

交界與互動：第四屆兩岸四校中文學科研究生學術研習營
Intersections and Interactions: The 4th Cross-Strait Inter-Institutional Chinese Studies Postgraduate Students Research Camp

**Intersections and Interactions:
The 4th Cross-Strait Inter-Institutional Chinese Studies
Postgraduate Students Research Camp**

“交界與互動”

第四屆兩岸四校中文學科研究生學術研習營

☆ **Dates of Panel Sessions 報告日期** ☆

3-5 July 2024

二零二四年七月三日至七月五日

☆ **Venue of Panel Sessions 報告地點** ☆

**Room 730, Run Run Shaw Tower,
Centennial Campus, The University of Hong Kong
香港大學百週年校園逸夫教學樓 730 室**

☆ **Organizer 主辦機構** ☆

**School of Chinese, The University of Hong Kong (HKU)
香港大學中文學院**

☆ **Co-Organizers 合辦機構** ☆

**Department of Chinese Language and Literature, Peking University (PKU)
北京大學中國語言文學系**

**Department of Chinese Literature, Taiwan University (NTU)
臺灣大學中國文學系**

**Department of Chinese Language and Literature, University of Macau (UM)
澳門大學中國語言文學系**

☆ Programme ☆
報告會議程

Date: July 3 (Wed) / 日期: 七月三日 (星期三)	
9:00-9:30	Registration @ CRT-7.30, Run Run Shaw Tower 報到 (逸夫教學樓 730 室)
9:30-9:35	Opening Ceremony 開營式 Prof. LIN Pei-yin (Head of School of Chinese, HKU) 林佩吟 教授 (香港大學中文學院主任)
9:35-10:45	<p style="text-align: center;">Panel #1 論文報告場次一 Topics on Premodern Literature, History, and Philosophy (I): Rituals and Philosophy in Pre-Qin Era 古代文史哲研究 (一) 先秦的禮法與哲學</p> <p style="text-align: center;">Chair 主持人: Prof. HSU Sheng-hsin 徐聖心 教授 (NTU)</p> <p>◇ CHAN Chok Meng 陳竹茗 (HKU) 「湯孫奏假，綏我思成」——試釋〈商頌·那〉的祭儀背景兼論宋人如何行周禮以續殷祀 “The descendant of Tang performs music to bring forth those who will soothe us with wishes fulfilled”: An Explication of the Ritual Background of the Ode “Nuo” (301) in the Eulogia of Shang, with a Side Discussion on How the Song People Perpetuated Sacrificial Offerings to their Shang Ancestors by Using the Rites of Zhou</p> <p>◇ LIU Yongjia 劉永佳 (HKU) 從“誠中形外”的內在面向看“誠”與“慎獨”的關係 A Study of the Relationship between "Cheng" and "Shen Du" from the Inner Aspect of "Inner Sincerity Expressed Externally"</p>
10:40-11:00	Refreshments 茶歇
11:00-12:30	<p style="text-align: center;">Panel #2 論文報告場次二 Topics on Premodern Literature, History, and Philosophy (II): Multifaceted Han Dynasty: Ritual System, Literature, and Sculpture 古代文史哲研究 (二) 多面漢代：禮制、文學、雕刻</p> <p style="text-align: center;">Chair 主持人: Prof. TANG Siu Fu 鄧小虎 教授 (HKU)</p> <p>◇ CHANG Yi-jan 張壹然 (NTU) 東漢曹褒制禮的意義與影響 The Meaning and Influence of Tsao Bao's Enactment of Rituals in Eastern Han Dynasty</p> <p>◇ KAN Xiaoyang 闕蕭陽 (PKU) 劉向《說苑》“以著述當諫書”子書性質再探 A Further Study on the Textual Features of Liuxiang's ShuoYuan as a Kind of Political Advice Writing</p>

	<p>◇ ZHONG Hong 鍾泓 (UM) 漢畫像石載荊軻所使匕首若干問題之考論 A Study on the Shape of the Dagger Thrown by Jing Ke in the Han Dynasty Stone Portraits</p>
12:30-14:00	Lunch 午膳 (自理)
14:00-15:30	<p style="text-align: center;">Panel #3 論文報告場次三 Topics on Linguistics: Linguistic Structure and Its Implications 語言學研究 語言的結構及其背後</p> <p style="text-align: center;">Chair 主持人: Prof. Richard Van Ness SIMMONS 史皓元 教授 (HKU)</p> <p style="text-align: center;">Discussant 與談人: Prof. SONG Yayun 宋亞雲 教授 (PKU) Prof. LIU Hongyong 劉鴻勇 教授 (UM)</p> <p>◇ GAO Xiang 高翔 (UM) 非連續性構式縮略現象及其心理機制 The Phenomenon of Abbreviation of Discontinuous Construction and Its Psychological Mechanism</p> <p>◇ PAN Yaoyao 潘瑤瑤 (UM) 主語位置上“NP+ (的)+VP”中“的”的隱現 The Presence or Absence of "de(的)" in the "NP + de + VP" Structure at the Subject Position in Mandarin</p> <p>◇ WANG Han 王涵 (UM) 認知功能對聲調合併的影響——基於澳門粵語的證據 The Impact of Cognitive Functions on Tone Merging: Evidence from Macau Cantonese</p>
15:30-15:45	Refreshments 茶歇
15:45-17:35	<p style="text-align: center;">Panel #4 論文報告場次四 Topics on Locality (I): Hong Kong as a Space for Discourse Formation 地方性專題(一) 香港：作為話語生成的空間</p> <p style="text-align: center;">Chair 主持人: Prof. LI Guohua 李國華 教授 (PKU)</p> <p>◇ HUANG Qiuhua 黃秋華 (PKU) 交界與聯動：1948 年的香港與《大眾文藝叢刊》批判 Intersection and Interaction : Hong Kong in 1948 and the Criticisms of <i>People's Literature and Art Series</i></p> <p>◇ ZHANG Huiyan 張慧岩 (HKU) 戰場如情場：1960 年代香港國語抗日片中的性別與國族 “Talents and Beauties” in War: The Powerless Nationalism and Masculinity in Hong Kong’s Mandarin Anti-Japanese Films of the 1960s</p> <p>◇ LIU Chia-jung 劉佳蓉 (NTU) 也斯食物詩與越界體驗 Yesi’s Food Poems and Experiences of Crossing the Boundaries</p>

	<p>✧ WONG Shing Kit 黃成傑 (HKU) 文類/體、自我與對話：論董啟章小說《命子》 Genre, Self and Dialogue: On Dung Kai-cheung's Novel "Mingzi"</p>
--	--

Date: July 4 (Thu) / 日期: 七月四日 (星期四)	
9:00-9:30	Registration @ CRT-7.30, Run Run Shaw Tower 報到 (逸夫教學樓 730 室)
9:30-10:40	<p style="text-align: center;">Panel #5 論文報告場次五 Topics on Premodern Literature, History, and Philosophy (III): Literature in Wei, Jin, Sui, and Tang Dynasties 古代文史哲研究(三) 思辨魏晉隋唐文學</p> <p style="text-align: center;">Chair 主持人: Prof. Olivia MILBURN 米歐敏 教授 (HKU)</p> <p>✧ YANG Sisi 楊思思 (PKU) 從“荒土”到“名都”：東晉南朝文學中“洛陽”的意義轉換 From "Wasteland" to "Famous Capital": The Transformation of the Meaning of "Luoyang" in the Literature of Eastern Jin and Southern Dynasties</p> <p>✧ CHEN Bo-yen 陳柏言 (NTU) 蔓延無窮：論唐人小說中的小說 Infinite Spread: On the Stories in Tang Dynasty Stories</p>
10:40-11:00	Refreshments 茶歇
11:00-12:30	<p style="text-align: center;">Panel #6 論文報告場次六 Topics on Premodern Literature, History, and Philosophy (IV): “Changes” in Ming and Qing Periods 古代文史哲研究(四) 以“變”觀明清</p> <p style="text-align: center;">Chair 主持人: Prof. CHEN Liangliang 陳亮亮 教授 (HKU)</p> <p>✧ XIE Wanyi 謝婉儀 (UM) 《史》《漢》地位變遷——以“明人選《史》《漢》”為中心 The Status Changes of <i>History Records</i> and <i>Han History</i>: Focus on the Phenomenon of “Selecting Texts from <i>History Records</i> and <i>Han History</i>” in Ming Dynasty</p> <p>✧ LI Can 李璨 (PKU) 明代都城詩歌的多面營構及其轉向 The Multifaceted Construction and Turning of Capital Poetry in Ming Dynasty</p> <p>✧ CHEN Jingyi 陳靜怡 (HKU) 李自成在明末清初中西文獻中的書寫差異考察 Chinese and Western Perspectives on Li Zicheng in the Late Ming and Early Qing Dynasties</p>
12:30-14:00	Lunch 午膳 (自理)

