



湖南师范大学

博士学位论文

中越文体视阈下的《金云翘传》与《翘传》

学 科 专 业	中国古代文学
学 位 类 型	<input checked="" type="checkbox"/> 科学学位 <input type="checkbox"/> 专业学位
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论 文 编 号	

湖南师范大学学位评定委员会办公室

二〇一五年五月

分类号 _____

密级 _____

学校代码 10542

学号 L20120104009

中越文体视阈下的《金云翘传》与《翘传》
Study on “The Stories of Jin Yun Qiao” and “The
Tale of Kieu” in the Perspective of Stylistics of
China and Vietnam

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中文摘要

本文以中国才子佳人章回体小说《金云翘传》和越南喃诗传《翘传》为主要研究对象，深入挖掘并比较这两个作品的文体特质。从文体视阈的比较《金云翘传》和《翘传》，有助于澄清甚而消弥中越两国学界对这两个作品之比较研究的一些对立意见，让中越两国学界和读者能更加客观公允、恰如其分地理解这两个国家的作品，了解两国文学之间的文化传承，以及中国古代文学对越南古代文学的影响。论文的核心内容主要与两个作品的文体异同点有关。

本文分绪论、正文、结论三部分。

绪论综述、评析中越学界对《金云翘传》和《翘传》比较研究现状，回顾学界对这两个作品研究所取得的成果和不足。指出本文的研究对象、研究价值、主要论点、研究方法等。

正文分五章：

第一章主要探析才子佳人章回体小说与喃诗传的特质，以及各自形成的文化文学背景，探析中国才子佳人章回体小说对部分越南喃诗传作品的影响以及两国读者对长篇叙事诗在接受心理。本章首先对才子佳人章回体小说和喃诗传体裁进行介绍，并指出才子佳人小说是以散文为主的小说、属于传统章回体小说的叙事系统，而喃诗传是韵文体小说、属于越南文学传统长篇诗的叙事系统。其次，分析两种体裁形成之文化文学背景的相似处，指出都市发达、市民阶层增加、追求个人幸福和自由的潮流、提高“才情”的思想是中国才子佳人小说和越南喃诗传兴起背景的相似之处。再次，解释中国才子佳人小说对越南十八世纪末十九世纪初部分喃诗传作品的影响及原因，指出

才子佳人小说符合于越南当时的“主情”文学思潮，符合作者“假借外国文学题材”来反映社会现实的需求，也符合了当时文人的进步思想。虽然是移植中国才子佳人小说，但越南文人并不全然套用原著的文体，而是在此基础上继承并发展越南文学的叙事传统以及越南的传统诗体，从而形成喃诗传作品。青心才人和阮攸选择不同的并符合时代风格的文体，体现出他们对民族文学传统的继承与创造。中越两国读者的接受心理也是青心才人和阮攸选择不同文体的重要原因。

第二章论析《金云翘传》与《翘传》的小说元素特质。《金云翘传》和《翘传》皆是小说，但前者是散文体小说，后者是韵文体小说。同是小说，阮攸的《翘传》继承了原著的全部人名、部分人物肖像的特点，人物主要行为、语言、心理，社会环境、自然环境描写的基本特色，还继承了主要故事情节与特色情节的描写。虽然如此，两者依然有自己的独特性。作为散文小说，《金云翘传》着重通过人物的行动、语言来表现心理活动，比较注意情节的连贯性、细节的刻画，描写环境时多用直接描写等，这使作品中的社会语境更为真实。作为诗体小说，《翘传》善于深入挖掘人物的心理活动、写景寄情，情节的跳跃性比较大，概括性叙述比较多、作品除去了一些精细的描写与相对粗放的情节，而以浓厚的抒情、恰当的议论等要素来弥补，通过对人物、情节、环境的诗化把对读者想象力的调动转化为对读者心灵感受的直接冲击，达到以少胜多、以简化繁的效果。

第三章论述两作品的叙述艺术。从文体视阈看，《金云翘传》和《翘传》都是叙事类型的作品，但两者各具特色。《金云翘传》继承发挥中国古代叙事传统，展现才子佳人章回体小说散文体的叙述艺术。《翘传》不仅继承原著的叙述艺术而还承袭并发扬越南文学叙事传统，展示喃诗传体裁的叙述艺术。阮攸吸收了原著的第三人称讲述形式，继承原著的地理空间、实在

