

國科會計畫

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文藝片與現代性演繹--五四文學電影之東亞旅行與跨界想像  
Wenyi Film and Translation on Modernity- May Fourth Literature/Film  
Adaptation in East Asia

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中文摘要

本研究主要探究兩岸三地對五四文學的影視改編，針對五四話語所帶來的啟蒙民主、婚戀自由、青年革命思潮，兩岸三地如何以在地實踐，轉譯移植，對五四小說，以及文學家進行跨界想像與改編詮釋，是值得玩味的議題。五四「啟蒙」、「全盤西化」的呼聲，固然激發中國迎向新潮的勇氣，卻也埋下許多機制，窄化「現代」的多重潛力。國家民族話語籠罩下的五四的現代性論述，容易導致我們在閱讀中國現代文學的方法論上產生多重圍限。「文藝片」是形構中國「現代性」無可磨滅的一部份，通過這個「軟性她者」有助我們在共時性和對話性的閱讀過程中，探索五四文學現代性想像的其他可能。「文藝」一詞在五四新文學開展時同時也指涉外國翻譯小說，以及進步、西化、開放等現代性概念。究竟文藝片與現代性之間的關涉性是什麼？以及與西方電影類型常使用的「通俗劇」(melodrama)之間存在著何種異同關係？本計畫希冀能進一步地探索。<sup>1</sup> 本研究以「五四文學與文藝電影」為主題，目的在於重審五四小說的文藝策略與大陸／香港／台灣文學現代性的重要關聯。大陸對於五四文學的現代性想像及左派文藝之路線，香港對於五四小說的影片改編，以及台灣所製作的五四文人愛情劇《人間四月天》，意味著文藝電影所開展的現代性與兩岸三地的詮釋與想像，足以增補五四現代性論述的內涵。

## Abstract

This research will study on May fourth fictions which adapted by China, Taiwan, and Hongkong directors. Those fictions adapted as a film genre-wenyi film- represents the concept of fashion and its related issues are influenced by capitalistic modernity. With the rise of advanced technological methods of reproducibility, the described garment in a literary work is adapted for mass media, helping to build up a new episteme of fashion as it is presented in the context of an urban aesthetic. With this in mind, it is also essential to identify measurements that determine the arrangement of characteristics in this episteme. Ultimately, the conflicts of urban lifestyle and country lifestyle, the sentimental feelings in narrative films found there both relate to and embrace the spirit of modernity. This plan will examine the alterations that occurred in the film in reference to the following variables: setting, characterization, plot, music, and other alterations. This study focuses on the construction of subjectivity and the development of May Fourth consciousness in the adaptation films.