<p>14:00-15:30</p>	<p style="text-align: center;">Panel #7 論文報告場次七 Topics on Gender: Women's Bodies and Identities 性別專題 女性的身體與身份</p> <p style="text-align: center;">Chair 主持人: Prof. YANG Binbin 楊彬彬 教授 (HKU)</p> <p>◇ YAO Yan 姚燕 (UM) 西漢時期王昭君歷史的真實情況的考察 A Study of the Historical Reality of Wang Zhaojun in the Western Han Dynasty</p> <p>◇ XU Ning 徐寧 (HKU) 馮小青之病：從婦女聽唱風氣理解近代女性文化 The Illness Experience of Fung Siu Ching: Exploring Women's Culture in the Social Context of Storytelling Listening</p> <p>◇ LEE Ting-xin 李婷欣 (NTU) 女體、衛生與現代性：以 20 年代《申報》經期衛生廣告為中心 Female Body, Hygiene, and Modernity: Feminine Menstrual Product Advertisements in the Twenties of <i>Shun-Pao</i></p>
<p>15:30-15:45</p>	<p style="text-align: center;">Refreshments 茶歇</p>
<p>15:45-17:35</p>	<p style="text-align: center;">Panel #8 論文報告場次八 Topics on Locality (II): The "South" as a Lens 地方性專題(二) 走入廣闊無垠的“南方”</p> <p style="text-align: center;">Chair 主持人: Prof. LIU Cheng-chung 劉正忠 教授 (NTU)</p> <p>◇ ZHOU Junrou 周君柔 (PKU) 新世紀以來臺灣“一九四九”回憶敘事的生成與落地 Analysis of the Changes in Taiwan's Memory Narratives on the Year “1949” since the New Century</p> <p>◇ HUANG Yen-chih 黃衍智 (NTU) 繪畫裡外的玉龍山：論李霖燦的西南遊記 Jade Dragon Snow Mountain, that Inside or Outside of the Painting: On Li, Lin-Can's Travelogue of the Southwest and Study of the History of Chinese Painting</p> <p>◇ SU Xin 蘇鑫 (HKU) 解構與建構「新南方」——對「新南方寫作」概念的考察 De-construct and re-construct “New South”: A Study of the Concept of “New South Writing”</p> <p>◇ LI Shuyang 李舒揚 (PKU) “感性的南方”與情動式寫作：以林棹《潮汐圖》為中心 “The Sentimental South” and Affect Theory in Literature: A Study of Lin Zhao’s <i>Chaoxi Tu</i></p>
<p>Date: July 5 (Fri) / 日期: 七月五日 (星期五)</p>	
<p>9:00-9:20</p>	<p style="text-align: center;">Registration @ CRT-7.30, Run Run Shaw Tower 報到 (逸夫教學樓 730 室)</p>

<p>9:20-11:00</p>	<p style="text-align: center;">Mini Talks 短講</p> <p style="text-align: center;">Chair 主持人: Prof. LIN Pei-yin 林佩吟 教授 (HKU)</p> <p>◇ Prof. ZHANG Yue 張月 教授 (UM) 劉裕與“造宋”文學 Liu Yu and the Literature that Created the Liu-Song</p> <p>◇ Prof. Richard Van Ness SIMMONS 史皓元 教授 (HKU) 漢語方言歷史演變的新視角——從唐代說起 New Perspectives on Chinese Dialect History from the Tang to the Present</p> <p>◇ Prof. CHU Ming Kin 朱銘堅 教授 (HKU) 南宋宰臣汪伯彥如何被塑造成「姦臣」？ How did Southern Song Chief Councilor Wang Boyan Become a "Nefarious" Minister?</p>
<p>11:00-11:15</p>	<p style="text-align: center;">Refreshments 茶歇</p>
<p>11:15-12:00</p>	<p style="text-align: center;">Roundtable Discussion 開放式座談</p>
<p>12:00-12:15</p>	<p style="text-align: center;">Concluding Ceremony 閉營式</p>

☆ Abstracts of the Papers ☆
會議論文摘要

Panel #1 論文報告場次一

Topics on Premodern Literature, History, and Philosophy (I):
Rituals and Philosophy in Pre-Qin Era
古代文史哲研究（一） | 先秦的禮法與哲學

「湯孫奏假，綏我思成」

——試釋〈商頌·那〉的祭儀背景兼論宋人如何行周禮以續殷祀
“The descendant of Tang performs music to bring forth those who will soothe us with wishes fulfilled”: An Explication of the Ritual Background of the Ode “Nuo” (301) in the Eulogia of Shang, with a Side Discussion on How the Song People Perpetuated Sacrificial Offerings to their Shang Ancestors by Using the Rites of Zhou

CHAN Chok Meng 陳竹茗

School of Chinese, The University of Hong Kong

香港大學中文學院

摘要：〈那〉是《詩經·商頌》的首篇，詩旨號稱難明，歷來對「湯孫」的身份眾說紛紜，如「為人子孫」之商湯（毛傳）、湯之嫡長孫太甲（鄭玄箋）、主祀之時王（朱熹集傳）等。問題在於〈商頌〉是西周中葉以後，殷人在宋國的胤嗣繼祀商先王時所作，頌體本身就是周代的產物，商代無頌幾成定論，因此視「湯孫」為任何一位商王皆不確。更有甚者，注疏家往往忽略「湯孫」是受到祭主「我」（第一人稱複數代名詞）的邀請前來助祭，作為宗子的商王不可能既是主祭，又是助祭，前人的說法有必要重新檢討。

本文在駁辨舊說的同時，嘗試闡明〈那〉頌背後的祭禮文化，並對「湯孫」的身份提出新解。文章首先指出前人往往昧於三個事實：一、《詩經》中的「孫」既可專指，但更多時候是泛稱，即廣義的子孫後代；二、「湯孫」負責獻享於商先王，或暗索其血統比宋公更高貴；三、頌中反映的祭儀和禮樂均為周家制度，換言之是宋國人行周禮以續殷祀，若以此上求殷禮無異於緣木求魚。最後提出抽繹頌旨的關鍵在於釐清主祭和助祭者的身份，前者自必是以宋公為首的「我」，而後者「湯孫」大有可能為王子武庚之後，因其血統尊貴而獲邀，以祈祖先來饗，賜福眾人。

關鍵詞：商頌 宋詩 周樂 「有予有求」 祖先崇拜

Abstract: The purport of “Nuo” 那 (Mao 301), first piece of the Eulogia of Shang in the *Book of Odes (Shijing)* 詩經 has long been considered abstruse, precisely because the identity of the central figure in the eulogium—“Tang sun” 湯孫 —is open to discussion. Pre-modern exegetists interpreted the term variedly as “Tang 湯 (i.e., founder of the Shang dynasty) as

someone's descendant" (Master Mao's commentary), "grandson of Tang (i.e., Taijia 太甲)" (Zheng Xuan's sub-commentary), and a direct descendant of Tang, specifically "the reigning (Shang) king that presided over the sacrificial offering" (Zhu Xi's collected commentaries) to name a few.

The problem is that the Eulogia of Shang were believed to be composed from the mid-Western Zhou onwards by descendants of the fallen Shang that ruled over the State of Song 宋國, where they continued to make sacrificial offerings to the deceased Shang kings. The general understanding that the eulogium (*sòng* 頌) as a verse form was created and composed only in the Zhou dynasty with no antecedent or counterpart in the previous Shang dynasty is enough to rule out the possibility that "Tang sun" refers to any of the Shang kings. In addition, traditional commentators often overlooked the crucial point that "Tang sun" came to the ceremony to offer his assistance at the invitation of the host, the first-person plural "we" (*wo* 我). Thus, it is untenable to claim that as the head of the royal clan, the Shang king carried out the roles of host and assistant in the same ceremony, forcing us to review critically the prevailing interpretations.

The study rejects previous interpretations of the "Nuo" and offers a new take on the identity of "Tang sun," while shedding light on the ritual protocols described in the ode. I first point out three crucial aspects that were either ignored by or unbeknownst to most scholars: 1) In the *Odes*, the word *sun* 孫 can of course denote "grandson," but more often than not it is used in the broader sense of "descendant"; 2) the "Tang's descendant" could make offerings to the ancestors because he was from a bloodline maybe even nobler than the duke of Song; and 3) since the ritual and musical practices described in the eulogium were formulated by the Zhou people, the Song people merely adopted contemporary practices when making offerings to their Shang ancestors, meaning any attempt to reconstruct the Shang rites based on the eulogium could only be futile. At the end, I will explain the purport of "Nuo" by clarifying the identities of the host and assistant: the former could only be the Lord of Song, who represented the collective "we," and the latter was likely to be among the direct descendants of Prince Wugeng 武庚, the last heir apparent to the Shang throne. The prestigious bloodline of "Tang sun" was the very reason he was (or they were) invited to help draw the ancestors down to earth to partake of the offerings so as to secure their blessings for "all of us."

Keywords: Eulogia of Shang, Odes of the Song State, Ritual Music of the Zhou Dynasty, *do ut des*, Ancestor Worship

從“誠中形外”的內在面向看“誠”與“慎獨”的關係
A Study of the Relationship between “Cheng” and “Shen Du” from
the Inner Aspect of “Inner Sincerity Expressed Externally”

LIU Yongjia 劉永佳
School of Chinese, The University of Hong Kong
香港大學中文學院

摘要：在早期儒學的思想架構中，“誠中形外”的觀念因同時囊括了“成己”於內和“成物”於外這兩個面向而極具張力；它一方面強調了個體生命於內在身心層面的體證，另一方面亦注重君子外而德化天下的實踐作用，以希通過自我生命的體證來達成“己物”相通的價值目標。而在傳世文獻中，往往都以“誠-獨-形”的結構線索來闡述該觀念，可見“慎獨”在這一思想結構中扮演著至關重要的角色。本文集中在“誠中形外”的內在面向，結合相關文本及出土文獻，嘗試釐清“慎獨”在該思想架構中處在何種位置，又與“誠”構成怎樣的關係。

關鍵詞：誠中形外 成己 成物 慎獨

Abstract: In the ideological framework of early Confucianism, the concept of “inner sincerity expressed externally” has great tension because it includes the two aspects of “becoming oneself” and “becoming things”. On the one hand, it emphasizes the realization of individual life in the physical and mental level. On the other hand, it also pays attention to the moralization effect of the men of noble character in the world. It hopes to achieve the value of unity between self and others through the realization of individual life. In the literature, this concept is often expounded by the structural clue of “Cheng-Du-Xing”, which shows that “Shen Du” plays a crucial role in this ideological structure. This article focuses on the inner aspect of “inner sincerity expressed externally”, combined with relevant texts and unearthed literature, trying to clarify the position of “Shen Du” in this ideological framework, and what kind of relationship with “Cheng”.

