

DOCTORAL THESIS

清代賦論研究

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清代賦論研究

A Study of Criticism on *Fu* of Qing Dynasty

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中文提要

本論文以中國清代賦論賦作為研究對象，其中又以清代律賦及其理論作為主要研究對象；雖然題為「清代賦論研究」，實則所涉及的範圍已是清代賦學，而非僅僅賦論而已。

全文規劃為十章，採用點面結合的方式，每章集中討論一個問題，讓每一章既是全論文相互關照的一個側面，同時又具有相對的獨立性，力求既照顧全面又重點突出地探討清代賦論的有關學術問題。

正文分為「總體論」和「律賦論」兩個部份。

第一章至第五章，主要討論有關清代賦論賦作總體的問題。首先，討論清代賦論的背景因素，包括清代之前賦論賦格著作的發展概要和清代社會政治文化環境與賦家的創作心態。其次，把清代賦學發展分為四期，並把清代賦論分成八類，盡可能全面地展示清代賦論的材料。第三，按照時間順序，探討清初、乾嘉、道咸、同光四個時期賦選本的狀況及其編排方法。第四，對當前學術界有關清代「八股文賦」的爭議提出了一種持平的意見。第五，採用夾敘夾議的形式，對清代「以賦論賦」作品作了探討。

第六章至第十章，主要討論清代律賦及其理論的有關問題。首先，闡述清代律賦與科學之關係及其偏離科學的文學表現。其次，從審題與結構方面探討清代律賦超越唐代律賦的特色。第三，總結清人寫作律賦一般遵循的平仄聲律格式。第四，敘述清代律賦的用韻情形。第五，考察清人注解和評點律賦的經驗。

結論部份，分八點對本論文取得的研究成果作出總結，對論文撰寫中發現的幾個帶規律性的理論現象，作了進一步的歸納和分析。

此項研究處於本專業學術研究前沿領域，是一項極其富有挑戰性和開拓性的研究計劃。

Abstract

The present dissertation is a study of Qing criticism on *fu* (metrical and rhymed prose), with emphasis on critical theories of *lüfu* (*fu* with a special rhyme scheme and other prosodic features). There are 10 chapters. Although being relatively independent and concentrating on different aspects of the subject under study, the 10 chapters endeavor to highlight some noteworthy themes in a comprehensive discussion of scholarly issues concerning criticism on *fu* in the Qing dynasty.

The dissertation is divided into two parts: "General Discussion" and "Criticism on *lüfu*".

Chapters One to Five deal with *fu* essays in general. Chapter One considers the background of *fu* criticism in the Qing dynasty. It surveys pre-Qing works on the criticism and the prosodic patterns of *fu*, and analyzes the relationship between the sociopolitical and cultural environment and the creative psyche of Qing writers of *fu*. Chapter Two suggests by stages of *fu*' learning in the Qing dynasty and an eight-part classification of critical works on *fu*, thereby showing as comprehensively as possible the materials under study. Adopting a chronological order, Chapter Three reviews *fu* anthologies in four periods of the Qing dynasty: (a) early Qing and the reigns of (b) Qianlong and Jiajing, (c) Daoguang and Xianfeng, and (d) Tongzhi and Guangxu emperors. The selection of *fu* essays and their ordering in these anthologies are examined. Chapter Four puts forward an objective view on controversies concerning *baguwen-fu* that are currently debated among scholars. Chapter Five describes and discusses Qing critical works on *fu* written in the genre of *fu*.

Chapters Six to Ten take up issues on *lüfu* in the Qing dynasty. Chapter Six demonstrates the relationship between *lüfu* and the system of national examinations for joining the civil service, and points out literary phenomena that deviate from the system in question. Chapter Seven shows the superiority of *lüfu* in the Qing dynasty over those in the Tang dynasty on two features: (a) the way of relating to the *fu* title and (b) the structure of the whole *fu*. Chapters Eight and Nine respectively summarize the two prosodic features of *pingze* (pattern of tones) and rhyming as used by *lüfu* writers. Chapter Ten illustrates the lessons that can be drawn from Qing scholars' efforts to annotate and comment on *lüfu*.

The final section offers an eight-point summary of the findings of the present research and further generalization based on the regularity of several theoretical phenomena.

The present study is at the cutting edge of the relevant research area worldwide. It is a challenging and groundbreaking piece of work

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