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Theatrics of Cruising: Towards a Sinophone Cinema in Tsai
Ming-Liang's Films
鈞色劇場：以蔡明亮探討華語語系電影

One crucial force of the Sinophone lies in its fluidity that contests with any Sinocentric essentialism while challenging the die-hard West-East binary. The main trope of the Sinophone is *movement*, its figure always in motion. What then might a Sinophone cinema look like? If defined not within a fixed national boundary, but by the complex histories of physical movement of migration and linguistic/ethnic/cultural hybridity and mutation, how does it differ from the conceived framework of national cinema and, by extension, transnational cinema that is part and parcel of global cinema? At issue here, clearly, is not so much determining the shape or content of one such cinema but, rather, attending to both physical and conceptual movement that this cinema enables. It is within this context that Tsai Ming-Liang's films may serve as illuminating examples for theorizing the cinema beyond a constricting Asia-West binary or an essentialized Asia. Tsai's films are emphatically, if also perversely, concerned with filmmaking itself, with how film cinematizes space and movement. That is, Tsai's cinema moves beyond the visual, the strong hold Western Theory has long laid on film studies. This has much broader implications for a theory of film than any limited discussion of the cinema, in Taiwan, Asia, or elsewhere. To be sure, if Sinophonicity is best characterized by transience, Tsai's films enable a renewed understanding of the embodied movement of cinema that is not merely visual. In short, the primacy of visual pleasure in film theory needs amending. As we shall see in Tsai's cinema, visual pleasure is often compromised, frustrated, and even queered, thereby mobilizing different sensory faculties of the viewer for a very different kind of spectatorship that is more than spectating: a cinematic experience that I will call a theatrics of cruising.

華語語系的主要力量在於用流動性對抗中國中心主義的本質論，同時挑戰死板的東西二元對立。華語語系主要體現在移動，其形象總是在移動中。那麼華語語系電影該長甚麼樣子呢？如果其定義不在固定的國族疆界，而是透過移民遷移和語言/族裔/文化雜混(hybridity)與變異(mutation)的複雜歷史來呈現，它和國族電影與跨國電影(作為全球電影一部份)的思考框架有何差異？此處所探討的不是如何界定華語語系電影的形式或內容，而是此類電影如何生產出物理上與概念上的移動。在此研究脈絡下，蔡明亮的電影極適合用來印證超越東西二元對立與亞洲本質主義的電影理論。蔡明亮電影普遍著重探討電影生產本身以及電影如何將空間與移動影像化。其電影超出了單純的視覺呈現，而視覺是西方電影研究理論長久以來的根基所在。由此，其電影為侷限的電影研究理論開拓出更寬廣的討論空間，不論在台灣、亞洲或是在任何地方皆然。可以確定的是，如果華語語系

的主要特徵是短暫易變，蔡明亮電影讓我們得以重新理解電影如何體現出視覺以外的移動。簡言之，電影理論對視覺快感的偏重需要被修正。在蔡明亮電影中，視覺快感常常被妥協、被阻礙甚至被酷兒化，藉此觸發觀眾不同的身體感官刺激，其觀影體驗生產的不只是觀看上的視覺快感，更是官能上的情慾流動。這種觀影體驗我稱之為鈞色劇場。