Keywords: Inner Sincerity Expressed Externally, Becoming Oneself, Becoming Things, Shen Du

Panel #2 論文報告場次二

Topics on Premodern Literature, History, and Philosophy (II): Multifaceted Han Dynasty: Ritual System, Literature, and Sculpture 古代文史哲研究 (二) | 多面漢代：禮制、文學、雕刻

東漢曹褒制禮的意義與影響

The Meaning and Influence of Tsao Bao's Enactment of Rituals in Eastern Han Dynasty

CHANG Yi-jan 張壹然

Department of Chinese Literature, Taiwan University

臺灣大學中國文學系

摘要：王莽篡漢，光武帝恢復漢室，到章帝制禮，朝中檢討漢遭莽弊的聲音，觸及漢代禮制議題的神經。議禮者如張純，積極為光武帝訂定禘、祫之禮；或如曹充更直接向明帝建言「大漢當自制禮」，在在顯示漢朝亟須一套國家禮典。在此背景之下，曹褒受章帝命為漢制禮，其意義是為一個再受命幾十載的後漢王朝，完成王者功成制禮的目標。他依據章帝授予的叔孫通《漢儀》十二篇，整理需要制定為禮典項目，以禮儀類別為經、自天子至庶人之階級為緯，並藉由五經經文、讖、記之文完成一百五十篇的《新禮》。其中，庶人禮制包含冠、婚、喪、祭四禮，此乃庶人首度被納入國家禮典的記錄。寫以二尺四寸簡，更代表著此禮的地位與五經同高，也說明《新禮》真正具有國憲的性質。而《新禮》卻功敗垂成，原因可分為三項：其一，曹褒的家世、學術與官職背景；其二，漢章帝失之專斷；其三，禮典內容摻雜讖、記之文。《新禮》雖不行於世，但由漢和帝、順帝以《新禮》行冠禮之儀節，其於後世的實踐與影響，可見一斑。

關鍵詞： 國家禮典 《新禮》 庶人禮 漢遭莽弊 再受命

Abstract: Wang Mang usurped the Han Dynasty, but Emperor Guangwu restored it. During Emperor Chang's reign, the establishment of rituals and the court's review of the abuses suffered by the Han Dynasty touched on the sensitive aspects of the ritual system in the Eastern Han Dynasty. Those who discuss etiquette, such as Chang Chun, actively formulated the etiquette for Emperor Guangwu; Tsao Chong directly suggested to Emperor Ming that "the Han Dynasty should build its own etiquette", which showed that the Eastern Han Dynasty urgently needed a set of national etiquette. Against this background, Tsao Bao was ordered by Emperor Chang to build a ritual system for the Han Dynasty. The significance was to complete the goal of building rituals for the Eastern Han Dynasty, from which their authority was derive again. Based on the twelve chapters of Shu Sun Tong's "Han Yi" granted by Emperor Chang, he organized the needs and formulated them into ritual items, taking the categories of rituals as longitude and the classes from the emperor to the common people as latitude. By utilizing the Five Classics, prophecies, and notes, he completed one hundred and fifty chapters of the book of national rituals. The common people's ritual system was also included, encompassing the coming of age ceremony, wedding, funeral, and sacrifice. This was the first time in history that common people were included in the national rituals. The fact that it is written on two-foot-four-inch bamboo slips further signifies that the status of this ritual is as high as that of the Five Classics, and also shows that the "New Rites" truly has the nature of a national constitution. However, the "New Rites" failed, and the reasons can be divided into three categories. First, Tsao Bao's family background,

academic, and official background. Second, Emperor Chang's failure to make decisive decisions promptly. Third, the content of the ritual was mixed with prophecies and notes. Although the "New Rites" was not officially promulgated, Emperors He and Shun of the Eastern Han Dynasty used it to perform the crown ceremony rituals. Its practice and influence can be seen in later generations.

Keywords: National Ritual, "New Rites", Common People's Ritual, Usurper Wang Mang, Derive Authority from "Tian" (天)

劉向《說苑》“以著述當諫書”子書性質再探 A Further Study on the Textual Features of Liuxiang's *Shuo Yuan* as a Kind of Political Advice Writing

KAN Xiaoyang 闕蕭陽

Department of Chinese Language and Literature, Peking University
北京大學中國語言文學系

摘要：《說苑》並非只是一部集事集語、具有雜記或傳記形態之書，其具有“以著述當諫書”的性質。《說苑》各篇文本事語材料之中穿插政論性文字，文風與劉向奏議文的歷史氣質相似；在內容設置上有意突出管晏等歷史賢臣的形象，不斷呈現賢臣善諫的君臣問對故事並反復指向用賢納諫之主旨，反映了文本背後作者積極構建忠諫之臣的意圖，使該書具有“諫書”意味；《說苑》主張“德”先於禮、優於刑，其中對“儉”即是“德”、“德”重親親尊賢的政教規範的強調可與劉向元成之時在奏議中所陳政見、對郊廟之禮的批判互相發見互補，在義理層面與其指向社會現實的真實“諫書”相合。《說苑》作為“諫書”亦承繼了秦漢部分具有獨立著述色彩的政論子書在章節等形製上的特點，在西漢儒家子書的生成與發展脈絡中值得關註。

關鍵詞：《說苑》 劉向 子書 諫書

Abstract: *Shuo Yuan* is not just a collection of events and quotations, or a miscellaneous biography, as it has the feature of political writing. Each chapter of *Shuo Yuan* is interspersed with political commentary, which is similar to the historical temperament of Liuxiang's political articles. The content of *Shuo Yuan* intentionally highlights the virtuous historical figures such as Guanzhong and Yanzi, constantly presenting the story and conversation between wise officials who are good at advising and the leaders, pointing to the main idea of using wise people to admonish, reflecting the author's intention to construct the image of loyal people admonishing, seeing the book as a political advice writing. *Shuo Yuan* advocates that "De" comes before "Li" and "Xing", the emphasis on "Jian" as "De" and the referring "De" to the kinship political and religious norm can complement Liuxiang's political opinions in his articles and his criticisms towards the ancestor's ritual. At *Shuo Yuan*'s theoretical level, it is consistent with Liuxiang's thought in his political articles about the social reality. Moreover, as a kind of admonition letter, *Shuo Yuan* also inherits characteristics in terms of chapter and structural form from some "Zi" books containing political treatise that were created by specified people in Qin and early Han dynasty, which deserves attention in the generation and development of Confucian "Zi" books in the Western Han Dynasty.

Keywords: *Shuo Yuan*, Liuxiang, "Zi" Books, Political Advice Writing

漢畫像石載荊軻所使匕首若干問題之考論

A Study on the Shape of the Dagger Thrown by Jing Ke in the Han Dynasty Stone Portraits

ZHONG Hong 鍾泓

Department of Chinese Language and Literature, University of Macau
澳門大學中國語言文學系

摘要：漢畫像石載荊軻刺秦故事者統共十四例，主要分佈于山東、四川、江蘇，成像時間集中于東漢。畫面內容多表現荊軻投匕中柱之頃刻，匕首尾端常綴以飛揚之纓穗。考慮刺殺之隱蔽性和風險性而言，匕首附以纓穗並不合理，文圖之記載也存在差異。借由對考古成果、文本和圖像的綜合考察，對荊軻所使用匕首的具體形制發微，以期對文本具體物材料、樣式、形制等方面之空缺作合理之補充，而圖像和文本的差異則折射出漢人的價值觀念和對文化記憶的重構。就歷史事實而言，荊軻所使用的匕首可能是鐵制或合金材料構成的短劍形的武器，並且考慮到刺殺行動的隱蔽性，並不能綴以纓穗。漢畫像石載荊軻刺秦故事者，統共八例刻印纓穗於其上，實際上是藉由一個靜態的頃刻展現豐富的動態完整故事，並且具有地域性特徵，集中于山東、四川，其主要功用在於凸顯畫面效果，並引導觀者激發文化記憶，共同完成互動，傳遞著漢人對不朽的追求、對尚義重節的追崇，對“惡以誡世，善以示後”的教化期待。

關鍵詞：漢畫像石 荊軻刺秦 匕首形制

Abstract: There are a total of fourteen examples of Han portrait stones that record the story of Jing Ke's assassination to the king of Qin, mainly distributed in Shandong, Sichuan, and Jiangsu, and the time of imaging was concentrated in the Eastern Han Dynasty. The content of the painting mostly shows the moment when Jing Ke throws his dagger into the pillar. The end of the dagger is often decorated with flying tassels. Considering the concealment and risk of the assassination, it is not reasonable to attach a tassel to the dagger, and there are also differences in the records of the text and pictures. Through a comprehensive investigation of archaeological results, texts and images, the specific shape and production of the dagger used by Jing Ke is revealed, with a view to making reasonable supplements to the gaps in the text's specific material, style, shape, etc., and the differences between images and texts. It reflects the values of the Han people and the reconstruction of cultural memory. In terms of historical facts, the dagger used by Jing Ke may have been a short sword shaped weapon made of iron or alloy materials, and considering the concealment of the assassination operation, it cannot be adorned with tassels. The Han portrait stone depicts the story of Jing Ke's assassination on Qin, with a total of eight examples engraved with tassels on it. In fact, it presents a rich dynamic and complete story through a static moment, and has regional characteristics, concentrated in Shandong and Sichuan. Its main function is to highlight the visual effect and guide viewers to stimulate cultural memory, jointly complete interaction, and convey the Han people's pursuit of immortality, reverence for Shangyi and righteousness, and educational expectations of "warning the world of evil and showing the future of good".

Keywords: Han Dynasty Portrait Stone, Jing Ke Assassinated King of Qin, Dagger Shape

Panel #3 論文報告場次三
Topics on Linguistics: Linguistic Structure and Its Implications
語言學研究 | 語言的結構及其背後

非連續性構式縮略現象及其心理機制
The Phenomenon of Abbreviation of Discontinuous Construction and
Its Psychological Mechanism

GAO Xiang 高翔
Department of Chinese Language and Literature, University of Macau
澳門大學中國語言文學系

摘要：非連續性構式是由非連續性實體成分和空槽構成的框式結構，它往往通過縮略產生新的連續性構式，縮略構式與原構式之間通常存在不同程度的語義分化。過去對非連續性構式的演變已有許多不成系統的個例研究，本文以“非……不可”、“是……的”、“愛/該……就……”為例，從縮略的角度探究非連續性構式演變背後的心理機制。研究表明，非連續性構式的縮略受到工作記憶容量和資訊編碼效率的影響，這種影響在口語交際中更加明顯。具體表現為，當非連續性構式的長度超出了工作記憶的限度，就需要在形式上作出調整：要麼縮減長度，要麼調整結構使之能夠分兩次或多次編碼。此外，縮略構式能否完形為原構式，取決於保留項出現的條件下省略項出現的條件概率。

關鍵詞：非連續性構式 縮略 完形心理 工作記憶 資訊編碼

Abstract: Discontinuous construction refers to a frame structure composed of discontinuous entity components and empty slots, which often generates new continuous constructions through abbreviation, and there is usually a varying degree of semantic differentiation between the abbreviated construction and the original one. In the past, there have been many unsystematic case studies on the evolution of discontinuous constructions. This paper takes "Fei...Bu-ke", "Shi...De", and "Ai/Gai...Jiu..." as examples to explore the psychological mechanism behind the evolution of non-continuous constructions from the perspective of abbreviation. The research shows that the abbreviation of non-continuous constructions is influenced by the capacity of working memory and the efficiency of information encoding, which is more evident in oral communication. Specifically, when the length of discontinuous constructions exceeds the limit of working memory, adjustments need to be made in form: either reducing the length or adjusting the structure so that it can be encoded twice or more. In addition, whether the abbreviated construction can be completed into the original construction depends on the conditional probability of the occurrence of the omitted item under the condition of the presence of the preserved item.

