

「仙源」與「劫灰」——吳梅村詩中的「礬清湖敘事」

嚴志雄*

順治二年(1645)，清軍大舉南下，逼近江南，吳偉業(梅村，1609-1672)携家人百口避難於長洲礬清湖，因有〈避亂六首〉之作。忽逢桃花源似的礬清湖，梅村差喜棲身有地，不久卻無奈別去。清朝肇始，梅村隱伏里間。順治十年(1653)，應召北上，仕清。十四年(1657)，辭官歸里。昔年於礬清湖接待梅村的本家兄弟來訪，梅村撫今追昔，作〈礬清湖(並序)〉。梅村對礬清湖的書寫於此詩及序中最見完備，而反諷的是，其時礬清湖已然淪喪於動蕩、誅求之中。順治十六年(1659)，南明鄭成功海師溯江而上，直薄金陵，江南再次天翻地覆，梅村懊惱愁煩，作〈遣悶六首〉，其中又見對礬清湖的憶念。〈遣悶〉為梅村控訴時命之作，詩中對礬清湖的記憶又起了耐人尋味的變化。

梅村十三首詩及一長序共構成一「礬清湖敘事」。梅村素以其「梅村體」長篇敘事詩擅名，而礬清湖諸詩，嚴格而言，不屬梅村體，但內裡無疑含有種種敘事片段，且都是環繞礬清湖漸次發展而成的。錯綜交加，一個「礬清湖敘事」儼然形成，其以「事」、「故事」為骨幹展開賦詠、記述，而抒情、沉思隨之生發。此「礬清湖敘事」諸詩別具研探價值。要之，詩篇承載著梅村頗為特殊的生命史片段，詩人於其中展開自傳性的書寫。藉著這些作品，可以窺探一個懦弱敏感的心靈，如何在連串禍難之中，通過詩篇的構思結撰，以感觸、思考其人生命運，以及劫難、世界。再者，通過「礬清湖敘事」諸詩，可以探究某些特殊的、個人的記憶，諸如美好、痛苦、愧疚，如何於非常時期形成、凝固、流衍，而敘事及隱喻作為語言及文學機制，又如何與之交涉互動、相互生成。

關鍵詞：吳偉業 礬清湖 仙源 劫灰 敘事

* 嚴志雄，香港中文大學中國語言及文學系，教授

Paradise and Its Loss: Wu Weiye's Narrative Poems on Lake Fanqing

Lawrence C. H. Yim *

In 1645, as the conquering Qing armies marched on to Jiangnan, the great poet Wu Weiye (Meicun, 1609–1672) took refuge with his entire family at Lake Fanqing in Changzhou. Wu wrote “Biluan liushou” (Taking refuge, six poems), in which he likens Lake Fanqing to the legendary Peach Blossom Spring. He lived by the lake for two months. After the founding of the Manchu Qing dynasty, Wu led a quiet life until 1653, when he was summoned to the capital to serve the Qing court. He retired from his post in 1657. That same year, the host of Wu at Lake Fanqing paid Wu a visit with the recent gloomy news about the lake. It saddened Wu to compose “Fanqinghu bingxu” (Lake Fanqing, with a preface). In 1659, Zheng Chenggong led his navy into Jiangnan in an attempt to revive the fallen Ming dynasty. The revival movement brought chaos and wars to the area. The anguished poet composed “Qianmen liu shou” (To dispel anguish, six poems), in which the mediated memory of Lake Fanqing appears once again.

Wu Weiye's thirteen poems (along with a long preface) on Lake Fanqing constitute what can be called “a narrative of Lake Fanqing.” Wu was celebrated for his long narrative song-form poems in his own “Meicun style”; these poems engage and surround historical events and figures. The poems discussed in this paper are narrative poems in the “old style,” not in the Meicun style. Yet, Wu's poems on Lake Fanqing hold a special interest because they are much more personal and private. Firstly, these poems include some autobiographical moments through which one can see the mind of the sensitive, fragile poet and the ways in which he employs the poetic form to bemoan his sad fate and to configure the chaotic world of the Ming-Qing dynastic changeover. Secondly, reading the poems of the Lake Fanqing narrative, we can understand how some particular memories—pleasure, pain, shame, guilt, and fear—take shape, consolidate, and transform, and how narration and metaphor, as literary devices, interact with, embody, and give form to them.

Keywords: Wu Weiye Lake Fanqing paradise loss narrative

* Lawrence C. H. Yim, Professor, Department of Chinese Language and Literature, the Chinese University of Hong Kong