

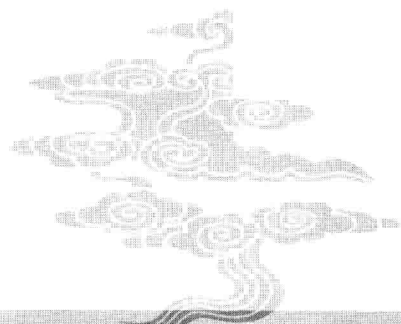
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楚辭美論

顏翔林 著

中國社會科學出版社



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颜翔林 著



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水调歌头（代序）

钟振振*

濡笔瘦洪泽，
苍墨浅潇湘。
澄江一练娟静，
截作纸千张。
写出三间孤独，
写出九歌芬馥。
沉醉说痴狂。
美到死生际，
日月与争光。

子颜子，
一簞食，
一瓢浆。
陋居不改其乐，
嗟尔祖风长。
四载情同足手，
四载谊兼师友，
有语祝离觞：
快举林间翮，
高蹑海空翔！

右词调寄《水调歌头》，题颜生翔林《楚辞美论》，兼贺其荣膺复旦大学哲学系博士后之严选。2000年作，2012年端午书于广州。钟振振识。

* 钟振振，中国韵文学会会长，著名词学家。

Introduction

Heidegger longs for the quartic he harmonious existing state of Heave, Earth, God and Man, and he is eager to a “Poetic Dwelling” on earth. By the influence of a historical and cultural context in ancient times, Qu Yuan’s whole body shines poetic lights of romance and freedom. By his mythic thinking, by his unique, magnificent imagination of ethnic Chu, and by his aesthetic ideal and artistic will of “Long as the way is, I will keep on searching above and below”, Qu Yuan fugues the universe and inquiries the Heaven, explores the beginning, the evolution and the end of the world, introspects the fairness and absurdity of history, criticizes the synchronic principle and diachronic change of ethics and morality, seeking the reason for the sublimity and humbleness of spiritual personality, and advocates a politically good society which is people-oriented, empowerment virtuous and legal perfect. As a troubadour in the nature, pursuing “the beauty of aromatic grass”, Qu Yuan creates poetic images of aestheticism by his talented inspiration. In a fantasy realm, he has a psychic dialogue with gods and ghosts, and creates classics which combine poetry with philosophy, myths with language, and history with witchcraft. He is exiled twice, and roams about in a desolated barbarian land faraway. However, fulfilled with affectionate care to his king and his people, he remembers his motherland and dreams of a politically good society in the future. Nevertheless, his country is defeated and the home lost. This tragic experience makes him fall into the black cave of complete despair for his political ideals and the value of life. In order to practice his ethical princi-

ples and create a poetic, aesthetic life, he finally chooses suicide by the river of Mi-luo. In his poetry, he gets the meaning of his life forever.

Following a methodological principle of a unity of history and logic, from the view of philosophy, aesthetics, hermeneutics and mythology, and by quoting thought resources of humanities, such as cultural studies, history, sociology and psychology, this book explores Qu Yuan and Poetry of the South macroscopically and microscopically, and deciphers them in a new historical context, so as to achieve these theoretical goals: a complement of east and west, a penetration of ancient and modern. Under the premise of a deep interpretation, this book puts forward a series of aesthetic ideas. It is divided into two logically related parts: First, a study on the author. It gives Qu Yuan's psychological complex a logical analysis and a theoretical integration. It also deciphers the dialectical relation of the poet: his loneliness complex, irrationalism complex, aesthetics complex and death complex, so as to achieve a deep inquiry of his spiritual structure and state of mind in composition. Second, a study on the text. From the view of Phenomenology, Hermeneutics, and Reception Aesthetics, using traditional methods of Exegesis and Textology, this book gives *Poetry of the South* a close reading of New Criticism and a deep concrete research, so as to acquire some new aesthetic view and further logic inference.

Among all poets of Chinese nation, Qu Yuan has romantic feelings and philosophical spirits the most. He thinks poetically, speaks romantically and dies aesthetically. Relatively, Nietzsche is the western philosopher who has a poet temperament the most. He experienced three life stages: a camel-like perseverance, a lion-like roar and finally a return to an innocent child. Both Qu Yuan and Nietzsche have the hobby of roaming the landscape. However, the former behavior contains the reason of exile by power, and the latter is a free choice. In both minds, they all have love, worship and obsession to the nature, and they all have deep thinking about the fate of mankind. Both of their texts are perfect blend of poetry and philosophy—maybe the reason is—the nature gives them mysterious inspiration and passion.