Keywords: Discontinuous Construction, Abbreviation, Gestalt Psychology, Working Memory, Information Encoding

主語位置上“NP+ (的) +VP”中“的”的隱現
The Presence or Absence of "de (的)" in the "NP + de + VP"
Structure at the Subject Position in Mandarin

PAN Yaoyao 潘瑤瑤

Department of Chinese Language and Literature, University of Macau
澳門大學中國語言文學系

摘要： 漢語中有兩類主謂結構作主語的句式，一類是主謂結構直接作主語，構成主謂主語句 ([NP+VP1]+VP2)；另一類是名詞化標記“的”嵌入主謂結構作主語，構成“NP 的 VP”主語句 ([NP 的 VP1]+VP2)。本文深入探討了兩類主謂主語句的句法差異，以及名詞化標記“的”的句法動因與作用。得出的主要結論是，主謂主語句“NP+VP1+VP2”的結構不穩定性和歧義性是“的”在句中強制使用的主要動因。“的”的使用，是句式之間競爭互補、共同豐富語言表達的結果。

關鍵詞： 主謂主語句 “NP 的 VP” 名詞化標記“的” 歧義性

Abstract: This paper explores two types of sentences in Mandarin where a subject-predicate(S-P) structure functions as the subject. One type is where the S-P structure directly serves as the subject, forming a S-P subject sentence ([NP + VP1] + VP2). The other is where the nominalizer "de" is embedded within the S-P structure to form a "NP de VP" subject sentence ([NP de VP1] + VP2). This paper conducts an in-depth exploration of the syntactic differences between this two types of S-P subject sentences, as well as the syntactic motivation and functions of the nominalizer "de". The main conclusion is that the instability and ambiguity of the "NP + VP1 + VP2" is the primary reason for the mandatory use of "de". The use of "de" results from the competitive and complementary relationship between constructions that can be formalized as "NP + VP1 + VP2", which collectively enrich the language's expressive capacity.

Keywords: S-P subject sentence, "NP de VP", Nominalizer "de", Ambiguity

認知功能對聲調合併的影響
——基於澳門粵語的證據
**The Impact of Cognitive Functions on Tone Merging:
Evidence from Macau Cantonese**

WANG Han 王涵

Department of Chinese Language and Literature, University of Macau
澳門大學中國語言文學系

摘要： 認知功能，如注意力和工作記憶，已被證明與聲調加工有關。然而，目前尚不清楚這些認知功能是如何作用於聲調合併的。澳門粵語中有三對聲調正在合併或已經完成合併，在言語社區中表現出不同的合併速度和範圍，為研究這個問題提供了有價值的窗口。本研究通過感知任務、發音任務和一系列認知功能測試，研究了能夠區分不同聲調配對的個體在認知表現上的差異，並探討聲調加工各種指標與認知功能之間的相關性。結果表明，T2/T5 配對已經完全合併，其感知和發音與認知功能均無顯著相關性。T3/T6 配對的合併速度次之，認知功能與其感知和發音之間表現出顯著的正相關關係。T4/T6 配對的合併速度最慢，認知功能僅在其感知方面表現出正相關關係。這項研究的結果表明，認知功能在聲調合併的不同階段發揮著不同的作用，以不同的方式影響聲調的感知和發音，感知與發音之間關係強度的變化可能是推動聲調變異的動力。這些結果為聲調變化的起源問題以及感知與發音之間的關係問題提供了新的研究視角。

關鍵詞： 注意力 工作記憶 言語感知 言語產出 聲調加工 聲調變異

Abstract: Cognitive functions, such as attention and working memory, have been demonstrated to be associated with tone processing. However, it remains unclear how these cognitive functions contribute to the process of tone merging. In Macau Cantonese, three pairs of tones are currently undergoing or have completed merging, exhibiting different rates and ranges of merging within the speech community, providing a valuable model for investigating this issue. Through an AX discrimination task, reading task, and a series of cognitive function tests, we examined the differences in cognitive performances among individuals distinguishing different tone pairs, and explored the correlations between various indices of tone processing and cognitive functions. The results revealed that the completed merging of the T2/T5 pair showed no significant correlation with cognitive functions in their perception and production distinctions. The T3/T6 pair, with an intermediate merging speed, exhibited a significant positive correlation between cognitive functions and both their perception and production. In contrast, the T4/T6 pair, characterized by a slower merging speed, showed a correlation only on the perception side. This study's findings suggest that cognitive functions have different effects on tones at different stages of the merging process, influencing their perception and production in distinct ways. The results contribute to a novel perspective on the origin of tonal variation and the relationship between perception and production.

Keywords: Attention, Working Memory, Speech Perception, Speech Production, Tone Processing, Tonal Variation.

Panel #4 論文報告場次四
Topics on Locality (I):
Hong Kong as a Space for Discourse Formation
地方性專題（一） | 香港：作為話語生成的空間

交界與聯動：1948 年的香港與《大眾文藝叢刊》批判
Intersection and Interaction: Hong Kong in 1948 and the Criticisms
of *People's Literature and Art Series*

HUANG Qiuhua 黃秋華
Department of Chinese Language and Literature, Peking University
北京大學中國語言文學系

摘要： 1948 年的香港因其特殊的政治文化環境，成為了回應國共內戰形勢的轉捩與處理戰後文壇格局結構性問題的交匯空間。《大眾文藝叢刊》由是於此創刊。此刊對於「反動文人」與「主觀論」者的批判是在港左派文化人的一次自覺行動。這首先植根於他們對於毛澤東形勢分析的積極響應，其中還帶著原南方局成員自我解脫的歷史任務，最終根據整體性的戰後文壇格局與私人恩怨挑選出了要批判的國統區文藝典型代表。中國現代文學的轉折由此發生。

關鍵詞： 《大眾文藝叢刊》 香港 「反動文人」 「主觀論」

Abstract: Hong Kong in 1948, because of its special political and cultural environment, became a space for responding to the turning point of the civil war between KMT and CPC, and dealing with the structural issues of the post-war literary landscape. It was in this context that *People's Literature and Art Series* was established. The critique of “reactionary intellectuals” (「反動文人」) and “subjectivists” (「主觀論」者) in this journal was a self-conscious action of the left-wing writers in Hong Kong. It was rooted firstly in their positive response to Mao Zedong's analysis of the situation, but also in the historical task of the former members of the Southern Bureau (中共南方局) to free themselves, and ultimately to select the typical representatives of literature and art in the Nationalist Region for criticism on the basis of the overall post-war literary landscape and their personal grudges. It marked a turning point in modern Chinese literature.

Keywords: *People's Literature and Art Series*, Hong Kong, Reactionary Intellectuals, Subjectivists

戰場如情場：1960 年代香港國語抗日電影中的性別與國族
“Talents and Beauties” in War:
The Powerless Nationalism and Masculinity in Hong Kong’s
Mandarin Anti-Japanese Films of the 1960s

ZHANG Huiyan 張慧岩
School of Chinese, The University of Hong Kong
香港大學中文學院

摘要： 1960 年代，為爭取臺灣市場，國際電影懋業公司、邵氏兄弟（香港）公司等香港右翼電影公司生產一系列抗日主題的國語電影。這些影片為提倡「反共抗俄」的臺灣當局提供了民族主義宣傳，故屢次被蔣介石政府頒發金馬獎予以表彰。同時，這些抗日片亦順利通過港英政府在冷戰中的電影審查，在西片盛行的香港本土取得票房勝利。這些抗日影片在政商兩界的雙重成功使其在華語電影史的同類電影中脫穎而出。本文首先梳理香港抗日主題電影的發展脈絡，再結合 50、60 年代中國大陸的人民電影和 70 年代臺灣的軍教電影等題材影片，總結 60 年代香港右翼國語抗日片獨特的製片方針。然後，本文以香港 60 年代抗日戰爭片的開山之作——《星星月亮太陽》（1961）作個案分析，採取計量電影學、檔案研究等方法，剖析「愛情」、「戰爭」兩大元素在影片敘事結構中的作用。最後，本文就影片的鏡頭語言及海報的視覺效果探索戰時「鴛鴦蝴蝶」故事中的人物形象。從表面上看，這類抗日片用豐富的愛情戲份和柔弱的男性氣質淡化影片的軍教色彩，實質上卻通過服務於國家/男性的女性形象，在迎合資本主義父權制電影工業的同時，鞏固了由男性主導的民族主義話語系統。

關鍵詞： 香港抗日片 父權制電影工業 性別話語 國族建構

Abstract: In the 1960s, Hong Kong’s rightist film companies, like Shaw Brothers (HK) Ltd. and Motion Picture & General Investment Ltd., produced many Mandarin-language films with anti-Japanese themes to gain market dominance in Taiwan. These films, which promoted nationalism with Taiwan’s political slogan of “Opposing Communism and Fighting Soviet Russia,” were regularly given the Golden Horse Award by the Chiang Kai-shek government. Meanwhile, the so-called political films achieved great success at the Hong Kong box office despite the colonial government’s censorship in the Cold War.

