

# 行政院國家科學委員會專題研究計畫 成果報告

## 技進於道—論「游於藝」在經典詮釋中的位置

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## 十一、研究計畫中英文摘要

### (一) 中文摘要

**關鍵詞：經典詮釋、游於藝、共同體、共通感**

經典詮釋的問題在今日的台灣有其急迫性。此急迫性源於兩方面力量的交互作用，一是從清末持續至今的「意義危機」。這場意義危機將時代導向虛無之處境，並且在現代人身上造成個體無意義的焦慮感。經典詮釋另一急迫性的根源，可能來自於當代民主社會的發展。此一急迫性可分兩個層面說，一是庸俗大眾文化帶來的現象。二是台灣這個社會所形成的「怨恨的共同體」。解決此一危機的最佳方式是對經典加以追問。而追問並非只是問出一個問題，隨便問問，這個追問，首先必須是問問題者的「我」在追問，「我」必須在場，亦即「追問」在本質上不是問出一個客觀問題而已，而是必須在人的存有中進入追問的狀態。這種追問基於「經典之言乃是第一次的存有之思」的特質。

這個追問將我們導入了「游於藝」的探索。從志道、據德以致於依仁，皆是儒學中內聖成德之學，配之以六藝，可構成一整體之意義世界。因此，從此脈絡觀之，「游於藝」之藝與道、德、仁三德目必須有內在的搭配關係，那就是志道、據德、依仁、游藝，四者是一個整體。「游」是從容潛玩於藝，而這個「游」與「志道、據德、依仁」是同時進行的。事實上，「游於藝」的重要性正是建立於中國經典所欲陶養的君子，一個文質彬彬的君子，既追尋內在德行之充盈，復尋求四體舒暢豐美，光輝外着的理想人格。而朱熹認為「興於詩，立於禮、成於樂」都歸屬「游於藝」這個範疇，這些技藝是必須終生從容潛玩的，在游當中成就自身之德性。朱子將「游於藝」與「興於詩，立於禮、成於樂」聯繫起來詮釋，使我們必須深思其中的意蘊。

這個深思就是，「興於詩，立於禮、成於樂」提供我們「共同性生活的規章制度和目的」的「共同體」。志道、據德、依仁、游藝四者一體的生活實踐，培養共同體成員對於事物的「判斷力」，這種判斷力背後所聯繫的原則不是用抽象的規則所樹立的，而是通過日常事物，在一件件事件中建立一種「健全感覺」（一種「社會感」），我們依恃這種「健全感覺」處理我們與人的關係。詩和禮最後被歸結於樂，讓我們考慮到「興於詩，立於禮、成於樂」所建構的共同體，其實是一種「語言共同體」。

因此我們可以說，經典教育意欲建立一種以詩禮為核心的「語言共同體」，並希望以此能夠改變當今台灣社會「怨恨的共同體」的現象，這些構

想是無法改變社會客觀的不平等現象，但發展一種「健全意識」以使人能夠勇於面對自己的缺陷與他人的暴虐，並且藉由經典的幫助，教化地提昇自我的精神世界，我以為應該還是一條可以期許的道路。

## (二) 計畫英文摘要

Key Words: Subjectivity Hermeneutics, Ursprung, Exegesis of Classics

“Finding Relaxation and Enjoyment in the Arts” derived from su-er-pien (the Book of Theory Exposition) of the Confucian Analects is Confucius’ preaching over gentlemen’s morality and study advancement, with such exposition having no any doubt in history. As each school focuses the interpretation on the sequence of “One’s will setting on the path of truth, holding onto that which is virtuous, sticking to benevolent ways, finding relaxation and enjoyment in the arts” mostly, the related question driving from such point is: “What is Art?” Based on each school’s interpretation in “Art”, “Finding Relaxation and Enjoyment in the Arts” is then determined its position and ratio on the order of learning. The minor focus comes on “Finding relaxation and enjoyment” as the art is deemed as matter inferior to truth, benevolence, and virtue that would not turn out to be the reliance of the learning of an accomplishment of virtue; the heavy focus quotes from “To Complete One’s Upbringing with Music” to explain “Finding Relaxation and Enjoyment in the Arts”. On the occasion as opinions vary, what “Finding Relaxation and Enjoyment in the Arts” signifies on Confucian scholars’ Subjectivity Hermeneutics? Why Confucius puts truth, benevolence and virtue mentioned in the same breath?

From the standpoint of Hermeneutics, this essay thinks “Finding Relaxation and Enjoyment in the Arts” one indispensable part of the Subjectivity Hermeneutics as One’s will setting on the path of truth, holding onto that which is virtuous, sticking to benevolent ways” is the step in the way of thinking by Martin Heidegger (1889-1976), while Finding Relaxation and Enjoyment in the Arts” is the program of thinking which makes the subject maintain on the road of thinking. “Finding Relaxation and Enjoyment in the Arts”, therefore, enables human beings to enter the shelter of quaternaries

(Heaven, earth, God, human)-in-one that makes it an indispensable position in learning of an accomplishment of virtue in Confucianism. This is significant in particular to Confucianism possessing the classical tradition, as Confucian culture must fulfill the written tradition by way of classical legacy. How to set classics in subjectivity in practice has always been a significant controversy in Confucian history. In the context of Subjectivity Hermeneutics, doubt may be initiated is that would a complete preference on exegesis of classics result in the unreality of existence experience and would further endanger the exegesis of classics. In view of this point, this essay thinks “Finding Relaxation and Enjoyment in the Arts” is the Ursprung of exegesis of classics and a classic can be a work of the classics though it.