



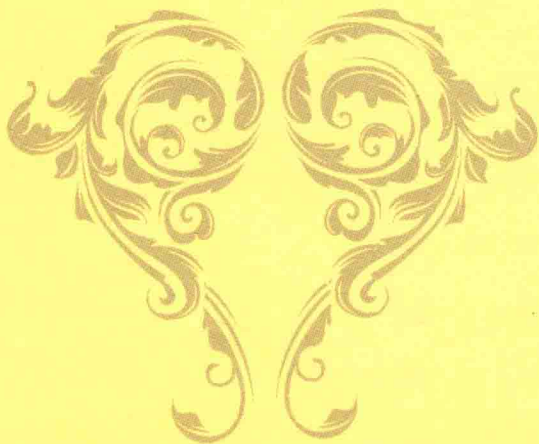
外国语言文学研究系列丛书

总主编◎高继海 杨朝军

# 《十日谈》和“三言”“二拍” 之比较研究

A Comparison between  
*The Decameron* and “Sanyan” “Erpai”

付江涛◎著



科学出版社

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## 内 容 简 介

小说《十日谈》是意大利文艺复兴时期最早的代表作家薄伽丘对后世影响最大的作品，可以说是欧洲近代文学史上第一部现实主义作品。“三言”“二拍”是明代著名的拟话本系列小说，描写了五光十色的市井生活及人情世态。这些脍炙人口的文学作品均体现了市民阶层的丰富和壮大、资本主义萌芽的诞生对市民社会文化及市民文学的巨大影响。本书通过对小说文本中若干母题（诸如“爱情”“性爱”“宗教”“性别歧视”等）的对比分析，展示市民文化对文艺创作的重要影响，强调了市民文化对小说的推动作用，印证了小说的市民文学属性。

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## 丛 书 序

河南大学外语学院与河南大学同岁，其前身为 1912 年的河南留学欧美预备学校，迄今已有百年的办学历史。现设有英语、翻译、俄语、日语、德语、法语 6 个本科专业，拥有外国语言文学博士后科研流动站、外国语言文学一级学科博士、硕士学位授权点。河南大学外语学院的英语专业为国家级特色专业和国家级专业综合改革试点，“高级英语”为国家级精品课程，英语语言文学教学团队为国家级教学团队，外国语言文学为河南省一级重点学科。英语专业连续多年跻身全国专业排行榜 A++ 行列。

河南大学外语学院目前的在校本科生总数为 852 人，在校硕士研究生 360 余人，在校博士研究生 18 人，另有博士后进站人员 10 余人。现有教职工 106 人，其中教授 18 人，副教授 32 人，博士生导师 12 人，硕士生导师 36 人。拥有河南省高校人文社科重点研究基地（英语语言文学研究中心）、河南大学外国语言学及应用语言学、英美文学、翻译理论研究所等科研机构并主办有《外文研究》学术期刊。

一百多年来，河南大学外语学院的教职工秉承河南大学明德新民、止于至善的校训，殚智竭诚，筚路蓝缕，涌现出张今、刘炳善、吴雪莉、徐盛桓等国内知名专家学者，其关于认知语言学、莎学、语用学的研究在国内外有广泛影响，功能语言学、文体学、英汉语言对比、翻译理论、俄罗斯语言文学等方向的研究在国内居于前列。

按照十八大“科教兴国，人才强国，可持续发展”的科教战略，河南大学外语学院进一步完善了学科布局，出台了一系列的规章制度，使得学院学术研究空前繁盛，近五年来，共发表学术论文 360 多篇，出版教材和著作 50 余部；先后承担国家社科基金项目 9 项，省部级科研项目

16 项, 获得省部级以上科研和教学奖励 24 项。正是在这样一种氛围中, 我们决定推出这套《外国语言文学研究系列丛书》, 旨在展现河南大学外语学院的最新成果, 向学界汇报我们的研究发现。

这套丛书的组织有以下两个明显的特点:

