

圓魂記

Return

Shake works 2015-2016

《回魂記》——寶藏巖與歷史記憶

電影作為一種保存過去事物的文件，可以經由複製來重寫個人記憶嗎？

在《回魂記》這件創作計劃裡，我嘗試挪用台灣電影來重新建構個人的成長記憶。在新店溪對岸長大的我，寶藏巖曾是日常生活風景之一，熟悉卻陌生。關於寶藏巖的記憶與認識，是以不同的時空碎片所組成，是斷裂的，是道聽途說的。我記得曾經想在這裡拍片。我記得走進這裡很魔幻寫實，在蜿蜒曲折的小路與階梯間穿梭，一戶戶風格相異而且標記出不同時代的建築，公共與私人空間界線曖昧模糊，每遇岔路或是轉角，都會讓我不禁想象可能相遇的情節與人物。

當我重新爬梳寶藏巖的形成歷史，常以為瞥見台灣歷史的縮影，然而這樣的幻見卻是以曾經看過的台灣電影影像樣貌湧現。我才意識到這些並未親身參與的歷史，原來是以電影的形式在我的記憶中留下印記，成為鄉愁。也才明白自己對寶藏巖的幻想與好奇，是因為這個地方特有的時代感，召喚我的台灣電影經驗。

在《回魂記》這件駐村創作計畫中，我試圖重新詮釋三名電影角色：《龍門客棧¹》的曹少欽、《養鴉人家²》的孤女小月，以及《兒子的大玩偶³》中的小丑坤樹。我想利用這三部類型截然不同的電影，顯影出台灣社會不同時期的意識形態與文化樣貌；甚至，我們依然可以發現這三種角色有如幽靈，在當今台灣社會繼續借屍還魂。這些來自他者意識形態的幽靈，成為我的潛意識，就像是被附身，利用我的身體說話。

1 導演胡金銓。聯邦電影公司。1967。

2 導演李行。中央電影公司。1965。

3 導演侯孝賢。中央電影公司。1983。

這件作品計劃分成兩個部分進行。第一部分是這三個角色，個別對嘴唱出三首「混血歌曲」的音樂錄影帶：被生活壓得喘不過氣的小丑坤樹，低吟著〈黃昏的故鄉（文夏）²〉；儘管生父是台籍日本兵，但卻說得一口標準「國語」的小月，詠唱出〈何日君再來（李香蘭）³〉；代表權力階級的東廠頭子曹少欽，將表演〈多少柔情多少淚（高凌風）⁴〉。這三首分別是翻唱自日本、中國與美國的流行歌，曾經風靡一時台灣社會；此外，前兩首歌也曾因為政治意識形態作祟，而一度成為禁歌。這些「混血歌曲」其實表達了我們與世界的關係，勾起我們對於某個時代的回憶或想象，是我們文化建構的元素。藉由這三個角色重新唱出這些歌，是為了召喚我們共有的記憶，並呈現出台灣多元的文化認同與鄉愁。

第二部分是一場偶發表演：我將這三個如今看來也許「不合時宜」的角色，從電影中抽取出來並重塑，放置在寶藏巖的現下時空中，藉由重演角色在原來電影中的戲碼，與遊客互動觸發可能的情節：居高臨下的曹少欽，四處追查政治叛亂者與異議分子，一見可疑者便囂張拔劍欲加以剷除；與（養）父親相依為命的小月，淚汪汪地尋找父親；小丑坤樹依然背著沈重的廣告板在路上遊晃。我想利用這樣的錯置，製造出錯亂與荒謬的情境，並提出另一種電影書寫的可能性。

1 泛指將外來流行歌曲重新填上台語或是華語歌詞的流行歌。可參閱杜文靖。〈臺灣歌謠歌詞呈顯的台灣意識〉。世新大學社會發展研究所碩士論文。2000。

2 〈黃昏的故鄉〉發表於1958年，改編自日文歌〈赤い夕陽の故郷〉，以愁人為筆名的文夏，將歌詞翻譯成台語重唱，歌詞描述離鄉背井的遊子，每見到夕陽便多愁善感想起故鄉的心情，切合六〇年代台灣社會經歷產業轉型，造成人口外移、向都市遷移的現象，故而引起許多共鳴。在戒嚴時期，成為許多因為黑名單而無法回台的異議分子思鄉的旋律，亦是黨外勢力的精神歌曲之一，因此被中國國民黨列為禁歌之一。

3 〈何日君再來〉是周璇1937年發表的歌曲，原為電影插曲。擁有日本血統卻在中國土生土長的李香蘭，於1940年在滿洲國重新發表，讓這首歌更加流行，在滿洲映畫主演許多電影的李香蘭，當時有如東亞共榮圈的象徵。然而，這首歌從二戰到冷戰時期，因為政治意識形態的變化而前後被國民黨政府、共產黨政府與日本禁唱過。值得一提的是，將這首歌唱紅的李香蘭，也曾被國共兩黨指控為間諜。

