

中西語言與文化的比較 以中西灰姑娘為例

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本研究旨在從中西灰姑娘故事元素之比較，探討語言與文化之間的相關性。灰姑娘（Cinderella）為家喻戶曉的童話故事，南瓜馬車、玻璃鞋隨着故事深入人心；翻開唐代段成式所著《酉陽雜俎》，孤女葉限飽受虐待，一場宴會中，悄悄出席，倉皇離開之際，遺落一隻鞋子，後陀汗國王因鞋尋獲葉限並娶其返國。何以中西出現了如此雷同的故事架構，彼此相同或相異的元素各是甚麼？又何以葉限的記載，早於西方千年，卻默默隱藏於書本間，鮮為人知？本研究採取文本分析法與資料彙整法，對《酉陽雜俎》中葉限的故事、以及格林兄弟（Grimms）和夏爾·佩羅（Charles·Perrault）灰姑娘的故事進行比較。研究結果得知，中西故事中的共同元素為母逝、繼母與繼母的女兒、協助動物、舞會、鞋子、覓鞋、與顯貴男子成婚；相異元素為協助動物之異、故事的顯、隱性之別、故事開端與結尾之異、父親健在與否。在華人文化中確有以鞋訂婚之俗，鞋與「諧」音同，是以在婚約中以「鞋」代「諧」，傳達「和諧」之意；而白、紅色彩之異，也呈現出中西文化之異隱含在語言之中；且此一語言與文化的關係，恰為華語教學中值得應用之教學素材。

關鍵字：文化、文本分析、比較方法、灰姑娘、語言



壹、緒論

來自西方世界的灰姑娘（Cinderella）為家喻戶曉的童話故事，隨著媒體傳播，故事中的南瓜馬車、玻璃鞋深入人心。然此一孤女遇到狠心後母的故事架構，卻非西方所獨有，在唐代段成式所著的《酉陽雜俎》裡，也發現了仿若灰姑娘的身影。何以灰姑娘會廣傳於東西世界，兩者間又有何異同，著實引起我們的研究興趣。且中西灰姑娘故事間的歧異性，正反映著經由語言所傳達的文化差異；而此一語言與文化間的關係，恰為華語教學中值得應用之教學素材，讓華語學習者透過兩者之比較，理解語言中所承載的中西文化差異，使其不僅能習得表面的語言意涵，更能理解字裡行間所欲傳達之文化思維。

「灰姑娘」是跨越地域、民族，於世界各地廣為流傳的民間故事。小自學齡前兒童，長至祖父母輩，人人皆知，在網際網路搜尋器輸入「灰姑娘」此一關鍵字，可以獲取為數眾多的相關訊息，除了多數人熟知的故事情節外，還有與之相關的各式各樣訊息。從民間故事發展流傳的角度探究，得知灰姑娘類型的故事著實遍佈世界各地，無論是歐洲、美洲、亞洲甚至非洲都能見到它的身影（斯蒂·湯普森著，鄭澤譯，1991；劉曉春，1994；楊艷，2011）。而透過傳播媒體的影響，目前最為世人熟悉的灰姑娘故事，無非於十七世紀出自夏爾·佩羅（Charles, Perrault, 1628-1703）之筆，經由迪士尼影片呈現，有著南瓜馬車、神仙教母、玻璃鞋之版本。此外，於十九世紀由格林兄弟（Grimms）出版的《兒童和家庭童話集》，後來改稱為《格林童話》版本中的灰姑娘，亦廣為世人熟知。誠如美國民俗學家斯蒂·湯普森所言，灰姑娘故事類型廣傳於世界各地，而最早有文字記載者堪稱是中國唐代段成式所著《酉陽雜俎》中的「葉限」（楊春豔，2013）。「葉限」一文記載，葉限為一名女孩，在母親過世後，父親再娶，且隔年，父親亦撒手人寰，在失去至親後慘遭繼母虐待。故事情節往後推衍，葉限背著繼母姊妹參加了一場宴會，倉皇離開之際遺落了一隻鞋子，而陀汗國王尋鞋尋到葉限，後娶其返國。「葉限」故事裡的重要元素，如：孤女、繼母、繼姊妹、宴會、遺落鞋子，甚至國王尋鞋找到葉限，幾乎跟世人熟知，廣傳於歐洲的灰姑娘雷同，東西兩地流傳著如此類似的故事，其間蘊含哪些相同抑或是相異的元素，且透過不同語言文字的傳達，又是否隱含著語言背後深層的文化意涵，是我們欲探究的重點。基於上述研究動機，本研究將探討的研究問題如下：

- 一、佩羅、格林兄弟與段成式-葉限三個灰姑娘故事版本中，有哪些相同元素以及相異的元素？
- 二、佩羅、格林兄弟與段成式-葉限三個灰姑娘故事版本中，相異元素間傳達出哪些不同的文化思維？
- 三、何以中國灰姑娘葉限的記載，早於西方千年，卻默默隱藏於書本間，鮮為人知？

最後，希望經由中西灰姑娘的比較，釐清語言與文化間的關係，並藉此提出華語教學上的具體建議。



為了釐清中西灰姑娘的異同，本研究將採取文本分析法，與資料彙整法，透過文本的選取釐清確認比較的對象，接著分析選取文本中相同與相異的元素。本文架構：除前言與結語外，第二節分析整理前人相關研究，第三節進行中西灰姑娘文本分析，探究故事中各個元素在東西方所傳達的文化意象，第四節分析中西灰姑娘流傳廣遠之歧異，第五節提出華語教學建議。

貳、文獻回顧

「灰姑娘」類型故事，在世界各地透過口耳相傳，起始點難以考究，然據文字記載起算，距今已流傳約一千兩百年；且在半個多世紀之前，已受到美國民俗學家斯蒂·湯普森關注。這一節我們將整理前人有關中西灰姑娘比較的相關研究進行整理與回顧。小節安排為 2.1 中西灰姑娘作者背景介紹、2.2 灰姑娘議題相關研究。

一、中西灰姑娘作者背景介紹

（一）中國灰姑娘—段成式

中國版本灰姑娘—葉限，出自唐代《酉陽雜俎》中的支諾臯上，作者為段成式。《酉陽雜俎》共二十卷，續集十卷，被《新唐書·藝文志》歸類於子錄小說家，該書約於西元九世紀中期完成，其內容為研究晚唐傳奇文學的學者們留下珍貴的材料，且不僅在中國廣受重視，在國外也受到相當程度的重視。段成式為山東臨淄人，約生於西元 803 年，卒於西元 863 年，年少時即刻苦求學，其著作除《酉陽雜俎》外，尚有《廬陵官下記》，惜已亡佚，另有詩詞三十多首、文十一篇皆收錄於《全唐詩》與《全唐文》中。

（二）夏爾·佩羅¹ (Charles, Perrault)

孟丞書（2009）指出夏爾·佩羅生於法國巴黎，九歲入學，十五歲即不再到學校就讀而採自學方式取得律師執照。西元 1695 年以自己兒子皮耶·佩羅·達蒙古（Pierre Perrault Darmancour）名字的縮寫 P.P.署名撰寫《鵝媽媽的故事》，兩年後，1697 年又同樣以 P.P.署名撰寫《寓有道德教訓的往日故事》，灰姑娘即收錄於此書，而此二書皆為獻給路易十四姪女之作。

（三）格林兄弟² (Grimms)

