

叩問人生： 試論陳義芝《邊界》的抒情傳統

胡君暉／慶北大學中語中文系博士生

摘要

陳義芝第一本詩集《落日長煙》，得到張默先生以「抒情傳統的維護者」一詞做論贊；第二本詩集《青衫》，又得楊牧肯定他「一種堅實純粹的抒情主義，尤其植根於傳統中國詩的理想。」可見他是一位能為古典與現代搭橋的現代詩人，符合了北美中國文學理論家陳世驥所揭櫫「抒情傳統」之義，陳義芝自己也說他受此說影響，他已經把自己投影其中三十個年頭。

本文先從「抒情傳統」的探索開始，以掌握這種特殊的概念；同時以陳義芝最新一本詩集《邊界》為例，歸納其中的抒情主題與抒情手法，以檢證陳義芝這種「抒情傳統」的特色。全文分為「關於抒情傳統」、「《邊界》的抒情主題」、「《邊界》的抒情方式」等三大單元，觀察作為一個「抒情傳統」詩人的陳義芝，是如何以作家的自我影像來反映出「中國心理剖析或中國精神意識」。其中「《邊界》的抒情方式」一節，又歸納出：（一）、以情為主調，能契古今人情之美；（二）、融「古典」入「現代」，敘述與抒情的交融；（三）、中國精神意識中的自我形象三大特色，足以凸顯陳義芝是如何自覺的做一個承擔傳統與現代的詩人。

陳義芝是個從一而終的古典靈魂，從民國 67 年第一本

詩集，到民國 98 年最新一本詩集《邊界》，儘管用的是現代詩的表現手法，但他的古典情懷抒情得更深厚而堅實。他的《邊界》探觸到「幽隱難言」、「流連淒迷」與「無拘超曠」等與生俱來的生命情感深度，因此筆者認為他的情就是叩問整個人生的情感。

關鍵詞：陳義芝、《邊界》、抒情傳統、抒情主題、
中國精神、自我形象

Inquiries Life: On the Lyric Tradition of Chen Yizhi's "*Boundary*"

**Hu, Chun-Hui, Ph. D. student of the Department of
Chinese Language and Literature, Kyungpook National
University**

Abstract

Chen Yizhi's first collection of poems "*Sunset and Long Smoke*" received praise from Mr. Zhang Mo as "the defender of lyrical tradition". For the second collection of poems "*Green Sweater*", Yang Mu also affirmed him "a solid and pure lyricism, especially rooted in the ideals of traditional Chinese poetry." It can be seen that he is a modern poet who can bridge the gap between classical and modern conforms to the meaning of "lyric tradition" revealed by the North American Chinese literary theorist Chen Shixiang, Chen Yizhi said that he was affected by this, and he has projected himself into it for 30 years.

This paper starts with the exploration of "lyrical tradition" to master this particular concept. At the same time, take Chen Yizhi's latest collection of poems "*Boundary*" as an example to summarize the lyrical themes and lyrical techniques in it to verify the characteristics of Chen Yizhi's "lyrical tradition". The full text is divided into three major units: "About Lyric Tradition", "The Lyric Theme of "*Boundary*"", and "The Lyric Way of "*Border*" to observe how Chen Yizhi, a poet of "lyric tradition", uses the author's self-image to reflect "Chinese psychology or Chinese spiritual consciousness". Among them, the section "The Lyric Way of "*Boundary*" also summarizes:

(1) the main tone is sentiment, which can match the beauty of ancient and modern human feelings, (2) the integration of "classic" into "modern", the blend of narrative and lyrical, and (3) the three characteristics of self-image in Chinese spiritual consciousness are sufficient to highlight how Chen

Yizhi consciously becomes a poet who undertakes both tradition and modernity.

Chen Yizhi is a single-mindedness of classical soul from the first collection of poems in 1967 to the latest collection of poems in 1998. His classical feelings are more profound and firm despite using modern poem expression techniques. His "*Boundary*" explores the innate depth of life emotions, such as "secret and unspeakable", "wandering in mournfulness" and "unrestrained and super open", so I think his love is the emotion of asking the whole life.

Keywords: Chen Yizhi, "*Boundary*", Lyrical tradition, Lyric theme, Chinese spirit, Self imag