

# 台灣近代詩的戰爭動員（1937-1945）\*

—— 以《臺灣日日新報》、《文藝臺灣》的戰爭詩特輯為例

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## 摘要

從中日戰爭到太平洋戰爭，日本帝國不只在制度、物質與人員各方面動員殖民地人民，在文學方面也持續進行精神上的滲透。近代詩在這個時期如何對戰爭做出回應，是前行研究鮮少觸碰到的課題。因此，本文以《臺灣日日新報》、《文藝臺灣》所規劃的幾次「戰爭詩特輯」作為考察對象，探討從中日戰爭到太平洋戰爭時期，戰爭詩所經歷不同階段的變化，其個人性如何逐漸被時局的全體性所收編，成為動員民眾精神的工具之一。

本文分為六節。在前言之後，第二節討論1939年《臺灣日日新報》的「戰爭詩特輯」中，與戰事尚隔著遙遠距離的詩人們如何冷靜與疏離地看待戰爭；第三節則探討1941-1942年太平洋戰爭開戰前後的《文藝臺灣》「戰爭詩特輯」如何將鄭成功時代的歷史及台灣地景與戰事相互結合；第四節說明1942-1943年《文藝臺灣》的「詩集·大東亞戰爭」特輯如何鮮明地寫出各地的戰況，並且將台灣人也編入成為為之奉獻生命的角色。第五節則舉出前述三個階段的戰爭詩特輯皆有參與其中的唯一台灣人龍瑛宗的詩作，觀察其如何呼應此由日人所主導的近代詩的戰爭動員。第六節則為結論。

關鍵詞：皇民文學、西川滿、中山侑、高橋比呂美、新垣宏一、龍瑛宗

\* 本文初稿以〈台灣近代詩的戰爭動員（1937-1945）：以報刊中的戰爭詩特輯為例〉為題，宣讀於「第13屆台灣近代戰爭史學術研討會」（戰爭與和平紀念公園主題館、高雄市關懷台籍老兵文化協會主辦，2023.10.21），獲評論人張素玢教授珍貴意見，特此致謝。又，論文審查期間，承蒙審查委員提出深具啟發性的修改建議，在此敬致謝忱。

# Mobilization of Taiwan Modern Poetry (1937-1945):

Based on War Poetry Specials in *Taiwan Daily News* and  
*Bungei Taiwan*

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## Abstract

From the Second Sino-Japanese War to the Pacific War, the Japanese Empire mobilized not only institutional, material, and human resources in its colonies but also promoted a form of spiritual mobilization through literature. However, the response of modern poetry in Taiwan to the wartime context during this era remains a relatively unexplored topic in current research. This paper investigates this response by examining various “war poetry specials” published in *Taiwan Daily News* and *Bungei Taiwan*, analyzing the evolution of war-themed poetry from the Second Sino-Japanese War to the Pacific War. It explores how poetry shifted from individualistic themes to a collective ethos of the times that supported the empire’s mobilization efforts.

The paper is organized into six sections. Following an introductory overview, the second section discusses how poets—distant from direct combat—viewed the war with a calm, detached perspective, as seen in the “War Poetry Special” of *Taiwan Daily News* in 1939. The third section turns to the “War Poetry Specials” of *Bungei Taiwan* from 1941 to 1942, where wartime themes intertwined with historical narratives from the Zheng Chenggong era and references to Taiwan’s landscapes following the outbreak of the Pacific War. The fourth section examines the “Poetry Collection: Greater East Asia War” published by *Bungei Taiwan*

in 1942-1943, which vividly depicted various battlefield scenes and included Taiwanese people in roles of self-sacrifice. In the fifth section, the focus shifts to Ryuu Eizou, the only Taiwanese poet featured in all three of these war poetry specials, analyzing how his works aligned with Japanese-led efforts to mobilize modern poetry for wartime purposes. Finally, the sixth section concludes the paper.

**Keywords:** Kou-min Literature, Nishikawa Mitsuru, Nakayama Susumu, Takahashi Hiromi, Niigaki Kouichi, Ryuu Eizou