格林兄弟（2001，陳良吉導讀），格林兄弟指的是雅各布·格林（1785 年 1 月 4 日－1863 年 9 月 20 日）和威廉·格林（1786 年 2 月 24 日－1859 年 12 月 16 日），兩人出生於德國，皆從事語言學研究，並於西元 1806 開始蒐集童話，由於受到與布倫塔諾（Clemens Brentano）等合作整理民歌集《男童的神奇號角》（Ders Knabes Wunderhorn）影響，因此於蒐集童話時，仍本著言簡意賅之並列句、善用重複、明白

¹ 故事內容詳見附錄二

² 故事內容詳見附錄一



易懂、嚴守主題軸線與結局完成等重點進行書寫。

二、灰姑娘議題相關研究

在學位論文部分蔡佳叡（2006）選取了中國、義大利、法國、德國、俄國五個來自不同文化的灰姑娘進行比較，歸納整理了彼此間相同的母題：受虐的少女、神奇的幫助、舞會試鞋（身份確認），並分析此相同母題在不同文化下的各種不同詮釋。論文中更進一步提到了鞋、魚、白鴿、南瓜、神仙教母等元素，且經由五個國家不同的論述進行分析比較。牛芳（2012）雖亦提及灰姑娘，然其關注焦點在灰姑娘於西方文學中不斷被演繹，但在中國文學裡卻獨不見灰姑娘的身影。張逸君（2009）論文焦點在透過心智圖建構經典圖畫的讀寫，灰姑娘為其選定的版本之一。上述三篇學位論文中，蔡佳叡、牛芳的論文皆以中西灰姑娘為探討焦點，雖然評析的著重點不同，然經由中西灰姑娘比較論述中西文化之異為其共通點。而在張逸君的論文中對於中西灰姑娘版本做了詳盡的文本分析，提供本研究珍貴的參考資訊。

有關中西灰姑娘論述的期刊文獻為數不少。有從灰姑娘故事原型之起源做探討評析（馬伯庸，2012/2013；馬筑生，2008；楊艷，2011）；有從文化角度進行探討（田娟，2009；胡梅，2003；張巧歡，2012b；劉曉春，1994；邱馨瑤，2013）；有著重在何以中國「灰姑娘」無法廣傳於世進行探討（楊春艷，2013）；有從宗教元素進行探討者（張巧歡，2012a）；亦有論述灰姑娘故事所傳達的民族特色（陸尚樂，2010）；或從敘事角度進行論述（錢淑英，2006）。上述文獻或單獨探討中國灰姑娘「葉限」的故事，或從不同面相不同角度思維比較中西灰姑娘之異同。本研究奠基在前人的研究之下，著重在語言與文化之間的相關性，探討中西三個不同灰姑娘版本之間的相同、相異元素，並提出可在華語教學上，進行語言與文化教學之具體建議。

參、中西灰姑娘文本分析與中西文化探究

本節將從段成式所著《酉陽雜俎》之「葉限」故事以及格林兄弟和佩羅兩個西方灰姑娘故事版本進行文本分析，釐清三者間相同與相異元素的元素，再從文化角度進行探究。首先，先羅列出故事重要元素之對照表，如下表一。

表一：葉限、格林兄弟、佩羅三個灰姑娘版本之元素對照表

	葉限	格林兄弟	佩羅
鞋子	V 金鞋	V 金鞋	V 玻璃鞋
覓鞋	V	V	V
協助動物	紅鰭金目魚	白鴿	老鼠、蜥蜴
超自然輔助	魚骨	榛樹	教母
故事顯隱性之別	顯性	隱性	隱性
參加舞會	V	V	V
參加舞會的形式	自行前往	自行前往	祈求前往



與顯貴男子成婚	V	V	V
父親健在與否	X	V	V
母逝	V	V	V
繼母與繼姐妹	V	V	V
惡有惡報	V	V	X
南瓜	X	X	V

接著，依據上表羅列之元素，在底下各小節探析其間的異同。

一、女人與鞋子

在三個版本中皆有鞋子以及覓鞋的元素，蔡佳叡（2006）、陸蓉（2007）皆提及「足」在華人社會有著特殊的文化意涵，為女子的性徵，而小巧玲瓏的雙足更是美麗與性感的象徵。另一方面，陸蓉（2007）認為「足」字在漢語的解讀中，有著富足、充足、足民等相關詞彙與意義，是以採用「足」的概念在華人文化裡有著深層的寓意，然提及「足」自然少不了「鞋」，且在民間習俗中，如蕪湖一地有著民間嫁女，須備妥新郎、新娘的鞋子，並將新娘鞋置入新郎鞋中等，若同樣以漢字角度觀之，則「鞋」與「諧」同音，「和諧」亦為華人文化中極為重要的概念，人際間尋求和諧，天人之間亦強調天人合一之和諧概念；關於此類透過語言諧音相關而傳達出華人社會特有文化概念者，在日常生活中不乏其例，如過年必吃的年糕，取其年年高升之意、橘子有著吉利之意，王雪梅（2007）提到傳統漢族婚禮，須在新房被子裡放上桂圓、核桃、棗、栗子等，其相對應之意為桂圓取其圓滿、核桃為和美、棗與栗子合為早立子及早生貴子之意；翟淑英（2006）表示漢字的諧音相關，在漢文化中傳遞著重要的文化信息，利用諧音相關「巧避諱、趨吉避凶、完善語言交際、豐富文學表現手法」。蔡佳叡（2006）、陸肖樂（2010）亦指出「以鞋定情」、「以鞋試婚」為中國南方少數民族從古至今仍流傳的習俗。於網路資源《張家界旅遊指南》當中亦提出，在張家界，約坐落於湖南西北部，當地未婚男女有著「以歌為媒，以鞋定情」的傳統風俗。甚至在現今台灣的婚訂習俗中，男女雙方須為對方準備的無論是六件禮或是十二件禮，鞋子皆為必備物件。可見在華人文化中鞋子之於女人或鞋子之於婚約皆有其深刻意涵。

雖於格林兄弟或佩羅版本中，鞋子、覓鞋皆為故事中極為重要元素，然於西方文化中卻未見鞋子之於女人或婚約間的密切連繫，加之以無論中西，故事中所呈現的灰姑娘皆為小腳，據朱玲燕（2007）、王劍（2012）的研究顯示，中國纏足之風始於何時，難以考據，有源於南北朝之說，或源於南唐五代，確切的文字記載則始於宋代；王劍（2012）提及在南唐詩人白居易詩中有「小頭鞋履窄衣裳」，同朝代溫庭筠亦云「織女之束足」，皆可看出在唐朝已有纏足的現象。是以纏足、小腳之風，似乎為灰姑娘故事起源於中國之說提供了頗供參考的資訊，但，灰姑娘的發原地是否真為中國，目前仍屬未知，僅能說中國的葉限故事為最早有文字記載之灰姑娘版本。