4 高凌風的〈多少柔情多少淚〉發表於1980年，收錄在《迪斯可專輯——夕陽下山時》，原曲是美國歌手貓王Elvis Presley於1965年演唱的〈Summer Kisses, Winter Tears〉。根據文化研究學者譚石觀察，西洋流行樂是隨著美軍駐台（1950-1979），因美軍消費習慣而影響台灣都會，同時還有美軍電台播放和美國同步的西洋流行樂。「整個台灣的理念中，『美國』成為『進步』的代名詞。」參考譚石。《台灣流行音樂的歷史方案》。聯合文學。第七卷。第十期。1990。72-80。

Return: Treasure Hill and Historical Memories

Film as a document of preserving the fading matters, could it rewrite one's memory through replica?

In the project *Return*, I manage to use Taiwan's films to reconstruct my personal memories. Growing up across the Xindian river, Treasure Hill is the landscape of my daily life, it's familiar yet feel distance. The memories and understands I have about Treasure Hill are compiled by the fragments from different phase of life, which are incomplete, and are hearsay. I did want to film something in here. The magical realism scene in here, lanes and stairs winding across, buildings with diverse features marking different eras, vague division between public and private spaces, every crossing roads or corners, all of these, as I remember, urge me to imagine all the possible plots and figures.

While I went through the history of Treasure Hill, I often thought I had glanced the history of Taiwan, yet, this illusion was sprung out based on the Taiwanese films that I saw before. I realized these histories, which I have never involved in, have marked their traces in the form of films in my own memories and have transformed into my nostalgia. Thereafter, I then see my fantasies and curiosities toward Treasure Hill, owing to its special historical locality which awaken my Taiwanese film experiences.

In the project *Return*, I managed to reinterpret the three film characters: Eastern Depot¹ Tsao from *Dragon Inn*², adopted daughter Hsiao-Yue from *Beautiful Duckling*³ and joker Kun-Shu from *The Sandwich Man*⁴. I tried to use these three diverse films to highlight the ideology and cultural overview of different phase in Taiwan's society. Furthermore, we could still uncover the three characters reincarnate their souls into the modern society in Taiwan. These ghosts which formed by others ideologies have become my own subconscious, like spiritual being possessed, and using my body to talk.

This project is conducted into two parts. The first part of the project is to use these three roles to lip-synch three "mixture" music¹ videos: Kun-Shu, struggling for life, hums the song *Sunset in Hometown*²; Hsiao-Yue, even though the birth father is the Taiwanese-born Japanese soldier, she speaks standard 'Chinese' and sings *When Will You Return?*³ (Yamaguchi Yoshiko edition); Tsao, leader of Eastern Depot, representing the hierarchy, performs *Summer Kisses, Winter Tears*⁴ (Frankie Kao edition). These three pop songs are originated from Japan, China and America and were once widely famous and popular in Taiwan. Also, the first two songs due to the political ideology, were once being forbidden. These mixture songs are in fact representing our relation to the world, intriguing us to recall and imagine certain phase of time, which were the elements that construct our culture. Through the three characters reinterpret these songs, we can therefore bring back the memories that we all share and present the diverse cultural identities and nostalgia.

The second part is the happening performance: I extract those three roles, which seem untimely now, from the films and reconstruct them. I relocated them under the present time frame of Treasure Hill. Commanding Tsao, who continuously chasing after insurgents and dissidents, tries to terminate any suspicious by waving the sword furiously; Hsiao-Yue, who living with foster father, grievingly looks for her birth father; the clown Kun-Shu, who carrying the heavy advertising board, wanders on the street, through playing above plots extracted from original films and interacting with tourists to generate the possible plots, I am able to create the chaotic and ridiculous scene by using these juxtapositions and also to propose the other new possibility of cinematic writing.

1 It means the oversea pop song which is rewritten in Taiwanese or mandarin lyric. Du Wen-jing, *The Identity of Taiwan in Taiwanese pop songs*, published by Hsie-hsin University, 1995, p.27.

2 *Sunset in Hometown* is from the Japanese song 赤い夕陽の故郷 (also means sunset in hometown). The Taiwanese singer, Wen Hsia just translated the original lyrics, depicting the people who is living far from home, get the feeling of nostalgia whenever the sun goes down. During the period of martial law execution in R.O.C., this song became one of representative songs for the blacklist victims, then censored by KMT.

3 From the second world war to the period of cold war, the R.O.C. government, the Communist Party of China and Japan have censored one after another this song, due to the different political ideologies.

4 This song is copied from Elvis Presley's *Summer Kisses, Winter Tears*. With the United States Armed Force sided in the R.O.C (Taiwan) from 1951 to 1978, a lot of western pop songs are imported in Taiwan. At that time, "U.S." represented the "progress", Tan Hsie(1990), A historical case of Taiwanese pop song, Taipei: UNITAS Publishing Co., p.74.

