

田家炳中華文化中心 通訊

Newsletter of Tin Ka Ping
Centre of Chinese Culture

談談聯綿詞

粵語動詞後綴「住」的
語法限制

構擬原始閩語的意義

主編：梁慕靈

客席編輯：何丹鵬、劉衛東

翻譯顧問：陳家倫

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編輯助理（翻譯）：徐炯彥

田家炳基金會支持
issue Mar / 2021



榮譽院士特輯：
中國語言學

祝賀張雙慶教授獲
香港公開大學榮譽大學院士榮銜

田家炳中華文化中心 Newsletters of Tin Ka Ping Centre of Chinese Culture 通訊

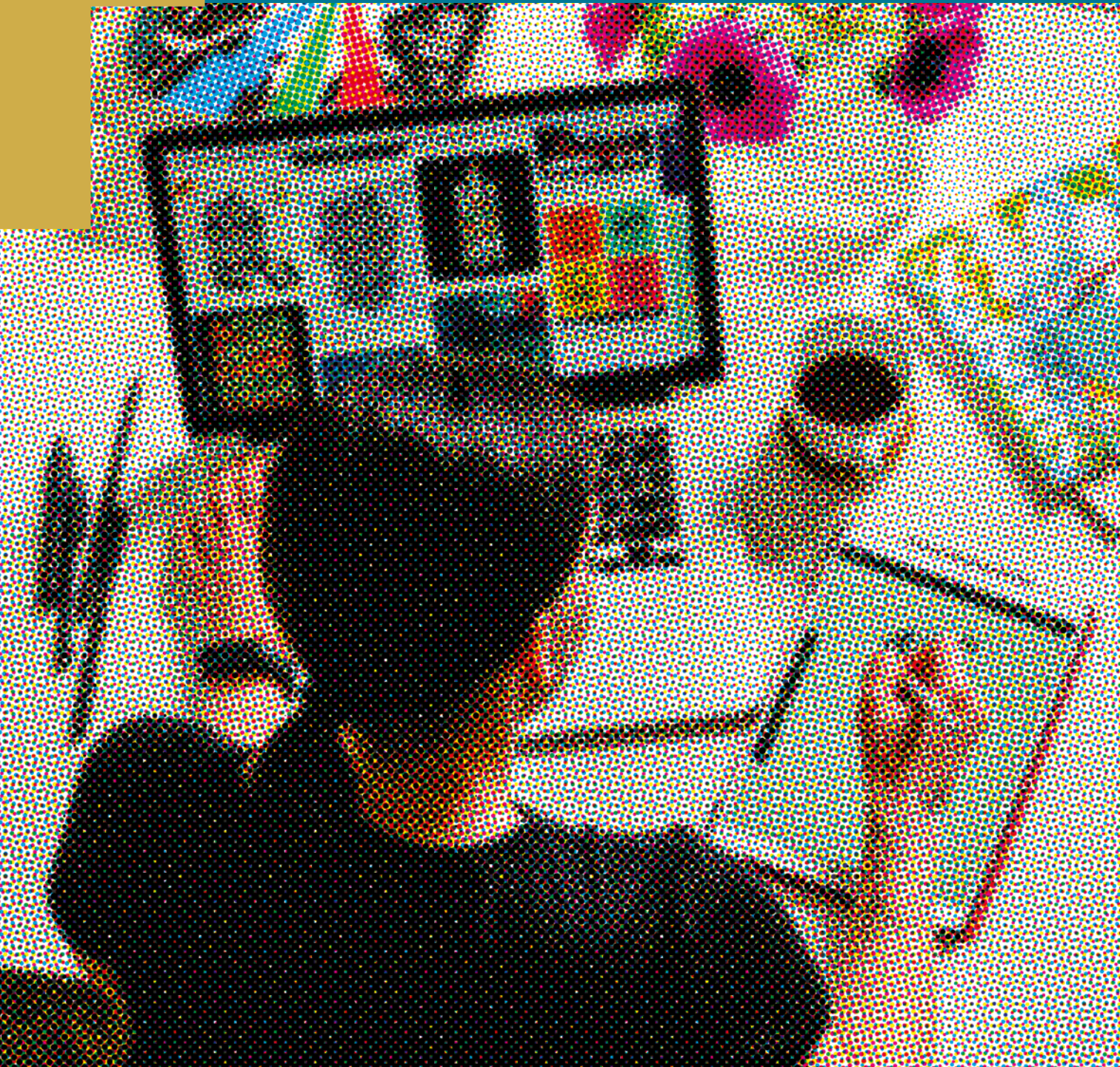
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設計及排版：On Your Mark 設計實驗室

ISSN 2707-6482



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編者的話

田家炳中華文化中心

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通訊

2019年5月，張雙慶教授帶我們幾位當年的中大中文系研究生去福建作體驗之旅，當時我們已收到張老師獲香港公開大學榮譽院士的好消息。旅程期間我們一眾學生高談闊論，提出要在《田家炳中華文化中心通訊》辦一期「榮譽院士特輯」，以語言學和方言學為主題，以作誌慶。後來香港於2019和2020年經歷艱難的兩年，我很高興榮譽院士典禮於2020年尾順利完成，中心並於2021年新的一年完成了這個「榮譽院士特輯」。這個極具意義的系列得以完成，首先要感謝張雙慶教授允諾親自撰文，令本期《通訊》別具意義。除此以外，要特別感謝香港科技大學人文社會科學院的何丹鵬博士擔任本期的客席編輯，為本期的編輯要務提供了很多專業意見。在何博士的協助下，本期的「榮譽院士特輯：中國語言學」專題喜獲來自香港中文大學的張雙慶教授、鄧思穎教授和郭必之教授、陝西師範大學的邢向東教授、北京大學的項夢冰教授、浙江大學的莊初昇教授和澳門大學的徐宇航教授就中國語言學的各個範疇撰稿研究心得，以此祝賀張教授榮獲殊譽，表彰其對中國語言文化研究及保育的貢獻，本人深感榮幸。期待在本期的《通訊》出版後，能於推廣中國語言學方面帶來裨益，使更多人認識《田家炳中華文化中心通訊》。

《田家炳中華文化中心通訊》在創辦以來，廣獲各界支持供稿，本期將第三次刊登「華語創意寫作教學」專題。香港公開大學近年致力於華文創意寫作的發展和推廣，與國內外之學術聯繫日益密切，本人在此特別感謝劉衛東先生一直負責統籌事宜，並擔任本期的客席編輯。劉先生一直熱心推動中國創意寫作發展，貢獻良多，是本人十分欣賞的年青學者。本人亦代表中心向王宏圖教授、戴凡教授、張永祿教授、宋時磊博士、余文翰博士、余飛先生和劉衛東先生致謝，感謝他們為是次專題撰文，向各位讀者分享中國創意寫作日益蓬勃的發展情況。本期的論文更設有英文翻譯稿，希望能提高《通訊》的國際化水平，接觸更多的英語讀者，感謝同仁陳家愉博士擔任翻譯顧問，給予寶貴的學術意見。欣逢盛時，本中心將於2021年5月與創意藝術學系合作舉辦第一屆華文創意寫作與跨媒體實踐國際研討會，屆時將與學術界和文學界共同探討創意寫作課程的設計及實踐方法，以及跨媒體結合的可能性，務求讓創意寫作在香港有更完善的發展。

繼上年《田家炳中華文化中心通訊》獲多家香港的大專院校圖書館收錄後，本年《通訊》亦將加入中國知網和華藝線上圖書館，務求使更多讀者能透過這兩個渠道閱讀《通訊》，達致我們推廣中華文化的初衷。本文寫於疫情流行之際，祝願各位身體健康，於2021年能邁向更美好的未來。

梁慕靈博士

香港公開大學人文社會科學院副教授
創意藝術學系系主任
田家炳中華文化中心主任

《田家炳中華文化中心五周年特刊》出版

承蒙田家炳基金會及大學支持，香港公開大學田家炳中華文化中心於2015年成立以來，至2020年已踏入第五年。適逢五周年誌慶，中心出版了《田家炳中華文化中心五周年特刊》以作紀念，並感謝各界對中心的支持。《特刊》回顧了中心五年來的發展情況、成就和里程碑，同時邀得中心相關成員、合作伙伴、合作老師和學生發表感言分享參與中心活動的經歷點滴，最後亦預告了中心未來的發展動向。本期《特刊》更喜獲田家炳基金會董事局主席田慶先先生及大學高層致贈賀辭祝賀。未來，中心將會繼續舉辦不同的項目，以促進中華文化之傳播。



香港公開大學 2019 年度榮譽大學院士 張雙慶教授介紹



張雙慶教授是著名方言學學者，在研究中國東南部方言和文化方面貢獻良多。他於2011年從香港中文大學中國語言及文學系退休前，曾一連獲得政府研究資助局四個方言項目的資助，對香港新界方言、閩語及關中方言作調查研究。退休後，他仍然孜孜不倦，繼續從事研究和教育工作。張教授在中大任教逾四十載，期間曾兼任聯合書院副院長、通識教育主任、學生輔導主任及大學校董等職位。

中國方言學、文字音韻學和古典小說是張教授的主要學術興趣，他對粵語、閩語、客語及粵北土話有深入研究，著作甚豐，包括《客贛方言調查報告》、《香港新界方言》、《樂昌土話研究》等書。張教授對近代漢語詞匯有深入研究，他利用古典小說及戲曲的資料研究閩、粵方言詞語，把兩種學術興趣結合在一起，並且取得成績。

張教授在中大取得學士和碩士學位，1971年起即留校出任助教，迄今教齡近五十年，可謂桃李滿門。他熱心教學，深受學生的愛戴，不少學生繼承衣鉢，在專上學院或中學從事研究或教學工作。教學以外，張教授曾兼任中大中國文化研究所吳多泰中國語文研究中心主任，並任《中國語文研究》和《中國語文通訊》主編多年。

退休後，張教授繼續為中大服務，擔任中文系客座教授、中國文化研究所名譽研究員，並應邀到浸會大學出任訪問教授，開設科目。他又應「勵進教育中心」的邀請，到各中學介紹文字改革問題。此外，張教授一直為中大聯合書院籌辦文學藝術活動，連續七屆主辦華文旅遊文學研討會，編輯出版了六部論文集。他曾出任文學雜誌《百家》社長，出版《百家》近四十期，在文學方面作出貢獻。為團結中大中文系校友，並帶領校友在語文教學界發揮作用，他組織「中大中文系校友會」，並出任首兩屆會長。

張教授一直大力支持香港公開大學，先後出任人文社會科學院多個中文課程的校外考試委員，兩次為「中國古典小說」科目編撰教材。2018年他擔任「文學批評與人生——第四屆兩岸四地華文文學講座」籌委會副主任，又曾來校主持多場重要專題講座。社會服務方面，他曾任香港各界文化促進會副理事長，現任全國漢語方言學會理事、香港華文文學研究學會常務副會長及福建中學、何文田官立中學校董。張教授曾獲特區政府民政事務局頒發嘉許狀，以表彰他在推動社會文教活動方面的貢獻。香港公開大學頒授2019年度榮譽大學院士榮銜予張雙慶教授，以表揚張教授對香港文化及教育方面之貢獻。

Biography of OUHK 2019 Honorary University Fellow Professor CHANG Song-hing

Prof. Chang Song-hing is a distinguished scholar in Chinese dialectology, who has contributed significantly to the study of dialects and culture of Southeast China. Before his retirement from the Department of Chinese Language and Literature of The Chinese University of Hong Kong (CUHK) in 2011, he had received funding for four research projects from the Government's Research Grants Council to conduct research on the dialects of the New Territories, Fujian, and Guanzhong. He has continued to work tirelessly in research and education since his retirement. During his more than 40 years of teaching at CUHK, he had also served as Associate College Head, Dean of General Education, and Dean of Students of United College as well as a member of the University Council.

Chinese dialectology, text phonology, and classical fiction are the major research areas of Prof. Chang. He has conducted in-depth studies of the Yue, Min, and Hakka dialects as well as those of people living in northern Guangdong. A prolific scholar, his publications include *A Report on the Survey of the Hakka and Gan Dialects*, *The Dialects of the New Territories, Hong Kong, and A Study of the Lechang Dialect*. Prof. Chang has also done lots of research on modern Chinese lexicology. Combining his interests in dialectology and classical fiction, he has used information from Chinese classical fiction and operas to study the vocabulary of the Min and Yue dialects. And the results have been fruitful and well received by academia.

Prof. Chang received his Bachelor's and Master's degrees from CUHK. He started working in the University as a teaching assistant in 1971 and has since taught for nearly 50 years. He is considered a passionate teacher who is well loved by his students. Many of those he taught and nurtured have followed in his steps to become researchers or teachers in tertiary institutions or secondary schools. In addition to teaching, Prof. Chang was also Director of the T. T. Ng Chinese Language Research Centre of the Institute of Chinese Studies at the University, where he was the Chief Editor of two academic journals, *Studies in Chinese Linguistics* and *Newsletter of Chinese Language*, for many years.



After retirement, Prof. Chang has continued to serve CUHK as an adjunct professor in the Chinese Department and an honorary research fellow at the Institute of Chinese Studies. He was invited to take up the post of Visiting Professor at Hong Kong Baptist University, where he set up new courses. At the invitation of the Endeavour Education Centre, he went to secondary schools to talk about the problem of script reform. Moreover, Prof. Chang has helped organise literary and cultural activities for United College of CUHK. He organised seven 'International Conferences on Travel Writings in Chinese', and edited six proceedings. Being a literature specialist, Prof. Chang published nearly 40 issues of Park Literary Magazine while serving as its President. He established the CUHK Chinese Language and Literature Alumni Association to unite the alumni of the Chinese Department and lead them to play a role in language teaching, and served as its President for two terms.

A staunch supporter of the OUHK, Prof. Chang was an external examiner of several Chinese programmes of its School of Arts and Social Sciences and served twice as the course developer for Classical Chinese Fiction. He was Deputy Head of the Organising Committee of 'Life and Literary Criticism: The 4th Cross-Straits Seminar of Literature and Arts in Chinese' in 2018 and has delivered guest lectures at the University. His public services include serving as a director of the Chinese Dialect Society, an executive vice-president of the Hong Kong Chinese Literature Research Society, and a member of the Fukien Secondary School Board and the Homantin Government Secondary School Board. He was a vice-convenor of the Hong Kong Culture Association. Prof. Chang was awarded a commendation certificate by the Home Affairs Department of the HKSAR Government for his outstanding contributions to education and promotion of culture. The Open University of Hong Kong conferred the 2019 Honorary University Fellowship on Prof Chang for his contributions to the culture and education of Hong Kong.



香港公開大學副校長李業廣博士（圖右）頒授2019年度榮譽大學院士榮銜予張雙慶教授（圖左）

OUHK Pro-Chancellor Dr Charles Lee Yeh-kwong (right) presenting the Honorary University Fellowship to Prof CHANG Song-hing (left)

談談聯綿詞

古漢語多聯綿詞，尤其是上古《詩經》時代更多。現代漢語方言中，我熟悉的閩粵方言也很多，但能追溯到上古典籍而音義俱合、毫無疑點的，並不太多。閩南泉州話表示「難、不容易」說[kan⁴⁴ke³¹]¹，和《禮記·學記》「發而後禁則扞格而不通」的「扞格」完全對應，算是很難得了。但一些古代熱門的篇章，因為語言和文字的演變更替，一些聯綿詞，不能很明顯的看出來，因而在注釋上，只能說明詞意的大概，影響了對這些詞作細緻的分析。

《莊子·逍遙遊》後面有兩段和惠施的辯論，談到有用無用的問題，其中以葫蘆瓜為例，文中叫做「瓠」。當中說到葫蘆瓜太大，即使剖開一半用作水瓢也不堪用，這裡，文章是用「瓠落」來形容水瓢的大而無當。「瓠落」這個詞不好理解，是不是抄書的人心想著上文的瓠瓜而寫錯了呢？按陸德明的《經典釋文》已說：「『瓠落』，猶『廓落』。」而上古音「瓠」魚部匣母平聲，「廓」鐸部溪母入聲（據唐作藩《上古音手冊》），兩個字在聲母屬同系的喉牙音，韻母上魚鐸陽對轉，的確音近，有寫錯音近字的可能。但後來的韻書，則坐實「瓠」有入聲的讀法，宋朝的《集韻》「瓠」有「黃郭切」的讀法，這是今天粵語音書「瓠」注「鑊[wok²]」音的由來，這是專為通讀《莊子》的這句話而定的。有了這個讀音，「瓠落」一詞就很好分析了，「瓠」讀「鑊[wok²]」時，和「落」疊韻，用普通話讀「廓落」kuò luò也是疊韻，²這是一個很典型的聯綿詞。進一步說，粵語形容寬敞說「濶落」，「濶」應是「廓」的變體，由收[-k]的入聲「廓」變成收[-t]的入聲「濶」，後者聲母為匣母，因為合口的原因讀作[f-]，這是客粵方言常見的音變。詞義上，因為受「濶」的影響，粵語的意義傾向於寬闊，而不是巨大。

¹ 文中閩語、粵語用例的注音一律使用國際音標（寬式），加上角數字標示五度制的調值，音節以方括號標示。

² 文中普通話用例的注音一律按照漢語拼音方案。

再舉一個中古的例子。照說來到中古，書面上的聯綿詞已大為減少，但還有作者愛用。如唐朝韓愈的詩文，有名的七古〈山石〉首句「山石犖确行徑微，黃昏到寺蝙蝠飛」，「犖确」就是疊韻聯綿詞。他的名作〈進學解〉有幾句形容《尚書》的難讀難懂，說是「周《誥》殷《盤》，佶屈聱牙」，指的是《周書》的誥書如〈大誥〉、〈康誥〉、〈酒誥〉、〈召誥〉和《商書》的〈盤庚〉等都不易通讀。「佶屈聱牙」這四個字，前兩個字因為字形的變化，在分析時便有障礙，看不出這個詞構成的特色。可能是因為這兩個字是形容古書的詞，所以第一個字「佶」或改為「言」旁的「詰」，第二個字的「屈」變成「詘」。古有「詰詘」這個詞，早在東漢許慎的《說文解字·叙》中，曾說六書的「象形」是「畫成其物，隨體詰詘」，「詰詘」這個詞和「佶屈」形近音近，原來的「佶屈」，有時便成了「詰詘」，如《商務新詞典》在「佶屈聱牙」詞條下注「佶屈」亦作「詰詘」。但這一改動，讀音固然有問題，解釋起來也有點麻煩。「詰詘」如符定一的《聯綿字典》解釋是「屈曲也」，用這個詞義去說明古象形字（包括小篆）用圓轉的筆劃描繪物件是很貼切的。但用來說明古書的難讀難明，就不太合適了。而且「詰」只有廣州話[kʰit³]和普通話jié的讀法，和「詘」字的音義都很難配合，也看不到二字間的讀音關係。

反過來說，這個詞用回原來的寫法「佶屈」，「佶」粵音[ket⁵]，「屈」讀[wet⁵]，二字疊韻。普通話「佶」音jí，「屈」音qū，二字的韻母i和ü，只有展唇和圓唇之不同，但都是前高元音，這個詞在上述兩種語言／方言可以視作很規範的疊韻聯綿詞。

至於「聱牙」就更容易受忽略了。一般的注釋，對這個四字詞，由較早的馬其昶《韓昌黎文集校注》到較近的閻琦《韓昌黎文集注釋》，或各種文選（如馮其庸的《中國歷代文選》）等，都綜合句意，說「周書商書文字艱澀難懂」，只有馬其昶引《廣雅》說「聱謂不入人語」，但欠缺深入的分析。看字形，「聱」从「耳」，「牙」在口腔，這兩個字和語言文字的口耳之學關係密切，解釋為文字艱深難讀，順理成章，一般人也就不加深究這兩個字的深層關係了。究其實，「聱牙」這兩個字都是「疑」母字，今日粵讀仍可讀出後鼻音聲母，即[ŋou¹¹ ŋa¹¹]，普通話「疑」母多讀零聲母，故讀áo yá，這是典型的雙聲聯綿詞。

上述的三個古漢語詞，因為種種原因，給人疏忽了它們的構成，原因在哪裡呢？我覺得這和中國語文的特性有關。我們有語言學，研究的是語音、詞匯和語法，但我們又有文字學，研究的是字音、字義和字形。二者比較，語言學的語法中國古代不發達，用研究虛字去代替。但我們特有的文字學，我們研究的字形，對中國語文則有很大的影響，值得重視。像聯綿詞這種詞語，它是以語音聯繫為主的，和同樣是二字組成的合成詞不同。後者兩個單字，或者稱為語素，都有意義，而聯綿詞的單字無意義，必須合二字的讀音才有意義，所以稱為單純詞。漢語一向偏重字形、偏重字義，這個特點對這些詞常有干擾，如上面馬其昶對「聱」字的解說，但「牙」字又無下落。又如一些人喜歡區分一些聯綿詞單字的意義，如《廣韻》用「無穀曰飢，無菜曰饑」說「飢饑」，其實「飢饑」是雙聲聯綿詞，無須強分二字的意義。又如「琵琶」區別手指的撥出或撥入，二字都是送氣的雙唇塞音，雙聲聯綿詞，也不必強分二字的意義，等等。

再者，因為重視字形，於是一些聯綿詞在書寫上，會採用相同的偏旁，以顯示這個雙音詞兩個字的關係。徐振邦的《聯綿詞概論》稱之為「形符的趨同性」，³這類的例子太多，如「逍遙」、「窈窕」、「躊躇」、「枇杷」、「逶迤」、「邂逅」等。因為這個特性，使得人們在認知聯綿詞時會走漏眼，本文所舉的三個例子在字形上都沒有相同的形旁，不易顯示兩字相關，因而被人忽略了。加上漢語又不是拼音文字，字形上也看不出二字有讀音關係，這就使得注解古書，或編撰字典詞典的人，容易疏忽了一些重要的語文特徵，如符定一的《聯綿字典》就只收「詰詘」（解作「屈曲」），無收「佶屈聱牙」這個詞。再者，因為漢語的記錄以單字為主，上面一再強調聯綿詞雙音才能顯示意義，二者有矛盾，也致使有人會拿聯綿詞的其中一個字來表示某個意義，如清錢謙益的「詰盤周誥封京觀」（〈後秋興〉詩），單用「詰」字。劉師培的《論近世文學之變遷》說：「龔氏之文……文氣佶聱，不可卒讀。」把「佶屈聱牙」壓縮成二字詞，除非視作是臨時的省略，或作為典故，否則聯綿詞這樣用是不妥當的。

³ 徐振邦：《聯綿詞概論》（北京：大眾文藝出版社，1998年），頁163。

粵語動詞後綴「住」的 語法限制*

一、「住」的靜止凝固說

香港粵語（以下簡稱「粵語」）的「住」（zyu6）屬於動詞後綴，又稱為「詞尾」，黏附在動詞之後，如(1)的「住」。

(1) 水杯裝住茶。杯子裡盛著茶。

張雙慶〈香港粵語動詞的體〉一文注意到動詞後綴「住」跟某些動詞不能搭配，如(2)和(3)是不能接受的。¹他認為，跟「住」的意義有關，「住」用作動詞時，有「停、止、歇下」的意思；用做補語時，表示「穩當或牢固」、「停頓或靜止」的意思；虛化後用作後綴時，仍然「使它前面的動詞帶有『靜止』的意思」，所以「凡是變動中、運動中的行為」，就很少能用「住」；如果「那個動作是可以固定凝固下來的」，就可以用「住」。²為方便討論，此說稱為「靜止凝固說」。

(2)*食住呢碗飯。吃著這碗飯。

(3)*讀住呢本書。讀著這本書。

〈香港粵語動詞的體〉舉了以下兩個例子作進一步的說明，³踢球的速度很快，沒有可能靜止固定下來，所以(4)不能接受；拿著重物的動作一經提上手，可以很長時間不放下，(5)已沒有動作性，只表示動作凝固下來沒有變動。粵語有兩個不同的動詞「抽」，分別表示動作急速的踢球和表示較為靜態的提。靜止凝固一說，正好說明(4)和(5)的差異。

(4)*客軍嘅十號仔出力抽住個波。客隊的十號球員出力踢球。

(5)抽住包重嘢出門真唔方便。提著一包重物出外不方便。

* 本文為〈香港粵語動詞的體〉一文有關粵語「住」的讀後感。欣聞張雙慶教授榮獲香港公開大學2019年度榮譽大學院士名銜，謹撰此文，聊表賀忱。

¹ 張雙慶：〈香港粵語動詞的體〉，收入張雙慶編：《動詞的體》（香港：香港中文大學中國文化研究所吳多泰中國語文研究中心，1996年）。原文用「詞尾」一詞，本文統一稱為「後綴」。此外，原文所用的例句是「*食住飯、*讀住書」，原引自張洪年：《香港粵語語法的研究》（香港：香港中文大學，1972年），頁151。不過，這兩個例子的不能接受，跟完句現象有關，見本文第三節的介紹，並請詳閱鄧思穎：〈粵語動詞後綴與完句問題〉，收入何大安、姚玉敏、孫景濤、陳忠敏、張洪年編：《漢語與漢藏語前沿研究：丁邦新先生八秩壽慶論文集》（北京：社會科學文獻出版社，2018年）。

² 張雙慶：〈香港粵語動詞的體〉，《動詞的體》，頁154。

³ 張雙慶：〈香港粵語動詞的體〉，《動詞的體》，頁154。例句(4)的原文寫作「客軍的十號仔」和「嘜波」，本文改為「客軍嘅十號仔」和「個波」。



二、均質事件

靜止凝固說，對粵語「住」的研究，踏出了重要的一步，可以解釋一些有趣的語言現象。在靜止凝固說的基礎上，本文嘗試對這個概念，作更準確的定義和清晰的理解。

例句(6)的「住」可以黏附在動詞「吹」之後，沒有問題。(6)能夠接受的話，我們的語感認為，電風扇的狀態應該固定下來，不能搖頭送風。如果這樣，正好符合「住」的靜止凝固說。不過，電風扇啟動後，扇葉不停轉，風才能不停吹出來，(6)的「吹」又算不算靜止的狀態？

(6)呢把風扇吹住我。這台電風扇吹著我。

例句(7)的「吊鹽水」（打點滴），雖然可以理解為一個較為固定的狀態，但嚴格來說，並非完全靜止，我們仍然可以想像液體在瓶子裡一滴一滴地流下來，有一定的流動性。至於(8)的「灑」，冰水處於流動狀態，動態意義更為明顯。

(7)佢隻左手吊住鹽水。他的左手打著點滴。

(8)灑住冰水喺個火爐度。在火爐上灑著冰水。

綜合文獻的觀察，動詞後綴「住」表示「行為動作保持一種存在、持續的靜止狀態」。⁴這裡所說的「存在、持續的靜止狀態」，爭議性不大，跟靜止凝固說，可謂一脈相承。為了更好為「存在、持續的靜止狀態」下定義，本文提出「均質」的概念：動詞後綴「住」出現在「表示可均質持續進行的動詞之後」。⁵「住」所要求的均質事件，換句話說，事件內部任何一點，都具有相同的性質。

以均質事件這個概念來看，(6)的「吹」、(7)的「吊鹽水」、(8)的「灑冰水」，並非絕對靜止的狀態，而是表達了一個均質持續的事件，吹風、打點滴、灑冰水等事件，內部的任何一點，都具有相同的性質，沒有變化。因此，「住」的出現，沒有問題，符合要求。至於上述例句(1)的盛茶、(5)的提重物，也具備均質事件的特點。

反觀(2)的吃這碗飯、(3)的讀這本書，謂語所表示的事件都屬於異質。簡單來說，所吃的每一口飯，都不相同；所讀的每一頁，內容都不一樣，不能算作均質事件。至於(4)的踢球，如果是強調一瞬間的動作，甚至不能切分，那就沒法符合均質的要求。

