

1990年代以降的「台語文學化」工程奠基 ——以月刊《台文BONG報》與陳明仁的寫作 實踐為討論中心*

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摘要

解嚴前後的台語文學運動，在發展初期產出的作品以「台語詩」為主；1990年代以降，願意投入台語的散文或小說創作的作家，仍相當少數。而1990年代初期即自我定位為專職台語作家的陳明仁，參與台語文學月刊《台文BONG報》於1996年的創刊，不僅擔任總編輯，也在該誌發表大量作品。可以說，戰後「台語文學化」的真正進展，陳明仁與《台文BONG報》都扮演了相當重要的角色。

光是《台文BONG報》初期刊載的作品之質與量，都已超越了此前的台語文學運動所帶來的成果。而這些作品也大致形塑了台語文學在1990年代以降的基本形式與面貌。尤其主要的文字書寫形式為「漢羅合寫」，其中的羅馬字使用，使寫作者不受漢字的侷限，能更自由地以道地的台語語法與詞彙來呈現之外，也促進了日後「台灣文學」對於「白話字文學」的認知與定位。而從陳明仁的寫作實踐來看，其作品的文體所成就的文學面貌、以平埔族認同與庶

* 本論文初稿曾以〈1990年代以降的「台語文學化」工程奠基：論陳明仁於《台文BONG報》的台語文學寫作實踐〉為題，於2020年台灣文學學會年度學術研討會，主題為「想像2010年代台灣文學史」（台灣文學學會、中興大學台灣文學與跨國文化研究所主辦，2020.10.17-18）中宣讀，會議中得到評論人方耀乾教授的寶貴提問與建議；且承蒙學報兩位匿名審查委員惠賜諸多寶貴的修改意見，特此致謝。

民觀點出發的作品內涵，甚至以當時極具爭議的同志議題作為寫作的關懷面向等，都為1990年代以降走向「後現代文學」風格，或者2000年以後強調多元的「台灣文學」之語文的寫作形式、美感經驗，以及其他「母語文學」的書寫思考，帶來諸多刺激與改變。

關鍵詞：台語文學化、台文BONG報、陳明仁、台語文學運動、漢羅合用



The Foundation of “Taiwanese Literalization” from the 1990s and Onwards:

Focusing on the Monthly Magazine “Tâi-bûn BONG Pò” and
Tân Bîng-jîn’s Writing Practices

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Abstract

Starting before and then continuing beyond the lifting of martial law, Taiwanese poems were a staple in the early stages of development of the Taiwanese literature movement. Since the 1990s, there have been relatively few writers willing to dedicate themselves to creating Taiwanese prose or novels. In the early part of that decade, Tân Bîng-jîn (Chen Ming-Jen), who was a self-styled full-time Taiwanese author, began publishing the Taiwanese language and literature monthly magazine “Tâi-bûn BONG Pò” (台文BONG報) in 1996. He not only served as the chief editor but also published an impressive number of articles in the magazine. Tân Bîng-jîn and “Tâi-bûn BONG Pò” played a significantly important role in making headway towards the literalization of Taiwanese language in the postwar era.

The sheer quality and quantity of the early published works in “Tâi-bûn BONG Pò” signalled that their achievements surpassed those of the previous Taiwanese literature movement. These texts also provided a rough model which informed the basic form and features of Taiwanese literature from the 1990s and onwards – especially the practice of using Hàn-lô (a mixture of Chinese Characters and Taiwanese Romanization)”. The usage of Romanization (Pêh-ōe-jī) enabled writers to freely present authentic Taiwanese grammar and vocabulary without the limitation of Chinese characters. Moreover, it in-

creased the recognition and status of “Pêh-ōe-jī Literature” in the field of Taiwan Literature going forward.

Aside from this, Tân Bîng-jîn’s literary works and their writing style touched on numerous topics - such as the identity of the Plains indigenous peoples (平埔族) and the general public’s perceptions of them, and even the extremely controversial issue of homosexuality – in order to reflect the caring aspect of writing. This led to many innovations vis-a-vis post-modern literary trends that began in the 1990s, the multi-faceted writing forms and aesthetics that characterized Taiwan literature after the year 2000, and other considerations with regards the writing of mother tongue literature.

Keywords: Taiwanese Literalization, “Tâi-bûn BONG Pò”, Tân Bîng-jîn, Taiwanese Literature Movement, Writing Utilizing a Mixture of Hàn-lô

