

# 魏德聖《賽德克·巴萊》的形構脈絡\*

劉智濬

中臺科技大學文教事業經營研究所副教授

## 摘要

本文將魏德聖《賽德克·巴萊》理解為1990年代以來以台灣（漢人）主體意識建構脈絡下的產物，影片除了再現／創造以霧社事件與莫那·魯道為中心的英雄史詩之外，也銘寫了導演自身國族身分認同的探尋。本文目的不在探討電影劇情是否符合史實，而是魏德聖對事件的詮釋觀點從何而來？如何生成與形構？與他所處的時代氛圍有何連結？事實上，魏德聖在影片中還投射了他追尋電影之夢的信仰與困頓，其自我理想形象與電影主角莫那·魯道的英雄形象彼此滲透、形塑。本文同時引述原住民觀點，說明原漢之間面對霧社事件之再現觀點、認同需求、發言位置以及敘事語境的差異，正因為這樣的差異，霧社事件的再現與敘事至今依然以未完成的時態持續進行。

關鍵詞：再現、敘事、認同、發言位置、語境

---

\* 感謝匿名審查委員惠賜寶貴意見，謹致謝忱。

# The Formation Context of *Seediq Bale* by Wei Te-Sheng

**Liu Chin-Chun**

Associate Professor  
Graduate Institute of Cultural and Educational Management  
Central Taiwan University of Science and Technology

## Abstract

---

This article interprets *Seediq Bale* as a production from the context in which Taiwanese (the Hans) have been endeavoring to construct their subject consciousness since the 1990s. This film does not only represent/create a heroic epic centered on Wushe Incident and Mona Rudo, but also inscribes a pursuit of the director for his own national identity. The aim of this article is not to examine whether the plot is historically accurate or not, but to discuss where director Wei has gained his interpretive perspective, how the perspective is produced and shaped, and what connection it has with the time milieu. In the film, director Wei also reflects beliefs and predicaments he encountered in his pursuit of cinema dreams, and mutually penetrates and shapes his self-ideal image with the heroic image of Mona Rudo. This article also adopts the perspective of the aboriginal people to demonstrate the differences of representation points, identification demand, position of enunciation, and narrative context between Hans and the aboriginal people. Owing to these differences, the representation and narration of Wushe Incident is still ongoing in the unfinished tense.

Keywords: Representation, Narration, Identification, Position of Enunciation, Narrative Context