例子(9)跟(6)做比較，說明「住」的要求，對象是整個謂語，而不是一個動詞。同樣是動詞「吹」，但(9)卻不能接受，這是由於吹蠟燭這個事件，由不同的蠟燭所組成，屬於異質事件，也跟(6)的情況不一樣。況且吹蠟燭，蠟燭的火會熄滅，呈現變化，不能表達存在、持續的靜止狀態，不符合「住」的要求。由此可見，「住」雖然黏附在動詞之後，但有所要求的對象，卻應該是整個謂語，即包括賓語（如果有的話），而不光是一個動詞。

(9)*我吹住啲蠟燭。我吹著蠟燭。

⁴ 鄧思穎：《粵語語法講義》（香港：商務印書館，2015年），頁80。

⁵ 鄧思穎：《粵語語法講義》，頁80。

三、「住」與完句現象

張洪年《香港粵語語法的研究》一書對「住」的三點觀察，包括跟其他動詞後綴有互排現象、用於連謂句的第一個謂語、跟句末助詞「先」共現。⁶有句末助詞「先」的話，就「差不多任何的動詞都能帶『住』」。有趣的是，〈香港粵語動詞的體〉所列舉沒有「先」的「住」的例子，很多都是用於連謂句，如以下三個例子。⁷

- (10) 揸住啲現金等投資機會。拿著現金等待投資機會。
- (11) 佢一翻屋企就抱住個仔唔放手。他一下班就抱著兒子不肯放手。
- (12) 佢哋手拉住手喺度跳舞唱歌。他們手拉手在那兒跳舞唱歌。

(10)和(11)有「住」的謂語可以獨用，如(13)和(14)；但(12)有「住」的謂語卻不行，呈現完句現象，如(15)。雖然「手拉手」好像表達靜止凝固的狀態，但嚴格來說，並非一個均質事件：每一個拉手的動作，都牽涉到不同的手，並非相同的事件參與者，不符合均質事件的要求，因此(15)不能接受。

- (13) 揸住啲現金。拿著現金。
- (14) 佢一翻屋企就抱住個仔。他一下班就抱著兒子。
- (15)* 佢哋手拉住手。他們手拉著手。

原先不符合均質事件要求的例子，如上述(2)和(3)，只要用於連謂句，就能夠接受，如(16)和(17)。

- (16) 食住呢碗飯等你。吃著這碗飯等你。
- (17) 讀住呢本書等你。讀著這本書等你。

這種連謂句的「住」，如《香港粵語語法的研究》所說，表示「先暫時這麼樣做」的意思，跟表示「存在、持續的靜止狀態」的「住」不同。粵語有兩個不同的「住」，一個表示存在、持續的靜止狀態，沒有完句現象；另一個表示先暫時做，有完句要求。這種分野，在粵語裡並不奇怪，就好像有兩個「親」的情況一樣，如(18)和(19)的對比，前者沒有完句現象，後者有完句要求，形成連謂句。

- (18) 佢撞親隻手。他碰傷手。
- (19) 佢食親都痛。他一吃就痛。

四、結語

粵語表示存在、持續靜止狀態的「住」，有靜止凝固說。本文認為，所謂靜止凝固，應理解為均質事件的要求。均質事件通過整個謂語表達，因此，「住」的語法限制，並非只針對單一動詞，而是針對整個謂語。如果有賓語的話，賓語對「住」的出現，也起作用。表示存在、持續靜止狀態的「住」沒有完句現象，跟表示先暫時做的「住」不同，兩者有不同的要求。

⁶ 張洪年：《香港粵語語法的研究》，頁151。

⁷ 張雙慶：〈香港粵語動詞的體〉，《動詞的體》，頁154-155。例句(11)和(12)的原文寫作「渠、渠哋」，本文改為「佢、佢哋」。

構擬原始閩語的意義*

在漢語方言史研究中，閩語具有非常特殊的地位。瑞典漢學家高本漢（Bernhard Karlgren）早在1926年便指出：大部分漢語方言，都可以直接通過《切韻》框架（即當時的長安地區方言）理解，唯一的例外是福建地區的一些方言。它們可能源自從《切韻》分化出來的早期方言。¹高氏所指的福建地區方言，正是閩語。現在大部分學者都同意：閩語早在漢代、甚至先秦時代就已經從主流漢語分支出來，成為一支獨立的方言。²秋谷裕幸的觀點比較特別：他認為閩語是「保存上古音階段音韻成分比較多的南朝方言之一」。³

閩語的存古性質，主要是由音韻結構和詞彙體現出來的。比方說，幫組（雙唇音聲母）字在中古晚期分化出非組（唇齒音聲母）字。大部分現代漢語方言在不同程度上都經歷了這種變化，但這兩組字在閩語中基本無別，反映了中古晚期以前的格局，像非母字「分」，廈門話/pun¹/、⁴福州話/puŋ¹/，聲母都是/p-/；敷母字「蜂」，廈門話/p^haŋ¹/、福州話 /p^huŋ¹/，聲母都是/p^h-/⁵。

從二十世紀六十年代開始，一批美國學者嘗試拋開《切韻》框架，以方言的內部比較為基礎，利用比較法（comparative method）和內部擬測法（internal reconstruction），構擬方言區的祖語（ancestral language）。當中以羅杰瑞（Jerry Norman）的原始閩語（Proto-Min）研究最為矚目。所謂「原始閩語」，是指所有現代閩語方言的共同祖先，具備了派生現代方言的能力。在七、八十年代，羅氏先後構擬了原始閩語的聲調、聲母及韻母。⁶這套原始閩語最明顯的音韻特點，在於聲母方面——同一發音部位有多達六組的對立（一般漢語方言只有兩至三組）。儘管原始閩語引起過頗大的爭議，但越來越多證據表明，羅氏採取的方法並沒有問題，只是個別構擬出來的音位還可以進一步調節而已。⁷這篇短文希望談一下構擬原始閩語的幾個意義。

* 本文為研究計劃CUHK14603918（主持人：郭必之）的階段性成果，該計劃也得到香港特區政府研究資助局的贊助。

¹ Bernhard Karlgren, *Philology and Ancient China* (Oslo: H. Aschehoug & Co., 1926), p. 87.

² Jerry Norman, "Chronological strata of the Min dialects," *Fangyen* 4 (1979): pp. 268-274; Pang-Hsin Ting (丁邦新), "Derivation time of colloquial Min from Archaic Chinese," *Bulletin of the Institute of History and Philology, Academia Sinica* 54.4 (1983): pp.1-14等。

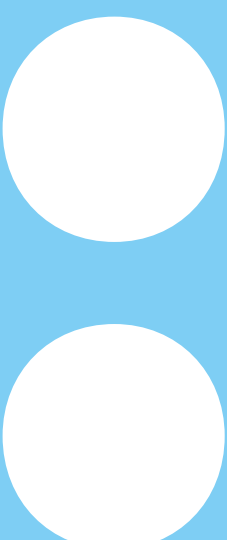
³ 秋谷裕幸：〈閩語中早於中古音的音韻特點及其歷時含義〉，《辭書研究》2020年第5期，頁82。

⁴ 本文標示聲調的方法：1-陰平；2-陽平；3-陰上；4-陽上；5-陰去；6-陽去；7-陰入；8-陽入；9-閩北區方言的第九調。

⁵ 本文所引的閩語方言資料，皆由「中國七省區與東南亞閩方言的調查及綜合研究計劃」（編號CUHK4001/02H，由香港特別行政區研究資助局贊助；主持人：張雙慶教授）提供，謹致謝忱。「分」、「蜂」在閩語中普遍存在文白異讀，這裡只給出白讀音。

⁶ Jerry Norman, "Tonal development in Min," *Journal of Chinese Linguistics* 1.2 (1973): pp. 222-238; "The initials of Proto-Min," *Journal of Chinese Linguistics* 2.1 (1974): pp. 27-36; "The Proto-Min finals," *Proceedings of the International Conference on Sinology (Section on Linguistics and Paleography)* (Taipei: Academia Sinica, 1981), pp. 35-73.

⁷ 秋谷裕幸、韓哲夫 (Handel, Zev)：〈歷史比較法和層次分析法〉，《語言學論叢》第45輯（2012年），頁277-335。



前人研究方言音韻史時，很大程度上依賴文獻（特別是《切韻》、韻圖等）上的訊息。這些訊息其實頗有局限：一來是它們只大體反映了中古音的面貌，碰到閩語這些高度存古的方言便不太管用；二來是只提供了字音，而不是實際的詞彙形式。⁸原始閩語的確能告訴我們文獻以外的資訊。舉一個例子。原始閩語擬有一系列「弱化聲母」(softened stops)，如「崩」*-p、「轉」*-t、「狗」*-k、「長」*-d、「船」*-dʒ，跟中古音沒有對應關係。剛提出這個學說時，羅杰瑞自己也不知道「-」號所指的具體音值，但他意識到弱化聲母跟非弱化聲母存在著對立。後來他從苗瑤語的早期漢語借詞中得到啟示，認為弱化聲母由鼻冠音 (prenasalized) 聲母 (如 *mp-、*nt-等) 發展而來。他進一步推測：苗瑤語早期漢語借詞的鼻冠音聲母和原始閩語的弱化聲母，都可以上溯至一種古老的南方方言。⁹白一平 (William H. Baxter) 和沙加爾 (Laurent Sagart) 則指出：原始閩語的弱化聲母音節，在上古漢語中都帶鬆散的 (loosely) 前置成分 *Cə (‘C’ 指輔音)。¹⁰ *Cə 在一般方言中脫落，不留痕跡，但在閩語中卻引致後頭輔音弱化。上古 *Cə 的構擬，主要建基於閩語比較之上。如果沒有閩語，只看文獻，我們根本不知道在漢語史上「直」(閩語非弱化聲母)、「值」(閩語弱化聲母) 這類字的聲母曾經有別。

原始閩語的構擬，也使我们更容易觀察早期說閩語的族群和周邊說民族語言族群的接觸，有利於重建方言史。閩語的發源地，肯定在中國東南沿海一帶。那裡曾經是少數民族的聚居地。他們的語言，可能包括壯侗語、南亞語和苗瑤語。我們相信：在閩語族群和少數民族接觸的過程中，部分說少數民族語言的人改說閩語，並在他們的目標語 (即閩語) 裡留下了數量可觀的底層詞。部分底層詞由於和施惠語 (donor language) 的形式相近，所以不難辨認；但也有一部分經歷了音變，要通過精密的比較才能確立它們的來源。原始閩語正是比較時不可或缺的工具。閩語有一個表 {雞蟲} 義的詞：廈門 /tai²/、福州 /tai²/、建甌 /ti⁹/、石陂 /di²/、永安 /ti²/，其原始語形式可以構擬為 *-dai^{平聲}。我們不能在漢語裡找到它的語源。這個詞很可能來源於壯侗語，參考原始侗水語 (Proto-Kam-Sui) *mprai 'chicken louse'。原始侗水語的 *mpr- 和原始閩語的 *-d-，看似風馬牛不相及，卻有著對應關係，音理上也不是不能解釋。¹¹閩語現在的根據地主要在福建、浙南、粵東和台灣，而壯侗語則處於廣西、貴州、雲南一帶，兩者相距千里以上，但閩語的底層詞卻告訴我們：說閩語的和說壯侗語的先民曾經有過深刻的互動。

⁸ 參閱 William H. Baxter, 'Reconstructing "Proto-Mandarin" retroflex initials,' in *Chinese Dialect Description and Classification*, ed. Richard VanNess Simmons (Berkeley: Project on Linguistic Analysis, 1999), p. 1 的意見。

⁹ Jerry Norman, "The origin of Proto-Min softened stops," in *Contribution to Sino-Tibetan*, eds. John McCoy and Timothy Light (Leiden: E.J. Brill, 1986), p. 381.

¹⁰ William H. Baxter and Laurent Sagart, *Old Chinese: A New Reconstruction* (Oxford: Oxford University Press, 2014), pp. 186-191.

¹¹ Weera Ostapirat, "Linguistic interaction in South China: The case of Chinese, Tai and Miao-Yao." Paper presented at the 'ICHL20 Symposium: Historical Linguistics in the Asia-Pacific Region and the Position of Japanese', Osaka: National Museum of Ethnology, 30 July 2011.

分群 (subgrouping) 指同一語系語言的發生學關係 (genetic relationship)，需要以原始語作為比較的根據，閩語也不例外。雖然過往有不少學者對漢語方言進行過分區，可是由於根本沒有構擬過原始語，所以作為分區標準的音變，其先後時序、性質 (存古或創新) 及重要性都沒法釐清，相關方案容易出現爭議。《中國語言地圖集》把閩語的閩南區劃分為「泉漳片」、「潮汕片」及「大田片」等，其中一個參考標準是輔音韻尾的分合。這個標準不一定可靠，例如十九世紀的潮汕閩語就依然保留了 -n 尾和 -t 尾，¹²其格局和「泉漳片」無異。最近，筆者在「原始閩南語」(Proto-Southern Min) 的基礎上，提出把閩南區分為「北支」和「南支」，分別以泉州話和漳州話為代表。潮汕方言歸在「南支」之中。¹³這個方案比較符合歷史移民的路線，也能通過不同方言的驗證。

原始語的構擬，先決條件是有充足的語料作支撐。張雙慶教授曾主持「中國七省區與東南亞閩方言的調查及綜合研究計劃」，搜集並發表了大量珍貴的閩語方言語料，對漢語方言學有積極的推動作用。謹以此文獻給張雙慶教授。

¹² 徐宇航：《潮州方言一百多年來的音韻演變》（北京：商務印書館，2018年），頁152-172。


¹³ Bit-Chee Kwok (郭必之), *Southern Min: Comparative Phonology and Subgrouping* (London: Routledge, 2018), pp. 124-174.

《近八十年來關中方音 微觀演變研究》後記

題記：之所以把《近八十年來關中方音微觀演變研究》一書的《後記》作為慶賀張雙慶先生獲頒香港公開大學2019年度榮譽大學院士的紀念文章，獻給先生，是由於這個成果凝聚著張先生的心血，象徵著我們忘年的情誼，也顯示了先生的高風亮節。

關中方言在官話方言中具有十分重要而獨特的地位，它的調查研究對漢語史和北方官話史的價值是毋庸置疑的。因此，白滌洲先生早在20世紀30年代就奉派調查過關中方言，後來由喻世長先生整理成《關中方音調查報告》。此後，有關的研究成果不斷出現。我2003年結東南開大學的博士後工作回到陝西師大，開始關注關中方言。第一步是細讀《關中方音調查報告》，結果發現，七十多年來，關中方音跟白滌洲調查的時候相比，已經發生了顯著的變化，尤其是聲母和韻母（及介音）之間的互相影響，導致發生許多特殊的語音演變。令人驚奇的是，關中方言的語音演變，基本上是跟普通話反其道而行之，「我行我素，自成一派」。而且它的不少變化，似乎是在重演古代漢語中曾經發生過的音變。比如雙唇音聲母的唇齒化，與古代的重唇音變輕唇音真是十分相像。再如古端精見組聲母齊齒呼字的變化，對於我們認識上古的舌頭音分化出舌上音，也有一定的啟發作用。還有一些語音變化，在白滌洲調查的時代剛剛露頭，而當下已呈燎原之勢。這些情況引起了我的極大興趣。那時正在為曹志耘兄主持的《漢語方言地圖集》調查關中方言，於是利用這些調查材料，跟我的研究生黃珊合寫了兩篇文章。那時就想，如果有機會，一定要系統追蹤調查白滌洲時代到當代關中方言的語音演變，看看這八十來年到底發生了什麼變化。





2006年7月，第二屆西北方言與民俗國際學術研討會在青海民族大學舉行。張振興先生建議邀請香港中文大學張雙慶先生出席。會議期間，我向張雙慶先生談起系統調查關中方言的想法，張先生連說「有趣有趣」，並說以後要找機會一起研究西北方言。2007年秋，張先生邀請我去他負責的香港中文大學吳多泰語文研究中心訪問了十天。其間我們討論了對白滌洲《關中方音調查報告》作追蹤調查的具體計畫，決定以研究聲母和介音之間的互動關係為主，還商量的申報有關項目的細節，決定先由張先生在香港申請政府資助局的資助。到2008年，《當代關中方言的調查及聲母、介音演變研究》（項目編號440808）成功申請到香港政府資助局立項資助，由我組織精幹的隊伍實施。正式調查以前，我們在醴泉縣組織了十天的試調查，張先生、我都參加了，還邀請潘悟雲先生作軟件技術上的支援和指導。那十天中，我們幾乎天天吃「biāngbiāng麵」，對這種美味麵食留下了難以忘懷的印象，也對下一步調查中各種情況和問題的處理達成了一致意見。此後，項目進展非常順利，到2009年調查完成，我們一邊整理材料，一邊合寫文章。張先生就邀請我的博士生張建軍到吳多泰語文研究中心工作半年，完成了語料登錄。2010年又邀請我去中文大學一年，完成語料核對、結項工作。和張雙慶先生朝夕相處的一年，是我回西安以來最放鬆、最開心的時光。我永遠忘不了從新亞書院的住所隔窗眺望的「天人合一」的夢幻景色，還有晚間在後山的小徑上邊散步邊大聲唱陝北民歌的情形。經過我們共同努力，香港資助局的項目於2010年順利結項。因為項目遺留的任務還多，我同張先生商量後，又申請到國家社科基金重點項目《近八十年來關中方言微觀演變研究》，2015年結項並獲得優秀等級。2019年，我用項目成果申報國家哲學社科文庫，2020年獲批入選。這個項目的成果，從始至終，都是我和張雙慶先生以及項目組其他成員合作的結果，是我和張先生多年來友誼的象徵和結晶。

由於成果文庫的有關規定，即將出版的《近八十年來關中方音微觀演變研究》只能由我單獨署名。這令我非常不安，也留下了巨大的遺憾！儘管張先生誠懇地說不要緊，等以後《關中方言詞彙、語法語料集》出版的時候再考慮聯合署名，但我還是要在這裡把情況交代清楚，向張先生表示誠摯的歉意！

在我們開始對《關中方音調查報告》進行追蹤調查之前及以後，楊春霖、張成材、張崇、王軍虎、張維佳、孫立新等先生已經對關中方言作過多年的研究，取得了豐碩的成果。對於關中方音的基本面貌，關中方言韻母系統中發生的多種演變，上述學者已經有比較深透的研究，尤其是張維佳《演化與競爭——關中方言音韻結構的演變》一書，對古全濁聲母字的今讀、陽聲韻的文白異讀及其競爭、陰聲韻和入聲韻的關係等等問題，他的觀察以及其他先生的研究已經比較深入。因此，我們的著力點就放在了聲母和韻母的互動關係以及聲調的特殊演變上，確定以追蹤調查為路徑，通過田野調查獲得「同時性」很強的語料，以此來觀察近八十年來關中方言的微觀演變，在共時平面將關中方言放到北方方言的整體格局中，在歷時平面將目光延伸到漢語史的發展進程中，以更開闊的視野來觀察、解釋當代關中方言的演變，並用當代方音的演變來認識、理解漢語史上曾經發生過的演變現象，其中大量運用了地理語言學的理論、方法。在這過程中，作者逐漸形成了「一切以解決問題為宗旨」的研究理念。在語料處理上，本書把2273個單字在關中48點中的讀音全部對照列出，其中包括《關中方音調查報告》「音綴表」中的所有例字及注音，以資比較。關中方言（特別是東西兩翼）的文白異讀比較豐富，字音對照表一律照收，可以作為下一步研究文白異讀的材料。該項目成果的1624條詞語對照表和70條語法例句對照表，限於篇幅，只好割愛，將來另行出版。

本書的完成和出版，除了主要合作者張雙慶先生的貢獻外，還要特別感謝張振興先生。張先生是我博士論文答辯的主席，多年來我一直把先生視為自己的老師。張先生對西北方言研究非常關注，對陝西師大的語言學研究非常關心，對我個人也特別關懷。每次召開西北方言與民俗國際學術研討會，先生必到會支持，每每提出高屋建瓴的觀點和建議。是他促成我和張雙慶先生合作調查關中方言，成就了這個項目。成果入選《文庫》之後，張先生又不辭辛苦閱讀了全書，欣然作序。對書稿及我和張雙慶先生多所褒獎和鼓勵。

我還要感謝潘悟雲先生在試調查過程中給我們的指導。感謝調查中的所有發音合作人。感謝研究團隊的全體成員：調查組的吳媛、陳榮澤、徐朋彪、史豔鋒，獨力完成登錄的張建軍，項目成果排版校對的代少若、張永哲，為書稿繪製方言地圖的孫建華，覆核、排校的曹興隆、莊佳、侯治中。最後要感謝中華書局支持本書申報國家哲學社會科學成果文庫，感謝秦淑華主任的大力支持，感謝責任編輯張可女士的傾力而為。

在本書即將付梓之際，我們真誠地期待來自學術界各位師友的批評指正。

「吃」、「喫」瑣記

《第一批異體字整理表》是新中國漢字改革的第一個正式法定字體範本，共列異體字810組，「吃〔喫〕」即為其中一組。¹「吃」、「喫」本非一字，形、音、義都值得稍加討論。

《說文》口部：「吃，言蹇難也。從口，氣聲。居乙切。」其中反切係北宋徐鉉據孫愐《唐韻》（今僅存序言）所加，反切下字「乙」當為「乞」之誤。²言蹇難即說話困難，也就是口吃。例如《管子·樞言》：「吾畏事，不欲為事；吾畏言，不欲為言。故行年六十而老吃也。」又《史記》卷六十三列傳第三：「非為人口吃，不能道說，而善著書。」³語難義的「吃」舊讀 jī。⁴「吃」字又見《集韻》入聲迄韻歛切：「吃吃，笑貌。」例如漢·伶玄《趙飛燕外傳》（一般認為是唐人偽託）：「帝昏，夜擁昭儀居九成帳，笑吃吃不絕。」「吃吃」乃擬聲，舊讀 qīqī。「吃」jī、「吃」qī 為同形字，音義各不相同。

《說文》不收「喫」字。《莊子·天地》：「（黃帝）遺其玄珠……使喫詬索之而不得也。」唐陸德明音義：「喫，口懈反。詬，口豆反。司馬云：『喫詬，多力也。』」⁵「喫詬」為雙聲連綿詞。《說文》口部徐鉉新附的10個字中有：「喫，食也。從口，契聲。苦擊切。」可見食義的「喫」跟「喫詬」的「喫」也是同形字，音義各不相同。

¹ 中華人民共和國文化部和中國文字改革委員會1955年12月22日聯合發佈，1956年2月1日起在全國實施。中華人民共和國文化部和中國文字改革委員會：《第一批異體字整理表》（北京：人民教育出版社，1956年），頁12。

² 《廣韻》、《集韻》都用之不疑。然「吃」入迄韻（在「訖」小韻），而「乙」在質韻。箋注本切韻一（斯二〇七一）、唐韻殘卷（蔣斧印本）「訖」均作居乞反。見周祖謨：《唐五代韻書集存》（北京：中華書局，1983年），上冊頁101、下冊頁697。

³ 本文所用《史記》據凌稚隆輯評《史記評林》，明萬曆時期吳興凌氏刊本。

⁴ 據《新華字典》的注音（ㄐ丨〔基〕），見新華辭書社編：《新華字典》（北京：人民教育出版社，1954年），頁194。《國語詞典》的注音為ㄐ丨陽平，見中國大辭典編纂處編：《國語詞典》（上海：商務印書館，1948年），第二冊，頁1772。《王力古漢語字典》認為舊讀jī，見王力主編：《王力古漢語字典》（北京：中華書局，2000年），頁105。

⁵ 通志堂本《經典釋文》卷第二十七莊子音義中。

食義的「喫」是後起的俗字，本字為「𪗇」qī。⁶明·焦竑《俗書刊誤》卷五「𪗇」條：「《漢書》『攻苦𪗇淡』，俗作『喫』。杜詩『樓頭喫酒樓上臥』、『春卯方得喫』、『對酒不能喫』，皆當作『𪗇』。」⁷平山久雄力主其說，當為確論。⁸「攻苦𪗇淡」今本《漢書》所無。《史記》卷九十九列傳第三十九：「呂后與陛下攻苦食啖，其可背哉？」註：「徐廣曰：『攻猶今人言擊也。啖一作淡。』」駮案：如淳曰『食無菜茹為啖。』。《漢書》卷四十三列傳第十三：「呂后與陛下攻苦食啖，其可背哉？」註：「如淳曰『食無菜茹為啖。』師古曰：『啖當作淡。淡謂無味之食也。言共攻擊勤苦之事而食無味之食也。』」⁹平山久雄（2004）認為「𪗇」（「𪗇」的異體）「才是《史記》、《漢書》原來的用字」，「『攻苦𪗇淡』裡『攻』、『𪗇』二字都表示飲食的行為，是由『擊打』義衍生的一種代動用法。」「它因鄙俗之故，被後人拿同義的『食』字代替了。」食義的「喫」南北朝開始出現，但不多見。例如《世說新語·任誕第二十三》：「友聞白羊肉美，一生未曾得喫。」又如《魏書》卷一一二上志第一七：「世宗正始二年三月，徐州蠶蛾喫人。」早期的《切韻》系韻書不收「喫」字。例如箋注本《切韻》一（斯二〇七一）去激反小韻：「𪗇 乾燥。去激反。二擊 傍擊 𪗇 攻。《漢書》曰：攻苦𪗇淡」裴務齊正字本《刊謬補缺切韻》同。蔣斧印本《唐韻》殘卷去激反小韻：「𪗇 乾燥。苦激反。四擊 傍擊 𪗇 攻。《漢書》云：攻苦𪗇淡 喫 喫食。或作𪗇」其中「喫」字形作「𪗇」。王仁昫《刊謬補缺切韻》（故宮博物院藏本）去激反小韻增為七字，也包含了「喫」字，但訓解已漫漶不清。¹⁰《廣韻》「喫」字的訓解（喫食）同蔣斧印本《唐韻》殘卷，但異體改為「𪗇」。《集韻》改反切為詰歷切，以「喫」為小韻首字，異體除「𪗇」外還增加了「𪗇」，訓解也改為：「《說文》食也。」如果再參考跟《廣韻》幾乎同時代的《龍龕手鑑》（𪗇 𪗇 𪗇 三俗 𪗇 或作 𪗇 正。口擊反。𪗇 也。五），¹¹可知「喫」字可以歸為兩個系列，一是「𪗇」的增旁字「𪗇」及其變化形式（例如：𪗇 𪗇 𪗇 𪗇 𪗇 𪗇），一是「擊」的增旁字「𪗇」及其變化形式（例如：𪗇 𪗇 𪗇 𪗇 𪗇 𪗇 𪗇 𪗇 𪗇 𪗇）。¹²「𪗇」已見於《唐韻》，「𪗇」目前未見，不過可據「𪗇」（省「手」）、「𪗇」（變「𪗇」為「𪗇」）構擬出來。「𪗇」、「擊」在《廣韻》同一小韻，都有擊義（《說文》：𪗇，相擊中也。擊，旁擊也），當為同源詞，所以平山久雄才推測「『喫』本來是由『𪗇』、『擊』引申來的用法」。¹³

⁶《國語詞典》給「喫」立了14個義項，見中國大辭典編纂處編：《國語詞典》，第三冊，頁2772。為方便本文概稱為食義，因此文中「食義的『喫』」或「食義的『吃』」不一定是表示飲食義的，也包含了「吃/喫驚」、「喫光祿寺人喝住」等其他用法在內。

