

第六屆國際青年學者漢學會議

民間文學與漢學研究

論文集



主辦單位：臺東大學人文學院 / 美國哈佛大學東亞語言與文明學系

協辦單位：國立臺灣史前文化博物館

萬卷樓

I207.7-53
20092

港台書

第六屆國際青年學者漢學會議

民間文學與漢學研究

論文集



主辦單位：臺東大學人文學院

美國哈佛大學東亞語言與文明學系

協辦單位：國立臺灣史前文化博物館



國家圖書館出版品預行編目資料

國際青年學者漢學會議論文集．第六屆／臺東大學
人文學院等編著，-- 初版 -- 臺北市：萬卷樓，
2008.07

面；公分

部份內容為英文

ISBN 978 - 957 - 739 - 632 - 7 (平裝)

1. 漢學研究 2. 文集

038.07

97012618

第六屆國際青年學者漢學會議論文集

—民間文學與漢學研究

Proceedings of The Sixth International Junior Scholars'
Conference on Sinology "Folk literature and Sinology"

-
- 編 著：臺東大學人文學院
College of Humanities, National Taitung University
美國哈佛大學東亞語言與文明學系
Department of East Asian Languages and Civilizations,
Harvard University
國立台灣史前文化博物館
National Museum of Prehistory
- 發 行 者：萬卷樓圖書股份有限公司
臺北市羅斯福路二段 41 號 6 樓之 3
電話(02)23216565 · 23952992
傳真(02)23944113
劃撥帳號 15624015
- 出版登記證：新聞局局版臺業字第 5655 號
- 網 址：<http://www.wanjuan.com.tw>
E-mail：wanjuan@tpts5.seed.net.tw
- 承印廠商：中茂分色製版印刷事業股份有限公司
- 定 價：400 元
- 出版日期：2008 年 7 月初版
-

(如有缺頁或破損，請寄回本公司更換，謝謝)

◎版權所有 翻印必究◎

ISBN：978 - 957 - 739 - 632 - 7

《民間文學與漢學研究》序

二〇〇七年十一月十四～十六日，第六屆國際青年學者漢學會議在臺灣國立台東大學召開。這項會議是由國立台東大學文學院，美國哈佛大學東亞語言與文明系，美國蔣經國基金會校際漢學中心，以及教育部共同主辦。會議的題目為「民間文學與漢學研究」。共有來自臺灣、大陸、香港、日本、越南、美國、法國的青年學者共三十餘人發表論文，臺灣各大學教授、研究生近五十人與會。並由哈佛大學教授、國際知名的漢學家伊維德（Wilt Idema）發表專題演講。

漢學為西方學界對中國研究的統稱。以往漢學多半偏重以異己眼光治中國文，難免有東方主義之嫌。但漢學研究的方法、史觀、和成果卻不容一筆抹殺。尤其相對於固步自封的在地學術風格，漢學所標榜的跨學科、跨國界、跨時期的視野，反而為廣義的「中」學研究，提供一項出路。漢學在東西方學界的發展，各有洞見與不見；青年學者理應有機會相互切磋，藉以增益所學。

本次會議以「民間文學」主題，探討「民間」作為社會階層，知識場域，文化生產空間，以及想像座標的可能下，如何激發種種文學、文化創作和實踐。論文發表者的理論視角或方法取徑容或不同，但均能聚焦於下列幾個面向：漢學與民間文學的傳統性；漢學與民間文學的現代性；兒童文學、童話；民間故事、傳說、神話；歌謠、寓言。

這本選集精選了會議論文十四篇，極能代表與會者治學的廣度及深度。從歷史故事在中國通俗說唱文學的演變，到民間道教儀式的傳承與變革；從臺灣、日本民間故事的比較研究，到五四新文學塑造「民間」的考察。都能讓我們回顧「民間」所象徵的豐沛資源，在文學、文化史中所形成豐富的對話脈絡。除此，部分論文觸及宗教儀式，民間風俗等，更使會議討論有了跨越領域的面向。

