

辛刚国 著

# 六朝文采

## 理论研究



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LIUCHAO WENCAI LILUN YANJIU

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## 出版说明

聊城地处鲁西大地，是全国历史文化名城之一。

元代以降，会通河之开通，不仅促成该地区经济的繁荣，也促进了南北文化的交融；明清之际的聊城，文运昌盛，书院林立，一时“科目鼎盛，贤士辈出”。这自然与齐鲁大地尊师重教之古风有所关联。

毋须追溯更远历史。屈指算来，清季“行乞兴学”之教育家武训、民国学人傅斯年、抗日英雄张自忠、国学大师季羨林、丹青高手李苦禅，以上诸位，差可堪称聊城文化之骄傲。一座名城的历史，仿佛一条有生命的河流，其所蕴涵之人文精神，势必造就一批又一批的贤良才俊。时至今日，薪传文化，弘扬传统，谁堪担当？

始建于 20 世纪 70 年代的聊城大学，其前身为山东师范学院聊城分院。80 年代初，独立为聊城师范学院；新世纪伊始，更名为聊城大学。学校历经 30 年风雨洗礼，业已成为规模较大、颇具影响的省属综合性大学。作为鲁西最高学府，聊城大学上承历史，下启未来，其责任亦大矣！

放眼中外，大凡一高等学府兴盛壮大，皆须鼓励探索创新学术精神，积淀深厚学术底蕴。如今，学校内涵建设方兴未艾，学科建设蓬勃发展。为进一步推进学术进步，营造浓厚学术氛围，学校决定集中推介博士群体中涌现的优秀学术成果。本书付梓面世，一则为当代学苑再添新花；再则昭示聊城大学充满活力，后继有人。

文化学术，乃至民族精神，悉赖代代学人之勉力承传。那些“筚路蓝缕，以启山林”的开拓者和创新者，尤其值得尊重。愿聊城大学诸位学人，秉承历史文化之光，会通中西学术，为弘扬民族文化殚劳尽责！

聊城大学学术委员会

2005年2月21日

## 中文摘要

在中国文学批评史上，实用主义和审美主义构成文学理论的两大派别。尽管从整体上看，后者的地位难以与前者抗衡，但无疑它也是不可或缺的。进而言之，审美主义又表现为两种形态，一种是缘情论，一种是形式论，这两种观点都肇始于六朝。关于缘情论，前贤已有较多的阐发，但关于文学之本或者文学之美在形式的看法，我们还较少涉足；有鉴于此，本书从六朝文学批评的实际出发，以西方形式理论为参照，将六朝文采问题作为独立的研究对象，试图较为系统地阐发六朝人的语言形式思想，剖析六朝人的形式观念，从而客观地评述、审视六朝文采理论的价值和贡献。本书共分五个组成部分。

第一部分，关于六朝文采理论生成的社会文化语境的考察。中国文学批评发展至六朝，其基本的形态包括它的特色、它的范畴、它的理论框架，都已创始或成形。但六朝文学批评的特殊价值和地位并未受到应有的尊重。从隋唐直至 20 世纪 80 年代，主流的文学批评研究一直对此持批判否定态度，而批判否定的主要理由又在于六朝人潜心于艺术形式、执著于文采的追求。那么，屡受诟病的文采理论何以会出现在六朝？这里面既有文学自身的原因，也有社会文化因素的影响。本书第一、二章的内容，就是把六朝文采理论置于历史与文化的语境中进行全面的考察，阐明了文采理论产生的必然性。在此基础上正本清源，梳理了文采理论的发展脉络和内在演进逻辑，展示了文采理论走向自觉的历程。

