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博士文库

隐喻视野中的 诗性传统

季广茂 著

隐
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胡前将书

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总序

在中华学坛学术之花争芳斗妍的季节，经过两年的精心工作，《高校文科博士文库》面世了。

我们正处在一个大变革、大发展的时代。它呼唤着哲学社会科学的繁荣和发展。早在改革开放之初，中国共产党就以马克思主义为指导，适应当时中国改革发展的需要和社会进步的趋势，大力推动哲学社会科学的发展。1981年我国的文科博士教育随着整个国家博士教育制度的建立而建立并发展起来就是一个很好的证明。十几年来，在全国高等教育改革发展的推动下，我国文科博士教育取得了令人振奋的成就。1981年，我国首批文科博士只招收32名，到1995年已达到1712名。他们的博士论文在党的基本理论和基本路线指引下，继承和弘扬我国的优秀文化，借鉴吸取世界各国的文化成果，在不少方面确实取得了卓著的学术建树，为国内外学术界所瞩目，许多已经在国内外出版，同时我们自己培养的这些博士已在各自的工作岗位上发挥着重要的作用，有的已成为各方面的骨干人才和专家。但是，在我国社会经济体制实行根本转型的时期，特别是在市场经济大潮的冲击下，我们的文科博士教育在获得新的发展机遇的同时，也遇到了尖锐的挑战和复杂的情况。它确实需要引导，需要激励，需要关心，需要



支持。上海宝山钢铁公司的领导和宝钢教育基金理事会，以一种“面向现代化、面向世界、面向未来”的跨世纪战略眼光，在大力支持推动高等教育事业发展的同时，于1995年12月正式通过设立“高校哲学社会科学优秀博士论文出版基金”，来支持我国文科博士教育的发展，以促进我国高等学校哲学社会科学研究的繁荣发展，鼓励和扶持中青年学者早日脱颖而出，使他们的优秀的学术成果尽快为国内外所了解和认识。这里我们对宝钢教育基金理事会表示衷心的感谢。

按照《宝钢教育基金专设高校文科优秀博士学位论文出版基金管理办法》规定，从1996年起，宝钢教育基金将每年注入30万元资金，资助逐年精选出版全国普通高等学校中国语言文学、历史学、哲学、经济学、法学和教育学这6个学科领域通过答辩并取得博士学位的优秀博士论文。每年出版10篇左右，整套书统一称为《高校文科博士文库》，由高等教育出版社出版。

《高校文科博士文库》编委会的组成是经国家教委领导批准的，并由宝钢教育基金理事会授权，负责论文申报、评审、出版及基金的有效合理使用。《管理办法》规定申请本项出版基金资助的论文应符合下列条件之一：第一、以马列主义、毛泽东思想和邓小平建设有中国特色社会主义理论为指导，在研究中国改革开放与现代化建设重大理论问题和实践问题上作出创造性的贡献；第二、在本学科范围内对中华优秀传统文化

和世界文明优秀成果的学术研究,具有一定创见,达到国内外学科前沿水平;第三、在创立和发展新学科、文理交叉学科、边缘学科方面,具有填补空白的作用。编委会将严格按照《管理办法》的规定和要求,坚持公正、科学、公平的原则,切实保证评出政治方向正确、学术水平一流的博士论文予以资助出版。

《高校文科博士文库》的出版是我国文科博士教育的一件盛事,对发展我国高校文科事业是一项意义久远的举措。我们已得到有关高等学校特别是许多导师们的热心支持。我们相信在大家的共同努力下,我们的事业会越办越好。

高等教育出版社的领导和有关人员,以高度的使命感和责任心,投入了充足的人力、物力和财力,认真负责地担负起《高校文科博士文库》的编辑出版等工作,使《高校文科博士文库》得以成功面世。我们在此一并致谢!

《高校文科博士文库》编委会

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ABSTRACT

This dissertation mainly observes such issues as the advantages and disadvantages in Chinese poetic tradition (including both lyrical and critical tradition) from the metaphorical point of view. It can merely "shoot a glimpse" at Chinese poetic tradition from one facet and has no such ambition as to clear and evaluate it by taking a comprehensive view. Nevertheless, it is by no means meaningless and valueless, especially nowadays when scientism overwhelms humanism, to examine Chinese poetic tradition and its present conclusions by means of metaphor, which infiltrates the Chinese literature and poetics so deeply and whose basic theory and influential powers are really decisive.

