

從自轉到公轉

——論羅智成《黑色鑲金》中的後設美學^{*}

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摘要

「以詩論詩」作為一種創作手法並不少見，不過台灣詩人對其關注仍較零星；隨現代詩日臻成熟，羅智成《黑色鑲金》的出現，開啟台灣現代詩另一種樣貌。本文以羅智成短詩集《黑色鑲金》（1999）為探討對象，不同於一般咸視之為情詩集，我們將著眼於其以詩論詩的書寫策略，指出詩人透過字與自我的辯證、與讀者密談、外在異化環境的生存困境，反覆演繹內在思辨與現實對話的過程，使其論詩詩不僅面對自我，亦朝向他者，形成一套獨特的後設美學。

關鍵詞：羅智成、後設詩（歌）、接受美學、《黑色鑲金》

* 本文之修訂承蒙匿名審查委員的指正，謹此致謝。

From Rotation to Revolution:

The Study on the Meta-Aesthetics of Luo Zhi-Cheng's *Blackness Embroidered with Gold*

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Abstract

This article discusses Luo's Collection of Short Poems (1999) *Blackness Embroidered with Gold*, and focuses on his writing strategy of metapoetry: a thematic argumentation about poetry in a form of poetry. By examining Luo's work, it is argued (I argue) that Luo, in this work, has been repeatedly deriving the dialogue process between internal thinking and reality, throughout means of extremingly contradicting self-evaluation, covert inter-communication with readers, and the claim of the destruction of outside world. His writing style makes this work of meta-poetry a novel meta-aesthetic work in that it shows qualities of boundarylessness and secludeness simultaneously.

Keyword: Luo Zhi-Cheng, metapoetry, aesthetic of reception, *Blackness Embroidered with Gold*