

日治時期台灣詩話編輯、校注與研究 價值述略

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摘要

本文提供一俯瞰性的觀察，就初步整理散在報章的台灣詩話，回溯相關的編輯、校注、研究，略覽其目前既有的成果，探求從此產生的意義、價值與重要性，以及未來可能的研究徑路，證明其內含義蘊的豐富性。筆者嘗試肯認，詩話的筆記形式，承載了霍米·巴巴（Homi Bhabha）所謂的「第三空間」。殖民政治下，被殖民者不斷回顧自己的文化之源，重複其文化，同時，與殖民者的他種文化融合、對話，創造新型式的文化實踐，以自別於優勢文化。這樣的作為使得對古典詩的論述呈現通俗化的趨向，在與性別意識、滑稽趣味、地域空間的交涉時凸出庶民美學，與菁英美學對話——正是諸種異文化交織與交錯的具體結果，這些面向都使得台灣詩話的整理與研究，有其毋庸置疑的必要性。

關鍵詞：日治時期、台灣詩話、校注

Colonial Period, Taiwanese Poetry Commentaries, Annotations.

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Abstract

This article explores the origins of Taiwanese Poetry Commentaries, why editing discussions of poetry that are scattered throughout newspapers is important. By evaluating the literary value of Taiwanese Poetry Commentaries, this article is also engaged how the authors for which pay their undivided attention to canonical poetry, and, through reviewing the tradition of Chinese literature, they give sincere advice on how classical poets should be absorbed into the canon, how one should write and read classical poetry, and how they should interact with society.

This article assumes that the trivial note-taking form of poetry aptly carries a “third space,” where, under colonial politics, the colonized repetitiously review the origins of their own culture, repeat its content and form, and at the same time, blend and converse with the other cultures of the dominators, creating a new prototype of cultural realization in order to distinguish themselves from the dominant cultures. This phenomenon becomes crystal-clear in the examination of canonical classics. These observations can be based upon records of poetry with the aid of other related materials, such as prefaces and postscripts and annotation of poetry collections.

Keywords: Colonial Period, Taiwanese Poetry Commentaries, Annotations.