

王夫之詩論—性情觀析探

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摘要

王船山詩論的性情觀，貫通了本體論與心性論，揭示了於人情中見天理的昇華途徑，追求的是以詩來表現人的性情之既本真又超越的審美狀態。它沿著審美的方向提升了傳統儒家詩學性情論的超越層次，昭示著儒家詩學性情論的審美化所能達到的最高境界。

船山認為人的情感與外界事物之間，雖有天人、主客觀之分，卻不是單向的決定與被決定、反映與被反映的問題。因此，船山強調詩歌創作因而必須分別從內、外兩個方面著力；對內應充分展示詩人主體的情志或才情，對外則充分反映客觀生活的事理。如此觀點，可以說是對情景交融、物我合一的境界之追求。船山建構了一套創新而嚴密的詩歌性情理論系統，更重要的是，他同時未嘗忽略詩歌的審美價值；所以船山的詩情觀不但是傳統儒家詩學性情觀的繼承與發展，儒家詩學美學化的重要完成，也是中國詩歌美學理論的重要里程碑。

本文嘗試針對船山詩情理論作扼要地分析，瞭解船山此一詩學理論與其哲學背景的關係，同時著力於梳理其詩情說所表現的主要觀點，並進一步認識其「性情」本體思想與創作理論上的聯繫。希望藉以釐清船山詩情理論的主要內涵，並試圖提出一些感想與觀念上的歸納。

關鍵字：王夫之、王船山、性情觀、詩學美學、儒家詩學

An Analysis on Wang Chuan-Shan's Viewpoint of Poetry

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Abstract

Wang Chuan-Shan's viewpoint of poetry fuses ontology and the theory of mind-nature, revealing that the path of sublimation lies in the divine truth expressed in human feelings, pursuing to achieve the primitive and transcendent aesthetic level by depicting people's disposition with poems. His viewpoint of poetry, in terms of aesthetics, uplifted the traditional disposition theory of Confucian poetics, demonstrating the highest possible aesthetic level that disposition theory of Confucian poetics can ever reach.

As far as Chuan-Shan was concerned, between human feelings and the external world are indeed the difference between the universe and human beings along with the contrast between subjectiveness and objectiveness, however, nothing eternally remains unilaterally passive to be governed or reflected. Therefore, Chuan-Shan emphasized that poetry writing should be a harmonious unity of both people's inner self and the outer world. When it comes to human's inner self, poems should present poets' subjective disposition to the full, while in terms of the outer world, they should faithfully mirror the order of daily life. Such a viewpoint is indeed a pursuit of a state of mind, where there is profound harmony of human inner feelings and the secular world. Chuan-Shan established an innovative and rigorous system of theories concerning poetry and people's disposition. More importantly, he did not put aside the aesthetic value of poems; hence, his viewpoint of poetry not only inherited and further advanced the disposition theory of traditional Confucian poetics but also fulfilled the aestheticalization of Confucian poetics. Furthermore, his viewpoint of poetry is a fairly significant landmark of aesthetics theories of Chinese poetry.

This essay aims to carry out a concise analysis on Chuan-Shan's poetry theories and to understand the correlation between these theories and his background, meanwhile trying to systemize the focal points behind the theories and further probe into the connection between his ontology concepts

founded upon “disposition” and his theories of poetry writing. By doing so, hopefully, I can finally come in the position to thoroughly comprehend the substance of these theories and make an attempt to draw a conclusion of my reflections and ideas.

Keywords: Wang Chuan-Shan, viewpoint of poetry, poetic aesthetics,
Confucian poetics

