



全球化時空 身體 記憶

台灣新電影及其影響

張靄珠 著



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國立交通大學出版社



全球化時空、身體、記憶：台灣新電影及其影響 /
張靄珠作。

-- 初版 -- 新竹市：交大出版社，民 104.05
面； 公分

ISBN 978-986-6301-77-3 (平裝)

1. 電影片 2. 影評 3. 台灣

987.933

104004316

全球化時空、身體、記憶 台灣新電影及其影響

作 者：張靄珠

出 版 者：國立交通大學出版社

發 行 人：吳妍華

社 長：陳信宏

執 行 長：黃育綸

執行主編：程惠芳

封面設計：吳璇真

內頁美編：theBAND・變設計 — Ada

製版印刷：華剛輸出製版印刷公司

地 址：新竹市大學路 1001 號

讀者服務：03-5736308、03-5131542

(周一至周五上午 8:30 至下午 5:00)

傳 真：03-5728302

網 址：<http://press.nctu.edu.tw>

e-mail：press@cc.nctu.edu.tw

出版日期：104 年 5 月初版一刷

定 價：480 元

I S B N：9789866301773

G P N：1010400349

展售門市查詢：

交通大學出版社 <http://press.nctu.edu.tw>

三民書局（台北市重慶南路一段 61 號）

網址：<http://www.sanmin.com.tw> 電話：02-23617511

或洽政府出版品集中展售門市：

國家書店（台北市松江路 209 號 1 樓）

網址：<http://www.govbooks.com.tw> 電話：02-25180207

五南文化廣場台中總店（台中市中山路 6 號）

網址：<http://www.wunanbooks.com.tw> 電話：04-22260330

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我的父親

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前立法委員

前逢甲大學校長

前總統府國策顧問

序言

作者：Earl Jackson, Jr. (賈元鵬)

譯者：鄭雅心

身為台灣新住民和非專業的台灣電影影評人，讓我來寫序，我最先想到的就是朱延平在 2013 年所導的《大尾鱸鰻》。在片中，為了阻止一場幫派火拼，各地黑幫老大聚集舉辦了一場「高峰會議」。在背景中，有一名小弟站著刻意不想引人注意，一名服務生悄悄問他：「要不要來杯咖啡？」而小弟回答：「Bing de」，中文的意思是「冰的」，但台語的意思卻是「翻桌」，幫派用語意指：「這件事沒什麼好談了，我們無法達成共識。」幫派大頭一聽到這句話便拿起槍掃射互殺，結果只剩那名要杯冰咖啡的小弟主導大局。此例說明我自認為不夠格擔起被賦予的大任，但也得以讓我從台灣電影管窺台灣人生活的多樣性。

我再多舉一個例子。記得有一年晚冬的傍晚，我朋友騎機車載我從李察·帕克 (Richard Parker) 頭也不回地拋棄少年 Pi 的海邊回墾丁，這裡距離恆春不遠，也就是那位幻滅的搖滾歌手成為郵差傳遞情書的小鎮。一路上，路面因雨水和車前大燈而閃閃發亮。此外，還有更強烈的銀色光芒從路旁的小廟照射出來，我們因騎太快而錯過，但驚鴻一瞥，不禁回頭。一位老人坐在廟裡的祭壇前，旁邊有一台電影投

影機，在對面石牆上播映著一齣中國戲曲的電影。老人一看到我們便熱切地招呼我們一同觀賞，我們便過去加入他。他用台語向我們解釋說今天是神明的生日，而且神明喜歡看中國戲曲，所以他才播這部影片。我一看才發現這齣戲是《紫釵記》，銀幕上的人物就是鼎鼎有名的任劍輝和白雪仙。從小小麥克風可以聽出是廣東話，我好奇詢問這位老人為什麼是廣東話，他回答：「因為神明是從廣東來的，所以肯定聽得懂。」

由上述的例子可以得知南台灣的真實風貌和近期台灣電影的情境交疊，相輔相成、互相輝映。前者提供素材；後者造就魔法效應。但在探索這雙重風貌的過程，我們觸及了台灣本土與外來文化、神聖與俗艷、科技和傳統的交界。