⁷所引杜詩，第一句當為「樓頭喫酒樓上臥」，出自〈短歌行贈四兒〉；第二句當為「秋卯方漫喫」，出自〈催宗文樹雞柵〉（據《杜工部草堂詩箋》卷第四十、卷第二十八，魯峯編次，蔡夢弼注，元大德年間陳氏刊本）。《俗書刊誤》焦竑自序於萬曆庚戌（1610），其說當本自楊慎的《轉注古音略》（前有嘉靖壬辰[1532]顧應祥序），該書卷五：「《漢書》『攻苦𪗇淡』，今俗作『喫』。杜詩『樓頭喫酒樓上臥』。又『春卯方得喫』、『對酒不能喫』，字皆宜作『𪗇』。」《俗書刊誤》據四庫本，《轉注古音略》據函海本。

⁸平山久雄：〈試論「吃（喫）」的來源〉，《寧夏大學學報》（人文社會科學版）第4期（2004年），頁30-32。

⁹據凌稚隆輯評《漢書評林》，明萬曆時期吳興凌氏刊本。

¹⁰四種韻書引文均見周祖謨：《唐五代韻書集存》，上冊，頁103、上冊，頁615、下冊，頁709、上冊，頁518。

¹¹據商務印書館續古逸叢書1936年影印傅增湘藏宋刊本。

¹²第一個系列的六個異體字，前五個採自在線異體字字典，最後一個據《龍龕手鑑》四庫本補；第二個系列的八個異體字，前七個採自在線異體字字典，最後一個據《集韻》補。在線異體字字典，網址：<https://dict.variants.moe.edu.tw/>，瀏覽日期：20/01/2021。兩個系列並未窮盡「喫」字的所有異體字形。從字形上說，「喫」實為「𪗇」的變形（變「𪗇」為「𪗇」，變「手」為「大」），徐鉉分析為「從口，契聲」，說明當時對「喫」的詞源和造字理據就已經不甚了了。

¹³平山久雄：〈試論「吃（喫）」的來源〉，《寧夏大學學報》（人文社會科學版）第4期（2004年），頁30-32。

宋以前「喫」都不作「吃」或「乞」。在俗字繁雜的敦煌變文裡，「喫」的寫法也只有「喫喫喫喫」四個。¹⁴《龍龕手鑑》「喫」、「吃」也各不相犯。西漢賈誼《新書·耳痺》：「越王之窮，至乎吃山草。」舊註「吃當與齧同」應可取，如果釋為「喫」，不僅是孤例，而且缺乏理據（「喫」、「吃」兩字的形音義都不同）。元代一些書「喫」開始刻作「吃」或「乞」。目前所知的最早資料是元代建安虞氏新刊全相平話五種。¹⁵就食義動詞而言，五種全相平話的差異還是比較明顯的。《武王伐紂書》不用「喫／吃」，《樂毅圖齊七國春秋後集》用「吃」11次，用「喫」1次。《秦併六國》用「喫」2次。《前漢書續集》用「吃」3次。《三國志》用「喫」11次。《覆元槧古今雜劇三十種》也同樣混亂，有的劇目全用「喫」（例如《李太白貶夜郎》出現14次），有的劇目全用「吃」（例如《閨怨佳人拜月亭》出現3次，《小張屠焚兒救母》出現7次），有的劇目「喫」、「吃」雜用（例如《東窗事犯》分別出現1次和2次），有的劇目「喫」、「乞」雜用（例如《馬丹陽三度任風子》分別出現2次和10次），有的劇目「吃」、「乞」雜用（例如《詐妮子調風月》分別出現3次和2次）。¹⁶

「喫」作「吃」有明確的語音基礎，即「喫」、「乞」同音。「喫」作「乞」是借用同音字，「喫」作「吃」是新造形聲字，即食義的「吃」跟上文提到的「吃」jī、「吃」qī都是同形字。¹⁷「喫」、「乞」同音是中古漢語發展到元代在中部地區的許多方言出現的新情況。不過由於記錄的滯後性，明代才開始出現這類資料。例如明·孫耀《音韻正訛》「吃」（～飯。又音赤）在卷之四入聲一音第三乞小韻。¹⁸又明·張自烈《正字通》口部「喫」字：「去逆切。音『乞』。」¹⁹這類資料跟「喫」、「乞」處不同小韻的元·周德清《中原音韻》以及「喫」入陌韻、「乞」入質韻的明·樂韶鳳等人的《洪武正韻》大異其趣。²⁰五種全相平話的刊刻地建安（今建甌、建陽一帶），也屬於「喫」、「乞」同音的地區。²¹《至元新刊全相三分事略》跟全相平話《三國志》大概是同一部書的不同坊刻本，《三國志》的11個「喫」在《三分事略》中出現了9個（另兩個因《三分事略》缺頁而無法對齊），但字形7個作「喫」，1個作「吃」（卷上：也來酒店中買酒吃），一個作「契」（卷下：契了無片時）。²²這種分歧足可說明刻工在字形變異方面起著舉足輕重的作用，亦可知《三分事略》是甚為粗劣的刻本。

¹⁴ 據黃征：《敦煌俗字典》，第二版（上海：上海教育出版社，2019年），頁93。

¹⁵ 日本內閣文庫所藏。分別為：《武王伐紂書》、《樂毅圖齊七國春秋後集》、《秦併六國》、《前漢書續集》、《三國志》。其中第二種僅有「新刊全相……平話」標識，其餘四種皆有「建安虞氏新刊」標識，第五種還兼有「至治新刊」標識。至治是元英宗年號，僅有三年（公元1321-1323）。因此五種全相平話不必盡出至治年間，但其版式、行款、字體和插圖風格高度一致，當為同一書坊在至治前後所刻。

¹⁶ 據日本京都帝國大學文科學部1914年版。張倩倩：〈「元刊雜劇三十種」並非刻於元代說〉，《文化藝術研究》第4期（2015年），頁67-73，研究者認為它們「為明代初期刊本」。

¹⁷ 從前囿於字形，一般認為是把「喫」寫作語難義的「吃」。例如清·龍啟瑞《字學舉隅·摘謾》「吃」字：「口吃。語難也。俗用作『喫』。」清·倪濤《六藝之一錄》卷二百六十三「喫」字：「吞食。俗作『吃』，乃語塞也。」「吃」jī、「吃」qī是不同歷史時期（上古和中古）創造的形聲字，「吃」chī則是近代（元代）於「喫」、「乞」同音的中部地區創造的形聲字。

¹⁸ 據崇禎十七年（1644）刻本。該書大體反映明末以宣城為中心的寧國府地區的吳方言。根據高永安的擬音，「乞」小韻讀 *kʰiʔ，「赤」小韻讀 *tʰiʔ。見高永安：《明清皖南方音研究》（北京：商務印書館，2007年），頁430，可見「又音赤」顯然是受北音影響的文讀。請注意《音韻正訛》採用的字形是「吃」而不是「喫」，說明這個新造的形聲字在作者心裡已經理所當然地是正字了。

¹⁹ 據康熙九年（1670）序弘文書院刊本。該書的音系性質學者們的看法不完全一致。張自烈是袁州宜春縣人，古屋昭弘認為《正字通》「所反映的很可能是在當地方言的基礎上形成的一種讀書音系統」，見古屋昭弘：〈「正字通」和十七世紀的贛方言〉，《中國語文》第5期（1992年），頁339-351。今宜春方言「喫」文讀[tʰiʔ]，白讀[tʰaʔ]。文讀跟「乞」同音。宜春「喫」字文讀音的來源當為江淮官話。例如：孝感 喫=乞 [tʰiʔ] | 合肥 喫=乞 [tʰiʔ] | 揚州 喫=乞 [tʰieʔ]。今南京「喫」[tʰiʔ]、「乞」[tʰiʔ]不同音，當為文讀音排擠白讀音的結果。語料來源可參考宜春、陳昌儀：《贛方言概要》，江西：教育出版社，1991年；孝感、王求是：《孝感方言研究》，湖北：華中師範大學出版社，2014年；合肥、揚州，北京大學中文系語言學教研室：《漢語方音字彙》（第二版重排本），北京：語文出版社，2008年；南京，劉丹青：《南京話音檔》，上海：上海教育出版社，1997年。

²⁰ 《中原音韻》「喫」、「乞」都見於齊微韻入聲作上聲部分，「喫」跟「尺、赤」等字同音、「乞」跟「泣、訖」同音，楊耐思的擬音分別為 *tʰi 和 *kʰi，見楊耐思：《中原音韻音系》（北京：中國社會科學出版社，1981年），頁97。《洪武正韻》「喫」苦擊切，「乞」欺訖切，聲、韻都不同。語難義的「吃」也在質韻，激質切。即《洪武正韻》「喫」、「乞」、「吃」三個字的界線非常分明。

²¹ 建甌：喫=乞 [kʰiʔ]；建陽：喫=乞 [kyʔ]。請注意建甌、建陽食義動詞跟其他閩語一樣都用「食」，讀 [itʰi/ietʰi]，有學者另考了本字「飴」，實非必要。建甌、建陽古船母字白讀零聲母是其特點，例如「蛇」[yeʔ/yeʔ]、「船」[yɿʔ/yenʔ]、「射」[iɿʔ/iɿʔ]。語料來源如下。建甌，北京大學中文系語言學教研室：《漢語方音字彙》（第二版重排本），北京：語文出版社，2008年；建陽，Jerry Norman. *The Kienyang dialect of Fukien*. Berkeley: University of California, 1969.

²² 《三分事略》現存建安書堂刊本，藏於日本天理大學圖書館。其刊刻時間存在不同看法，但主流意見都認為是元刊本，只是時間早晚有不同看法（如前至元甲午[1294]說，至正十四年[1354]說）。請參看羅筱玉：〈也談「三分事略」與「三國志平話」的刊刻年代及版式異同〉，《文獻》第3期（2016年），頁106-123。卷上「不喫草料」的「喫」字跡漫漶，無法確認有無口旁，暫按「喫」字看待。

既然食義的「吃」一開始是地區性的民間俗字，因此它在文獻中的分佈必然大受限制。即無「喫」、「乞」同音基礎的地區不用，文人學士不用。像元代刊刻的《農桑輯要》（大司農司官修，據後至元五年[1339]刊刻的大字本）、《敕修百丈清規》（釋德輝編撰，據元至正三年[1343]余氏恩庵刊本）、《佛祖歷代通載》（釋念長編撰，據元至正七年[1347]刻本），以及朝鮮的漢語教科書《老乞大》（成書於1346年後不太遠的時期），書中的「喫」都不作「吃」。²³有意思的是陶宗儀的《南村輟耕錄》（據元未刊本，序於至正丙午[1366]），全書用「喫」8次，但卷二十三也出現了食義的「吃」：「人吃人，鈔買鈔」。此例「吃」不排除是刻工的傑作。日本江戶初寫本、四庫全書本都改為「喫」。明·馮夢龍的《警世通言》有異曲同工之妙。卷十五：「張皮雀指出其中一聯云：『吃虧吃苦，掙來一倍之錢；奈短奈長，僅作千金之子。』『吃虧吃苦』該寫『喫』字，今寫『吃』字，是『吃舌』的『吃』字了。『喫』音『赤』，『吃』音『格』，兩音也不同……你欺負上帝不識字麼？」²⁴請注意《警世通言》全書「喫」字共出現463次（作「喫」、「喫」、「喫」等），「吃」才出現10次（7次為食義，3次為語難義），除上引8次外，另兩次分別見於第二十二卷、第三十五卷：「以後坐吃山崩，不上十年，弄得真窮了」、「醃幾塊牛肉，包好了，要帶出去吃的，不期臭了」。又第三十五卷：「支助自去了一回，夾七夾八說了些街坊上的閒話。」其中「去」字根據文義當為「喫」，可能是俗寫形式「乞」字的訛誤。可見作者雖努力維持「喫」、「吃」之別，但民俗的力量終有彰顯（很可能是刻工為之）。²⁵

當「喫」、「乞」不同音地區的方言也接受食義的「吃」時，其造字理據也就模糊了。²⁶食義的「吃」chī取得了正字的地位後，形式上就跟語難義的「吃」jī合併成了一個字。普通話審音委員會把「口吃」的讀音審定為kǒuchī，性質上是以食義「吃」的讀音替換本來只是同形字關係的「吃」jī的原本讀音。這是字形影響讀音的一個典型案例。²⁷

²³ 偶爾出現的「吃」字都不表食義。例如《佛祖歷代通載》卷第十四：「貌倪陋，口吃而辨。」這裡說的《老乞大》是指韓國1998年初在私人藏書家中新發現的古書，一般稱為「原本《老乞大》」。外語教學與研究出版社2002年曾出版《原本老乞大：解題·原文·原本影印·索引》（鄭光主編，梁伍鎮、鄭承惠編）。原本《老乞大》共用「喫」106次，都不作「吃」。

²⁴ 據明天啟四年序刊本。

²⁵ 馮夢龍為明南直隸蘇州府長洲縣人，即今江蘇蘇州人。今蘇州「喫」、「乞」都讀[tɕʰiʔ]。

²⁶ 食義「乞／吃」的產生以「喫」、「乞」同音為前提，而傳播則無需前提，即「喫」、「乞」不同音的地區亦可接受「喫」作「乞／吃」。

²⁷ 普通話審音委員會編：《普通話異讀詞審音表·本國地名審音表（初稿）》（北京：文字改革出版社，1958年），頁20。又普通話審音委員會編《普通話異讀審音表》（1985年12月修訂）規定「吃」統讀chī，見普通話審音委員會編：《普通話異讀審音表》（北京：文字改革出版社，1986年），頁12。「口吃」kǒuchī本來只是讀了別字，結果成了正音。普通話誤讀音成正音的其他例子如「嶼」yǔ（本應讀xù）、「垃圾」lājī（本應讀lèsè）。

粵港澳大灣區的語言資源及搶救性調查和保存工作

一、引言

粵港澳大灣區包括香港、澳門兩個特別行政區和廣東省廣州、深圳、珠海、佛山、惠州、東莞、中山、江門、肇慶九個珠三角城市，總面積5.6萬平方公里，總人口已經超過7000萬人。粵港澳大灣區是中國人口最為密集、交通最為便利、經濟最為發達的區域之一。除了國家通用語言普通話，以珠江三角洲為核心地區的粵港澳大灣區還分佈著粵、客、閩多種方言，各大方言之間，以及各大方言內部都有顯著的差異，這些形形色色的方言無疑都是我國寶貴的語言資源。隨著城市化進程的進一步加快，粵港澳大灣區的語言生態急劇地發生變化，多語言／多方言並存的語言生活也逐漸向普通話／廣州話（港澳俗稱為「廣東話」）為絕對優勢的雙語或單語交際格局轉變。

如所周知，多方言是地域文化多樣性的根本保證。珠江三角洲有幾十項國家級非物質文化遺產，其中像粵劇、東莞木魚歌、中山鹹水歌、順德龍舟說唱、惠東漁歌都是與方言直接相關的非遺項目，如東莞木魚歌、中山鹹水歌、順德龍舟說唱就分別以粵方言東莞話、疍家話、順德話作為語言載體。另外，像粵語講古、沙田鹹水歌、四會民歌、三灶民歌、開平民歌、恩平民歌、惠陽皆歌、大鵬山歌、石岩客家山歌、封開採茶戲、粵曲星腔等一批省級非遺項目，也都是與方言直接相關的非遺項目。如果賴以生存的地域方言消失了，這些非遺項目就成了無本之木、無源之水，也都會隨之消失。於是，當前方言保護、保存的迫切問題就日益凸顯出來。



二、粵港澳大灣區的漢語方言

粵港澳大灣區具有兩類性質不同的漢語方言，語言資源豐富，第一是作為社會方言的廣州話；第二是作為地域方言的粵方言、客家方言、閩方言等。

澳門、香港在淪為殖民地之前，分別屬於廣東省香山縣和新安縣，本土方言都不是廣州話。近代以來，隨著以廣州為中心的珠三角人口大量流入，廣州話（也稱為「廣東話」）逐漸成為澳、港的共通語。廣州話也逐步成為珠江三角洲除了普通話之外的第二種共通語。改革開放以來成長起來的珠江三角洲居民，普遍習得和使用母語方言之外的第二方言——廣州話，使得廣州話成為一種典型的社會方言，即廣州話的使用範圍已經遠遠超出了廣州城區。

粵方言包括廣州話，但又不限於廣州話。珠江三角洲及港、澳地區，都有本土的粵方言，大部分還保留至今，只是有的在廣州話的衝擊之下，越來越呈現瀕危狀態。本土的粵方言在南海稱「南海話」，在順德稱為「順德話」，在東莞稱為「東莞話」，在香港新界稱為「圍頭話」……。實際上，它們內部也還有一些差異，特別是所謂的「東莞話」，內部的差異性還相當顯著，有「莞城話」、「石龍話」、「長安話」、「塘廈話」、「常平話」等等之別，有的甚至到了幾乎不能通話的地步。

除了陸地粵方言之外，珠三角和港、澳還有一類「水上廣東話」分佈在水鄉澤國之中，也稱為「疍家話」，內部口音較為一致，但與陸地粵方言不同。中山鹹水歌、沙田鹹水歌、惠東漁歌等就是以「疍家話」作為載體的非物質文化遺產。

客家方言主要分佈在珠江口以東地區，以惠州話為代表的稱為「老客家話」，而惠陽、深圳、東莞直至香港新界的客家方言，則是與粵東接近的「新客家話」。客家方言在珠江口以西地區都不是連片分佈，而是散佈在粵方言區之內，屬於方言島。方言島都是瀕危方言。

閩方言主要分佈在珠江口以東的惠東縣等地，與海陸豐的閩方言相連或接近；也分佈在珠江口以西的中山市隆都、南朗、三鄉、張家邊一帶，是形成較早的閩方言島。



三、粵港澳大灣區漢語方言的搶救性調查和保存工作

早在上世紀末，香港中文大學張雙慶教授就強烈意識到香港新界「原居民」及漁民方言的高度瀕危性以及對其進行搶救性調查、保存的迫切性。1998年，張教授獲得中文大學中國文化研究所的經費支持，決定先對新界的各種方言土語進行一次普查。筆者受到張教授的邀請赴港與他及萬波博士開展合作研究，為期四個月。1999年我們合作的論文《香港新界方言調查報告》發表在《中國文化研究所學報》新第八期上。

2000年，張雙慶教授得到香港特區政府研究資助局立項資助（項目編號CUHK4319/00H），邀請筆者赴港進一步就新界「原居民」及漁民方言開展廣泛、深入的調查。我們摸清了新界粵、客、閩三類方言的分佈，並深入調查了9個方言點，為期近一年。2003年，我們在香港商務印書館合作出版了《香港新界方言》一書，盡當時所能最大程度地記錄、保留了新界方言的語言面貌。

近幾年來從學界、民間到政府，都在為國家語言資源的搶救性調查和保護、保存付諸行動。關於粵港澳大灣區漢語方言的搶救性調查和保存，本人先後參與或主持的課題就有：(1) 2014年東莞市檔案局委託項目「建立東莞方言檔案」；(2) 2017年東莞市南城檔案館委託項目「建立東莞市南城方言檔案」；(3) 2017年深圳市大浪街道辦委託項目「大浪客家方言採集及大浪方言志編寫」。

這裡需要特別介紹一下東莞市檔案局委託項目「建立東莞方言檔案」。2014年2月東莞市政府批准了《建立東莞方言檔案工作實施方案》。在這份文件的指導下，2014年6月東莞市檔案局委託筆者的調查研究團隊開展「建立東莞方言檔案」的具體工作，包括田野調查、語料整理和資料庫製作等，項目為期4年。調查內容方面，粵方言莞城話、客家方言樟木頭話包括單字3500個，詞語1200條和語法例句200條，以及數量盡可能多的慣用語、成語、諺語、歇後語等俗語以及童謠、木魚歌、鹹水歌、山歌和民間傳說等口頭傳統；其他30個鎮街每個鎮街調查的內容包括單字1000個、詞語1200條和語法例句120條，以及一定數量的慣用語、成語、諺語、歇後語等俗語以及童謠、木魚歌、鹹水歌、山歌和民間傳說等口頭傳統。上述所有調查的單字、詞語、語法例句和俗語、歌謠、民間傳說等，全程利用外置聲卡、外接話筒、專業軟體和筆記本電腦進行高質量的錄音和準確的記音，並為每個條目建立一個wav格式的音頻文檔。木魚歌、鹹水歌、山歌等帶有表演性質的口頭傳統，全程利用專業攝像機進行高質量的拍攝和錄音，並進行記音和標注，為每個項目建立一個mov格式的視頻文檔。

經過幾年不懈的努力，「建立東莞方言檔案」項目已經完成了全部的調查內容，並完成了核對工作。目前，筆者的團隊已經撰寫了超過120萬字的《東莞方言調查報告》，2021年內將由廣東人民出版社出版。另外，多年來團隊在東莞各地錄製的數萬條方音字、詞、句、篇音頻以及部分口頭文化視頻，將由東莞市檔案館建成網路資料庫加以保存，適當的時候將對學界和公眾開放。

特別值得一提還有2015年啟動的中國語言資源保護工程。該工程廣東項目涉及大灣區的方言點有：廣州荔灣、廣州番禺、廣州增城、佛山禪城、順德大良、中山石岐、珠海香洲、珠海斗門、東莞莞城、東莞沙田、惠州惠城、惠州博羅、深圳龍崗、江門新會、江門恩平、肇慶懷集、肇慶封開等；該工程港澳臺項目涉及大灣區的方言點有：香港、澳門。所有這些方言點都有專門的課題組承擔，都嚴格按照專業要求和技術規範進行調查、記錄、錄音和攝像。所有點的調查材料經過專家的中檢、預驗收和驗收合格之後交付中國語言資源保護研究中心，最後由清華大學計算機學院專業團隊上傳到「中國語言資源保護工程採錄展示平臺」（<https://zhongguoyuyan.cn>）。上述方言點的字、詞、句、篇的調查記錄，則按照《中國語言資源集（分省）實施方案》及《中國語言資源集（分省）編寫出版規範》的要求，分別編入了《中國語言資源集·廣東》和《中國語言資源集·港澳臺》，不久以後都將正式出版。

香港閩系漁民方言性質淺論*

一、引言

香港彙集世界各地族群，本地居民交際則以粵語為主。香港華人的構成，除了以粵語為母語的廣府人群，以閩語為母語的族群亦不在少數。研究香港閩語，路線主要有二。一為共時角度，以現代方言學、社會語言學等視角，考察現居香港的閩系族群及其後代閩語使用現狀。一為歷時角度，以漢語方言史視角，考察不同時期來港之閩系族群構成，探求曾經存在，或已消亡的閩語。關於香港閩語共時狀態，張雙慶教授與本人於2014年獲衛奕信勳爵文物信託基金支持，已作調查研究，並將調研成果彙集成書，出版《香港閩南方言生態研究》。香港閩語的歷時情況，則鮮有專門的討論。

考察香港閩語的歷時情況，除了不同時期遷移到香港的福建、廣東、海南等地居民之外，以捕魚為生，經海路漂流抵港的各時期漁民，亦為香港閩語歷時生態構成的重要部分。香港海域盛產魚類海鮮，據20世紀歷史學家、人類學家考證，不晚於明代，香港已有漁民往來居住。漁民也被稱為「蜑民」、「水上人」，「他們多居於水上，世代以舟楫為家，捕獵海中生物為業。明代時，其於海上之船隻，有烏艚及白艚兩種……白艚船身髹白，用以捕魚或盛載貨物」。¹清代嘉慶年間編纂的《新安縣志》也有香港海域「艇戶」的記載。香港漁民方言大體上可分為粵語性質的「蜑家話」與閩語性質的「福佬話」。其中的「福佬話」，閩南方言特徵非常顯著。²由此可見，研究香港閩語的構成及生態，具有閩系特徵的漁民方言不可或缺。

* 本文為澳門大學SRG課題「粵瓊閩語音韻演變與歷史層次研究」（SRG2020-00003-FAH）、衛奕信勳爵文物信託基金課題「香港閩南漁民方言來源探究」（HAB/C 27/9/11）的階段性成果。

¹ 參蕭國健：《清初遷海前後香港之社會變遷》（臺北：商務印書館，1986年），頁33。

² 參莊初昇：〈嶺南地區水上居民（蜑家）的方言〉，《文化遺產》第3期（2009年），頁126-132。

二、漁民方言性質的爭議

以「福佬話」為母語的香港漁民主要居住於沙頭角漁民新村、鹽寮下村，沙田亞公角漁民新村及大埔元洲仔地區。20世紀70年代末元洲仔拆遷，居民遷入三門仔和魚角安置村，後多搬遷至太和火車站附近大元邨與太和邨。³張雙慶、莊初昇（2003）曾深入調查元洲仔「福佬話」，指出其「粵東腔閩南方言」性質。李如龍、張雙慶（2009）則以沙頭角漁民新村「福佬話」為個案，並結合大埔元洲仔「福佬話」特徵，從音韻、詞彙角度，探討香港漁民方言閩南方言特徵及其與粵、客方言的競爭關係。由諸位學者的研究可知，香港漁民「福佬話」的閩南方言性質並無爭議。不過，有趣的是，在方言譜系並無爭議的前提下，漁民方言的具體來源卻存在分歧。2007年由大埔區議會出版的《大埔傳統與文物》指出，元洲仔漁民對自己的民系認同曾發生變化，「當年他們認為自己是潮陽人，現在都認同自己為（來自汕尾海陸豐沿海的）鶴佬人」。⁴那麼，元洲仔漁民的民系認同標準，是地域、文化方面的標準，還是語言方面的標準？由於潮陽方言與汕尾海豐等地方言存在差異，這些差異特徵，又可否為動搖不定的漁民民系認同提供證據？帶著這些疑問，我們翻閱香港漁民史料，並著手調查漁民方言。2019年有幸再獲衛奕信勳爵文物信託基金支持，開展「香港閩南漁民方言來源探究」。我們走訪了大埔元洲仔、三門仔漁民新村，太和大元邨與太和邨，沙田亞公角漁民新村，沙頭角漁民新村等區域。其中，元洲仔村已不復存在，僅存「大王爺廟」及旁邊的「蘇徐李鍾石大埔元洲仔漁民村公所」，其他區域居民亦多以粵語交際，操漁民方言者甚少。幾經周折，我們覓得漁民後裔兩位，分別出生於20世紀60及70年代。兩位漁民後裔皆姓蘇，為大埔居民，有親屬關係，其中出生於70年代的蘇先生對漁民方言已相當陌生，出生於60年代的蘇先生則還能說70%左右的漁民方言單字、詞彙與短句。根據他的口述，香港新界這幾個區域的閩南漁民方言皆可溝通，聽感差距不大，他自己就常與居於亞公角漁民新村的朋友使用彼此的漁民方言交流。我們以蘇先生的漁民方言作為調查對象，並結合張雙慶、莊初昇（2003）、李如龍、張雙慶（2009）的研究成果，以三種音系描寫探討香港新界漁民方言的音韻共性，梳理其性質特徵。

³ 參廖迪生等主編：《大埔傳統與文物》（香港：大埔區議會，2008年），頁102；蕭國健：《大埔風物志》，2007再版增訂（香港：大埔區議會，2007年），頁105；莊初昇：〈嶺南地區水上居民（疍家）的方言〉，《文化遺產》第3期（2009年），頁126-132。

⁴ 參廖迪生等主編：《大埔傳統與文物》，頁102。編按：「鶴佬」即前文所稱「福佬」。

三、漁民方言的音韻共性

比較潮陽、汕尾海豐閩南方言，結合張、莊（2003），李、張（2009）及我們2019年的調查，從聲母方面看，香港新界漁民方言聲母系統處於粵東閩南方言18聲母框架，其中2009年所調查的沙頭角方言不具[b-]、[n-]聲母，概為發音人自身特徵的體現。從聲調方面看，漁民方言單字調8個，同於潮陽、海豐方言，聲母與聲調的音韻表現非常一致。這種音韻共性在潮陽、海豐方言中亦不具區別。

