

# 再探侯孝賢《風櫃來的人》：一個互文關係的研究<sup>\*</sup>

謝世宗

清華大學台灣文學研究所副教授

## 摘要

學者論及沈從文與侯孝賢時，多就其旁觀者視角與長鏡頭美學的關聯加以闡釋；本文則著重兩人作品者所流露的生命力，並指出《風櫃來的人》（1983）與《風兒踢踏踩》（1981）和《洛可兄弟》（1960）這兩部電影的互文關係。如同少年沈從文，風櫃少年的生命力展現在對家庭束縛的抗拒、男性之間的鬥毆、情愛的追求三個層面。儘管不失其青春洋溢的一面，但他們的青春卻無法留下歷史記錄，反倒是如同沈從文筆下的湘西人，其豐沛的生命力不是展現在娛樂的狂熱上，便是在打架仇殺中耗盡。此外，《風兒踢踏踩》可視為《風櫃來的人》的前身，前者背景中為生活打拼的芸芸眾生來到後者的幕前成為主角。由鄉村到城市打拼的生命故事則取法自《洛可兄弟》；如同米蘭，高雄提供少年們走向現代化線性歷史的機會：工作、賺錢、升遷、結婚、成為有產階級，既是個人自我實現的生命路徑，也是台灣經濟發展的經驗抽樣。不論少年最後是成功或失敗，侯孝賢肯定小人物們的生命力，並透過電影提供觀眾「一種志氣的激勵」。

關鍵詞：沈從文、侯孝賢、生命力、《風櫃來的人》、《風兒踢踏踩》

---

\* 本文初稿曾於2010年11月發表於「跨國的殖民記憶與冷戰經驗：台灣文學的比較文學研究」國際學術研討會，國立清華大學台文所主辦。除感謝當時論文講評人陳儒修教授的指正與建議外，筆者要特別感謝本次投稿的兩位匿名審查人精確指出問題所在並提供中肯的修改建議。本研究的完成有賴國立清華大學100年度「專案補助計畫」（100N2503E1），在此一併誌謝。

# Revisiting Hou Hsiao-hsien's *Boys from Fenggui*: An Intertextual Study

Elliott S.T. Shie

Associate Professor

Graduate Institute of Taiwan Literature

National Tsing Hua University

## Abstract

When previous scholarship focuses on Hou Hsiao-hsien and his aesthetics of long takes and bystander positions in relation to Shen Congwen's literary works, this paper shifts its focus on vital impulses that both of their works share and points out the intertextual relationships of *Boys from Fenggui* (1983) with *Lovable You* (1981) and *Rocco and His Brothers* (1960). Just as the young Shen Congwen, *boys from Fenggui* express their vital impulses through resistance to domestic confinement, group fightings and romantic pursuits. Their youth, however glorious it may be, leaves no traces on history same as their counterpart of Western Hunan residents in Shen Congwen's writings who exhaust their life energy in fighting and self-entertainment. In addition, *Lovable You* can be regarded as the predecessor of *Boys from Fenggui*; the ordinary people in the background from the former have become the heroes and heroines on the front stage of the latter. Similar to Milan in *Rocco and His Brothers*, Kausheng in *Boys from Fenggui* provides these teenagers an opportunity to move forward in a progressive life trajectory along with the linear progression of modernity: having a job, earning money, striving for promotion, and becoming a middle-class member. Their self-realization in Kausheng exemplifies Taiwan's economic miracle and, whether or not they succeed in fulfilling the dreams, Hou Hsiao-hsien acknowledges the life energy of these youths and, through the film, attempts to revitalize the audience's vital impulses.

Keywords: Shen Congwen, Hou Hsiao-hsien, Vital impulses, *Boys from Fenggui*,

*Lovable You*