1 Ming dynasty spy and secret police agency run by eunuchs.

2 Directed by Hu King (1932-1966), Union Film Company, 1967.

3 Directed by Li Hsing, Central Motion Picture, 1965.

4 Directed by Hou Hsiao-Hsien, Central Motion Picture, 1983.



曹少欽與《龍門客棧》

Eastern Depot Tsao and *Dragon Inn*

／曹少欽的〈多少柔情多少淚〉, FHD, 03'53", color, sound

《龍門客棧》電影對白本中的角色說明是如此描述曹少欽：「四十五歲，原為山東巨盜，被捕後自宮投入權閹曹吉祥門下，屢遷至東廠指揮。性陰險，劍術以臻登峰造極之境界。¹」

《龍門客棧》是香港導演胡金銓第一部在台灣拍攝的武俠片。導演在訪談中常提起對於明朝的興趣，是由於明代政府的腐敗，政爭不斷，階級之間矛盾劇烈，而且是特務機關最為猖獗的時代²。不同於傳統武俠類型電影，《龍門客棧》的敘事意圖不在塑造唯一英雄，來滿足觀眾一種逃避的想象與快感³。相反地，胡金銓在片頭便建立了明確的時代與政治背景，與敘事中的邪惡代表——反派角色——東廠提督曹少欽，將故事主軸定調為一群以蕭少鏞為首的俠義之士，成為與東廠對抗的正義一方。

電影研究學者林文淇認為，從片中集體對抗邪惡的別喻可以看出《龍門客棧》的敘事意義是「關乎精神，也就是關乎意識形態」⁴。他更進一步指出《龍門客棧》一片上映的時空背景，正是中國共產黨與敗退至台灣的中國國民黨之間軍事對立正如火如荼之際，他認為從這個歷史脈絡去檢視這部電影，可以發現《龍》片的敘事策略中的國家寓言意義不言而喻⁵。

1 胡金銓。〈龍門客棧〉。《胡金銓談電影》。胡維堯編。香港：三聯，2011。238頁。

2 Ciment, Michel、杜讚貴(1982)。專題介紹。電影欣賞雙月刊，1982(4月號)，1-4頁。

3 學者盧非易在其著作《1949~1994台灣電影：政治、經濟、美學》曾指出：「武俠電影以其孤寂與暴力形成，尤其提供了男性在父權文化壓抑下，一個自憐、自戀的情境，以及一個痛快吶喊、精神施暴的場地。它所暗含的逃避主義的精神，與愛情文藝電影其實是異曲同工的」。台北市：遠流，1998。

4 林文淇。〈從武俠傳奇到國家寓言：《大醉俠》與《龍門客棧》的敘事比較〉。《華語電影中的國族寓言與國家認同》。台北市：國家電影資料館，2010。第21頁。

5 林文淇在文中對台灣當時政治時空如此描述：「……1966年大陸爆發文化大革命後暫時告歇，但是由台灣發動另一場意識形態的戰爭卻在台灣如火如荼地展開。蔣中正於1966年10月10日雙十節發表的〈告全國同胞書〉中重複元旦的發言，力陳「奸匪」正「橫暴恣睢」以「造成恐怖時代」。隔年他成立「中華文化復興運動推行委員會」由他親任總會長，並在全國各地設立分會，積極推行以儒家思想為主的文化復興工作，以文化正統自居對抗邪惡的共產政權對於民族文化的摧殘」(22)。

二戰結束後，被共產黨擊潰的國民黨政府敗退台灣，也將其軍統局特務機關移至台灣，透過黑道組織來監控台灣社會與維護威權政權。1947年二二八事件發生，戒嚴令實行，開始了白色恐怖時期，「匪諜」和「台獨」成為指控異議分子的罪名¹。雖然中華民國政府在1987年終於解除在台灣維持了三十八年的軍事戒嚴，1996年開始讓公民直選正副總統，台灣的政治環境似乎持續地在民主進程上邁進。我卻常有似曾相識之感，胡金銓當年在作品中所關注的明代時期政治環境，在其實台灣這塊土地上是正在進行式，有如東廠的恐怖政治勢力還在繼續肆虐。

1 參考 陳翠蓮。〈「祖國」的政治試煉：陳逸松、劉明與軍統局〉。《台灣史研究》。第21卷第三期。中央研究院台灣史研究所。2014。第137頁；侯坤宏。《戰後台灣白色恐怖論析》。國史館學術集刊。第12期。2006。

In the dialogue script of *Dragon Inn*, this is how it describes Tsao: *Aged 45, originally was pirate from Shandong. After being arrested, he then self-castrated and followed after powerful eunuch Tsao Chi-Hsiang, and were eventually promoted to the lead of Eastern Depot. He is the devious, and his fencing skill is impeccable.*¹

Dragon Inn is the first martial art film that Hu King, the Hong Kong director, shot in Taiwan. In the interview with Hu, he often mentioned his special interest in Ming dynasty. Due to the corruptions in Ming government, the political battles continuously happened and the classes conflicts were intensively worsened, which was also the time intelligence agencies were most thriving². Unlike the other stereotype of martial art films, the narrative intention of *Dragon Inn* is not to build one hero to satisfy the audience, both to their escapist fantasies and sensational pleasure³. On the contrary, in the very beginning of the film, he has set a very clear time frame and political background of the film, and also the representative of the evil, the villain - Tsao. The storyline has set a group of chivalrous men, leading by Hsiao, a justice side to confront with Eastern Depot.

