

文學紀錄片《櫻之聲》的（非）跨語敘事*

——論黃明川的史家角色與作者位置

陳允元

臺北教育大學台灣文化研究所助理教授

摘要

2015年後，台灣誕生了一批觀點銳利、風格特異，深具文學史與記錄片美學之雙重問題意識的文學紀錄片。其中黃明川（1955-）的《櫻之聲》（2016）是無法忽視的一部，重要性有四：一是以語言／聲音為問題意識展開的（非）跨語敘事的深刻、繁複；二是以檔案行動為核心的獨立製片精神；三是黃明川在台灣文學紀錄片領域的開拓與累積；四是兼具史識與詩性的影音布局。

這篇論文將以兩個部分進行：其一延續邱貴芬「紀錄片導演作為史家」的討論，探究以語言／聲音作為問題意識的《櫻之聲》如何透過檔案行動重構台灣文學的（非）跨語敘事。其二則以《櫻之聲》的美學風格、影音配置及物件隱喻為觀察對象，辨明黃明川在該片採取的作者位置。

關鍵詞：黃明川、《櫻之聲》、文學紀錄片、檔案、黃靈芝、跨語世代

* 本論文為國科會計畫「『問題化』台灣文學紀錄片：系譜再現、詮釋觀點與美學途徑——以2015年後的作品為中心」（計畫編號：113-2410-H-152-037-）之研究成果。部分初稿曾以〈紀錄片導演作為史家：黃明川《櫻之聲》的跨語敘事與聲音配置——兼論跨語世代文學研究方法的再思考〉為題，宣讀於台灣文學學會舉辦之2023年「台灣文學與跨媒介轉譯」研討會（2023.10.14），經大幅擴增改寫後定稿。論文投稿期間，承蒙兩位審查委員提供懇切的寶貴建議，獲益良多，特此致謝。

The (Non) Translingual Narrative of the Literary Documentary *Sound of Sakura*:

On Huang Ming-Chuan's Role as a Historian and his Author Position

Chen Yun-Yuan

Assistant Professor
Graduate School of Taiwanese Culture
National Taipei University of Education

Abstract

Since 2015, Taiwan has witnessed a surge of literary documentaries marked by incisive perspectives and distinctive styles, which critically engage with both literary history and the aesthetics of documentary filmmaking. Among these, Huang Ming-Chuan's (b. 1955) *Sound of Sakura* (2016) stands out as a work of undeniable significance for four key reasons: the first is its complex and profound (non-) translingual narrative, in which language/sound is treated as the central problematic; the second is its spirit of independent production, with archival materials at its core; the third is Huang Ming-Chuan's pioneering contributions and ongoing achievements in the realm of Taiwanese literary documentaries; and finally, the work offers historical insight and a unique poetics through its sound-image assemblage.

This paper is divided into two parts. The first part expands on Chiu Kuei-Fen's discussion of "documentary directors as historians," examining how *Sound of Sakura* employs the problematic of language/sound to reconstruct a (non) translingual narrative of Taiwan literature through archival practices. The second part analyzes the film's aesthetic style, sound-image assemblage, and use of object metaphor to elucidate the authorial position assumed by Huang Ming-Chuan in the making of the film.

Keywords: Huang Ming-Chuan, *Sound of Sakura*, Literary Documentary, Archives, Huang Ling-zhi, Translingual Generation