

由〈趙飛燕別傳〉及〈楊太真外傳〉平議 「女禍」的論述理據及文化意涵

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摘要

女禍觀念由來已久，但自宋代儒學興起後，女性的社會地位益發下降，增加了許多貶抑女性的規範，就連君王荒淫無度、怠忽荒政，也經常被解讀成是后妃在媚主惑君。宋代傳奇小說〈趙飛燕別傳〉及〈楊太真外傳〉皆乃完成於此風氣下之作，傳主趙飛燕和楊貴妃都被塑造成禍國亂世之流；然因兩篇小說都屬男性權威下的文化產物，從作品命名知皆採取史傳手法撰作；作者或意圖在記錄史實、還原真相，寄許由敘史發揮殷鑑效果，達到補世救失目的。根據研究顯示，〈趙飛燕別傳〉及〈楊太真外傳〉都隱喻君王后妃逸事與政治興衰相關聯，以此警戒君王應內備聖人之德、外具王者之風，才能使國家長治久安。還都視女性為男性的附屬品，充斥著物化女性的描述；同時提醒應避免觸犯妒忌和邪淫，得遵守傳統婦德，成為男性期望的樣子。此外，兩篇小說雖分別以后、妃為傳主，有別於現實中君王為主體、后妃為從屬的關係結構，然以造成國家敗亡的罪行言，君王終究為其禍首、應負主要責任。

關鍵詞：〈趙飛燕別傳〉、〈楊太真外傳〉、趙飛燕、楊貴妃、女禍

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A Critical Analysis of the Discourse and Cultural Implications of the "Female Calamity" Trope in “The Unofficial Biography of Zhao Feiyan” and “The Unofficial Biography of Yang Taizhen”

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Abstract

The concept of the female calamity has a long-standing presence in Chinese cultural thought. However, with the rise of Neo-Confucianism during the Song dynasty, women's social status declined significantly, and numerous norms further disparaging women were established. Even the emperor's indulgence in sensual pleasures and negligence of state affairs were often interpreted as being caused by consorts who bewitched the ruler and disrupted governance. “The Unofficial Biography of Zhao Feiyan” and “The Unofficial Biography of Yang Taizhen”, two novels of marvelous tales from the Song dynasty, were composed under such a sociocultural climate. The protagonists, Zhao Feiyan and Yang Guifei, are portrayed as figures who brought chaos to the state and downfall to the empire. As cultural products created under male-dominated authority, both works adopt the form and structure of historical biography, as reflected in their titles. The authors may have intended to document historical events and restore the "truth," aiming to offer moral instruction through historical narrative and thereby rectify the ills of the present. According to existing research, both texts metaphorically associate the private affairs of emperors and their consorts with the rise

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and fall of dynasties, serving as warnings to rulers: only by cultivating inner sage-like virtue and outward kingly demeanor can long-term national stability be achieved. Furthermore, these narratives view women as subordinate to men and are filled with objectifying depictions of the female body and character. They caution against jealousy and licentiousness, emphasizing adherence to traditional female virtues and reinforcing the image of women as idealized according to male expectations. Although both novels place imperial consorts, not emperors, at the center of the narrative, subverting the typical hierarchical structure in which the emperor is the main subject and the consorts are subordinate, the ultimate responsibility for the nation's downfall still lies with the monarch. Thus, the emperor remains the true origin of the calamity and must bear the primary blame.

Keywords: The Unofficial Biography of Zhao Feiyan, The Unofficial Biography of Yang Taizhen, Zhao Feiyan, Yang Guifei, female calamity