第二部分，关于六朝文采理论的审美构成。六朝批评语境中的“文采”含义丰富复杂，其蕴含的多种意义密切相关而又互有区别，

是一个颇具张力的范畴。它大体包括两个方面的内容，一是声采，指语言听觉带给人的美感；二是辞采，指语言视觉所具有的美感。“文采”是汉语言文字系统本身拥有的审美现象，是汉语言文字视觉美感与听觉美感的多元呈现。本书第三章对此进行了翔实探讨。（一）声采：指语言自身的音乐性，主要是声律论所具有的审美效果。声律论强调语言声调有规律的错综变化。如果完全相同，声调无变化，则过于板滞；相反，完全相异，则会杂乱无章。声律论坚持杂多的统一，凸显出一种有规则的和谐之美。（二）形文：造型赋色之美。由于自然美的发现，六朝人着意描摹山水的瑰丽多姿。但文学是语言的艺术，它不能像造型艺术那样直接诉诸欣赏者的感官，而必须经由语言的中介。因此，六朝批评家强调文学语言在能指层面必须具有唤起读者想象外物形状和色彩的功能，这种认识在中国文学批评史上尚属首次。（三）丽辞：均衡对称之美。在自然和社会生活中，六朝人注意到对称的东西往往就是美的东西。他们由此感悟到文学也应追求对称、均衡、和谐这些根本的审美特质。概言之，文采是汉语文学形式本身所具有的美，或者说是语言文字自身美的形式。六朝人呕心沥血地追求形式，隐喻着他们对艺术美的追求。较之于语言形式工具论的主张，这显然更为深刻地触摸到汉语文学的本质特征。

第三部分，六朝文采理论的延展与渗透。六朝文采理论不是一个封闭的系统，它把汉语言形式之美引至文学批评研究中，为文学批评研究筑建了坚实的“语言—审美”的基础。文采理论事实上成为六朝文学批评最基本的问题。（一）文的性质。两汉儒生从伦理教化的角度衡量文学之价值，否认文学自身的性质和特点；而六朝时期由于“人的觉醒”而致“文的自觉”，重文尚采构成六朝文学批评的主潮。文采理论实际上内蕴着六朝人的文学观念。在六朝人看来，“声采”、“辞采”构成了“文”的最基本的审美性质，凡具有“声采”、“辞采”的作品就是“文”。惟其如此，那些不抒情言志的、实用性的散文才被看作文学作品，因为它仍然包含了文采。

在这种文学观念浸淫下，六朝人极力赞美富有文采的作家作品，而对不具备这种特点的作家作品则给以批判乃至否定。（二）文的界域。由于把文采视为文学的基本性质，六朝人理解的文学范围有着超越诗歌辞赋的广泛意义，表现出六朝人以诗赋为重点的泛文学观念。六朝人的文笔之辨，并非文学与非文学的区分，而是泛文学文体的分类方式。文笔两类文体都属于广义的文学范畴，体现了那个时代的共识。（三）情感与文采。六朝人在诸种文体中，对作为纯文学文体的诗歌论述尤为精详。诗歌具有情感性与形式美的特征。关于二者的关系，六朝人从动态的创作流程角度强调情感是决定文采的因素，文采具有控制、导引情感的作用。“缘情绮靡”、“剖情析采”、“物以情观，故词必巧丽”等观点，可谓深刻洞及了诗歌的本质特性，包含着中国文学批评关于情感与形式关系的思考。（四）文采与滋味。以味论诗，在六朝真正成为一种自觉的文学批评现象。六朝批评家一方面认为“味”来自语言文句，是欣赏作品的语言文采而在心理上获得的愉悦体验；另一方面认为“味”是以语言形式为依托，但又不囿于语言，而是语言形式之外的、激发读者想象、联想的审美空间，是“言外之意”。这两层内涵是密切相关的。只有以富于文采的语言，才能获取“言外之意”，享受到丰富的美感。此举表明六朝人对文学的认识已超越“诗赋欲丽”、“诗缘情而绮靡”的表面特征和文质的平面关系，而由此进一步深入到文学的立体关系，更为深刻地挖掘出文采论的价值。（五）文采出于自然。关于文采与自然的关系，前人更多强调二者的对立，而六朝人则坚持文采与自然的弦一，以为文采出于自然。这种认识，对六朝文学创作风貌的形成与发展产生了极大的影响。

第四部分，六朝文学现象举隅。以文采理论为视点，本部分有选择地分析了以下几种文学现象：（一）史书的论赞何以能成为一种文学文体。（二）六朝志怪小说、志人小说的创作呈现出繁荣的局面，但这种现象并未受到文坛的重视，除了史家“实录”观念以及雅正的审美观念影响外，着眼于文学自身因素考察，这其中又蕴



