

聲音笑果：六〇年代臺灣電影的影音寄生蟲

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在後殖民時期的臺灣電影界，喜劇似乎是不合時宜的電影類型。這些電影回到早期喜劇的美感，常常使用誇張的音效與怪奇的影音同步點來取悅觀眾。就像他們在1920年代末和1930年代的好萊塢前輩電影一樣，擅長玩弄觀眾對影像和音效之間因果關係的期待。如果螢幕上喜劇演員的身體是影音合成的主體，聲音「笑果」搗亂了這個完美的結合。這個被介入的影音同步過程促成了新個體的來臨：一個在不和諧與不協調中尋得樂趣的喜劇魅影。

二十世紀中葉臺語片再次出現聲音「笑果」的高峰，不僅是因為臺灣電影在全球電影界的定位性、音響技術的利用，更與臺灣涉入冷戰文化潮流有關。在打亂影音秩序的同時，聲音「笑果」不合時宜的層面也打亂了冷戰時期軍事化、機械化的時間。在公民的身體越來越受制約的同時，以聲音「笑果」形成的喜劇影音個體變成了更有魅力的視聽寄生蟲。我從法國哲學家米歇爾·塞雷斯 (Michel Serres) 那裡借用了「寄生蟲」一詞。在他的論述中，寄生蟲既是侵入溝通系統的噪音，又是介入固有社會關係的第三者，帶有革新系統本身的可能性。本次演講也邀請觀眾一起發現臺語片喜劇呈現的「喜劇寄生蟲」。

Funny Noises: The Audio-Visual Parasite in 1960s Taiwan Cinema

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In the post-colonial cinema of Taiwan, film comedy took on an anachronistic cast. These films revived the aesthetics of early sound comedy, which delighted in matching improbable noises to key sync points in physical comedy sequences. Like their predecessors in late 1920s and early 1930s Hollywood, these films played with

the viewer's tendency to assign causality between the images of bodies and their sounds, disrupting the film's production of the comic actor as a unified cinematic presence. Sound synchronization was put, instead, towards the ends of creating comic bodies: bodies that offered the pleasure of comic incongruity in the asymmetry of sound and image.

This talk will argue that the re-emergence of funny noises in mid-century Taiyupian was not only due to its positionality within global cinema and its access to sound technology, but also because of its engagement with Cold War cultural currents. The anachronism of the asynchronous audiovisual technique disrupted the mechanized time of the militarized Cold War state. While the body of the citizen was increasingly regulated and measured in order to be integrated into a nation-wide anti-Communist effort, the funny noise became an audio-visual parasite upon integrative and realistic cinematic sound. I borrow the term "parasite" from Michel Serres, who theorizes the parasite as both a disruption of communication and a disruption of social relations, to locate the "comedy parasite" in my study of Taiyupian.

主講人簡介：

施茗懷 (Evelyn M. Shih)，美國籍，加州大學柏克萊分校東亞語言及文化學系博士，自 2018 年起執教於科羅拉多大學波德分校。主要研究領域為中國現代文學，東亞各國文學與文化的跨域比較——特別聚焦在日本-韓國、日本-臺灣之間。本年獲得漢學中心獎助，來台研究主題為「冷戰笑應：臺灣與南韓的喜劇文化」。