二、樹、白鴿與紅鰭金目魚

格林兄弟版本中，灰姑娘在父親遠行時，要求父親將第一根碰到父親帽緣的樹枝折下帶回來給她，並將此樹枝（榛樹），栽種於母親墳上，後來樹枝上飛來白鴿，當灰姑娘對著榛樹許願要求時，白鴿皆會帶來灰姑娘之所求；而葉限中則有著紅鰭金目魚骨，為葉限帶來其所希冀的物品。關於此元素之異，張巧歡（2012）提及在西方世界中頗受重視的聖誕節，聖誕樹的裝飾為過節不可或缺的要角，在格林兄弟的灰姑娘敘述中，仙杜瑞拉在父親出遠門時向父親要求的禮物「父親帽緣碰到的第一根樹枝」，並請父親將此樹枝摘下，帶回來給她，是以故事中的榛樹在西方的文化中有著傳統與宗教的淵源；張巧歡同時提出在聖經故事《創世紀》中洪水過後，白鴿由諾亞方舟飛出，告訴世人洪水已退，所以格林兄弟版本中選擇樹與白鴿為幫助仙杜瑞拉的超自然輔助者有其宗教背景因素存在。張巧歡亦表示中國葉限中的超自然輔助者魚骨，源自印度佛教故事，且從《西陽雜俎》記載可知，段成式與佛僧多有往來，例如：續集卷六記：寺塔記下「諸上人以予該悉內典」，此句說明諸多僧人認為段成式熟悉佛教經典，顯示他的佛學修養為僧人所推崇，此外，在倪楊（2009）也有段成式信佛、精通佛經的論述。故段成式採用魚骨為其象徵應有著此一宗教意涵，而非單純的偶然。陸肖樂（2010）則提及因葉限為流傳在中國西南方的故事，而當地居民向來以稻米及水生動物為食，對當地質樸的民風來說，對魚神的崇拜自古有之，因此葉限故事中以魚骨為傳達超自然輔助力乃結合當地的文化風俗。關於魚骨的象徵意涵，張巧歡從段成式與佛學的背景因緣論述，陸肖樂則從故事流傳在中國西南方，而當地有著魚神崇拜的風俗論述，雖然兩者所採觀點不同，然皆以魚骨象徵超自然力量為論述主軸，與白鴿在聖經故事的象徵適為中西文化相異之處。

張巧歡（2012）提及聖誕節、聖誕樹的概念，乍看之下與榛樹的外觀形象差異頗多，但細究故事情節的鋪陳，灰姑娘要求的是第一根碰到父親帽緣的樹枝，就此情境言之，傳統的聖誕樹—松樹，要碰到帽緣實屬不易，故作者以當地樹種代之，且張逸君（2009）提到在德國文化中視榛樹為「生命之樹」，故在格林兄弟版本中，榛樹的出現應非偶然而是一融合當地文化之巧妙安排。至於白鴿此一元素，則略有出入，因就英文譯本觀之，提及「white bird」、「white pigeon」，這兩種鳥類是否即等同於「dove」白鴿？然無論如何，此三種鳥類的共同特徵皆為白色。就西方文化中色彩的象徵意涵著重在自然界的本身色彩，白色有如新下的雪、新鮮牛奶等，因此有著高雅、純潔甚至正直誠實之義。然而，在中國文化中，白色象徵枯竭、無血色生命之意（魯俊彪，2007；焦同梅，2009）。而紅色在中西文化的象徵意涵亦恰好相反，紅色在華人文化中才有著高貴喜氣的意象，如鄭榮（2002）提及「hong 紅 has its own domain of extension including female, lucky, successful」，且中國在位階的顯示上會以不同顏色代表不同階層的人士，而紅色所表示者為最高位階者「Emperor 皇帝 — red ribbon 赤綬」、「Dukes or princes 諸侯 — red ribbon 赤綬」。在西方文化，紅色於自然界跟火、血雷同，而象徵著殘暴、流血（魯俊彪，2007；焦同梅，2009）。因此，進一步就鳥、魚兩元素探究，先不論格林版本中的白鳥是否即為聖經中的白鴿，但鳥是白色為一確切的元素，



而華人社會的魚呢？則絕非白色，白色之於華人社會非純潔高貴喜氣之徵，相反的紅鱗魚之故一白、一紅，可明確看出中西文化之異。另魚之意象除了因中國南方為魚米之鄉外，在中國亦有「魚躍龍門」的說法，據教育部線上字典所示「魚躍龍門：相傳鯉魚躍過龍門之後，即可化身為龍，騰飛升天。後用以比喻登上高位。」因此葉限以「魚」為超自然輔助力，在華人傳統文化中亦有其特殊意涵。

三、父親健在與否

三個版本皆因母逝，才有繼母跟繼姐妹的出現，然中西故事中卻出現了父親這個角色的歧異，葉限中，母逝後父親不久後亦隨之駕鶴西歸，然在兩個西方版本中，父親卻仍健在，何以父親健在卻放任繼母凌虐自己的親生女兒，此間現象胡梅（2003）提及，在中國封建社會的架構下一夫多妻制盛行，男子為一家之主，當父親仍舊健在時，絕對不可能有繼母虐待親生女兒的事情發生，而西方版本，相較葉限成書年代已相隔千年，在當時的歐洲已然盛行一夫一妻制，故雖父親仍健在，卻因礙於續絃妻子的淫威而不敢替自己親生女兒發聲。胡梅以中國封建社會多為一夫多妻，而西方社會盛行一夫一妻制，是以產生故事中父親健在與否之別，此種論述似乎仍有待進一步探討。因為，遲至 1979 年聯合國才通過「消除對婦女一切形式歧視公約」，可以想見在十八、十九世紀即使西方社會，仍存在兩性間的不平等。也因此，單純只因一夫多妻或是一夫一妻制，而產生眼見親生女兒被虐待卻不敢發聲，實在有待商榷。不過，無論如何，從父親健在與否的觀點，仍可得知中西文化之別。

四、故事鋪陳—開端、情節鋪排、結尾

錢淑英（2006）提及西方灰姑娘的開場為好久好久以前，並未明確寫出故事發生的時間、地點及人名，屬於一種隱性的描述，而中國葉限則開頭即表明「南人相傳，秦漢前有洞主吳氏」則為顯性的描述法；隱性的描述法易使讀者產生想像空間，跟隨故事中的人物情節流動，加之以自我天馬行空的想像力，進而沉浸其間感受體驗故事情境。相反的，顯性的描述則敘述者易將自我的強烈主觀意見融於故事之中，也因此，容易帶有作者主觀的道德教化色彩。在情節的鋪陳上錢淑英（2006）、羅海鵬、郭亞玲（2009）指出在參加洞節或宴會時，葉限的出場屬於低調羞怯，「亦往，衣翠紡上衣，躡金履。」且很快被後母、妹妹發現，因此，匆匆離開。相較於 *Cinderella* 的一出場即吸引全場的目光截然不同。在這個部分葉限故事的描述簡單幾句帶過，此一橋段只為遺落金鞋鋪排，並未有細緻的情感與情節描摹，此部分傳達出華人社會中，女子為大眾場合出現時，往往低調不為眾人所知，更遑論吸引眾人目光。此與西方文化有著截然不同的展現。

在結尾部分，葉限跟格林兄弟皆傳達善有善報惡有惡報的觀念，葉限故事中，繼母與其女雙雙被飛石砸死，格林兄弟故事中兩個繼姐妹被鳥啄瞎了雙眼，一死一殘的表現手法似乎傳達了華人社會對於惡有惡報的觀念更為深重；而佩羅故事中，異於葉限與格林，當姐妹們向 *Cinderella* 表示歉意之後，*Cinderella* 不念前嫌將兩個姐妹也接



入宮中同享榮華。另外，於葉限故事的結尾並不似西方故事，王子公主從此過著幸福快樂的生活，反之，陀汗國王貪念心起，魚骨不再有求必應，葉限生活可想而知也將從此淪落。反觀，佩羅書寫灰姑娘故事，是為了獻給路易十四姪女，因此，故事以王子與公主從此過著幸福快樂的生活作結，未觸及善惡報應之觀點。

