

多聲部的晚清詩歌：竹枝詞裡的跨語言流動與世界貿易

Polyphonic Poetics: Pidgin, Language Contact, and Global Trade in Late Qing Bamboo Branch Lyrics

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皮欽語最早於 18 世紀出現在中國珠江三角洲一帶，是一種由英語、粵語、葡萄牙語、馬來語、官話、閩南語等各種中外語言混合而成的通用語。19 世紀中葉，第一次鴉片戰爭後，大批粵籍商人與勞工相繼赴滬謀生，此一語言遂隨之擴散至長江三角洲地區。我的報告將追溯這一貿易語在廣州與上海的聲音再現，並以兩組詩歌為核心：潘有度約於 1812 年前後所作《西洋雜詠》，及 1873 年刊載於《申報》之《別琴竹枝詞》。藉助漢字形、音、義的創新排列組合，詩中皮欽詞語與表達形式構建出多層次的意義結構，同時調動漢字之語義、視覺與語音諸維度。皮欽語的引入因此開啟了廣闊的詮釋向度，使得各種讀法彼此並立而不相排斥。此外，有別於傳統竹枝詞將異域語言收編馴化的書寫慣例，這些詩歌呈現相反的聲音想象：皮欽語的介入使本土的、慣常的、熟悉的景觀與聲景陌生化。這些詩歌將貿易中心的廣東與上海呈現為眾聲喧嘩、語言駁雜的聲景空間，使異域感不再附著於域外他鄉，而是深度滲透於詩人自身的語言實踐與日常生活肌理之中。

Pidgin English first appeared in China along the Pearl River Delta as a lingua franca composed of a mixture of English, Cantonese, Portuguese, Hindi, and Malay as early as the 18th century. This language spread to the Yangtze River delta in the mid 19th century when an increasing number of Cantonese merchants and workers traveled to Shanghai to seek opportunities after the First Opium War. This talk traces the sounds of pidgin in Canton and Shanghai, cantering on two suites of poems: “Miscellaneous Songs of Western Ocean” penned by Pan Youdu around 1812 and “Pidgin Bamboo Branch Lyrics” published in the Shen Bao in 1873. Through analysis, I explore how pidgin was incorporated into classical Chinese poetry and how it consequently reflected and shaped the literary soundscape of nineteenth century the trading centres in China. I argue that pidgin English created a polyphonic space wherein Sinographs and European words, literary language and local tongues, and classical images and contemporary anecdotes intertwine to generate diverse and contradictory meanings. Through an innovative collocation of the sinographic, literal, and phonetic features of Chinese characters, the pidgin words and expressions craft in these poems a multilayered structure of meanings based on the semantic, visual, and phonetic values of the sinographs. The usage of pidgin, therefore, opens up a wide array of interpretative

possibilities, each providing a unique lens through which to read the work. Moreover, unlike traditional bamboo branch lyrics in which foreign words are transcribed and incorporated to domesticate strangeness and consolidate the imperial order, these pidgin poems have an inverse effect: their use of pidgin English alienates the native, the conventional, and the familiar landscape/soundscape. This poetry depicts Shanghai as a cacophonous soundscape awash with a mishmash of languages and voices, making foreignness appear not in a foreign land, but in one's own poetic language and everyday life.

主講人簡介：

柳雨青現任英國愛丁堡大學亞洲研究系專任助理教授，目前為國家圖書館漢學研究中心獎助學人，台灣大學文學院訪問學者。研究領域為中國文學，主要關注文學中多語性、詞典編纂學、及中歐文化接觸史。其研究項目曾獲英國學術院、美國學術團體理事會、以及亞洲研究學會之學術研究資助。其正在撰寫專著系統考察皮欽語在中國和世界貿易與殖民網絡中的歷史源流，探討其自十八世紀至二十世紀初在中國與歐洲語言文學中的挪用與衍變。

Yuqing Liu is a lecturer in the Department of Asian Studies at the University of Edinburgh. She is currently a recipient of a research fellowship from the Centre for Chinese Studies at the National Central Library, and a Visiting Scholar in the College of Liberal Arts at National Taiwan University. She specialises in Chinese literature, with a focus on multilingual poetry, lexicography, and Sino-European contact. Her research has been awarded grants and fellowships from the British Academy, the American Council of Learned Societies, and the Association for Asian Studies. Her current book project examines the history of pidgin in China, as well as its appropriation and adaptation in Chinese and English literatures from the eighteenth to the early twentieth century.