論文的發表者或是在學界嶄露頭角的年輕教授，或是即將完成論文的博士候選人。他們的成績很能代表當代漢學在不同地域的表現，而他們研究方向也說明目前研究的大勢所趨。我們希望漢學能夠藉此機會激盪出更多，更有力的議題，而臺灣也能成為未來漢學研究的重要據點。

此次會議的主辦單位台東大學文學院在院長林文寶教授的領導下，師生全力合作，會議議程設計細膩，接待工作無微不至，使得賓主盡歡。國科會人文處處長廖炳惠教授、國立台灣史前文化博物館浦忠成館長大力支持議事籌備，台東大學鄧鴻樹教授綜理聯絡工作，謹此一併敬致謝意。當然，參與會議的青年學者是會議成功的關鍵。他們的精彩論文，讓我們寄予深深期許，也期望在不久將來，他們成為推動國際漢學研究的主力。

王德威

美國哈佛大學東亞語言與文明學系講座教授

序

第六屆國際青年學者漢學會議由台東大學人文學院與美國哈佛大學東亞語言與文明系共同承辦，以「民間文學與漢學研究」為主題，邀請各界漢學領域之年輕學者（博士候選人或三年內甫獲博士學位者）共襄盛舉。我們希望秉持過去幾屆的精神繼續拓展漢學研究的新興領域。民間文學不僅是當前漢學研究中的重要議題，更面臨傳統、現代、以及全球化的急劇衝擊。這些衝擊將是漢學家持續關注的焦點。因此，第六屆國際青年學者漢學會議冀望聚焦這些議題，引領全球青年學者為漢學研究注入更多的動力與關懷。

本屆會議邀請世界級重要傑出漢學家參與，將漢學精髓融入民間文學與兒童文學的領域，綻放了內涵豐富的美麗花朵。美國哈佛大學伊維德教授，已有所成，為世人矚目；台東大學人文學院向來以兒童文學與民間文學為發展重點，結合區域文化特色，強化跨學科的研究與教學，為漢學研究注入一股新的研究風氣。

本次會議能順利舉辦，首先要感謝王德威教授的鼎力支持。國科會人文處廖炳惠處長的大力協助，在此致上最深的謝意。感謝蔣經國國際學術交流基金會、教育部、國科會等單位之支持與補助，在此特表達我們最誠摯的感激。會議期間，台灣史前博物館浦忠成館長的熱情支持，在此也一併致謝。最後

要感謝台東大學人文學院全體同仁的鼎力配合與付出，讓大會能順利舉行，激發了智慧的火花。

林文寶

台東大學人文學院院長

目

錄

《民間文學與漢學研究》序／王德威

序／林文寶

■ Revisiting Meng Jiangnü

..... Wilt Lukas Idema, EALC , Harvard University 001

■ 台灣文獻所載「媽祖」與「王爺」傳說的

文化詮釋..... 林淑慧 027

■ 東亞望夫石傳說初探..... 彭衍綸 059

■ 明清時期傳說中的諸葛亮形象述略..... 張谷良 085

■ 民間故事的比較研究

——以台灣〈虎姑婆〉與日本〈天道的金鎖鍊〉之

人物分析為中心..... 林佳慧 119

■ 《鼠鬥龍爭》

——浙崑《十五貫》改編歌仔戲探討..... 陳玟惠 147

■ 澎湖普庵派造橋儀式中之【逐水流】曲調及其

運用..... 馬上雲 175

■「七字仔」台灣福佬歌謠的程式套語運用及其意義 ——以林清月的《歌謠集粹》為例	黃文車	201
■「民間」資源與新文學論述中的身分認同 ——以魯迅、周作人為例	林分份	235
■《布洛陀經詩》與宋明時期田州岑氏土司	麥思傑	267
■西雙版納傣族的取名儀式「祝詞」 ——生育之文化意義	磯部美里	291
■記載越南民間風俗的相關漢喃文獻略考	阮蘇蘭	315
■民間道教儀式的傳承與變革 ——台灣北部與福建詔安的「道法二門」傳統	林振源	347
■從宗教文書到文學殿堂 ——中、日願文的發展與轉變	李映瑾	369
■歷史傳說在中國通俗說唱文學中的演變 ——黃巢起義的傳說在《五代史平話》與《目蓮寶卷》 中的流傳	白若思	401