可為香港新界漁民方言性質提供證據的，應為方言韻母方面的特點。潮陽方言與海豐方言雖同屬粵東閩南方言，但在韻母音韻特徵上具有幾項顯著差異。我們將漁民方言的共性融入比較項，考察其與潮陽、海豐方言的差距。⁵

第一，海豐方言保持三套鼻音、塞音韻尾[-m]、[-n]、[-ŋ]與[-p]、[-t]、[-k]，潮陽方言則僅有兩套鼻音、塞音韻尾[-m]、[-ŋ]與[-p]、[-k]。考察香港新界漁民方言，僅有[-m]、[-ŋ]與[-p]、[-k]，無[-n]與[-t]，同於潮陽方言。

第二，遇攝開口三等魚韻（非莊組），如「豬、箸、鼠、魚、汝」等字，在潮陽方言中讀[u]韻母而海豐方言讀[i]韻母，香港漁民方言該類字讀[u]，也同於潮陽方言。

第三，山攝桓合一、仙開三、元合三，臻攝魂合一、文合三及宕攝唐合—韻，如「卵、酸、飯、門、村、孫、問」及「光、荒、廣、黃」等字，在潮陽方言中讀鼻音韻母[ŋ]／[uŋ]而在海豐方言中讀鼻化韻母[ŋ̃]。香港漁民方言該類字讀[ŋ]／[uŋ]，亦同於潮陽方言。

四、結論：漁民方言的性質

由上述香港新界漁民方言與潮陽、海豐方言的三項音韻特徵比較結果可知，較之海豐方言，香港新界漁民方言與潮陽方言的關係更近。因此，根據音韻性質，香港新界漁民方言應源於潮陽方言。元洲仔居民屬「潮陽人」比屬「鶴佬人」更具有語言事實依據。當然，新界漁民方言與香港粵語長期接觸，又與香港其他閩語共存，並與源方言地存在地理與文化隔閡，因此其音韻特徵雖同於潮陽方言，字詞讀音及句法表現，亦不免夾雜其他閩語、香港粵語特徵，方言性質因深度語言接觸而逐漸雜糅與演變，展現複雜語言生態環境下弱勢方言多層次分佈特徵。研究香港新界漁民方言，對分析其他同樣處於多語多方言接觸地帶的漢語方言及其類型，亦具有參考意義。

⁵ 本文的潮陽、海豐方言音系及特徵參考徐宇航：《香港閩南方言生態研究》（香港：中華書局，2020年），海豐方言概況亦參考羅志海：《海豐方言》（德宏：德宏民族出版社，1995年）及潘家懿、陳建民、楊必勝：〈海豐話概說〉，《廣東海豐方言研究》（北京：語文出版社，1996年），頁1-21。

復旦大學中文系教授、
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復旦大學創意寫作MFA十年： 回顧與展望

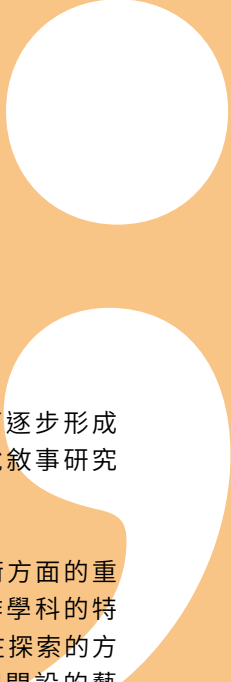
復旦大學開設創意寫作專業的緣起，要從2004年著名作家王安憶加盟復旦大學談起。王安憶加盟復旦大學之後，不久就開始組織教學團隊。該專業由著名作家王安憶、文科資深教授陳思和領銜，在中國現當代文學專業下招收文學寫作方向的碩士研究生，當今在文壇頗有影響的青年作家張怡微、甫躍輝都是從這裡走出來的。2009年，為了擴大招生規模，經教育部核准，復旦中文系正式設立了創意寫作專業碩士學位點（MFA），並從2010年起招生，迄今已招收了十屆學生。在人才培養方面，立足於復旦大學中文系的傳統和特點，本專業明確定位於培養富有創造性的職業作家以及其他各類寫作人才，包括能夠在藝術院團、劇院、院校、文化館站、文藝研究單位、媒體、政府相關部門從事創意寫作、教學、研究、批評、傳播等相關工作，以及具有自主創業能力的高層次專門人才。

復旦大學創意寫作MFA的正式設立之前，2007年中國現當代文學二級學科下面設立了文學寫作的碩士方向，該方向一年只招生一兩個人，規模還很小。在培養方面，當時我們要求畢業生提交3萬字左右的文學作品，再提交2萬字的研究性的論文。這在當時是一種嘗試，美國愛荷華大學創意寫作MFA設立之前，也經歷了類似的過程。然後從2008年開始，在陳思和、王安憶老師領銜下，開始參考美國MFA藝術碩士的管理和培養方式。就我們採取的學科設置而言，包括愛荷華大學、以及哥倫比亞大學等，這樣的專業格局都是常見的。

從2009年開始，復旦大學就開始在全國設立首個以戲劇冠名的創意寫作專業學位碩士，這就是我們今天創意寫作MFA的正式起點。到了2010年，當年我們的招生達到12個，2017年已經完成8次招生，人數達到了128位。2019年，根據我們的統計，創意寫作MFA專業累計招收了154名學生，其中104位已經順利取得藝術碩士學位。於2020年，招生也已經完成，近幾年都保持了相對穩定的招收名額，專業也在穩步發展。

在學制方面，剛開始時候該方向的學制是兩年。後來，考慮到培養政策對學分的要求，培養過程中上課、實踐與創作等時間比較緊張，從2016年開始，我們把兩年制改為三年制，並進一步開始和國內外的高校加強交流，給予學生更多實踐、交流機會。





至2019年，復旦大學創意寫作MFA完整地走完了第一個十年，在課程方面逐步形成了自己的特點。其中，MFA學科點建設主要圍繞兩個方面進行，其一是小說敘事研究與實踐，另一個是散文與傳記創作研究與實踐。

目前，在這個基礎方向之外，隨著教研經驗的增加，我們也開始加大對藝術方面的重視。2019年復旦大學MFA十周年大會，金炳華先生就指出，「由於創意寫作學科的特殊性，應該不拘一格，注意到創作與其他藝術門類的聯通。」這也是我們正在探索的方向，這是由小說、散文創作實踐這些核心課程逐步拓展、發展的成果。我們開設的藝術創作方法研究課程，2010年以來先後邀請了中國連環畫泰斗賀友直、上海歌舞團名譽團長舒巧等人來校授課、作報告，這些都是互為一體的。

就課程結構來說，目前復旦大學的創意寫作教學中，文學寫作及其相關訓練仍舊是重心，藝術方面教育也實現了有機融入。以2020年我們培養方案為例，除了學位公共課和選修課之外，相關的課程設置正是這些理念的體現。

從課程的結構來說，課程設計總共設定了50個學分，包括公共學位課、學位基礎課、學位專業課、學位選修課四類課程。其中，小說寫作實踐由王安憶老師開課，散文經典細讀則由龔靜和張怡微老師開課。張新穎、嚴峰、梁永安、龔靜、張怡微、陶磊、肖水等老師都有專門的教授方向。在學位選修課中我們也開設帶有創意寫作導論、新詩寫作實踐和跨媒體藝術研究等。此外，寫作個案分析在教學中具有中心地位，圍繞這一問題，我們還設置了學生作品研討會、校外專家和校內導師共同參與評審的機制，以有效地引導學生進行創作。

在學生培養方面，除了每位學生配備一個校內導師，還配備一個有文學創作和編輯經驗的校外導師。王安憶老師是學科的帶頭人，日常運作方面我在負責。還有我們還聘請了創作或編輯經驗豐富的校外導師來指導學生們的學習。另外，為開闊學生們的視野，促進與文學界的多方位交流，我們還開設了創意寫作高級講壇這門課程，一般是邀請有名的作家、評論家和編輯過來講課。

經過多年的探索，復旦大學創意寫作MFA的人才培養已經形成相對清晰的理念。「復旦大學創意寫作的培養目標第一個普遍期待的培養目標是培養作家，寫作者，寫手；第二個培養目標是培養一個文學愛好者，把他們培養成一個熟練，有資質的寫作者。」¹在具體層面，結合具體的教學經驗，我個人認為可以的總結為四個方面，即創意寫作專業需要注重工匠精神推動原創、通過原創開拓文學教育的疆域、提高學生的自我表達能力進而充實人文教育的內涵，通過這些訓練可以有效地創意寫作激發學生的內在創造力。

通過實際的教學，我們培養了一批創作型的人才，在具體的培養中積累了人才培養的經驗，對寫作教學規律也有了進一步的認識。但是在教學方面，仍具有很多地方存在挑戰。例如，敘事技巧等創作方法之外，作家的想像力激發、創作的激情都是在教學中難以把握的。如何在工坊教學中最大限度激發學生的創造力，引導他們的創作充滿了挑戰性。

目前我們的人才培養目標已經相對清晰。但是，在具體的培養中，如何結合學生的特點進行有針對性的引導，這在實際教學層面還是有難度的。例如，我們的人才培養目標中不僅包括了作家，還有其他類型的寫作者和寫手。同時，培養具有出色審美能力、文學鑒賞能力的愛好者、寫作者。從這些培養目標可以看到，我們的人才培養其實不僅僅是狹義上的作家，包括了藝術院團、劇院、院校、文化館站、文藝研究單位、媒體、政府相關部門。

另外，在培養過程中的創造性和批判性的研究結合也是難點，如何平衡原創活動與學術層面的研究，把握好二者的關係是很重要的。例如，在該專業的畢業要求方面，我們對畢業作品的要求其中一點就是「具有良好的創意寫作實踐能力、藝術想像力和創造力」，同時還有學位論文方面的要求，需要學生「對畢業作品及創作過程所進行的理論反思」。在具體的實踐過程中，學生如何把握、平衡好這兩者的關係還是有一定難度的。目前，在歐美創意寫作研究領域，創造性和理論批評性的結合已經成為教學和研究的重要方向，這也是復旦大學創意寫作MFA接下來需要考慮的問題。

¹ 王宏圖：〈創意寫作在中國：復旦大學模式〉，《寫作》第3期（2020年），頁18-19。



A Decade of MFA in Creative Writing at Fudan University: Retrospect and Prospect

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The history of the creative writing programme at Fudan University can be traced back to 2004, in which the renowned writer Wang Anyi joined the University. Soon after Wang's arrival, he began to help establish the creative writing faculty. Led by the renowned author Wang Anyi and Honorary Professor of Arts Chen Sihe, the faculty admitted some master's students of Chinese Contemporary Literature, offering them to choose literary writing as their area of study. Young writers Zhang Yiwei and Fu Yuehui, who are influential in the contemporary literary world, are notable alumni of this programme. In 2009, with the intention to expand the number of students in creative writing, the Department of Chinese at Fudan University officially established the Master of Fine Arts (MFA) programme in Creative Writing and began to admit students in 2010 upon the approval from the Ministry of Education; until now, the programme has admitted ten cohorts of students. Sharing the traditions and features with the Department of Chinese Language and Literature at Fudan University, the MFA programme aims squarely to cultivate professional writers with creative minds, writing talents of various genres – who are adequate to work for art institutes, theatres, educational institutions, cultural centres, research institutes for literature and arts, media and government departments on creative writing, teaching, research, criticism and communication, etc. – and specialists with the ability to start their own businesses.

In 2007, before the official launching of the MFA programme in Creative Writing, the Master Programme in Modern and Contemporary Chinese Literature at Fudan University admitted a very small number of students (only one to two), to opt for literary composition as their area of emphasis each year. In terms of training, graduate students were required to submit an about-30,000-word literary work and a 20,000-word research paper. This requirement was an experimental process, which is similar to the one that the University of Iowa underwent before the establishment of its MFA in Creative Writing. Starting from 2008, Fudan University, under the leadership of Chen Sihe and Wang Anyi, began to draw lessons from the management and teaching methods applied in MFA programmes in the United States. The curriculum of MFA adopted at Fudan University is prevalent; it can be found in universities such as the University of Iowa and Columbia University.

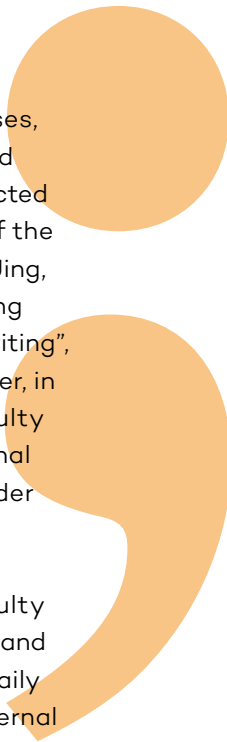
In 2009, Fudan University launched the first-in-the-nation master programme in drama with a focus on creative writing – which marks the starting point of the establishment of today’s MFA programme in Creative Writing – and admitted 12 students in 2010; till 2017, a total of 128 students have enrolled in the programme within these 8 academic years. According to statistics conducted by the University, the MFA programme in creative writing accumulated the admission of 154 students in 2019, among whom 104 successfully obtained their master’s degrees. The admission for 2020 has been completed, and the number of enrolment as well as the programme has been growing steadily in recent years.

The MFA in Creative Writing was a two-year programme when it was first launched. After considering that the time for class schedules, practices and composition was relatively tight under the prevailing teaching strategies and credit requirements, the faculty extended the duration of the programme to 3 years in 2016 and began to further strengthen the connection with local and overseas universities in order to provide students with more practice and exchange opportunities.

The MFA in Creative Writing at Fudan University spanned over a decade as at 2019 and has gradually developed its own characteristics of which the academic discipline focuses on two main areas – narrative studies: research and practice; and studies of prose and biographies: research and practice.

Upon this foundation, the MFA in Creative Writing has begun to put greater emphasis on fine arts as the faculty teaching and research experiences of the faculty grow. At the 10th Anniversary Conference of the MFA in Creative Writing at Fudan University in 2019, Prof. Jin Binghua pointed out that “Given its unique and intrinsic nature, creative writing as an academic discipline should not be confined to any particular forms of arts; one ought to perceive that creativity is eclectic and interdisciplinary in essence.” This is the direction under our exploration and is the result of the incremental expansion and development from the core courses such as novel and prose writing practices. Since 2010, He Youzhi, a Chinese comic master, and Shu Qiao, the Honorary Director of the Shanghai Dance Theatre, have been invited to give lectures and presentations in the class “Research Methodology in Creative Arts”, and these activities are congruous.

In terms of the structure of the curriculum, literary writing and its relevant practices are still the main focuses of the creative writing programme at Fudan University currently; the teaching of fine arts, as implemented, has also been seamlessly integrated into the programme. Except for general and elective courses, the relevant courses in the study curriculum of the programme in 2020 surely reflect these visions.



The curriculum is designed with a total of 50 credits for four types of courses, including general courses, foundation courses, specialised core courses and elective courses, among which the courses “Fiction Writing Practice” is instructed by Wang Anyi and “Classical Prose” by Gong Jing and Zhang Yiwei. Each of the teaching faculty members – Zhang Xinying, Yan Feng, Liang Yongan, Gong Jing, Zhang Yiwei, Tao Lei and Xiao Shui – is specialised in his or her own teaching fields. Also, the faculty offers electives such as “Introduction to Creative Writing”, “Modern Poetry Writing Workshop” and “Cross-Media Art Studies”. Moreover, in view of the important role writing case studies play in teaching, the faculty has organised a conference devoted to the students’ works, in which external specialists and faculty members participate in the judging procedure in order to guide students to create their works effectively.

As for student supervision, each student, in addition to one internal faculty member, is supervised by an external tutor with experience in creative writing and editing. Wang Anyi is the programme leader, and I am responsible for the daily operations of the programme. Apart from this, the University has hired external instructors with extensive experiences in creating or editing contents to guide our students to learn. Furthermore, in order to broaden the horizons of the students and promote exchanges with the literary world in different aspects, the University offers the course “Advanced Creative Writing Seminar” which is lectured by famous writers, critics and editors.

After years of exploration, the MFA in Creative Writing at Fudan University has developed a relatively clear vision in nurturing talents. “The most anticipated aim of the MFA in Creative Writing is to cultivate authors, and the second, to help literary enthusiasts become sophisticated and robust writers.”¹In my opinion, pragmatically the development of creative writing as an academic discipline, based on my experience in teaching, can be categorised into four aspects: the emphasis on the spirit of craftsmanship and promotion of creativity, the expansion of territory in literary education through creating original works, and the enhancement of students’ lucidity, and its contribution toward the integrity of humanities education. Training under these approaches can effectively stimulate the creativity of students.

¹ Hongtu Wang, “Creative Writing in China: the Modes at Fudan University,” *Writing*, no. 3 (2020): pp. 18-19.

The faculty has cultivated a number of creative talents. Through practical teaching, the members of the faculty have accumulated experience in nurturing competent personnel and acquired a further understanding of the principles of writing pedagogy. However, the faculty still encounters much challenge in this aspect. For example, besides instructing narrative techniques and other composition devices, it is difficult to grasp the methods to spark the students' imagination and passion for composition. Stimulating students' creativity to the maximum and guiding students to generate their contents in workshops remain challenging.

The programme's goals of talent cultivation are relatively clear currently; however, in practice, the faculty finds it tricky to provide specific guidance for students according to their characteristics. The talents we intend to cultivate, for example, are not just authors but other types of writers as well – the programme also aims to nurture literary enthusiasts with excellent aesthetic sensitivity and literary acumen. From these expected outcomes, one can see that the programme, indeed, does not only strive to foster authors but also writers for art institutes, theatres, educational institutions, cultural centres, research institutes for literature and arts, media and government departments.

Last but not least, integrating creativity and criticism into the learning process proves difficult. It is pivotal to grasp the balance and relationship between composition and academic research. For example, one of the criteria for the creative manuscript for the programme is “having excellent ability in creative writing, artistic imagination and creativity”, and for the critical thesis, “reflecting on his or her creative manuscript and of its writing process”. It is challenging for students to grasp the relationship between creativity and criticism as well as to balance in between during their practices. Currently, the integration of creativity and criticism has become a major research trend in the research field of creative writing in Europe and the United States, and this is the next issue that the MFA in Creative Writing at Fudan University needs to take into account.



英語作為外語的創意寫作： 從課堂到世界的距離

中山大學的英語創意寫作課程始於2009年秋季學期，為英語專業二年級的必修課，每班16人左右，2009年開始改為英語專業三年級的選修課，以招收學生英語水準較高和學習動力較強的學生；2014年開設了中英雙語創意寫作全校通識課，2012年開始本科生可以以創意作品加創作技巧的反思作為畢業論文；2013年開始招收以用英語作品加論文的創意寫作方向研究生，2016年首次招收英語創意寫作方向博士研究生，研究創意寫作在翻譯和英語教學中的作用。

中山大學的英語創意寫作教學及相關活動，與筆者的個人興趣、專業和經歷密切相關。筆者在開始英語創意寫作課程前已發表4部中文非虛構故事集、1本英文小說，在開設課程期間獲得創意寫作的藝術碩士學位，2012-2013年在Iowa大學非虛構創意寫作專業做富布萊特（Fulbright）學者，期間以訪問作家（visiting writer）的身份參加了2013年的國際寫作計畫（International Writing Program），這些經歷直接影響了筆者在設置創意寫作課程和中山大學作家寫作營的理念。

筆者在2008年底從香港嶺南大學英語系的時任駐校作家 Xu Xi 和系主任、作家 Richard Freadman 處首次了解創意寫作。出於個人的強烈興趣，當年秋季就開設了為期一學年的創意寫作課程，2012年秋季學期起改為非虛構創意寫作為主，春季學期以虛構和詩歌為主。秋季由筆者負責，後者由有創意寫作專業學位的外教負責。

筆者在課程之初的理念支撐來自敘述學、文體學、跨文化交際的相關知識、20年的英語教學經驗和2009年2月觀摩剛到Iowa大學的駐校作家 Xu Xi 的兩次工作坊，最重要的專業提升來自2010-2012年間在香港城市大學的低住宿創意寫作藝術碩士兩年的學習、2012-2013年在Iowa大學做富布萊特學者的學習、交流及期間參加的國際寫作計畫以及與美國、英國、澳大利亞等國同行的交流。這些背景為筆者提供了當時國內無可效仿的英語創意寫作教學的理念和專業支撐。

筆者隨後進行國家社科基金項目「英語創意寫作的教學框架」的研究，提出該教學框架包括文本細讀、工作坊、習作總結、習作點評、習作修改、創意拓展、外來講座等方面，具體闡述如下：

1. 文本細讀：選用寫作技巧運用獨到的母語作家、教師本人和過往學生的作品，向未接觸過創意寫作的學生展示不同作者對寫作技巧的妙用，了解作品的創意。有作品的教師可解釋自己對寫作技巧的考慮，過往學生的作品則讓學生看到自己創作的可能性。
2. 工作坊：這是創意寫作的核心內容，每個學生的作品都有至少1次機會接受討論、批評。工作坊的形式根據學生水準、習作水準、教師風格等因素而不同，相同點是圍繞作者的寫作技巧進行。學生的評論水準參差不齊，教師的作用是引導工作坊友好地、有建設性地進行，在各種情況下（如學生情緒激動、討論跑題、評論過於偏激等）掌控好課堂。
3. 習作總結：這部分內容是教師以授課方式對全班習作的點評，選取作品片段展示寫作技巧的創意效果，不僅令被引用者自豪，也使沒被引用者受到啟發。習作總結是教師對學生作品的文本細讀，不僅起到回饋作用，還與以下的習作點評結合起來，進一步強化作品評價的多角度性；
4. 習作點評：這部分是傳統意義上的改作業，重點放在寫作技巧上。鑒於作品欣賞相對主觀，點評人越多就越能為作者提供不同的視角。學生的習作修改需在眾不同的意見中篩選出合理的建議，進一步鍛煉判斷力和獨立思考能力；
5. 習作修改：學生標出修改部分，並注明修改原因（或因老師指出、或因同伴指出、或來自自己的進一步思考），確保學生在修改過程中有認真的思考，這也將成為日後的教學和研究資料；
6. 創意拓展：創意寫作的創意應拓展成創意教育的一部分，學生可通過表演、海報設計等專案展示自己的創意力；
7. 外來講座：這些講座為學生提供更多的學習機會，豐富了教學內容。外來作家中的一部分來自中山大學作家寫作營，寫作營中三周為創作時間，一周為作家到中山大學進行作品朗讀、寫作工作坊、與中國作家、藝術家交流等活動時間，成為創意寫作教學中寶貴的資源。

此外，從2014年起，中山大學的教學就與國外大學創意寫作專案進行合作，除了學生之間作品點評外，澳大利亞臥龍崗大學 (University of Wollongong)、弗林德斯大學 (Flinders University) 和皇家墨爾本理工大學 (RMIT University) 的創意寫作本科生、研究生到中山大學進行為期各10天的寫作交流活動、為美國邁阿密大學 (Miami University) 的創意寫作研究生提供3周的實習機會，為本校本科生的作品進行點評並提供一對一的輔導。

與國外創意寫作師生的交流彌補了國內英語創意寫作教師短缺的情況，同時也為國外創意寫作專業的學生提供了與中國學生交流、了解中國的機會，是一種雙贏的教學合作。

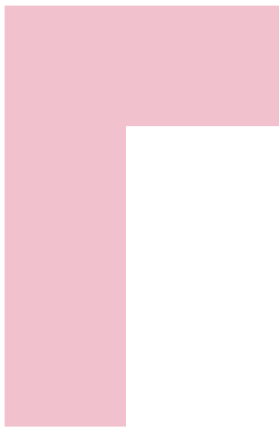
以上對英語創意寫作教學框架的各項內容表明，該框架的一端是從零開始的文本細讀，另一端則能擔負起各國作家交流的溝通橋樑作用。雖然語言的使用無法像母語創作那樣得心應手，但它可以與眾多的英(外)語國家的作家對話，更重要的是中國學生用英語書寫中國的視角不可替代的，其重要性彌補了語言上的不足，在傳統語言教學中被認為是中式英語的表達還能增添故事的中國特色，間接起到傳播中國文化的作用。

結語

中山大學的創意寫作以英語專業本科生的教學為基礎、拓展至通識課程「中英創意寫作」、碩、博士研究生的「文體學與創意寫作」、「寫作工作坊」等課程，延伸到創意拓展和中山大學作家寫作營和社會實踐課程「創意寫作與翻譯」，使學生把語言學、文學、翻譯、跨文化等知識融入用英語講述中國故事，以創意寫作促進獨立思考、培養創意力，通過寫作營中作家與學生的溝通促進文學、文化交流，成為世界作家的交流的不可或缺的媒介。

英語創意寫作教學在非母語國家進行的意義容易受到質疑，但除了語言、文化因素以外，創意寫作的寫作技巧是相通的，因此英語創意寫作教學同時讓學生學到了用母語創作，而英語創意寫作中對文化差異的處理對中文作品的翻譯有借鑒作用。我們的經驗證明，它不僅通過作品的形式體現英語的教學成果，而且能促進翻譯教學和中外文學作品的翻譯，更可以成為中外作家溝通和世界文學的橋樑。更重要的，是英語創意寫作從中國人的視角講述中國故事，這個視角是母語為英語的寫作者無法替代的。

值得一提的是，本文討論的英語作為外語的創意寫作，適用於其它非母語的創意寫作，因此外語創意寫作在國內高等院校具有可推廣性。



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Creative Writing in English as a Foreign Language: from the Classroom to the World

The course of English-language creative writing at Sun Yat-sen University started in the autumn semester of 2009 as a compulsory course for second year English majors, with about 16 students in each class. In 2019, the course became an elective for third year English majors so as to admit students with motivation and relatively higher level of English. A general education course of bilingual creative writing (Chinese and English) was launched in 2014. Since 2012, undergraduate students have been able to submit a creative writing piece along with a critical essay on the improvement of their writing techniques throughout the revision process as their graduation thesis. The University began to admit postgraduate students in 2013, who are to produce an English creative work and critical thesis, and in 2016 it accepted doctoral candidates in English-language creative writing for the first time, using creative writing as the entry point to study self-translation and the teaching of English as a foreign language.

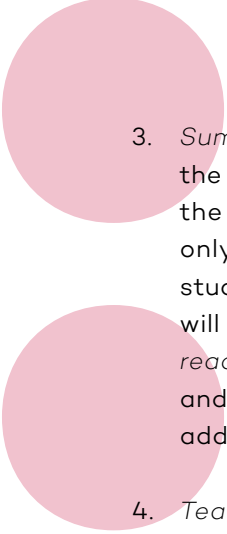
The teaching of English-language creative writing and its related activities at Sun Yat-sen University are closely correlated with my interests, expertise and experience. Before launching the course “English-language Creative Writing”, I had published four collections of nonfiction in Chinese and one English novel. I obtained an MFA in Creative Writing while teaching the course. I visited the Nonfiction Program of University of Iowa as a Fulbright Scholar in 2012-2013, during which I participated in the International Writing Programme as a visiting writer. All these experiences became my inspiration for teaching Creative Writing and for setting up the Sun Yat-sen University Writer’s Residency.

I was first introduced to creative writing in late 2008 by the writer-in-residence Xu Xi and the head of the English Department and writer Richard Freedman at Hong Kong Lingnan University. Out of an ardent interest, I set up a creative writing course in the autumn semester in 2009. In 2012, the focus of the two-semester course began to run as Creative Nonfiction for the fall semester, and Fiction and Poetry for the spring semester. The autumn semester was led by myself, the latter by foreign instructors with expertise in creative writing.

