

混雜、嘲諷的文體風格與啟蒙意識形態

——論蔡秋桐的現代小說特色

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摘要

整體而言，日治時期由於廢公學校漢文科；1937年廢止漢文欄；四〇年代皇民化運動等等一系列國語同化政策的實行，致使三〇年代台灣話文運動面臨了頓挫。但危機也是轉機。四〇年代台灣知識分子轉以日文承續啟蒙書寫的傳統，藉以指出殖民現代性的盲點與本質。因此，無論是漢文、日文，後人顯然無法單用「國籍＝民族＝語言」的觀點來看待當時新文學的書寫。

據此，首先本文要指出的是三〇年代台灣漢文的意義。雖然當時現代小說的書寫語言——漢文，未必是台人對殖民統治唯一的反抗載體，但它卻已形成台灣的在地性格，例如在台灣話文論爭時期，黃純青提出的「漢文＝白話文＝台灣話文」、黃石輝「便宜」的用字立場等。其次，混雜文體成為當時現代小說的共相。這不僅是當時語言環境的投射，也繼承了「言文分立」的漢字書寫傳統。

總之，在混雜文體的時代共相之外，蔡秋桐小說的嘲諷文體風格不僅與其漢文學養有著內在的關連，而且此文體風格所展現的啟蒙意識形態，又是肆應殖民現代性的產物。因此，其現代小說所展現的不僅是「鄉土愛」而已，更多的是肆應殖民現代性的急切之情；在此見到的是蔡秋桐從傳統走向近代心靈的選擇。

關鍵字：台灣漢文、台灣話文、混雜、殖民現代性、文體風格

Hybrid, Style of Irony and Enlightened Ideology: On Cai Qiu-Tong's Fictions

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Abstract

In general, the Vernacular Taiwanese Movement in 1930s suffered a bad setback, because a series of national language assimilative policies: for instance, the Colonial Government abrogated the course of Han-wen (漢文科) in Kōgakkō (公學校, Public Schools), abolished the Han-wen column (漢文欄) in 1937, and executed the Kōminka (皇民化) movement in 1940s, in the Japanese Ruling Period. However, The crisis is also a turning point. The Taiwanese intellectuals had transformed their Han-wen into Japanese writing in 1940s, and they inherited the enlightened standpoint, so as to pointed out the blind and the essence of colonial modernity. Therefore, It was not suitable obviously that we regarded writing of the Taiwanese New Literature as viewpoint of “state = nation = language”.

According to the above, Firstly, this article attempts to point out the significances of Taiwanese Han-wen written language. Although the written language of fictions was Han-wen at that time, it is not necessarily that Han-wen's writings signified to resist the Japanese colonial rule, but that actually had formed native peculiarity (在地性格), such as Huang Chun-Qing (黃純青) argued that “Han-wen = the Vernacular Chinese = the Vernacular Taiwanese”, and Huang Shih-Hui (黃石輝) argued that “convenient” attitude in Taiwanese characters. Secondly, the hybrid style became a commonality of fictions at that time. It not only was a mirror of language environment then, also had

inherited the tradition of “language separate from characters” (言文分立) .

Finally, besides above-mentioned commonality, Cai Qiu-Tong’s (蔡秋桐) satires not only had intrinsic correlation with his equipment for Han-wen and self-cultivation, also his enlightened ideology was a resourceful product precisely to adapt colonial modernity . Therefore, his fictions unfolded “the local love”, and showed more anxious sentiment too. Thus it can be said that Cai Qiu-Tong made a choice to moved toward the modern mind from tradition.

Keywords: Taiwanese Han-wen, the Vernacular Taiwanese, Hybrid, Colonial Modernity, Style