According to the dissertation, metaphor belongs to a cross-subject cultural category; with rather complex connotation, it is not merely a linguistic and stylistic phenomenon but rather a really charming and perplexing cultural one. On the whole, metaphor appears as psychological, linguistic and

cultural behaviour perceiving, experiencing, imaging, understanding and discussing something by the hint of something else; formless and shapeless, it can not be confined to linguistic stratum-though all at last go back there, to specific grammatical form and to fixed syntactic unit and linguistic unit. Metaphor's application can be divided into several sorts, referring to such different sides as language decorating, emotion arousing, meaning creating and world mastering.

As carrying every human word and activity, metaphor is just a rail to everywhere, along which human thought and action move. It holds much truer for literature that anytime, it can not done to express emotion(抒情), show aspiration(达志) or describe scenery(写境) without metaphor. In order to express and convey human inner emotions such as joy, anger, sorrow, anxiety and hatred etc., which do not function directly to the outsiders' senses, there is no way but to resort to metaphor and metonymy, for instance, mountain for distress heavy, ocean for distress deep and running water for distress endless. It is necessary to distinguish metaphor from its relevant categories, then further to examine the characteristics in Chinese poetic tradition: Image does not contradict metaphor at all, imagist poems likewise seen as no opposite to it, so that the great master E. Pound's poem In a Station of the Metro, often relished by the Imagists, can be a metaphor itself; metaphor and simile, with functional rather than morphological distinction between them, both

would be explanatory and model-like, thus, any separating attempt hampered by morphology leads to nowhere in essence; a historicalized metaphor, allusion, in terms of myth or historical event, perceives, experiences, imagines, understands and discusses current affairs, conditions or environments as psychological behaviour, linguistic behaviour and cultural behaviour; conceit delivers a sense of weirdness and novelty, while implied metaphor refers to more than two highly condensed metaphors in verbal form, then synaesthesia, taken into consideration from psychological aspect, just theoretical generalization for the above two; metaphor and metonymy are different kinds of association, separately as similar (psychological) and related (physical) one. The mutual infiltration and transformation of metaphor and metonymy, in which the diversity between Chinese and Western literature as well as the traits of the former lie, can create much richer connotation and present even more abundant meanings. In Chinese ancient poetry, selection and combination (forming metaphorical relationship) infiltrate and transform mutually, Xing (兴) means metaphor within metonymy, metonymy within metaphor, or named metaphoricalization of metonymy, while metaphor and metonymy overlap and blend together. "Hubi" (互比) and "Mibi" (谜比) in Chinese ancient poetics reveal the secret in the relation between the two figures. As a means to poetical existence and poetical representation, metaphor establishes its deep philosophical basis upon a theory of universe in unity "Nature and man as a

whole”(天人合一) with its related cultural psychological structure based upon a perceptual cognitive pattern“Nature and man as one virtue”(天人合德). Comparing human internal and external worlds to obtain analogical association and to infer the external objective world from the acknowledgment and understanding of mankind itself, this way does function perfectly as an utmost metaphor. “Nature and man as a whole” is Chinese root metaphor.

Chinese ancient poetics directly perceives metaphor and indirectly masters it as well. The ancient people had already realized its significance, though they did not necessarily mention the category “metaphor” yet. Metaphor serves as a key to the settlement of the problem “language vs. idea”(言意), as a shortcut to solving the problem “express aspiration”(言志) and as a key in understanding the problem “Bi Xing”(比兴). In the West, metaphor is merely a cultural behaviour with no evaluating factor included; in China, metaphor, not only a certain behaviour, breeds and embraces the utmost principle of expressive politics in Chinese poetics——“Yin”(隐) and its basic method——“Yu”(喻), wherein the generating rule and generating mode of meaning in Chinese poetry derive. What’s more, one for ten, little for complexity, function for essence, part for whole, all can be concluded under the name of the general principles in the constitution of Chinese ancient literature. The ancient people held a rather complicated and ambiguous perception for metaphor and held language in awe and veneration so that such “language complex” inevitably infiltrat-