Revisiting Meng Jiangnü

Wilt L. Idema

EALC, Harvard University

Once upon a time, in the early years of folklore studies, folklore was the lore of the folk, an elusive entity that was just about to disappear, and whose stories and songs, customs and beliefs had to be rescued by upper-class (or at least bourgeois) scholars, who by the magical skills of science would be able, after careful selection and intensive rewriting, to distill a pure, national essence from these materials. As more and more scholars took part in actual field research, the identity of the folk became less and less clear, because it turned out that every social group had its own, often unwritten lore. Viewed from this angle, the keynote speech is very much a genre of academic folklore: on the occasion of the gatherings of the tribe of professors and students, where everyone else will only have ten or twenty minutes to present his or her paper, we invite one of the elders of the tribe to give one long speech at the very beginning. The origins of this custom are of course shrouded in mystery and subject of intensive speculation: perhaps earlier generations honestly believed that in the humanities and social sciences scholars become more erudite with years; perhaps they realized only too well that elderly scholars frequently become more long-winded with the advance of age; perhaps they even thought it

would provide a good opportunity for everyone else in the early morning to doze off and go back to sleep as one of the luminaries in the field surveyed the field—more often than not looking more backward than forward, and once again fighting the scholarly battles of yesteryear. At the same time of course, the elderly scholar chosen for this function would usually feel honored because his leading role was still recognized, and be very happy that his duties would be done very early on in the conference, so he in his turn could go and doze off, sleeping through the rest of the conference, in blissful ignorance of the new developments in the field, so hotly debated by younger scholars in their panels.

But as all students of folklore know, folklore only survives as long as it has a function: it is not only an honor to be invited to give a keynote speech, but also a challenge, and the challenge is even greater when the person who is invited to give the keynote speech can hardly claim to be a specialist in the field. To be a lover of fairy tales and folksongs does not necessarily make one an expert scholar in the field. Like many western scholars of Chinese literature, my teaching duties hardly allow for any high degree of specialization, and to the extent that I can claim to have a specialization, I have strayed into many other fields, including, I confess, folk literature. For example, a few years ago, for another conference here in Taiwan, I even drew a parallel between the plot of Tang Xianzu's 湯顯祖 *Mudanting* 牡丹亭 (Peony Pavilion) and the plot of the fairy tale of Sleeping Beauty. If I dare claim some modest expertise in one small subfield of folk literature, it is be-

cause I have had, from the beginning of my career, an interest in the Chinese tradition of verse narrative and prosimetric literature, or what in Chinese is called *shuochang wenxue* 說唱文學 (literature for telling and singing). In most general introductions to Chinese folk literature of the last few decades, the many performative genres and the rich body of texts that make up *shuochang wenxue*, are treated as part of folk literature, but especially the treatment of texts tends to be brief and perfunctory, as if verse narrative and prosimetric literature are the Cinderellas of folk literature—as if it not really belonged to folk literature, but had to be treated under that heading because it was not treated as a part of “Chinese literature” either.¹ I will return to this topic at the very end of my talk, when I will argue—and of course I am not the first to do so—that it makes sense to make a distinction between “folk literature” or *minjian wenxue* 民間文學 and popular literature or *su wenxue* 俗文學. In the meantime, I can only repeat that I feel honored to be here, but that I also feel somewhat out of place.

