



2016-2017 School of Chinese Seminar 香港大學中文學院講座

漢語詩歌格律的起源及其本質 Origin and Nature of Chinese Poetic Prosody

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Date : 2017 年 7 月 25 日上午 11 點至 12 點 30 分
11:00 a.m. – 12:30 p.m., Tuesday, July 25, 2017

Venue : 香港薄扶林香港大學百周年校園逸夫教學樓 730 室
Room 730, Run Run Shaw Tower, Centennial Campus, HKU

Language: 普通話 Putonghua

本研究探討漢語詩律的起源及本質。永明詩對中國學術史而言，其意義不僅在於詩歌史，其文學、文化、語言諸方面之影響，也非其它詩體能匹配。論永明體，自然要談沈約聲律論。學界普遍認為，沈約首創“四聲八病”，並將四聲分成平仄兩類，構成漢語近體詩平仄對立的聲律體系。Victor Mair 和 Tsu-lin Mei 則進一步主張，沈約是受梵詩格律影響而有“八病”之說、“平仄”之創。但令人困惑的是，沈約及六朝詩人的創作實踐並不遵守這些規則。作為一個曆仕三朝、該悉典章、博物洽聞、擅長詩文、為當世所稱的文壇領袖，其詩歌創作實踐居然跟其畢生倡導的理論扞格不入。這一悖論的問題究竟出在哪裡？是永明詩人言行不一抑或後人解讀有誤？本研究將從文獻、詩律學、語言學諸角度解決這一謎團，澄清跟中國詩歌史、語言史、方法論相關的一些問題。

This talk discusses the origin and nature of Chinese poetic prosody. Shen Yue is widely believed to have created the poetic metrical theory of *si sheng ba bing* (four tones and eight defects) and divided the four tones into *ping* (level tone) and *ze* (oblique tone) categories, thus forming the binary contrast prosodic system in Chinese regulated-style verse. Victor Mair and Tsu-lin Mei have further argued that the rules of the “eight defects” and the concept of *ping-ze* contrast were designed by Shen Yue under the influence of Sanskrit prosodic theory. The most challenging puzzle that remains for scholars in the field is to understand why Shen Yue and the other Six Dynasties poets failed to follow their own prosodic theory in their composition practices. The rise of regulated-style verse in the history of Chinese literature remains something of a mystery. Through a case study of Shen Yue’s poems, this talk aims to solve the puzzle by exploring: (1) the nature of poetic prosody, (2) tonal prosodic patterns in Chinese regulated verse, (3) problems with the Sanskrit origins hypothesis of Chinese tonal prosody, and (4) the pathways of Chinese poetic metricalization from the Six Dynasties (222–589) to the Tang dynasty (618–907).

張洪明教授 (1981 年復旦大學學士，1992 年加州大學博士)，現任威斯康辛大學麥迪遜校區亞洲語言文化系教授兼中文教學部主任。兼任中國教育部長江學者講座教授、南開大學語言研究所名譽所長。曾擔任國際中國語言學學會執行秘書長，*Routledge Studies in Chinese Linguistics* 叢書主編、第三版《中國大百科全書》語言文字卷音系音韻詩律分支主編。主要研究領域為語音與語法的界面關係、韻律音系學、歷史語言學、方言學、詩律學等。

Professor Hongming Zhang first received his BA & MA in Chinese from Fudan University, after which he attended the University of California-San Diego where he received his MA & Ph.D. in linguistics. He is now a professor and the head of the Chinese Language & Linguistics Program as well as the director of UW-Tianjin Summer Chinese Program. He is also the recipient of Chang Jiang Scholar Chair Professorship. He has served the Nankai Linguistics Institute as its honorary director since 2006. Besides serving the International Association of Chinese Linguistics as its executive secretary (2000-2014), he is presently the series editor of *Routledge Studies in Chinese Linguistics*, and the editor of the volume of Phonology and Poetic Prosody of *The Encyclopedia of China* (3rd edition). His research interests include interface study of syntax-phonology, prosodic phonology, language change, rules/forms of classical poetic composition, and second language acquisition.

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