葉燮「性情面目說」研究

A Study of Ye Xie’s Poetics on “Representation of Inner Nature and Feelings”

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提 要

在當代學術視野中，葉燮的《原詩》是古典詩學中最重要的著作之一。他在《原詩》中從讀者鑒賞論的角度討論了由詩中見出作家性情面目的問題，借用性情、面目這兩個古典詩學中屢見不鮮的術語闡發了精闢的創作個性論。筆者認爲這是其詩學中最具創見性的部分，也是最具現代詩學意識的部分，但之前學界並未對此作充分全面的研究。

本文主要討論了葉燮「性情面目說」的理論內涵、在其「性情面目說」影響之下的鑒賞論與創作論，及此詩說提出的重要意義等問題。全文主要從四方面論證了以上基本論點:

首先追溯了性情詩說與面目詩說的歷史，重點分析了前人提倡詩歌抒寫性情時所持的立場，以便與葉燮的「性情面目說」相比較。其次是對葉燮「性情面目說」理論內涵的闡發，透過辨析當代研究者對此問題的歧說，及對《原詩》中性情面目一段文字的詳細解釋，指出「性情面目說」的核心是從作品中見出作家鮮明創作個性的問題。再次討論了「性情面目說」在葉燮詩學內部的意義，分別從其鑒賞論與創作論兩個角度來論述。「性情面目說」是葉燮確立的衡詩標準，其鑒賞論強調要見出作家的性情面目。而其創作論，則致力於論述作家怎樣才能在作品中展現出自己的性情面目，這牽涉到其詩學的很多重要理念，如理事情、才膽識力、氣等。最後論述了葉燮「性情面目說」的提出在古典詩學史上，尤其是在清初詩壇的重要意義。
Abstract

The author of this thesis argues that Ye Xie’s (1627-1703) theory of origin discussed in his Yuan Shi (On the Origin of Shi Poetry) bears significant innovation and in some way similar to poetics of our time. The Yuanshi is one of the most important monographs on classical Chinese poetics. In this book, from the reader’s perspective Ye discusses two common concepts, which had been in frequent use in literary criticism before his time, namely 「inner nature and feelings」 (xingqing 性情) and their poetic 「representation」 (mianmu 面目).

The present study is an examination of Ye Xie’s poetics focusing on some critical issues that have yet to be explored. Previous scholarship on Ye’s poetics mostly pays attention to issues such as his discussion of 「natural principle」 (li 理), 「event」 (shi 事), 「circumstance」 (qing 情), and 「talent」 (cai 才), 「courage」 (dan 膽), 「discernment」 (shi 識), 「strength」 (li 力), 「methods」 (fa 法) and 「mutation」 (bian 變).1 Ye’s theory on 「inner nature and feelings」 and 「representation」 has remained unheeded. This becomes the focus of the present study, in which the author analyzes its theoretical framework, a pivotal principle for his appreciation and creation of poetic work.

The thesis contains seven chapters. Chapter One is an 「introduction」 and Chapter Seven a 「conclusion」. The other chapters make up four main parts. Chapter Two is an overview of Chinese poetics on 「representation of one’s inner nature and feelings」 prior to Ye Xie’s time, serving as a comparison to Ye’s theory. The main topic in Chapter Three is an analysis of this theory. Chapters Four and Five discuss the influence of Ye’s poetics, focusing on his theory on literary appreciation and creative writing. Chapter Six is an observation of the significance of Ye’s theory in the history of classical Chinese poetics, especially in the early Qing period.

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1 English translations of these concepts are adapted (with modification) from Stephen Owen, Readings in Chinese Literary Thought (Cambridge: Harvard University Press, 1992), p. 512 & 576-577.