The film researcher Lin Wen-Chi though the collective group confront the villain in the film could interpreted the narrative meaning of *Dragon Inn: It's about the spirit, it's also about the ideology*⁴. He than further pointed out when the film was launched online, it's happened to be the time Chinese Communist Party was intensively having cold war with Chinese Nationalist Party, who lose the war and retreat to Taiwan. He thought if we examined the film from this historical context, one could find the narrative strategy of the film reflects the fable of the nations⁵.

After the World War Two, the Nationalist Party was defeated by the Communist party, and then retreated to Taiwan. By the time, they also relocated its Bureau of Investigation and Statistics to Taiwan, which used the power of the mafia to monitor Taiwan's society and strengthen the authority. In 1947, the February 28th Incident outbreak, the martial law started to execute, which marked the beginning of the white terror, "spy for communist" and "support for Taiwan's independent" all these charges will be used on dissidents¹. The government of Republic of China had declared the martial law, which was ongoing for 38 years and ended in 1987, and public could elect president in 1996, though all of these has present that Taiwan is on its way to the democracy, yet, I often have the deja vu that the political environment that Hu described in his movie is actually happening right on this land in Taiwan, just as the political terror of Eastern Depot is still spreading around.

1 Hu King, *King Hu and cinema*, HK: Joint publisher, 1967a, 2011b, p. 238.

2 *Interview with Michel Ciment*, taped in Paris, October 1974, published in French in *Positif*, no. 169, 1975, translated by Du Zan-quai, published in Mandarin in *Film Appreciation Academic Journal*, April, 1982.

3 Lou Fei-yi (1998), *1949-1994: Taiwan Film: Politics, Economics, and Aesthetics*, Taipei: Yu-an-liao.

4 Lin Wen-chi, *From the legend of Wu-xia film to the myth of nation: the comparison of cinematic narration between Drunken Hero and Dragon Inn*, Taipei: Taiwan Film Institut, 2010, p.21.

5 Lin Wen-chi (2010, p.22).

1 Chen Cuei-lian, *Political Trial from China: Chen Yi-song, Liu Ming and Bureau of Investigation and Statistics*, Taipei: Institut of Taiwan History, 2014, p.137 ; Hou Kun-hung, *The Analysis of the White Terror during the Post- War years*, Bulletin of Academia Historica, 2006.



林小月與《養鴨人家》

Lin Hsiao-Yue and *Beautiful Duckling*

／林小月的〈何日君再來〉, FHD, 03'24", color, sound

在《養鴨人家》的電影對白本中，林小月設定為十七歲，是劇中主角林再田的女兒。當小月因聽聞傳言而追問再田自己的身世，再田說：「我跟妳家是鄰居，妳媽生下妳就死了，過了沒多久，妳爸爸被日本軍閥撤去海南島當兵，他就把妳託付給我，這麼一去就沒再回來，後來才聽說他病死在海南島，登科的媽很喜歡妳，在妳三歲的時候，她也死了。唉！這麼多年都過去了，我早忘了妳還是人家的孩子，一直到朝富找上門來，我知道他是妳哥哥，可是我……我不能把妳交給他！」¹

1965年的《養鴨人家》，是依據中影公司於1963年改組時，原副局長龔弘接任總經理期間所提出的製片方針所製作：「除了遵循中央文化宣傳政策要旨，力加推行外，並以發揚人性美德，引導人人向善，提出『健康寫實路線』之主張。²」由此可知，所謂的「健康寫實」類型，是為了順應台灣當時的政治社會背景，而將具有「教化」作用的「健康」元素，與當時影人從義大利引進的「新寫實主義」作結合，政黨得以透過大眾文化達到「社會控制」的效果³。台灣這個時空的政治社會背景，除了可以參考本文上一部分關於《龍門客棧》反映出「反共復國」神話寓意的原因，學者劉現成也曾指出「健康」與「寫實」在台灣社會的出現，是由於當時中華民國政府所推行的文化政策，遵照蔣介石在1953年所頒佈的《民生主義育樂兩篇補述》中的第三章《樂的問題》第二節「心理的健康」中，即表明「從文藝對於國民的心理康樂的影響上來探求民生主義社會文藝政策」，這項文藝政策涵蓋了音樂歌曲、美術繪畫雕塑、電影與廣播等藝術形式，而其所闡揚的「健康」意涵是使人民免受赤色（共產黨）與黃色（色情）的毒⁴。