五、西方灰姑娘故事再比較—佩羅版本裡特殊而吸引人的元素

在我們所尋獲的 17 種灰姑娘版本中，有 13 本為佩羅（貝洛）所著，僅有 4 本為格林兄弟所著，由此可見佩羅的受歡迎程度似乎遠勝於格林兄弟，且世人提及灰姑娘，除了鞋子為必備要件之外，南瓜馬車亦為大家津津樂道的元素，何以身處西元十七世紀法國巴黎的佩羅會在故事的敘述中提及南瓜，以當今世人對於南瓜的印象，無非是西方萬聖節中的南瓜燈，然細究萬聖節的原由時，卻發現萬聖節屬於英語系國家的傳統節日，在法國的萬聖節 *Toussaint* 中只有處處可見的菊花為其象徵。不過南瓜確為法國常見的農產品，或許當佩羅在書寫此篇故事時，正值南瓜盛產，故將南瓜置入故事中，但詳情究竟為何，或有待進一步探究。

而神仙教母此一角色的安排，張逸君（2009）論述在西歐習俗中，母親會將嫁妝留給女兒，因此在佩羅版本神仙教母的出現，恰如在 *Cinderella* 成人前一合理的託管人。至於玻璃鞋，蔡佳叡（2006）提到關於玻璃鞋在學界有不少爭議，一派學者以為因法語雜色皮毛「*Vair*」與玻璃「*Verre*」音同，所以造成誤用，但另一派學者則主張玻璃鞋是出自於佩羅創意之作；依皮毛與玻璃材質而言，皮毛的延展性較佳，除非腳的大小差異極大，否則就一般情況而言應可勉強將腳塞入鞋內，而玻璃則毫無延展性可言，非得完全合腳不可，是以我們認為玻璃鞋該為佩羅之原創。然姑且不論何派說法為佳，無論誤用與否，玻璃鞋都在灰姑娘故事中扮演著重要的元素，灰姑娘得以流傳數百年，晶瑩剔透的玻璃鞋該是居功不小。

肆、中西灰姑娘之流傳與否

灰姑娘究竟源起何地，楊艷（2011）、馬伯庸（2012）、馬伯庸（2013）、馬筑生（2008）等皆認為以有文字記載而言，中國葉限為最早之版本毫無置疑，然真正源起地卻仍莫衷一是，然姑且不論灰姑娘之源起，以其傳播的寬廣而言，西方灰姑娘的名聲遠勝於中國葉限，何以最早的文字記載卻鮮為人知，在隱沒千年後，經由佩羅、格林兄弟的撰寫反而大放光彩，廣為流傳？

楊春艷（2013）對於中國灰姑娘葉限無法像西方灰姑娘般流傳聞名於世的原因，提出從撰書目的、敘述角度、語言、主人公名字、體裁、社會環境和受到重視的程度等六個要項說明。由於當中的語言、主人公名字、社會環境和受到重視程度等論述偏向語用觀點；而題裁與撰書目的相仿，故我們試著從撰書目的、敘事角度以及語用三方面，論述何以西方灰姑娘故事廣為流傳，葉限卻隱藏在中國古籍之中而乏人問津。

依撰書目的觀之，中國葉限為筆記小說，筆記小說多為單純的故事記載，缺乏較



細膩細緻的人物形像描寫，或情節的烘托鋪陳，而格林兄弟與佩羅所著主要的讀者定位為兒童，是以無論在人物形像上的描繪抑或故事情節的鋪排皆加以著墨，且佩羅的讀者非單純的兒童，而是路易十四的姪女，也因此佩羅所著更是盈滿皇宮貴族的氣息，也因此更受世人所喜愛與欣羨。

就敘事角度觀之，中國葉限敘事方式簡單直線，一場低調出場的宴會，沒有服裝上的裝飾描述，沒有令眾人訝異的煥發光采，而西方故事中，無論佩羅或是格林兄弟，宴會皆一連舉行三天，所以故事間多了情節的轉折，也更加吸引人。而在參加宴會的形式上，則出現西方故事內部的異同，格林版本如同葉限版本皆是自行前往，佩羅版本則是一路苦苦哀求，卻仍被拒絕，自行前往的主動性，就讀者而言較無心情上的波動起伏，而祈求前往者，卻往往易引起讀者的同情，而就在參加舞會的希望落空之餘，神仙教母的出現，將整個情節由悲轉喜，深深吸引讀者目光，引起的回響也將更勝於自行前往。

而在書寫對象上，西方灰姑娘的數寫對象是兒童，是以採用的語言較為通俗，淺顯易懂。反觀，葉限出自《西陽雜俎》，非以兒童為書寫對象。且寫作上會以兒童為設定對象勢必在當地社會已然重視兒童以及兒童文學，是以再進一步從中西方對於兒童文學的重視與推廣探究之，李慕如（1998）提及有「西方兒童文學之父」稱譽的紐貝利於西元 1744 年出版了美麗袖珍版小書（A Little Pretty Pocket book），此為第一本專為兒童設計的小書。反觀中國呢？陳子典（1988）在中國兒童文學產生與發展的概況中提出，中國雖蘊藏豐富的兒童文學資源但是未積極加以開採，且未自立門戶，加上一些零星讀物多缺乏藝術性，故中國兒童文學的真正萌芽期遲至十九世紀中期鴉片戰爭結束，到二十世紀初期五四運動之前才真正開展；相較於西元 1744 年西方已出版了第一本專為兒童設計的小書而言，中國對於兒童文學的重視與發展皆晚於西方。除了對於兒童文學重視年代有別之外，另一方面，中西兒童讀物的寫作目的發展方向不同，也是原因之一。中國兒童讀物重教化，如三字經、弟子規，西方兒童文學則未以教化為寫作意圖。因此，就中西灰姑娘有著相同的故事基模與結構，且葉限故事早於佩羅與格林兄弟的灰姑娘版本，但因書寫對象的不同，造成用語上的差異而未能受到世人的關注。

至於佩羅與格林兄弟版本則出現有趣的現象，由於傳播媒體的廣播，提起灰姑娘一般人浮現腦海的無非是南瓜馬車、神仙教母、玻璃鞋等，然因格林兄弟的名氣過於響亮，因此大家的直覺反應，南瓜馬車等該是出自格林兄弟之手，而事實上，這些吸引人的元素皆出自佩羅筆下，格林兄弟所描述的故事中僅有榛樹、白鳥、金鞋等，完全未見充滿想像力的南瓜馬車身影，亦無活靈活現的神仙教母，更是沒有超乎一般鞋子材質局限性的玻璃鞋。何以佩羅版本會廣受世人喜愛，我們認為導因於佩羅書寫對象為路易十四姪女，為了迎合出身成長於貴族世家的孩子，所以佩羅展現了高度的想像力跟詩意，南瓜可以幻化成馬車，老鼠成為馬伕，揮舞著魔杖的仙女棒，以及最為人津津樂道卻在現實世界少有的玻璃鞋等，這些創新新奇的元素觸動吸引讀者，而想像力在中國兒童文學的表現上。至於詩意部分，梅子涵等（2001：223）亦論述「兒童文學對感情的選擇是有講究的。它要將那些不太乾淨的、過於複雜的、過於強烈的



情感排斥在外。」據梅子涵等關於詩意的論述，正好與灰姑娘版本的廣為流傳與否提供了頗為適切的佐證，在佩羅版本故事的結尾中，沒有惡有惡報的血腥畫面，最後 Cinderella 原諒了兩姐妹並將他們一起帶入宮中同享榮華，反觀格林兄弟、葉限版本，一是姐妹們被啄瞎雙眼、一是被飛石擊中而亡，這些過於複雜甚且不太乾淨的情節在兒童文學中皆難以獲得認同，也因此他們被接受的程度，遠不如佩羅那充滿詩意的版本。從故事是否含有詩意觀之，除了得知中西文化之別，也能發現即使同樣來自西方社會，佩羅跟格林兄弟版本也仍然有所不同。其間的差異在於佩羅的書寫對象不只是孩童，而是為了來自宮廷貴族，路易十四姪女所寫，也因此呈現了西方灰姑娘故事的另一個內部差異性。