This article explores the aforementioned film genre into three sections. Firstly, the article places Mandarin anti-Japanese films in the 1960s Hong Kong within the history of Chinese-language films from Taiwan, Hong Kong and mainland China, to highlight the former’s production strategy through comparative research. Based on one representative film, *Sun, Moon, and Star* (*Xingxing yueliang taiyang*, 1961), this article uncovers the narrative structure through the methodology of film measurement and archives research, to examine the cooperation and contradiction between Hong Kong and Taiwan in filmmaking during the Cold War. The last section uses film and poster analysis to investigate the wartime adaptation of Mandarin Duck-Butterfly stories. This type of film seems to weaken ideological propaganda with the soft masculinity, however the commercialized femininity in films maintains the capitalist patriarchal film industry and the male dominated nationalist discourse.

Keyword: Anti-Japanese Films in Hong Kong, Patriarchal Film Industry, Gender Discourse, Nation-Building

也斯的食物詩與越界體驗

Yesi's Food Poems and Experiences of Crossing the Boundaries

LIU Chia-jung 劉佳蓉
Department of Chinese Literature, Taiwan University
臺灣大學中國文學系

摘要：歷來多從後殖民、跨文化等視角，切入談論也斯的食物詩，從而開展其對香港文化的態度。惟實際回到也斯的詩觀，比起提出主張，他更敏於發揮游離的詩學策略，警戒於任何固定的代言姿態。迂迴觸及的言說方式，使其詩創造出多層次的結構，恐怕難為混雜、本土、邊緣等既定論述概括。本文試圖呈現也斯透過進食行動，轉化傳統感物模式的軌跡，考察他如何在詩意轉換的關鍵時刻，摸索出一種兼具抒情與批判的書寫策略。具體操作上，本文首先重探也斯的詩觀，追索他創作食物詩的動因，如何與其對表裡形式的思索同步建構起來。其次，分析也斯以食物入詩的模式，考察他如何通過食物，開展對「界」的想像，試探、操作「介入—抽離」現實的方法。這種無定向、永不抵達的美學型態，又為何能在香港歷史文化場域中產生作用。

關鍵詞：越界 食物 感物模式 流浪美學

Abstract: Most theses analyze Yesi's food poems from the perspectives of postcolonialism and cross-culturalism, suggesting his attitudes toward the Hong Kongese culture. However, by delving into Yesi's conception of poetry, he preferred disengaged poetics rather than intrinsic ones. Yesi's poems featured multilevelness due to his circuitous writing style, which refrained from typical characteristics such as hybridity, nativeness, and boundaries. The thesis attempts to analyze how Yesi developed a lyrical and critical writing method through foods, transforming traditional reflection on subjects during the transition of history. On the one hand, the thesis explores Yesi's motivation for food poems based on his conception of poetry, further connecting with his perspectives of the outer and inner forms. On the other hand, the author tries to analyze Yesi's imagination of boundaries and attempts of intervention and disengagement based on his food poems, suggesting how the astatic and unending aesthetic influenced historical and cultural fields of Hong Kong.

Keywords: Cross the Boundaries, Foods, Reflection on Subjects, Aesthetics of Disengagement

文類/體、自我與對話：論董啟章小說《命子》

Genre, Self and Dialogue: On Dung Kai-cheung's Novel "Mingzi"

WONG Shing Kit 黃成傑
School of Chinese, The University of Hong Kong
香港大學中文學院

摘要：香港作家董啟章的小說向來遊走真實及虛構之間，經常以模擬、戲仿、錯置、後設等技法，解構性別、城市、物／我等概念，以形式實驗挑戰小說的界限，被譽為「香港的另類奇蹟」。其長篇小說《命子》，據董啟章自言，這部

長篇承接及延伸「精神三部曲」對肉體及靈魂的探討，下啟《後人間喜劇》的科幻書寫，具有轉折點的意義。

《命子》分為三部份，撰寫不同父親與其存在或不存在的兒女之間的相處及人生。第一部份透過回憶錄／生活散文形式，寫「我」與兒子「果」成長期間的日常生活片段，寫出為人父母的喜悅與苦澀；第二部分虛構法國哲學家笛卡兒的人物傳記，以及笛卡兒與其已死去的「女兒」弗朗仙的對話；第三部份撰寫「我」收到一個重生娃娃，有一日忽然重生娃娃開始有了靈魂及成長為兒子「花」，並開始以書信告訴父親其入大學之後的生活。

《命子》的整體結構有着特別的文類設計，其書寫的題材是董啟章過往並未重點書寫的「子女」。其中的書寫又往往以指涉其自我與世界，具有對話性。本文將先梳理董啟章的文類意識及相關的創作小說，繼而從「文類／體」、「自我」及「對話」的連繫，分析《命子》的三個部份，最後總結《命子》這部小說的轉折點意義。

關鍵詞： 董啟章 《命子》 香港文學 文類 自我書寫

Abstract: Hong Kong writer Dung Kai-cheung's novels have always navigated between reality and fiction. He frequently utilizing techniques such as simulation, parody, displacement, and metafiction to deconstruct concepts of gender, city, object/self, and others, experimentally challenging the boundaries of the fiction's form, earning him the reputation as "Hong Kong's alternative miracle". His novel "Mingzi", according to the author, continues and extends the exploration of body and soul from his "Trilogy of Spiritual History", and ushers in the science fiction writing of his "Posthuman Comedy", marking a pivotal turning point.

"Mingzi" is divided into three parts, each depicting the relationship and lives of different fathers and their existing or non-existent children. The first part, written in the form of memoir/personal essays, depicts the everyday life experiences of the "I" narrator and his son "Guo" during their growth, expressing the joys and bitterness of parenthood. The second part fictionalizes a biographical account of the French philosopher Descartes, and a dialogue between Descartes and his deceased "daughter" Francine. The third part narrates the "I" narrator receiving a reborn doll that one day suddenly gains a soul and grows up to become the son "Hua", who then begins to write letters to the father about his life after entering university.

The overall structural design of "Mingzi" exhibits a unique genre experimentation, with the subject matter of "children" being a focus that Dung Kai-cheung had not previously emphasized in his writing. The writing often serves to reflect on the self and the world, exhibiting a dialogical quality. This paper will first outline Dung's genre awareness and related works, and then analyze "Mingzi" with genre, self, and dialogue, ultimately summarizing the pivotal significance of this novel.

Keywords: Dung Kai-cheung, "Mingzi", Hong Kong Literature, Genre. Self-Writing

Panel #5 論文報告場次五

Topics on Premodern Literature, History, and Philosophy (III): Literature in Wei, Jin, Sui, and Tang Dynasties 古代文史哲研究 (三) | 思辨魏晉隋唐文學

從“荒土”到“名都”： 東晉南朝文學中“洛陽”的意義轉換 From "Wasteland" to "Famous Capital": The Transformation of the Meaning of "Luoyang" in the Literature of Eastern Jin and Southern Dynasties

YANG Sisi 楊思思

Department of Chinese Language and Literature, Peking University
北京大學中國語言文學系

摘要： 在西晉覆亡之後，原先的都城洛陽已經淪為邊荒。東晉與劉宋初期，洛陽雖是士人念茲在茲的“舊都”，是正統所在、情感所系，但也是南方政權事實上的疆域北界，是倉荒所處、用兵之地。然而，齊梁以來的文學書寫隔絕了洛陽的現實狀況，“京洛”被懸置於歷史和文本之中，成為了永遠繁盛的都城。從晉宋到齊梁，“京洛”空間在文學書寫中的意義轉變，固然與齊梁文學對漢魏樂府舊題的模擬相關，然而要追溯這種轉變的起源，不能忽視南北局勢與時人文化心理的變化。

關鍵字： 洛陽 荒土 名都 建康

Abstract: Luoyang (洛陽), the capital city of the Western Jin Dynasty, had already fallen into decline after the Disaster of Yongjia (永嘉之亂). During the Eastern Jin and the early Song period, Luoyang was regarded as the "old capital" by literati, a place linked with legitimacy and emotional attachment. However, Luoyang was also the northern boundary of southern regimes, a frontier where *canghuang* (倉荒) dwelled and military activities took place. Nevertheless, since the Qi and Liang dynasties, literary writings chose to overlook the reality of Luoyang, "Jingluo" (京洛) was suspended in the history and text, shielding it from the turbulent reality, portraying it as an eternally prosperous capital city. From the Jin and Song to the Qi and Liang dynasties, the transformation in the literary significance of the "Jingluo" space is certainly related to the Qi and Liang literature's imitation of the old themes of Han and Wei *yuefu* (樂府) poetry. However, to trace the origins of this transformation, one cannot overlook the changes in the political landscape between the North and the South and the shifts in the cultural psychology of the people at the time.

Keywords: Luoyang (洛陽), Wasteland, Famous Capital, Jiankang (建康)

蔓延無窮：論唐人小說中的小說

Infinite Spread: On the stories in Tang Dynasty stories

CHEN Bo-yen 陳柏言

Department of Chinese Literature, Taiwan University

臺灣大學中國文學系

摘要： 本文將是一個中國小說史或小說理論視角的嘗試，藉此說明唐人小說開展出文本的「遊歷」特質。首先，本文探究唐人對於同代小說閱讀的情況，如何呈現他們對於「小說」意義本身的理解；其次，分析唐人如何重述相仿的小說題材，進而取代原初的版本。相較於前輩學者對於唐人小說「本事」與「說故事」情境的考察，筆者更關注這些經過作者形塑的唐人小說作品，如何在同代創作者中流傳，並藉由創作者的視野「閱讀／理解」，甚至「重述／取代」，進而形成互文與流動的樣態。本文的目的，不只在揭露唐人小說題材承衍的軌跡與多樣性，更可後設的觀察小說自身的特質，如何顯露唐人小說在中國小說史上的文化意義。

關鍵詞： 唐人小說 閱讀 重述 取代 後設性

Abstract: This article will be an attempt from the perspective of the history of Chinese novels or the theory of novels, to explain the "travel" characteristics of the texts developed in Tang stories. First, this article explores how people in the Tang Dynasty read stories of the same generation and how they presented their understanding of the meaning of "小說" itself; secondly, it analyzes how people in the Tang Dynasty retelled similar novel themes and then replaced the original versions. Compared with previous scholars' examination of the "skills" and "storytelling" situations of Tang stories, the author pays more attention to how these Tang stories, shaped by their authors, spread among contemporary creators, and how they are spread through the creator's vision. Reading/comprehension", or even "retelling/replacing", thus forming an intertextual and flowing pattern. The purpose of this article is not only to reveal the trajectory and diversity of the themes of Tang stories, but also to observe later the characteristics of the stories themselves and how to reveal the cultural significance of Tang stories in the history of Chinese stories.