上面兩則故事只是複雜又豐富的台灣文化和生活的冰山一角而已。像這樣錯綜複雜的特性需要多樣的電影來展現；而錯綜複雜的電影也需要同樣複雜且細膩的審視，因此張靄珠教授所著此書《全球化時空、身體、記憶：台灣新電影及其影響》對於我們如何欣賞和理解台灣現代文化的寶藏可說是貢獻卓著。這寶藏是充滿活力和生命力的傳統，它造就台灣寶島上的衝突與矛盾、複雜、協商、神秘和啟示。

囿於有限的篇幅和知識，我無法週全的論述此書的成就，容我建議如何閱讀此書。因為此書範圍很廣且涵蓋多重領域，如果能夠抓住大致的閱讀脈絡，相信有所助益。

一般來說，全球化的時代，相對地會使人注意到地區的發展，也因之不論在哪個文化中都有雙向焦點：對外和對內。

台灣也不例外，但它也含有其他社會歷史遺產和壓力，這些歷史遺產和壓力描繪了台灣與世界的關係，也形成台灣人獨特的自我認同過程。記住這點後，讓我提供一個方法來為此書篇章分類：

國際影展系列：「第一章」侯孝賢、

[第二~三章] 楊德昌、

[第四~五章] 蔡明亮

台灣通俗電影：「第六章」海角七號

台灣作者電影：「第七章」周美玲、

[第八章] 鍾孟宏、

〔第九章〕張作驥

第一章探討侯孝賢台灣三部曲的全球時空與歷史記憶。侯孝賢的電影是最具特色也最具代表性的台灣當代電影之一。這一章也很嚴肅地處理每個主題，不只探討全球化和電影的關係，還析論其影響力。從侯孝賢的三部曲中，張教授看到的不是侯的三部曲如何迎合國際市場，而是侯孝賢在電影創作中用他獨特的風格在國際電影市場自我定位，並且引領風潮，傳達一種前所未有的再訪歷史模式。如今，這樣的方式引起世界注意，但這樣的關注並不會削弱或同化台灣文化、社會及其所產生的矛盾。

楊德昌不論台灣電影或國際電影的作品，都呈現了既具國際性又具在地性的雙重立場。張教授在探討楊德昌電影的

第二部份（亦即本書第三章），特別著重楊德昌對於台灣社會的關懷，而第一部份（亦即本書第二章）對於《恐怖份子》的探討則運用了德勒茲和克莉斯蒂娃的批評理論，這並非只是訴諸西方理論的權威或時髦，而是藉由對話讓世界對於楊德昌作品的深度、批判性和洞察性有更深刻的體認。

蔡明亮不需多加介紹，以他的名聲，請讓我略為提及這兩章就好。如同前面幾章，張教授精闢入微的觀察和敏銳地運用電影批評理論與蔡明亮電影技巧對話。此外，這兩章所處理的議題和關懷焦點一脈相承，比如電影中有關性、酷兒敘事和技巧以及歷史斷裂間隙的「國族性」。

第六章有關《海角七號》的探討，張教授所著重的歷史記憶的操弄是非常重要且核心的，對於懷舊和戀物的提問亦啟發我們思索懷舊和戀物的多重功能。戀物是典型的防禦機制，而懷舊具有好與壞信念的多樣性。在電影中，兩種模式均可視為精神指標，也是個人和社群據以形塑「歷史」各種情感的載器——亦即史學（historiography）發生了什麼事——亦即「在所發生的事件上到底發生了什麼事」。一段坎坷、不完滿的愛情故事成為整部電影的故事背景，曾經堅定卻被否認的感情，但電影結尾情書的送達以及台灣音樂家和日本公關難以置信的戀情卻技巧性的彌補了上個世代戀情的缺憾。雖然這段戀情的描繪過於不真實而無法服眾，但是卻讓上一代的愛情顯得更加崇高偉大。張教授敏銳的觀察和細膩又充滿洞察力的分析更是值得一讀。台灣曾經是日本殖民地，針

對不同的世代，張教授也比較了台灣人和日本人對於歷史不同的想像。

就倫理責任的層面而言，本書最後三章非常扣人心弦，而且很貼切的評析三位具獨創性的台灣電影導演：周美玲、鍾孟宏和張作驥。這三位導演對社會底層的關懷、電影基調和再現實踐均大相逕庭。但是每位導演對於電影和台灣都擁有一樣的信念，這樣的信念不是限制，而是充滿各種可能性、意義延異的潛在性，創造出獨特且共通的價值意義。張教授的作品也秉持著同樣的信念，並且她犀利無畏的評析也呼應了台灣電影對於當代社會所提出的挑戰。

本文作者為交通大學外文系教授、電影研究中心主任

Preface

Earl Jackson, Jr.