The course was first run based on my knowledge in narratology, stylistics and cross-cultural communication, and my 20 years of experience in teaching English and observation on two workshops conducted by the writer-in-residence Xu Xi in February 2009 – who had just arrived at the University of Iowa. More importantly, my two-year study in the low-residency Master of Fine Arts Programme in Creative Writing at the City University of Hong Kong from 2010 to 2012 as well as my time at the University of Iowa as a Fulbright Scholar from 2012 to 2013, during which I participated in the International Writing Programme and exchanged thoughts with counterparts from the United States, the UK, Australia and other countries. These experiences provided me with the ideas for the teaching of English-language creative writing that was hardly taught in China at that time.

After that, I started the research ‘Pedagogical Framework for Teaching Creative Writing in English’ funded by The National Social Science Fund of China, proposing that the pedagogical framework should include *close reading/reading as a writer, workshops, summary of each assignment, teacher evaluation, student revision, creativity beyond the classroom, and lectures by visiting speakers, etc.* Specific descriptions are as follows:

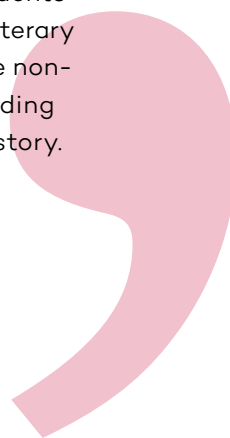
1. *Close Reading/reading as a writer*: the selected works written by native English authors, teachers themselves and former students, in which the authors use unique creative writing techniques, are presented to students who have not been introduced to creative writing, in order to illustrate the writers’ effective use of writing techniques and help them achieve better understanding of creativity in the selected works. Teachers who have published their creative works can elucidate their thoughts on the use of writing techniques, and former students’ works would encourage current students to write better work.
2. *Workshops*: this is the core component of creative writing. Every student would have one of their pieces workshoped once. While the workshops always revolves around writing techniques, the form of the workshops varies depending on the students’ ability to critique, the quality of their works, the teaching styles of the faculty members and other factors. The quality of the reviews by students varies in different workshops. Therefore, the teachers would make sure that the workshops are conducted in a friendly and constructive manner and that they manage the classroom properly under different circumstances (e.g., students may become emotional, going off in a tangent, or being too critical, etc.).

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3. *Summary of assignment*: the teacher gives feedback on students' works in the form of a lecture. The selected parts from different works demonstrate the effective crafting of the writers. Such reading of students' works not only makes students feel good about their works, but also enables other students to learn from them. Integrated with the *teacher evaluation* (which will be discussed below), the summary lecture, which is the teacher's *close reading* of the works of his or her students – is a way to provide feedback and, thus, further allows students' one more perspective to their works in addition to *teacher evaluation*.
 4. *Teacher evaluation*: in the traditional sense, this is grading with a focus on the narrative techniques. Since the appreciation of literary work is relatively subjective, the more reviewers there are, the more diverse are the perspectives for the authors. Therefore, each piece of work is commented by two teachers. As a result, students need to decide which comments make sense to them and which do not, such decision-making would strengthen their abilities to think independently.
 5. *Student revision*: students are required to highlight the revised parts and indicate the reasons for making the changes (which could be suggestions taken from teachers or fellow peers, or revision made after reconsideration) in order to make sure that they have given serious thoughts during the process. Those revisions will serve as sources for teaching and research in the future.
 6. *Creativity beyond the classroom*: the creativity cultivated in creative writing should be extended as part of the creative education in which students can showcase their creativity through various forms of projects such as performances and poster designs, etc.
 7. *Lectures by visiting speakers*: these lectures provide students with more learning opportunities and enrich the teaching content. Some of the visiting writers come from the Sun Yat-sen University Writer's Residency in which writers spend three weeks on writing and one week visiting various literary and artistic people as well as the University to participate in different activities, including public reading, running workshops and exchanging ideas with Chinese writers and artists. The Residency is valuable resource for the teaching of creative writing.

Furthermore, Sun Yat-sen University has been cooperating with overseas universities on creative writing projects since 2014. The projects include students' peer correction, visits of undergraduate and graduate students of creative writing from University of Wollongong, Flinders University and RMIT University in Australia. Each visit lasted ten days, during which Australian students shared their reading and writing with Chinese students, while the latter introduced them to campus life, local food and culture. The project also offers the graduate students of creative writing from Miami University in the United States the opportunities to participate in a three-week internship, during which they act as judges for the annual English creative writing contest run by the Sun Yat-sen University Centre for English-language Creative Writing. The visiting students also run one-to-one workshops for the undergraduate students at Sun Yat-sen University.

Having visits from creative writing teachers and students from foreign countries not only makes up for the shortage of English-language creative writing teachers in China but also provides students with the opportunities to learn from each other as well as promote cultural exchanges, making it a win-win teaching collaboration.

The above description of the pedagogical framework for the teaching of English-language creative writing covers a wide range of spectrum: starting with close reading/reading as a writer and ending up playing the role of bringing writers of different countries together. Although students could not write creative work in a second language as well as they do in their mother tongue, the pedagogical framework opens the dialogues between students and writers from various English- (or foreign language) speaking countries. Moreover, Chinese students writing about China is a perspective that is largely missing in the English literary scene. Interestingly, even Chinglish expressions that are considered to be non-standard English in the traditional sense, may be appreciated as providing Chinese elements to the story, adding a touch of Chinese culture to the story.

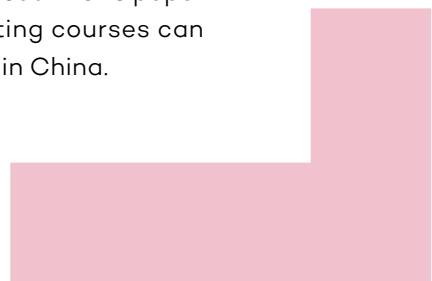


Conclusion

Following the teaching of creative writing for English undergraduates, another course Bilingual Creative Writing in Chinese and English, as well as the postgraduate courses Stylistics and Creative Writing and “Writing Workshop”, etc. have been added to the teaching plan at Sun Yat-sen University. The teaching was also extended to cultivate students’ creative literacy, the Sun Yat-sen University Writer’s Residency and the social practice course Creative Writing and Translation, all of which enable students to integrate the knowledge of linguistics, literature, translation, and cross-cultural studies into their narratives about China in English, using creative writing to foster independent thinking and cultivate creativity. The Writer’s Residency serves as a valuable platform for writers and students to interact, to benefit from translation workshops, for promoting literary and cultural exchanges, as well as providing international writers a platform for literary exchanges in a university environment that is not usually accessible to them.

The value of teaching creative writing in English as a foreign language may be questioned. It is important to point out that while there are differences in language and culture, the narrative techniques are the same. Therefore, the teaching of creative writing in English also enables students to learn to write creatively in their mother tongue. In the meantime, the treatment of cultural elements in the English narrative provides valuable references to Chinese-to-English translation. Our experience demonstrates that the teaching of creative writing in English not only showcases the achievements in English language education through students’ creative works, but also facilitates the teaching of translation and the Sino-foreign literary translation, which serves as a bridge between writers from China and other countries and world literature. Most importantly, stories written by Chinese in English allow international readers to hear authentic Chinese stories.

In addition, creative writing in English as a foreign language discussed in this paper is applicable to other foreign languages. Therefore, creative writing courses can also be run in other foreign languages in colleges and universities in China.



上海大學： 中國創意寫作教育的愛荷華

中國當下的創意寫作教育有三種代表性模式：一種是以中國人民大學為代表的作家2.0提升版模式；第二種是以復旦大學為代表的專業作家（傳統精英作家）培養；第三種是以上海大學為代表的文化創意人才培養模式，因其較大的影響力被稱為中國的愛荷華。上海大學創意寫作教育的重要特色直面中國高校文學教育脫離市場和國家發展文化創意產業對創意人才的大量需求的矛盾解決，在系統引進並身體力行推廣英語國家創意寫作教育理念和教學教育方式中，逐步發展屬於中國本土化的創意寫作教育模式，成為華語界發展創意寫作教育的領航者，在中國寫作教育界中影響巨大。

以葛紅兵教授為首的上海大學創意寫作團隊，立足培養面向文化創意市場的普通創作者和文學公民為基本目標，設計了基本的教育框架：以創意寫作學科引進與中國化為核心，以本科、研究生課程體系創建為依託，以教材建設為突破，以工作坊建設和工坊制教學為切入口，堅持產學研一體化、實踐與實戰相結合為路線，以服務社會、培養人才為使命，師資隊伍建設作為關鍵點，以教學、教法理論研究為進階。經過10餘年的探索，主要經驗和成績有：

一、理論建設上，從系統引進消化歐美創意寫作基本理論及理念到進行本土化理論建設。率先翻譯和出版了麥克格爾的《創意寫作的興起：戰後美國文學的「系統時代」》、邁爾斯的《大象教學：1880年以來的創意寫作》和唐納莉《作為學術科目的創意寫作研究》、《創意寫作教學方法50例》和《創意寫作手冊》等影響較大的創意寫作理論、創意寫作教育和創意寫作史等重要著作外，還協助中國人民大學引進了「創意寫作書系」。在創意寫作本土化理論建設上，先後推出了上海大學創意寫作叢書三輯，出版創意寫作研究書15本，重點探討了潛能激發、小說成規、創意閱讀、模仿寫作、人工智慧寫作基本理論問題，和工坊制教學實踐、創意思維訓練、創意能力評估等創意寫作教育教學理論，並試圖在此基礎上建立創意寫作學。

二、學科建制上，實現了從課程（課程引進到課程群開發）到學科（碩士點、博士點）的教育發展歷程。2009年上海大學成立中國創意寫作研究中心，2012年該中心建立了獨立的創意寫作本科教學課程和教學體系，這包括：成為作家、潛能激發、創意寫作、故事工坊等基礎理論課；推出小說、詩歌、散文、影視劇本、網路文學作和非虛構寫作等具體文體寫作課程，形成創意寫作課程群。中心先後出版了《創意寫作教程》、《創意寫作：理論與實踐》、《大學創意寫作》、《創意寫作十五堂課》、《故事工坊》、《小說創作技能拓展》等教材，《成為作家》成為國家教育部精品網路課程，這些課程、教材和教學設計等成為普通高校把創意寫作作為本科階段稱為漢語言文學專業的重要方向提供了基本的框架。2014年，上海大學率先創建創意寫作學術碩士點、博士點和博士後流動站；2015年創建MFA（創意寫作）專業碩士點，設計了中國創意寫作教育的基本理念和完整的人才培養方案、課程體系與實踐框架。近10年來，上海大學創意寫作中心先後培養了創意寫作碩士近100名，博士近10名，接受訪問學者多名。這些畢業生和訪問學者基本進入高校和文化創意產業，為推動創意寫作教育或文化創意寫作活動發揮積極的推動作用。

三、社會服務上，實現創意寫作教學社會化和創意寫作教育推廣的雙翼齊飛。上海大學不僅和中國作協、上海作家協會等機構合作開展傳統作家和網路作家培訓，還和閱文集團與華文創意寫作中心聯合培養人才，開發智慧型機器人寫作等產學研的合作。此外，他們帶領研究生們走向社區工坊，開通培訓網路，創辦華文創意寫作培訓基地，面向普通市民開展創意寫作培訓，說明學員作品公開，實現創意寫作的提升，是一種著力打造創意的大眾化，實現創意寫作教育的文學民主化、文化多元化等人文教育的大人文理念和理想。

在推廣創意寫作教育上，該中心成立了世界華文創意寫作協會和《中國創意寫作研究》輯刊兩個重要平台。世界華文創意寫作協會每年一次大會，連續舉辦6屆，第一屆大會大約有200人參加，2020年第六屆大會註冊參會人數達到1200人，它成為創意寫作教師的學術交流、原創文稿創作經驗交流以及名家名作發佈成果、創意產業對接、創意培訓的多層次共生平台。作為平台的線上延伸，該協會創辦的「創意寫作在中國」線上平台，定期舉辦微型公益性學術講座，積極推介各個高校在創意寫作教育上的新理念和經驗，組織學者談論和交流學術問題。《中國創意寫作研究》作為創意寫作協會的專門性創意寫作學術刊物，創辦於2019年，是創意寫作學科研究、教育教學研究、分文體研究和經典文獻研究等研究成果發佈的重要平台。從2021年起，《中國創意寫作研究》還將與香港公開大學合作，推出英文版本。



Shanghai University: The Iowa of China for the Teaching of Creative Writing

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The approaches to teaching creative writing in China nowadays are categorised into three representative modes. The first one is the advanced education for writers with a strong foundation in writing, which is epitomised by The Renmin University of China. The second mode, embodied by Fudan University, focuses on nurturing authors by profession (traditional elite writers). The third one applies the approach to cultivating creative and cultural talents. The epitome of this teaching mode is Shanghai University, which is renowned as to be named 'the Iowa of China' for its considerable influence in the teaching of creative writing. In China, as the cultural and creative industries develop, the demand for innovative talents remains very high. However, the tertiary arts education mismatches the needs of the labour market. The key features of the pedagogy in creative writing at Shanghai University help resolve this controversy. By applying and promoting the objectives and methods of teaching creative writing in English-speaking countries, Shanghai University has developed a localised teaching mode in creative writing, which has earned Shanghai University a leading position in the teaching of Chinese-language creative writing, and thus a significant impact on the writing education in China.

Headed by Professor Ge Hongbing, the Faculty of Creative Writing at Shanghai University, with the basic objectives of resolving to nurture practitioners in cultural and creative industries and literary citizens, designed the basic educational framework that takes the introduction of creative writing as an academic discipline along with its Sinicisation as the core, the establishment of undergraduate and postgraduate curricula as support, the development of teaching resources as the breaking point, and the formulation and adaptation of workshop model in teaching as the approach. The framework adheres to the integration of industry, teaching and research, and the mergence of pragmatism and practice. With the mission of serving the society and cultivating talents, the Faculty of Creative Writing of Shanghai University was established as the cornerstone upon which to strengthen the research on creative writing pedagogy. Having more than a decade of experience in exploration in teaching creative writing, the University has made significant achievements in the following aspects.

First, Shanghai University has introduced and absorbed the basic theories and concept of creative writing in English-speaking countries, then further developed its own localisation theories. The faculty members of the University took the lead in translating and publishing *The Program Era: Postwar Fiction and the Rise of Creative Writing* (《創意寫作的興起：戰後美國文學的「系統時代」》) written by Mark McGurl; *The Elephants Teach: Creative Writing Since 1880* (《大象教學：1880年以來的創意寫作》) by David Myers; *Establishing Creative Writing Studies as an Academic Discipline* (《作為學術科目的創意寫作研究》) by Dianne Donnelly; and other important works in theory, pedagogy and history of creative writing such as *Teaching Creative Writing: Practical Approaches* (《創意寫作教學方法50例》) and *The Writers' Idea Book* (《創意寫作手冊》). The University has also cooperated with the Renmin University of China on the "Creative Writing Book Series". For the localisation of the theories of creative writing, Shanghai University has published 3 volumes and 15 theoretical books ascertaining the fundamental issues in theory: intellectual stimulation, conventions in novels, creative reading, imitation in writing, application of artificial intelligence in writing; and pedagogical theories: the application of workshop model in teaching, training on creative thinking, and assessment of creativity. Shanghai University has endeavoured to establish creative writing studies as an academic discipline building on this basis.

Second, the leading University has achieved the milestone of launching courses of creative writing (from the introduction of courses to the development of curriculum) and postgraduate programmes (master's degrees and doctoral degrees). In 2009, the University founded the Chinese Creative Writing Centre. In 2012, the centre established a unique undergraduate curriculum and teaching framework for creative writing programmes, including basic courses that focus on theories: "Becoming a Writer", "Intellectual Stimulation", "Creative Writing", "Story Workshop", etc. The Centre also provides writing courses in different literary genres: novels, poetry, prose, film and television scripts, online literature and non-fiction. Moreover, the centre has published works including *Creative Writing Course* (《創意寫作教程》), *Creative Writing: Theory and Practice* (《創意寫作：理論與實踐》), *College Creative Writing* (《大學創意寫作》), *Fifteen Classes in Creative Writing* (《創意寫作十五堂課》), *Fiction Workshop* (《故事工坊》) and *Developing Novel Writing Skills* (《小說創作技能拓展》) as well as *Becoming a Writer* (《成為作家》) which was selected as one of the national-level MOOCs (Massive Open Online Courses) by the Ministry of Education. These courses, textbooks and teaching plans have provided insights to the establishment of undergraduate programmes in creative writing as one of the disciplinary areas among the studies of Chinese language and literature as well as its basic framework. In 2014, Shanghai University took the lead in establishing master's degrees, doctoral degrees and postdoctoral mobile stations for creative writing. In 2015, Shanghai University created the MFA (creative writing) professional master's programme and developed the basic concept of creative writing pedagogy, a comprehensive training programme, a curriculum and an implementation framework. In the past decade, the Chinese Creative Writing Centre of Shanghai University has produced nearly 100 graduates at master's degree level and 10 doctorates in creative writing, and has accommodated a number of visiting scholars. These graduates and visiting scholars have entered the academia, and cultural and creative industries, in which they have been engaging in the teaching of creative writing and activities of cultural creative writing.

Last, in terms of community services, Shanghai University has carried out the socialisation of teaching creative writing and the promotion of creative writing education in synergy. Shanghai University has not only cooperated with the Chinese Writers Association and the Shanghai Writers Association to launch training programmes for traditional writers and online writers, but also worked with China Literature and the Chinese Creative Centre on nurturing talents and developing robot writers with artificial intelligence and other industry-university research collaborations. In addition, the faculty of creative writing at Shanghai University has led their postgraduates into the workplace community and has developed a training network. They have also established the Training Base for Creative Writing in Chinese (華文創意寫作培訓基地) to provide training of creative writing for the general public and to showcase their students' works, implementing the mission of enhancing the creative writing skills of the general public, popularising creative culture, democratising the teaching and learning of creative writing, diversifying cultures, and of other ideologies of liberal education.

In promoting the pedagogy of creative writing, the Chinese Creative Writing Centre of Shanghai University established the Global Association of Chinese Creative Writing, and founded the journal *Chinese Creative Writing Studies*, which serve as important platforms for exchanges in the studies of creative writing in Chinese. Global Association of Chinese Creative Writing, the largest academic organisation for creative writing research in China, has been organising an annual conference titled “the International Conference on Creative Writing in Chinese” for 6 consecutive years. Initially, about 200 people registered for the first conference. By 2020, about 1,200 people have registered to attend the conference. This conference serves as an integrated channel that facilitates the academic exchange in the teaching of creative writing, experience sharing in practicing creative writing among authors, the announcements of new and upcoming books written by famous authors, the communications among the practitioners of creative industries, and creativity training. In addition, the association has established the online channel “Creative Writing in China” as an extension of the two platforms, which holds mini-scale public academic talks on a regular basis and actively encourages members of universities, particularly scholars, to share their new ideas and experience and to organise seminars and discussions. An academic journal specialised in creative writing, *Chinese Creative Writing Studies* established in 2019, is an important network for disseminating research findings in the studies of creative writing as an academic discipline, pedagogy of creative writing, literary genre studies and classical studies. Starting from 2021, the *Chinese Creative Writing Studies* will publish the English edition of the journal annually in collaboration with The Open University of Hong Kong.

武漢大學文學院副編審、《寫作》編輯部主任、中國寫作學會副秘書長

中國大陸創意寫作研究 被引論文 Top 榜及其他

在中國，創意寫作的熱潮，肇始於2009年以來復旦大學等高校不遺餘力地宣導和推動。創意寫作是面向實踐的文本創作和創意，而高校的學術評價機制則是重視學術成果，對文學語言本體展開研究，卻對語言文學的創作並不看重，即持有「中文系不培養作家」或「中文系是搞理論的，不是搞創作的」等主流觀點。

在「重道輕技」的濃厚氛圍中，以及尚未建立以作品為評價機制的情況下，高校的創意寫作教學者，如何平衡自身的教學和研究，既能培養優秀的創意寫作者，又能夠實現自身學術道路的超越，是需要面臨的一項緊迫任務。君不見，在20世紀80年代在文學熱退潮、學術日漸體制化後，很多寫作教師在科研考核和職稱晉升的壓力下，不得不面臨著轉換研究領域的問題，進而導致寫作隊伍的嚴重流失。

因此，在目前情況下，對創意寫作學術方面的研究，仍是高校學者安身立命之本。論文是研究的重要承載形式，其下載、被引等方面的情況，可以看到其受關注方面的情況。筆者在中國知網資料庫中，以創意寫作為主題（從題名、關鍵字、摘要中提取）檢索詞，共查找2542篇論文，其中被引10次及以上共有27篇（見下表）。

更為具體地看，就學校分佈而言，上海大學10篇，武漢大學3篇，其他學校不集中；從職業分佈看，以大學教師為主，有24篇，中小學教師僅有3篇；從發表平台看，發表論文期刊主要集中在《湘潭大學學報（哲學社會科學版）》、《當代文壇》、《探索與爭鳴》及《寫作》等；從論文形式看，以單篇專題論文為主，有24篇，值得一提的是，有2篇博士學位論文、1篇碩士學位論文上榜。這些論文都是在近10年內發表的，最早為2010年，2016年最為集中，近幾年發表論文因時間較近，僅有2018年1篇入榜。需要特別說明的是，被引次數只是說明了論文受關注度和熱度，是一個參考項，不代表該文的學術水準。

創意寫作被引論文 Top 27

序號	作者	作者單位	文章題名	刊名	年份	被引次數	下載次數
1	葛紅兵	上海大學	創意寫作學的學科定位	湘潭大學學報 (哲學社會科學版)	2011	86	2257
2	葛紅兵、許道軍	上海大學	中國創意寫作學 學科建構論綱	探索與爭鳴	2011	73	1556
3	許道軍	上海大學	創意寫作： 課程模式與訓練方法	湘潭大學學報 (哲學社會科學版)	2011	51	2106
4	葛紅兵、高爾雅、 郭彩俠	上海大學、華 東師範大學	高校中文教育改革 與「創意寫作」學科建構	當代作家評論	2014	30	1018
5	葛紅兵、高爾雅、 徐毅成	上海大學、上 海溫哥華電影 學院	從創意寫作學角度重新定 義文學的本質—— 文學的創意本質論及其產 業化問題	當代文壇	2016	27	872
6	謝彩	武漢大學	中國創意寫作學初探	博士學位論文	2013	22	2381
7	Mark McGurl	斯坦福大學	理解愛荷華——「創意寫 作」在美國的誕生和發展	湘潭大學學報 (哲學社會科學版)	2011	21	1179
8	張芸	未詳	創意寫作與美國戰後文學	書城	2009	19	432
9	陸濤	阜陽師範學院	西方創意寫作與我國大學 寫作教學	寧波大學學報 (教育科學版)	2013	18	1108
10	葛紅兵；雷勇	上海大學	英語國家創意寫作學科 發展研究	社會科學	2017	17	708
11	趙忠山	齊齊哈爾大學	創意寫作：創造性思維 在寫作教學中的運用	寫作	2015	17	563
12	戴凡	中山大學	國內外創意寫作的教學 與研究	中國外語	2017	16	1252
13	許道軍、葛紅兵	上海大學	核心理念、理論基礎與學 科教育教學方法—— 作為學科的創意寫作研究 (之一)	寫作	2016	16	707
14	秦軍榮	武漢大學	漢語文學專業教育的學科 體制化研究	博士學位論文	2014	15	1106
15	陳豔華	山東沂堂中學	「創意寫作」理念對中學作 文教學的啟示	基礎教育參考	2014	14	308
16	余一鳴	南京外國語學校	高中創意寫作教學嘗試	江蘇教育研究	2012	14	343
17	陳鳴、劉豔鶯	上海大學	虛構與敘事—— 創意寫作方法論問題	湘潭大學學報 (哲學社會科學版)	2011	13	1280
18	陳曉輝	西北大學	中國化的創意寫作學科 體系猜想	湘潭大學學報 (哲學社會科學版)	2016	13	614
19	葛紅兵	上海大學	創意寫作：中國化創生與 中國氣派建構的可能與路 徑	江西師範大學 學報(哲學社會科學版)	2017	13	529
20	鐘展豔	華南師範大學	香港中學創意寫作校本課 程的個案分析	課程教學研究	2014	13	818

序號	作者	作者單位	文章題名	刊名	年份	被引次數	下載次數
21	葛紅兵；許道軍	上海大學	文壇三分格局的形成和文學作為創意產業的新變——2009年中國文壇熱點問題述評	探索與爭鳴	2010	13	649
22	繆如寧	上海市建青實驗學校	創意寫作活動的教學策略	上海教育科研	2003	13	589
23	齊曉坤	合肥師範學院	以創意寫作革新高校寫作教學	合肥師範學院學報	2015	12	509
24	劉笑微	北京電影學院	淺談影視廣告創意寫作教學中創意思維的培養	北京電影學院學報	2010	11	736
25	宋時磊	武漢大學	創意寫作在中國接受與傳播的歷史考析(1959—2009)	寫作	2018	10	262
26	黃斌；楊美元	廣西師範學院	當我們談創意寫作時，我們在談什麼？——論理解創意寫作的基本方法	寫作	2016	10	501
27	王虹	山西師範大學	創意寫作在中學作文教學中的應用研究	碩士學位論文	2016	10	790

有意思的是，筆者在2019年9月30日，曾做過同樣性質的檢索和資料分析，同樣是按被引高低排序，選擇被引10次以上的論文，共17篇。¹上表呈現的資料，檢索日期是2020年6月1日。在8個月的時間內，被引10次以上的論文，從17篇增加10篇，總數到27篇，增長速度較快。這客觀上說明，創意寫作研究受關注的情況在加速。

在基礎的數量分析後，筆者更關注這些文章的內容和研究話題。這些高被引的研究論文，可大致分為三類。

其一，認為創意寫作是學科，故前瞻性提出「創意寫作學」的概念。對這一概念進行論述的論文有《創意寫作學的學科定位》、《中國創意寫作學學科建構論綱》、《中國創意寫作學初探》、《高校中文教育改革與「創意寫作」學科建構》、《核心理念、理論基礎與學科教育教學方法——作為學科的創意寫作研究（之一）》及《中國化的創意寫作學科體系猜想》等。在國際上，創意寫作實施單位的教育定位、發展目標等方面彼此扞格，多重視實踐路徑和具體效果；專業設置多根據市場需求而定，缺少學科化討論的動力，創意寫作學多停留在「想像」層面，鮮有人提及和闡述。而在國內則有不同的語境，創立一門學科並使之進入教育部的學科專業目錄，得到國家層面的認可，對於一個領域的發展至關重要。故相關學者不遺餘力地宣傳，建立「創意寫作學」並佔據學科高地。

¹ 宋時磊：〈熱概念的冷思考：創意寫作中國本土化發展述評（2009—2019）〉，《長江學術》第4期（2019年），頁79-89。

其二，將創意寫作視作一種新的理念和方法。如《創意寫作：課程模式與訓練方法》、《創意寫作：創造性思維在寫作教學中的運用》及《「創意寫作」理念對中學作文教學的啟示》等文，認為創意寫作關於作家培養、創作技巧等方面的理念以及過程教學、工坊制、文體練習等引進的新的教學方法，對於傳統的創作和作文具有方式和方法上的革新意義。

其三，探討創意寫作在國內外的實踐歷程、發展脈絡、取得成效等。這類文章較有代表性的有《理解愛荷華——「創意寫作」在美國的誕生和發展》、《西方創意寫作與我國大學寫作教學》、《國內外創意寫作的教學與研究》、《以創意寫作革新高校寫作教學》及《高中創意寫作教學嘗試》等。因創意寫作有較強的實踐性，故在各類創意寫作論文中，這類研究成果最為豐碩。

在這三類研究中，最受關注的是第一類研究，即創意寫作學科的研究。

現如今，創意寫作已經進入第二個發展十年。在這個十年，為推進創意寫作的研究，更為創意寫作研究者的學術職業道路走得更加寬廣，筆者提出以下建議：

第一，拓寬研究的問題和領域。在創意寫作的基礎理論（寫作心理、寫作思維等）、新媒體融合、發展生態、學科歷史等方面，需要進一步加強研究。研究方法上，可採取量化或調研等相對科學化的方式。

第二，在創作的同時強化研究。學生可加努力產出更多的優秀作品，教師在現階段還應對學術研究加以重視。與此同時，還應積極推動高校將文學作品納入職稱評價範圍，為當前評價機制改革提供一個改革視窗和契機。

第三，引導研究生通過學位論文強化創意寫作研究。學科的成長取決於後備隊伍，而碩士生特別是博士生，是創意寫作未來的新生力量。可設立創意寫作學位論文獎等，鼓勵創意寫作專業的研究生從事學術研究。當然，與教師情況相類似，應推動學校允許博士生以文學作品申請博士學位。

第四，撰寫論文時有文獻引用意識。在撰寫論文、從事研究時，要注重對以前文獻的閱讀與整理，基於此提出新的研究問題。在撰寫論文時，將文獻回顧作為問題提出的前置條件，多引用研究同行的成果。

第五，打造創意寫作研究的標杆刊物。沒有一流學術期刊為依託的學科，其發展前途充滿挑戰。專業刊是期刊建設的主流方向，創意寫作應該以寫作類期刊為陣地，有作為和擔當意識，共同推動建設。



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The Ranking List of Top Cited Papers on Creative Writing Research in Mainland China and Other Related Issues

The trend of creative writing in China was inaugurated by the concerted efforts of Fudan University and other universities in promoting creative writing since 2009. While creative writing focuses on the practice of literary creation, the system for rating academic performance of universities is based on their academic achievements in research on the studies of existing literature and rhetoric, neglecting the production of literary works, which reflects the orthodox that “Chinese departments do not cultivate writers” or “Chinese departments take into account theories rather than literary creations”.