Keywords: Tang Stories, Reading, Retelling, Replacement, Meta-Fiction

Panel #6 論文報告場次六

Topics on Premodern Literature, History, and Philosophy (IV):
“Changes” in Ming and Qing Periods
古代文史哲研究（四） | 以“變”觀明清

《史》《漢》地位變遷

——以“明人選《史》《漢》”為中心

The Status Changes of History Records and Han History:
Focus on the Phenomenon of “Selecting Texts from *History Records*
and *Han History*” in Ming Dynasty

XIE Wanyi 謝婉儀

Department of Chinese Language and Literature, University of Macau
澳門大學中國語言文學系

摘要： 唐代以前，《漢書》地位僅次於六經，而遠勝《史記》。明代中後期，“明人選《史》《漢》”現象及其思想的盛行，使得《史記》地位開始超越《漢書》，《史》《漢》地位發生“互換”。明末清初人士錢謙益則以《史記》為“經”之後繼，《漢書》為“史”之後繼，反映出“明人選《史》《漢》”影響之下的《史》《漢》“身份”變換，這是《史》《漢》地位變遷更深層次的表現，由此開啟了清代史學的新紀元。

關鍵詞： 明代 《史記》 《漢書》 地位變遷

Abstract: Before the Tang Dynasty, the status of *Han History* was lower than Six Classics and far superior to the *History Records*. In the middle and later period of Ming Dynasty, the phenomenon of “selecting texts from *History Records* and *Han History*” and its thought prevailed, which made the status of *History Records* surpass that of the *Han History*, and the status of *History Records* and *Han History* were exchanged. In the late Ming Dynasty and the early Qing Dynasty, Qian Qianyi took *History Records* as the “classics” and *Han History* as the “history”, reflecting the “identity” change of *History Records* and *Han History* under the influence of “choosing texts from *History Records* and *Han History*” in Ming Dynasty, which is a deeper expression of the status change of *History Records* and *Han History*, thus opening a new era of historiography in Qing Dynasty.

Keywords: Ming Dynasty, *History Records*, *Han History*, Status Change

明代都城詩歌的多面營構及其轉向

The Multifaceted Construction and Turning of Capital Poetry in Ming Dynasty

LI Can 李璨

Department of Chinese Language and Literature, Peking University
北京大學中國語言文學系

摘要：作為“五朝古都”，北京的都城形象與地位是在明代確立的。永樂遷都後，都城新制使明代詩人改造金陵“王氣”說，並借助漢賦資源，利用模式化的意象體系和詞臣身份營建了“盛地”的繁榮氣象。此外，明代詩人還以“勝地”景觀強化都城印象，“八景”符號化的裁切和眾多的登高活動即為典證。《帝京篇》作為都城詩的經典樣本，在明代掀起吟誦熱潮，並逐漸融入明人的創作經驗，展示出都城文學生態的內在演進。到了明代中後期，在都城發揮“向心”驅動力的主流外，部分文人呈現出鮮明的“離心”異調，表現出精英資源的潛在分流，提供了考察近世文學地方性發展的另種視角。

關鍵字：明代 北京 都城詩歌 帝京篇

Abstract: As an ancient capital of the Five Dynasties, Beijing's image and status as the capital city were established during the Ming Dynasty. After the relocation of Yongle, the new system of the capital city led the poets of Ming Dynasty to transform the "Wang Qi" theory of Jinling, and with the help of Han Fu resources, the standardized image system and the identity of court officials were used to build a prosperous atmosphere of "prosperous land", establishing Beijing's orthodox position in the history of the capital city. In addition, the poets of Ming Dynasty also strengthened the cultural impression of the capital city with the "scenic spots" landscape, as evidenced by the symbolization of the "Eight Spots" and numerous climbing activities. *The Imperial Capital Chapter*, as a classic example of capital poetry, sparked a wave of recitation in the Ming Dynasty and gradually integrated into the creative experience of the poets of Ming Dynasty, showcasing the internal evolution of the capital literary ecology. In the mid to late Ming Dynasty, outside the mainstream of the "centripetal" driving force in the capital, some literati exhibited a distinct "centrifugal" tone, demonstrating the potential diversion of elite resources and providing another perspective to examine the local development of modern literature.

Keywords: Ming Dynasty, Beijing, Capital Poetry, The Imperial Capital Chapter

李自成在明末清初中西文獻中的書寫差異考察

Chinese and Western Perspectives on Li Zicheng in the Late Ming and Early Qing Dynasties

CHEN Jingyi 陳靜怡
School of Chinese, The University of Hong Kong
香港大學中文學院

摘要： 1644年，李自成率領的叛軍進入北京。崇禎自縊於煤山，明政權對全國的統治正式落下帷幕。然而，僅僅四十一天後，大順軍隊作戰不利、退出北京。除了中國本土文人外，在中國的傳教士們同樣關注這一發生於北京的權力轉移。在缺乏統一敘事的情況下，作者們以各自的方式解讀這一事件，留下了各異的記載。通過對比分析傳教士與中國文人的具體描寫，可以看出不同作者在描寫李自成這一人物時的不同側重。本研究將通過展示不同來源的文本，追溯這些多樣化書寫的產生過程以及作品之外影響作者寫作的多重因素，從而呈現不同人群在審視這一事件時視角與立場的差異。

關鍵詞： 李自成 歷史書寫 明清鼎革

Abstract: In 1644, the peasant rebels led by Li Zicheng (1606–1645) entered the capital of the empire. Chongzhen (1611–1644, r. 1627–1644), the last Ming emperor, chose death on Meishan over capitulation, marking the end of an era. After only 41 days, however, Li retreated after a string of defeats. While Chinese literati recorded this transition, European missionaries in China also wrote about these changes in the power structure. In the absence of a united narrative, the authors were able to write their own perspectives on the power shift. A comparative analysis of Chinese and Western historical texts written by Chinese and European authors in the late Ming and early Qing periods reveals stark contrasts in the portrayal of Li Zicheng. This study seeks to examine the variety in these portrayals and the external factors that shaped the authors' narratives. It will also provide a nuanced view of the diverse perspectives these authors held on the religious and political dynamics during the Ming-Qing transition.

Keyword: Li Zicheng, History Writing, Ming-Qing Transition

Panel #7 論文報告場次七
Topics on Gender: Women's Bodies and Identities
性別專題 | 女性的身體與身份

西汉时期王昭君历史的真实情况的考察
A Study of the Historical Reality of Wang Zhaojun
in the Western Han Dynasty

YAO Yan 姚燕

Department of Chinese Language and Literature, University of Macau
澳門大學中國語言文學系

摘要：昭君出塞的汉元帝时期距今已有两千多年。昭君的人物形象也经过了两千年的積澱，本文首先整理并分析历史、野史、笔记小说類文獻，以便於觀察兩千年來人們是如何為王昭君“梳妝打扮”的。

唐前史書中僅《漢書》、《漢紀》、《後漢書》、《洛陽伽藍記》有王昭君的相關記載。其中，前三部史書與漢魏六朝的野史、筆記小說《琴操》、《西京雜記》、《世說新語》有助於後人了解歷史上真實的昭君形象。《漢書》敘事簡略，但提供了昭君出塞的本事和昭君姓名、出身的基本情況，後人正是在此基礎上對昭君故事進行改編、補充的。

關鍵詞： 王昭君 西漢 《漢書》 《後漢書》 《琴操》 《西京雜記》

Abstract: The Han Yuan Emperor period when Zhaojun was sent to the border with the nomads is over two thousand years old. Zhaojun's character image has also undergone two thousand years of accumulation. This paper first sorts and analyzes historical, apocryphal, and note-taking novel literature in order to observe how people have "dressed up" Zhaojun over the past two thousand years. Only the "Han Shu," "Han Ji," "Hou Han Shu," and "Luoyang Qielan Ji" in the Tang dynasty's history books have relevant records of Zhaojun. Among them, the first three history books and the apocryphal and note-taking novel "Qin Cao", "Xi Jing Zai Ji", and "Shi Shuo Xin Yi" from the Han-Wei Six Dynasties period help later generations understand the real image of Zhaojun in history. The "Han Shu" narrates briefly, but provides the basic situation of Zhaojun's departure to the border and her name and background. It is on this basis that later generations have revised and supplemented the Zhaojun story.

Keywords: Wang Zhaojun, The Western Han Dynasty, *Han Shu*, *Hou Han Shu*, *Qin Cao*, *Xijing Zaji*

馮小青之病：從婦女聽唱風氣理解近代女性文化

The Illness Experience of Fung Siu Ching: Exploring Women's Culture in the Social Context of Storytelling Listening

XU Ning 徐寧

School of Chinese, The University of Hong Kong
香港大學中文學院

摘要：在晚明才女馮小青的故事書寫中，有的版本描寫了她在臨終重病時聽彈唱的細節。以文藝娛樂療愈病痛象徵了婦女的自我紓解，而忽視此細節的文本折射出文人輕視女性文藝趣味的心態。彈唱是一項特殊的定型於明代的女性家庭娛樂活動，它一方面曾被士人化用為宣傳女德的工具，另一方面也通過相對自由的消費傳播形式在家庭中構建了女性私域。在此領域內，中上層女性顧客與下層女藝人通過娛樂消費建立跨階層的聯繫。彈詞文藝也依託口頭傳統與文字傳統的互動迅速發展，成為一種表達女性情感、彰顯女性趣味的獨特文類。在此意義上，中國近代的“女性文化”並不同於傳統文人所設定的“才女文化”，而是由不同女性主體在城鎮化進程中共同塑造的婦女精神世界產物。

關鍵詞：才女 馮小青 彈唱 彈詞小說 女性文化

Abstract: In the narratives surrounding the life of Fung Siu-ching, a prominent talented female figure during the late Ming period, certain versions include depictions of her engagement with storytelling listening during her final illness. The symbolic representation of recreational practices as a means of therapeutic relief signifies women's self-alleviation, while the omission of this detail in other texts reflects the discriminatory attitude of literati towards women's literary taste. Story-telling performances, a distinctive form of entertainment prevalent in Ming-era households, served a dual purpose. On one hand, it was utilized by officials and moralists as a propagandistic tool to promote female virtues, while on the other hand, it facilitated the construction of women's private domain within the family structure through flexible forms of consumption. Within this domain, affluent female patrons and lower-class female performers established interclass connections through the consumption of folk entertainment. Meanwhile, the development of *tanci* relied on the dynamic interaction between oral and written traditions, resulting in the emergence of a unique genre that both expressed female emotions and catered to female interests. Hence, it becomes apparent that "women's culture" in modern China cannot be equated merely with the "talented women's culture" delineated by traditional literati, but rather represents a product borne out of the collective agency of diverse female agents in shaping their spiritual world within the context of urbanization.