將小月這個角色演活的女星唐寶雲，在當時被媒體譽為「養鴨公主」，不過就當時黨政政策所主導的創作環境，可以想像這位具有「婦女傳統美德」的角色，是以什麼樣的意識形態所建構出來。同時，也不難理解為什麼生活在農村的小月，生父是台籍日本兵，親生哥哥在歌仔戲班，開口卻是一口標準國語。事實上，由於這部電影中每個角色說話都是標準國語，與現實違和的再現曾經讓我不明白，這部電影的「寫實」在哪裡？直到在參考文獻中，發現製片龔弘曾說：「健康是教化，寫實是鄉村²」，我才明白寫實指的是故事場景，而故事的角色是為教化目的而服務。

在我們的時代，媒體依然不停繼續製造出各式各樣的公主或是女神，雖然不再是黨政政策所塑造的「健康」女神，不過她們仍然是被集體意識形態所建構出來的，而且還是和小月有著雷同的命運，與父權機制相依為命，為教化某種社會價值而服務。

1 抄寫自《養鴨人家》電影字幕。《養鴨人家》DVD。李行導演，龔弘製片。中央電影公司，1965。

2 劉現成在論文〈六〇年代台灣「健康寫實」影片之社會歷史分析〉（台北市：國家電影資料館，1994）一文引用了《中影三十年特刊》（台北：真善美雜誌社，1984）中的資料。

3 參考廖金鳳。〈邁向「健康寫實」電影的定義——台灣電影史的一份備忘錄〉。《一九六〇年代台灣電影健康寫時影片之意涵》。台北市：國家電影資料館，1994。38-47頁。

4 劉現成在附錄中說明：「1953年11月蔣介石發表《民生主義育樂兩篇補述》，1954年8月文藝界（包括戲劇界）發起「除三害運動」，所謂三害者便是文藝中有關赤色（共產主義思想）、黃色（色情）與黑色（暴力）的文藝毒素，然在蔣介石發表的補述中，強調的重點在於赤與黃的兩種「毒素」，而這也顯現在電影檢查的尺度上，電影內容只要涉及色情，便必須剪除，更嚴重的是若涉及共產思想，不僅遭到禁演，亦可能牽涉叛亂罪名。至於暴力的內容，1967年之後武俠片當道，文化局雖一再規範業者，也簽署公約，武俠片依舊一片刀光血影。」（1994：50-57）。

1 參考教育部成語典：「三從四德」可以說明什麼是「婦女傳統美德」：「三從」，指在家從父、出嫁從夫、夫死從子，語出《儀禮·喪服》。「四德」，指婦德、婦言、婦容、婦功，語本《周禮·天官·九嬪》。後用「三從四德」指舊時婦女必須具備的德性。

2 廖金鳳（1994：43）。

In the dialogue script of the *Beautiful Duckling*, the character Lin Hsiao-Yue was set in the age of 17, the daughter of the leading character Lin Tsai-Tien. When Hsiao-Yue overheard the rumor about her birth, she asked Tsai-Tien, he then replied: *I was neighbour with your family. After you was born, your mom passed away, so he entrusted you to me. Nevertheless, he never return, then I hearsay that he was sick and dead in Hainan Island. Deng-Ke's mom really liked you, yet, she also passed away when you were three. Alas! Years pass, I already forgot you are other's kid. Until Chao-Fu showed up, I know he is your brother, but... I can not hand you to him!*¹

In 1965, *Beautiful Duckling* was a production that Kung Hung purposed, who was originally the deputy chief of bureau and then became president when Central Picture Corporation reshuffled in 1963. He proposed a guideline of film production: *Except following government's policy of cultural publicity and intensifying its promotion, it also needs to praise the goodness of humankind, which could guide people toward the kindness, a manifesto of Health Realism melodrama*². In consequence, the film of Health Realism genre is to reflect the political and social background of Taiwan during the time. Through using the “positive” elements to enlighten people, which also combine the Neorealism which the film specialist brought back from Italy, the political party could control the society over the public culture³. The political and social background of Taiwan during that time could refer to previous paragraph which discuss why the film *Dragon Inn* reflects the the mythological fable of “defeat the communist, revival the nation”. The scholar Liu Hsien-Cheng has pointed out that the appearance of “Health” and “Realism” in Taiwan’s society is due to the Two Supplements of People’s Welfare, which published by Chiang Kai-Shek. In its second section of The Mental Health from the third chapter Questions of Entertainment, it declares: *The exploration of people's welfare of social art and culture policy should be based on the effects that arts and culture bring to people's mental healthiness*. This art and cultural policy has covered the genre from music and songs, painting and sculpture, movie and broadcast, and other kinds of art forms. The “Health” it declares means to prevent people from being invaded by the poison of the red (communist)

1 Quoted from *Beautiful Duckling's* script.

2 Liu Hsien-cheng, *The social-historical study on Taiwanese healthy-realism film in 60s*, Taipei: Taiwan Film Institut, 1994.

