

日本民眾詩派與台灣

—— 以《南溟樂園》、《南溟藝園》及其相關史料為中心*

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摘要

本文將重新定位日治時期台灣的《南溟樂園》與《南溟藝園》雜誌。《南溟樂園》與《南溟藝園》雜誌因培育出橫跨戰前和戰後重要的詩人群體「鹽分地帶派」的好幾位成員，故一向被認為是「台灣本土詩人的搖籃」。然而筆者認為該定位尚有不足的地方在於，前行研究將這兩份雜誌中的詩人與詩作侷限在「台灣島內」，忽略了其與同時代島外文藝思潮的關係；此外，前行研究過度關注這份雜誌的「台灣人」作者，忽略了這兩份雜誌有大量的日本人。因此，本文將透過新出土的《南溟樂園》與《南溟藝園》相關史料，達成以下研究目的：第一，讓《南溟樂園》與《南溟藝園》跳脫「台灣島內」的侷限，說明這兩份雜誌與日本民眾文化和民眾詩派之關聯。第二，突破過去只注重台灣人的問題，將這個包含台灣人、日本人的文學團體當作一個整體，觀察他們與同時代其他文學團體的互動。第三，舉出實際的詩作，說明這些詩反映出的「民眾」觀點、他們與日本民眾詩派的異同以及不同作者之間的差異。

關鍵詞：多田利郎、陳奇雲、中間磯浪、白鳥省吾、地上樂園

* 本章初稿曾於「文學／海洋／島嶼」國際學術研討會（臺灣大學中國文學系、臺灣中文學會、華文文學與比較文學協會主辦，2022.06.20-22）宣讀，獲評論人曾守仁老師珍貴意見，特此致謝。期刊審查期間，又獲本刊審查老師珍貴修改意見，謹致謝忱。

Minshūshiha and Taiwan:

Focusing on *The Nanming Paradise*, *The Nanming Art Garden*, and Related
Historical Materials

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Abstract

This paper reconsiders the position occupied by the magazines *The Nanming Paradise* (南溟樂園) and *The Nanming Art Garden* (南溟藝園) published during the Japanese colonial period in Taiwan. *The Nanming Paradise* and *The Nanming Art Garden* have always been regarded jointly as being “the cradle of Taiwanese poets” as they cultivated several members of the “Saline Land group,” an important poetry group that existed before and after WWII. However, this designation is still lacking in that previous research limits the scope of the poets and poems in these magazines to within the island of Taiwan, ignoring their relationship to contemporary literary and artistic trends beyond the island; furthermore, too much emphasis has been placed on Taiwanese authors, while the large number of Japanese authors featured in these magazines has been ignored. Therefore, by examining the newly unearthed historical materials related to *The Nanming Paradise* and *The Nanming Art Garden*, this paper achieves the three main research purposes. First, it allows *The Nanming Paradise* and *The Nanming Art Garden* to break free from the limitations of “Taiwan Island” and illustrates the magazines’ connection with Japanese populist culture and the populist poetry group “Minshūshiha” (民眾詩派). Second, it overcomes the problem of only focusing on Taiwanese authors in the past by looking at this literary group - including

Taiwanese and Japanese authors - as a whole, and observing their interactions with other literary groups from that period. Third, it cites actual poems to explain the views of people (民眾) reflected in these poems, their similarities with and differences from poems of Minshūshiha in Japan, and the disparities between different authors.

Keywords: Tada Toshirō, Chin Kiun, Nakama Isonami, Shiratori Shōgo, *The Earthly Paradise*