As a newcomer to Taiwan and as a non-specialist viewer of Taiwanese film, being asked to write this preface called to mind a scene from *大尾鱸鰻* (朱延平 2013). In the film a summit meeting of all the major crime bosses is taking place to prevent a gang war. In the background, someone of no importance is standing trying to be inconspicuous. The waiter whispers to him, “How would you like your coffee?” To which he replies: “Bing de” which in Mandarin means “Ice” – but in Taiwanese means “Turn the table over” – which in turn means, in gangster slang – “The deal is off!” Hearing this, the gang leaders shoot and kill each other, leaving only the man who had asked for ice coffee in charge. This illustrates my feeling of being unqualified for the duty I have been given, but it also gives a tiny glimpse into how the complexities of Taiwanese life inform Taiwanese cinema. Allow me to give one more example.

One early evening in late winter, I was on the back of a friend’s scooter, heading back to Kending from the beach where Richard Parker abandons Pi without a backward

glance. This is not far from Hengchun, where a disillusioned rock musician turned postman manages to deliver love letters from another era. The road was sparkling from the rain and the headlights but beyond this there was a much more intense silver radiance coming from a tiny roadside temple – we were driving so fast we passed it before we realized but what we saw as we passed made us stop and turn to look again. An old man was sitting in the temple before the altar next to a movie projector, which had thrown a Chinese opera film against the opposite stone wall. Seeing us, the old man stood and beckoned eagerly for us to join him. We did.

He explained in Taiwanese that today was the temple God's birthday, and since the God loved Chinese opera, he was showing him a film of it. I recognized the opera – as 紫釵記 and the figures on screen as the legendary 任劍輝 and 白雪仙. Even from the tinny speakers we could hear the Cantonese. When asked why Cantonese, the old man replied, “The God is from Guangdong so he understands this perfectly.”

In this example, the actual landscape of southern Taiwan traverses the dreamscape of recent Taiwanese films, each plane valorizing the other – one providing substance and the other a second magic. But in journeying on these dual landscapes we encounter another interface between Taiwan

and the outside, between the Sacred and the Glamorous, between technology and traditions.

These are simply two stories in a larger story of the immense complexity and richness of Taiwanese culture and Taiwanese life. Such complexity requires and inspires a complex cinema. And, in turn, such a complex cinema requires an equally complex and nuanced examination. Thus Prof. Ivy Chang's book, *Global Time-Space Compression, Bodies, and Memories: Taiwan New Cinema and Its Influence*, is a very welcome and valuable contribution to our appreciation and understanding of one of Taiwan's modern cultural treasures – a living and dynamic tradition that engages the contradictions, intricacies, negotiations, mysteries and revelations that compose life on these islands.

Limitations of space and knowledge make it impossible for me to do justice to all that this book accomplishes, but allow me to make some suggestions regarding one way to read it. The book is so wide-ranging and covers so much ground, perhaps a mapping of its trajectories might prove helpful.

Generally speaking, in the age of globalization and the concomitant focus on the local stimulates in any culture a bidirectional focus – outward and inward. Taiwan is no exception, but it also has other sociohistorical legacies and

pressures that contour Taiwan's relation to the world at large and its process of self-identification unique to it. With this in mind, I offer one way to categorize the chapters of this book:

A. International Film Festival Circuit

[1] Hou Hsiao-Hsien

[2-3] Edward Yang

[4-5] Tsai Ming-Liang

B. Taiwanese Popular Cinema

[6] Cape No. 7

C. Taiwanese Auteurs

[7] Zero Chou

[8] Chang Tso-chi

[9] Chung Mong-Hong

The first chapter, "Global Time-Space and Historical Memories of Hou Hsiao Hsien's Taiwan Trilogy" treats one of the hallmarks of modern Taiwanese cinema, works that must be considered in any serious treatment of the topic. This chapter, however, represents not merely another depiction of globalization in relation to cinema but rather an

intervention in its effects. Professor Chang discerns in Hou's trilogy not an accommodation to the international market place, but rather a strategy whereby Hou can use his own particular voice in his filmmaking to reinhabit that market place on his own terms to convey a heretofore impossible mode of revisiting that history – and now eliciting world attention that does not neutralize or homogenize the culture, the society or their contradictions.

