

# 总序之二

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郭宝崑是新加坡最重要的文化象征之一。他出生于1939年，逝世于2002年，虽然只有63年的生命，却给新加坡与世界留下丰富的遗产，包括有形的如剧场、文字、言论、文化体制，以及无形的如跨社群与跨国界的沟通、对于同侪后辈的影响、让人感觉如沐春风兼又深具启发性的个人交往等等。郭宝崑的遗产，有的以不同的文字与媒体分散记录在不同的地方，有的却无法以任何形式记录，而铭刻在各个文化空间或个人的心灵之中。

《郭宝崑全集》的编辑成员，是一群来自不同领域而又认同于郭宝崑某种理念的人，在他逝世后不久，自动自发组织起来，义不容辞地准备将他的作品以印刷的方式加以出版。我们所能做的，仅是将部分有形的资料，在设定的几个范围之内，尽力收集齐全，一方面，希望为郭宝崑的作品留下记录，另一方面，则期待更多的感受、思考与研究，可以在这个基础上继续进行。

《郭宝崑全集》共计十卷，计划在三年内陆续出版。第一卷到第八卷，除了收集郭宝崑的文字与言论，还分别以〈导论〉的方式，为读者阐述与剖析该卷的某些重点，以期为阅读或研究提出一些可能的方式。第九卷《生活与创作图片》，以精选的照片呈现郭宝崑的人与作品，既可以让读者感性地欣赏郭宝崑在文字以外的多元面貌，也可以为郭宝崑的研究者提供辅佐解读的视觉角度。第十卷《年表与资料汇编》，则以严谨的收集与考订，整理出郭宝崑的详细年表，以及至出版日期为止的研究郭宝崑的资料汇编。

郭宝崑的许多评论作品，分别由华文与英文撰写，而他的戏剧作品，则有多种语文穿插。为了保存作品的原貌，除了他生前翻译校订的部分，其余的则完全保留原来的语文。第三卷《华文戏剧③：1990年代》与第四卷《英文戏剧》中，分别有英文、华文、马来文的部分，在文本中都加以保留，而在注解中提供翻译，以方便读者阅读。第六卷《评论》、第七卷《论文与演讲》、第八卷《访谈》中，则收录原文文本，不加翻译。第九卷《生活与创作图片》与第十卷《年表与资料汇编》则是华、英双语版本。

收集、整理、出版的过程，非常庞杂与困难，参与的人也非常多，我实在无法一一列出未在各卷工作名单上记下的名字，以示感谢。在此，我特别要感谢郭宝崑的家人：吴丽娟、践红、劲红。她们的配合与支持，使整个过程的进行顺利得多。

曾经拥有郭宝崑，使历史短浅的新加坡在世界文化版图上留下一点印记。不过，郭宝崑的意义，却有许多层面与深度是还有待发掘的。《郭宝崑全集》只是一个开始。我相信，郭宝崑的生命，在新加坡以内及以外，将继续延伸与扩大。

# General Editor's Preface

Quah Sy Ren

Kuo Pao Kun is one of the most important cultural symbols of Singapore. Born in 1939, he passed on in 2002. In the short span of 63 years, he left Singapore and the world a rich legacy, which includes tangibles, such as theatrical productions, writings, commentaries and cultural institutions, as well as intangibles, such as communication that transcends communities and countries, his influence on his peers and the younger generations, and his gracious and inspirational dealings with individuals, among others. Part of Pao Kun's legacy was recorded in writing and other various media, while others could not be recorded in any form, and were instead etched in various cultural spaces and in the hearts and minds of individuals.

The editorial team of *The Complete Works of Kuo Pao Kun* comprises individuals from all walks of life, who identify with certain beliefs of Pao Kun. They converged proactively shortly after his demise, preparing earnestly to publish his works. What we could do was to set perimeters and to collate the best of the tangible materials, hoping to leave records of Pao Kun's works on one hand, and using this as the foundation for more reflections, thoughts and research on the other.

*The Complete Works of Kuo Pao Kun* has a total of 10 volumes. Volumes One to Eight are collections of Pao Kun's creative, reflective and critical writings. With an introduction in each volume, it is hoped that some forms of engagement and dialogue could be provided for the general reader and the researcher. Volume Nine, *A Pictorial Record*, offers glimpses of his persona and showcases his works through selected photographs. This is to allow the reader to move beyond his writings and to appreciate the versatility of Pao Kun, and to offer the researcher an opportunity to read him from a visual perspective. Volume Ten, Chronology and Bibliography, details a chronology of the man's life, and puts together published research materials on him.

Many of Pao Kun's commentaries were written either in Chinese or English, while several languages were woven into some of his plays. To preserve the authenticity of the works, apart from his own translations when he was alive, the rest were kept in their original languages. In Volume Three, *Plays in Chinese 3*, and Volume Four, *Plays in English*, the texts were kept in the original English, Chinese and Malay languages, with translations provided, for the readers' reading convenience. Volumes Six to Eight, on the other hand, collected the original texts with no translations. Volumes Nine and Ten, with texts written by the editors, are bilingual versions in Chinese and English.

The process of collation, sorting and publishing was complicated and difficult. Many people were involved. It is simply impossible to acknowledge everyone who has contributed in one way or another. That being said, I wish to extend my special appreciation to Pao Kun,s family, Goh Lay Kuan, Jian Hong and Jing Hong. Their support helped to realise this otherwise impossible project.

The fact that we have had Pao Kun puts Singapore on the international cultural map. However, the significance of Pao Kun – the breadth and depth of his works and thoughts – has yet to be fully understood. *The Complete Works of Kuo Pao Kun* only marks a beginning. I strongly believe that the figure of Pao Kun continues to expand, in Singapore and beyond.