

# 論蔡秋桐的台灣話文小說

——以〈帝君庄的秘史〉、〈連座〉、〈有求必應〉、〈痴〉為例\*

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## 摘要

本文以2000年後陸續出土的蔡秋桐小說〈帝君庄的秘史〉、〈連座〉、〈有求必應〉（1930-1931年連載於《新高新報》）及〈痴〉第1回（1931年刊於《曉鐘》）為例，從語言的角度切入，重新解讀蔡秋桐於日本時代以不使用日語，而以「台灣話文」作為書寫主體的反抗方式；以及因當時受新文學運動的影響，小說中呈現摻雜中國白話文、甚至許多已「台灣話化」的「日式台語」用詞等「透lām」（code-mixing；語碼混合）的現象，來討論蔡氏作為戰前漢字台語小說創作量最多的作家，其作品於殖民時代的語言特色與文本意識。蔡氏具穩實的「漢學仔底」，日語亦在相當程度之上，且能將中國白話文的形式落實於台灣話文寫作；甚至其處於官方體制裡猶能保持體制外的智識分子思考。透過〈帝君庄的秘史〉等四篇小說的觀察，我們看到蔡氏極具批判性、諷喻中帶著對民族性格反省的台灣話文小說；而蔡氏的台灣話文小說，更因其中十足的「土氣」與獨特的「語碼混合」方式，讓反殖民的書寫更有「力量」。

關鍵詞：蔡秋桐、台灣話文、漢字台灣話文小說、日式台語、透lām（語碼混合）

\* 本論文改寫自筆者碩論〈日本時代台語小說研究〉其中第三章〈新文學運動kap 1930年代漢字台語小說〉第二節〈蔡秋桐寓言小說〉。Koh，受二位隱名評審委員濟濟指正，tī tsia特別致謝。

## On Chhoá Chhiu-tông's Taiwanese Vernacular Fictions:

Subjected to “The Secret Story of the Emperor’s Village,” “Involve Law,” “The Promising Response to the Demand,” “Obsession”

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### Abstract

This article attempts to re-interpret Chhoá Chhiu-tông's fictions, which have been dug out from 2000 onwards, including *The Secret Story of the Emperor's Village*, *Involve Law*, *The Promising Response to the Demand*, which were gazetted in *Sin-Ko Sin-Pò* (新高新報) from 1930 to 1931, and *Obsession*, appearing in the literary journal, *Hiáu-Chhōng* (曉鐘), from the perspective of linguistic studies, regarding Taiwanese vernacular writing as a discourse of resistance. In this article, I aim to illustrate the linguistic characteristics the ideology of the source texts, arguing that influenced by the Taiwanese New Literary Movement, Chhoá's fictions were written in the ‘code-mixing’ style, such as ‘Taiwanized’ ‘Japanese fashioned Taiwanese’, making him the most productive author of the Taiwanese vernacular fictions written in Kanji (Han characters) that were created during the colonial times before the Second World War. During his course of writing, Chhoá has grown a substantial capacity in Sinology and Japanese language. He is able to write everyday Taiwanese in the form of colloquial Chinese language. He is also able to retain intellectual thinking in the context of official ‘Po-Kah’ system. Through probing into these four fictions, one is able to observe Chhoá's critical and satirical thoughts, including self-reflective views on his own nationalistic opinions. In addition, Chhoá's Taiwanese vernacular writings, such as his ‘vulgarity’ and his unique ‘code-mixing’ writing strategy, appear to possess more stamina among other anti-colonial literary works.

**Keyword:** Chhoá Chhiu-tông, Taiwanese vernacular writings, Taiwanese vernacular fictions written in *Kanji*, Japanese fashioned Taiwanese, code-mixing.