

神魔演義與道法演繹： 從宋元新興道法重詮《封神演義》*

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摘要

《封神演義》是明代著名的神魔小說，以往有關這部小說的研究，多從較主流的佛、道二教視角切入。不過近年來，有關宋元以來新興道法的研究有相當的突破，研究視野不再侷限於傳統的佛教或道教，更留意流行於大眾社會的「民間佛教」、「民間道教」，或是「法教」，這樣的視野將相當程度改變對神魔小說的理解。本文立足於這一新視角，輔以儀式與圖像資料，重新解讀《封神演義》中闢、截二教的架構，以及相關的重要人物的形象和寓意，並討論最後封神與次第排列的內涵等，嘗試作出一較通貫而具新意的詮釋。

高振宏，台灣政治大學中文所博士，現任職於政治大學中國文學系。研究主題為近世道法儀式、道教文學、密教與道教之交涉、道教與民間信仰等，嘗試透過唐宋之際的宗教儀式來觀察近世的宗教文化與大眾文學，著有《宋、元、明道教鄭岳法研究》、〈余象斗《北遊記》的三十六員天將形象與敘事意義探研——道教視野的詮釋〉、〈道教月字法研究——道經與通俗文學的綜合考察〉、〈明清道教中的民間神祇經典研究〉等。

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本文以為截教與通天教主的構思可能來自道教靈寶經與靈寶天尊，闢、截二教之人透過死亡的轉換，歷劫脫胎，最後經由封神達到最終的成仙目的。「截教」的「截」除了具有「阻截」的意義外，應還具有「應劫」、「遭劫（截）」之義。闢、截二教門人傷亡看似作者的隨意性發揮，但細究其義，可發現其中蘊含的傳統神煞相剋觀。此外，在老君、天尊和教主之上的鴻鈞道人具有中國南方地方儀式傳統中涵攝佛、道與區域神祇的「盤古王」的特徵。而小說最後由姜子牙封神與武王封侯作結，象徵著平治宗教與世俗兩個世界的秩序，透過「敕封」的「正典化」和「權威性」，由此定下了神人之界與階序高低，讓封神、封侯一事具備了文化起源（諸神、眾姓）的意義，這樣的概念透過小說戲曲的流播、傳衍，形成所謂的「小說之教」，在通俗社會發揮相當的影響力，形塑了新的大眾知識，持續至今。

關鍵詞：封神演義、敕封、道教、法教、密教

Performing the Competition of Monastic and Demons and Staging Interaction between the Dao and Exorcism: Re-interpretation of *Fengshen Yanyi* through the Exorcism in Song and Yuan Dynasties

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Abstract

The Legend of Deification (Fengshen yanyi 封神演義) is a famous novel in the Ming Dynasty. In the past, research on this novel was mostly based on the perspectives from the mainstream Buddhism and Daoism. There are many new researches on the Exorcism emerged during the Song and Yuan Dynasties, of which the horizon is no longer limited to traditional Buddhism or Daoism. Instead, more attention has been given to “folk Buddhism,” “folk Daoism,” or “*Fa* 法” (exorcism) which have gradually become popular in the mass society. Such new perspectives are considerably to change the understanding of the novel about gods and demons. Through such perspectives and supplemented by the material of rituals and images, this work attempts to make a more coherent and innovative interpretation of *the Legend of Deification*. This article re-interprets the religious structure in this novel, as well as the images and meanings of the characters. And it also discusses the significance of the final plot of conferred titles in the last chapter.

This article points out that the idea of Jiejiao 截教 and Tongtian jiaozhu 通天教主 may come from the Daoist *Lingbao Jing* and Lingbao Tianzun 靈寶天尊. The monastic Chanjiao 闡教 and Jiejiao through the transformation of death, suffered from the pain of remolding themselves and finally achieve the ultimate goal of becoming immortal. In addition to the meaning of “blocking,” Jie 截 should also have the meaning of

“deemed to be robbed, be robbed” (intercepted). The death of those disciples in the two mentioned lineages, although seems as the author’s random plot, however, when digging in deep, such plot is supported by the great idea that the god and demons mutually reinforce and neutralize each other. In addition, the Hongjun Daoren 鴻鈞道人, ranking above the Laojun 老君, Tianzun 天尊, and Jiaozhu 教主, is believed to possess the metaphor of “Pangu” 盤古, which integrates all the clues in the novel. The Hongjun Daoren has the characteristics of Pangu King—a god that embraces the concept of Buddhism, Daoism, and local deities in the ritual traditions of southern China. The possibility of Pangu King 盤古王. At the end of the novel, Jiang Ziya 姜子牙 was conferred the monastic and King Wu 武王 was conferred princes, symbolizing unification of religious and secular order. Through the legality and authority of the Canonization, the realm and order of the gods and men were established, thus the matter of conferring gods and men have the meaning of cultural origin (the gods and the surnames). This concept has formed the so-called “fiction teaching” through the spread of novels and operas, which has played a considerable role in the folk society of which the influence has shaped new common knowledge to the present day.

Keywords: *The Legend of Deification*, *Fengshen yanyi*, conferred titles, Daoism, Esoteric Buddhism, exorcism