

行政院國家科學委員會專題研究計畫 成果報告

世道與末技：17世紀中國通俗小說「大眾化」之考察（ ）

計畫類別：個別型計畫

計畫編號：NSC94-2411-H-004-042-

執行期間：94年08月01日至95年07月31日

執行單位：國立政治大學中國文學系

計畫主持人：高桂惠

報告類型：精簡報告

處理方式：本計畫可公開查詢

中 華 民 國 95年9月19日

行政院國家科學委員會補助專題研究計畫 \* 成果報告  
 期中進度報告

世道與末技：17世紀中國通俗小說「大眾化」之考察（Ⅱ）

計畫類別： 個別型計畫  整合型計畫

計畫編號：NSC 94-2411-H-004-042-

執行期間：94年8月1日至95年7月31日

計畫主持人：高桂惠

共同主持人：

計畫參與人員：

成果報告類型(依經費核定清單規定繳交)： 精簡報告  完整報告

本成果報告包括以下應繳交之附件：

- 赴國外出差或研習心得報告一份
- 赴大陸地區出差或研習心得報告一份
- 出席國際學術會議心得報告及發表之論文各一份
- 國際合作研究計畫國外研究報告書一份

處理方式：除產學合作研究計畫、提升產業技術及人才培育研究計畫、  
列管計畫及下列情形者外，得立即公開查詢

涉及專利或其他智慧財產權， 一年  二年後可公開查詢

執行單位：政治大學中文系

中華民國 95年 9月 19日

## 壹、〈世道與末技：《三言》、《二拍》大眾化初探〉

### 一、 中文摘要

這是十七世紀中國白話短篇小說大眾化考察的一部份，本文試圖兼具微觀與宏觀的研究視角，以《三言》、《二拍》的故事為例，就其話語與經由話語所召喚的主體性，考察這一段歷史時期對於小說之「技」與時代之「道」的辯證思維。文中透過詩性話語與審美主體、勸善懲惡與道德主體，指出通俗小說家的文化身份呈現多元化情形，他們做為「世道」的發言人，《三言》召喚詩性主體時，闡發了傳統詩文舖育通俗小說的感悟與技術面；《二拍》藉由闡釋力的強化，擴充雅道的譜系。《三言》、《二拍》所顯示的積極創造語境，形成「生產性」的大眾主體。大眾主體性的表現是教化與馴化的複雜關係，所以小說形塑的主體承載的內涵既有主流文化早已形成的公論，亦不乏尚未形成定論的新鮮事物和紛繁世相，在這一個歷史澄汰的過程中，話本小說以自身的文類特質承載此一雅俗共聚的文化緩衝帶——演述世相，書寫大眾，意味著既為文化他者造像又是我群認同的深層辯證。

中文關鍵詞：大眾化、世道、末技、主體性、白話短篇小說

### 二、 英文摘要

## **Heterodox Doctrine & Techniques: The Study of the Popularization of *Sanyan* and *Erpai*.**

Kao Kuei-hui\*

### Abstract

This article is part of the study of popularization of Chinese vernacular short fiction-stories in the 17<sup>th</sup> century. It focuses on texts and their relationship with other writings in the same period. Through the study of *Sanyan* and *Erpai* and subjectivity summoned by text, it examines dialectal thought of fiction skills and manners of the time. As esthetic subjects, *Sanyan* and *Erpai* form poetic text; as moral subjects, they punish bad deeds and praise virtues. Thus, fiction-story writers in *Sanyan* and *Erpai* have multiple cultural identities. As spokesmen of the manners and moral of the time, while Ling Mengchu in *Erpai* expands content of elegant manner, Feng Menglong in *Sanyan* summons fiction-stories' poetic subject as well, which is also the result of

---

\*Kuei-hui Kao is an Associate Professor in the Department of Chinese Literature at National ChengChi University.

classical writings' influence to skills and aesthetic value of vernacular writings. Therefore, *Sanyan* and *Erpai* take productive subjectivity in the process of popularization, which is presented as complicated relationship between to civilize the masses and to be influenced by the popular culture. *Sanyan* and *Erpai* contain traditions already exist in mainstream culture as well as new appeared things and a disorderly world. In the process of shaping history, Chinese vernacular fiction-stories gather the elegant and the vulgar. Writing the masses is the dialectic of creating images for the other of the culture and identifying oneself with the group.

Keywords: popularization, Heterodox Doctrine, Techniques, San yan (三言),  
Er pai (二拍).

## 貳、〈水滸故事傳播中的江湖視域與江山想像——以明·陳忱《水滸後傳》的 「地景書寫」與「場域效應」為主的討論〉

### 一、中文摘要

本文由水滸故事流播過程中的江湖書寫及其所回應的「變局」，藉由「避地」、「採錄景象」等手法的呈現，成為一個很具代表性的、流動的意象世界，此一世界呈現多面向、多層次空間意象的指涉。經由早期「梁山泊」的「巨野澤」書寫，衍生出與歷世歷代的心靈產生連結，使此存在空間(space)成為不斷賦予創造意義的「地方(place)」。「水滸」一詞在兩宋至明清的民間義軍組織內部、話本等說書傳講演藝、知識社群之論述演繹，形成多聲部言說狀態，逐漸由江湖言說朝向江山想像趨進。文中指出《水滸後傳》的江湖述說乃由梁山泊從歷經戰火的「廢墟」轉而創化出世俗化的廟宇、家族化宗祠以及國家信仰中心的改變；進而將《水滸傳》的山頭意識轉化為逃名之人間淨土；以及藉水滸餘黨航向島嶼等「巢外」的敘事修辭，回應明清語境中「水滸」意涵由「抗」到「征」、「逃」的書寫變化。在水滸故事傳播的脈絡化過程中，由體制外的組織回應朝廷→天下→國家之格局變化，我們可以瞥見「建國」的靈光，是一種由江湖到江山多重變奏的建國想像之歷史潛流。

關鍵詞：水滸故事、江湖、江山、梁山泊、場域

### 二、英文摘要

## The Perspectives of “Jiang-hu” and “Jiang-shan” (Nation) in the Story of “Shui-hu”

## -- A discussion of geographic description and field effect from Chen Shen's Book of "*Shui hu hou zhuan*"

Kao Kuei-hui  
Abstract

This article analyzed the story of *Shui-hu* through the description of Jiang-hu, the folkway, the changes of events as well as the action of escaping from the chaos world. It has become a representational and mobile worldview that involves multi-facet and multi-dimensional imagination of space. From the description of the huge swamp area in the early novel of "Liang-shan bo", not only "the space" concept of Liang-shan bo has been connecting spirits from generation to generation, it also become "a place" where creativity seem never end.

The phrase "*shui-hu*" originated from the folktale of volunteer army and the dialogue of the knowledgeable people, after a long period of discussion, it had achieved a well-sound position that the smaller viewpoint of Jiang-hu was replaced by a much greater perspective of Jiang-shan (nation). This article pointed out how the book of *Shui-hu-hou-zhuan* described the changes of Liang-shan-bo from war ruins, memorial site, family shrine, and to become the center belief of the nation. Besides these, the meaning of *Shui-hu* has also implied a hiding place where people can find peace of mind. Furthermore, the remnants of shui-hu finally pursued their utmost peace by sailing to a far away island. The development of the story represented the change of *shui-hu*, from resist to conquer, and from conquer to escape. It also implied that how the possibility of an "outlier" organization moved from triviality to become as the focal point of the society as well as the nation, and later, a brand new nation emerged as a result of this idea.