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得獎專書：《想像和界限：臺灣語言文體的混生》，臺北市：群學出版社，2013。

*Imagination and Boundary: Creolization of Language
Forms in Taiwan*

得獎簡評：

漢文研究是日治時代臺灣文學的重要議題，但過去學者還未能就此進行全面深入的討論。本專書選擇漢文「文體」現象加以闡述，就明治、大正到昭和時期臺灣漢文文體變化進程，以及做為混成語的特殊意義進行深入論析，將漢文存在的事實予以問題化，並由「同文」及「言文一致」問題的討論，釐析「日本帝國漢文」、「中國白話文」、「殖民地漢文」、「臺灣話文」之間的錯綜關係，進而由此折射出日/臺/中的文學/文化/國族政治問題，所得所見，皆具有開創性。其觀點與研究方法，不僅對於臺灣文學研究具有一定的貢獻，對於當代的「東亞文化研究」、「華語語系研究」等，也極具參考意義。

得獎感言：

拙著析論了日治臺灣的言文一致、近代翻譯、文體詮釋共同體與東亞的漢文現象等龐大議題。而這些複雜、嚴肅的學術議題，皆發想自我的生活經驗。

留學期間，我常收到母親來信。受日本教育的母親混融了臺、日、中各式漢語所拼寫的奇怪書信，我卻都能讀懂內容。拙著論述主軸的混成文，其構思靈感便來自於此。母親的私信反射出東亞「同文」的文化痕跡；是具有歷史溫度的社會文化史教材。

感謝我的恩師若林正文教授，他教導了我「什麼是研究」；也感謝我的母親，她讓我頓悟出「研究可以是什麼」。更感謝「可以是什麼」的臺灣話臺灣文。

*Imagination and Boundary:**Creolization of Language Forms in Taiwan*by **Pei-Feng Chen****About the author:**

Pei-feng Chen, born in Taipei, got his doctoral degree in regional culture research from the College of Arts and Sciences, The University of Tokyo, and joined the Institute of Taiwan History, Academia Sinica in 2006. His publications (in Chinese) included *Japanese Rule and Colonial Chinese Language* and *Imagination and Boundary: Creolization of Language Forms in Taiwan*. His research specialties included history of Taiwanese language and culture, in particular, popular songs, and assimilation policy in Japanese colonial Taiwan; focusing on the division and fusion between the elite and the general public, and the mutual influence between the colonizer and the colonized.

About the book:

Chinese language has significance not only as a carrier of East Asian traditions and modernization, but also as a shared cultural heritage of Taiwan and Japan. In contrast to European colonial rule in Asia which was established on both cultural and language differences, Japan and Taiwan, the colonizer and the colonized, shared similar cultures, especially a “same language” (同文) setting. This unique situation nurtured the emergence of a new integrated language colonial Chinese language in Taiwan. From this perspective of ‘same language’ with shared culture, this book traces how the Taiwanese, making use of the distinctive visual feature of Chinese characters and the linguistic creole phenomenon, to create a new carrier for the modern Chinese language with a strong native/Taiwanese color.

In colonial Taiwan, this new integrated form of Chinese language, promoted and spread through the media, soon became the vernacular used by the locals. Not only was it a literary writing tool, it also contributed to the smooth and almost seamless transition of Taiwan from traditional to modern.

Nevertheless, people of various ethnic and social backgrounds reacted differently to the plethora of literary genres that sprouted from the root of colonial Chinese language, including poetry in orthodox Han Chinese, modern literature in vernacular Chinese, folk literature in Taiwanese, Kominka literature in Japanese and great Asian literature in orthodox vernacular Chinese.. Of note is that these genres had different ‘spoken’ form, yet shared the same ‘written’ form, the basis of imagination for any literary presentation. Taking advantage of such disparity in spoken forms, the Taiwanese severed the association of the written text with Mainland China and pushed Japan outside the literary community. However, the expansion of Imperial Japan in the Asia Pacific region disrupted the growth of this budding language form, leading to the collapse and restructuring of the colonial Chinese language unique to Taiwan and born under Japanese rule.

Discussion on this exceptional creolization process between languages that share the same written but different spoken form includes also the movement for making consistent the spoken and written language (「言文一致」運動) prevalent in Taiwan on the basis of colonial Chinese language, the constant shaping of the literary community by different genres that served different purposes and readers, and modern translation. This analysis would shed light on the cultural history and spirit of Taiwanese before WWII and the impact of such creolization phenomenon on the formation of “Taiwanese Chinese” (「臺灣國語」) in the post-war era.