空间、梦境空间，线性时间、定命时间描写，还继承原著的三阶段结构——以女主角的十五年坎坷生活为主线，采取故事套故事的叙事结构。在继承原著的同时，阮攸《翘传》在叙事艺术方面有不少独特之处。我们认为，叙事视角的转换就是《翘传》与原著的最大区别之处。原著主要采用全知叙事视角来陈述故事，《翘传》则有叙事视角转换的现象。这种转变表现在叙述者以人物内视角来陈述故事，而这种转变使得作品能深入人物的内心世界，成功刻画作品的“内感空间”、“内感时间”以及感伤情调。因为《翘传》是用诗歌讲故事，所以它的叙述时间、叙述空间、叙述调子都由作品中的比喻、表象意象构成。

第四章专论《金云翘传》与《翘传》的表达体式。首先，通过深入研究《金云翘传》的表达体式，作者发现作品继承了前代章回体小说的表达体式，即以分回标目的形式划分叙事段落，并继承“说话”艺术的叙事方式，采用韵散结合的表达方式。其次，根据越南六八诗体的表达体式，考察阮攸《翘传》在表达体式方面的特色。最后探讨阮攸对原著表达体式的处理手法，指出两者如何在表达体式方面地展现两种体裁的不同特质。如果说《金云翘传》继承发挥了中国章回体小说的表达体式，受讲史、说书、说话等传统的影响，《翘传》则继承发扬了越南传统六八诗体的表达体式，继承了越南俗语歌谣六八诗体与越南吟曲的双七六八诗体传统。这两种表达体式展示了两个国家的文学传统，以及文学体裁的独特性。

第五章从文体视阈探讨两作品的叙述语言特色。文体支配着每个作品的叙述语言，体现着各自的特质以及后者对前者的继承。阮攸从《金云翘传》中直接继承的词语不多，借用的词语大多是名词，其余则是一些固定词组、或者是越南语中从中国借用的普通汉越词。阮攸《翘传》也继承了一些与原著相似的修辞手法，如用典、排比、对偶等。两部作品的语言风格有相似之

处，即语言通俗化、追求诗意美，这也体现着《金云翘传》与《翘传》的通俗性质。但是因为二者源于不同的语系、不同的时代、不同的国家、不同的文体，所以他们在语言运用方面有很多差异。《金云翘传》有“散韵相间”的语言特点，《翘传》则更多的讲求韵。《金云翘传》中有说书体痕迹的语言特点，《翘传》则尽量弱化此一特点，转关之处更为隐蔽，不着痕迹。《金云翘传》倾向于语言平实朴素、《翘传》则善于运用凝练、形象、诗化、富有音乐性以及情感的语言。两个作品在使用修辞手法上也不尽相同。同样是使用对偶、排比、用典等修辞手法，《金云翘传》是根据章回体小说和中国古典诗词曲赋的传统来运用，而《翘传》除了继承中国文学传统之外还根据越南人习惯爱好、按照六八诗体的格律来运用。《翘传》明显体现了作者在再创造过程中力求语言民族化的努力。

关键词：《金云翘传》，《翘传》，才子佳人章回体小说，喃诗传，文体视阈

Abstract

This thesis focuses on the Chinese Chapter Romantic novel *The Stories of Jin Yun Qiao* and the Vietnamese Nôm poem *The Tale of Kieu*, discover the deeper of the stylistic characteristics of the two works. By comparing the two works from stylistic perspective, we explain some opposite views which are existing in both Chinese and Vietnamese scholars. As a result, the researchers and readers of the two countries can understand them more clearly, not only the tradition of literary form, but also the laws that how the ancient Chinese literature had influenced to Vietnamese one. The thesis is divided into five chapters, and the core content is mainly related to the similarities and differences between the two major works' stylistic features.

This thesis is divided into three parts, including the introduction, text and conclusion.

The introduction part summarizes and discusses the current research situation in Chinese and Vietnamese academic circles' comparative study of *The Stories of Jin Yun Qiao* and *The Tale of Kieu*, recalling the achievements and shortcomings that the two countries' academic circles have achieved. In addition, it points out the object of study, value of research, the main argument, research methods and so on.

The content is divided into five chapters:

The first chapter introduces and analyses the characteristics of Chinese Chapter Romantic novel and Nôm poem and the causes of cultural background, the impact of the Chinese Chapter Romantic novel on parts of Vietnamese Nôm poem and readers' acceptance of the long narrative poem in the two countries. Firstly, the Chapter Romantic novel and Nôm poem are introduced. It points out that the Chapter Romantic novel is mainly prose fiction belonging to the traditional