伍、華語教學上的應用

中西灰姑娘故事間的歧異性，正反映著經由語言所傳達的文化差異；且有鑒於灰姑娘類型故事，從古至今在世界各地廣為流傳，適為國際人士共通的學習素材。因此，這一節我們將試著提出適合不同華語階段學習者可採行的中西灰姑娘語言與文化教學方法。期待藉由此一語言與文化間的關係，讓華語學習者透過比較，理解語言中所承載的中西文化差異，使其不僅能習得表面的語言意涵，更能理解字裡行間所欲傳達之文化思維。

對於甫接觸華語之初階學習者，色彩於語言中所傳遞的文化意涵，是可以適行的教學素材。單純的色彩、語言便是對應教學，適合運用在稚齡學習者身上，並不適用於華語學習者，然若能於色彩語言對應學習上，融入文化，甚至帶入學習者熟稔的童話故事，學習上不但能擺脫單調乏味，還能添增學習深度。在教學上，我們建議將課程分為三個教學階段。首先，進行色彩、華語對應教學。此階段，教師可以預備不同的色卡，先請學習者挑選出，於他們文化中分別代表正向跟負向的色彩，再進行色彩、華語聽說對應教學。接著，教師以紅包、春聯等於華人世界象徵吉祥的物品，導引出紅色在華人文化中的象徵意涵。最後，導引出灰姑娘故事，著重在白鴿帶來灰姑娘所求物品的情節，並以圖文方式，簡單介紹「葉限」故事，且聚焦在紅鰭金目魚情節，讓學習者透過中西灰姑娘故事習得色彩於不同文化有著不同的隱喻概念。

對於進階學習者，華語之篇章段落文本學習為課程主軸，因此，我們建議採用簡單清晰的白話「葉限」故事為教學素材。課程一開始，教師先給予學生白話葉限故事，並視學習者程度分別採取個人閱讀或是小組共讀。待閱讀完成後，請學習者發表閱讀的故事內容，教師是學習者故事轉述過程，導引學習者將葉限與西方灰姑娘故事做一比較對照，讓學習者說說中西灰姑娘故元素相同與相異之處，再導引出不同元素間象徵的華人文化意義，也請學習者跟自己國家文化做一比較對照。此階段教學，可以納入紅、白色彩；金縷鞋、玻璃鞋；女人與鞋子等經由語言所傳遞的文化意涵。

最後，針對高階華語學習者，我們建議直接給予「葉限」原文，且採用跟進階課程相同的教學步驟。有鑒於高階華語學習者，其華語能力接近受過高等教育之母語人士（Common European Framework, CEF），所以，可以請學習者直接閱讀文言文，並



在進階課程基礎下再往前推進，納入華人社會中「鞋」、「諧」音同，「鞋」象徵「和諧」，於華文化中無論人際或者天人間皆尋求和諧概念。而此類透過語言諧音相關而傳達出特有華人文化概念者，在日常生活中不乏其例，如過年必備食品年糕，取其年年高升之意；橘子有著吉利之意；傳統婚禮，須在新房被子裡放上桂圓、核桃、棗、栗子等，取其圓滿、和美、早生貴子之意。華語諧音相關，有著巧避諱、趨吉避凶，以完善語言交際豐富文學表現手法。最後，並可納入華人社會的父權概念，以及華文化受到印度佛教影響，是以在葉限故事中，魚骨為超自然輔助現象等不同的概念。

陸、結論

灰姑娘故事在當今社會，真可謂家喻戶曉，然在一般人的觀念裡灰姑娘是西方世界的產物，完全不知在唐代古籍中的葉限故事，與西方灰姑娘有著相同的元素，跟極為類似的情節，且中國灰姑娘葉限遠比西方灰姑娘 *Cinderella* 早了千年之久。而此相隔千年分隔遙遠中西兩地的灰姑娘，彼此間的相同相異元素即為本研究欲探索的焦點，透過文本分析與資料的整理，得出相同的元素為母逝、繼母與繼母的女兒、協助動物、舞會、鞋子、覓鞋、與顯貴男子成婚，相異元素為：父親健在與否、協助動物種類差異、故事的顯性或隱性之別、故事開端與結尾之異等，而相異元素間經由分析得知與當地的語言文化有著密切關聯，例如，白鳥之於西方、紅魚之於華人社會即傳達出不同的語言文化思維。

在對外華語教學上，引用此一流傳廣佈的灰姑娘故事，經由故事中相同與相異元素的比較，導引二語學習者從不同角度觀看中西文化之異，並進一步從語言中習得華文化，將可提供學習者一新奇有趣的學習模式，並給予異於傳統教材的學習思維邏輯。

礙於研究限制，在西方故事中 *white bird*（白鳥）、*white pigeon*（白鴿子）是否即等同於 *dove* 白鴿的意象，而南瓜之於法國是否有其特殊意象；而葉限故事結尾，陀汗國王因貪得無厭，魚骨不再有求必應，此間是否還存在著華人特殊的文化思維，此皆為值得進一步探析的議題。



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附錄一：段成式：葉限：

南人相傳，秦漢前有洞主吳氏，土人呼為吳洞。娶兩妻，一妻卒。有女名葉限，少惠，善陶金，父愛之。末歲父卒，為後母所苦，常令樵險汲深。時嘗得一鱗，二寸余，頰鰭金目，遂潛養於盆水。日日長，易數器，大不能受，乃投於後池中。女所得餘食，輒沉以食之。女至池，魚必露首枕岸，他人至不復出。其母知之，每伺之，魚未嘗見也。因詐女曰：『爾無勞乎，吾為爾新其襦。』乃易其弊衣。後令汲於他泉，計里數百也。母徐衣其女衣，袖利刃行向池。呼魚，魚即出首，因斤殺之，魚已長丈餘。膳其肉，味倍常魚，藏其骨於鬱棲之下。逾日，女至向池，不復見魚矣，乃哭於野。忽有人被髮簷衣，自天而降，慰女曰：『爾無哭，爾母殺爾魚矣，骨在冀下。爾歸，可取魚骨藏於室，所須第祈之，當隨爾也。』女用其言，金璣衣食隨欲而具。及洞節，母往，令女守庭菓。女伺母行遠，亦往，衣翠紡上衣，躡金履。母所生女認之，謂母曰：『此甚似姊也。』母亦疑之。女覺，遽反，遂遺一隻履，為洞人所得。母歸，



但見女抱庭樹眠，亦不之慮。其洞鄰海島，島中有國名陀汗，兵強，王數十島，水界數千里。洞人遂貨其履於陀汗國，國主得之，命其左右履之，足小者履減一寸。乃令一國婦人履之，竟無一稱者。其輕如毛，履石無聲。陀汗王意其洞人以非道得之，遂禁錮而拷掠之，竟不知所從來。乃以是履棄之於道旁，即遍歷人家捕之，若有女履者，捕之以告。陀汗王恠之，乃搜其室，得葉限，令履之而信。葉限因衣翠紡衣，躡履而進，色若天人也。始具事於王，載魚骨與葉限俱還國。其母及女即為飛石擊死，洞人哀之，埋於石坑，命曰懊女塚。洞人以為祀，求女必應。陀汗王至國，以葉限為上婦。一年，王貪求，祈於魚骨，寶玉無限。逾年，不復應。王乃葬魚骨於海岸，用珠百斛藏之，以金為際。至征卒叛時，將發以贍軍。一夕，為海潮所淪。成式舊家人李士元所說。士元本邕州洞中人，多記得南中恠事。

附錄二：Grimms：Cinderella

The wife of a rich man fell sick, and as she felt that her end was drawing near, she called her only daughter to her bedside and said, dear child, be good and pious, and then the good God will always protect you, and I will look down on you from heaven and be near you. Thereupon she closed her eyes and departed. Every day the maiden went out to her mother's grave, and wept, and she remained pious and good. When winter came the snow spread a white sheet over the grave, and by the time the spring sun had drawn it off again, the man had taken another wife. The woman had brought with her into the house two daughters, who were beautiful and fair of face, but vile and black of heart.

