

唐宋元明小說戲曲中的女劍俠形象及其演變

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摘 要

凌濛初在《初刻拍案驚奇》中提到：「聞得劍術起自唐朝，到宋時絕了。故自元朝到國朝，竟不聞有此事，夫人在何處學來？」考察古典小說戲曲中的劍俠故事，也正好符合此一說法。中國以俠為主題的文學作品，在唐詩及唐人小說中，開始大量出現，唐人傳奇中出現的女俠，丰姿颯爽尤其精彩。宋人小說續其煙火，然至元人雜劇竟戛然而止，明人小說戲曲卻又踵其遺脈。由此也可了解，唐宋元明四朝女劍俠作品由盛而衰的趨勢。然而這樣的現象反應了什麼事實？唐傳奇中的女劍俠如紅線、聶隱娘，其空靈飄逸的形象，更為後代女俠不可突破的楷模，不論是宋元明的小說戲曲，都籠罩在此二人的舉手投足間。但女劍俠為何可在唐人作品中展露其不可一世之英姿？卻又在元人作品中消逝於無形？是作品體裁的不同？抑或時空背景的改變？本文試著整理出一些頭緒，以明其變化之跡。

關鍵詞：俠、女劍俠、唐傳奇、小說、戲曲、女性、紅線、聶隱娘

前 言

《初刻拍案驚奇》中第四回〈程元玉店肆代價錢 十一娘雲崗縱譚俠〉中在入話的部份，引述了「從前劍俠女子的事」，其中包括了〈紅線〉、〈聶隱娘〉、〈香丸〉、〈崔慎思〉、〈俠軀〉、〈賈人妻〉、〈解洵娶婦〉、〈三鬟女子〉、〈車中女子〉等唐宋劍俠故事⁽¹⁾。而文中十一娘暢論劍術源流、行俠規範、俠客責任等，直可視為一篇「俠客論」。明朝凌濛初在寫這篇文章的時候，其所推崇或議論的俠客，依然離不開〈紅線〉、〈聶隱娘〉這些唐傳奇的人物。魯迅《中國小說史略》：「『傳奇』……然而後來流派，乃亦不昌，但有演述，或者摹擬而已。惟元明人多本其事作雜劇或傳奇，而影響遂及於曲。」陳平原在《千古文人俠客夢》一書也指出，「這正是話本小說家共同的命運，不是沒有超越的願望，可一舉手一投足，仍然很難越出唐人設下的規矩。……而唐代豪俠小說的出現，更為後人的藝術創作提供了楷模。明清兩代的詩文、小說、戲曲，只要涉及游俠，就很難完全擺脫唐代豪俠小說的影響。」由此可知唐傳奇所塑造出的俠客典型影響深遠。中國文學作品中的「俠」，出現的歷

ABSTRACT

A Research on Female Knight-Errant in Classical Tang, Song Yuan and Ming Novel and Drama

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ABSTRACT

Ling, Meng-Chu had mentioned in his collection of short stories "strike table in joy, surprise, anger": "I was heard sword-play from Tang dynasty and vanishes in Song. That is why we have never heard anything about knight-errant since Yuan. I wonder where you can learn this?" After investigating knight-errant stories in classical novels and drama, it was found the situation just matched what he said. A large amount of literary works on knight-errant appeared in Tang poems and novels. Among them, female swordsmen appeared in some short stories are specialized by their demeanor and direct, simple character. This special style was followed in Song dynasty, but suddenly stopped in Yuan and appeared again in Ming's novels and drama. From the changes, we found a strong-to-weak trend on female knight-errant literal works. However, this trend may reflect some facts. Female knight-errant like Hong-Shien and Nie, Yin-Nian in Tang's short stories were characterized by their not overstuffed, light and free appearance. This characteristic became an un-exceedable model for other literary works in the following dynasties. Why did female knight-errant can demonstrate their active and outstanding character in Tang's literary works and why not in Yuan's? Is it because of the difference of literal style or the changing of time-space background? This research tries to investigate to find some clues and track the changes.

Key words: Knight-errant, Female knight-errant, Tang short story, Novel, Drama, Female, Hong-Shien, Nie Yin-Nian.