narrative system of Chapter novel, while Nôm poem is rhyme stylistic novel belonging to the narrative system of Vietnamese traditional literary narrative long poem. Secondly, exploring the similarities of literary background that form the two kinds of style, pointing out that the well-developed metropolis, the increasing citizen stratum, the pursuit of personal happiness and freedom trend, improving "talents and emotions" thought are similarities of the rising background of the Chinese Chapter Romantic novel and Nôm poem. Next, this thesis explains how Chinese Chapter Romantic novel affects Nôm poem during the late 18th and early 19th centuries, and the reasons, indicating that the Chapter Romantic novel corresponds to the prevailing literature ideological trend in Vietnam, and it's also in line with the author's need to reflect the social reality under the guise of foreign literature and progressive ideas of the literati. Although Vietnamese literati imitated Chinese Romantic novel, they did not completely apply the original style. Instead, they inherited the narrative tradition of Vietnamese literature and Vietnamese traditional verse, and created a new works of Nôm poem. Qing-xin Cai-ren and Nguyen Du choosed different stylistic features conforming to the time style, reflecting their inheritance and creation on traditional literature. The acceptance of the two countries' readers is also an important factor affecting Qing-xin Cai-ren and Nguyen Du in selecting different styles.

The second chapter discusses the characteristics of *The Tale of Kieu* and *The Stories of Jin Yun Qiao* in the level of novel elements. Both of them are fiction, but the former is prose fiction, while the latter is rhyme form of fiction. Nguyen Du's *The Tale of Kieu* inherited the original names, some features of the character image, the character's main behavior, language, psychology, the constitutive feature of social environment and natural environment, the description of main plot and characteristics of the plot. Nevertheless, both of them still have their own uniqueness. As a prose novel, *The Stories of Jin Yun Qiao* expresses mental activity

through the characters of action, language, and pays more attention to the continuity of the plot and the details of the characterization, during which the description of environment is represented directly, making works in the social context to be more real. As the verse novel, *The Tale of Kieu* is adept in digging directly and deeply in characters' psychological activity, expressing feelings through the description of circumstances. Besides, in this novel plot is changed soon, and there are more general discussion. The author abandoned some plot which is exquisitely described and some extensive plot, but made up with lyric, discussion and other factors. Through the characters, plot, environment it mobilizes the imagination of readers' into a direct impact on readers' heart feeling, reaching the effect of using the few to defeat the many and making hard things simple.

The third chapter discusses the narrative art of the two works. From the perspective of stylistics, *The Tale of Kieu* and *The Stories of Jin Yun Qiao* are both narrative works, but each has its unique features. *The Stories of Jin Yun Qiao* inherits and develops the ancient Chinese narrative tradition, and shows the narrative art of the Chapter Romantic novel. *The Tale of Kieu* not only inherits the narrative art of original work, but also develops in this novel verse narrative art. *The Tale of Kieu* is not only inherit but also follows and develops the narrative tradition of Vietnamese literature, showing the narrative art of Nôm poem. Nguyen Du absorbed the original form of the third person tells, inherited the original description of geographic space, real space, the dream of the original space, linear time, life time, and also inherited three stages of the original. The heroine's fifteen years' bumpy life is regarded as the main line. Besides, it's narrated in the form of stories in stories. While inheriting the original, Nguyen Du's *The Tale of Kieu* has many unique characteristics in the aspect of narrative art. We believe that the conversion of narrative perspective is the most significant difference between *The Tale of Kieu* and the original. The original work uses omniscient narrative

perspective to tell the story, *The Tale of Kieu* adopts the technique of narrative perspective transformation. In many points, the narrator tells story from the character internal perspective making the work penetrate into the inner world of characters, and successfully portrays the work in the sense of space, in the sense of time, and sentimental tone. Since the author tells story with poetry, so in *The Tale of Kieu* the narrative time, narrative space, narrative tone is formed by the works' metaphor and imagery.

Chapter four focuses on the expression style of *The Tale of Kieu* and *The Stories of Jin Yun Qiao*. Firstly, through the in-depth study of expression style in *The Stories of Jin Yun Qiao*, I find that works inherits the expression style of previous Chapter Novel which divides narrative paragraph in the form of points back to the headings, and also inherits the narrative style in art of speaking, and adopts the expression of combining the prose and verse. Secondly, according to Vietnamese six-eight verse style, Nguyen Du's *The Tale of Kieu* is examined in terms of expression characteristic style. Finally, the means that Nguyen Du uses to deal with the original expression style is discussed. The study shows clearly about the characteristics of the two genres in terms of expression style. If *The Stories of Jin Yun Qiao* takes over the expression style of Chinese Chapter Novel influenced by history, storytelling, talking and other tradition, *The Tale of Kieu* develops the expression style of traditional Vietnamese six-eight verse and inherits the Vietnamese proverb ballads six eight verse and Vietnam Yin song verse seven hundred six-eight verse. The two narrative styles show the culture tradition of each country and the unique nature of each literary genre.

The fifth chapter explores the narrative characteristics from the perspective of stylistic features in the two works. The stylistic feature dominates the narrative language of each work, reflecting the inheritance on the former and their own qualities. Nguyen Du did not inherit much words directly from *The Stories of Jin*