

當經典本身亦隨時代轉化：審視所謂“李清照的詞”

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我們都知道文學經典的詮釋往往隨時隨地隨人而異，因為閱讀是讀者把讀物在腦子裡重新創作的過程。我們一般假定“經典”本身是固定的，是既有的，惟讀者是變數。我們很少顧慮到有些“經典”的內涵也隨時代而歷經轉化，但在文人的文集裡，偶然也見到這現象。此篇論文審視所謂“李清照的詞”，把它當這現象的案例討論。李清照逝世後，愈來愈多的歌詞出現說是她寫的。到了清朝“李清照的詞”數量已達宋代時的兩倍。跟著數量的增多，“李清照的詞”整體的格調也跟著轉變了，模糊了原先的“李清照的詞”的特質，這是個很有趣的現象。

When the Classic Itself Changes: on Song Lyrics Attributed to Li Qingzhao

We are familiar with the way literary classics lend themselves to different readings and interpretations in different ages, or even within one period when read by different critics. We have become comfortable with the idea that the reader recreates the text as he encounters it. But in that model there is still a “text,” a finite and pre-determined entity that awaits each new reader who comes along. We are less apt to think of the text itself changing through time; not the kind of “change” that is merely perceived in the minds of different readers, but the actual change of the text and contents of the “classic” itself over time. Yet with certain types of literary classics, for example, the collected works of particular poets, this second type of change is sometimes encountered. This paper looks at the *ci* poetry of Li Qingzhao as a case study of the way a individual’s corpus of poetry may morph through time. Specifically, the number of poems attributed to her in *ci* anthologies and elsewhere grows steadily through the centuries. By the time we reach the Qing dynasty, the number of pieces commonly accepted as hers is more than double the number attributed to her in more reliable Southern Song sources. This multiplication of compositions is accompanied by a shift in the tone and subject matter, and a resultant blurring of her distinctive talent as conveyed by the earliest pieces assigned to her. Li Qingzhao’s writings thus present an interesting case of a corpus that was literally transformed through time.