

「義兼比興」與「無關寄托」： 論王鵬運和馮延巳〈鵲踏枝〉詞

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王鵬運(1849-1904)，以詞名家，且在校詞、刻詞方面有重大貢獻，後人推之以清季四大詞人之首。1897年，王鵬運寫成《鷺翁集》，其中有和馮延巳〈鵲踏枝〉詞十首，王國維(1877-1927)推崇備至，認為是王詞中的上品。此十首詞意象優美，音調流暢，藝術價值固然無庸置疑，然而詞意卻多有耐人索解之處。在小序中，王鵬運一方面推崇馮詞「鬱伊惝況，義兼比興」，另一方面卻強調自己只是「依次屬和」、「無關比興」，刻意模糊和韻與原唱之間的關係。若然如作者所言，其選擇和馮詞韻之目的又是為何？序文在吞吐之間似有未盡之意。本文認為王氏和詞與原唱關係緊密，除用詞、意象方面多有互文外，內在情感亦有連繫，構成兩組文本間的對話。王氏當時正值仕途受挫，春日閑居，細思前事，對馮延巳及其〈鵲踏枝〉詞別有體會，因此發而為詞，而又不欲讀者遽明其意，乃在序中亂以他意。

關鍵詞：王鵬運 馮延巳 〈鵲踏枝〉 比興寄托

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A Study of the Allegorical Characteristics of Wang Pengyun's *Magpie on the Branch*, a Poetic Response to Feng Yansi

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In spring 1896, Wang Pengyun (1849–1904), one of the leading *ci* poets of late Qing, wrote a set of ten *ci* poems to the tune “Magpie on the Branch”, with reference to Feng Yansi, an outstanding Southern Tang poet, and his masterpieces. Whereas Feng’s “Magpie on the Branch” poems were generally read as political allegory among the Qing critics, Wang deliberately emphasized in his preface that his works were completely apolitical. Despite this denial, the preface, full of contradictory comments, betrays Wang’s feeling of idleness and reveals the complexity of the text. The preface was later largely revised and only six poems were selected in Wang’s final collection of works, leaving many unanswered questions to the interpretation of this set of works.

This article aims to reread Wang’s poems and study their intertextual relations with Feng’s works. By exploring the linkage between the two groups of poems and Wang’s background, it is concluded that Wang’s works are a direct response to the political events. His purpose of referencing Feng might be multiple, considering both the political environment and the tradition of allegory writing.

Keywords: Wang Pengyun Feng Yansi “Magpie on the Branch” allegorical writing

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