

重新省思日治時期台語流行歌曲

——以民謠觀的建立和音樂近代化作為觀點*

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摘要

做為被發明的傳統，民謠須有國民國家這個概念相互輝映，才能由原本存於鄉村，且歌詞或聽覺上對於知識分子或都市人而言，較為低俗、不堪入耳的俚／俗謠轉化成富有政治意識形態的民族象徵。俚／俗謠和民謠幾乎是同源同調，但其政治效應不同；兩者的界線在於國民國家概念的成熟與否。

流行歌曲的前身是民謠。流行歌曲萌發時，需要轉借庶民熟悉的聲音唱腔做為養分。伴隨著民謠觀念中的國民國家威嚴、優雅、神聖等印象加持，流行歌曲便能化解聽覺或意識形態上，本土傳統和近代啟蒙概念間的扞格；從而以更加理直氣壯的姿態，流傳在以國民為規模的受眾當中。

以民謠觀念的確立和音樂近代化的整備為取徑，本論文透過台灣、日本甚至朝鮮三者間流行歌曲發展之比較，試圖提供另一個思考日治時期台語流行歌曲的視野。

關鍵詞：俚／俗謠、民謠觀、「去俗轉雅」、國民國家概念、音樂近代化

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Reconsidering Taiwanese Popular Songs during Japanese Colonial Period:

From the Perspectives of the Establishment of Folk Song Concept and Music Modernization

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Abstract

As invented tradition, folk songs which originally came from folk ballads existing in the villages and having vulgar or unbearable lyrics to intellectuals and city dwellers, must go along with the nation-state concept, so that can be transformed into national symbol with political and ideological significance. The vulgar ballads and folk songs are almost the same regarding their homology, but their political effects are different. The boundary between the two lies in the mature concept of nation-state. Modern popular songs share roots with folk songs and retain folk songs' melodies and tones which are familiar to commoners as nutrients. Moreover, popular songs are enriched by the dignified, elegant and sacred image of nation-state in folk songs as well. Thus, popular songs are able to cross the gaps, auditory or ideology, native tradition and modern music, and can be widely and legitimately accepted by the national audience. From the perspectives of the establishment of folk song concept and the provision for music modernization, this paper traces and compares the developments of popular songs in Taiwan, Japan and Korea in order to shed new light on the history of Taiwanese popular songs during the Japanese colonial era.

Keywords: Ballad, Folk Song Concept, From Vulgar Spirit into Elegance, Nation-state Concept, Music Modernization