

# 研習古代文論必須結合文學作品實際

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研習古代文論必須與文學作品實際互相結合，必須盡可能熟悉相關的作品，若只是空談理論，則難於得到正確理解。試舉三例：一、劉勰寫作《文心雕龍》，有批判當時不良文風的用意。須廣泛閱讀宋齊時代詩文，方能明白：劉勰心目中的不良文風，很大程度上就是〈定勢〉篇所謂「訛勢」。二、古人評論詩文所謂「意象」、「興象」，若結合其評論的具體對象細加捉摸，便知都不是指說形象描繪而言。三、研討一時代哲學思潮與文學理論之關係，須結合具體作品，方不至於牽強附會，脫離實際。

關鍵詞：劉勰 定勢 風骨 意象 興象 魏晉玄學

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# The Necessity of Studying of Ancient Chinese Literary Theory in Conjunction with the Actual Works of Literature

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A study of the ancient Chinese literary theory should go hand in hand with the actual works of literature. One should familiarize oneself with the relevant literary works to the best of one's ability. It is difficult to reach the correct interpretation if one is discussing theories out of context. This article will examine three examples of such: 1. Liu Xie's *Wenxin diaolong* (The literary mind and the carving of dragons) shows an intention to criticize the unhealthy approach at the time. If one conducts an extensive reading of the poetry and prose of the Song-Qi period, one will understand that the unhealthy approach in Liu Xie's mind refers, to a large extent, to what he calls *eshi* (mistaken force) in the chapter "*Dingshi*" (Stylistic force). 2. If one considers expressions such as *yixiang* (images) and *xingxiang* (affective style) in ancient literary criticisms together with their corresponding literary works, one will see that they are not mere descriptions of images. 3. The study of the relationship between philosophical thoughts and literary theory of a period should be combined with a look into the actual literary works, so that the discussion will remain relevant without deviating from the actual facts.

**Keywords:** Liu Xie *dingshi* (stylistic force) *fenggu* (affective air and literary bones) *yixiang* (images) *xingxiang* (affective style) Wei-Jin *xuanxue*

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