

論王昌齡《詩格》的「興」義

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王昌齡《詩格》是盛唐之際重要的詩學論著，其綜攝六朝文論的要義及唐代經學一統的局面，從創作論的角度，將經學與詩學的「興」義做了全幅的開拓，以符應盛唐詩學的時代使命，是探究唐代接續六朝如何衍繹「興」義的重要論著。本文首先從「感」談起，論析其如何以「感興」回應六朝時期的「應感之會」以及「興會」之說。其次，由「神」與「興」的關係闡述「興發意生」的原理，以及生興、養興對於文章生成的基源作用。再次，析論「身在意中」、「處身於境」的理論脈絡，說明王昌齡以身體的意向性作為詩意生成的核心，因此對於傳統比、興的詮釋都加強了「身」的定向作用。最後，透過王昌齡的實際評論，闡述他如何以「落句含思」、「景理相兼」之法，回應前代所提「有感之辭」、「文已盡而意有餘」的「興」義。綜言之，王昌齡《詩格》所揭示的「興」義，層次多元，並始終貫穿著「興一身一意」的結構，開展出唐代獨具的「意興」理論。

關鍵詞：王昌齡 詩格 興 唐代 創作論 身體 意興 詩學

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The Meaning of *Xing* in Wang Changling's *Shi Ge*

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Wang Changling's *Shi Ge* (Poetic Rules) was a crucial work on poetics in the High Tang period, which encompassed the main theses of the literary theories of the Six Dynasties as well as the unified classical studies (*jing xue*) in the Tang dynasty; from the theory of literary creation, it expanded extensively the meaning of *xing* within the poetic and classical studies, which fulfilled the historical missions of High Tang poetics, and became a pivotal work that explored how the meaning of *xing* was extended in the Tang times from its Six Dynasties notion. This paper begins with a discussion of the concept of “*gan*” by analysing how Wang's work utilizes the notion of “*gan xing*” in response to the propositions of “*ying gan zhi hui*” and “*xing hui*” in the Six Dynasties. From the relationship between “*shen*” and “*xing*,” I subsequently explicate the principle of “*xing fa yi sheng*,” as well as the impact of *sheng xing* and *yang xing* upon the origin of literary creation. Thirdly, I analyse the theoretical contexts behind “the body within the meaning of poetry” (*shen zai yi zhong*) and “the situating of the body” (*chu shen yu jing*) and explains Wang's placement of the intention of the body at the centre of the creation of poetic meaning. Wang, thus, put the emphasis on the impact of bodily intention within the traditional interpretations of *bi* and *xing*. Finally, through Wang's direct commentary, I explicate how he employed the methods of “ending sentence with lingering thoughts” (*luo ju han si*) and “blending of scenery and meaning” (*jing li xiang jian*) to respond to the meaning of *xing* proposed in the previous Six Dynasties, as embodied in the notions of “words with sentiments” (*you gan zhi ci*) and that “the words have ended but the meaning lingers” (*wen yi jin er yi you yu*). In sum, Wang Changling's *Shi Ge* revealed the multiple levels of meanings behind the notion of *xing*, which ran through the *xing-shen-yi* structure and led to the theory of “*yi xing*” unique to the Tang dynasty.

Keywords: Wang Changling *Shi Ge* *xing* Tang dynasty theory of literary creation body *yi xing* poetics

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