

另一種電影詩學：侯孝賢電影裡的火車—影像

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摘要

本文結合乘坐火車與電影觀賞之間互通的感官經驗，來重新闡釋侯孝賢電影裡三大特色：「懷舊」、「慢節奏」與「寫實風格」。第一部份以德勒茲的水晶時間體(crystals of time)，來說明侯孝賢電影裡複雜的時間感，並重新定義「懷舊感」(nostalgia)。第二部份則跳脫出德勒茲的時間-影像，輔以黃建弘的「敝性蒙太奇」(montage obtus)來檢視侯孝賢影片裡的「氛圍影像」，即其電影與觀眾之間的關係。提出侯孝賢電影裡的節奏緩慢，不是取決於長鏡頭或故事情節，而是取決於觀看的位置。第三部份將結合上述所重新發現的時間感與影像風格，重新省視侯孝賢的電影如何呈現真實感及回應社會議題，在檢視過程中，「韻律」將是本部份所藉以討論的主要概念。

關鍵字：侯孝賢、吉勒·德勒茲、水晶時間、火車—影像、敝姓

蒙太奇、氛圍影像、電影韻律、台灣電影、華語電影

Towards an Alternative Cinematic Poetics:
The Train-Image in Hou Hsiao-Hsien's Films

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ABSTRACT

This thesis attempts to discuss Hou Hsiao-Hsien's films through the concept of train-image. Inspired by Gilles Deleuze's notion of time-image, the train-image is to problematize Hou's three noted signature styles in his films: 'nostalgia,' 'slowness,' and 'realism.' The train, however, is not simply regarded as a diegetic symbol in his films, but instead a metaphor combining train-traveling and film-viewing experience to recapitulate the aesthetics of Hou's films. In light of this, the 'train-image,' instead of the image of the train, repositions the relation of the film medium and the spectators.

First of all, by applying Deleuze's concept of crystals of time, my research studies how the temporal frames interact with each other. Instead of developing a linear succession, the past and the memory subtly coexist with the present. Secondly, my discussion aims at assessing the relation between the spectators and the films. The 'slowness' in Hou's films lies neither on the storyline nor the long take. Instead, the viewing position is the key point. Using Huang Jian-Hong's concept of *obtus montage*, I will argue that the 'aural image' is a crucial element in Hou's films. Finally, based on the alternative aesthetic approach discussed above, I will re-examine the relation between the aesthetics and the social context in Hou's films. The concept of 'rhythm' plays an important role in the discussion on the above issue.

Keywords: Hou Hsiao-Hsien, Gilles Deleuze, Crystals of time, train-image, obtus montage, aural image, rhythm of cinema, Taiwan cinema, Chinese cinema

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