The figure of Edward Yang himself – both his work and his standing in Taiwanese cinema and world cinema – exemplifies the dual stance of the international and the local. While the second chapter on Yang focuses on concerns specific to Taiwanese society, the first chapter on *Terrorizers* engages the critical theories of Deleuze and Kristeva – not simply to appeal to Western critical authority or “trendiness” but to bring to world attention the depth and perspicacity of the critical work that Yang's film itself constitutes.

Just as Tsai Ming-Liang needs no introduction, his reputation allows me to only mention the two chapters on him in passing. Both chapters continue Prof. Chang's scrupulous observation and incisive dialogic engagement with film theory and Tsai's cinematic practice. Both chapters, moreover, deal with issues and concerns that create a

continuity across chapters – such as sexuality, the “queer”-ness of expression, diegesis, and the “national” in the wake of historical aporiai.

In Chapter Six, on *Cape No. 7*, Professor Chang’s focus on the manipulation of historical memories is necessary and essential – and the question of nostalgia and fetish are suggestive as a means to consider the capacity for multi-tasking that nostalgia and the fetish share. The fetish is classically a “defense” and nostalgia has both good faith and bad faith varieties. But in the service of an engaged cinema – both modes can be psychic bell weathers as well as vehicles across a range of emotive-affective registers upon which individuals and communities map “History” – as what happened with historiography – as “what happened to what happened”. The thwarted romance that brackets the entire film serves as a premise at once asserted and denied but then artifactually fulfilled at the end by the delivery of the letters and repeated in the decidedly unbelievable romance between the Taiwanese musician and the Japanese event promoter. But even that romance’s failure to convince only exalts the “original” romance to the level of the sublime. Professor Chang’s clear-eyed and detail-oriented analysis will prove valuable in its own right but also as a means to begin to

address the contrast between the Taiwanese and the Japanese historical imagination regarding their respective experiences as Japanese colonies.

It is fitting, ethically responsible, and also touching that the final three chapters of the book deal with three Taiwanese auteurs: Zero Chou, Chung Mong-hong, and Chang Tso-Yi. The three directors are vastly different in terms of their respective primary concerns, their cinematic palettes, and representational practices. But each share a commitment to cinema and to Taiwan- not as a limitation but as a constellation of possibilities, a potential for meaning and meaning production that is at once unique and communicative. Professor Ivy Chang's work radiates a similar commitment as well as a critical prowess to meet the challenges Taiwan cinema offers.

Earl Jackson, Jr. is professor of Foreign Languages and Literatures Department and director of Cinema Studies Center at National Chiao Tung University.

自序

2011年夏天，我赴美教授休假一年。經過四年在交通大學先後兼任副教務長及主任秘書的行政職務後，可以無官一身輕，做自己過去想做又無暇顧及之事，不亦快哉！我來往於紐約大學及約翰・霍普金斯大學之間，手邊有好幾個研究計畫在進行，也包括本書有關台灣電影研究的撰寫計畫。當時小女明瑄亦進入她嚮往已久的霍普金斯大學的琵琶地音樂學院（Peabody Institute）念大一，主修長笛。為了就近照顧她，我便在霍普金斯大學附近租屋。

我屋前草地有株兩人合抱的老橡樹。每天破曉時分，我被林間的金鶯如歌的鳴聲喚醒（沒錯，棒球投手陳偉殷所屬巴爾的摩市金鶯隊就是以此鳥命名）。我先收看晨間新聞，早餐後步行到霍普金斯大學的健身房運動，看著大片落地窗外巨樹間躍上縱下的松鼠（天天這麼看，似乎都能辨認個別松鼠的特徵了）。運動完畢，返家沐浴，便在窗前書桌開始我的書寫工作。

八月末，我著手撰寫有關侯孝賢電影的篇章。巴爾的摩市仍是炎熱的夏天。午後豔陽從枝桠間篩落如金箔，空氣凝止。有時打盹驚醒，不知自己身在何處，彷彿回到台灣1989年的夏天。是的，1989年真是多事啊！中國大陸有六四天安門事件，台灣的反對運動和社會運動風起雲湧，達