Now began a bad time for the poor step-child. Is the stupid goose to sit in the parlor with us, they said. He who wants to eat bread must earn it. Out with the kitchen-wench. They took her pretty clothes away from her, put an old grey bedgown on her, and gave her wooden shoes. Just look at the proud princess, how decked out she is, they cried, and laughed, and led her into the kitchen. There she had to do hard work from morning till night, get up before daybreak, carry water, light fires, cook and wash. Besides this, the sisters did her every imaginable injury - they mocked her and emptied her peas and lentils into the ashes, so that she was forced to sit and pick them out again. In the evening when she had worked till she was weary she had no bed to go to, but had to sleep by the hearth in the cinders. And as on that account she always looked dusty and dirty, they called her Cinderella. It happened that the father was once going to the fair, and he asked his two step-daughters what he should bring back for them. Beautiful dresses, said one, pearls and jewels, said the second. And you, Cinderella, said he, what will you have. Father break off for me the first branch which knocks against your hat on your way home. So he bought beautiful dresses, pearls and jewels for his two step-daughters, and on his way home, as he was riding through a green thicket, a hazel twig brushed against him and knocked off his hat. Then he broke off the branch and took it with him. When he reached home he gave his step-daughters the things which they had wished for, and to Cinderella he gave the branch from the hazel-bush. Cinderella thanked him, went to her mother's grave and planted the branch on it, and wept so much that the tears



fell down on it and watered it. And it grew and became a handsome tree. Thrice a day Cinderella went and sat beneath it, and wept and prayed, and a little white bird always came on the tree, and if Cinderella expressed a wish, the bird threw down to her what she had wished for.

It happened, however, that the king gave orders for a festival which was to last three days, and to which all the beautiful young girls in the country were invited, in order that his son might choose himself a bride. When the two step-sisters heard that they too were to appear among the number, they were delighted, called Cinderella and said, comb our hair for us, brush our shoes and fasten our buckles, for we are going to the wedding at the king's palace. Cinderella obeyed, but wept, because she too would have liked to go with them to the dance, and begged her step-mother to allow her to do so. You go, Cinderella, said she, covered in dust and dirt as you are, and would go to the festival. You have no clothes and shoes, and yet would dance. As, however, Cinderella went on asking, the step-mother said at last, I have emptied a dish of lentils into the ashes for you, if you have picked them out again in two hours, you shall go with us. The maiden went through the back-door into the garden, and called, you tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me to pick

「the good into the pot,
the bad into the crop.」

Then two white pigeons came in by the kitchen window, and afterwards the turtle-doves, and at last all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the pigeons nodded with their heads and began pick, pick, pick, pick, and the rest began also pick, pick, pick, pick, and gathered all the good grains into the dish. Hardly had one hour passed before they had finished, and all flew out again. Then the girl took the dish to her step-mother, and was glad, and believed that now she would be allowed to go with them to the festival. But the step-mother said, no, Cinderella, you have no clothes and you can not dance. You would only be laughed at. And as Cinderella wept at this, the step-mother said, if you can pick two dishes of lentils out of the ashes for me in one hour, you shall go with us. And she thought to herself, that she most certainly cannot do again. When the step-mother had emptied the two dishes of lentils amongst the ashes, the maiden went through the back-door into the garden and cried, you tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me to pick

「the good into the pot,
the bad into the crop.」

Then two white pigeons came in by the kitchen-window, and afterwards the turtle-doves, and at length all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the doves nodded with their heads and began pick, pick, pick, pick, and the others began also pick, pick, pick, pick, and gathered all the good seeds into the dishes, and before half an hour was over they had already finished, and all flew out again. Then the maiden was delighted, and believed that she might now go with them to the wedding. But the step-mother said, all this will not help. You cannot go with us, for you have no clothes and can not dance. We should be ashamed of you. On this she



turned her back on Cinderella, and hurried away with her two proud daughters. As no one was now at home, Cinderella went to her mother's grave beneath the hazel-tree, and cried -

「shiver and quiver, little tree,
silver and gold throw down over me.」

Then the bird threw a gold and silver dress down to her, and slippers embroidered with silk and silver. She put on the dress with all speed, and went to the wedding. Her step-sisters and the step-mother however did not know her, and thought she must be a foreign princess, for she looked so beautiful in the golden dress. They never once thought of Cinderella, and believed that she was sitting at home in the dirt, picking lentils out of the ashes. The prince approached her, took her by the hand and danced with her. He would dance with no other maiden, and never let loose of her hand, and if any one else came to invite her, he said, this is my partner. She danced till it was evening, and then she wanted to go home. But the king's son said, I will go with you and bear you company, for he wished to see to whom the beautiful maiden belonged.

She escaped from him, however, and sprang into the pigeon-house. The king's son waited until her father came, and then he told him that the unknown maiden had leapt into the pigeon-house. The old man thought, can it be Cinderella. And they had to bring him an axe and a pickaxe that he might hew the pigeon-house to pieces, but no one was inside it. And when they got home Cinderella lay in her dirty clothes among the ashes, and a dim little oil-lamp was burning on the mantle-piece, for Cinderella had jumped quickly down from the back of the pigeon-house and had run to the little hazel-tree, and there she had taken off her beautiful clothes and laid them on the grave, and the bird had taken them away again, and then she had seated herself in the kitchen amongst the ashes in her grey gown.

Next day when the festival began afresh, and her parents and the step-sisters had gone once more, Cinderella went to the hazel-tree and said -

「shiver and quiver, my little tree,
silver and gold throw down over me.」

Then the bird threw down a much more beautiful dress than on the preceding day. And when Cinderella appeared at the wedding in this dress, every one was astonished at her beauty. The king's son had waited until she came, and instantly took her by the hand and danced with no one but her. When others came and invited her, he said, this is my partner. When evening came she wished to leave, and the king's son followed her and wanted to see into which house she went. But she sprang away from him, and into the garden behind the house. Therein stood a beautiful tall tree on which hung the most magnificent pears. She clambered so nimbly between the branches like a squirrel that the king's son did not know where she was gone. He waited until her father came, and said to him, the unknown maiden has escaped from me, and I believe she has climbed up the pear-tree. The father thought, can it be Cinderella. And had an axe brought and cut the tree down, but no one was on it. And when they got into the kitchen, Cinderella lay there among the ashes, as usual, for she had jumped down on the other side of the tree, had taken the beautiful dress to the bird on the little hazel-tree, and put on her grey gown. On the third day, when the parents and



sisters had gone away, Cinderella went once more to her mother's grave and said to the little tree -

