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超越地方：台灣歷史史詩電影《一八九五》與《賽德克·巴萊》中的地方建構

Beyond Place: The Place Construction in Two Taiwan
Historical Epic Films *1895* and *Warriors of the Rainbow: Seediq Bale*

近年來，台灣電影在《海角七號》帶動之下，重新開啟新一波的狂潮，而其中有兩部電影在台灣社會文化上引起特別廣大的迴響，分別是《一八九五》(2008)與《賽德克·巴萊》(2011)。雖然在一般的輿論及研究中，這兩部電影所被著重的多半是其與台灣族群的關係，如《一八九五》的客家族群，以及《賽德克·巴萊》的賽德克族群及其所延伸的原住民族群，但是這種論述往往忽略了電影本身形式的意義，也就是其作為「歷史史詩電影」所產生的影響。因此在本文中，試圖以史詩電影這個類型框架，對此兩部電影進行深度的探討。

本文對此類型電影的研究是從影像中的地方建構出發，主要原因有二：一是地方在影像中所被認定的「真實」、「無法改變」，以及其隱含的文化地理的預設經驗，這種相互矛盾卻共存的特質使地方往往成為各國電影的獨特性所在。二是在德勒茲對史詩電影的分析中，地方在這一類型電影中佔有一個絕對的地位。基於這兩個原因，由於本文主要在探究當代台灣歷史史詩電影的獨特意涵，因此從影像中的地方建構著手，無疑是一個合適的路徑。

然而在各種類型電影中，地方都是一個不可或缺的角色，如此一來，我們又該如何去思考屬於歷史史詩電影的「地方」？根據初步的文獻探討，本文發現歷史史詩電影所具有的兩種不同面相的特質，也就是景觀所產生的過度以及時間的壓縮，都與地方的建構有密切關係，換言之，基於這兩種特質，歷史史詩電影中的地方因而產生與其他類型電影相左的面貌。初步觀察，這兩種獨特的地方影像可歸類為地方的過度及地方的濃縮，前者可指涉悠遠的歷史古蹟或壯麗的自然景觀，後者則可以地圖為代表，這兩種獨特地方因此成為本文的分析重點。

為了進一步掌握這兩種獨特地方在兩部史詩電影中所具有的意義，本文透過 Jacques Aumont、Tom Gunning、Brad Prager、及 Tom Conley 等人對影像中的地方所進行的討論，整理出兩種分析策略：一是從電影手法如何呈現地方來思考地方的過度，這些手法包括取景方式、運鏡技巧、顏色和形狀的運用；另一則是從影像中地圖的樣貌、形式、敘事目的、及呈現手法等來掌握地方的濃縮。透過這兩種分析策略，本文試圖從這些「超越地方」的影像中，有效發掘出地方所具有的深度意義，藉此凸顯台灣歷史史詩電影的獨特性。

In these years, Taiwan Cinema has become a rage after the hit of *Cape No. 7*. Numerous films made by Taiwan filmmakers spring up like mushrooms. Among them, two films arouse most discussion in Taiwan's social and cultural fields: *1895* and *Warriors of the Rainbow: Seediq Bale*. Generally speaking, what is always emphasized in these two movies is their focus on Taiwan's ethnicities: *1895* pays

attention to Hakka people, and *Warriors of the Rainbow* is concerned about Seediq people, one of Taiwan's aboriginal tribes. This emphasis obviously ignores the meaning of the genre in these two films, that is, that of the historical epic genre.

Hence, in this paper, I intend to discuss the two films deeply in the frame of the historical epic genre. The discussion of the historical epic genre in the paper begins from the place construction in film. There are two reasons for this: First, place in film is assumed to be "unequivocally real", but is also produced by human interpretation. Due to this paradoxical but coexistent feature, place is usually considered to be the way to define the uniqueness of the nation's cinema. Second, according to Deleuze's analysis on epic film, place takes an absolute position in this genre film. Based on these two reasons, the analysis of place construction in film becomes an appropriate approach to explore the unique meaning of Taiwan historical epic cinema.

However, place plays an important role in all genres of film. How can we differentiate the place in historical epic film from that in other genre films? The literature review informs that the historical epic film owns two features closely related to place in film: one is excess created by spectacles, and the other is compression of duration. Inasmuch as these two features, the place in historical epic film becomes different from the place in other films, and can be categorized into the excess of place and the compression of place: the former involves historical buildings or natural scenery, and the latter could be referred to map. These two specific places become the analytic focus in the paper.

In order to further grasp the meaning of the two specific places in *1895* and *Warriors of the Rainbow*, this paper discussed the approaches of Jacques Aumont, Tom Gunning, Brad Prager, and Tom Conley to place in film, and found two analytic strategies. One is how film techniques, such as movement, color and shape in film, create the excess of place; the other is how the performance of a map in film, such as its surface, form, narrative purpose, and way of display, brings about the compression of place. In line with the two strategies, the paper is expected to dig out the deep meaning in the image of these "beyond-places", and thus the uniqueness of Taiwan historical epic cinema will be revealed.