一是学科的覆盖面较为广泛, 涉及文学、语言学和翻译等研究领域。文学方面有探讨文学批评原理的, 如吕长发教授的著作; 也有关于具体的文学理论流派的, 如薛玉凤教授的创伤文学研究、孙晓青老师的印象主义研究、张玉红老师的民俗文学批评研究、张璟慧老师的现象学精神分析研究等; 还有文学史料的研究成果, 如李巧慧老师的《尤利西斯》出版史料研究等。涉及语言学的研究涵盖英语、汉语和俄语, 均是利用当代语言学研究的最新成果对具体语言现象的分析, 如杨朝军教授关于形式和功能关系的探讨、李香玲老师的认知研究、王志坚老师的俄语被动句语义研究、刘倩老师的心智哲学研究、庄会彬老师的现代汉语否定现象的句法研究等。涉及翻译的作品有侯健老师关于中国典籍翻译的方法论思考和薛凌老师关于理雅各《左传》英译的研究等。

这套丛书的另外一个特点是涉及不同的年龄阶段, 可以说是老中青结合, 反映了河南大学外语学院薪火相传、生生不息的学术传统, 例如博士生导师吕长发教授已经是 74 岁高龄但仍然笔耕不辍, 杨朝军教授和薛玉凤教授则是年富力强的中年学者, 而其他作者皆为近几年涌现出来的青年才俊, 他们学识渊博、风华正茂、成果丰硕, 是当代外语界学者们的一个缩影。

最后想要说明的是, 著作编撰难免有学术或技术上的问题, 恳请各位同仁能够不吝指正。同时学院代表这套丛书的所有作者, 向在背后默默付出的科学出版社的阎莉编辑和常春娥编辑表示谢忱!

总主编

2014 年 9 月于河南大学外语楼

## 序

“世界文学”这一术语起始于德国大文豪歌德（Johann Wolfgang Goethe, 1749—1832）。当然，歌德本人并未就“世界文学”（Weltliteratur）这个字的概念本身做出十分明确的界定，他的理念确实透过其书信、文章及谈话体现出来，并被其付诸于文学创作实践当中。对于歌德而言，“世界文学”既是“理念”，也是“生活方式”。它可以充当“不同民族文学关系发生的所有中介形式”，也适用于“对其他民族文学的了解、理解、宽容、接受和热爱的一切方式”和“对本民族文学接受外来影响的关注”。（H. J. 舒尔茨，P. H. 雷恩）按照歌德自己的话来讲，“的确，就像物体之间有吸引力，每个民族，一旦机缘来临，也会感到民族之间的吸引力，将一方吸向另一方。”这样的文学（文化）交融势必会促进“世界文学”的到来。（《环球》第五卷 91 期）

西方文豪们对于古典东方（中国）文学的着迷程度是惊人的。据歌德助手爱克曼回忆：

在歌德家吃晚饭。歌德说：“在没有见到你的这几天，我读了很多东西，特别是一部中国小说，我现在还在读它，我觉得它很值得注意。”

我说：“中国小说？那一定显得很奇怪呀。”

歌德说：“并不像人们猜想的那样奇怪。中国人在思想、行为和情感方面几乎和我们一样，使我们很快就感到他们是我们的同类人，只是他们那里一切都比我们这里更明朗，更纯洁，也更合乎道德。在他们那里，一切都是可以理解的，平易近人的，没有强烈的情欲和飞腾动荡的诗兴，因此和我写的《赫尔曼与窦绿台》及英国理查生写的小说有许多类似的地方。”（《歌德谈话录》）

歌德所提及的小说究竟是哪部大作，说法不一，但最为普遍接受的版本是十七世纪英文版小说《今古奇观》，即抱瓮老人从“三言”“二拍”中选出的话本集。（B. V. Mani）由此可见，前人对文学交流的兴趣是多么浓厚，对文学“世界化”的方式是多么醉心，在这个建立“世界文学”坐标的进程中，“比”成为了有力的工具与方式。

