

讀者召喚、閱讀差異與文本對話－三婦評點 《牡丹亭》

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摘 要

明清婦女對於戲曲的閱讀與批評有一重點文本，即是湯顯祖的《牡丹亭》；其中又以吳吳山三婦所評點的《牡丹亭》一作獲得最多的關注。三婦之間主要是透過閱讀與評點單向地藉由文字形成對話，而建立起一種「文字的緣分」(textual relationship)。本篇論文將討論三位婦女讀者在這個戲曲文本的閱讀批評過程裡，如何形成一種屬於讀者之間的閱讀召喚意義，以及評點文字中因為讀者個性、批評起點以及閱讀興趣所形成的批評差異。藉由文字發聲的閱讀主體，使得這些批評詮釋建立起多樣的互動關係，並因此實現了一場超越時空隔閡與生命侷限的「文本間的對話」。這個共討論的過程將織構並拼貼出一幅關於女性戲曲文本閱讀的共同視野，但同時在這些書寫脈絡中，每一位婦女讀者無可取代的獨特性與差異性亦應獲得理解。

關鍵詞：牡丹亭、戲曲、評點、吳吳山三婦合評牡丹亭還魂記、女性閱讀

The Reader-inviting Structure, Reading Variety and Contextual Dialogue in Wu Wushan's Three Wives Collaborative Commentary Version of *The Peony Pavilion*

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Abstract

Women Readers in the Ming and Qing Dynasties had a main text for drama reading and commentaries, which was *The Peony Pavilion*. Among all versions, Wu Wushan's Three Wives Collaborative Commentary Version of *The Peony Pavilion* attracted most attention. Through reading and criticizing, these three women readers conducted dialogues via words and built a textual relationship. This thesis would like to discuss how the three women readers established a reading-inviting structure during the process of reviewing and criticizing the dramatic context. Due to different individualities, commentary positions and reading interests on the part of the three readers, their commentaries were also different. Through reading aloud in words, women in different time and space established a multiplex interaction of criticism and interpretation which thus fulfilled "the contextual dialogue" beyond the limitation of life.

The discussing process spread out a common perspective pertaining to women's reading in Chinese opera. Meanwhile, the uniqueness and difference of each woman reader could also be understood in these writing sequences.

Key words: *The Peony Pavilion*, Chinese opera, pindian, Wu Wushan's Three Wives *The Peony Pavilion*, women readers

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