

當反共言情遇上鐵道影像

——論台語片《難忘的車站》的互媒性*

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摘要

1960 年代的台語片中，「鐵道」是一個常見的視覺造型，多數台語片以此公共空間的影像再現表述現代性的誘惑。辛奇導演的台語片《難忘的車站》改編自金杏枝的反共言情小說《冷暖人間》，電影劇本原名為《苦戀養女淚》。本文透過跨媒介敘事的視角，主張《難忘的車站》應置於反共文藝、台語片產業與台語歌曲發展的脈絡下，才得以理解影片的互媒性策略。本文首先將梳理小說《冷暖人間》不同的版本差異，進而指出電影劇本《苦戀養女淚》刻意省略小說中的戰爭情節與政治宣傳，創造跨媒介互文的敘事張力。本文第二部分則聚焦台語片《難忘的車站》的歌曲調度，理解本片如何透過歌曲敘事，將鐵道作為日常生活實踐與個人慾望流動性的象徵，一方面挑戰冷戰意識形態下文化場域的治理邊界，二方面體現跨越階級自由戀愛的感覺結構。

關鍵詞：鐵道影像、台語片、歌曲調度、互媒性、難忘的車站

* 本文為國科會專題研究計畫編號 110-2410-H-194 -084 -MY2〈台灣電影研究新面向：美學、聲音、身分政治——情「聲」意動：台語片通俗劇的流行歌曲敘事研究〉之部分成果。本文撰稿及搜集資料過程中，藏家陳明章先生提供個人珍藏之《電影「難忘的車站」插曲》黑膠唱片音檔作為學術研究之用，特此致謝。同時感謝審查委員們寶貴的修改建議，使本文更臻完整。

When Anti-communist Romance Meets Moving-images of Railway:

Exploring Intermediality in *Encounter at the Station*

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Abstract

The use of the railway trope is common in Taiwanese-language films from the 1960s, most of which used images of public space to express the allure of modernity. The film *Encounter at the Station* was directed by Hsin Chi and adapted from the anti-communist romance novel *Cold and Warm World* written by Chin Hsing-chih, the screenplay of which was originally titled *Adopted Daughter Love*. By using a transmedia narrative perspective, this article argues that *Encounter at the Station* must be situated within the context of anti-communist literature, the Taiwanese-language film industry, and Taiwanese songs to understand its intermediality. In the first section, primary emphasis is placed on the differences between versions of the novel *Cold and Warm World*. In particular, the narrative tension of transmedia intertextuality in the screenplay *Adopted Daughter Love* is created by deliberately omitting war plots and political propaganda depicted in the novel. The second section analyses how the railway is a metaphor for daily life and the fluidity of individual desire in *Encounter at the Station* through the mise-en-scène of songs. Such symbolism challenges the

boundaries of cultural governance and embodies cross-class free love amidst Cold War ideologies.

Keywords: Moving-images of Railway, Taiwanese-language Film, Mise-en-Scène of Songs, Intermediality, *Encounter at the Station*