Keyword: Talented Woman, Feng Xiaoqing, Storytelling Performance, *Tanci* Fiction, Women's Culture

女體、衛生與現代性：
以 20 年代《申報》經期衛生廣告為中心
Female Body, Hygiene, and Modernity: Feminine Menstrual Product
Advertisements in the Twenties of *Shun-Pao*

LEE Ting-xin 李婷欣
Department of Chinese Literature, Taiwan University
臺灣大學中國文學系

摘要：二十世紀的上海，「女性」與「生理」成了一種新商機密碼。曾經將「經事」視為「隱疾」的傳統中國社會，開始在報刊中公開談論、或在各大藥房與醫院公然售賣女性月事產品，廣告則是其中宣傳方式。廣告的成效除了反映出大眾的購買能力，也能間接看出消費者的接受度與生活體驗，更能展現其時代特徵。

本文將以報章廣告作為研究體裁，並以 1920-29 年上海《申報》作為研究材料，觀察在上海這十年期間報章在向大眾傳遞「女性/女體」與「月經」衛生產品訊息的轉型與變化。內容分為三節：在第一節裏，以《申報》在月經帶廣告中的呈現方式為觀察。在第二節裏，以高泰絲「月經帶」為例，觀察廣告如何呈現女性身體形象的建構。作為當時銷量最好、廣告最豐富的「高泰絲」(Kotex)，通過有趣的人物肖像進行不同的詮釋，並讓月經帶有了新的意義；二〇年代的《申報》廣告大量運用人物畫，尤其以穿著時髦的摩登女郎來吸引眼球，刺激購買欲望。當娛樂和信息交織，所有領域都趨於集中化，也讓公共領域的基本結構又一次發生了轉型。為此在第三節，本文將談女性在公共領域傳遞/演繹與接受自身的日常醫療知識。

根據觀察，關於女性衛生與月事產品者的研究不多，且關注點都在《婦女月刊》上，並甚少以《申報》為例。從廣告文字與圖像的表達方式觀察，廣告投放商與接收者（女性）的關係其實是屬非常緊密的，廣告商會隨著月經帶的普及化，逐漸調整廣告內容，它們不必再反復以「衛生」、「使用方法」的方式介紹，反而更能趨向社會進程下的「現代性」，為女性量身打造屬於「摩登女郎」的月經帶。《申報》是當時公共領域中最大的一片園地，更能看見公共領域在其中的發展與變化，對「月經帶」的資訊傳遞與走出禁忌，有一定的實踐意義。

關鍵詞： 月經 女性 《申報》 現代性

Abstract: In twentieth-century Shanghai, "women" and "physiology" became a new code for commercial opportunities. In traditional Chinese society, where "menstruation" was once considered a "hidden ailment"; however, a discussion about it started to appear publicly in newspapers, pharmacies, and hospitals began fully selling menstrual products for women, with advertising playing a prominent role in promotion. The effectiveness of advertisement not only reflects the purchasing power of the masses but also indirectly shows consumer acceptance and life experiences, showcasing the era's characteristics.

This study focuses on newspaper advertisements in the Shanghai *Shun-Pao* (申報) from 1920 to 1929. It aims to observe the transformation and changes in the dissemination of messages related to the "women/female body" and "menstruation" hygiene products in Shanghai during

this decade. The content is divided into three chapters: In the first chapter, the presentation of menstrual pad advertisements in the *Shun-Pao* is examined. In the second chapter examines the connection between “advertisements” and “women” focusing on the example of Kotex, the most successful brand in terms of sales and advertising at that time. Kotex interpreted the product through various intriguing character portraits, imbuing menstrual pads with new significance. The advertisements in the *Shun-Pao* during the 1920s extensively utilized character illustrations, particularly fashionable modern women, to attract attention and stimulate purchasing desires. As entertainment and information intertwined, and all domains tended towards centralization, the basic structure of the public sphere underwent another transformation. Hence, in the third chapter, this paper discusses how women convey/interpret and accept their daily medical knowledge in the public sphere.

Most studies on women’s health and menstrual products primarily focus on publication like *Ladies' Journal* (婦女雜誌), and rarely using *Shun-Pao* as an example. From the expressions in advertisements, both textual and visual, it becomes evident that the relationship between advertisers and recipients (women) is exceptionally close. Advertisers gradually balanced their advertising content with the popularization of menstrual pads. They no longer needed to introduce them regarding hygiene or usage methods repeatedly. Instead, they tended towards the societal demand for "modernity," designing menstrual pads for “modern women”. *Shun-Pao* was the largest public sphere at that time, showcasing the development and changes within the public sphere. Its role in disseminating information about "menstrual pads" and breaking taboos holds practical significance.

Keywords: Menstruation, Female, *Shun-pao*, Modernity

Panel #8 論文報告場次八
Topics on Locality (II): The "South" as a Lens
地方性專題 (二) | 走入廣闊無垠的“南方”

新世紀以來臺灣“一九四九”回憶敘事的生成與落地
Analysis of the Changes in Taiwan's Memory Narratives on the Year
“1949” since the New Century

ZHOU Junrou 周君柔
Department of Chinese Language and Literature, Peking University
北京大學中國語言文學系

摘要：“一九四九”是兩岸分治的關鍵時間節點，在大陸和臺灣的歷史、政治、文化中均已深化為一個特殊的概念，指向“兩岸”之所以“兩分”的具體歷史現實，同時也囊括了七十多年來兩岸隔海相望、攻守互動之間，各自回望“一九四九”的截然姿態，而在歷時性層面，臺灣社會所經歷的劇烈變革亦在有關“一九四九”的回憶敘事之遮諱、爆發與固化等階段性遭際中有所反映。在這個過程中，“大陸”始終作為臺灣“一九四九”敘事的一個關鍵“他者”，蟄伏隱現于文本之中。本文首先梳理“一九四九”作為“關鍵年代”的生成與論述情況，從而將觀察與研究的時間範圍劃定在相關文本開始集中湧現的“新世紀以來”；進一步聚焦 2009 年的“一甲子”這一關鍵節點和相關文本群，討論這些回憶性文本投射於“一九四九”之上的表意期待和認同訴求；最後輻射至“一九四九”討論熱潮之後延續至今的概況，指出“一九四九”敘事在臺灣文化場內的意義固化與情感抽離，一種表面的創傷療愈效果已經在近十幾年的文化生產和族群協商的努力中暫時達成，反映出臺灣民眾更為務實與在地的情感訴求，作為島嶼民眾之“感覺結構”的某種受害者意識不再明確地指向歷史的關鍵年代，而指向再次劍拔弩張的當下與深不可測的未來。

關鍵詞：“一九四九” 關鍵年代 回憶敘事

Abstract: The year '1949,' as a key temporal marker of the political division between Mainland China and Taiwan, has solidified into a distinctive concept within the realms of politics, history, and culture on both sides of the Straits. It pinpoints the specific historical reasons for the separation of the two sides of the Taiwan Strait. Also, it encompasses the contrasting postures of the two sides in their respective scrutiny of the year '1949' during the intense interaction over the past 70 years or so. On a diachronic level, the drastic transformations of Taiwan's society are also reflected in the stages of concealment, eruption, and cooldown of the '1949' memory narratives. In this process, 'mainland China' has always remained latent in the text as an indispensable 'other' in Taiwan's narrative on '1949'. This paper firstly examines the formation and discussion of '1949' as a 'key year', to delimit the research timeframe to 'since the new century', when a plethora of relevant texts began to emerge. Secondly, this paper further focuses on the critical year of 2009 and the related '60-year cycle' publishing boom, discussing the expectation of representation and the demand for identity that these reminiscent texts project onto '1949'. Finally, the paper will analyze the situation of the narratives after the fervent discussions surrounding '1949' up to the present day. Among them, this paper focuses on three exhibitions and feature articles in 2019, arguing that the '1949' narrative has cooled down in

Taiwan's cultural field and that a superficial trauma-healing effect has been temporarily achieved in the last decade of artistic production and communal negotiation efforts. It reflects the more pragmatic and localized emotional demands of the Taiwanese people, and a certain sense of victimhood as the 'structure of feeling' of the people no longer points explicitly to certain pivotal years of history, but rather towards the now tense present and the unpredictable future.

Keywords: 1949, Key Year, Memory Narratives

繪畫裡外的玉龍山：論李霖燦的西南遊記

Jade Dragon Snow Mountain, that Inside or Outside of the Painting: On Li, Lin-can's Travelogue of the Southwest and Study of the History of Chinese Painting

HUANG Yen-chih 黃衍智

Department of Chinese Literature, Taiwan University
臺灣大學中國文學系

摘要：李霖燦（1913-1999），河南輝縣人。1930年代末期修業於「國立杭州藝術專科學校」，中日戰爭期間隨校遷往昆明，從藝專畢業後，在1939-43年間遍覽中國西南山川。戰爭結束後於1949年隨國民政府來到台灣，隨後擔任故宮博物院研究員，直到1984年於副院長任內退休。

綜觀李霖燦一生的研究與寫作，可以發現雖然他的「本行」是繪畫藝術，然而他環繞著玉龍雪山的藝術思考，有很大部份是渡海來台後的重新追認。本文分為兩個部分，第一部分聚焦於李霖燦關於玉龍雪山的寫作，比較1939-43年間「當下」完成的版本，與來台後重新修訂的版本。藉此檢視李霖燦如何將觀覽玉龍雪山得到的啟發，鑲嵌到中國畫史研究的脈絡中。第二部分則試圖解釋李霖燦的中國畫史研究，如何在渡海來台後逐步成形。此部分從「中央博物院」到「國立故宮博物院」的任職機構轉變切入，檢視李霖燦如何面對國民政府來台後的局處整併規劃，以及作家如何「重構」記憶，透過散文書寫重理個人在大陸的經驗。

關鍵詞：李霖燦 《霖燦西南遊記》 中央博物院 故宮博物院 中國畫史研究

Abstract: Li, Lin-can (1913-1999), a native of Hui County, Henan Province. In the late 1930s, he studied at the Hangzhou National College of Art. During the Sino-Japanese War, he moved with the school to Kunming. After graduating from the art school, he traveled extensively in the mountains and rivers of Southwest China from 1939 to 1943. After the war, he came to Taiwan with the Nationalist government in 1949 and subsequently served as a researcher at the National Palace Museum until his retirement in 1984 during his tenure as vice director.

