

文化遺產與知識鬥爭^[*]

——戰爭期漢文現代文學雜誌《南國文藝》的創刊

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摘要

1937年7月台灣報刊廢止漢文欄，漢文文學雜誌紛紛停刊；然而，就在1941年12月1日，大東亞戰爭爆發前一週，台北市日新町意外發行了一份帶有重建純文學理想的漢文雜誌——《南國文藝》。何以一份漢文純文學雜誌得以在太平洋戰爭前夕，報刊雜誌禁用漢文、新聞用紙缺乏的時刻通過發行檢查？當時的文化知識界，有哪些利於漢文文藝雜誌重新出現的條件？此前發行的《風月報》其編撰人脈及成果之中，哪些成為了《南國文藝》的資產？本文企圖以《南國文藝》不尋常的發刊現象為出發點，思考皇民化運動下奄奄一息的漢文文化生產場域如何援用其他社會文化與知識資源，作為漢文文藝雜誌生產／發行的屏障？在此屏障下，殖民地學術研究系統、民間民俗研究工作者、漢文通俗文學雜誌社群、純文學創作者四者，如何交相聯結，開創出漢文禁令下漢文文藝的一片腹地？筆者認為，《風月報》、《南方》中，由於彰化旅北作家林荊南以及當時有「稻江歌人醫師」之譽的林怒濤對於歌謠採集整理工作的投入，延伸發展出《風月報》人士與當時台北帝國大學文政學部文學科東洋文學講座相關教授的合作關係，而後以林荊南及另一位彰邑作家吳慶堂薪傳戰前純文學雜誌精神的理念與行動為中心，《風月報》新文學作家為基本執筆群，終於促成了殖民地時期台灣最後一份純文藝漢文雜誌《南國文藝》的創刊。在皇民化運動主導當時語言、文化與知識

[*] 本文為國科會人文處專題研究計畫「東亞華文跨文化流動中的台灣漢文通俗文藝（1895-1945）」（NSC 96-2411-H-007-017-NY3）部分成果，謹此衷心感謝獎助單位，投稿期間陳師萬益、多位匿名評審，惠予詳細修改建議，以及研究助理蔡佩均協助文獻調查。

結構的當時，作為一個企圖和日語本位主義文化擴張進行抵抗，扭轉不均衡文化流向的批判性知識社群，以民間文學整理作為鏈接的契機，以學院資源取得合法關鍵，不計採取民族文學遺產化、知識化的柔軟姿態，開拓創作與言論空間，林荊南等人的努力具有不可漠視的文化價值與啟示性。

關鍵字：《南國文藝》 《風月報》 《南方》 林荊南 吳慶堂 林怒濤 稻田尹 台北帝國大學 漢文文藝 文化遺產 知識鬥爭



Cultural Heritage and Knowledge Fight:

The First Issue of Han Language Modern Literary Magazine in War Period

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Abstract

In July of 1937, Taiwan Newspaper terminated Han language column, and Chinese literature magazines ceased publication in droves; however, on December 1st 1941, a week before the break out of East Asia War, Taipei City Rih-Sin-Ting unexpectedly published a Chinese Magazine, literature only — 《Nan Guo Literature and Art》. How could a pure Chinese literature magazine pass through the publication check on the eve of Pacific Ocean War, by the moment of prohibition against Han language in newspapers and magazines, and news paper deficiency? With the culture intellectual circles of the time, which were the conditions that benefited the reappearance of Chinese literature and art? In the writer group and achievements of formerly published 《Feng Yueh Tabloid》, which one had become the assets of 《Nan Guo Literature and Art》? With the unusual publication phenomenon of 《Nan Guo Literature and Art》 as starting point, this paper thinks over how the procreation region of Han language culture used other society culture and knowledge resources as the generation of Chinese literature and art /shield of publication at its last gasp under colonialism? Under this shield, how the colonial academic research system, folk custom researchers, society group of Han language light literature magazine, and pure literature writers contacted each other to start a piece of hinterland for Chinese literature and art under prohibition against Han language? The writer thinks that in 《Feng Yueh Tabloid》 and 《Nan Fang》, the north traveling writer

from Changhua, Lin Jing-Nan and "Doctor Dao-Jiang-Ge-Ren" Lin Nu-Tao devoted in song collecting and sorting work, further developing the cooperation relationship between 《Feng Yueh Tabloid》 personage and the related professors of Doung Yang literature of Taipei Di-Guo University (predecessor of Department of Chinese Literature of National Taiwan University) . And from that time, with the pure literary magazine concept and action of Lin Jing-Nan and another writer of Changhua City, Wu Ching-Tang before the war, new literary writers as the basic writer group of 《Feng Yueh Tabloid》 finally promoted the first issue of the last pure literature and art Chinese magazine of Taiwan 《Nan Guo Literature and Art》 during colony period.

Key word: *Nan Guo Literature and Art, Feng Yueh Tabloid, Nan Fang, Lin Jing-Nan, Wu Ching-Tang, Lin Ching-Yueh, Dao Tien-Yi, Taipei Di-Guo University (predecessor of National Taiwan University), Han language literature and art, cultural heritage, knowledge Fight*

