinese. With writers and poets like him—and the many talented authors here with us today—I truly believe Australian Chinese literature is moving into its own golden age.

Finally, let me speak to the values of this conference: peace, freedom, and thought. These are not just words on a banner—they should be the guiding principles of every poet.

We live in turbulent times. But they are also times filled with hope. As writers and poets, we must respond sincerely—with conscience, with a sense of justice, and with a feeling of

responsibility toward the world around us.

Another Song Dynasty poet Lu You once said: "True craft lies outside the poem." What he meant is that our poems draw power not only from technique but from the life we live—our experiences, our trials, our curiosity, our sensitivity to the human condition. Only through this can we create work that is true.

Let us strive to make our writing shine—with beauty, with wisdom, with insight. Let our words have soul. And let us dare to take part in the noble task of uplifting the human spirit.

Thank you, and let us encourage one another on this journey.

(這是何與懷博士于2025年12月7日在國際詩人筆會悉尼大會的致辭稿。)

He Yu Huai



2025年12月7日，何與懷博士在國際詩人筆會悉尼大會致辭。



黃翔先生領獎時的風采。



國際詩人筆會2025年會與會者合照 (James Yao攝影)。