

從歌仔戲到歌仔戲電影 (1955-1981) 之

探討—從認同、混雜性與演變三方面

論述

王亞維·

摘要

日本殖民台灣末期全面推行「皇民化」政策，歌仔戲被迫融入新劇形態並納入日本現代演藝元素，開始以跨文化的「變體」存續。戰後國民政府再執行「中國化」政策，但龐大的內臺娛樂市場需求，使得劇團將「變體」戲劇再結合戲曲、西樂、流行歌曲、中國武俠電影與日本「時代劇」的元素發展成「胡撇仔戲」。這種情形一方面呼應後殖民文化學者Bhabha所稱的跨文化「混雜性」(Hybridity)現象，也具備在地認同與對抗殖民文化霸權的內涵。歌仔戲轉型電影後，同一市場已有大量港產廈語古裝歌唱電影的上映，因此歌仔戲到電影的轉化除了要面對「混雜性」、文化與國族認同外，也有因應商業電影市場競爭的困擾。尤其，歌仔戲電影與在地戲曲舞台具備跨領域與互文(inter-text)的複雜關係，如何由同一批觀眾所塑造的市場中昇華，更面對多重糾葛的難題。

本文企圖探討歌仔戲到歌仔戲電影在內容上形成的歷程，從台灣特殊的殖民與後殖民背景，結合冷戰下的政治與經濟脈絡，並與1990年東西方學者對於「中國國族電影」、「華語電影」等論述的接軌，從認同、「混雜性」與演化三方面，分階段探討兩者結合的內涵。筆者將討論如果歌仔戲電影居於臺語電影的「核心位置」，那麼其意義為何，也將探討它演化與轉變的可能原因，或可為今日臺灣產製「在地電影」提供思考。

關鍵字： 歌仔戲、歌仔戲電影、混雜性、文化認同

From Taiwanese Opera to Taiwanese Opera Film: A discussion on its CultureIdentity, Hybridity and Evolution

Wang, Yae-Wei*

The policies of Kominka(imperialization) were executed by Japanese colonial government to transform the identity of Taiwanese people to Japanese from 1942 to 1945. Traditional Taiwanese opera (Gēzǐxì) as an influential culture form was forced to adapt itself to a western theater style with Japanese language and culture elements. Sinicized policies employed by Chinese KMT government replaced Japan's domination on local culture reform after the Empire's fall in the war . The soaring market on the island formed another platform for the Taiwanese Opera troupes to combine the stories and discourse elements of popular Chinese martial art films, Japanese Samurai Films, local popular songs and traditional Chinese operas with exaggerated style. This popular new style was named O-Pei-La drama (胡撇子戲). It represented a diversified and heterogeneous space of culture identities against homogeneous nationalism from China, echoes HomiK.Bhabha's argument on post-colonial culture phenomenon characterized by hybridity and culture identity.

Taiwanese Opera Film(1955-1981) emerged in the same hybrid context and became a new entertaining form especially in rural areas. Its popularity derived the golden era of local dialect film production and constructed the film industry beyond state studios ever since. However, Taiwanese Opera Film had been prosperous within ten years and suddenly declined after 1965. It was seen as a byproduct of Taiwanese Opera theater or an insignificant genre of Taiwan dialect movies among previous studies. This article tries to redefine meanings of Taiwanese Opera Film under transnational political and cultural contexts under the cold war in Asia. This research will discuss the transformation of Taiwanese Opera film as a culture identity form from the works of early independent filmmaking to the film culture industry. I will argue the hybridity cleansing might doomed the age Taiwanese Opera Film as well as the dialect films to and end around 1981.

Keywords : Taiwanese Opera, Taiwanese Opera Film, Hybridity, Culture Indentity