导 言

海德格尔向往天地人神四重和谐的生存状态，心仪“诗意地栖居”于大地。屈原处于上古的历史文化语境，周身闪耀着浪漫潇洒的诗性灵光，以神话思维和楚民族禀赋的奇异瑰丽的想象力，凭借“路漫漫其修远兮，吾将上下而求索”的审美理想和艺术意志，神游宇宙而叩问苍天，追问天地的开端、演变与终结，反思历史的公正和荒谬，批判伦理道德的共时性原则和历时性转换，探求精神人格的崇高与卑微的原因，呼唤建构一个以民为本、举贤授能、修明法度的“美政”社会；屈原行吟山水，追寻香草美人，以才情卓犖的灵感创造神妙唯美的诗歌意象，在梦幻境界和天神、地祇、人鬼展开心灵的对话，创造了诗与哲学、神话与语言、历史与巫术相互交融的经典文本。诗人两次被放逐，流浪于荒凉僻远的蛮夷之地，追忆故国和幻想未来的“美政”，充满对君王和苍生的深情关切。然而，国破家亡的悲惨遭遇，令诗人跌落对政治理想和人生价值彻底绝望的黑暗洞穴，最终选择自沉汨罗，实践自我的伦理原则和生成一种诗意化的审美人生，在诗歌中获得生命意义之永恒。

该著遵循历史与逻辑相统一的方法论原则，从哲学、美学、阐释学、神话学等视野，援引文化学、历史学、社会学、心理学等人文科学的思想资源，对屈原和楚辞进行宏观与微观相结合的探究，分别对创作主体和艺术文本展开新的历史语境下的运思和言说，以求达到中西互补和古今渗透之理论目标。在深入诠释的前提下，提出一系列具有美学意义的见解。该著分为两个逻辑关联的结构：其一，作家研究。对创作主体——屈原予以心理情结的逻辑分析和理论综合，阐释诗人心理深层的辩证联结的孤独情

结、痴狂情结、恋美情结、死亡情结，藉此获得对诗人精神结构和创作心理的深度探究。其二，文本研究。从现象学、阐释学、接受美学的视野以及运用传统的训诂、考据等方法，对楚辞文本进行新批评主义的“细读”（Close reading），展开深入细致的具体研究，由此获得一些新的美学观并作出进一步的逻辑推论。

屈原是东方华夏民族最富有浪漫情怀和哲学精神的诗人，他诗意地思，浪漫地言，最终选择美学化地死亡。尼采是最富有诗人气质的西方哲学家，经历骆驼的坚忍、雄狮般的怒吼、最终归依天真孩童的三个生命阶段。屈原和尼采的共同喜好之一是漫游山水，所不同的是，前者包含着被权力（Power）放逐的因素，后者则是自由的选择。屈原和尼采的心灵深处，都饱含着对大自然的热爱、崇拜和痴迷，都隐匿着对人类命运的深刻思考。两者文本皆是诗与哲学的完美交融，也许自然山水给予他们神秘的灵感和激情是其原因之一吧。

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诗 人 研 究

第一章

孤独的行吟者

第一节 帝高阳之苗裔兮

屈原，“衣被词人，非一代也”。^①他是古老的东方诗国第一株浓荫常绿的神话树，是华夏民族精神之永恒的审美空间，也是浪漫瑰丽、神秘玄妙、绵延流长的楚文化之河的原初雪水。我们对屈原的崇拜是双重的：既沉醉于他绮靡伤情、朗丽哀志、奇诡慧巧的艺术杰作，感叹他对历史、生命、美、价值、信仰的深刻穿透力的直觉领悟，对现象界最敏感直观的心灵洞察；又赞赏他独立不徙、秉德无私、爱国忧民的实践意志和崇高人格，折服他九死未悔、上下求索、赴湘怀沙的充盈不屈的伟大精神力量。显然，屈原在集体无意识的民族心理结构中，被隐喻为一种文化的偶像和神圣的精神信仰。在文化哲学意义上，这个文化偶像和精神信仰，在种族的延续过程中，无意识地潜隐在它那个文化圈的普遍的生命结构中，成为最深厚的文化之根和强大的价值力量，上升为一种普遍有效的共时性的伦理原则和客观化了的价值标准，决定整个文化链条的延伸和全体民族的精神走向。与此相关，屈原和《楚辞》文本，所洋溢着伦理原则、浪漫精神、审美理想和诗性情怀，先验地决定后代人对人生与艺术的判断和选择、创造和欣赏。

闻一多先生高度地评价屈原，给予他“人民诗人”的桂冠：

^① 刘勰：《文心雕龙·辨骚》。