「 shiver and quiver, my little tree,
silver and gold throw down over me. 」

And now the bird threw down to her a dress which was more splendid and magnificent than any she had yet had, and the slippers were golden. And when she went to the festival in the dress, no one knew how to speak for astonishment. The king's son danced with her only, and if any one invited her to dance, he said

this is my partner. When evening came, Cinderella wished to leave, and the king's son was anxious to go with her, but she escaped from him so quickly that he could not follow her. The king's son, however, had employed a ruse, and had caused the whole staircase to be smeared with pitch, and there, when she ran down, had the maiden's left slipper remained stuck. The king's son picked it up, and it was small and dainty, and all golden. Next morning, he went with it to the father, and said to him, no one shall be my wife but she whose foot this golden slipper fits. Then were the two sisters glad, for they had pretty feet. The eldest went with the shoe into her room and wanted to try it on, and her mother stood by. But she could not get her big toe into it, and the shoe was too small for her. Then her mother gave her a knife and said, cut the toe off, when you are queen you will have no more need to go on foot. The maiden cut the toe off, forced the foot into the shoe, swallowed the pain, and went out to the king's son. Then he took her on his his horse as his bride and rode away with her. They were obliged, however, to pass the grave, and there, on the hazel-tree, sat the two pigeons and cried -

「 turn and peep, turn and peep,
there's blood within the shoe,
the shoe it is too small for her,
the true bride waits for you. 」

Then he looked at her foot and saw how the blood was trickling from it. He turned his horse round and took the false bride home again, and said she was not the true one, and that the other sister was to put the shoe on. Then this one went into her chamber and got her toes safely into the shoe, but her heel was too large. So her mother gave her a knife and said, cut a bit off your heel, when you are queen you will have no more need to go on foot. The maiden cut a bit off her heel, forced her foot into the shoe, swallowed the pain, and went out to the king's son. He took her on his horse as his bride, and rode away with her, but when they passed by the hazel-tree, the two pigeons sat on it and cried -

「 turn and peep, turn and peep,
there's blood within the shoe,
the shoe it is too small for her,
the true bride waits for you. 」

He looked down at her foot and saw how the blood was running out of her shoe, and how it had stained her white stocking quite red. Then he turned his horse and took the false bride home again. This also is not the right one, said he, have you no other daughter. No, said the man, there is still a little stunted kitchen-wench which my late wife left behind her,



but she cannot possibly be the bride. The king's son said he was to send her up to him, but the mother answered, oh, no, she is much too dirty, she cannot show herself. But he absolutely insisted on it, and Cinderella had to be called. She first washed her hands and face clean, and then went and bowed down before the king's son, who gave her the golden shoe. Then she seated herself on a stool, drew her foot out of the heavy wooden shoe, and put it into the slipper, which fitted like a glove. And when she rose up and the king's son looked at her face he recognized the beautiful maiden who had danced with him and cried, that is the true bride. The step-mother and the two sisters were horrified and became pale with rage, he, however, took Cinderella on his horse and rode away with her.

As they passed by the hazel-tree, the two white doves cried -

「turn and peep, turn and peep,
no blood is in the shoe,
the shoe is not too small for her,
the true bride rides with you,」

and when they had cried that, the two came flying down and placed themselves on Cinderella's shoulders, one on the right, the other on the left, and remained sitting there. When the wedding with the king's son was to be celebrated, the two false sisters came and wanted to get into favor with Cinderella and share her good fortune. When the betrothed couple went to church, the elder was at the right side and the younger at the left, and the pigeons pecked out one eye from each of them. Afterwards as they came back the elder was at the left, and the younger at the right, and then the pigeons pecked out the other eye from each. And thus, for their wickedness and falsehood, they were punished with blindness all their days.

附錄三：Charles Perrault : The Little Glass Slipper

Once there was a gentleman who married, for his second wife, the proudest and most haughty woman that was ever seen. She had, by a former husband, two daughters of her own, who were, indeed, exactly like her in all things. He had likewise, by another wife, a young daughter, but of no paralleled goodness and sweetness of temper, which she took from her mother, who was the best creature in the world. No sooner were the ceremonies of the wedding over but the stepmother began to show herself in her true colors. She could not bear the good qualities of this pretty girl, and the less because they made her own daughters appear the more odious. She employed her in the meanest work of the house. She scoured the dishes, tables, etc., and cleaned madam's chamber, and those of misses, her daughters. She slept in a sorry garret, on a wretched straw bed, while her sisters slept in fine rooms, with floors all inlaid, on beds of the very newest fashion, and where they had looking glasses so large that they could see themselves at their full length from head to foot.

The poor girl bore it all patiently, and dared not tell her father, who would have scolded her; for his wife governed him entirely. When she had done her work, she used to go to the chimney corner, and sit down there in the cinders and ashes, which caused her to be called Cinderwench. Only the younger sister, who was not so rude and uncivil as the older one, called her Cinderella. However, Cinderella, notwithstanding her coarse apparel,



was a hundred times more beautiful than her sisters, although they were always dressed very richly.

It happened that the king's son gave a ball, and invited all persons of fashion to it. Our young misses were also invited, for they cut a very grand figure among those of quality. They were mightily delighted at this invitation, and wonderfully busy in selecting the gowns, petticoats, and hair dressing that would best become them. This was a new difficulty for Cinderella; for it was she who ironed her sister's linen and pleated their ruffles. They talked all day long of nothing but how they should be dressed.

"For my part," said the eldest, "I will wear my red velvet suit with French trimming."

"And I," said the youngest, "shall have my usual petticoat; but then, to make amends for that, I will put on my gold-flowered cloak, and my diamond stomacher, which is far from being the most ordinary one in the world."

They sent for the best hairdresser they could get to make up their headpieces and adjust their hairdos, and they had their red brushes and patches from Mademoiselle de la Poche.

They also consulted Cinderella in all these matters, for she had excellent ideas, and her advice was always good. Indeed, she even offered her services to fix their hair, which they very willingly accepted. As she was doing this, they said to her, "Cinderella, would you not like to go to the ball?"

"Alas!" said she, "you only jeer me; it is not for such as I am to go to such a place."

"You are quite right," they replied. "It would make the people laugh to see a Cinderwench at a ball."

Anyone but Cinderella would have fixed their hair awry, but she was very good, and dressed them perfectly well. They were so excited that they hadn't eaten a thing for almost two days. Then they broke more than a dozen laces trying to have themselves laced up tightly enough to give them a fine slender shape. They were continually in front of their looking glass. At last the happy day came. They went to court, and Cinderella followed them with her eyes as long as she could. When she lost sight of them, she started to cry.

Her godmother, who saw her all in tears, asked her what was the matter.

"I wish I could. I wish I could." She was not able to speak the rest, being interrupted by her tears and sobbing.

This godmother of hers, who was a fairy, said to her, "You wish that you could go to the ball; is it not so?"

"Yes," cried Cinderella, with a great sigh.

"Well," said her godmother, "be but a good girl, and I will contrive that you shall go." Then she took her into her chamber, and said to her, "Run into the garden, and bring me a pumpkin."

Cinderella went immediately to gather the finest she could get, and brought it to her godmother, not being able to imagine how this pumpkin could help her go to the ball. Her godmother scooped out all the inside of it, leaving nothing but the rind. Having done this, she struck the pumpkin with her wand, and it was instantly turned into a fine coach, gilded all over with gold.



She then went to look into her mousetrap, where she found six mice, all alive, and ordered Cinderella to lift up a little the trapdoor. She gave each mouse, as it went out, a little tap with her wand, and the mouse was that moment turned into a fine horse, which altogether made a very fine set of six horses of a beautiful mouse colored dapple gray.

Being at a loss for a coachman, Cinderella said, "I will go and see if there is not a rat in the rat trap that we can turn into a coachman."

"You are right," replied her godmother, "Go and look."

Cinderella brought the trap to her, and in it there were three huge rats. The fairy chose the one which had the largest beard, touched him with her wand, and turned him into a fat, jolly coachman, who had the smartest whiskers that eyes ever beheld. After that, she said to her, "Go again into the garden, and you will find six lizards behind the watering pot. Bring them to me."

