

## 山水佛理之外：謝靈運樂府的音樂與政治<sup>1</sup>

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**摘要** 謝靈運（385-433）傳世十八題十九首樂府詩，雖有殘篇，其價值和地位應予重視並重新考量。本文嘗試將這些作品，置於幾個不同視角和語境作考察，審視其貢獻，肯定其在文學史上應得的成就，並探討這些作品一直未受重視的原因。這些視角和語境除了歷來研究大謝的必由之路如佛學、老莊、哲理、玄言詩、山水詩等，更重要的是將之置於樂府文學傳統，考量詩人如何在作品中融入政治因素和個人境遇等，從而成就了這些具有獨特風格的詩作。這些視角和方法，有助於探討這些既是主要模仿陸機（261-303），卻另有特色的作品，如何在傳統樂府的體式、韻律和內容方面，形成不同於其山水詩的詩學範式格套，開拓出嶄新的詩歌體格。

**關鍵詞** 謝靈運 樂府詩 山水詩 韻律 政治寓意

1 本文初稿首次以口頭報告形式，在成功大學中國文學系主辦的第七屆魏晉南北朝文學與思想國際學術研討會上發表。會議日期：2024年4月26-27日。承蒙三位匿名評審專家指出了初稿中的若干問題，作為修訂文稿的重要指引。筆者受益匪淺，特此鳴謝。

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## BEYOND LANDSCAPE POETRY AND BUDDHIST PHILOSOPHY: MELODY AND POLITICS IN XIE LINGYUN'S MUSIC BUREAU SONGS

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**ABSTRACT** The nineteen *yuefu* (Music Bureau) poems preserved in Xie Lingyun's (385–433) collected works deserve more scholarly attention to their aesthetic value than they have received thus far. The present essay is an attempt to examine these poems from various perspectives to achieve this goal by calling attention to this part of Xie's contribution to Chinese literary history. It also discusses the reasons why these poems have long remained unheeded in relevant scholarship. In addition to the perspectives customarily taken in relevant scholarship, such as Buddhism, Daoism, philosophy, “mysterious word” poetry, landscape poetry, etc., we place his *yuefu* poems under the lens of the *yuefu* tradition to see how he personalizes these poems by injecting political overtones and thereby pioneers a new poetics. These perspectives and methods are conducive to evaluating Xie's creativity within the *yuefu* tradition, especially modeling upon Lu Ji (261–303), in his dealing with the poetic form, rhythm, and content. This kind of new poetry differs from his signature landscape poetry and should be recognized as another aspect of his contribution to Chinese poetic history.

**KEYWORDS** Xie Lingyun, Music Bureau poetry, landscape poetry, melody, political allegory



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