

古代中西詩學表述形式略論

林宗正*

上世紀80年代開始，許多有關「古代中國」詩論的研究，是以「當代歐美」的文學批評來做為研究比較的參照對象，並藉由當代西方文學批評形式來對古代中國詩學的表述形式提出諸多質疑與批評。

本文採取不同的參照對象與研究進程。一是同時期的中西詩學比較，換言之，以同時代的古代中西詩學在表述形式上的比較，來探究同時代的中西詩學是否有著相似之處。二是相同語言文化背景但不同時期的詩學比較，換言之，以古代歐洲詩學比較當代歐美文學批評，探究兩者之間的不同，尤其是古代詩學在表述形式上的多元性。三是相同語言文化背景而又同時期的思想書寫比較，換言之，藉由不同領域的論述書寫例如有關文學與寫作、藝術創作與鑒賞以及哲學的專著與評論，來探究歐美在思想書寫的形式上，除了當代文學批評之外，是否還有其他更加多樣的表述形式？是否當代的思想論述都是當代文學批評的形式，還是有著更加多樣也廣受學者與讀者所接受的形式？

本文指出兩個基本問題，一是不藉由當代文學批評的系統結構方式來書寫，並不表示這個理論或是這個思想是沒有系統結構，二是如果是藉由不符合當代文學批評形式來書寫，當代文學批評學者就無法看到理論的系統性，這應該就不是這個理論的問題，而是學者的問題。

本文指出兩個基本事實：16-18世紀英國詩論呈現出多元的表述形式，其中近似當代文學批評的形式只是諸多形式中的一種表述形式，而不是唯一。二是16-18世紀英國詩論與同時代的中國詩論，有著許多相似之處，而當時的文人學者不管是英國還是中國，都在這些多元性的形式之中思考、書寫詩論。

關鍵詞：文學批評 詩話 詩法 論詩詩 選本

* 林宗正，加拿大維多利亞大學太平洋及亞洲研究學系副教授

An Examination on the Forms of Writing in Pre-modern Chinese and Western Poetry Criticism

Tsung-Cheng Lin *

Beginning in the 1980s, contemporary literary criticism has been adopted as a predominant point of comparative reference for the study of premodern Chinese poetry criticism. The language and form of expressing thoughts in premodern Chinese poetics have been critically and one-sidedly examined.

The current research turns to different theoretical frameworks as reference points and foundation for three key research questions. Firstly, the Chinese and European poetry criticisms within the same time frame are simultaneously observed to examine their forms of writing as expressions of poetic thoughts; by doing so, the differences and similarities between premodern Chinese and European poetry criticisms are explored. Secondly, the poetry criticism written within the same cultural-linguistic context but at different time frames, mainly English poetry criticism during the sixteenth to eighteenth centuries and contemporary literary criticism, are compared and contrasted, in order to illustrate the multifaceted expressions of poetic thoughts in premodern English poetics. Thirdly and lastly, zooming in on the works done under the same cultural-linguistic background while broadening the scope to include literary and philosophical writings, and art, done by writers, artists, and philosophers, so as to expansively comprehend various forms of writing as expressions of poetic thoughts, which is above and beyond the breadth thus far captured by those almost exclusively relying on contemporary literary criticism as their vehicle of research inquiry.

The current research points out two fundamental problems. Forms of writing as expressions of poetic thoughts should not be viewed as unsystematic when they are not written in accordance with the structures set out by contemporary literary criticism. In such cases, when those adhering to contemporary literary criticism cannot recognize the systematic nature of these expressions, it should not be regarded as a problem of the expressions themselves, but rather that of those who fail to recognize them.

It is an established fact that there are multiple forms of expressions of poetic thoughts in the sixteenth- to eighteenth-century English poetry criticisms, with that recognized by contemporary literary criticism being just one among them, not the only. Many similarities are widely acknowledged between Chinese and English poetry criticism in the sixteenth to eighteenth centuries, as those in literary circles in China and the West then thought and wrote with multiple forms and expressions.

Keywords: literary criticism remarks on poetry notes of instruction in poetry poems on poetry anthology

* Tsung-Cheng Lin, Associate Professor, Department of Pacific and Asian Studies, University of Victoria, Canada