

# 灣生・血液・日本人\*

## ——論小林井津志作品中的台灣追尋與身分認同

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### 摘要

小林井津志（こばやし いつし，1917.09.20-2005.07），本名小林一之，日本新潟出生，兩歲隨著母親赴台，1936年自臺南師範學校畢業，而後任職於高雄州恆春第二公學校、大宮公學校、大樹國民學校，並為《文藝臺灣》、《臺灣文藝》同人，是一位廣義的「灣生」作家。身為一位作家，小林井津志在日治時期作品並不算是豐碩，僅有小說四篇與數篇隨筆。但在引揚後，小林井津志回到石川縣小松市，持續地從事教職以及創作，成為了一名地方作家。在這樣多重地域／國家的轉換歷程之下，使得無論是戰前或戰後，小林井津志的小說作品多是以「台灣」為背景，並探討自我認同為其中心。

職是之故，本文欲以小林井津志的戰後小說作為研究對象。首先，梳理他1917年自新潟出生，至2005年逝世於日本石川縣的一生，補足當前學界少有討論的作家生平。接著以小林井津志發表於同人雜誌《北国文化》、《青》上的作品，如〈日本人（じっぷんらん）〉、〈二つの血〉，探討引揚後的小林，如何思索自身搖擺於台灣與日本之間的身分以及認同問題；最後，深入討論1989年

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小林井津志獲得第 6 回さきがけ文学賞的作品〈天女〉。此作品為小林一生中所獲得的最大文學獎項肯定，一定程度上也代表著小林一生思想的總和。

最終，本文期望以小林井津志為例，藉由一位灣生作家對於「身分認同」的思索，探討「灣生」此種特殊身分，於戰前與戰後夾雜於日本、台灣間的曖昧與矛盾。並將小林井津志放入「台灣——日本」引揚文學的脈絡之中，期望拓展灣生、引揚文學領域，並加深加廣台灣文學的面貌。

關鍵詞：小林井津志（小林一之）、灣生、引揚文學、身分認同



# Wansei, Blood, Japanese:

## The Exploration of Taiwan and Identity in the Works of Itsushi Kobayashi

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### Abstract

Itsushi Kobayashi (小林井津志, September 20, 1917 – July 2005), né Kazuyuki Kobayashi (小林一之), was born in Niigata, Japan, and moved to Taiwan with his mother at the age of two. He graduated from Tainan Normal School in 1936 and subsequently taught at Kousyun Second Public School, Omiya Public School, and Taijyu Elementary School in Takao. He was a member of the literary magazines *Bungeitaiwan* (文藝臺灣) and *Taiwanbungei* (臺灣文藝), and identified as a Wansei writer in the broad sense. As a writer, Kobayashi was not considered prolific during the Japanese colonial period, having produced only four novels and several essays. However, after repatriation, Kobayashi returned to Komatsu-shi, Ishikawa-ken, where he resumed teaching and creative writing, becoming a local author. The multiple transitions between regions and countries in his life led to his pre- and post-war novels often being set in Taiwan and centering around the exploration of self-identity.

This article examines Kobayashi's post-war novels. First, it outlines his life, from his birth in Niigata in 1917 to his death in Ishikawa-ken, Japan, in 2005, supplementing the current academic discourse which seldom discusses the details of his biography. Next, it examines Kobayashi's works in the fanzines *Hokkoku Bunka* (北国文化) and *Ao* (青), such as “Japanese Jipunran” (日本人, じっぷんらん) and “Two Kinds of Blood” (二つの血),

exploring how Kobayashi contemplated his identity and sense of belonging to both Taiwan and Japan after repatriation. Finally, it discusses in depth Kobayashi's 1989 work "Tennyō" (天女), which earned him the 6th Sakigake Literature Prize, the highest literary accolade of his lifetime. To a certain extent, "Tennyō" encapsulates the entirety of his thoughts throughout his life.

Finally, this article aims to use Kobayashi as an example to explore the unique identity of Wansei writers, specifically through their reflections on "self-identity" By examining the ambiguities and contradictions of this special identity—caught between Japan and Taiwan, pre- and post-war—the study places Kobayashi within the context of "Taiwan-Japan" Hikiage (lit. "repatriation") literature, with the goals of expanding the profile of Wansei and Hikiage literature, and deepening and broadening the landscape of Taiwanese literature.

**Keywords:** Itsushi Kobayashi (Kazuyuki Kobayashi), Wansei, Hikiage Literature, Self-identity

