

太陽花的視線

——論新世紀台灣寫實主義影視美學*

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摘要

2014年發生的「太陽花運動」，距今已超過5年，在這中間，有學者、學生、民間人士等透過網路書寫、紙本出版與影像攝製，累積了豐富的討論與反思。在這些出版物中，大多集中於「太陽花運動」的現場紀錄，以及對當時台灣經濟、政治、社會議題上的回應。本文希望反思影像工作者如何將社會運動的修辭轉化為寫實主義影視美學。劇情片或電視劇的影像再現與社會運動的修辭之間是否有著巨大的斷裂？改編自社會議題的寫實影像作品，如何發展出一種多聲調、跨媒介與數位化的音像敘事？本文將透過分析兩部2017年的影視作品，分別是鄭有傑的電視影集《他們在畢業的前一天爆炸II》與陳宏一的劇情電影《自畫像》，進一步考察新世紀以來寫實主義美學與台灣社會運動的影像再現之間的承繼與裂變，論證「批判寫實主義」與「數位寫實主義」的兩種美學風格的分疏，並重新檢視台灣新電影影響下的另類影視景觀。

關鍵詞：太陽花運動、再現、影視美學、批判寫實主義、數位寫實主義

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Visioning Sunflower Movement:

Realist Feature Film and TV Drama in Twenty-First Century Taiwan

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Abstract

It has been more than five years since the 2014 Sunflower Movement took place in Taiwan. In the meantime, students, scholars, and participants have generated rich discussion surrounding the event, which have led to the accumulation of a large number of reflections through online writing, book publishing and digital filmmaking. Most of these publications or artistic works focus primarily on the on-site records of the Sunflower Movement, and refer to the economic, political and social issues at the time. This article rethinks the ways in which the rhetoric of social movements can be transformed into realist aesthetics. Is there a huge gap between the realistic representation in film/TV drama and the rhetoric of the social movement? Through its adaptation of social issues, how realist work can create a variety of polyphonic, trans-media and digital auto-visual narrative? This paper examines two productions in 2017: the TV drama *Days We Stared at the Sun II* (directed by Cheng Yu-chieh), and the feature film *The Last Painting* (directed by Chen Hung-I). This article further reconsiders realistic aesthetics as a discursive formation in relation to the representation of social movements in Taiwan. Through an analysis of two works, it concludes that there are two aesthetic dimensions of realist film/TV drama in the twenty-first century Taiwan - namely, critical realism and digital realism - which can be regarded as an alternative cinematic visuality offered through the legacy of Taiwan New Cinema.

Keywords: Sunflower Movement, Representation, Aesthetics in Film and TV Drama, Critical Realism, Digital Realism