付江涛同志的著作《〈十日谈〉和“三言”“二拍”之比较研究》一书，从比较文学的平行研究视角对意大利小说《十日谈》（即“人曲”）与中国明朝话本小说集“三言”“二拍”进行了对比细读和分析。作者通过比较、实证、细读等研究方法，较为深入地从作品中若干母题入手，找出作品之间的共性与差异，并从中反观当时的东西方社会文化走向，揭示出小说中蕴含的市民文学属性。

通过阅读，读者可以看出虽然《十日谈》和“三言”“二拍”产生于不同的年代，有着不同的文化背景，但在表现新兴市民阶级反对封建思想禁锢、追求爱情和个人幸福、反对封建特权、提倡男女平等、揭露封建教会的腐朽堕落等方面有着惊人的相似性。此外，本书还尝试分析作品在意识形态、阶级观念等层面的历史局限性。透过梳理作品各自所在时期市民阶层的兴起与发展，探究了小说与市民阶层的相互影响，将文学置于文化背景之中加以分析，论证了小说在反映市民阶层的审美观念和物质、文化需求中发挥的巨大作用。

如果读者能够通过本书中所呈现的历史审视和哲学思考获得点滴启悟和愉悦，那将是作者的莫大荣幸。是为序。

高继海

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## 前言

中西文学的对比工作，由来已久。随着文化的传播，文学对比逐渐从不自觉变为一种自觉的行为方式。中西文学的对比，可以提高和完善人们的文学修养和文学审美能力。作为一种重要文学体裁的小说，虽然在中西方发源的时间层次上略有差异，但它们发展的轨迹却存在着一些相似性。西方小说真正被人们看作一种独立的文学体裁是在中世纪以后。文艺复兴前后，随着城市市民阶层的出现，小说创作者们开始将笔触投向生活在城市中的商人、市民等普通群体，故此出现了生活气息浓厚的市民小说。中国小说出现的早期，虽然被正统文学者视为“道听途说”的“末道”，但由于其反映了一定的社会需要，其生存环境虽然不易，却也是顽强地存在着。从魏晋时期的志怪小说，到宋元话本，再到明清小说，中国小说保持了较为稳定的延续。特别是明清时期社会环境的变化，市民阶层的出现，为小说的创作环境带来了极大的改观。为了突显小说的市民属性，本书选择了意大利文艺复兴时期小说《十日谈》和中国明代小说“三言”“二拍”作为分析对象，进行了比较式的细读分析。

意大利的文艺复兴时期是个人才辈出的时期，文学、艺术作品极大解放了人民的思想，为后来的资产阶级大革命起到了思想动员作用。薄伽丘创作了短篇小说集《十日谈》，对宗教的禁锢思想进行了鞭挞，歌颂了人的力量，强调了幸福在人间。十七世纪的中国明代，资本主义生产关系的萌芽出现。在江南地区出现了大量棉纺织业的手工工厂，商业繁荣。伴随着市民阶层的崛起，市民阶级奠定了其经济基础和地位，文学艺术和审美价值也随之发生了转变。“好色”“好货”等理念深入大众人心，对于人欲的强调也达到了极点。在此背景下，冯梦龙编撰了“三



言”，凌濛初创作了“二拍”。这些作品的出现，均体现了市民阶层丰富和壮大的事实。为市民所创作的文学作品体现了创作转变和审美转变，印证了文艺的复兴这一理念，由此体现出市民文化与小说之间的紧密联系。

