

謝世宗

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侯孝賢與中國抒情傳統：以《戲夢人生》為例的初步探索

Hou Hsiao-hsien and Chinese Lyrical Tradition: A

Preliminary Study of *The Puppetmaster*

侯孝賢以及他的工作夥伴朱天文不只一次宣稱，傳統中國美學對他們的作品
的啟發與影響，眾多評論家也稱讚侯孝賢的電影創造出東方式的電影詩學。本文
以侯孝賢的《戲夢人生》為例，試圖闡述侯孝賢如何以電影延續並轉化中國古典
詩歌中的抒情傳統。延續 Nick Browne 的說法，該部電影包含幾個敘事層次，包
括由演員演出的再現層次，由布袋戲大師李天祿現身說法的陳述層次，以及多場
的劇中劇，如國劇與布袋戲。本文進一步認為，侯孝賢以定鏡長拍，配合劇台化
的空間設計，創造出人生如戲、戲如人生的效果，因而模糊了敘事的不同層次，
甚至包括電影世界與現實觀眾的界限。因此，當觀眾看著舞台上的演員，上場、
演出、離開或死亡的同時，也同時得以反思自己如戲劇般的人生，並得以超越個
人的生命無常，觀照普世皆然的人類命運。

Hou Hsiao-hsien and his screenwriter Zhu Tianwen have more than once suggested the influence of traditional Chinese aesthetics on their work and so have many scholars described Hou's film as embodying Eastern poetics or philosophy. Taking Hou's film *The Puppetmaster* as the primary example, this paper intends to articulate the ways by which his film appropriates and transforms the lyrical tradition of classical Chinese poetry. As Nick Browne suggests, *The Puppetmaster* involves several different narrative levels: (1) the representational level where the actors represent the master Li Tianlu's life story; (2) the presentational level where Li narrates his own past; (3) the theater within the movie including scenes of traditional Chinese drama and puppet plays. This paper further argues that by representing the diegetic film world as one stage scene after another and filming it with long takes and static camera, the film blurs different narrative levels and makes the diegetic world resemble the real life. While viewing the actors coming into the stage, playing on the stage and finally leaving the stage, the audiences not only reflect upon their own lives as such, but also go beyond individual capricious changes in life and experience the universal circle of birth, growth, illness, death and rebirth as it is performed on the stage.