

To Explore the Sequence of Interpretation of Aesthetics from “Chuang-Tzu”

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Abstract

Whether the text of “Chuang-Tzu” exists in the aesthetics thinking connotation has been a difficult issue in the academic circle, and cannot achieve the unanimous viewpoints up to now. Some scholars in the academic circle think that there are no aesthetics thoughts in “Chuang-Tzu,” and that because Chuang-Tzu was born in a troubled times and his core life views are maintaining his life, preserving his health, and being at liberty to enjoy himself, he should not have free time or have interest in caring for the problems of beauty or ugliness. However, in the process of the modern aesthetics continuing to deconstruct the classical aesthetics, the so-called “Chuang-Tzu” is understood, interpreted, subverted, and even transformed in this trend. The article is aimed to examine and clarify the relationship between the aesthetics thinking from the text of “Chuang-Tzu” and Chinese aesthetics that the modern aesthetics aims to construct.

Keywords: the text of “Chuang-Tzu,” “Chuang-Tzu” aesthetics, and “Chuang-Tzu”, Interpretation.

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《莊子》美學的詮釋脈絡之探討

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摘 要

《莊子》文本中是否存在美學思想的內涵，一直是學術界的難題，迄今為止尚未有定論。學術界有人認為《莊子》中沒有美學思想，他們以莊子生在亂世，人生觀的核心是安命、養生、逍遙，認為莊子無暇也無雅興去關注美醜之問題。然而在現代美學不斷解構古典美學的過程中，所謂《莊子》美學，就在這一股潮流中被解讀、詮釋或被覆，甚至變形。本文即企圖從《莊子》文本所表述的美學思想，與近代美學所企圖建構的中國美學之間的脈絡關係加以檢視、釐清。

關鍵字：《莊子》文本、《莊子》美學、《莊子》詮釋

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