Revisiting Meng Jiangnü

No topic lends itself better for a keynote speech at a conference on Chinese folk literature than the legend of Meng Jiangnü 孟姜女. No Chinese folktale can be traced so far back in time, and no Chinese folktale enjoyed such a wide-spread popularity

¹ While folklore scholars of the twenty-twenties and ‘thirties focused very much on the collection of texts, scholars in the PRC quickly turned their attention to either oral traditions or the performative aspects of *shuochang wenxue*.

throughout the empire and in all layers of society as this tale of a teenage widow, who has barely known her husband, but travels to the construction site of the Great Wall when her husband has been drafted for corvée labor to bring him his winter clothes, only to discover that her husband has died from exertion and has been buried inside the body of the Wall, whereupon she brings down the Great Wall by her weeping and wailing. The study of the legend of Meng Jiangnü has been central to the development of the modern discipline of folklore studies ever since Gu Jiegang 顧頡剛 in the twenties of the preceding century published his learned articles on this folktale, tracing its ultimate origin back to the ancient *Zuozhuan* 左傳 (Tradition of Zuo), and documenting its remarkable proliferation. Gu Jiegang's seminal studies have been reprinted in the early nineteen eighties,² and have been followed by even more detailed studies by eminent scholars such as Boris Riftin (Li Fuqing 李福清), Wang Qiugui 王秋桂, Yang Zhenliang 楊振良, Wu Ruishu 巫瑞書, and Huang Ruiqi 黃瑞旗. Scholars from Taiwan have made significant contributions in this respect, partly because they had access to the rich holdings of *shuochang wenxue*

² Gu Jiegang, *Meng Jiangnü gushi yanjiu ji* 孟姜女故事延救集 (Shanghai: Shanghai guji chubanshe, 1984). For a survey of the study of the legend of Meng Jiangnü in the twenties and thirties, see Chang-tai Hung, *Going to the People: Chinese Intellectuals and Folk Literature, 1918-1937* (Cambridge MA: Harvard University Press, 1985); for a more critical analysis of the categories used by Gu and his contemporaries and analyzing their materials, see Haiyan Lee, "Tears that Crumbled the Great Wall: The Archaeology of Feeling in the May Fourth Folklore Movement," *Journal of Asian Studies* 64 no. 1 (2005): 35-65.

materials in the Fu Ssu-nien Library at the Academia Sinica. In view of the pre-eminent position of the legend of Meng Jiangnü in Chinese folk literature and its study, it comes as no surprise that this tale was selected as the first Chinese myth for a modern rewriting in the international project on “The Myth”, initiated by the Scottish publisher Cannongate. The Nanjing-based writer Su Tong 蘇童 was selected for this rewriting, and his novel *Binu* 碧奴 appeared in its Chinese version in 2006—an English translation by the veteran translator Howard Goldblatt appeared this year as *Binu and the Great Wall*.³

As anyone knows who ever has read anything by this writer, Su Tong has a very rich imagination, and his *Binu*, who weeps through every opening in her body, has very little to do with the traditional Meng Jiangnü in any of her many guises. Su Tong may not have wanted to adhere too strictly to any traditional version of Meng Jiangnü, but it also would not have been easy for him to find a version of the tale by simply going to a bookshop. During a recent visit to Shanghai bookshops I could find books like *Mingjia tan Meng Jiangnü* 名家談孟姜女 (Famous personalities discuss Meng Jiangnü),⁴ but not a single version of the story itself seemed to be in print, not even a *lianhuanhua* 連環畫 (comic book) version. Lu Gong’s 路工 compilation of a number of traditional ver-

³ Su Tong, *Binu* (Chongqing: Chongqing chubanshe, 2006); Su Tong, *Binu and the Great Wall* (Edinburgh: Cannongate, 2007).

⁴ Tao Wei 陶瑋, Ed., *Mingjia tan Meng Jiangnü* (Beijing: Wenhua yishu chubanshe, 2006).

