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介面地景

—— 鐵道系統與政宣影像類型的共構與轉化

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摘要

本文從「介面」與「類型」兩個視角審視台灣政治宣傳電影與鐵道系統的歷史共構與演化，論證鐵道系統作為一種媒介技術介面，如何形塑台灣政宣電影的類型化路徑與地景再現的美學範式。透過分析日治時期（1930-40 年代）《愉悅之旅》、《火車窗外》、《南進台灣》以及戰後國府時期（1950 年代）《黃帝子孫》及糖鐵反共抗俄宣傳列車等影像，本文指出宣傳影像與文本共構出「鐵道—電影」複合文化介面。運用霍克威的介面理論，本文揭示此介面的雙重特質：既連結外部異質空間，又規訓內部主體身分。結合奧特曼的類型理論，本文論證這種雙重介面性如何讓政宣影像在維持句法結構連續性的同時，透過語意符號的系統性替換，完成從帝國擴張（日治時期）到國族整合（戰後國府時期）的歷史轉型。透過並置閱讀《臺灣鐵道讀本》、《臺灣鐵道旅行案內》、《臺灣鐵路風景線》等官方鐵道文本，本文最終論證「鐵道—電影」如何作為一種「元類型」，成為台灣政宣電影類型化的可能性條件。

關鍵詞：宣傳電影、鐵道系統、介面、類型、基礎設施、媒介考古

Interfacing Landscape:

the Co-constitution and Transformation of Railway Systems and Propaganda Film Genres

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Abstract

This article examines the historical co-constitution and evolution of political propaganda cinema and railway systems in Taiwan through the dual lenses of "interface" and "genre." It argues that the railway system, as a media-technological interface, shaped the generic trajectory of Taiwan's propaganda films and the aesthetic paradigm of landscape representation. Through an analysis of Japanese colonial-era films (1930s–40s) including *A Pleasant Journey* (*Tanoshii Tabiji*), *From the Train Window* (*Kisha no Mado kara*), and *Advancing South to Taiwan* (*Nanshin Taiwan*), as well as early postwar Nationalist government-era (1950s) materials such as *Descendants of the Yellow Emperor* and the anti-communist propaganda trains on the Taiwan Sugar Corporation's railway network, this article demonstrates how propaganda films and texts constituted a "railway-image" interface. Drawing on Branden Hookway's interface theory, this study reveals the dual character of this interface: it simultaneously connects heterogeneous external spaces while disciplining internal subject positions. Integrating Rick Altman's genre theory, it further argues that this dual interface quality enabled propaganda imagery to maintain syntactic structural continuity while systematically substituting semantic symbols, thereby facilitating a historical shift from imperial expansion (Japanese colonial period) to national integration (postwar Nationalist period). Through a comparative reading of official railway texts such as *Taiwan Railway Reader* (*Taiwan Tetsudō Tokuhon*), *Taiwan Travel Guide* (*Taiwan Tetsudō Ryokō Annai*), and *Taiwan Railway Scenery*, this article ultimately demonstrates how the "railway-image" interface functioned as a "meta-

genre”—a condition of possibility for the gentrification of Taiwan’s propaganda cinema.

Keywords: Propaganda Film, Railway System, Interface, Genre, Infrastructure, Media Archaeology