

# 創意發想與學術研究

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創意發想，為談吐思辨之指針，規劃設計之導航。一流之文學作品，必體現創意造語之智慧，古今中外，了無例外。學術探討若以創意發想為先驅，本立而道生，盈科而後進，將有助於研究成果之獨到創新。今擬就兩大層面作論說，首先，談文體研究與視野開拓，分為二子題：一、詩、詞、文、賦間之破體，詩詞文賦於繪畫、佛禪、仙道、老莊之出位，多運用組合思維進行創意造語，雖非本色，然極天下之工，可以長善救失，改造文學體格，有功於文學之生存發展。二、仿擬、唱和、續廣之作，無論遺妍開發，或挑戰典範當行，皆終於追求超越優勝，自成一家。模擬與創造分野如何？程千帆提示：「合多離少，則曰模擬；合少離多，則曰創造」，準此檢驗，有助於優劣高下、得失工拙之判定。其次，說文學探討與策略借鏡，則分三子題：一、傳播閱讀與接受反應。知識之流通，自手寫謄抄化為雕版印刷，卷軸變為書冊，具有「易成難毀、節費便藏」四大優長，蔚為知識之爆炸、變革之推手，勢必影響宋元以降士人之接受與反應。因此，印刷文化史之探討，值得提倡，堪稱前瞻式論題。二、史傳、敘事與系統思維。史傳，為小說、變文、歌行、戲劇諸敘事文學之源頭。經史學家以系統思維詮釋《春秋》、《左傳》、《史記》，其關鍵鎖匙在比事屬辭。自《春秋》衍化為《左傳》，可看出經學敘事轉為史學敘事之軌跡。若能借鏡參考，則在抒情傳統之後，敘事傳統堪當學界探討中國文學之「預流」。三、《史記》互見與系統思維。司馬遷私淑孔子，《史記》典範《春秋》，故蘇洵所云：「本傳晦之，而他傳發之」之互見法，實為「屬辭比事」《春秋》書法之轉化與發用。就敘事法而言，乃主從、詳略、重輕、實虛、曲直、顯晦諸法之體現。從史學敘事衍化為文學敘事，《史記》堪作敘事學之分水嶺。發想創意如此，以之落實於論文選題、研究方法，展現為學術成果，當能推陳出新，亮點無限。

**關鍵詞：**創意發想 古典文學研究 敘事傳統 史記

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# Creative Thinking and Academic Research

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Creative thinking is the guide to discursive articulation and the pathway of design. High level literary works must embody the wisdom of linguistic creativity. For ancient and modern, Chinese and non-Chinese, it is like this. If academic research can pioneer an exploration of creative thought, then it will have a proper foundation and trajectory, and when it comes to fullness in its various domains, to go on to have an influence in original creations in research achievements. The present article aims to develop two overall strata for discussion. First, it discusses research on literary genres and the broadening of perspectives, in two respects: (1) “*Poti*” (nonconformity in form) in poetry, lyrics, essays, and rhymed prose, and (2) works of parody, correspondence, continuation, and expansion.

The second topic is literary study and its strategies, in three parts: (1) Propagation, reading, and reception. Print culture is worth advocating and can be called a forward-looking field of discussion. (2) History, narrative, and systematic thought—historical texts are the origin of narrative literary arts such as novels, *bin wen* narratives, songs, and stage plays. The classical exegesis systematically explained *Springs and Autumns Annals*, *Zuo zhuan*, and *Shi ji*; and its crucial technique is to organize and narrate historical events. As the *Springs and Autumns Annals* developed into the *Zuo zhuan*, one can view the locus of the change of classical narrative style into historical narrative. If we can make use of these materials for exploration, then after the lyrical tradition, the narrative tradition can certainly be considered as the “preflow” of academic study of Chinese literature. (3) Comparative study of *Shi ji* and systematic thought. With respect to its narrative method, *Shi ji* goes along with embodying such methods as variations in density of detail, differential emphasis, distributing empty and full states, varying directness or obliqueness, or foregrounding/backgrounding relations. *Shi ji* transformed its historical narration into literary narrative, so it can be considered a landmark in the study of narrative. Creative thinking in this way, when demonstrated in the selection of discursive topics and research methods, will lead to academic achievement marked by originality and distinction.

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