

爭取日文讀者大眾：黃得時及「新銳中篇創作集」^{*}

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摘要

本文以《臺灣新民報》學藝欄主編黃得時策劃的「新銳中篇創作集」（1939.7.6-1940.5.14）為中心，探究黃得時如何透過日文通俗小說尋求共鳴，爭取讀者大眾。本文通過「同盟通信社」的組織運作與報紙漢文欄廢止政策探討戰爭前後日台政治形勢的轉化與新聞統制措施，檢視時局影響下，主編黃得時的編輯策略。本文指出，通過該特輯的討論，有助我們釐清1930年代末期台灣日文讀者大眾的形成狀況，也能更進一步理解殖民地時期台灣文學的內涵及其文化意義的轉化。

台灣文學史的1937至1940年，因為戰爭影響導致報紙漢文欄廢止以及純文學雜誌停擺，而被當時文學者賦予「空白」、「冬眠」、「黑夜」與「寂寥」等意象。本文經由報紙學藝欄的梳理以複雜化對此階段的詮釋，彰顯戰爭時期台灣文學的多元面貌。。

關鍵詞：殖民主義、戰爭文學、文學史、大眾、黃得時、中篇小說

* 本論文首先由星名宏修翻譯刊載於日本一橋大學《言語社会》第7號（2013.03），修改後投稿《台灣文學研究學報》。承蒙匿名審查委員提出許多深具啟發性的建議，本文在能力範圍內進行修正，謹致謝忱。

The Making of a Japanese Reading Public: Huang Deshi and “Collection of New Wave Novellas”

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Abstract

This paper investigates the newspaper *Taiwan Shin Minpou*'s literary column in wartime Taiwan under Japanese colonialism, exploring how Taiwanese writers who wrote in Japanese after Chinese was banned to appear in newspapers used this space to speak up and to make dialogues with a reading public in the making. This paper first examines the organizing of Domei Tsushinsha as well as Japan-Taiwan's political transformation and the changing policy regarding journalism. *Taiwan Shin Minpo*'s “collection of new-wave novellas,” edited by Huang Deshi, is closely scrutinized about Huang's editing strategies. This paper addresses how these novellas helped to create new readership and to mobilize a movement which was to make transition to another literary high point at a later time.

This paper indicates that this “collection of new-wave novellas” created an imagery space for both elite and popular readers. This imagery space made possible by the editor, the novelists, and the painters re-energized colonial Taiwan's literary circles temporarily deactivated due to the eruption of the war. This paper interprets these original and artistic creations in a time of what Huang Deshi had called “literary blankness” or Long Ying-zong had called “the darkness of literature” in order to shed new light on the complexities of wartime literature in colonial Taiwan.

Keywords: Colonialism, Wartime Literature, Literary History, Public, Huang Deshi,
Novellas