3 Liao Jing-feng, *The meaning of Taiwanese health-realism film in 1960*, Taipei: Taiwan Film Institut, 1994, p.38-43.

and yellow (obscene)¹.

The actress Tong Bo-Wan, who has made the character Hsiao-Yue lively, was given the title “Princess of Ducks Feeding” by the media. However, based on the political background of that era, the creative industry was dominated by the governmental policy. Thus, it’s fairly easy to imagine how this character, which is embodied with women’s traditional ethic², being constructed under certain ideology. In the meanwhile, it’s also very obvious, why Hsiao-Yue could speak standard and accurate Chinese, as living in the rural village, with a birth father who was Taiwanese served for Japanese army and also with a biological brother who worked in Taiwanese Opera theater. In fact, every characters in this film speaking standard Chinese is against the reality, and this representation was once made me confused and wondered what is the “Realism” part of the film? After research through documents, I read that the producer Henry Kung once said: *The ‘Health’ is the enlightenment and the ‘Realism’ is the countryside*³. I then realized the realism is about the setting of the story, and the characters of the story are served under the purpose of the enlightenment.

In our time, the press are still creating any sorts of princesses or goddesses, even though they are not the ‘health’ goddesses built under any governmental policy. Nevertheless, they are still constructed by the collective ideology and shared the similar destiney with Hsiao-Yue: depending on the patriarchy and serving under certain social values as to enlighten them.

1 Liu Hsien-cheng (1994, p.50-57).

2 We can refer to the phrase san-ts’ung ssu-te, meaning three obediences and four virtues, is the most basic moral principals to be followed by women in Confucianism. San-ts’ung refers to the obediences of a woman to her father before marriage, to her son after her husband’s death. It limits the role of women to one of dependency on men. Ssu-te signifies the four feminine virtues of moral conduct, proper speech, modest appearance, and diligent work. Rodney L. Taylor, *The Illustrated Encyclopedia of Confucianism: N-Z*, The Rosen Publishing Group, 2005.

3 Liao Jing-feng (1994, p.43).



坤樹與〈兒子的大玩偶〉

Kun-Shu and *The Sandwich Man*

／小丑坤樹〈故鄉的黃昏〉, FHD, 03'43", color, sound

在〈兒子的大玩偶〉電影對白本中，坤樹是一名三十幾歲的男人，被生活逼壓得有些喘不過氣。

在序場中，編劇吳念真如此描述主角坤樹的出場：「（畫面淡入）顏色非常灰沈的一條街道，也許是太陽的炙烤，四周景色都輕微地顫動著，因此，極遠處出現的，一個緩緩移動，五顏六色的東西到底是什麼都看不清楚，直到相當近了，我們才看到，那是一個臉上塗成一片白，戴著小鬍子，戴了頂高高的歐洲風軍帽，身著怪裡怪氣的軍服，身前身後掛著廣告牌的廣告人，他毫無表情地走著，汗把臉上的粧飾成一道灰色的痕跡。」¹

電影〈兒子的大玩偶〉改編自黃春明1968年所發表的同名小說，是開啟台灣新電影運動的代表作之一²。故事中的男主角坤樹以三明治人——一種裝扮成小丑並且身前身後都掛著廣告看板的人力派遣——為戲院做宣傳來維生，才得以讓妻子生下孩子，養活家人。不過這份出賣外相與勞力的工作，卻讓他受盡輕視。本來就不善言辭的坤樹，「寂寞與孤獨自然而然地叫他去做腦子裡的活動；對於未來的很少去想像，縱使有的話，也是幾天以後的現實問題，除此之外，大半都是過去的回憶，以及以現在的想法去批判。」³所幸他每次逗孩子笑的時候，都能從中得到莫大的快樂。然而，當他有一天終於不用再扮成小丑工作的時候，他的孩子卻認不出他卸了妝後的真實面容。

要理解〈兒子的大玩偶〉的創作背景，就不能不提七〇、八〇年代台灣文化圈所推動的鄉土文學運動。七〇年代，中華民國政府退出聯合國後經歷一連串外交挫折，每當提及這段時期的歷史，可以發現我們常以「國際孤兒」來形容台灣當時的處境，有此得以想像台灣的孤立無援，以及對國族、身份認同的焦慮。在這樣的時空背景下，許多台灣知識青年投入對鄉土的反思潮流，然而這牽扯到創作者個人歷史與文化認同，也因為如此，這一波的文化運動引發出什