藏着怎样的奥妙？（三）关于六朝文学批评的言说方式。先秦两汉的著作主要表现为散（文）体的言说方式，而六朝的文学批评著作，则最大限度地追求骈体的言说方式，这一时期的批评家正努力将批评文字变成一种美文。其理论论著也讲究格律、对偶、用典。这种变化为文学批评格局带来怎样的影响？对上述诸多问题，本书运用文采理论，较为翔实具体地做出分析解答。

第五部分，关于六朝文采理论的价值与意义。如果说以上部分偏于文采理论基本问题阐发的话，本书余论部分转入了这一理论的影响研究。文采理论从文学的外在方面最为集中地体现了文的自觉。（一）文采理论是对传统教化观的矫枉过正。六朝批评家在文学除旧布新、欲求自身独立发展之际，高高擎起语言形式美的大纛，有效促进了文学由“他律”向“自律”的回归，标志着中国文学批评观念的一次重大转折。（二）六朝文采理论深刻挖掘发挥了汉语的诗性特征，确证了以汉字为表现媒介的文学创作的基本范式。六朝文学总的发展趋势是由语言的艺术而变为文字的艺术，六朝文采理论的又一贡献就在于它总结了书面语文学创作的经验。在此基础上，本书从文采理论角度简要总结了新诗发展得失成败之经验，指出认真清理总结汉语的诗性传统，深入挖掘六朝文采理论的资源，既能为打通古今汉语文学批评寻求到民族精神的联结纽带，也有助于汲取传统文化的力量，建构具有中国民族特色的文学理论。

**关键词** 文采；文笔；声律；行文；丽辞；形式美；诗性；形式批评

## Abstract

This essay, from the practice of Six Dynasties literature criticism, and with the reference with west form theory, makes a independent study on the theory of Six Dynasties coloration of pattern, and try to explain systematically the thoughts of linguistic form of the people in Six Dynasties, and analyses their form sense, in order to review objectively the value and contributions of the theory of Six Dynasties coloration of pattern . The essay is divided into five parts.

In part one, the author investigates the shape of the theory of Six Dynasties coloration of pattern in social and cultural background . Chinese literary criticism moved to Six Dynasties, its basic formulation including its character, its category, and its theoretical structure began to come into being, or to take shape. But the special value and status of Six Dynasties literary criticism have not been got its due respect. From Sui Tang dynasties to 1980s, the main literary critical research had taken an attitude of criticism and negation. Its main reason was the people in Six Dynasties stressed on art form, and sought for coloration of pattern. Why did the theory of coloration of pattern appear in Six Dynasties then? Chapter one and two tells us the necessity of coming of the theory of coloration of pattern. On this basis, the author combs developing structure of the theory of coloration of pattern, and shows the conscious history of the theory of coloration of pattern.

In part two, the author analyzes aesthetic structure of the theory of Six Dynasties coloration of pattern. 'coloration of pattern' in Six Dynasties critical context has an extensive meaning, and a tensional category. It basically concludes two aspects of contents. One is coloration of sounds (声采), which means verbal

sense of hearing that brings sense of beauty; another is coloration of words and sentences (辞采), which means verbal sense of sight that brings sense of beauty. "coloration of pattern" is a special aesthetic phenomenon in Chinese linguistic system. It is plural appearances of sense of hearing of beauty, and sense of sight of beauty in Chinese verbal words. In chapter three, the author thoroughly discusses the effect of sight of beauty of the Chinese literary form. (A) Coloration of sounds: it means music beauty of the language itself. It mainly means the aesthetic effect of sound rates theory. Sound rates theory stresses on regular and mixed changes of verbal tone. It shows beauty of harmony of regular and mutual changes. (B) Pattern of shapes (形文): it means beauty of words shape. Finding beauty of nature, people in Six Dynasties emphasized to draw beauty and feature of mountains and rivers. But literature is an art of language. It can not directly resort to admirer's sense organ like art, it needs medium of language. Therefore, critics in Six Dynasties emphasized that literary language must arouse readers to imagine the outward appearances and colors. This is firstly appeared in the history of Chinese literary criticism. (C) Parallel phrasing (丽辞): it means beauty balance and symmetry. In the natural and social life, people in Six Dynasties found that something symmetry usually meant something beautiful. They became aware that antithesis in literal writing contained the aesthetic character of symmetry, balance, and harmony. People in Six Dynasties stiffly sought for form, which had a metaphor of seeking for beauty of art. This, of course, deeply touched the basic character of Chinese literary.