本书选取了《十日谈》和“三言”“二拍”小说文本进行了若干母题的对比分析，共分为七个部分。第一章引言部分简单介绍了薄伽丘、冯梦龙和凌濛初的生平以及其作品，并指明了研究的目的，回顾了相关研究的文献；第二章对于“情”的母题进行了比较分析。借用冯梦龙的“情教观”和薄伽丘的爱情观突显了市民阶层对人性的追求，讴歌了“情爱”的力量；第三章比较分析了作品中的“性”描写。突出了市民对于“性”的渴求与认同，弘扬了“人欲”的向往，肯定了“性爱”的合理性；第四章对比分析了人们对待信仰的态度。通过作品中人们对宗教的看法描写，揭露了宗教的虚伪性，展现了复兴期民众思想的解放，同时也通过作者行文中复杂心态的流露表达了市民对宗教态度的复杂性心理；第五章选取小说中对待妻子劣行的个案对比，展现了对女性的贬低态度。通过对厌女心态的揭露，暗示了女性地位的不平等并对性别歧视提出了反对的呼声；第六章是综合对比的部分。通过对“高利贷”等片段的对比，突出了市民阶层的壮大及社会的转变。强调了市民文化对于文艺创作的重要影响；最后第七章的结论部分对比了《十日谈》和“三言”“二拍”的作品局限性，指出了小说和市民之间不可分割的相互影响，最终肯定了作为意大利和明代文艺复兴期作品的《十日谈》和“三言”“二拍”着实强调了市民文化对小说的推动作用，从而印证了小说的市民文学属性。

## Preface

Comparative literature has long been considered as a useful practice for literary studies. With the rapid development of cultural communication, comparative literature has become a successful initiative for academic research. The comparison between Chinese and Western literature can enhance people's abilities for literary accomplishment and appreciation. As an important literary genre, fictions in China and the West share something in common in terms of their course of development, even though they appeared in different periods of time. Fictions in the West were not entirely regarded as an independent genre until the Middle Ages. Around the time of the Renaissance, class of citizens emerged in the urban areas. Fiction writers began to follow awfully with interest the ordinary groups of people such as merchants and citizens. Thus civic fictions which were rich in flavor of life came into being. During the early development of Chinese fictions, orthodox scholars viewed civic fictions as "gossip" or "what is heard on the byroad". Survival for fictions was maintained after a fashion though. However, fictions were intended to reflect what was needed for society then, therefore, they managed to stay alive. From "supernatural tales of the Wei and Jin Dynasties" to *huaben*<sup>①</sup> of the Song and Yuan Dynasties and to fictions and novels of the Ming and Qing Dy-

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① "话本". They were stories written in scripts, later were developed into "拟话本" (imitative *huaben*). With the narrative language shifting from *wenyan* ( "文言", classical written Chinese) to *baihua* ( "白话", Chinese written vernacular), some *huaben* became Chinese vernacular fictions.

nasties, they sustained a steady-going progress. The Ming and Qing Dynasties, in particular, witnessed drastic social changes and the appearance of the citizen class. This contributed positively to the ambiance for production of fictions. In order to illustrate the civic attribute of fictions, a close reading was conducted in this book based on the texts of the Italian Renaissance *The Decameron* and the vernacular “Sanyan” “Erpai” of China’s Ming Dynasty.

The Renaissance in Italy was a period blessed with numerous masters and talents. Great literary and artistic works emancipated people’s mind immensely, and mobilized the people spiritually to get prepared for the later Bourgeois Revolution. Boccaccio composed *The Decameron*, a collection of short fiction stories. This book mercilessly castigates the mental slavery of religion and sings high praise for the power of man. Happiness is believed to dwell in the human world. In the seventeenth century of China, the bud of capitalist productive relations appeared in the Ming Dynasty. In the area of Jiangnan, a lot of workshops of the cotton textile industry showed up. Commercial and business activities were profoundly prosperous, and the citizen class experienced a robust growth. With the elevation of their economic strength and social status, significant changes in literature and aesthetics were produced. Notions such as “Love of Women” and “Love of Material” were deeply rooted in the common masses. Gratification of human desires became top priority. Under this circumstance, Feng Menglong compiled “Sanyan” and Ling Mengchu wrote “Erpai”. The appearance of these works prove the fact of the growth of the citizen class. The literary works produced for the citizens exhibit the transformation of writing and appreciation, and corroborate the renaiss-

sance of literature. Accordingly, the close relationship between civic culture and fictions is manifested.

