

蔡柏貞
Po-Chen Tsai

通俗類型電影與底層記憶：從一九五零年代的香港歌唱片與
歌舞片談起

**Popular Film Genres and Subaltern Remembrances:
Rethinking the Hong Kong Film Musical of the 1950s and
Beyond**

當談論二戰後香港音樂片的時候，現今的學術論著多半強調作為一個逃避性的電影類型，香港音樂片與其觀眾的生活經驗大幅脫節。再者，既然香港音樂片被認為在風格上近似好萊塢電影，晚近的論述也順理成章地將二戰後香港音樂片視為再現某種特殊的大眾文化想像的最佳類型——一種據說將現代性經驗想成華麗與都會的代名詞的大眾文化想像、而將戰後現代性的主體想像為擁有全球性的彈性公民權的主體之電影類型。

然而，如果對在 1950 年代製作的香港歌唱片與歌舞片做更詳細與廣泛的研究，則會發現當時的影片顯現的是更複雜的社會圖像。首先，在影片裡經常出現的各式孤兒、無家可歸、以及流離失所的角色顯示了此時影片所呈現的戰後經驗恐怕有多重的層次。再者，既然大多在戰後香港電影與流行音樂工業工作的影人與音樂人為躲避戰爭的難民與移民、許多人也在戰時上海的電影與音樂界工作過，關於二戰後香港音樂片的討論如果不包括其與 1930 與 1940 年代上海音樂片的歷史與美學聯繫，恐怕對戰後香港音樂片的風貌及其所呈現之社會經驗不會有完整的理解。

在本論文裡，筆者從歷史的角度重新檢視了 1950 年代的香港歌唱片與歌舞片。將二戰後歌唱片與歌舞片在香港的出現與此類型在 1930 年代的上海的歷史連結起來，並檢視其關注主題與美學型式的承續與轉變，筆者認為戰後香港歌唱片與歌舞片事實上為與社會現實緊密勾連的類型。最重要的是，筆者希望能由此研究提供一種重新思索通俗類型電影的方式，特別是在某些當電影的製作與流通被各式審查與文化政策嚴格規範、而其跨越了國族與疆土疆界的觀眾共有著跨區域性「無歸屬感」經驗的、特殊的歷史時刻。

When speaking of film musicals made in post-World War II Hong Kong, most scholarly literature argues that it is an escapist genre whose central concerns are detached from the reality its audience lived. Moreover, due to its stylistic proximity to Hollywood musicals, recent scholarship has generally asserted that the Hong Kong musical is a film genre that best represents a type of popular cultural imagination that envisions experiences in postwar modernity as glamorous and cosmopolitan. In a similar vein, this genre presents the subjects of postwar modernity as those who possess flexible citizenship.

However, a closer examination of 1950s film musicals made in Hong Kong shows a far more complex picture. First, the frequent appearance of orphans, homeless and displaced characters in films made during this decade indicates that the

experiences of postwar modernity presented in the films are far more multilayered than is generally assumed. Second, since many of the people involved in the film and popular music industries in post-World War II Hong Kong were themselves war refugees and migrants, and since many of them were also veterans of the Shanghai film and popular music industries, a discussion of the post-war Hong Kong musical is always incomplete if its historical and aesthetic connections to the Shanghai musical of the 1930s and 1940s are omitted.

In this paper, I re-examine the 1950s' Hong Kong film musical from the historical context of its making. Connecting the emergence of the musical genre in post-Second World War Hong Kong to its precursors in 1930s' Shanghai cinema and investigating the continuity and transformation of the genre's aesthetic conventions and thematic concerns, I will show that the Hong Kong film musical was in fact a deeply socially engaged genre. Most importantly, I use this research as a case study to rethink the place of a popular commercial film genre at particular moments in history, when the production and circulation of films was regulated heavily by censors and cultural policies, and the audiences were comprised of peoples who shared experiences of non-belonging transregionally, across national and territorial borders.