Under the influence of “valuing doctrine over craftsmanship” and in the atmosphere that the system for evaluating the creativity of literary works has not yet been established, it is an urgent task for academics of creative writing at universities to maintain a balance between teaching and research activities so as to cultivate excellent creative writers and fulfil their achievements in academic sector. In the 1980s, as the craze for literature receded and the academia became increasingly institutionalised, many teachers in writing research had to change their careers under the pressure of academic research assessment and the impediment to promotion prospects, which could cause serious losses in research team.

As a result, under the current circumstances, the creative writing studies is still a field where university scholars can strengthen their careers and pursue their research. Academic articles are important carriers of research, and the level of concerns that a paper receives can be reflected in its numbers of downloads and citations, among other aspects. In the database of CNKI (China National Knowledge Infrastructure), a total of 2542 papers on creative writing were found, with “creative writing” as the subject of the search term (extracted from title, keyword and abstract), in which 27 were cited 10 times or more (see the table below).



To put it more specifically, in terms of the distribution of articles by universities, there were 10 papers from Shanghai University and 3 from Wuhan University; papers from other universities were not concentrated. From the perspective of the distribution of authors by professions, most of the papers, with a number of 24, were written by academics in universities, whereas only 3 were written by primary or secondary teachers. With regard to publishing platforms, the papers were mainly published in the *Journal of Xiangtan University (Philosophy and Social Sciences)*, *Modern Literary Criticism*, *Exploration and Free Views*, *Writing* and so on. In respect of the form of articles, the majority of which were essays, numbering 24; it is worth mentioning that there were 2 PhD dissertations and 1 master's thesis among them. These papers were all published within the last decade, with the earliest one published in 2010 and the highest number of articles published in 2016. Of the papers published in recent years, only one article was listed in 2018 due to time limitation issues. It is necessary to clarify that the number of citations a paper accumulated only indicates the attention and deliberation it receives and, therefore, only serves as a reference and does not represent the academic quality of the paper.

No.	Authors	Institution	Article Title	Journal	Year	No. of Citations	No. of Downloads
1	Ge Hongbing	Shanghai University	Positioning of Creative Writing as an Academic Discipline	<i>Journal of Xiangtan University (Philosophy and Social Sciences)</i>	2011	86	2257
2	Ge Hongbing & Xu Daojun	Shanghai University	The Outline of the Development of Creative Writing as an Academic Discipline in China	<i>Exploration and Free Views</i>	2011	73	1556
3	Xu Daojun	Shanghai University	Course Models and Training Methods of Creative Writing	<i>Journal of Xiangtan University (Philosophy and Social Sciences)</i>	2011	51	2106
4	Ge Hongbing & Gao Erya & Guo Caixia	Shanghai University & East China Normal University	Reformation of Chinese Education in Universities and the Development of Creative Writing as an Academic Discipline	<i>Contemporary Writers Review</i>	2014	30	1018
5	Ge Hongbing & Gao Erya & Xu Yicheng	Shanghai University & Shanghai Vancouver Film School	Redefining the Nature of Literature from the Perspective of Creative Writing: the Essence of Literary Creation and its Industrialisation	<i>Modern Literary Criticism</i>	2016	27	872
6	Xie Cai	Wuhan University	A Study of Creative Writing Theories in China	<i>PhD Thesis</i>	2013	22	2381

No.	Authors	Institution	Article Title	Journal	Year	No. of Citations	No. of Downloads
7	McGurl, Mark	Leland Stanford Junior University	Understanding "Iowa": The Birth and Development of Creative Writing in the United States	<i>Journal of Xiangtan University (Philosophy and Social Sciences)</i>	2011	21	1179
8	Zhang Yun	Unknown	Creative Writing and Postwar American Literature	<i>Book Town</i>	2009	19	432
9	Lu Tao	Fuyang Normal University	Western Creative Writing and Writing Pedagogies at Universities in China	<i>Journal of Ningbo University (Educational Science Edition)</i>	2013	18	1108
10	Ge Hongbing & Lei Yong	Shanghai University	A Study on the Development of Creative Writing as an Academic Discipline in English-Speaking Countries	<i>Social Sciences</i>	2017	17	708
11	Zhao Zhongshan	Qiqihar University	Creative Writing: The Application of Creative Thinking in Writing Teaching	<i>Writing</i>	2015	17	563
12	Dai Fan	Sun Yat-sen University	A Study on Teaching and Research in Creative Writing in China and Abroad	<i>Foreign Languages in China</i>	2017	16	1252
13	Xu Daojun & Ge Hongbing	Shanghai University	A Study on Creative Writing as an Academic Discipline: Core Ideas, Fundamental Theories and Pedagogies I	<i>Writing</i>	2016	16	707
14	Qin Junrong	Wuhan University	Research on the Disciplinary Institutionalisation of Professional Teaching of Chinese Literature	<i>PhD Thesis</i>	2014	15	1106
15	Chen Yanhua	Shandong Yitang Secondary School	The Enlightenment of the Concept of Creative Writing to Writing Pedagogies in Middle Schools	<i>Basic Education Review</i>	2014	14	308
16	Yu Yiming	Nanjing Foreign Language School	Teaching Trial of Creative Writing in High Schools	<i>Jiangsu Education Research</i>	2012	14	343
17	Chen Ming & Liu Yanying	Shanghai University	Fiction and Narrative — Methodology of Creative Writing	<i>Journal of Xiangtan University (Philosophy and Social Sciences)</i>	2011	13	1280
18	Chen Xiaohui	Northwest University	Conjectures on the Organisation of Sinicised Creative Writing as an Academic Discipline	<i>Journal of Xiangtan University (Philosophy and Social Sciences)</i>	2016	13	614

No.	Authors	Institution	Article Title	Journal	Year	No. of Citations	No. of Downloads
19	Ge Hongbing	Shanghai University	Creative Writing: Possibilities and Paths of the Sinicisation of Creation and its School	<i>Journal of Jiangxi Normal University (Philosophy and Social Sciences Edition)</i>	2017	13	529
20	Zhong Zhanyan	South China Normal University	Curriculum of Creative Writing in Hong Kong Secondary Schools: A Case Study	<i>Journal of Curriculum and Instruction</i>	2014	13	818
21	Ge Hongbing & Xu Daojun	Shanghai University	A Review on Hot Issues in the Chinese Literary World in 2009: The Formation of the Threefold Pattern and the New Transformation of the Creative Industry	<i>Exploration and Free Views</i>	2010	13	649
22	Miao Runing	Shanghai Jian Qing Experiment School	Teaching Strategies of Creative Writing Activities	<i>Journal of Shanghai Educational Research</i>	2003	13	589
23	Qi Xiaokun	Hefei Normal University	Reforming the Teaching of Writing in Universities with Creative Writing	<i>Journal of Hefei Normal University</i>	2015	12	509
24	Liu Xiaowei	Beijing Film Academy	The Cultivation of Creative Thinking in the Teaching of Creative Writing for Media and Advertising	<i>Journal of Beijing Film Academy</i>	2010	11	736
25	Song Shilei	Wuhan University	A Historical Analysis of the Reception and Dissemination of Creative Writing in China (1959–2009)	<i>Writing</i>	2018	10	262
26	Huang Bin & Yang Meiyuan	Guangxi Normal University	What We Care About when We Talk About Creative Writing? — On the Basic Methods of Understanding Creative Writing	<i>Writing</i>	2016	10	501
27	Wang Hong	Shanxi Normal University	The Application of Creative Writing in Teaching Writing in Middle Schools	<i>Master Dissertation</i>	2016	10	790



Interestingly, an identical data retrieval and analysis conducted on 30 September 2019, with the result sorted by number of citations, reveals that a total of 17 papers were cited for more than 10 times.¹ The data presented in the table above were retrieved on 2020, June 1. Within 8 months, the number of papers cited for more than 10 times witnessed a drastic increase by 10, from 17 to 27 papers. This phenomenon objectively indicates that the research in creative writing is rapidly drawing attention.

After presenting basic quantitative analysis, this essay focuses on the content and research topics of those highly cited research papers, which can be broadly classified into three categories.

The first category considers creative writing as an academic discipline and puts forward the concept of “creative writing studies” prospectively. The papers that expound on this concept include “Positioning of Creative Writing as an Academic Discipline”, “The Outline of the Development of Creative Writing as an Academic Discipline in China”, “A Study of Creative Writing Theories in China”, “Reformation of Chinese Education in Universities and the Development of Creative Writing as an Academic Discipline”, “A Study on Creative Writing as an Academic Discipline: Core Ideas, Fundamental Theories and Pedagogies I”, “Conjectures on the Organisation of Sinicised Creative Writing as an Academic Discipline” and so on. Internationally, the positioning of the implementation units of creative writing in education, development targets and other aspects are amiss with each other, and more attention is paid to practical approaches and concrete effects; that is to say, creative writing majors are mostly designed to meet the market demand, lacking the impetus for academic discussion. As a result, the study of creative writing is mostly at the level of “imagination”, which has been rarely mentioned and elaborated. In China, however, given a different context, it is crucial for the development of a field to establish an academic discipline, and make it into *The Catalogue of Disciplines and Specialties* published by the Ministry of Education and have it recognised at the national level. Therefore, scholars in the field have spared no effort in promoting the establishment of creative writing as a distinct academic discipline in the academia.

The second category contemplates creative writing as an innovative concept and method. Representative papers of this school are, for instance, “Course Models and Training Methods of Creative Writing”, “The Application of Creative Writing in Teaching Writing in Middle Schools” and “The Enlightenment of the Concept of Creative Writing to Writing Pedagogies in Middle Schools”, etc. The scholars believe that creative writing is about the ideas of writer training and literary techniques, and innovative writing pedagogies, for instance, procedure monitoring, workshop model, writing practice of literary genres, which are revolutionary to traditional literary composition in terms of approaches and methodologies.

¹ Shilei Song, “Cold Reflection on the Hot Concept: A Review of the Localisation of Creative Writing in China (2009-2019),” *Yangtze River Academic*, no. 4 (2019): pp. 79-89.

The third type of school investigates the practice, development and achievement of creative writing in China and abroad. The representative papers of this school include “Understanding ‘Iowa’: The Birth and Development of Creative Writing in the United States”, “Western Creative Writing and Writing Pedagogies at Universities in China”, “A Study on Teaching and Research in Creative Writing in China and Abroad”, “Reforming the Teaching of Writing in Universities with Creative Writing”, “Teaching Trial of Creative Writing in High Schools” and so on. Due to the strong practicality of creative writing, this kind of research produces more abundant results than other creative writing papers.

Of these three types of research, the study of creative writing as an academic discipline has received most attention.

Creative writing has entered its second decade of development now. In order to impel the research of creative writing and broaden the academic career path of researchers in creative writing in the coming decade, this paper proposes the following suggestions:

First of all, the scope of research issues and fields need to be broadened. Researchers can further strengthen their research in fundamental theories of creative writing (for instance, psychology and logic of writing, etc.), the integration of new media, development ecology, history of academic disciplines and other aspects. As for research methods, researchers can consider using approaches that are relatively scientific, such as quantitative research or investigation, etc.

Secondly, literary creation and research should be strengthened simultaneously. Students should spend efforts in producing more literary works, and teachers need to pay more attention to research issues at this stage. Besides, academics should actively propel universities to include the production of literary works in performance appraisals. This provides a brand-new opportunity and a way out for the reform of the current evaluation system.

Thirdly, academics ought to guide their students to choose a title for their research papers. The growth of an academic discipline depends on the reserve team. Postgraduates, especially doctoral students, are the new emerging forces of creative writing discipline. In order to encourage postgraduates who practice creative writing to conduct research in the field, a creative writing dissertation awards can be established, and, of course, similar to the situation of teachers, universities should allow PhD applicants to apply for doctorate degrees based on literary works.

Fourthly, researchers should have the awareness of the importance of citing references. When writing papers and engaging in research, one should pay attention to the comprehension and analysis of existing literature, then propose new research questions upon it. It is also necessary to take literature review as a precondition to put forward the problem and to cite the research findings generated by academics in the same field.

Last, there is a need to cultivate authoritative journal for creative writing research. The development of an academic discipline would become much more challenging without having a first-rate academic journal dedicated to it. Given that professional journals are the conventional direction of development among other types of periodicals, a professional journal devoted to creative writing should be launched under the subject of writing studies, and academics in the field, with a sense of responsibility, should put forward cooperative efforts to drive the future development of creative writing.



創意寫作課程的 「非創意」教學

2014年，一則發佈在Twitter上的課程信息火速在網絡走紅，不僅引起媒體熱議，也招致許多批評，以至於次年正式開課時，三百多名選讀的學生擠滿了原本只有十五個座位的教室。而這門課程正是肯尼思·戈德史密斯（Kenneth Goldsmith）在美國賓夕法尼亞大學創意寫作項目開設的「如何在互聯網上浪費時間」。戈德史密斯既是教員、作家、編輯，也是知名的觀念藝術家，早在2013年紐約現代藝術博物館（MoMA）便授予他「桂冠詩人」的稱號。他對詩歌有極為獨特的理解，對創意寫作及其教學也有深刻反思。他曾提出「非創意寫作」（Uncreative Writing）的概念，總結現當代藝術史上另類的寫作經驗，又善於以大膽的非創造性教學激發真正的創意，而這一切不妨暫由這門標新立異的課程說起。

儘管相隔多年，要重新了解它並不困難，因為戈德史密斯在2016年出版專書介紹相關經驗，如今也有中譯版即《如何不在網上虛度人生》（2017）。可這門課實際上沒有任何教材，學生只須帶上自己的筆記本電腦到課堂隨意上網，導師也沒有普遍意義上的教學，而是和學生一道發明「浪費時間」的方法，並期待學生們在此期間能夠寫下一些東西。正如課程簡介所述——「我們能否利用我們的Facebook來重寫一部自傳？我們能否通過竊取Twitter上的內容，來撰寫一篇精彩的短篇小說呢？我們能不能將網絡重新構建成一首有史以來最偉大的詩歌？這門以我們的筆記本電腦和無線網作為唯一教材的課程，會將重點放在如何將漫無目的的上網行為巧妙地轉化為實實在在的文學創作。」¹他很快發現，那些經自由討論誕生的「創作」方法和課程名稱一樣不可思議，早已越出他事先設想過的範疇：比如通過複製他人在社交媒體上的簡介以拼湊出自己的簡介；又如一組人輪流閱讀彼此的社交網站，從各自網頁選取一行字以組成一首詩；此外還有發佈一條二百字以內儘可能得罪更多人的帖子、利用他人的公開資料寫一則相親通告甚至訃告等等。且在近百種方法中至少有一半與寫作活動無關。通過前述專著，我們可以進一步了解戈德史密斯設計此課程的原初發想，在我看來其中已牽涉到兩大核心議題：如何激發創意以及如何重新界定文學？

¹ 肯尼思·戈德史密斯著，劉暢譯：《如何不在網上虛度人生》（北京：北京聯合出版公司，2017年），頁1-2。

社會大眾乃至學界菁英於網絡生活不乏誤解，存在不少鮮明的悖論：或認為現時代缺乏閱讀和寫作，而實際上「我們讀的和寫的東西，比過去三十多年裡還要多，只是讀寫的方式與過去不同了」；²或認為電子設備使人容易分心，可那些眼睛盯著屏幕的人分明已經處在全情投入的狀態，作者還引用普林斯頓大學邁克爾·伍德的看法，指出分心過程也包含專注成分，我們只是為某些其他興趣所吸引，如果徹底保持專注，那種引發創造性思維的好奇心反被削弱了；有人認為電子設備降低了人的日常交流能力，事實上，當孩子們癡迷於電子世界時，他們並非淡化了人際，相反正通過網絡在積極交往，那些對網絡語言和表情包的批評不無道理，可它們也不是蒼白的符號，特別在不定向、充斥著陌生人的社交網絡，信息流動攜帶者強烈的情感訴求，依靠對情感的辨識與連結建立關係，「網絡其實具有心靈感應的能力……使無數的溝通成為可能」。³概言之，戈德史密斯透過反駁諸多對網絡世界的指摘，以提醒我們去積極研究當下包裹著每一個人的媒介，後者已然改變了觀察這個世界以至接人待物的思維和方法，發揮現時代的創意並不是簡單回歸針對網絡、藝術的批判性傳統，拒絕在網絡浪費時間而多看書、或貶低這些新媒體的平台和語言以繼續推崇藝術傳統的經典化表述，這些都令人過於武斷地忽視了當下生活的創造性。

新時代的創意恰恰與新媒體的種種技術與現象聯繫在一起，與我們司空見慣的「檢索」、「複製」、「粘貼」、「剪輯」、「歸檔」等密切相關。藝術家運用谷歌的圖片檢索功能，用檢索到的相片取代相應文字，藉由《牛津英語辭典》自動生成了另一本書《谷歌第一卷》（*Google Volume One*, 2014）。馬克雷（Christian Marclay）拍攝的《時鐘》（*The Clock*, 2010）用二十四小時影片記錄一天中流逝的每一分鐘，每一分鐘都是獨立的長鏡頭，且都是從一萬多個過去的影視片段剪輯下來的與時鐘相關、與時間相對應的畫面，這部被認為是剪輯藝術的巔峰作品花了三年時間用於剪輯工作。正是它深深觸動了中國當代藝術家徐冰，才有了後來的《蜻蜓之眼》（2017）。而在文學創作方面，就不能不提到 Flarf Poetry 這項新世紀的前衛詩歌運動，詩人藝術家們以特殊的關鍵詞或角度在網絡收集現成的語句以進一步創作成詩歌，有意顛覆傳統的詩歌範式與美學取向。而戈德史密斯自己則是 Found Poetry（或可譯作「拾得詩」）的代表，這類創作先從別處拿來現成文本，如說明書、辭典、台詞、廣告等皆可，文本符號的結構、語法多數不會明顯改變，可詩人們將以特殊的節奏演繹它，或按照詩歌的樣式重新排版甚至增刪文字。比如戈德史密斯把 2014 年被白人警察擊斃的 18 歲黑人青年邁克爾·布朗（Michael Brown）的屍檢報告，「讀」成了一首詩，一度引發人們關於種族的熱烈討論。其實複製、剪輯、拼貼在當代語言或其他門類的藝術領域並不少見，與後現代主義特別是解構主義的哲學及其藝術思潮相呼應。況且，正如杜尚（Henri-Robert-Marcel Duchamp）的裝置作品《泉》所宣示，日常生活中的對象、包括這些現成的語言，只須解除它的實際功用、改變觀看的角度、重新加以命名，它便有機會成為藝術品。這些激進實踐完全突破了既有的藝術標準，讓寫作活動變得更加自由，對於一般大眾而言，此類創作的價值在於重新發現、發明我們習以為常的生活，揭示那些看似毫無生趣的事物或行為原來也具有非同一般的創造力。

² 肯尼思·戈德史密斯著，劉暢譯：《如何不在網上虛度人生》，頁iv。

³ 肯尼思·戈德史密斯著，劉暢譯：《如何不在網上虛度人生》，頁11-12。

於是不論新的時代經驗或新的藝術實踐都在促使我們改變對文學的看法。這日益信息化、數字化的三十年裡，現代人的讀寫的確更甚以往，戈德史密斯接著說道：「我們是在略讀、剖析、一掃而過、標記、轉發、群發著語言，這些方式現在還未被認可為文學，但是隨著一大批作者開始使用來自網絡的原材料構建起他們的作品，這種新的讀寫內容成為文學的一部分是遲早的事。」⁴今日互聯網以一條鏈接應對著博爾赫斯在〈巴別圖書館〉提出的問題，數據無盡卻可以輕易存檔、調取，真正意義上的創意或創作絕不只是繼續為無限的數據庫添磚加瓦，應是能夠具體反映你如何接受並進一步處理過這樣那樣的信息，依戈德史密斯的話說——「正是我如何通過信息密集的叢林——我如何管理、如何分析、如何組織和分派這些信息，決定了我和你的寫作之間的差異。」⁵現代人又幾乎無時不刻處在信息處理之下，你的房間、郵箱、手機、電腦、網頁都是精心選擇過、分類整理過的個體知識，你總在瀏覽、點贊、分類收藏，這種廣義上的「創作」使得各式各樣的「文本」也可以進入文學、藝術的視野加以解讀。具體地說，不僅是你在社交平台上發佈的生活分享，就連你的瀏覽歷史記錄、你在網上衝浪的種種行為都可被轉化為藝術作品。皮普斯 (Samuel Pepys) 寫了十年的《皮普斯日記》不正是今日的博客、臉書、朋友圈？同樣地，「我們是否能將 Facebook 想像成一個集體撰寫文化自傳的偉大實驗呢？社交網絡以一種前人無法想像的規模給未來的社會學家、歷史學家和藝術家提供了一份關於某一特定時刻的人類文明的詳盡描述。……從創作的角度來說，這種瘋狂的積累細節和數據的做法是值得慶賀的。大量的網絡語言對文學創作來說，正是完美的原始素材。網絡語言可以被析取、壓縮、剪切和粘貼，最重要的是可以被存檔，因此很容易就能被重新拼貼為藝術作品。」⁶在這個時代，無論是寫作還是文學、藝術，它們的內涵都在持續演變下一再突破了自身。

至此，我們無須在當代文學和藝術的激進實驗上追究下去，而是要回過頭強調：恰恰是複製、剪輯、拼貼等非創造性行為的創意，教戈德史密斯充分意識到了現存有關創意教學的問題。他之所以提出「非創意寫作」，就是看到了過去創意寫作的教材、教員總是依循某些脫離了時代的陳詞濫調，比如「一個有創造性的作家總是一個探險家、開拓者。創意寫作允許你規劃自己的路線、大膽走到從未有人抵達的地方」這類「空話」，又或是建議「創意寫作是從日常生活的束縛中解放出來」這類誤解，它們都無法指引實際的創造行為，更把日常生活和藝術強制區隔開，過分誇大了個體的獨特性和靈感的作用。

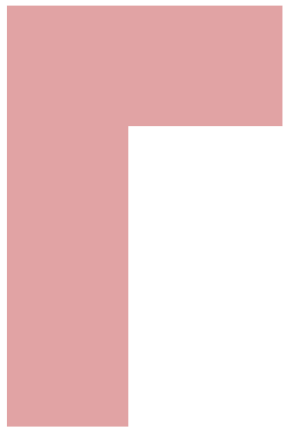
因而戈德史密斯在賓夕法尼亞大學另開設了一門名為「非創意寫作」的課程。他要求任何學生都應避免表現自己的獨創性或創造力，相反，抄襲、身分盜用、拼貼、改變文獻用途等非創造性甚至有違一般學術倫理的行為則受到鼓勵。值得一提的是期末論文，他要求每個學生必須通過網絡渠道購買論文並簽上自己的名字，每個學生都要接受其他同學的批評，並把它當作自己所寫的論文而加以辯護。事實證明，這類壓制創造的教學方式反而激起了踴躍的討論、以及充分的思考與意見表達，他教授的不是傳統的寫作技巧，卻能以拒絕創意的方式讓學生們煥發活力、真正愛上了表達和寫作。

戈德史密斯的研究與大膽實踐的確開拓了人們對「創意」和「寫作」的認知，更重要的是，他也刺激著創意寫作課程去發明新的寫作規則、尋找新的教學指導方法。在香港公開大學的創意寫作課程中，我們開始介紹「非創意寫作」的創意所在，特別是論及夏宇、陳黎等當代漢語詩歌的弄潮人及其寫作實驗，戈德史密斯的思路又可形成進一步解析作品、推廣藝術運動的理論資源。同時我們嘗試加入當代藝術的寫作導賞，徐冰的「英文方塊字」、「文字寫生」和《地書》都暗示著藝術距離我們並不遙遠，只需換一個角度，換一種思維，沒有什麼事真的無創意可言。

⁴ 肯尼思·戈德史密斯著，劉暢譯：《如何不在網上虛度人生》，頁iv。

⁵ Kenneth Goldsmith, *Uncreative Writing* (New York: Columbia University Press, 2011), p.1.

⁶ 肯尼思·戈德史密斯著，劉暢譯：《如何不在網上虛度人生》，頁56-57。



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The “Uncreative” Pedagogy for Creative Writing Course

In 2014, a tweet about a course went viral; not only did it spark intense media coverage but also receive much controversy, attracting more than 300 students to enroll in the course, who crammed into a 15-seat classroom where it was launched in the next year. This class is called “Wasting Time on the Internet”, a course conducted by Kenneth Goldsmith in the Creative Writing Program at the University of Pennsylvania. Goldsmith is a faculty member, author, editor and renowned conceptual artist. Named as the Poet Laureate in 2013 by the Museum of Modern Art (MoMA) in New York, he has a very unique insight into poetry and a depth of experience in creative writing and its teaching. He has proposed the concept “Uncreative Writing”, which summarizes the experience of unconventional writing in the history of modern and contemporary art, and has been known for using bold uncreative teaching methods to inspire the authentic creativity. This essay starts off the discussions on all of the above with this atypical course.

