

MASTER'S THESIS

在吸收與創造中創建中國的十四行詩: 兼論十四行詩的漢語化進程

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在吸收與創造中創建
中國的十四行詩
——兼論十四行詩的漢語化進程
A Study of the Sonnets by the Chinese Poets
-----The Sonnet Development in China

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ABSTRACT

The research on the Sonnets by Chinese poets has not received much attention. In fact, since the 1920's, the Chinese poets have been writing sonnets in Chinese. According to some statistics, thousands of sonnets have been written since the May Fourth movement. The development of the Chinese sonnets has experienced 3 main periods : the 1920's, the 1940's, and the 1980's-1990's. Among the excellent sonnet poets is Feng Zhi, whose *Collection of the Sonnet* (《十四行集》) is the first sonnets collection in Chinese history of new poems, and now there are many translated versions in the world. Zhu Xiang was the most productive sonnet poet in the 1930's. Another famous poet is Tang Shi , who has written more than 1000 sonnets, and more than 400 have been published. Other rememorable sonnet poets , include Wen Yiduo, Li Jinfa, Liang Zongdai, Sun Dayu, Liu Wuji, Luo Niansheng, Bian Zhilin, Chen Mengjia, Lin Huiyin, Tu An and so on. All of them have written some very good sonnets. Apart from *the Collection of the Sonnets* (《十四行集》) written by Feng Zhi in 1942, which has been mentioned above, we also have *Tu An's Collection of the Sonnets* (《屠岸十四行詩》), *Tang Shi's Sonnets* (《十四行詩》) and *Lin Zi's For him* (《給他》) (two collections) in 1985. Wen Yiduo and Xu Zhimo used to publish their comments on the Chinese sonnets in *Crescent* (《新月》) and *Shi Kan* (《詩刊》).

Since 1949, because of the influence of "leftist" thought, the development of the Chinese sonnet writing was hindered. Not until the 1980's had the writing of and comments on sonnets in China restored and attracted considerable attention. The comments include Qian Guangpei's *Collection of the Sonnets by the Chinese Poets* (《中國十四行詩選》) in 1990 , Tu An's article 《*The Reading Notes of the Sonnets Formation*》 (<十四行詩形式札記>) in 1987, Yan Yi's 《*The Sonnets and Me*》 (<十四行詩和我>), Zou Jiang's article 《*My Study and My Hope about the Sonnets*》 (<一點體會和一點希望>) in 1987. After Qian Guangpei's *Collection of the Sonnets by the Chinese Poets* (《中國十四行詩選》) was published ,the study of sonnets began to draw great attention of the writers in and outside China. The famous sinologist and poet Liu Wuji proposed to cooperate with Qian Guangpei to write a report in English and Chinese, for the World Sinology Conference, about the spread

and development of sonnet in China. Although this project was shelved for some reasons , it showed that the sinologists in and outside China were much interested in sonnet development in China.

Just because, up until now, the research on the sonnet development in China is not enough, I hope to do my bit in its systematic study, especially in the collection and study of the sonnets by the writers in Hong Kong, Macao and Taiwan. I will make full use of the advantages of my academic background and access to not easily available reference materials.

Through comparative method, my research project tries to examine the historical development of sonnet in China , it's influence on the Chinese new poem writing , and the creations and contributions of the Chinese new poem writers for the construction of the Chinese sonnet. In addition, through the research on the sonnet development in China, my project also tries to study the introduction, spread, laws and principles of sonnet, and to analyze the reasons why the sonnet poem form can be transferred to other language systems.

提要

一、研究背景及價值：

從二十世紀二十年代至今，中國詩人一直在用漢語創作十四行詩。中國十四行詩創作在八十年間出現了三次高潮，其作品數量已達到數以萬計的地步。其中佼佼者有馮至，他的《十四行集》是中國新詩史上第一本十四行詩集，目前世界上已有多種語言的譯本。朱湘，他是二、三十年代中國新詩人創作十四行詩最多的一位。唐湜，迄今已創作十四行詩一千多首，發表或出版的有四百多首。另外，還有聞一多、李金發、梁宗岱、孫大雨、柳無忌、羅念生、卞之琳、陳夢家、林徽音、屠岸、金波等，均有力作問世。已結集出版的除了上面提到馮至的《十四行集》(1942)外，還有李唯健的《祈禱》(1933)、林子的《給他》(共兩輯，1985)、屠岸的《屠岸十四行詩》(1986)、唐湜的《藍色的十四行》(1995年)及金波的《我們去看海》(1998)等。而聞一多、徐志摩亦分別在《新月》第三卷第五、六期及新月社《詩刊》第二期前言中發表過對中國十四行詩的評論。但新中國成立(1949)以來，由于“左”的文藝思潮的影響，中國十四行詩的發展被中斷。直至八十年代，一些關於十四行詩的論著及文章陸續問世，才引起人們對“中國十四行詩”的關注。其中包括：屠岸的《十四行詩形式札記》(1987)，雁翼的《十四行詩和我》(1987)，鄒絳的《一點體會和一點希望》(1987)，錢光培選編評說的《中國十四行詩選》(1990)等。錢光培的《中國十四行詩選》由于正式提出了“中國十四行詩”概念，展示了中國十四行的發展歷史，更引起學界關注。著名漢學家及詩人柳無忌曾建議與錢光培及時在世界漢學研究會議上報告十四行詩在中國流變的情況，并為之做了安排，顯示出中外學者對中國十四行詩的濃厚興趣。

鑒于目前對中國十四行詩的論著甚少，所以我希望能利用地域優勢，通訊便利，搜集資料方便等條件，對其進行系統性的研究。並將第一步研究的主攻方向確定在梳理十四行詩的漢語化進程上，即十四行詩在中國的流變這一課題上作通體的研究。

二、研究目的：

通過對零散資料的搜集、整理，描述出中國十四行詩的歷史發展軌跡，揭示出中國詩人在漢語移植 Sonnet 過程中，根據漢語特點所進行的各種探索與創造，以及中國詩人對這一詩體在世界發展所做出的貢獻。對十四行詩這一文化樣式，能跨越國度、跨越語種、跨越歷史的流變現象初步做出文化的闡釋。

三、研究範圍：

- 十四行詩在世界各地流變的把握；
- 中國十四行詩資料的搜集整理；
- 中國十四行詩歷史發展軌跡的清理；
- 中國詩人對十四行創作領域的拓寬；
- 中國詩人在十四行詩體建設上的創造。

四、研究方法：

通過對零星資料的梳理與整合，探索十四行詩在中國發展的歷史軌跡通過中外十四行詩多方位的比較，探索中國十四行詩的價值及其對世界十四行詩的貢獻，做出價值判斷。

通過中外十四行詩移植經驗的比較，探索文化移植的普遍規律。做到史論結合。

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