Overviewing Li, Lin-can's research and writing, we could reveal that while his primary field was the painting arts, much of his artistic contemplation surrounding the Jade Dragon Snow Mountain was redefined after his relocation to Taiwan. This article is divided into two parts. The first part focuses on Li, Lin-can's writings about the Jade Dragon Snow Mountain, comparing the versions completed during 1939-43 with those revised after his move to Taiwan. This examination seeks to understand how Li, Lin-can integrated the inspiration gained from observing the Jade Dragon Snow Mountain into the context of his research on the history of

Chinese painting. The second part attempts to explain how Li, Lin-can's research on the history of Chinese painting gradually took shape after his relocation to Taiwan. By delving into the transition from employment at the 'Central Museum' to the 'National Palace Museum', it examines how Li, Lin-can confronted the restructuring and planning by the Nationalist government after their relocation to Taiwan, as well as how the author 'reconstructed' memories through prose writing to reinterpret personal experiences on the Mainland China.

Keywords: Li, Lin-can, *Lin-can's Southwest Travel Notes*, National Central Museum, National Palace Museum, Studies of Chinese Painting History

解構與建構「新南方」
——對「新南方寫作」概念的考察
De-construct and re-construct “New South”:
A Study of the Concept of “New South Writing”

SU Xin 蘇鑫
School of Chinese, The University of Hong Kong
香港大學中文學院

摘要：「新南方寫作」是近些年來提出的、包含江南以南廣大地帶文學實踐的新概念，強調其異於以「北方鄉土」書寫為典範的傳統文學風格，召喚在文學史論述中長期隱身的「南方之南」的入場。然「新南方寫作」概念仍存在疑難，對相關文學文本與學術文章進行梳理，或有探尋完備其概念的線索。本文將在地理空間方面辨析「新南方」與「南洋」、「西南」等語彙在文學地理脈絡上的異同來重新確認其輻射邊界，在概念建制方面通過考察學界對概念的賦能與破解行為來感知知識生產焦慮情境，在文本呈現方面通過對讀相關小說作品的空間寫作特質來錨定新南方寫作的可能範式，藉此揭示「新南方寫作」概念的潛能。

關鍵詞：「新南方寫作」 地方性寫作 知識生產 中國當代文學

Abstract: In recent years, the term “New South writing” has been created to encompass the literary practices of the vast regions located further south than Jiangnan. It emphasizes its departure from the traditional literary style of “Native writing” which is to some extent more related to northern China, and calls for the attention of “the South of the South” which has long been invisible in literary research history. This paper intends to discuss the geographical coverage of “New South”, describe the anxiety of researchers of creating a new term, and search the possibility of “New South” by analyzing some texts.

Keywords: New South Writing, Local Writing, Production of Knowledge, Chinese Contemporary Chinese Literature.

“感性的南方”與情動式寫作：以林棹《潮汐圖》為中心
“The Sentimental South” and Affect Theory in Literature:
A Study of Lin Zhao’s *Chaoxi Tu*

LI Shuyang 李舒揚

Department of Chinese Language and Literature, Peking University
北京大學中國語言文學系

摘要：在既有論述中，林棹的《潮汐圖》常被安放於“新南方寫作”、“方言寫作”的脈絡中。然而，對比林白、焦典等人的南方書寫與語言策略，若自文學互文性中發掘小說中詞與物、言及文的關係，解釋方言“隱秘系統”的潛能與不足，並立足“接觸地帶”（contact zone），關注作者對博物學、航海發現等“帝國之眼”的結構性翻轉，或可超出反映-再現的二元框架，理解林棹建立“感性的南方”的努力。在這一感性網路中，“根莖”、“情動”的視角可說明我們理解動物如何與人造物“深沉地同在”。小說中“病”的動力學、根莖-解域對樹-界域的抵抗則將“感性的南方”置於“講故事”的嵌套和面向他人的敞開之中，“文化互化”（transculturation）被實現為“微小的、‘我-他/她/它’換位”，文學形式與社會語境的互動便得以顯影。

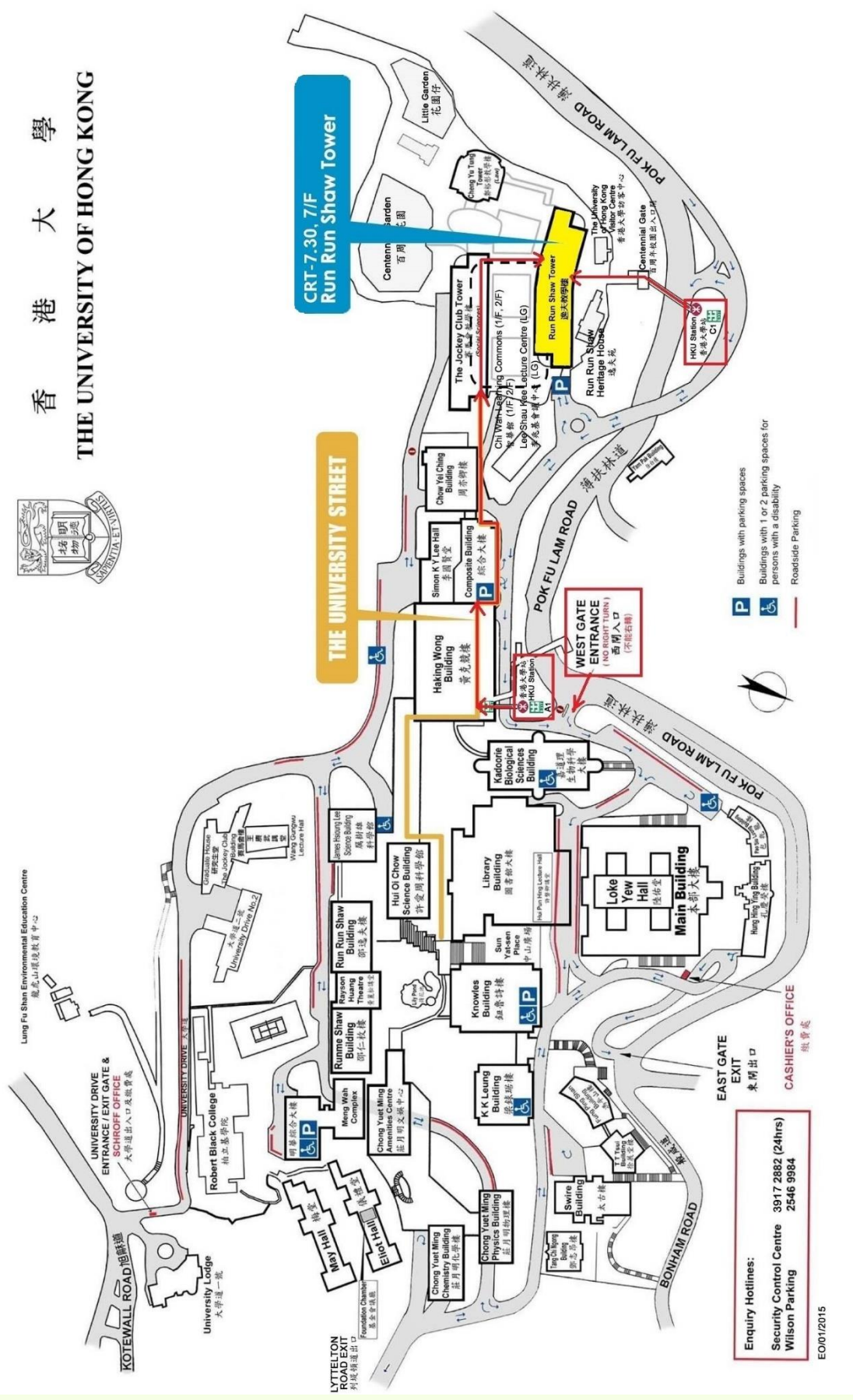
關鍵字：林棹 《潮汐圖》 “感性的南方” 情動 根莖

Abstract: In the existing discourse, Lin Zhao's *Chaoxi Tu* is often associated with the “New Southern Writing” and “Dialect Writing” movements. However, when comparing it with the southern narratives and language strategies of authors like Lin Bai, and Jiao Dian, if we explore the relationship between words and objects, speech and text in the novel through intertextuality, interpreting the potential and limitations of the dialect's “hidden system”, and, by standing in the “contact zone”, focusing on the author's structural subversion of the “imperial eyes” towards natural history and maritime exploration, we can move beyond the binary of reflection and representation, thereby understanding Lin Zhao's efforts to construct a “Sentimental South”. Within this web of sensitivity, adopting the “rhizome” and “affect” perspectives allows for a deeper insight into the profound coexistence of animals and artefacts. The novel's dynamics of “illness”, as well as the resistance of rhizome-deterritorialization against arborescence-territorialization, places the “Sentimental South” within the nested storytelling and openness to others. Here, “transculturation” is achieved as a subtle “I-he/she/it” interchange, thus revealing the interaction between literary form and social context.

Keywords: Lin Zhao, *Chaoxi Tu*, The Sentimental South, Affect, Rhizome

☆ Location of Venue ☆
會場地圖

香港大學
THE UNIVERSITY OF HONG KONG



Enquiry Hotlines:
Security Control Centre 3917 2882 (24hrs)
Wilson Parking 2546 9984

E0012015