Although many years have elapsed, to rediscover the course is not difficult, for Goldsmith in 2016 published a monograph concerning it – *Wasting Time on the Internet*, of which the Chinese translation is now available. The class does not require any course materials. In fact, all students need to do is to bring along their laptops and surf the Internet. The instructors do not need to teach, in the general sense, either; instead, they work with students to invent ways to “waste time” and await them to write something down during the process. As described in the course introduction: “Could we reconstruct our autobiography using only Facebook? Could we write a great novella by plundering our Twitter feed? Could we reframe the Internet as the greatest poem ever written? Using our laptops and a Wi-Fi connection as our only materials, this class will focus on the alchemical recuperation of aimless surfing into substantial works of literature.”¹

¹ Kenneth Goldsmith, *Ruhe buzai wangshang xudu rensheng* 如何不在網上虛度人生 [Wasting Time on the Internet], trans. Chang Liu (Beijing: Beijing United Publishing Company, 2017), pp.1-2.

He soon discovered that the “creative” methods emerged from brainstorming are as incredible as the name of the course, which is well beyond what he had thought of beforehand. For example, some students created their own biographies by compiling the others’ profiles on social media; a group of people took turns in reading each other’s social websites and picked a line of words from each to composite a poem. Other works include publishing a 200-word post that could offend as many people as possible, using other people’s public personal information to write a dating announcement or even an obituary, etc. Among nearly 100 methods, at least half of them had nothing to do with writing. The monograph mentioned above gives us a closer look at Goldsmith’s original thinking in designing the course, which, in my opinion, involves two core issues: how to stimulate creativity, and how to redefine literature?

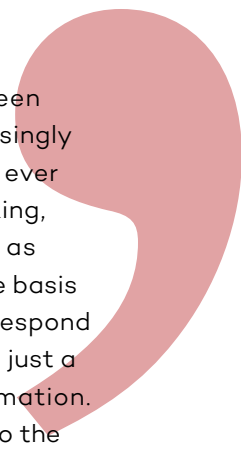
From the general public to elites in academia, many hold common misconceptions about the life online, and there are many contradictory views: some believe that people in modernity lack the chance of reading and writing; however, actually, “we have read and written more than we had in the past 30 years. It is just that the way of reading and writing is different from that of the past”;² some may think that electronic devices are distracting, but those with their eyes glued to a screen are clearly fully attentive. The author also cited the words from Michael Wood of Princeton University, who argues that attention plays a part during a period of distraction. We are simply attracted by something else. If one stays fully focused, the curiosity that leads to creative thinking is actually diminished. Some people believe that electronic devices reduce people’s ability to communicate in their everyday lives. In fact, while children are obsessed with the digital world, they have not become less social; instead, they become more active in interacting with each other through the Internet. The criticism against Internet language and emojis does have a point. However, they are not just blank symbols. Those messages, especially in the capricious social network filled with strangers, carry very strong emotions, of which people establish relationships upon the identification and connection of such. “The web is telepathic...it is telepathy that makes the vast connections possible.”³ In a nutshell, Goldsmith rejected a lot of criticisms on the internet, reminding us to actively study the media that surrounds each of us in the present day, which has changed the logic and way we observe this world and treat the others. Taking advantages of creativity in this modern era is not simply a return to the critical claims against the Internet and art. Refusing to waste time on the Internet and spending more time on reading, or belittling the platforms and languages of these new media in order to continue promoting the classical expression of artistic tradition – all of these ideas arbitrarily neglect the creativity in everyday life.

² Kenneth Goldsmith, *Ruhe buzai wangshang xudu rensheng* 如何不在網上虛度人生 [Wasting Time on the Internet], p. iv.

³ Kenneth Goldsmith, *Ruhe buzai wangshang xudu rensheng* 如何不在網上虛度人生 [Wasting Time on the Internet], pp. 11-12.

The creativity of the new era is inextricably linked with various technologies and phenomena of new media, having a close relationship with our common usage of *search, copy, paste, edit* and *archive*. Some artists have used Google's image search function to replace texts with the image search results of the corresponding words, by which a book titled *Google Volume One* (2014) was automatically generated based on the *Oxford English Dictionary*. Christian Marclay's *The Clock* (2010) is a 24-hour film that records every minute of the passage of a day, and each one-minute clip is a clock-related distinct shot that corresponds to the exact minute of the day that is assembled with over ten thousand short videos in the past. This work took three years to edit and is considered as the pinnacle of the art of editing. This is also the piece of art that deeply inspired the Chinese contemporary artist Xu Bing in creating the artwork *Dragonfly Eyes* (2017). In terms of literary creation, one could not help but mention Flarf Poetry, an avant-garde poetry movement of this new century, in which poets and artists, with the intention to defy the standard forms and aesthetics of poetry, search for phrases on the Internet with exceptional keywords and ideas to compose poems. Goldsmith himself is a representative of Found Poetry. Such poems are created by taking phrases from elsewhere as the texts, such as manuals, dictionaries, stage scripts, advertisements and so on. Very few changes would be made to the structure and syntax of original texts or symbols; however, the poets will interpret their works with a particular rhythm or make other formal changes, such as rearranging, even adding or removing words to fit into the styles of the poems. Goldsmith, for example, read as a poem Michael Brown's autopsy report, who was an 18-year-old black man shot dead by a white police officer in 2014. This sparked a heated debate about ethnicity. In fact, copying, editing and collaging are not uncommon in the fields of contemporary languages and other forms of arts. They correlate with postmodernism, especially the philosophy and art movements of deconstruction. Moreover, as Henri-Robert-Marcel Duchamp's installation art *Fountain* demonstrates, everyday objects, including languages, have the opportunity to become pieces of art if their practical functions are removed, their perceptions changed, and their titles altered. These radical practices have completely breached the existing artistic standards, which allows more freedom in writing. For the general public, the value of such creations lies in rediscovering and reinventing the life we take for granted, revealing that those seemingly tedious things or actions also have extraordinary capacities for creativity.





Therefore, the experience in the new era and new practices in art have been changing our ways to perceive literature. In these 30 years which are increasingly informational and digital, modern people indeed read and write more than ever before, Goldsmith continued: “We are skimming, parsing, grazing, bookmarking, forwarding, and spamming language—in ways that aren’t yet recognized as literary, but with a panoply of writers using the raw material of the web as the basis for their works it’s only a matter of time until it is.”⁴ Today, the Internet can respond to the questions posed by Borges in his short story *The Library of Babel* with just a link, and yet Internet users can effortlessly archive or retrieve limitless information. The true sense of creativity or creation should be more than adding content to the already infinite database, but it shall also reflect how one receives and processes such information. As Goldsmith said “How I make my way through this thicket of information—how I manage it, how I parse it, how I organize and distribute it—is what distinguishes my writing from yours.”⁵ Modern people process information in almost every moment. Everyone’s room, email, smartphone, computer, websites are all their individual knowledge which has been carefully selected, catalogued and sorted out. He or she is always browsing, granting “like” and archiving. This kind of *creation*, in a broad sense, allows for interpretation from the perspectives of literature and arts on different kinds of *texts*. More specifically, your posts on social media platforms, even your browsing history or surfing the Internet, and all different actions can be turned into works of art. Isn’t Samuel Pepys’ ten-year-work *The Diary of Samuel Pepys* equivalent to today’s blog, Facebook or Moments? Similarly, “Could we picture Facebook as a great experiment in collaboratively writing a cultural autobiography? Social network provides future sociologists, historians and artists with a detailed portrait of a civilization at every moment on a scale that is previously unimaginable.... From the point of view in creation, the fact that details and data have been accumulating exponentially is worth celebrating. The vast amount of Internet phrases, to literary creators, are perfect raw materials since they can be retrieved, compressed, cut and pasted, and, most importantly, saved; therefore, they can be easily reassembled into works of art.”⁶ In this era, whether it is writing, literature or art, their contents continue to evolve and break themselves through.

At this point, we do not need to further pursue radical experiments in contemporary literature and arts, but we should return to emphasize that the uncreative actions such as copying, editing and collaging make Goldsmith fully aware of the existing problems with the teaching of creativity. He came up with the concept of *uncreative writing* because he perceived that the teaching materials for creative writing and teachers in the past were always outmoded, platitudinous and grandiloquent, such as “a creative writer is always an explorer and pioneer. Creative writing allows you to chart your own course and dauntlessly walk towards a place where no one has ever reached before” – this kind of empty rhetoric, or the misconceptions like the suggestion that “creative writing is an escape from the constraints of everyday life”. These assertions cannot guide one to practice creation; what is even worse is that they forcibly separate everyday life and art and overstate the importance of an individual’s originality and inspiration.

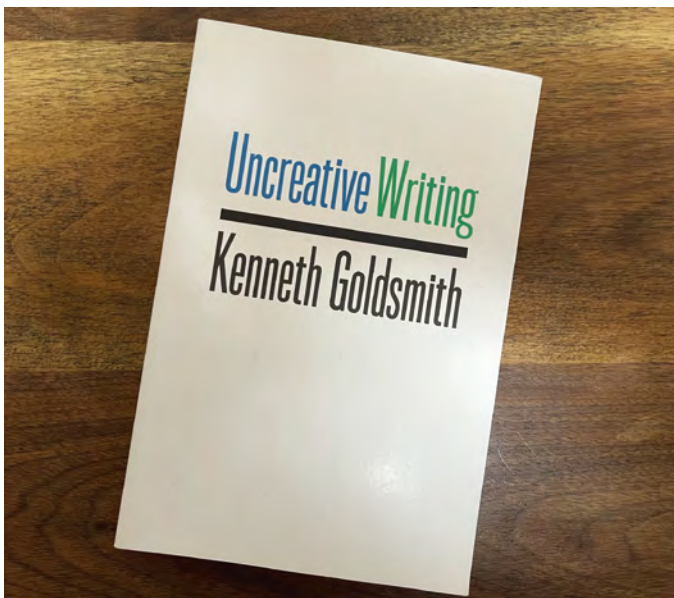
⁴ Kenneth Goldsmith, *Ruhe buzai wangshang xudu rensheng* 如何不在網上虛度人生 [Wasting Time on the Internet], p. iv.

⁵ Kenneth Goldsmith, *Uncreative Writing* (New York: Columbia University Press, 2011), p.1.

⁶ Kenneth Goldsmith, *Ruhe buzai wangshang xudu rensheng* 如何不在網上虛度人生 [Wasting Time on the Internet], pp. 56-57.

Therefore, Goldsmith launched a course titled “Uncreative Writing” at the University of Pennsylvania”, in which he required that all students should refrain from demonstrating originality or creativity; instead, he suggested that plagiarism, impersonation, collage, repurposing of references and other uncreative, or even other academically unethical actions should be allowed. It is worth mentioning that for the final paper, he required each student to buy an essay through the network and sign his or her own name on it, and each student would receive criticisms from other students and defend the paper as if it were his or her own work. It was proven that this kind of creative-suppression teaching, surprisingly, triggered lively discussions and plenty of thoughts and expressions. The writing techniques he teaches are unorthodox; however, he manages to make his students energetic and genuinely captivated by expressing themselves and writing in an uncreative way.

Goldsmith’s research and bold practices have indeed opened up people’s understanding of *creativity* and *writing*. More importantly, he has also revitalized creative writing courses, facilitating them to invent new writing rules and explore new pedagogical approaches. The creative writing course at The Open University of Hong Kong begins to introduce the innovative concept of *uncreative writing*, especially with Hsia Yu, Chen Li and other contemporary Chinese-language pioneering poets and their writing experiments. Goldsmith’s ideas can be further developed as theoretical resources for analyzing works and promoting art movements. Meanwhile, we try to include the introduction of the writing for contemporary art in the course. Xu Bing’s “Square Word Calligraphy”, “Living Word”, and the *Book from the Ground* – all of his works imply that art is not far away from us. It would only take a change in perspective and way of thinking to understand the fact that nothing is utterly uncreative.



(圖片由作者提供)
(photo provided by the author)



重慶移通學院創意寫作學院
作家崗教師、創意寫作學院市場化寫作教研室主任、上海大學創意寫作碩士

重慶移通學院創意寫作學院： 作家教學與創意寫作實踐探索

2013年，作家丁伯慧受命在重慶移通學院創建創意寫作中心，2016年更名為創意寫作學院（以下簡稱移通創意寫作學院）。創意寫作學院是重慶移通學院的二級教學單位，是學校致力於培養學生的寫作與表達能力，尤其是創意創新思維能力的特色教學部門。

在中國創意寫作界，移通創意寫作學院具有以下三個特點：

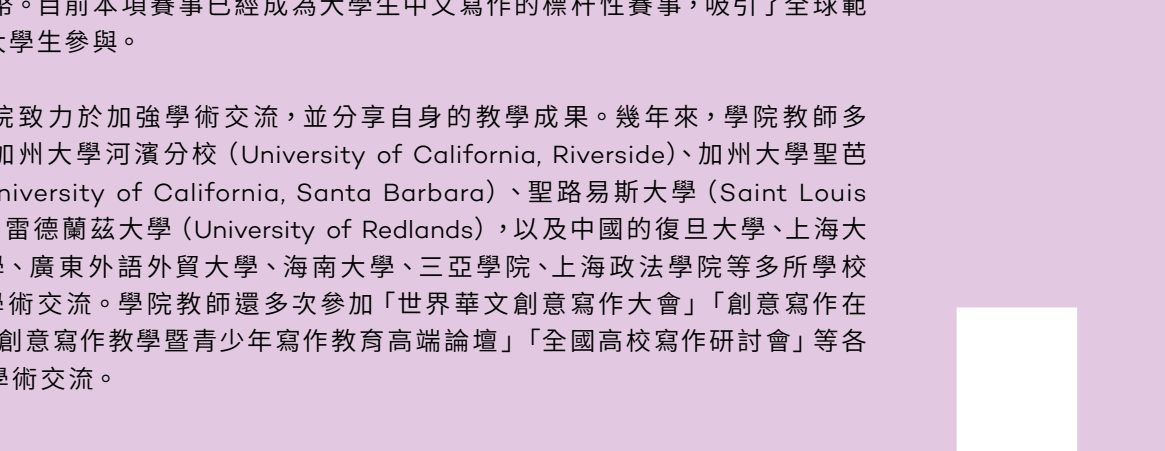
一、該學院是中國第一個以「創意寫作」命名的二級學院，也是中國目前唯一的創意寫作學院；二、該學院建立了中國唯一一個大學作家群，所有作家均為該學院的專職教師，該學院堅持以作家來教授創意寫作；三、該學院的創意寫作是中國第一個面向非文學專業的普通人的創意寫作，並致力於培養該校所有大學生的寫作能力。

移通創意寫作學院成立以來，堅持「創意寫作中國化、本土化」的核心戰略，經過艱難探索，逐漸形成「課堂教學寫作知識、項目制寫作進行寫作實踐、各類文學活動普及寫作教育、作家班和社團培養寫作精英」的道路，在全國高校創意寫作實踐中具有前瞻性和創造性，成為了學校的特色品牌之一。

創意寫作學院現有兩個教研室，包括傳統文學教研室和市場化寫作教研室，共有教師20餘人，其中作家15人。學院教師已出版教材兩部，出版專著上百部，在學術刊物累計發表論文數十篇。

移通創意寫作學院的定位是「培養普通大學生的寫作能力」，因此學院面向全校學生開設創意寫作系列課程。課程涉及領域涵蓋了寫作、文學欣賞、邏輯修辭、演講寫作、中西方文學史等門類。面向全校學生開設的課程有《創意寫作》、《300年來的世界文學》、《勸服與說理》、《經典演講》及《修辭與論理》；面向遠景學院的學生開設的課程有《文學基礎》、《創意寫作》。

學院每年從全校大一新生中錄取一百名有寫作潛質者，組建創意寫作作家班，全部採用小班教學。作家班開設的課程有《創意寫作思維訓練》、《創意閱讀》、《故事寫作》、《創意實踐寫作》、《嚴肅小說工坊》、《詩歌工坊》、《戲劇工坊》、《非虛構工坊》及《類型小說工坊》等。其中面向作家班開設的《創意寫作思維訓練》、《創意閱讀》等課程均為全國首創課程。

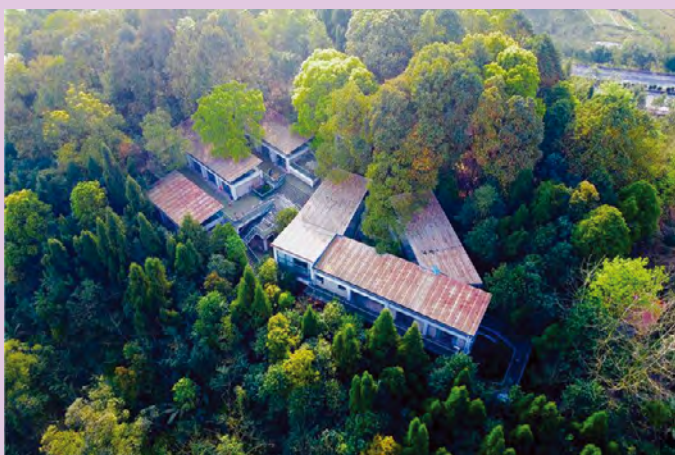


至今為止，全校約有四萬余名學生參加過創意寫作課程學習。這使該校創意寫作學院在某種意義上成為中國高校創意寫作教育教學實踐中的先行者之一。

移通創意寫作學院還通過策劃與地方文化接軌的圖書出版項目來促進學生寫作。項目組以作家班的學生為主體，面向全校學生招募選拔，委派作家任導師，帶領學生創作作品。學院策劃的「釣魚城文叢」圖書項目以地方文化為主要寫作對象，每年出版至少十部圖書，迄今已出版第一輯、第二輯、第三輯三十本，第四輯和第五輯已進入出版編輯流程。學院三次召開叢書出版新聞發佈會，目前已贈送合川農家書屋三輯圖書共計三萬餘冊。

2016年11月，移通創意寫作學院斥資一百余萬元，啟動了「釣魚城大學生中文創意寫作大賽」，大賽兩年舉辦一屆，旨在激發青年人的創造性思維，提高當代大學生中文寫作的能力。首屆和第二屆「釣魚城」大學生中文創意寫作大賽由著名作家畢飛宇擔任評委會主席，第三屆由著名作家阿來擔任評委會主席，並邀請了國內一流的作家、評論家、期刊編輯等組成評委陣容。前兩屆大賽每屆總獎金為20萬元人民幣，從第三屆開始，總獎金增至40萬元人民幣，其中虛構組和非虛構組的兩個一等獎獎金均增至10萬元人民幣。目前本項賽事已經成為大學生中文寫作的標杆性賽事，吸引了全球範圍內的眾多大學生參與。

創意寫作學院致力於加強學術交流，並分享自身的教學成果。幾年來，學院教師多次赴美國的加州大學河濱分校 (University of California, Riverside)、加州大學聖芭芭拉分校 (University of California, Santa Barbara)、聖路易斯大學 (Saint Louis University)、雷德蘭茲大學 (University of Redlands)，以及中國的復旦大學、上海大學、清華大學、廣東外語外貿大學、海南大學、三亞學院、上海政法學院等多所學校訪問，進行學術交流。學院教師還多次參加「世界華文創意寫作大會」「創意寫作在中國」「中國創意寫作教學暨青少年寫作教育高端論壇」「全國高校寫作研討會」等各種活動進行學術交流。



創意寫作學院風景 (圖片由作者提供)
A scenic view on the campus of the School of Creative Writing (photo provided by the author)



第二屆釣魚城大學生中文創意寫作大賽活動 (圖片由作者提供)
A subordinate activity of the 2nd Fishing Town College Creative Writing Competition (photo provided by the author)



釣魚城文叢圖書封面 (圖片由作者提供)
The covers of the Fishing Town Book Series (photo provided by the author)



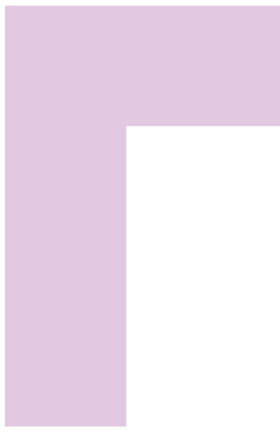
釣魚城文叢項目組采风活動 (圖片由作者提供)
An activity organised by the project team of the Fishing Town Book Series (photo provided by the author)



丁伯慧老師上課 (圖片由作者提供)
The instructor Ding Bohui delivering a lecture (photo provided by the author)



首屆釣魚城大學生中文創意寫作大賽頒獎典禮 (圖片由作者提供)
The Awards Ceremony for the 1st “Fishing Town College Creative Writing Competition”(photo provided by the author)



She Fei

Faculty writer and the director of the Centre for teaching and research on Marketisation Writing at the School of Creative Writing, Chongqing College of Mobile Communication. He obtained his master degree in creative writing from Shanghai University.

A Brief Introduction of the School of Creative Writing, Chongqing College of Mobile Communication

In 2013, writer Ding Bohui received a mission to establish the Creative Writing Centre at Chongqing College of Mobile Communication, which was renamed as the School of Creative Writing (hereinafter called “SOCW”) in 2016. SOCW is a subordinate body of Chongqing College of Mobile Communication, which devotes to cultivating the ability of writing and language expression, and especially of creative thinking.

SOCW, Chongqing College of Mobile Communication, is representative in Chinese creative writing in the following aspects:

1. It is one of the earliest secondary schools that is named after “Creative Writing”;
2. It has convened an expert college writer group that all writers serve as full-time instructors, which corroborates the idea of “writers teach creative writing”;
3. It makes an attempt not only to provide creative writing programs to literature majors but also to improve the writing ability of all students.

SOCW adheres to the concept of “sinicisation and localisation” of creative writing all the way and finds its own way through long term exploration – teaching knowledge of writing in classroom, advancing writing practice in programmes, advocating writing education in literary activities, and cultivating writing experts in literary organisations. SOCW makes prominent school-running characteristics with prospective and creative practices.

SOCW consists of two teaching and research sections – traditional literature and marketisation writing – with over twenty faculty members among which fifteen are writers. Till now, two textbooks, more than one hundred academic monographs and dozens of theses written by faculty members have been published.



The orientation of SOCW is to cultivate the writing ability among common peers in the university. Therefore, SOCW offers series of creative writing courses in college covering areas such as writing, literary appreciation, logical rhetoric, speech writing, history of Chinese and Western literature, etc. Courses like “Creative Writing”, “Global Literature in the Past 300 Years”, “Persuasion and Reasoning”, “Classic Speech”, and “Rhetoric and Reasoning” are offered to all students, as well as “Foundation of Literature” and “Creative Writing” are specifically offered to students from Prospective College. SOCW admits 100 talented freshmen to set up “Creative Writing writer class”, then proceeds small-class teaching. “Training in Creative Thinking for Writing”, “Creative Reading”, “Story Writing”, “Creative Practical Writing”, “Proper Novel Workshop”, “Poetry Workshop”, “Drama Workshop”, “Non-fiction Workshop” and “Novel Genre Workshop” are provided to writer classes, among which, the first two courses are original in China.

As of now, more than 40,000 students have participated in creative writing classes, which make SOCW outstanding in the practice of creative writing in Chinese higher education.

Giving priority to students of writer class and selecting students from the entire college, arranging writer-instructors as directors, SOCW attempts to promote students’ ability by planning and publishing indigenised books. Named Fishing Town Book Series, the project has a quantity of thirty in three series in print, with two series to be published. More than 30,000 copies have been donated to He-chuan Farmers’ Library.

In November, 2016, SOCW spent over ¥ 1,000,000 in organising the “Fishing Town College Creative Writing Competition”, an activity held every two years that aims to simulate youngsters’ creativity and enhance college students’ writing ability. The organiser of the competition invited celebrated writers, critics and editors as the judges. The competition prize was ¥200,000 in total in the first and the second times respectively, then it was doubled to ¥400,000 in the third, while the two first prizes in Fiction Category and Non-Fiction Category were each increased to ¥100,000. Nowadays, this competition has already become an iconic event in creative writing among colleges that attracts attendees all around the world.

SOCW has paid a lot of attention to enhancing scholar communication and sharing experience. The members of the faculty visited the University of California, Riverside; University of California, Santa Barbara; Saint Louis University; University of Redlands; Fudan University; Shanghai University; Tsinghua University; Guangdong University of foreign studies; Hainan University; Sanya University; and Shanghai University of Political Science and Law, etc. during the past few years. They also participated in academic conferences such as Global Chinese Creative Conference, Creative Writing in China and Chinese College Symposium on Writing, etc.



The Translation and Rewriting of Chinese Classical Poetry by Expressionist Poets: Taking Klabund and Ehrenstein as Examples

Liu Weidong

School of Humanities,
Southwest Jiaotong
University

From the end of the 19th century to the beginning of the 20th century, more and more ancient Chinese classical poems were translated into German. During this period, the translation and dissemination of Chinese classical poetry in German-speaking countries reached an unprecedented climax. Many German writers have absorbed and integrated Chinese poetry and culture in their original works at the beginning of the 20th century. The translators/scholars who translated and rewrote a certain amount of Chinese poetry include Alfred Klabund, Albert Ehrenstein, Martina Wed, Alfred Neumann, Alfred Mombert, Vincenz Hundhausen. Many elements or images of Chinese culture appear in their original works. The integration and translation of ancient Chinese poetry seem to provide new resources for their literary creation. The translation and rewriting of Chinese Classical Poetry by Klabund and Ehrenstein are especially noteworthy. They creatively rewrote many Chinese poems and introduced them to German-speaking countries. These creative translations and rewritings played a crucial role in spreading Chinese classical poetry in German-speaking countries in the early 20th century.

The expressionist poet Klabund rewrote many Chinese classical poems and published works such as *Li Tai Po* (李太白, 1916), a collection of Chinese classical poems rewritten by himself. It is essential to note that these works are translated and adapted from the French or German versions of Chinese poems published in Europe. Another expressionist poet Ehrenstein rewrote the Chinese poetry *Schi-King* (《詩經》, 1922) and many of Po Chü-i's lyrics based on the German translation. These works combine the two characteristics of translation and creation and successfully translated ancient Chinese classical poetry into modern German poetry, which became a unique phenomenon in the German literary world in the early 20th century.

According to the research of the scholar Gu Zhengxiang, many German poets devoted themselves to rewriting Chinese classical poetry in the 19th century, and this tradition can be traced back to Goethe, Friedrich Rückert, and Cramer. Generally speaking, these poets are not familiar with Chinese. They often rewrite Chinese poems based on the French or German translations. Rewriting, often called *Nachdichtung* (改寫、改編、重寫) in German, has a similar meaning to adaptation or rewriting in English. Compared with translation, *Nachdichtung* is similar to free rewriting. *Nachdichtung* focuses on the transmission of the work's inner spirit and essence instead of translating it word by word. The feature of this unconventional translation is a double-edged sword: on the one hand, it has gained a lot of readers because of its creativity; on the other hand, it has received a lot of criticisms because of its iconoclasm. The translations of Klabund and Ehrenstein are categorised as *Nachdichtung*, which is an innovative and poetic approach to translation.

Klabund and Ehrenstein translated and rewrote numerous Chinese classical poems. Gu Zhengxiang traced this literary phenomenon back to the tradition established by Goethe and Rückert. Most of these poems are translated and rewritten by these poets according to the Chinese classical poetry published in German, French, or English, and most Chinese classical poems are translated and rewritten by these poets. Through this unique method, Klabund and Ehrenstein gained a lot of inspiration from Chinese culture. They used it as their creative resource to develop social criticism through Eastern culture, which significantly influenced the German-speaking countries in the early 20th century.