In part three, the author extends and permeates the theory of Six Dynasties coloration of pattern. The theory of Six Dynasties coloration of pattern is not a close system. It leads beauty of Chinese verbal form to literal criticism, which lays a stubborn language - aesthetic base. The theory of coloration of pattern, in fact, becomes a most basic problem in Six Dynasties literary critic. (A) Nature of literature. Scholars in two Han Dynasty judged value of literature from point of ethic and instruction, denied feature and

character of literature itself. The critics in Six Dynasties got "consciousness of literature" from "awareness of man". Stressing pattern and admiring coloration made up the main body of literary criticism in Six Dynasties. The theory of coloration of pattern actually contained literary thoughts of the people in Six Dynasties. In their viewpoint, "sound grace" and "verbal grace" made up the most basic aesthetic character of literature. They greatly praised writers and writings full of coloration of pattern, but writers and writings without this character were criticized and denied. (B) External boundary of literature. Because coloration of pattern was regarded as basic character of literature, the boundary of literature understood by the people in Six Dynasties was beyond extensive meaning of poems and Fu (賦), which showed the extensive literal views stressed on poems and Fu, and also showed their common understanding of the times. (C) Affection and coloration. In various literary genres, people in Six Dynasties thoroughly expounded poems and Fu, which were regarded as pure literature. Poems and Fu had character of affections and form beauty. People in Six Dynasties regarded affections as decisive phenomenon for coloration of pattern. Coloration of pattern had an effect of controlling and leading sensation. The view that "the poem followed from the affections and was sensuously intricated", and some other views similar deeply expressed the character of the poem. That contained thinking of relations between affections and form in Chinese literature critic. (D) Coloration of pattern and flavor. Talking about poems by flavor really became a conscious literary criticism phenomenon in Six Dynasties. Critics in Six Dynasties thought that flavor came from language and words, And flavor was a pleasant experience getting from psychology through reading the verbal coloration of pattern of writings. Another meaning of flavor relied on verbal form, but was not restricted by language. It existed out of verbal form, which encouraged readers to imagine and to dream the space of aesthetic. It was "implication". The two meanings are closely related. The

implication can only be obtained from language of coloration of pattern. The view above further shows the value of the theory of coloration of pattern. (E) Coloration of pattern came from nature. The idea of the people in Six Dynasties about coloration of pattern and nature was different from one of predecessors. In brief, the people in Six Dynasties insist they be accordant, but predecessors said they were opposite.

In part four, the author analyzes some literary phenomena of Six Dynasties by the theory of Six Dynasties Coloration of pattern. (A) why lun (论) and zan (赞) of history books are one of literary style? (B) why novels in Six Dynasties did not be appreciated? (C) about way of Six Dynasties literature criticism.

In part five, the author analyzes value and magnificence of the theory of Six Dynasties coloration of pattern. The author researches the effect of the theory in this part. The theory of coloration of pattern shows consciousness of literature from outside of literature. (A) The theory of coloration of pattern corrects the traditional views of instruction. The critics in Six Dynasties in the course of renewing in literature, and seeking its independent development, insisted on beauty of verbal form, effectively promoted the return of literature. That marked a great turn in Chinese literary critical views. (B) The theory of Six Dynasties coloration of pattern deeply dug the Chinese poetry character, established the basic style of literal writing with Chinese character as medium. The main development tendency of literature in Six Dynasties was from art of language to art of character. Another contribution of the theory of Six Dynasties coloration of pattern lied in summarizing experiences of new poetry development. This essay, on this base, points out sincerely that we should clear and summarize poetry tradition, deeply dig resources of the theory of Six Dynasties coloration of pattern. In that way, we can find out the links of national spirits from comparison of ancient and modern Chinese literary criticism, which is available to suck the traditional cul-

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ture, and to establish literary theory with the Chinese nation characteristics.

