

# 〈白頭吟〉在唐代的迴響與創變

## 摘要

〈白頭吟〉，是樂府相和歌辭的《楚調曲》調名。本文以郭茂倩《樂府詩集》為研究文本，全文共分為四個部分：首先定義〈白頭吟〉系列詩歌之概念，不僅包括同題競彩的八首詩歌，還包括白居易〈反白頭吟〉一首，元稹〈決絕詞〉三首，共十二首詩歌，題材皆圍繞〈白頭吟〉擴展開來，體裁包含五言古詩、五七雜言等詩歌形式。其次論述〈白頭吟〉在唐代的迴響，從卓文君之〈白頭吟〉與鮑照之〈白頭〉吟兩個方面進行論述。第三部分論述〈白頭吟〉在唐代的創變，包括對詩歌主題的反思與開創，以及對其他文類作品的拓展與轉移。最後以結語的形式梳理了全文的論點，結合感情結構與作品內容交織，從整體和個體的角度來進行新一輪的深挖掘。

**關鍵字：**〈白頭吟〉、系列詩歌、迴響、創變

# **The reflection and changes of “Baitou intonation” in Tang Dynasty**

## **Abstract**

“Baitou intonation” is one of the tone names of Chu Tune in Xiang He songs(traditional stringed and woodwind instruments often alternated with one another, so the songs came to be known as Xiang He songs).This paper which is divided into four parts is based on The Folk Poetry Collection written by Guo Maoqian. First, the definition of Baitou serial poems is given .This serial poems include 12 poems :eight poems called “Baitou intonation”, one Bai Juyi’s poem called " Opposite Baitou intonation ",and three Yuan Zhen’s poems called "Renounce Word". All these poems are centered on “Baitou intonation” and the literature style contains five-word ancient form, five and seven word hybrid form and so on. Second, the paper is divided into two parts, including the poetry allegedly written by Zhuo Wenjun and the poems written by Bao Zhao. The third part illustrates the changes taken by "Baitou intonation” of Tang Dynasty. Also, it explains the influences of “Baitou intonation” and its development in later generation work, which include poetry, legendary and other literature styles in the Tang Dynasty. Finally, with emotional structure and content mixed, this paper regulates its structure, trying to deeply exploit new fields in both whole and individual part.

**Keywords:** changes, “Old age Recites”, reflection, the series poetry