sions of the legend, entitled *Meng Jiangnü wanli xunfu ji* 孟姜女萬里尋夫集 (*Meng Jiangnü travels for a myriad of miles to find her husband*), first published in the fifties,⁵ was reissued in the early eighties in the PRC, but not since then to the best of my knowledge. A collection of materials on the legend of Meng Jiangnü, including many recently collected and previously unpublished versions of the tale, was prepared for a Shanghai conference on Meng Jiangnü in 1985, but only published as an internal publication as *Meng Jiangnü ziliao xuanji* 孟姜女資料選集 (An anthology of materials on Meng Jiangnü).⁶ One may find numerous other versions of the legend in many more general publications on folksong, but a revised and expanded edition of Lu Gong's compilation is long overdue. One wonders to what extent the absence of such a collection simply reflects a lack of demand for such materials on the part of the reading public. In the case of the story of Liang Shanbo 梁山伯 and Zhu Yingtai 祝英台, where we have seen the publication of large compilations of materials, the projects seems to have had close ties to the theme park industry, where different localities try to prove their exclusive link to a legend, so perhaps all that is needed is a "Meng Jiangnü theme park." But one wonders to what degree this absence of Meng Jiangnü in bookstores may also be linked to the drastic change in symbolic value of

⁵ Lu Gong, Comp., *Meng Jiangnü wanli xunfu ji* (Beijing: Zhonghua shuju, 1958).

⁶ *Meng Jiangnü ziliao xuanji*, Vol. 1, *Geyao* 歌謠, Compiled by the Shanghai Branch of the Chinese Society for the Study of Folk Literature, internal publication, 1985.

the Great Wall and the First Emperor of the Qin in the course of the twentieth century. At the beginning of the twentieth century the Great Wall was a ruin, and if it was a tourist attraction, it was so only for foreigners, and the First Emperor of the Qin enjoyed a solid reputation as a tyrant, so nobody took offense if all versions of the legend of Meng Jiangnü agreed in viewing his building of the Wall as an act of delusion, stupidity, or depravity. By the middle of the twentieth century both the Great Wall and the First Emperor had become symbols of Chinese nationalism, and in the later years of the Cultural Revolution the story of Meng Jiangnü was condemned as “a poisonous weed” precisely for attacking these two modern icons.⁷ The recent rise of nationalism in the PRC, and the explosive growth of internal and foreign tourism to the Great Wall and the Terracotta Army of the First Emperor have only enhanced the status of these two icons. The Cultural Revolution judgment on Meng Jiangnü has of course been reversed, but a Great Wall built out of the bones of its builders may not be the most suitable symbol of a proud nation.

Old and New Translations

I personally became more interested in the story of Meng Jiangnü when I wanted to teach an undergraduate class on Chinese verse narrative and prosimetric literature at Harvard. Undergraduate classes have to be based on English-language materials, and I

⁷ “Meng Jiangnü” *shi yizhu zunru fanfa did a ducao* 孟姜女是一株尊儒反法的大毒草 (Nanning: Guangxi renmin chubanshe, 1975).

soon discovered that while translations of early prosimetric genres such as *bianwen* 變文 (transformation texts) of the Tang and *zhugongdiao* 諸宮調 (“all keys and modes”) are relative plentiful, translations from the rich materials preserved from the Qing and later are very rare indeed. In the case of *bianwen* (“transformation texts”) from Dunhuang, we have both Arthur Waley’s pioneering selection of translations, and Victor Mair’s later, amply annotated selection of texts, which has been reissued in paperback this year, so is readily available once again. Both the *Liu Zhiyuan zhugongdiao* 劉智遠諸宮調 (The all keys and modes on Liu Zhiyuan) and the *Xixiangji zhugongdiao* 西廂記諸宮調 (The all keys and modes on the story of the western wing) have been available in English translation since the nineteen seventies. At least one of the early Ming *cihua* 詞話 (“ballad story”) texts discovered in 1967 has been rendered into English. But so far hardly anything is available of the many genres of verse narrative and prosimetric narrative of a later date, and the little that is available tends to be old and hard to find. Mark Bender of Ohio State University is currently editing a large modern selection of folksong, which will include examples of verse narrative and prosimetric narrative, but so far this collection has not yet seen the light of day.

For the tale of Meng Jiangnü I am aware of three early translations, each relatively difficult to come by, and, perhaps even more importantly for teaching purposes, difficult to read for the current generation of American students. The earliest translation of the tale of Meng Jiangnü was done by George Carter Stent. George