

日治時期《台灣鐵道旅行案內》的風景論述：一個考古學的閱讀

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本研究以傅柯《知識考古學》(*Archeology of Knowledge*)「論述構成」(discursive formation)的概念為理論架構，透過《台灣鐵道旅行案內》1927年版與1942年版兩個文件的分析比較，描述日治時期《台灣鐵道旅行案內》中「風景論述」(landscape discourse)的形成。自1908年西部縱貫線通車後開始出版的《台灣鐵道旅行案內》，是一系列經台灣總督府鐵道部認可，介紹台灣各地景勝的導覽手冊。其中各地景觀攝影(view photography)與其並置的文字敘述形成台灣風景論述的重要陳述系統。這些陳述首先藉由1927年「台灣八景十二勝」的制定，將台灣風景類型化(categorization)，提供資訊儲存、交互參照的地理知識與辨識台灣的框架(frame)，引導日本觀光客如何採取合宜的位置與視角賞析台灣風景；其後，透過景觀照片向遊客宣導積極的觀看意識，並藉由鐵道敘述和套裝行程的編列將台灣各地景勝化零為整，組織成連貫而且系統化的旅遊實踐。在旅行指南致力於再現與描述風景的過程中，台灣在日本帝國的疆域中成為一個可被清晰指認的對象(object)，並確立其文化位階。此「風景論述」的形成，既定義了日治時期景觀攝影有別於風景繪畫的獨特「檔案」(archive)性格，也呈現了帝國知識系統的收編與運作。

《知識考古學》中由論述(discourse)、陳述(statement)與檔案(archive)三個核心概念構成的知識模型指出，閱讀文件中的景觀照片必須超越「紀實」(documentary)性的侷限。照片的價值與歷史性不在於反映事件，而在於其生產性：發動特定論述的運作與播散。《台灣鐵道旅行案內》中「風景論述」的形塑即是台灣總督府殖民現代化過程的重要實踐。本研究的意義在於延展台灣風景議題與景觀照片的探討，並藉此提供台灣視覺文化研究與攝影史在詮釋觀點與理論閱讀上的思索。

關鍵字：攝影、風景、景觀、傅柯、檔案、論述、日治時期、觀光、鐵道

Landscape Discourse in *Guidebooks of Taiwan Railway Tour*:
An Archaeological Reading

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ABSTRACT

Taking Michel Foucault's Archaeology of Knowledge as the theoretical framework, this thesis investigates the formation of landscape discourse, statements and archive of view photography in Guidebooks of Taiwan Railway Tour through a comparison of two guidebooks respectively published in 1927 and 1942. Railway guidebooks were published by the Ministry of Railway Affairs of the Japanese Central Government in Taiwan since the establishment of the North-South Line in 1908. Featuring Taiwan's views and resorts along the railway, these guidebooks represented and introduced Taiwanese locality to the Japanese citizens between 1910s and 1940s.

The juxtaposition of view photography and its accounts in the guidebooks formed a series of statements which offered the Japanese readers a solid marking system for identifying Taiwanese localities and recognizing the boundary of the Japanese empire. These statements celebrated the pleasure of active tourist intervention, mobility, and systematic practice in discovering proper Taiwanese sceneries by train, and reorganized dispersed views as well as resorts throughout the island into a continuous package tour. The operation of these "statements" not merely defined the unique "archive" of view photography that separated it from landscape painting, but also reinforced the formation of a changing landscape discourse in relation to the promotion of tourist industry. Through Foucault's reflection on the discursive formation of knowledge, and the conception of "discourse", "statements" and "archive", this thesis suggests that the reading of view photography must exceed the limit of "documentary". The value and historicity of photographs lies not in its ability to reflect the events, but rather, its "productivity" in provoking the dissemination and operation of specific discourse and practice in history. Since the distribution of this landscape discourse in the guidebooks paralleled the Japanese Government's policies and efforts in constructing a civilized environment for tourism, the formation of discourse itself is also considered part of the modernization practice.

This research elaborates the discussion on landscape and the history of Taiwanese photography, and contributes to the reconsideration of theory especially in the domain of visual cultural studies in Taiwan.

Key words: Photography, Landscape, View, Foucault, Archive, Discourse, Japanese Colonial Period, Tourism, Railway

