從「才氣」觀探究《文心雕龍》

批評典範建構

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摘要

《文心雕龍》系統化地提出樞紐論、作家論、文體論、創作論與批評論，過去其相關研究，批評論可以說是最欠缺者，而為批評者，本身即應是作者的知音，透過評論來填補作品的意義，並與作家進行視域融合，而要使融合成為可能，就在於兩邊所擁有之「才氣」，「才氣」促成作家的自發性語言創造，形成具有個人情感與風格之作，而批評者乘其「才氣」，得以透過文本，深入作家之「情」，達到與作家的視野交融。因此，本文企圖將過去傳統讀者作為一種被動的接受，轉為將讀者視為批評過程的主體，運用歷史研究法與文本分析法，以《文心雕龍》為主要研究對象，從批評者的「才氣」角度進行詮釋，以探究《文心雕龍》批評典範建構中，以批評者為主體的觀照。

關鍵詞：文心雕龍、才氣、批評
A literary criticism Study of ‘The Literary Mind and the Carving of Dragons’ from the point of talent

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Abstract

‘The Literary Mind and the Carving of Dragons’ is the first systematic work of literary criticism. It includes systematically the theory of pivot, author, literary form, writing and criticism. According to the related research, it is short of the literary criticism study. A critic must to be a bosom friend with the author, and replenish meaning of the literature. The critic and the author have to be a fusion of horizons. In order to be a fusion of horizons, they must have a talent. The author with a talent can create voluntarily to write literary works with personal emotion and style. The critic with a talent can deeply understand a author’s emotion, to be a fusion of horizons. Therefore, this study hope to change the reader from passive to be on the initiative. It selects historical studies and text analysis to study The Literary Mind and the Carving of Dragons from the point of talent.

Key words: The Literary Mind and the Carving of Dragons, talent, literary criticism