**Key words** Coloration of pattern; wenbi (文笔); sound rate; pattern of shapes; parallel phrasing; form beauty; poetry; form criticism

## 序

与西方文论相对而言，特别是与 20 世纪西方文论相对而言，中国文论比较侧重文学思想的追问。这并没有什么不好，反而是我们的特色，尽管某些西洋学者将这一“思想史”方法贬称为文学的“外部研究”。问题在于，当我们追问文学思想性的时候，并不是通过形式阐发文学的意义，而是越过形式直奔主题，无视文学之所以是文学的形式本体，和职业的道学先生们对文学的三道四无甚两样。这就是我国某些文学理论家们的悲哀：津津乐道于充任“思想的警察”，丢失了自我身份还全然不知！不可否认的是，近年来通过译介和学习西方形式批评，这一状况已经开始改变；但是，真正从方法论的层面纳其精髓、反观我国传统文论的力作尚不多见。辛刚国博士的《六朝文采理论研究》就是力图在这方面所进行的尝试。

其实，包括文采论在内的整个文学形式理论，在我国传统文论中是非常丰富的，但又和西方的形式理论有很大不同。从古希腊的“数理形式”、“理式”（Form）、“质料和形式”，到康德的“先验形式”、黑格尔的“内容和形式”，再到 20 世纪出现的各种形式概念，西方美学和文论中的形式概念多以某种哲学理念作为它的学术背景和立论前提。中国古代的形式理论就不同了，无论是文采论还是关于炼字炼句、声韵声调、谋篇布局或诗词格律等方面的规定，多为文学实践的积淀和经验性的描述，所以才被贬抑为“形而下”之“器”。于是，作为“形而上”之“道”也就备受推崇，“文以载道”也就成了中国文论的主流话语，文学研究作为道学的附庸也就在所难免。这也是刚国博士当年选择六朝

文采理论研究的难点所在：如何参照而不是比附西方和现代形式美学的新观念和新方法，对被长期打入另册和“形式主义”冷宫的文采理论重新阐发，激活其中所蕴含的审美元素而为今所用。应该说，刚国这篇博士论文进行了大胆和有效的尝试。特别是在文学形式剧变的今天，这一研究更加显得必要和及时。

论文从“玄学清谈”、“贵游风气”和“佛经传译”三个方面探讨了六朝理论批评强调文采的历史语境，梳理和分析了六朝文采理论发展的脉络和逻辑，抓住了问题的关键，材料翔实，脉络清晰。关于六朝文采理论的内涵如何准确界定是很困难的，论文努力拨除这一概念与其他概念相交的繁复外延，从中抽绎出“声采”和“辞采”两个方面进行重点辨析，从而廓清了这一概念本身的审美构成。这一创见不仅符合六朝文论史的实际，而且符合汉语作为文学文采之载体的基本性质及其在六朝时期的历史发展。在廓清文采概念本身内涵的基础上，论文又由此出发论及六朝关于“文”的观念和界域，以及情感、滋味与文采的关系等，将文采论进一步提升到宏阔的文论语境中进行比较分析，扩展了论证的视阈。当然，论文如能更充分地关注和借鉴现代语言学 and 汉语史研究的成果，进一步凸显文学作为语言艺术的审美规律，这一探讨可能会取得更切实的成效。

刚国博士的这一研究再次证明我国的文学理论大有前途，绝非某些人所认为的“已到穷途末路”，于是转向所谓文化研究等非文学领域。当然，不是所有的文化研究概出于这一原因，近年来的文化研究确也取得一些成绩，但是，文化研究在文艺学界一直高烧不止这一现象至少部分出自这一病因。文学理论作为文艺学的核心不仅是当下学科建制使然，更是深层学理探究的急迫需要。因为文艺学作为一个新兴的和尚未成熟的学科，在“文学”这一根据地尚未站稳脚跟的处境下就忙于转战外围阵地，最后的结局很可能就像“黑狗熊掰玉米”了。文艺学热衷于外围作战说到底还是没能力或不愿意去发现真正属于文学本身的问题，而又不



甘于重蹈“文以载道”的学统模式。当他们对 20 世纪西方形式批评走马观花之后，面对中国的和自己的问题时仍旧空空如也。但愿那些远离文学的和大而无当的“文化热”不再传染更多的青年学人。我从刚国这儿看到希望。

是为序。

赵宪章

2004 年 11 月 3 日

于南京草场门寓所