

論文名稱：劉辰翁評點韋應物、李賀詩比較研究 頁數：177

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研究生：賴靜玫 指導教授：張雙英

論文提要內容：

劉辰翁(1232-1297)是宋末元初詩歌評點的先驅。「評點」此種表述形式，具有「簡短」及「含蓄」的文字特質，而評點詩歌的閱讀過程，可視為批評家之文學思想、詩學觀點與審美情趣，即「品評詩歌的況味」之體現。

歷來對劉辰翁的認識，多見於各家文學史所著錄對於評點此一批評形式的介紹、劉辰翁的遺民身份、其人相關創作及其戮力於文學評點之功，尤其是涉及「小說評點」部分的討論和成果，明顯居多。其中，劉辰翁大量評點唐宋詩人詩作以進行其對詩家的鑑賞與考察，有其重要性，深具詩學研究的價值。惜目前以劉辰翁詩歌評點為主題的探究，多見根據劉氏既有的自述來概說、描述其詩學觀點，未能就其表層所述及的詩學觀點，藉「理論的批評」所得的理論之基，來對「作品」進行批評工作，抉發其意義。因此，本文選擇劉辰翁評點唐代詩人韋應物和李賀的作品為考察對象，引述西方「現象學文學批評」中的部分觀點為理論基礎，說明詩人在創作的過程中，眼前的景象均已被敷染上象徵的意涵，而劉辰翁則提出「平澹意趣」與「自然奇崛」的觀點勾勒兩位詩人的特色，除了說明語言上的精心安排、拈出背後所隱含的情意，其共通處則歸趨「語意稱情」、「自然情真」。

值得注意的是，評點詩歌，是劉辰翁選擇如何回應家國之遽變衝擊、回應士人處境、在作品中求索如何回應「君子固窮」的內心痛楚，並復歸靜觀自身，回歸「晉人風致」的真誠體現。劉辰翁的詩歌評點，已從「為人」轉向「為己」，其從事評點活動的目的乃傾向於「紓思寄懷」，未必有意識地針對前代進行評說。在追慕、安頓心靈理想世界的過程中，也顯出其身為「作家」和「批評家」之間的角色越位之侷限。

關鍵字：劉辰翁、詩歌評點、韋應物、李賀、現象學文學批評

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Name of Institute: Ph. D's Program Of Chinese Literature, Tamkang University

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Name of student: Lai Jing-Mei
(賴靜玫)

Advisor: Prof. Chang Shung-Ying
張雙英

Abstract:

Liu Cherweng (1232-1297) was a pioneer in the poetry commentary of the late Song and Yuan Dynasties. The expression of "comment" has the characteristics of "conciseness" and "implicitness", and the reading process of poetry can be regarded as the literary thought, poetic point of view and aesthetic savor of the critics, that is, "the savor of poetry" epitomized.

The traditional understanding of Liu Cherweng is more common in the descriptions of various literary histories, the introduction of this criticism style, the identity of Liu Chenweng's Adherents, his related creations and his contribution in literary criticism, especially the part of "Fiction Criticism". The discussion and results are obviously more. Among them, Liu Chenweng commented a lot on the poems of Tang and Song poets to carry out his appreciation and investigation of poets, which has its importance and profound value in poetic research. The current exploration based on Liu Cherweng's poetry commentary is based on Liu's existing self-reports to describe and describe his poetic views. They do not use the "theoretical criticism" on the poetic views mentioned in Liu's comment. The basis of the theory, to criticize and express its significance. Therefore, this article chooses Liu Cherweng's comment of the works of the poets - Wei Ying-wu and Li He in the Tang Dynasty as the object of investigation. It quotes some of the viewpoints in the Western "phenomenological literary criticism" as the theoretical basis, indicating that the poet's vision in the process of creation has been injected with symbolic meaning, while Liu Chenweng puts forward the views of the two poets in terms of the meaning of "flatness interest" and "natural surprise". Apart from explaining the elaborate arrangement of language and the affection behind it, the commonality are "speech emotion" and "natural sincere".

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