

# 重探改編自傷痕文學的反共電影

## ——兼論八〇年代兩岸文學電影的歷史交錯與 攻防對應\*

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### 摘要

八〇年代初台灣三部反共電影，改編自大陸備受爭議且在當地禁演的傷痕文學劇本，皆強化了原劇作的批判性，且突破五〇年代以降反共電影的限制。《假如我是真的》將諷刺喜劇轉為控訴悲劇，《苦戀》強化對國共兩黨的批判，導演王童隨即轉向拍攝台灣新電影，台灣電影史上從「後反共」到「新電影」，從想像異域到建構本土，形成了微妙的歷史交接。王菊金《上海社會檔案》將色情和暴力暗渡陳倉，讓已趨於末流的反共電影搭接上社會寫實片的源流。中共改編林海音《城南舊事》作為以「懷鄉」抵制「反共」的文化作戰利器。同時期大陸改編自文革題材小說的電影結局多朝向光明希望，迥異於台灣反共電影之控訴與悲愴，僅少數作品如秦志鈺改編自陳若曦〈耿爾在北京〉的電影《失戀者》，風格含蓄蒼涼。從而可見兩岸政策和意識形態對電影發展產生的深遠影響，與創作者試圖突破重圍的努力。

關鍵詞：反共電影、傷痕文學、《假如我是真的》、《苦戀》、《上海社會檔案》

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# Reinvestigation of the Anti-Communist Films, the Adaptations of the Scar Literature:

With the Attack-Defense Confrontation and the Historical Interlock in the 80th Cross-Strait Literature Film

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## Abstract

In the start of 80th, we had three Taiwanese anti-communist films, adapted from the most controversy Chinese scar literature screenplays that even forbidden to be shown in China. Those not only intensified the criticism parts in the original screenplays, but also surmounted the limitation of anti-communist film in the 50th. It turned the movie *If I were for real* from the ironic comedy to accused tragedy. In the movie *portrait of a Fanatic*, it strengthened the criticism between the Nationalist and the Communist. After that, the director, Wang Tung, started to make the Taiwanese new-style movies. From post anti-communist to New Cinema and from the imaginational area to the homeland built up, it developed subtle historical interlock in the history of Taiwanese movies. The movie *On the Society File of Shanghai*, directed by Wang Chu-Chi, brought the sex and violent into the movie secretly and gave the faded anti-communist film the opportunity to connect with the social realist film. Chinese communist attempted to regard the homesick consciousness in the adaptation of Lin Hai Yin's book *My Memories of Old Beijing* as a tool to resist cultural battle of "anti-communist." Unlike the complaint and grief ending in the Taiwanese anti-communist films, most adaptations of the subject matter of the Cultural Revolution in China at the same period intended to have positive

ending with only a few works representing the subtle and desolation style such as Zhiyu Qin's adaptation of Ruoxi Chen's "Keng Erh in Peking" in *Shi lian zhe*. Through these works, we can see the cross-strait policy and ideology did have significant impacts in the development of movies, and the efforts of creators trying to breakthrough the siege.

Keyword: Anti-Communist Film, Scar Literature or Literature of the Wounded, *If I Were For Real*, *Portrait of a Fanatic*, *On the Society File of Shanghai*

