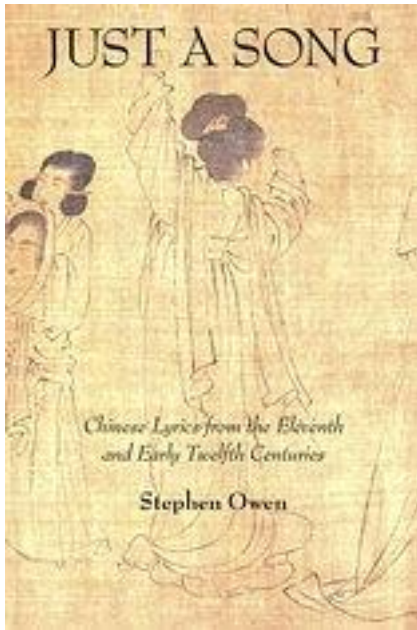


Just a Song



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出版者:Harvard University Press

出版时间:2019-2-1

装帧:Hardcover

isbn:9780674987128

“Song Lyric,” *ci*, remains one of the most loved forms of Chinese poetry. From the early eleventh century through the first quarter of the twelfth century, song lyric evolved from an impromptu contribution in a performance practice to a full literary genre, in which the text might be read more often than performed. Young women singers, either indentured or private entrepreneurs, were at the heart of song practice throughout the period; the authors of the lyrics were notionally mostly male. A strange gender dynamic arose, in which men often wrote in the voice of a woman and her imagined feelings, then appropriated that sensibility for themselves.

As an essential part of becoming literature, a history was constructed for the new genre. At the same time the genre claimed a new set of aesthetic values to radically

distinguish it from older “Classical Poetry,” shi. In a world that was either pragmatic or moralizing (or both), song lyric was a discourse of sensibility, which literally gave a beautiful voice to everything that seemed increasingly to be disappearing in the new Song dynasty world of righteousness and public advancement.

作者介绍:

目录: Acknowledgments
Introduction
I. Setting the Stage
1. Early Circulation
2. Origins
II. The Early and Mid-Eleventh Century
3. The Yuezhang ji and Liu Yong
4. The Xiaoling Collections (I)
5. The Xiaoling Collections (II)
6. Yan Jidao
III. The Age of Su Shi
7. Su Shi
8. The Generation after Su Shi
9. Su Shi’s Protégés
10. Qin Guan
11. He Zhu
12. Zhou Bangyan
IV. Into the Twelfth Century
13. Recovering a History
14. The Last Generation of the Northern Song and On
Conclusion by Way of Continuing
Reference Matter
Appendix A: The Manuscripts of Feng Yansi
Appendix B: Lyrics Adrift
Appendix C: The “High Style” and Its Opposites
Bibliography and Abbreviations
Index
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标签

宇文所安

海外汉学

宋

诗歌

文学研究

宋词

古典文学

詩文評

评论

還是用解構主義那一套試圖說明已有文學史「盲點」和文本文獻的「不足」得回到表演實踐文化語境才能重現北宋詞從「文本」到「文類」的提升軌跡、擺脫南宋詞人建構史的侷限。儘管不免臆測、武斷和囉嗦，宇文但對詞史上諸多似是而非如署名權歸屬、主題的公私對立、地方文獻與趣味、鈔本與印本影響、性別權力等問題依然發人深省。#依舊讀#136

此书很好地阐发了早期词作的传播，将小令视作士人宴饮的助兴曲，而柳永慢词则创作于更为市井的勾栏瓦肆，把早期词集在一定程度上视为曲目库(repertoire)。苏轼以后词作发展的关键是词从音乐实践变成可供案头阅读的文学体裁，而12世纪的印刷文化起到了助推作用。本书最大的问题是第二章讨论词的起源，作者指出文本形式不是歌唱形式，唐代歌诗虽然文本上表现为齐言，但实际唱的时候却是长短错落；作者进一步认为，之后出现的长短句实际上是一种转录实践(transcription practice)，当时的人忠实记录下歌词的长短句式，而不再修整为齐言诗——这个猜想仅就文本看问题，却忽略了音乐本身，歌词从齐言变为长短句更核心的实质是由音乐体系的变革。结语点出日后词之雅化与通俗文学二途，将其置于道学大背景中，看得很透。

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