Klabund was originally named Alfred Henschke (1890-1928). He was born in Crossen, Germany in 1890 and died on 14 August, 1928 in Davos, Switzerland. As one of the representative poets of expressionism, Klabund is also a famous playwright and novelist. Klabund was a representative poet who translated and rewrote ancient Chinese classical poetry and absorbed Chinese philosophical ideas in the early 20th century. Klabund

published *Dumpfe Trommel und beraushtes Gong: Nachdichtungen chinesischer Kriegsslyrik* 《緊鑼密鼓：中國戰爭詩歌改寫》) in 1915, which was his initial attempt to rewrite Chinese classical poetry. In 1916, Klabund continued to explore the rewriting of ancient Chinese classical poetry and published a collection of poems, *Li Tai Po*, which is his representative work on rewriting of ancient Chinese classical poetry. Many German readers began to understand Li Bai's works thanks to this collection of poems. To a certain extent, Klabund's rewriting has made Li Bai's work more popular among German readers. Many modern readers would think that it is incredible that Li Bai became an inspiration of German poets in the 20th century. However, this is the exciting part of these literary phenomena, and it is worth further thought.

Take the collection of poems *Li Tai Po* as an example. In translating and transforming Li Bai's poems, Klabund creatively rewrote these works, creating a new style with a modern sense and Eastern aesthetics. Klabund accurately captured Li Bai's Chinese classical poems' imagery. But at the same time, he also changed Li Bai's poems. In Klabund's translation, Li Bai's lyrics present a new sense of beauty and modernity. At the same time, it seems that Li Bai has become a liberal who lives in a contemporary society. It appears that Klabund created a different version of Li Bai. He re-examined the beauty and spirit of Li Bai's poetry from a modern perspective. From this perspective, one can perceive that Klabund's translation is free, creative, and poetic. The primary purpose of Klabund is to convey and sublimate the inner aesthetic spirit of Chinese classical poetry, not to copy it. This creative translation produces a unique aesthetic effect, which allows us to re-understand ancient poetry from modernity. Interestingly, when we observe ancient poetry from the perspective of modernity, we can see a new sense of beauty and receive new enlightenment. From this perspective, Klabund transformed Li Bai's poetry into a new work with modern value.

Das Blumenschiff: Nachdichtungen chinesischer Lyrik (《花船：中國抒情詩改寫》), published by Klabund in 1921, is a further adaptation of ancient Chinese poetry. *Das Blumenschiff* (《花船》) is considered the pinnacle and essence of Klabund's adaptation of Chinese classical poetry. For Klabund, transformation is a kind of new creation. Klabund further explored the inner aesthetic space and spiritual world of Chinese classical poetry through translation and rewriting. Adaptation of Chinese classical poetry, which was first introduced by Goethe and Rückert, has become an effective and creative way for Klabund to understand Chinese classical poetry and culture.

Take *Das Blumenschiff* as an example, Klabund rewrites many poets' works, including Li Bai, Du Fu, and Su Shi. One of the poems is *Das Blumenschiff*. In this poem, many factors such as translation, rewriting, and originality are mixed; hence it is difficult to determine whether it is a translation or a new creation. Comparing Klabund's rewritten works with the original Chinese poems, we can see that many rewritten lyrics are far different from the original. In the 1990s, scholars' research mostly focused on the textual analysis of the relationship between the translation and the original text. However, if we observe these works from the perspective of cross-cultural research, we can see that they are rich in meaning, not just the "cultural affinity" or "cultural colonisation". In rewriting, Klabund completed a new interpretation of Chinese poetry, giving these works a new era.

Another well-known translation and rewriting of Chinese poetry is the expressionist poet Albert Ehrenstein (1886-1950). Ehrenstein was born in Ottakring in Vienna, Austria. He was a representative German expressionist poet in the first half of the 20th century. He was also one of the representative translators who absorbed Chinese culture among the German expressionist poets in the early 20th century. Ehrenstein grew up in Vienna and received his doctorate from the University of Vienna in 1910 with a focus on history and linguistics. There are many representative works of Ehrenstein's translation and rewriting of Chinese poetry, including *Schi-King. Nachdichtungen chinesischer Lyrik* (《詩經：改寫中國抒情詩》) adapted from Rückert's version in 1922, and two pieces adapted from Bai Juyi's poems.

The rewritten *Schi-King* was published by Ehrenstein in 1922. Although, still, a lot of changes were made in this book comparing to the original context, such as adding or deleting texts, a great effort was made to retain the content from the original poetry. Ehrenstein's translation of *Schi-King* is based on Rückert's version, which has tremendous amount of differences compared with the original text. Some of the poems can be considered as brand new creations. Later, Ehrenstein adapted a Po Chü-i based on 'Der Chinesische Dichter Pe-Lö-thien (中國詩人白樂天)' published by August Pfizmaier in 1886. Bai Juyi's criticism of the social system and the gap between the rich and the poor may have motivated Ehrenstein to adapt Chinese poetry.

Since then, Ehrenstein's adaptation of Chinese poetry has never stopped. In 1924 Ehrenstein published *China Klagt: Nachdichtungen revolutionärer chinesischer Lyrik aus drei Jahrtausenden*, which includes 26 poems, among which 13 of them were from *Schi-King: Nachdichtungen chinesischer Lyrik. Das gelbe Lied: Nachdichtungen chinesischer Lyrik* (《華夏之歌：改寫中國抒情詩》) published by Ehrenstein in 1933, which collects several Chinese-related poems published in different magazines. From the perspective of the choice of poetic theme, it shows Ehrenstein's tendency to find new critical thoughts from Chinese culture.

Klabund and Ehrenstein's extensive rewriting based on Chinese themes became an essential phenomenon in the German Expressionist literary period in the early 20th century. For this work, the scholar Cao Weidong believes that Klabund and Ehrenstein, and others are doing free translations. The statuses of such translations are disputed for a long time, and I think they should be treated as rewritten works, or as new creations.

Klabund and Ehrenstein's rewriting of Chinese poetry can be traced back to other German writers in earlier periods. In the 15th century, poet Hans Rosenplitt's *Weinsegen* (《葡萄酒讚歌》) showed that the Chinese element already existed in German poetry. This rewriting as a specific literary practice can be traced back to Goethe's *Chinesisch-Deutsche Jahres- und Tageszeiten* (《中德晨昏四季雜咏》, 1827), where Friedrich Rückert rewrote the Chinese classical poetry *Schi-King* (1833). The absorption of Chinese poetry and creative rewriting of Chinese poetry by German poets can be regarded as a diachronic and continuous unique literary tradition. The extraction of Chinese cultural elements by German poets and the creative absorption of Chinese philosophy and ideas constitute a unique landscape in the history of Sino-German literary exchanges.

The translation approach adopted in the Chinese classical poetry rewritten by Klabund and Ehrenstein is unorthodox to the one by the sinologists. Diachronically observing the process of translating and rewriting Chinese classical poetry by German poets since Goethe and Rückert, we can see that Klabund and Ehrenstein's rewriting is a part of this unique tradition. They did not tamper with Chinese classical poetry arbitrarily, but they continuously endowed ancient Chinese poems with modern aesthetic value in translation and rewriting. Simultaneously, through translation and rewriting, Chinese classical poetry was introduced to German-speaking countries and accepted by more and more readers. And even more remarkably, Klabund and Ehrenstein both explored the aesthetics of Chinese classical poetry with the artistic sensitivity and intuition of poets. It sublimates and extracts the beauty of Chinese classical poetry, and transformed it to German readers in the early 20th century with a creative way to recognize and understand Chinese classical poetry.

Call for Papers: *Chinese Creative Writing Studies*

Overview

Chinese Creative Writing Studies (《中國創意寫作研究》) is an English-language journal committed to the broad fields of creative writing such as teaching and research of creative writing. This peer-reviewed journal is a collaboration among Chinese Creative Writing Centre at Shanghai University, School of Humanities at Wenzhou University, and Tin Ka Ping Centre of Chinese Culture at The Open University of Hong Kong. The Chinese edition of this journal was first published by Higher Education Press in Beijing in 2019.

Aims and scope

With the vision to promote the developments of the teaching and research of Chinese creative writing in the world, *Chinese Creative Writing Studies*, the English variant of the Chinese journal (《中國創意寫作研究》), publishes the translation of the papers in its Chinese version essays selected from relevant conferences, and other research papers in English. The journal serves as a platform to exchange ideas in the fields of creative writing, such as creative writing as an academic discipline, genre studies in creative writing, internationalization of creative writing, Chinese creative writing in the world, classics in creative writing studies, and the history of creative writing.

Submission Deadline

Submissions can be made by 30 June 2021.

Submission Guidelines

- Papers should be at least 7,000 words, excluding all references and footnotes
- A submission of research paper should include an abstract with no more than 300 words which includes salient arguments
- The authors should provide 3 to 5 keywords
- *Chinese Creative Writing Studies* uses in MLA style
- Please send your paper in MS Word to the editor at tkpccc@ouhk.edu.hk

Peer Review System

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田家炳中華文化中心 2020年至2021年活動概要



專題講座： 好食好睇：日常生活中的藝術

講者：知名文化人、媒體人、跨界藝術家
李純恩先生

日期：2020年10月14日

時間：下午 3:00—4:30

形式：網絡講座



香港公開大學人文社會科學院鄭志良院長（圖左）致送紀念品予李純恩先生（圖右）



李純恩先生（圖左）與主持人鄭玫博士（圖右）



一眾嘉賓與李純恩先生（圖右四）合照

「好好過日子」——李純恩的生活之道

文：盧卓欣（香港公開大學中文系四年級學生）

北方有句俚語，和「得閒飲茶」差不多，是人們總愛掛在嘴邊的——「好好過日子」。「好好過日子」適用於不同場合。老朋友久別重逢，打過招呼、寒暄過後，對方拍拍肩頭，嘆口氣道：「好好過日子。」父子倆舉杯暢飲，正值盡興之時，自然而然地來一句：「好好過日子。」那麼，要是「老婆跑了——好好過日子！你老婆都跑了，（當然要）好好過日子！」李純恩先生半開玩笑、半認真地說著這俚語，頓時收穫了全場笑聲。

近日，香港公開大學田家炳中華文化中心聯同人文社會科學院創意藝術學系，在網上舉辦了名為「好好過日子：日常生活中的藝術」的專題講座。嘉賓李純恩先生以輕鬆幽默的語調，大談其生活之道，當中處處蘊含中華文化之妙。儘管日子多難，我們仍需好好過日子，走著走著，恍然發現生活之甜。

主宰生活 照出藝術

談起李純恩先生無師自通的興趣，他莞爾一笑，徐徐說道：「要不是生活所迫，怎麼會一身才華？」說畢，再度讓人忍俊不禁。活躍於兩岸三地的文化人李純恩先生，除了擁有知名專欄作家的身份外，對攝影、畫畫亦甚有研究，對飲食更秉持著一份執著。

六零年代，華僑父親從國外帶來了數部新款相機，在家人的耳濡目染下，李純恩對攝影產生了濃厚興趣。一個才剛滿九歲的小毛頭，大晚上總跑到洗手間去，用黑膠紙把窗戶一扇一扇地封起來，再拿紅漆豪爽地塗滿整個燈泡，在「自製黑房」裡熟練地曬照片。

「快門一按下去，（那一剎那）這輩子都不會再重來。」——正是攝影所吸引李純恩之處。

問及其得意之作，他皺起眉頭左思右想，片刻才選中那張獨一無二的照片。仔細一看，在堪稱「意大利最浪漫的石橋」佛羅倫斯老橋上，一對年輕情侶旁若無人地親熱，從臉頰到嘴巴、再由脖子轉至上胸，二人浸醉於頃刻的熱情當中，身後金光閃閃的珠寶首飾就如電影中的佈景板。「我不想很肉麻地說，這就是愛，（同時）這就是開心。」李純恩笑道，同時小心收好二人的浪漫纏綿。

畫出新意 傳承文化

談起李純恩先生無師自通的將抵豆蔻之年的小毛頭除了愛把玩相機，更愛執起毛筆東畫西畫。可惜基於家庭原因讓他從此失去了畫畫的資格。那時，老師打算推薦李純恩進入少年宮繪畫訓練班，面對這千載難逢的機會，小男孩高興得徹夜未眠，萬萬未料到翌日竟被告知——「你的出身不好，機會給別人了。」看似只是一件平常事，卻終歸刺疼了小孩子敏感的內心，讓他發誓從此不再畫畫。現在憶來，他只擺著手、開玩笑地道：「不然我今天就成了大師了！」

一絕筆，便是四十年的光景。六年前，他為高齡愛犬「拖肥」拍照，心血來潮便舉筆作畫，描繪出牠長存於主人心中的一顰一笑。

自此以後，李純恩再度走上畫畫之路。他參考各派大師的畫，融會貫通作自己獨門的一套，配合無邊際的想像，在中華文化中節節創新。

像是含冤自盡的屈原，在別人筆下總是瘦骨伶仃、滿臉哀愁，李純恩為他感到委屈，足足吃了兩千多年的粽子，定必成了肥頭大耳的「胖屈原」了。「胖屈原」的粽子被魚群搶掠，自己則撐著腰躺在汨羅江底，紅著臉盯著江上的人。有著同樣份量、同樣姿態的還有「肥娥」——吃了三千年月餅、珠圓玉潤的胖子嫦娥。在李純恩筆下，嫦娥與豬八戒或許更為相襯。

記錄感情 書寫生活

香港位於亞熱帶地區，再冷仍不曾下過雪。下雪的香港可有多美多浪漫，故李純恩寫出了飄雪的香港「攝影時你是半個上帝，但寫作時你就是整個上帝。」這亦是李純恩一直喜歡寫作的的原因。

隨即，李純恩挑一挑眉，半句開玩笑的話便蹦了出來：「寫作的最大動力？當然是交稿了！」整整二十五年間，李純恩同時為三份報紙的專欄寫稿，一日三篇，年中無休。他笑言，自己隨時隨地都在寫稿。沒靈感時，到茶餐廳坐一個下午，聽為人母的煩惱、聽名店售貨員的八卦、聽地盤工人的辛酸……種種均能成為其寫作題材。雖然李純恩笑說交稿是他最大的動力，但實際上是他對此地的愛，才驅使他一直寫香港、記這裡的人事。凡事先從喜歡的事物下手，興趣來了、感情濃了，自然能寫得好。物件選對了，接下來便是培養技巧。專欄上並無色、香、味之分，要怎麼寫下活靈活現的文字呢？

李純恩精煉地點出，寫食物必須運用比喻。像寫他吃過最美味的元蹄（豬腳）是「『肉騰騰』的——『肉騰騰』不一定是指『肥妹仔』——一碗肉端上來，要讓別人感覺它正在跳動，視覺就出來了。味道也別只會說『入口即化』，還要寫瘦肉的質感，『化』的是中間一層厚厚的脂肪，外層的皮有彈性、十分黏嘴。肉一進去，嘴巴就張不開了。」要讓未吃過的讀者能想像它的味道，讀完以後還要跑去嚐一嚐它，那便是寫得好極了。

人人皆可成為生活藝術家

「當自己生活的主宰。」李純恩認真地說著：「生活中沒甚麼大事，但有不少令人開心的事。」抱著細膩的心，凡事保持敏銳，用心記下種種使人愉快之事，便能漸漸愛上生活，珍惜現在、活在當下。

雖說中華文化多與「傳統」、「舊」掛勾，但仍然與我們現今的生活息息相關。正如在端午節仍會為了紀念「瘦屈原」而吃月餅，又或象徵人月兩團圓的中秋節能放一天假一樣，皆是中華文化的體現。在李純恩的創作下，中華文化除了以文字方式得以保留，更是在傳統中創新，以符合新世代的方式繼續傳承下去。

《漢書·藝文志》有言：「禮失而求諸野」，別讓珍貴的中華文化不再復見，方才四出尋找，正是我們致力保存中華文化之原因。





公開講座： 彭林教授學術講座暨中華禮儀 動畫化計劃開幕禮

講者：北京清華大學文科資深教授、
中國經學研究院院長
彭林教授

日期：2020年12月17日

時間：下午6:00—8:00

形式：網絡講座



北京清華大學文科資深教授、中國經學研究院院長彭林教授（右圖）及香港公開大學人文社會科學院院長鄭志良教授（左圖中）為「中華禮儀動畫化」計劃進行簽約儀式



活動透過網上形式進行，彭林教授（圖右上）於活動內發表演講，是次活動並邀得香港公開大學學術副校長關清平教授（圖左下）及張頌仁先生（圖右下）致辭



香港公開大學人文社會科學院院長鄭志良教授（圖中）、人文社會科學院副教授暨田家炳中華文化中心主任梁慕靈博士（圖左）及人文社會科學院助理教授李洛旻博士（圖右）主持活動

古代禮儀X現代動畫：畫出經典《儀禮》意義

文：盧卓欣（香港公開大學中文系四年級學生）

中華文化燦爛輝煌，傳承文化為炎黃子孫之責，但礙於古代文字之使用習慣有別於今，不少人為之卻步。《儀禮》為先秦時期儒家禮學經典，詳細記述周朝各場合的禮儀之制。若結合現代動畫技術，將如何把古代社會活靈活現地呈現於眼前呢？

近日，香港公開大學田家炳中華文化中心於網上舉辦了「彭林教授學術講座暨中華禮儀動畫化計劃開幕禮」活動，邀請了清華大學文科資深教授、中國經學研究院院長彭林教授，講解《儀禮》復原的學術價值與當代意義，分享《儀禮》真人拍攝得多媒體影片的各種疑難與考據。屆時亦舉辦了由香港公開大學人文社會科學院、田家炳中華文化中心與清華大學中國經學研究學院合作推行「中華禮儀動畫化計劃」的開幕禮，成為復原古人之禮的重要基石，抱有傳誦後世的未來展望。

復禮的第一步：「中華禮儀動畫化計劃」開幕

「中華禮儀動畫化計劃」旨在把寶貴的中華古代禮儀以動畫形式推廣給大眾。此計劃由清華大學中國經學研究院團隊、香港公開大學人文社會科學院田家炳中華文化中心與創意藝術學系合辦。計劃中的各種動畫作品設計，皆在創意藝術學系動畫及視覺特效課程的老師協助下、由學生包辦。從劇本撰寫、角色設計到配音等各個項目，超過二十位本校師生參與。同學可以從中切身了解古禮及其精神，另外更能供大眾以有趣的方式接觸古禮，未來希望向香港中小學生加以推廣，宣揚古代禮儀傳統。

中華禮儀動畫化計劃現已進行兩期，曾於不同地方放映，包括公開大學課堂與清華大學舉辦的論壇放映，獲受一致好評。另外，此計劃亦受到媒體關注報道，如《星島日報》向全港中小學生簡介計劃中的動畫古禮。計劃未來會招募更多師生參與，拓展計劃成效，以製作不同禮儀主題的動畫及繪製《周代禮服圖冊》，繼而製成其他語言版本，舉辦放映及導賞會，務求將古代禮儀的精神和文化向大眾推廣。

復禮的第二步：「中華禮儀動畫化計劃」成果

開幕禮上播放了三段禮儀動畫。《儀禮·士冠禮》以定格動畫模式製作，製作團隊以模型公仔飾演古人行「成人禮」的過程，將「死板」的文言文書面記載，轉化為生動有趣的動畫，映出當時「準成年人」三次加冠之繁複步驟，重現周朝冠禮，道出古代人民對「成年」的重視。

《儀禮·鄉射禮》記載周代射禮中傳統重要的體育精神。動畫中主角無意穿越到周朝中一場射禮之中，繪聲繪影的故事把古代射禮的傳統及過程細節展示於螢幕，更道出當中古禮精神：面對人生中的成敗得失，應正視自己問題，而不責怪他人。

中華「日常禮儀」動畫則以社會為主題，以妙趣橫生的動畫體現《儀禮》的重要內容，如敲門、三人不應並行、於適當場合穿著合適衣服及守時的禮儀習慣，指出古代已經存有的日常禮傳，現代更應傳承和遵守。

雖然動畫只有短短數分鐘，但已把重大艱澀的古禮精神，化為現代人喜聞樂見之事，有助吸引大眾了解古禮傳統。

復禮的第三步：《儀禮》復原的學術價值探究

當日除了舉行了中華禮儀動畫化計劃開幕禮外，亦邀得彭林教授就「《儀禮》復原的學術價值」舉行了學術講座。「若然要用一個字來概括中華五千年文化，那便是『禮』」，彭林教授簡要地點出復原古禮的價值所在。殷商衰亡，在於「無德」；周朝興盛，在於「有德」。先有助紂為虐的商紂王，行暴政終亡國；後有禮崩樂壞的東周，亂倫理漸亡國。「德」的建立，在於制度與典禮的培育。因而「禮」成為約束人的重要工具，以禮管教人的成長，成為道德意義上的完人。

禮樂文明是建立中華民族認同的核心。《儀禮》——與《禮記》、《周禮》並稱「三禮」，詳細記錄古代各場合的禮儀之制，當中包含能提升現今社會文明的重要人文精神。彭林教授希望以多媒體的方法，把《儀禮》中各種古禮復原，望儒家聖人孔子之志傳授予今人。昔日孔子將活態的典禮儀式轉換為固態文本，志在保存珍貴文化，故今人便須藉由閱讀文獻，配合現今科技，將其活化成片段，繼續傳承。

彭林教授表示，復原《儀禮》的過程艱鉅，需要反覆考證文獻經典，方能以活態形式呈現。他更指出從場景設計與實景佈置，到道具的要求與做法，乃至角色服裝與姿態，團隊均進行了仔細的考據。團隊於北京大廠的攝影棚，配合考古材料、文獻記載畫下設計圖，並進行房屋搭置實景。搭建時曾因與歷史記載不符，殿堂台階側邊的過渡不足，需要補加上「堂廉」，加強還原度。《儀禮·鄉射禮》中使用的弓箭參考自文獻〈考工記〉，與工匠多翻溝通後製成；而禮典大堂上站的人的數量、誰先誰後，均經過詳細考證。此外，團隊對禮儀場合的各種姿勢亦相當講究。彭林教授先透過閱讀理解實際情況，再請專業演員協助拍攝。面對身份尊貴的人，古人會如何表示敬意呢？應按對方的身份決定「微罄」的幅度，對方身份愈高，彎腰的幅度愈大。除此之外，古人站立、坐、行、走等等，皆是學問所在。

《儀禮》復原的當代意義

《儀禮》復原的計劃深受各界歡迎。2017年，英國查爾斯王子與王妃在倫敦觀看《儀禮》復原成果展，深感興趣。計劃亦曾於瑞士的學術討論會議中得以介紹，引起各國討論。此外，臺灣大學亦曾製作《儀禮·士昏禮》的動畫版，以及清華大學為《鄉射禮》以真人模式錄製，為《儀禮》樹立重要里程碑。於今，香港公開大學田家炳中華文化中心藉著推出《儀禮》動畫，以深入淺出的方式於學生層面推廣儀禮文化。一系列的《儀禮》復原成果相信亦能進一步為禮教文化的傳承作出貢獻。

「不學禮，無以立」。禮為人處世之基礎，民族認同之根本。古禮得以傳承，貴在社會大眾合力參與，方能保存珍貴的中華文化。

「中華禮儀動畫化計劃」

第二期：動畫與繪本成果

李洛旻博士

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中國嚮有「禮儀之邦」的美譽，古代禮儀有著重要的文化內涵。本年，中心與清華大學中國經學研究院合作推展第二期「中華禮儀動畫化計劃」，繼續將中華傳統禮儀進行動畫化。第二期計劃共11位創意藝術學系動畫與視覺特效課程同學參與，由系內資深導師麥盛豐老師及袁耀萍老師指導，製作了兩則禮儀動畫，分別是《儀禮·鄉射禮》和日常禮儀（二），以及繪製了一本繪本《禮貓傳》。

《儀禮·鄉射禮》記錄了周代士大夫大型射箭比賽的流程和細節，展現了古代體育精神。〈鄉射禮〉的動畫化由梁嘉寶、霍嘉謙、吳浚豪、葉曉童四位同學負責。同學對動畫製作充滿熱誠和幹勁，而且繪畫功底深厚。故事講述一個愛好槍擊遊戲的少年，性格好勝浮躁，凡事不肯禮讓。一天，他偶然進入了〈鄉射禮〉VR遊戲中，體驗古代射禮，透過司射及對手的引導，慢慢學懂了君子射箭應有的品格。這一則動畫以電子遊戲切入介紹〈鄉射禮〉，由玩家體驗古代射禮的意義，帶出古代射義：「射者，仁之道也。射求正諸己，己正然後發，發而不中，則不怨勝己者，反求諸己而已矣。」（《禮記·射義》）這個故事在現時全球電競風行的世代，應該頗具吸引力。



〈鄉射禮〉動畫截圖

「日常禮儀」(二) 動畫由何禧陶、黃舒廷、余詠賢三位同學製作。動畫將《禮記》中幾則日常禮儀，以「動物之林」辦公室場景來貫串。角色則分別由企鵝、四腳蛇、烏龜、大象、樹熊、小兔飾演。辦公室內，或商務企業之間的公務往來，其間禮儀亦必須講究。或比如〈曲禮上〉說「將上堂，聲必揚」，引伸之若進入他人辦公室前，必須先敲門，不得擅自進入。〈少儀〉中說「毋拔來，毋報往」就說明了準時的重要性。遲到固然非禮，比約定時間早到，也會打亂對方的原定計劃，亦屬非禮。〈玉藻〉又說：「非列采，不入公門；振絺綌，不入公門；表裘，不入公門。」在社會上參與不同場合的活動，自有不同裝束的要求。諸如此類，其實都是日常生活所了解的常識，卻又可以從禮書中找到來源，說明這些日常禮儀，古今並無二致。



「日常禮儀」(二) 動畫截圖

繪本《禮貓傳》以周代飲食禮儀為主題，由蔡欣桐、許奕敏、狄巧兒、吳嘉希四位同學參與製作。繪本借著周代流浪貓柑仔找尋食物的故事和奇遇，介紹了燕禮（古代貴族閒暇時飲酒之禮）、食禮（招待賓客的食宴之禮）和祭禮，以及相關飲食禮儀的基本知識，包括籩豆、祭食、三種牢禮、為賓客親設醬之禮、俎肉升載、祭禮食餼受福等。繪本中也有講解一些飲食應有的規矩，讓讀者在認識周代飲食的各方面時，也注意到食饌禮儀，並且應用在現實生活之中。周代飲食禮儀內容十分廣泛，《三禮》中有大量相關的記載。周代之飲食，在日常燕食、較正式的禮食、賓客宴饗、宗廟祭祀均有所體現，禮書所載更涵蓋了不同爵等的飲食方式。不但要了解不同場合的飲食典禮，還需要對牢禮制度、饗宴規模、酒食器具、饌食排列方式等有所認識。對同學而言，資訊量十分大，也是一項挑戰。



周代飲食禮儀《禮貓傳》繪本部分內容

在製作繪本的過程中，涉獵到不少學術問題，我們也盡力考證釐清。例如同學希望在燕禮中畫上跳舞的場景。《儀禮·燕禮》本經沒有記載舞蹈，但在附經的《記》中卻說「若舞，則《勺》。」短短四字，雖然證明了燕禮容有舞蹈，卻帶出了一大堆問題。那《勺》舞應該穿什麼服飾呢？經過細心考證，最後我們決定舞《勺》之服，舞生都穿上朝服，執持管籥和翟羽而舞。此外，在準備資料過程中，發現到禮書中的「餼」禮（即進食餘食之禮）也是古代飲食文化中很值得注意一環，象徵著先祖有德與後人受福受惠，體現尊卑、仁德和孝養之道。認識餼禮，有助帶出古代飲饌禮儀的精神，所以我們把祭禮的「餼」禮也納入了繪本介紹的項目。我們便著手把禮書中餼禮的記載全盤考察，花了將近一個月的時間，才將餼禮問題大體梳理好，供同學繪畫時參考之餘，同時也能補足學界相關研究。

香港公開大學

投稿須知

田家炳中華文化中心

Newsletter of Tin Ka Ping
Centre of Chinese Culture

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2021年3月第1期 | 總7期

