

# 存在的重量：楊德昌電影裡的生與死<sup>\*</sup>

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## 摘要

作為台灣新電影運動的一面旗幟，楊德昌導演以其富於思辯性的知性電影在華語影壇乃至世界影史都贏得了屬於自己的位置。本文便從楊氏的「思辨性」入手，通過梳理其電影中關於死與生的銀幕表像——有關生死的思考是哲學最基本的問題之一——辨析其影片中所具有的存在主義哲學印記。文章將以哲學理論與電影文本對照並置的論述方式，針對楊氏作品中有關自殺、謀殺、老／病死、孤獨、焦慮、沉淪等的表像逐一展開分析，以論證楊氏對於生死的影像呈現與存在主義有關生死的哲學論述之間所具有的諸多契合與呼應。本文還嘗試著就楊德昌的存在主義思想來源作出推測，同時，就楊氏這種具有形而上意味的電影在台灣影史中的位置展開探討。

關鍵詞：楊德昌、台灣電影、生死、存在主義

\* 在此筆者向兩位匿名評審老師給予本文的溫暖鼓勵與中肯意見表達由衷的謝意。鑒於時間的制限與筆者知識儲備的欠缺，對於老師們的寶貴建議，此次修訂未能逐條一一實現，筆者將在學位論文中就此部分再加增改，努力達到老師們的要求，不足之處，懇請容赦。

# The Weight of Being: Representation of Life & Death in Edward Yang's Films

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## Abstract

As one of the founding fathers of the Taiwan New Cinema movement, Edward Yang has received international recognition and contributed to a legendary page in the history of Chinese-language film industry. Many critics compared Yang with European film giants Michelangelo Antonioni and Ingmar Bergman, both of whom are regarded as filmmakers strongly influenced by existentialism. Therefore, the aim of this paper is to explore whether the existentialist impact could be found in Yang's cinematic works and whether Yang could be categorized into the school of filmmakers influenced by existentialism. Since the views concerning life and death are fundamental concepts and effective indicators in philosophy studies, the analysis of Yang's philosophical inclination in this paper will focus on the cinematic representation of life and death in his films and the related thoughts of existentialist thinkers on the meanings of life.

Keywords: Edward Yang, Taiwan Cinema, Life & Death, Existentialism