In this book, *The Decameron* and “Sanyan” “Erpai” are chosen as objects for a comparative study. Motifs are compared and analyzed in seven parts altogether. In Chapter One—Introduction, biographies of Boccaccio, Feng Menglong and Ling Mengchu as well as the research objective and literature review of this book are mentioned; in Chapter Two, a comparison of “Love” is done; with the help of Feng Menglong’s “View of *qing*” and Boccaccio’s view of love, a clear picture of citizens’ pursuit of human nature is presented, and the magic of love is extolled. In Chapter Three, a comparison of “Sex” is carried out; citizens are proved to consent to the aspiration after sex, which is essential to human nature. Thus the rationality of sex is confirmed. In Chapter Four, attitudes towards belief are compared; through the depiction of people’s daily involvement in religious activities and their comments, the hypocrisy of beliefs is fully disclosed. This shows the freedom in thoughts during the age of the renaissance. Meanwhile, the complicated contradiction of people’s feelings towards religion can be seen through the writers’ ambiguous fragments of writing. In Chapter Five, cases of misdeeds to wife are analyzed. The brazen misogynous descriptions in the fictions can be regarded as an outcry to the inequality of and discrimination against women in feudal society. Chapter Six includes an integral comparison; aspects such as “usury” are compared so as to lay stress on the development of the citizen class and transformation of society. The vital influence of civic culture upon fictions is accentuated. In Chapter Seven of Conclusion, limitation of *The Decameron* and “Sanyan” “Erpai” is illustrated. The inseparable relation between fictions and

civic culture is once more emphasized, and the latter's impetus to the former is ratified through the comparative analysis of *The Decameron* and "Sanyan" "Erpai", which are representative works of the age of renaissance in Italy and China. All in all, the fiction's attribute of civic culture becomes self-evident.

However, when it comes to the hardships of writing this book, words fail me!

Fortunately, I am not alone in this blissful adventure. I have received so many favors from such a huge crowd of people, teachers, family, friends and schoolmates. Their generous assistance and help have been of profound significance to my completion of this book.

First and foremost, I would like to express my sincerest thanks to my most respected teacher, Professor/Dr. Gao Jihai; Professor Gao kindly accepted me as a student of literature and guided me to understand the eternal charm of it. He as well as his wife, Professor Yu Bing has shown great concern for both my study and life. Without his support and instruction, nothing could have been achieved by me so far.

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## Chapter One

### Introduction

In Story Three of Day Ten of *The Decameron*<sup>①</sup>, a controversial name is mentioned by Boccaccio.

“It is a very certain thing (if credit may be given to the report of divers Genoese and others who have been in those countries) that there was aforetime in the parts of Cattajo a man of noble lineage and rich beyond compare, called Nathan, who, having an estate adjoining a highway whereby as of necessity passed all who sought to go from the Ponant to the Levant or from the Levant to the Ponant, and being a man of great and generous soul and desirous that it should be known by his works, assembled a great multitude of artificers and let build there, in a little space of time, one of the fairest and greatest and richest palaces that had ever been seen, the which he caused excellently well furnished with all that was apt unto the reception and entertainment of gentlemen.”

(Boccaccio, 2003: 468)

As recognized by most translators, the word “Cattajo”<sup>②</sup> is usually

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① The translated version of *The Decameron* in this book is primarily taken from either John Payne's translation or Mark Musa and Peter Bondanella's version. The inclusion of the two mentioned translation versions is to serve the purpose of comparison or clarification. The sources are well documented hereinafter.

② Some scholars, such as John Payne, holds that the possibility of Cattajo's being China is very little seen from the description in the text. Assumption of Cattajo being Cattaiio, an Italian town near Padua, is untenable as well. The most likely equivalence of Cattajo is the Dalmatian province of Cattaro. Under this circumstance, Nathan's estate should be by the road connecting Ponant (the Western shores of the Mediterranean) and Levant (or the Eastern shores), e.g. the road from Cattaro on the Adriatic to Salonica on the Aegean.