She had no sooner done so but her godmother turned them into six footmen, who skipped up immediately behind the coach, with their liveries all bedaubed with gold and silver, and clung as close behind each other as if they had done nothing else their whole lives. The fairy then said to Cinderella, "Well, you see here an equipage fit to go to the ball with; are you not pleased with it?"

"Oh, yes," she cried; "but must I go in these nasty rags?"

Her godmother then touched her with her wand, and, at the same instant, her clothes turned into cloth of gold and silver, all beset with jewels. This done, she gave her a pair of glass slippers, the prettiest in the whole world. Being thus decked out, she got up into her coach; but her godmother, above all things, commanded her not to stay past midnight, telling her, at the same time, that if she stayed one moment longer, the coach would be a pumpkin again, her horses mice, her coachman a rat, her footmen lizards, and that her clothes would become just as they were before.

She promised her godmother to leave the ball before midnight; and then drove away, scarcely able to contain herself for joy. The king's son, who was told that a great princess, whom nobody knew, had arrived, ran out to receive her. He gave her his hand as she alighted from the coach, and led her into the hall, among all the company. There was immediately a profound silence. Everyone stopped dancing, and the violins ceased to play, so entranced was everyone with the singular beauties of the unknown newcomer.

Nothing was then heard but a confused noise of, "How beautiful she is! How beautiful she is!"

The king himself, old as he was, could not help watching her, and telling the queen softly that it was a long time since he had seen so beautiful and lovely a creature.

All the ladies were busied in considering her clothes and headdress, hoping to have some made next day after the same pattern, provided they could find such fine materials and as able hands to make them.

The king's son led her to the most honorable seat, and afterwards took her out to dance with him. She danced so very gracefully that they all more and more admired her. A fine meal was served up, but the young prince ate not a morsel, so intently was he busied in gazing on her.



She went and sat down by her sisters, showing them a thousand civilities, giving them part of the oranges and citrons which the prince had presented her with, which very much surprised them, for they did not know her. While Cinderella was thus amusing her sisters, she heard the clock strike eleven and three-quarters, whereupon she immediately made a courtesy to the company and hurried away as fast as she could.

Arriving home, she ran to seek out her godmother, and, after having thanked her, she said she could not but heartily wish she might go to the ball the next day as well, because the king's son had invited her.

As she was eagerly telling her godmother everything that had happened at the ball, her two sisters knocked at the door, which Cinderella ran and opened.

"You stayed such a long time!" she cried, gaping, rubbing her eyes and stretching herself as if she had been sleeping; she had not, however, had any manner of inclination to sleep while they were away from home.

"If you had been at the ball," said one of her sisters, "you would not have been tired with it. The finest princess was there, the most beautiful that mortal eyes have ever seen. She showed us a thousand civilities, and gave us oranges and citrons."

Cinderella seemed very indifferent in the matter. Indeed, she asked them the name of that princess; but they told her they did not know it, and that the king's son was very uneasy on her account and would give all the world to know who she was. At this Cinderella, smiling, replied, "She must, then, be very beautiful indeed; how happy you have been! Could not I see her? Ah, dear Charlotte, do lend me your yellow dress which you wear every day."

"Yes, to be sure!" cried Charlotte; "lend my clothes to such a dirty Cinderwench as you are! I should be such a fool."

Cinderella, indeed, well expected such an answer, and was very glad of the refusal; for she would have been sadly put to it, if her sister had lent her what she asked for jestingly.

The next day the two sisters were at the ball, and so was Cinderella, but dressed even more magnificently than before. The king's son was always by her, and never ceased his compliments and kind speeches to her. All this was so far from being tiresome to her, and, indeed, she quite forgot what her godmother had told her. She thought that it was no later than eleven when she counted the clock striking twelve. She jumped up and fled, as nimble as a deer. The prince followed, but could not overtake her. She left behind one of her glass slippers, which the prince picked up most carefully. She reached home, but quite out of breath, and in her nasty old clothes, having nothing left of all her finery but one of the little slippers, the mate to the one that she had dropped.

The guards at the palace gate were asked if they had not seen a princess go out. They replied that they had seen nobody leave but a young girl, very shabbily dressed, and who had more the air of a poor country wench than a gentlewoman.

When the two sisters returned from the ball Cinderella asked them if they had been well entertained, and if the fine lady had been there.

They told her, yes, but that she hurried away immediately when it struck twelve, and with so much haste that she dropped one of her little glass slippers, the prettiest in the world, which the king's son had picked up; that he had done nothing but look at her all the time at



the ball, and that most certainly he was very much in love with the beautiful person who owned the glass slipper.

What they said was very true; for a few days later, the king's son had it proclaimed, by sound of trumpet, that he would marry her whose foot this slipper would just fit. They began to try it on the princesses, then the duchesses and all the court, but in vain; it was brought to the two sisters, who did all they possibly could to force their foot into the slipper, but they did not succeed.

Cinderella, who saw all this, and knew that it was her slipper, said to them, laughing, "Let me see if it will not fit me."

Her sisters burst out laughing, and began to banter with her. The gentleman who was sent to try the slipper looked earnestly at Cinderella, and, finding her very handsome, said that it was only just that she should try as well, and that he had orders to let everyone try.

He had Cinderella sit down, and, putting the slipper to her foot, he found that it went on very easily, fitting her as if it had been made of wax. Her two sisters were greatly astonished, but then even more so, when Cinderella pulled out of her pocket the other slipper, and put it on her other foot. Then in came her godmother and touched her wand to Cinderella's clothes, making them richer and more magnificent than any of those she had worn before.

And now her two sisters found her to be that fine, beautiful lady whom they had seen at the ball. They threw themselves at her feet to beg pardon for all the ill treatment they had made her undergo. Cinderella took them up, and, as she embraced them, said that she forgave them with all her heart, and wanted them always to love her.

She was taken to the young prince, dressed as she was. He thought she was more charming than before, and, a few days after, married her. Cinderella, who was no less good than beautiful, gave her two sisters lodgings in the palace, and that very same day matched them with two great lords of the court.



A study of the relationship between language and culture: a comparison between Chinese and Western "Cinderella"

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Cinderella is a well-known fairy tale with a story line of pumpkin carriage and glass shoes, deeply rooted in the hearts of the people. Interestingly, there is a similar story "Ye Xian" in the Tang Dynasty in China. Ye Xian, an orphan girl whose parents died early, were abused by stepmothers. One day, a banquet was held in the town. Ye Xian secretly participated in the banquet and dropped a shoe when she left in a hurry. Later, the king of Tuhan searched and found Ye Xian by the shoe and married her later. With such a similarity, several interesting questions can be raised. Why are there two such similar stories both in the Chinese and Western worlds? What elements are the same and different between the two stories? And why did "Ye Xian" appear more than a thousand years earlier, but few people know this story? This study uses a text analysis method and a data aggregation method to compare the "Ye Xian" and Cinderella story versions. In our study, the same elements are orphans, stepmothers, sisters, supernatural forces, dances, shoes and so on. On the other hand, differences are in supernatural forces, story description methods, beginning and ending of the story, and whether the father is alive. Engagement in shoes is one of the traditional customs of China. Because "鞋—Xie" have the same phonics as "harmony—諧—Xie" in Chinese, indicating "harmony" in marriage contract. Besides, colors also have different symbolic meanings in different cultures. In the West, white is a symbol of purity and nobleness, while in China, red is a more popular token for these traits. Finally, the research results are applied to teaching Chinese as second language.

Keywords: culture, comparison method, Cinderella, language, text analysis

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