

MASTER'S THESIS

「蘇詞後繼」與「退蘇進辛」：論南宋、明清詞壇的蘇軾詞接受與詞學嬗變
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提要

作為文化史上公認的天才，蘇軾的詞作對詞體文學的發展有深遠影響，相關問題也在學界廣受關注。本文聚焦於蘇軾詞接受這個前人探討尚不充分的領域，以詞學為主軸，探討蘇軾在南宋、明清詞壇扮演的複雜角色，嘗試從新的角度為蘇軾的詞史意義做出定位，呈現出蘇軾與詞體文學互相形塑的關係。

除第一章「緒論」與第五章「結語」以外，本研究共分為三個部分。

第二章探討清初圍繞蘇軾詞的諸種爭議，並藉由清代詞學家的不同視角，對蘇軾在詞史上的地位和意義進行反思。伴隨詞體文學的復興與詞話寫作的繁榮，宋代詞人成為清初以來詞話的主要品評對象，其中又以蘇軾為代表，形成了一股重新評價蘇軾詞的浪潮。從各派詞學家對蘇軾詞不同、乃至矛盾的關注點與闡釋方式來看，清初詞學圍繞蘇軾詞的詮釋呈現出了「眾聲喧嘩」的境況，這指向蘇軾其人、其詞的特殊性給清代詞學理論建構成造成的某種困境。由此，我們可以進一步理解蘇軾及其門人的詞學活動的意義所在，以此解釋這種「眾聲喧嘩」現象的實質，並反思蘇軾與詞體文學之間的複雜關係。

第三章關注清人的「退蘇進辛」之說，分析這一觀點的源流與內涵。延續上一章的討論，本章指出在周濟之前，「退蘇進辛」說其來有自。自康熙朝始，蘇軾詞的批評開始增多，繼宋人不合音律的批評之後，「傷才」與「筆走不守」成為了清人對蘇軾詞新的批評意見，這也是周濟「退蘇進辛」說的先聲。結合康熙中葉詞壇「退衰」與詞學創變背景，「退蘇進辛」源於清代詞學的轉向，這一思潮不僅是對蘇詞認識的深化，也是清人重新認識南、北宋詞後為清詞「尋轍」的

結果。

第四章從清人對蘇軾詞「豪放」標籤與「蘇、辛」並稱的反思出發，回到南宋，對「蘇、辛」這一並稱背後的詞學、詩學問題進行探討。高宗、孝宗時期，南宋興起了「蘇軾熱」，確定蘇學後繼成為時人重建文化、修補歷史斷裂的方式之一。這使得蘇軾一度獲得了崇高的文化地位，在詞壇上則體現為時人詞集序跋中「蘇詞後繼」相關討論的出現，這也構成了張孝祥、辛棄疾這兩位公認的「蘇詞後繼」之前，南宋蘇軾詞接受的一個重要階段。但是，隨著南宋詞壇的進一步發展，與蘇軾詞的「相似」開始成為張孝祥與辛棄疾這樣有志於開拓的詞家的困擾，二人面對、處理這種「相似」困擾的不同方式體現在其詞集序中，並影響了他們的創作實踐。在此基礎上，我們可以從新的角度認識蘇、張、辛三人的詞史關係，理解辛棄疾「勝過」張孝祥，得以與蘇軾並稱的原因。

Abstract

As a recognized genius in cultural history, Su Shi's lyrical works profoundly impacted the development of lyric literature. This article focuses on the under-explored area of the reception of Su Shi's lyric poetry, with particular attention to the lyric poetics of different eras. By examining Su Shi's complex influence on the lyric world of the Southern Song, Ming, and Qing dynasties, this article attempts to reposition Su Shi in the history of lyric poetry from a new perspective and reveal the mutual shaping of Su Shi and lyric literature.

Apart from an introduction in the first chapter and a conclusion in the fifth chapter, this study consists of three parts.

The second chapter examines the various controversies over Su Shi's lyric poetry in the early Qing dynasty. Song dynasty lyricists was a significant object of poetic criticism since the early Qing dynasty, prompting a wave of reevaluation of Su Shi's lyrics. And the interpretations of Su Shi's lyrics became a problem of "heteroglossia," a dilemma posed by the specificity of Su Shi and his lyrics to the theoretical construction of Qing lyric poetics.

The third chapter focuses on the view of "belittling Su and worshipping Xin" (tui Su jin Xin 退蘇進辛) in the Qing dynasty. In the context of the "decline" of the lyric world in the mid-Kangxi period, the view of "belittling Su and worshipping Xin" was a manifestation of a shift in Qing lyric poetics, a trend that not only deepened the understanding of Su's lyrics, but also resulted from the Qing lyricists' reappraisal of the Song lyrics and their endeavor of "searching for canon" for Qing lyrics.

By exploring related lyrical and poetic issues of the Southern Song dynasty, the fourth chapter examines the juxtaposition of "Su and Xin." As the Southern Song lyric poetry developed further, the "similarity" to Su Shi turned out to be an "obsession" for aspiring lyricists like Zhang Xiaoxiang and Xin Qiji. The different tactics they utilized to confront and deal with such an "obsession" are manifested in the prefaces of their lyric collections and profoundly shaped their writing practice. Given this fact, it is possible to define the historical relationship of Su, Zhang, and Xin from a new perspective.