

境相與對法——東坡詩文中的公案機鋒

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摘要

蘇東坡(1037-1101)的詩文中有很多禪宗的公案機鋒，在前人研究基礎上，可以補充一些新的角度，因此本文將試著從這個角度切入，將問題解析清楚。而為了要釐清這個問題，本文第一部分將會以蘇東坡與佛教的關聯性，綜觀他的家庭環境、交友狀況、社會環境等，便可知其與佛教、禪宗接觸的部分原因，同時，也因為自身仕途不順之因，加劇了如此的發展。另外，關於東坡和禪宗之間的關係，除了有較為表象的對於《金剛經》或是《華嚴經》的引用外，亦有使用到禪宗中更深層次的意涵與義理象徵。最後，將其所使用到的禪宗公案的語言技巧，分成以下四類——食物、風景、彈指、矛盾語，且逐一分析他與禪宗義理之間的關係，以及他對於公案的理解模式。此外，本文會將前三項歸為「境相」一類，最後一項歸進「對法」中，而所謂「境相」是為我們所能感知到的事物，透過這些事物而衍伸出的狀態與行為。「對法」則是關於《六祖壇經》中的三十六對法，是「出沒即離兩邊」的概念，並以此作為禪宗修行的根本。因此，本文將以此兩大類作為討論東坡詩文與禪宗公案的依據。

關鍵詞：蘇軾、禪宗、公案、機鋒、境相與對法

Circumstantial Correspondence and Legal Principles: The Ingenious Cases in Su Dong-po's Poetry and Prose

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Abstract

The poetry of Su Dong-po (1037-1101) contains many of Huizong's kung fu motifs, which can be supplemented with some new perspectives based on previous studies. Therefore, this paper will try to analyze the problem from this perspective. To clarify this issue, the first part of this paper will focus on the relevance of Su Dong-po to Buddhism, looking at his family environment, friendships, social environment, and so on, we can see why Su Dong-po was able to come into contact with a lot of these things, and because of the reason that he was not in good luck in his career, his psychological condition was also close to Zen. In addition, regarding the relationship between Dong-po and Zen, apart from the softly superficial references to the Vajrayāna Sutra or the Huayan Sutra, there are also deeper connotations and symbols of Zen in the elasticity of the Sutra.

Finally, the linguistic techniques he used in Zen koans are classified into four categories: food, scenery, finger-pointing, and oxymoron, and each of them is analyzed in terms

of their relationship with Zen doctrine and his mode of understanding the koans. In addition, this paper categorizes the first three items as “situation” and the last one as “dharma”, where the so-called “situation” refers to the things that we can perceive, and the states and behaviors that are derived from these things. The so-called “dharma” is about the 30 dharmas of the Sixth Patriarch's Tanjing, which is the concept of “leaving both sides of the world” and is used as the basis for the practice of the Gang Zong. Therefore, this paper will use these two categories as the basis for discussing Dong-po’s poetry and Zen koans.

Keywords: Su Shi, Zen, Koan (Zen Buddhism), Ji feng (Critical Phrase), Jingxiang (Phenomena), and Dui Fa (Confrontation with the Dharma).