

重探齊馬諾夫斯基《四首歌曲—— 選自泰戈爾《園丁集》文字》： 作品起源、音樂與詩文關係及意義

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摘 要

泰戈爾在 1913 年獲得諾貝爾獎文學獎肯定，成為第一位非西方得主後，吸引許多歐洲作曲家採用他的文字譜寫藝術歌曲，包括齊馬諾夫斯基在 1918 年所創作的《四首歌曲——選自泰戈爾《園丁集》文字》。然而，和作曲家其他具有東方指涉的作品相較，這部作品持續受到波蘭本地學者的忽略，直到 80 年代後才陸續有西方學者深入分析其作曲手法。進入廿一世紀以後，這部作品成為「泰戈爾接受」的討論對象，卻經常因為對作品之理解不足，導致以錯誤的方向解讀資料。本研究嘗試重新探索這部作品。首先整理出作品在創作及出版過程中的相關史料。接續嘗試以波蘭之「泰戈爾接受」歷史，釐清作曲家取材的訴求。在分析部分，本文除了呈現作曲家在詩文上的創意編排外，也嘗試使用「延伸調性」及「有限轉位調式」說明其獨特的聲響構築。最後，本研究認為此作品不應被侷限在狹義的「東方」標準下被評斷。這套作品可視為作曲家在前三階段成果的總結，也預告了第三階段的突破。而作曲家宣稱對詩文內容之「冷淡」態度，則可能也反映出他在譜寫當下的生命困境。

關鍵詞：齊馬諾夫斯基、泰戈爾、《園丁集》、有限轉位調式、音樂東方主義

On the Genesis and the Relationships between Poetic Text and Musical Techniques in Karol Szymanowski's *Vier Gesänge — Worte aus "Der Gärtner"* von Rabindranath Tagore

Yung-Kai TSAI

Abstract

With the crowning of Nobel Laureate of Literature in 1913, Rabindranath Tagore became the most renowned non-westerner poet among European composers, who found inspiration from his works. Among the many musicians who set his poems into songs, the Polish composer, Karol Szymanowski, is one of the most notable because of his work, *The Four Songs*, Op. 41 published in 1918. The song cycle has long been neglected by scholars in his own country and it was not until the 1980s when musicologists re-discovered the work because of its innovative compositional techniques. In the 21st century, the work is constantly discussed within the context of "Tagore Reception"; nonetheless, researchers are often misled by misconceptions of this work in previous studies. This article investigates *The Four Songs* by re-contextualizing the work within the background of its composition and publication as well as explicates the relationship between Szymanowski's selection of Tagore's poems and "Tagore Reception" among the composer's contemporaries. The author further analyzes the subtle treatment of the poetic texts and the original sonic structures, and then relates them to the technical ideas of "extended tonality" and the "modes of limited transposition." In conclusion, this study proposes that *The Four Songs* should not be simplified as a case in line with the composer's "Orientalistic œuvres." With close readings on the musical vocabularies and poetic texts, this work epitomizes the summit of the Szymanowski's previous two creative phases and anticipates the composer's turn to the folklorism in the years to come. Even though Szymanowski himself claimed that he was "indifferent" toward the poetic texts, these songs unveil the dark side of his life during the period of time when he was confronted by extreme difficulties and isolated from the external musical world.

Keywords: Karol Szymanowski, Rabindranath Tagore, *The Gardener*, modes of limited transposition, orientalism in music

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