

# 劫灰與蘭花：新加坡日據時期的兩部舊體詩集

(提要)

林立

日佔時期，新加坡人民過著水深火熱、慘無人道的生活。這段痛苦的經歷，在不少史籍和回憶錄中都有所記載。筆者近來發現了三套與日據時期有關的舊體詩集。其中謝松山的《血海》，以紀事詩的形式，追述了日軍檢證大屠殺的罪行和淪陷時期暗無天日的社會狀況。《劫灰集》收錄了李西浪寫於日據時期的詩作。較之《血海》，該集敘事的成份減少，而多了個人對於這場浩劫的感懷。鄭光漢、李西浪等所著的《蘭花集》，則是亂世中的文人唱和，它以鄭思肖等南宋遺民為榜樣，透過詠蘭表達了作者的民族氣節和對光復的冀望，以及抑塞無聊、借酒澆愁的情態。本文以《劫灰集》和《蘭花集》為研究對象，首先交代淪陷前新加坡華人的抗日救亡運動和文學創作大勢，次則探討兩部詩集在「淪陷區文學」及抗戰文學中的獨特性，進而從作品剖析日據時期新加坡文人的遭際和心境、遺民意識的重塑，以及敘事與抒情、群體唱和與個人表述之間的關係。回想當年眾人困守危城，境遇之凄苦實有過於八國聯軍入京時的王鵬運、朱祖謀等。而王、朱因目睹時艱，寫就《庚子秋詞》，鄭光漢、李西浪等的酬唱，亦可後先輝映，誠為近百年來海內外華族飽受列強欺凌的文學實錄，具有相當顯著的時代意義。

**關鍵詞：** 新加坡日據時期 舊體詩 《劫灰集》 《蘭花集》 李西浪  
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# *Kalpa Ashes and Orchid Flowers:* Two Classical Chinese Poetry Collections in Singapore's Japanese Occupation Period

(Abstract)

Lap Lam

During the Japanese Occupation, Singaporean people lived in utter misery and extremely inhumane conditions. This dreadful experience has been recorded in various historical writings and individual or collective memoirs. The author recently rediscovered three classical Chinese poetry collections about the Occupation, including Xie Songshan's *Sea of Blood*, Li Xilang's *Collection of Kalpa Ashes*, and the *Collection of Orchid Flowers* edited by Zheng Guanghan. Xie's poems are produced in the form of a historical record, recalling the Sook Ching Massacre and various social and economic vices during the Syonan years. The *Collection of Kalpa Ashes*, in contrast, expresses in a lyrical way an individual poet's emotional reaction toward this horrible period, while the *Collection of Orchid Flowers* presents correspondence poems written by a group of authors, using the imagery of flowers to represent their anti-Japanese sentiment, their ethnic identity and longing for recovery. This article focuses on the latter two collections. It first recalls the anti-Japanese movement and pre-occupation Chinese literary writings in Singapore and Malaysia, and second, explicates the uniqueness of the two collections within the so-called *lunxianqu wenxue* (Literature in the Occupied Areas) and wartime literature. Through textual analysis of the poems, the author examines the living experiences and mentality of Singaporean Chinese writers during the Occupation, and how they reconstruct the loyalists' poetry tradition in their writings, as well as the relationship between narrative and lyricism, individual and group expression. The arduous hardship these writers experienced reminds us of the story of Wang Pengyun and Zhu Zumou during the Allied Forces' occupation of Beijing in 1900. Confined in the capital city, Wang and Zhu produced the *Gengzi qiuci* (Song Lyrics of the Autumn of Gengzi) to express their anger and frustration. The two poetry collections studied here can be seen as an echo to the *Gengzi qiuci*: both are lyrical records of the mistreatment and humiliation that Chinese people suffered in occupied cities, only that the condition in Singapore was much worse. In light of this literary connection, one can further recognize the historical significance of Li Xilang and Zheng Guanghan's poetry collections.

**Keywords:** Japanese Occupation of Singapore classical Chinese poetry *Collection of Kalpa Ashes* *Collection of Orchid Flowers* Li Xilang Zheng Guanghan