

解嚴後軍教喜劇片的在地混雜性

——以《號角響起》的明星形象與聲音政治為中心

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摘要

1987年開始，由金鰲勳導演的《報告班長》系列電影因受到大眾歡迎，遂逐漸變成一種台灣軍教片的新類型。本文企圖透過「喜劇片」的形式，以被譽為九〇年代最後一部軍教片，朱延平導演的《號角響起》（1995）作為主要的論述對象。藉由討論這樣一個通俗的敘事文本，以參演明星所帶有的模式化形象如何在電影裡被翻轉；透過析論多元駁雜的口音、語言、歌曲，以「聲音政治」作為主要的分析方式。試圖理解這部在威權體制的遺緒之下，以男性視覺文化為主的影像，如何呈現各種家國與個人記憶的角力；而文本中所攜帶的對威權反抗的意義與可能，又是如何透過軍教喜劇片這個自成一格的空間展演？繼而從中觀察《號角響起》如何面對九〇年代重寫歷史的潮流，同時思考其如何呈現「在地混雜性」的問題。

關鍵詞：軍教喜劇片、朱延平、明星形象、在地混雜性、聲音政治

The Vernacular Hybridity of Taiwanese Military-Education Comedy after 1987:

The Star Images and Vocal Politics in *Forever Friends*

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Abstract

Upon its release in 1987, Chin Ao Hsun's (金鰲勳) *Yes Sir!* became a hit with audiences, and eventually led to the evolution of "Taiwanese military-education comedy," as a new genre; one which would replace the military propaganda that was prevalent in the 70s and 80s. This paper focuses on one and the last of this genre, *Forever Friends* (1995), directed by Chu Yen-Ping (朱延平). First of all, by analyzing this popular text, the researcher demonstrates how the typecasting of certain celebrities was inverted by the roles they played. Secondly, with the discourse of "vocal politics," this paper scrutinizes the appearance of different languages, accents, and songs in this film. Furthermore, the researcher interprets how the visual overturn of the masculine celebrity image and the exhibition of auditory diversity casts light on the conflict between the soldier and the state, the personal and the collective, as well as the dominated and the dominant. Thus, this film could be considered a sarcastic critique of the persistent ideologies of patriarchy and autocracy in the post-martial-law era. Finally, the researcher goes further to investigate whether and how this film confronts the trends of "rewriting history" and "vernacular hybridity" in the 90s.

Keywords: Taiwanese Military-Education Comedy, Chu Yen-Ping, Star Images, Vernacular Hybridity, Vocal Politics