麼是「鄉土」？是誰的「鄉土」？等關於文化與政治意識形態上的矛盾與爭辯¹。這不僅引爆1977年開始的鄉土文學論戰，也開啟了台灣文化主體性的建構之路。

從這個脈絡去看小丑坤樹在故事中的形象，可以發現這個角色的寫實風格描繪，與社會轉型、國族認同、身份認同等面向產生指涉意義。尤其是電影中的坤樹，呈現出台灣本土歷史、身份、形象，繼而召喚出台灣的集體記憶，是形成台灣文化主體的一部份。這是由於吳念真在改編小說時，做了一個關於三明治人由來的設定改變：在小說中，作者只有在篇首提到：「在外國有一種活兒，他們把它叫做『Sandwich-man』。」²；然而在電影中，三明治人形象的出現則是坤樹先拿出一張從日本雜誌撕下來的圖片，戲院老闆接著以日式英文說出：「Santoichimang」。這樣的修改，不僅保留原著小說對於台灣社會當時面對外來文化、產業轉型等衝擊下等現象³，更點出了經歷日治時期的台灣人們，面對殖民母國無法做自己的無奈與悲哀⁴。換句話說，坤樹這個角色的內／外再現，彷彿是台灣文化主體的象徵。

坤樹這個來自社會底層的小人物，似乎是我童年時在台灣電影裡第一次看到，故事主角是以如此寫實手法描寫的「台灣人」，不過是隨著年歲增長，我才意識到這個角色是這麼深刻地在我的記憶裡。坤樹對我來說，就像是台灣文化身份的某種原型，為了生存而不得不壓抑自己原有的模樣。此外，儘管科技的進步帶來各式各樣的宣傳媒體管道，像坤樹這樣為資產階級出賣勞力與身體自主性來維生的廣告舉牌工，依然存在於都市的角落。更悲哀的是，雖然故事的時空背景，與現在的我們已有半個世紀的距離，但是台灣人的身份主體，似乎還是被壓抑在虛幻的國族神話與文化認同之下。

1 這場論戰的爭執點，也許可以從楊曉琪（2002）在論文〈七〇年代鄉土文學論戰暨文學場域的變遷〉一文中一窺究竟：「……反對鄉土文學的陣營，還有一個共通點，促使他們站在同一戰線上，砲口一致的反對鄉土文學，這個共通點就是鄉土文學所標榜的台灣地域色彩和文學典範（如黃春明、王禎和等人）事實上抵觸了他們的『中原中心』思想。對於四九年後跟隨國民政府來台的文學行動者而言，他們帶著遷徙過程中所銘刻的家國記憶，根深柢固的思鄉情懷再加上統治領導人信誓旦旦的復國神話，他們所棲址的台灣很快地在整個國家機器透過教育、媒體、政策的佈建當中，迅速地承接上中原正統思考模式，七〇年代突然成為國際孤兒的台灣，失去中國歷史繼承權的台灣，開始迫使知識份子思考自身國家定位問題，這個過程展現在七〇年代，首先是對於正統民族身份的吶喊（龍的傳人），繼而是徘徊在自我認同困境之中。」國立暨南大學中文所研論。2002。

2 黃春明（1991）。

3 《台灣新電影》。焦雄屏編。台北：時報文化出版公司，1990。

4 陳慧如。〈〈兒子的大玩偶〉電影改編的文本互涉〉。育達科大學報。No. 23。2011。

1 吳念真，〈兒子的大玩偶〉電影對白本第一場。在對白本的描述中，坤樹的衣著描述忠於原著小說，都是仿歐洲軍官的樣子。但是在本片中，坤樹卻是以小丑裝扮出場。

2 另一部代表作是楊德昌、萬仁等所執導的《光陰的故事》。

3 黃春明。《青番公的故事》。台北：皇冠文學出版公司，1990。269頁

In the dialogue script of the film *The Sandwich Man*, it wrote that Kun-Shu is a man in his thirties and is struggling about the life. In the opening of the play, the scriptwriter Wu Nien-Jen described leading character Kun-Shu's first staging: *(the film frame fading in) A street with a rather grey color tone, maybe because the sun is burning the place, the surrounding scenery is slightly shaking. Thus, we could not tell what is that colorful thing slowly moving in the further front. Until the very close distance, we see a face colored all in white with a mustache, wearing a tall european military style hat and buzzard military uniform, it is a man with a sandwich board. He walked with a straight face, the sweat had embellished a grey track onto the face*¹.

The film *The Sandwich Man* was an adaption from the same-title novel published by novelist Huang Chun-Ming in 1968. This film also is one of the piece that considered has marked the beginning of Taiwanese New Cinema. The leading character in the story plays as a sandwich man - a contracting labour dressing as a clown with two billboard in both front and back- who promotes for theater as his job for living. The job enables him to let his wife gave birth to their child and feed the family. However, this exposing-self and labouring job has made him discriminated by others. Kun-Shu is inadequate in expression: *Loneliness and solitude have naturally commanded him to execute the thoughts in his mind. He rarely thinks about the future, even if he did, it's just about the reality in the coming days. Except these, all he has is the memories about the past and using the current thoughts to judge them.*² Fortunately, he gets great happiness when he makes his child laugh. However, when one day he could finally stop dressing as clown, his child could not recognize his real face, the one without make up.

