

# 戰後初期台灣通俗小說初探

## ——從「作家論」到「場域論」的考察<sup>\*</sup>

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### 摘要

回顧日治時期，台灣通俗小說創作頗受重視，不過學界並未深究其於1945年至1949年戰後初期情形，有鑑於此，本文特別選從「作家論」到「場域論」視角進行考察。結果發現，鄭坤五、吳漫沙、林萬生、葉步月等曾活躍於戰前的本土作家，戰後或以新作出版、連載，或舊作重印方式，繼續介入文壇。至於作品語言，日文、中文之外，亦有夾雜台灣話文者；又，作品刊載多集中於1947年以前，可見相關發展歷程的轉折。另，重要中文通俗文藝雜誌《藝華》於1946年1月發行，因為繼承《臺灣藝術》、《新大眾》而來，且努力宣傳三民主義，故藉之得以一窺雜誌在日／中文學場域轉換，從戰前到戰後的發展、延續與斷裂狀態，以及想要透過台灣本土作家或編輯人，促使通俗小說與中華民國、中華文化進行嫁接，實際有其難處，遂未能順利進行。此外，從《臺灣新生報》「橋」副刊論戰內容，可知「大眾化」一詞備受矚目和看重，但當時的論爭訴求，乃以現實主義文藝思潮與文學觀念為主流，導致以趣味為導向、想爭取各種年齡層讀者的本土通俗作品，遭逢了挑戰與威脅，甚而

\* 本文為筆者科技部計畫「延續與新變：戰後初期臺灣通俗小說研究（1945-1949）」部分研究成果，計畫編號102-2410-H-002-196-NY3，承蒙補助，謹致謝忱。又，在撰稿期間，曾經得到台灣大學台灣文學所研究生魏亦均、李秉樞、洪啟軒等人協助蒐羅文獻，民間收藏家郭双富先生提供多種小說作品，國立台灣文學館林佩蓉、沈小斐小姐協助調閱史料，以及投稿本刊時兩位匿名審查人的修改建議，在此一併表達謝意。

受到論戰主力雷石榆的批判。因此，在前述種種問題之下，台灣通俗小說在戰後初期文壇逐漸失去舞台，無法延續戰前風光和盛況。

關鍵詞：戰後初期、台灣通俗小說、作家論、場域論、《藝華》、大眾化



# A Study of Postwar Taiwan Popular Fiction:

## From Writer Theory to Field Theory

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### Abstract

Taiwan popular fiction gained much attention in prewar during the Japanese colonial period; however, the academic community has not delved into its development from 1945 to 1949 in the early postwar period. In view of this, the paper explores this area based on the “writer theory” and “field theory”, and finds that local writers such as Zheng Kun Wu (鄭坤五), Wu Man Sha (吳漫沙), Lin Wan Sheng (林萬生), and Yeh Bu Yue (葉步月), who had been active before the war, continued to shine in the literary world with their new publications, serials, or reprints of old works after the war. As for the language of literary works, apart from Japanese and Chinese, they also used written-Taiwanese, and most of their works were published before 1947, showing the turning point in their development process. The popular magazine, *Yi Hua* (藝華) and the supplement “Bridge” (橋副刊) of *Taiwan Shin Sheng Daily News* (台灣新生報), were the top two important and popular print media during that time. *Yi Hua* was released at January 1946, and succeed to the prewar popular magazines *Taiwan Art* (台灣藝術) and *Xin Da Zhong* (新大眾). It propagated Three Principles of the People in response to the government’s policy. Therefore, through *Yi Hua*, we can see the conversion of magazines in Japanese / Chinese literary field, their development from prewar to postwar, their continuation and breakage, and the difficulties of grafting popular fiction into China and Chinese culture through local Taiwanese writers or editors. From the literary debate on the “bridge” supplement, we can see that the word “popularity” had attracted much attention at that time. However, the debate focused on

the literary trend and views of realism, and led to difficulties and challenges for promoting the popular fiction; for example, the famous poet, Lei Shih Yu (雷石榆) even criticized Taiwan popular fiction. Due to the circumstances, gradually Taiwan popular fiction lost its stage in the literary world in the early postwar period.

Keywords: Early Postwar Period, Taiwan Popular Fiction, Writer Theory, Field Theory, *Yi Hua*, Popularity

