



專文介紹
SPECIAL FEATURE

陶淵明詩講錄（十六）

Lectures on Tao Yuanming's Poems: Lecture Sixteen

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中國的讀書人很神奇，當他們孤獨寂寞的時候，往往到古人中尋找精神上的朋友，從那裡得到鼓勵和支持。

在上次講的第十二首飲酒詩中，陶淵明舉出了長公和仲理兩位古人，做他精神上的支持者。而宋朝的詩人陸游，也曾把陶淵明做為他自己精神上的支持者。陸游晚年生活也是很窮苦，有一天他家裡沒有米了，過了中午還沒煮午飯，家裡人以為他一定餓壞了，可是他說自己那時是：「豈知埋首東窗下，正和淵明乞食詩」¹。

¹《癸卯歲始春懷古田舍二首》

¹“Two Landscape Poems Reminiscent of the Ancients in the early spring of year Gui Mao 癸卯”

Chinese scholars are amazing. When they feel lonely, they often look for spiritual friends among the ancients and get encouragement and support there.

In the twelfth drinking poem I mentioned last time, Tao Yuanming listed two ancient characters, Chang Gong (長公) and Zhong Li (仲理), as his spiritual supporters. The poet Lu You (陸游) of the Song Dynasty also regarded Tao Yuanming as his own spiritual supporter. Lu You in his later years also lived a very poor life. One day his family still didn't cook lunch after noon because they were out of rice. His family thought he must be hungry, but he described himself as: “How would people know that when burying my head under the east window, that's the time I composed a poem with the same rhyme sequence as Yuanming's poem about begging for food?”¹

陶淵明堅持走與世俗不同的道路，因而過著勞苦饑寒的生活，晚年曾寫過乞食詩。他並不以乞食為恥，因為「先師有遺訓，憂道不憂貧」，儘管做出這種選擇的時候，也曾有過許多矛盾、許多思考，但當他選定之後就堅定地在這條道路上走下去，這便是「擺落悠悠談，請從余所之」。

這一次我們講第十三首，很有意思的一首詩。我先讀一遍：

有客常同止，趣舍邈異境。
一士長獨醉，一夫終年醒。
醒醉還相笑，發言各不領。
規規一何愚，兀傲差若穎。
寄言酣中客，日沒燭當秉。

在陶淵明的時代還沒有許多文學理論，但陶詩所表現出的方法、技巧是多方面的。

「有客常同止」，就是有一個人常常和他居住在一起。真的有那麼個人嗎？陶詩裡常常有他和人家的問答之詞，比如：「問君何能爾？心遠地自偏。」我說過，那都是他的設問，並非真的有人向他提出這個問題。所以現在這個「客」，你也不必花時間去考證他是誰。這首詩，其實就是表現陶淵明在精神上的矛盾，他把他自己分裂成為兩個人。

陶淵明還有另外一組詩，叫《形影神》，寫的也是他對人生的思考，但是他假設了三個人來說話。「形」，是站在肉體的立場上來說話。他說，人生很短暫，人人都要死亡，在這樣短暫的時間之中，應該把生命的意義與價值放在什麼地方？那就是要趁還活著的時候行樂——「願君取吾言，得酒莫苟辭。」

Tao Yuanming insisted on taking a road different from that of the secular, so he lived a life of toil, hunger, and cold, and wrote poems about begging for food in his later years. He was not ashamed of begging for food, because “the Master (Confucius) left an instruction: Concern yourself with the Way instead of poverty”, although when making this choice, he faced many dilemmas and had many considerations. After making his decision, he continued on this path firmly, “Disregarding all the frivolous talk, I prefer to follow my heart’s dictates.”

This time we will talk about the thirteenth poem, a very interesting poem. Let me read it first:

*A guest often stays with me,
what we take and renounce lead to completely different states.
One is drunk alone all day long, another is sober all year around
The sober and the drunk laugh at each other,
not understanding each other’s words
Stupid is the one who is at a loss with himself,
intelligent is the one who is proud and knows nothing.
Pass on my words to the guest who is merrily drunk:
I will light the candle when the sun sets.*

In the era of Tao Yuanming, there were not many literary theories, but the methods and skills shown in Tao’s poems were multifold.

“A guest often stays with me” means that there was a person who often lived with him. Did such a person really exist? In his poem, he often set up a dialogue, for example, “Why can you be like this? When the mind disengages, the place becomes remote.” As I said, he just made up a question, and it wasn’t really anyone who asked him this question. Likewise, you don’t have to take time in finding out who the guest was. This poem actually expressed Tao Yuanming’s mental contradictions, he split himself into two persons.

He also wrote another series of poems, called “Form, shadow and spirit,” which were also about his reflections on life, but he set up three people to have a conversation. “Form” spoke on behalf of the physical body, he said that life is short and everyone is going to die. In such a short time, where shall the meaning and value of life be placed? The answer is to enjoy pleasure when one is still alive — “I wish you can take my words, and do not refuse the wine.”

待續

To be continued