To comprehend the context of the *The Sandwich Man*, one must mention the Taiwanese Nativist Literature which was facilitated by Taiwanese cultural group in 70s and 80s. In 70s, government of Republic of China withdrew from United Nation and was facing series of diplomatic frustrations. Often when we mention about that period of time, we would use 'International Orphan' to describe the situation of Taiwan, by that phrase, one could sense the solitary and helpless that Taiwan was

facing and the anxiety about the national and self identity. Under this time frame, many young intellectual Taiwanese were then join in the trend of introspecting the nativism. However, this has to involve with creators' personal history and cultural identity, so in this cultural movement questions such as 'what is nativism' and 'whose nativism' and others relevant to cultural and political ideology conflicts and debates were then exploded¹. This not only led to the intensive discourse of Nativist Literature, but also opened up the path of constructing the Taiwanese cultural subjectivity.

Using this context to review the image of the role that clown Kun-Shu cast in the story, one could find the meaning about this realism depiction of the character has implicated the social transition, national identity and self identity. Especially the role Kun-Shu in the film has present Taiwan's local history, identity and image, which could consequently awake Taiwan's collective memories, as shaping up a part of Taiwanese cultural subjectivity. This is because while the scriptwriter Wu Nien-Jen adapting the novel, he made a change about the origin of the sandwich man: in novel, the author only mention it in the first chapter *In western, there is a job, they name it 'Sandwich-man'*². Yet in the film, the appearance of the character sandwich man is when Kun-Shu tore a picture off from a Japanese magazine, the theater owner then said with Japanese accent English: Santoichimang. This adaptation not only maintains how the original novel depicted the external cultural shock and industrial transformation that Taiwan's society faced³. It also highlights out the helpless and sadness of not being able to be themselves which Taiwanese suffered under the Japanese colonized period⁴. In other term, the inner and outer representation of Kun-Shu this role seems like to be the symbol of Taiwanese cultural subjectivity.

1 Wu Nien-jen, the first scene in *The Sandwich Man's* movie script, 1983.

2 Huang Chun-ming (1968a, 1990b), *Taste of Apples*, Taipei: Crown Publisher.

1 Yang Hsiao-chi, *Nativist Literary Debate and The Changes of Literature Field in 70's*, Taiwan: National Chi Nan University, 2002.

2 Huang Chun-ming (1991, p.269).

3 Peggy Chiao, *Taiwan New Cinema*, Taipei: ReadingTimes, 1990.

4 Chen Yi-lu, *The Inter-relationships of the Film Adaptation of The Sandwich Man*, published by Yu-da University of Technology and Science, 2011, p.6.

回魂記

《回魂記》— 午後魂回

Return - The Falling Back

三種有如幽靈的電影角色，
繼續在我們的世界借屍還魂。

The three ghost-like film characters
reincarnate their souls into our worlds again...

時間 Happening Time :
2015.12.6 (Sun.) 14:00 - 17:00

地點 Location :
寶藏巖藝術村內隨機出現
Random Appearances in Treasure Hill Artist Village

影片上傳
Upload Address :



電影作為一種保存過去事物的文件，可以經由複製來重寫個人記憶嗎？在《回魂記》中，寶藏巖駐村藝術家Shake試圖藉由三個類型截然不同的電影角色，再現台灣社會曾經/正在經歷的意識形態與文化樣貌。三名來自台灣電影史的幽靈，將於12/6下午藏身於寶藏巖曲折的小徑巷弄間，等著與每一個相遇的人們發生故事。Shake邀請大家來參與這場非典型電影經驗，歡迎拿出手機或相機拍攝，紀錄下與幽靈一起製造的回憶，而後續利用QR code上傳影片到指定資料夾，藝術家將運用大家提供的素材作為創作基底。

Movie, as a means of documenting the fading matters, could it rewrite the personal memory through replica? In Return, Treasure Hill residency artist Shake endeavors to use three diverse film characters to represent the ideology and culture of the society in Taiwan which was/is experiencing. Three ghosts from the film history in Taiwan will be haunting around the winding alleys anticipating every encounters in Treasure Hill on 6th December afternoon. Shake invites you to this eccentric movie experience by using your mobile or camera to document the memory you create with these ghosts. And then please upload your videos up to the following QR code address, artist will use the videos you provide as the footage of her creation.



曹少欽：「人不可貌相，看你這樣子倒不像個叛國賊！」



小月：「我是一個沒有爸爸媽媽的人。」



「我是大玩偶，我是大玩偶，」坤樹心想。