ed into their direct perception for metaphor. As far as literature concerned, in Chinese poetics, metaphor represents two entirely different conceptions that one is political rhetoric, the other aesthetic rhetoric, both refracting their own outlines and main connotations in the "Bi Xing" (比兴) theory. Many a harmful consequence results in political rhetoric. Firstly, as a central category of Confucian political rhetoric, Xing (兴) possesses an intense tendency towards moralism and didacticism, a meaning congregation with moral instruction as its focus thus derived and fixes such metaphor as the metaphorical application of poetry, which turns metaphor into "quoted metaphor"; rigidly connecting together something non-coherent, in order to interpret one with the other and vice versa, anyhow, may reduce a sense of farfechedness and what's worse, some serious social and political consequences. Secondly, as "metaphor" turns into "quoted metaphor", the later is logically changed into "innuendo" which assumes dense political and moral colours. Finally, metaphor's alterable process towards pattern and innuendo, leads to the writing and interpreting of satire and to the peculiar addiction for allegorizing literature. Such situation has anything to do with the political factors, and in every sense distorted metaphor is just the basic way for its movements. At the same time, aesthetical rhetoric has made a great progress in Chinese critical tradition, and Metaphorical criticism as a kind of poetic criticism has been shown in every aspects of Chinese poetics and Chinese criticism. Generally speaking,

we have gained profits as we have suffered losses from this tradition.

Key Words

metaphor, image, allusion, conceit, synaesthesia, metonymy, Bi Xing, political rhetoric, aesthetical rhetoric.

序 季广茂和他的《隐喻视野中的诗性传统》

俗话说：“种瓜得瓜，种豆得豆”，这个“隐喻”真是一点也不错的。季广茂在山东师大教过多年书之后，又到北师大过了三年的博士生生活。他的认真，他的勤奋，他所付出的辛苦和心血，都得到了很好的回报，他不但在学校被评为优秀博士生，他的博士论文《隐喻视野中的诗性传统》也被国家教委评为优秀学位论文，得到出版资助，不久就将面世。当然，在我看来，他在北师大的最大收获是加厚了学术底子，开阔了研究的视野，为他将来的事业的成功打下了良好的基础。他所得到的“瓜”和“豆”主要在这里。

“隐喻”在中外诗学中都有重大意义。美国“新批评”派的理论家布鲁克斯说：“我们可以用一句话来总结诗歌技巧：重新发现隐喻，并充分运用隐喻。”这位理论家这样说，的确是很有道理的。但什么是隐喻呢？它仅仅是一

种修辞和技巧吗？国内对此的探究是相当薄弱的。我们常见到一些老专家的著作中提到它，但语焉不详。近来也偶尔出现了这方面的论文甚至专著，但很少真知灼见，所以读后仍不得要领。所以钱中文教授的评议书写道，季广茂的论文“啃了文艺理论中一块硬骨头，啃得好。”充分肯定了他论文选题的学术价值。

季广茂在前人研究止步的地方起步，他在充分吸收前人修辞学意义上的隐喻研究成果的基础上，在肯定传统修辞学上的“微隐喻”的条件下，建立了一种视野更为广阔的文化学上的“宏隐喻”。作者以其充分的论证充分显现了隐喻的文化意味，这是他的论文的独特创意。这种创意和实现对于揭示隐喻的文化价值是相当有意义的，从“宏隐喻”这个文化视角，作者认为文化学上的“宏隐喻”是在彼类事物的暗示之下感知、体验、想象、理解、谈论此类事物的心理行为、语言行为和文化行为。它无常形常态，并不限于语言的层面，也不限于固定的语法形式和语言单位。对隐喻的这一功能性的准确的界说，使作者获得了一个观察问题的视点，开辟了隐喻问题研究的新的空间。

季广茂论文的更有价值的部分是借助于他发现的“宏隐喻”的新视野来透视中国的抒情传统和批评传统。乐黛云教授在她的评议书中指出：“在对隐喻视野中的抒情传统所作的研究中，作者将隐喻和许多相关范畴作了细致的区分，自觉地将现代隐喻理论与作者对隐喻的独特理解运用到中国文学传统的重新解释之中，从比较文学的角度对中国抒情美学研究提出了值得重视的问题。特别是在区分中国批评传统中隐喻所具有的两种含义：政治修辞学含义和审美修辞学含义的基础上，对‘讽喻’、‘春秋笔法’等传统问题，作出了文化修辞学的新解释，使隐喻的文化功能得到了较好的理论阐述。另外，

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对隐喻在沟通人类与自然、现实与想象、此岸与彼岸中所发挥的作用等,也作了令人信服的回答。”这些评语较肯切地说明了论文的题旨和新意所在。需要补充的是,作者在论述这些问题时善于把理论分析和具体实例的阐述结合起来,说明作者的确是把问题搞清楚了,这与目前某些“夹生”的著作绝不相类。

季广茂英文很好,古典的底子也不错,有广阔的知识积累,有追求真理的精神,思想活泼,思维又有自己的特点,只要继续努力下去,一定能为祖国的学术事业作出更大的贡献。

童庆炳

1997年2月24日

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