

國科會計畫

計畫編號: NSC99-2410-H018-024

研究期間: 9908-10007

流行文化、視覺文化與現代性---勞倫斯·奧立佛與歐森·威爾斯的莎劇電影(I)

儲湘君

中文摘要

流行文化、視覺文化與現代性：勞倫斯·奧立佛與歐森·威爾斯的莎劇電影本研究計畫以二年為期，擬從流行文化、視覺文化與現代性的理論角度探討勞倫斯·奧立佛與歐森·威爾斯兩位導演的莎劇電影：第一年計畫以奧立佛的《亨利五世》(1944)、《哈姆雷》(1948)、《理查三世》(1955)為主，第二年則以威爾斯執導的莎劇電影《馬克白》(1946, 1948)、《奧賽羅》(1952)、《午夜鐘聲》(1965, 1967)為研究範圍。莎劇電影研究牽涉到三種領域的跨界：文學、劇場與電影。莎劇電影與莎劇舞台演出或莎劇文本究竟有什麼樣的關係？剛納(Lawrence Guntner)認為，莎劇電影研究除了要從戲劇文本的角度思考外，還要從電影符碼(film codes)、視覺影像修辭比喻(visual tropes and conceits)的角度，探索導演如何運用鏡頭角度、攝影機的移動、焦距、燈光、蒙太奇手法、音樂等，將意義傳達給觀眾。奧立佛與威爾斯兩位優秀的導演，各以其獨有的電影手法，具現電影導演做為作者(auteur)的理念，對莎劇做了特有的詮釋。本計畫擬從下列四個議題出發，(一)從劇場到電影：劇場經驗對兩位導演所拍攝的電影有何種影響，是否造成他們特別偏好某些電影語法或技巧。(二)莎劇電影與流行文化：莎劇電影將莎劇的文字影像化，讓莎劇進入流行文化當中，成為流行文化中的元素。另外，為使莎劇與現代生活的脈動接軌，在莎劇電影注入流行文化元素似乎勢所難免。(三)莎劇電影與視覺文化：導演藉由電影語言創作，透過鏡頭影像訴說故事，觀眾在觀賞影片過程中，也學習「看」的方法、內容。「看」什麼？怎麼「看」？觀眾可以被動觀賞，接受意義，也可以主動觀看，建構意義。(四)莎劇電影與現代性：現代性能夠勾勒出現代人歷經兩次世界大戰之後的生活經驗，孤獨、疏離、偏執、驚慌、背叛、創痛、焦慮、失落，這些也正是兩位導演所拍攝的幾部莎劇電影的中心主題。總言之，本研究計畫以歷來中外有關奧立佛與威爾斯兩位導演

的莎劇電影研究為基礎，繼續朝著相關莎劇電影研究的深化討論前進，透過上述的幾個理論論述方向，開展莎劇電影文本的意義與詮釋。

Popular Culture, Visual Culture, Modernity--- Laurence Olivier's and Orson Welles's Shakespearean Films

Chu, Hsiang-Chun

Abstract

Popular Culture, Visual Culture, Modernity: Laurence Olivier's and Orson Welles's Shakespearean Films This two-year research project aims at exploring Laurence Olivier's and Orson Welles's Shakespearean films in light of popular culture, visual culture, and modernity. The research subjects for each year are: (1) Laurence Olivier and his Shakespearean films, including *Henry V* (1944), *Hamlet* (1948), and *Richard III* (1955); (2) Orson Welles and his Shakespearean films, including *Macbeth* (1946, 1948), *Othello* (1952), and *Chimes at Midnight* (1965, 1967). Shakespearean films involve boundary crossing among literature, theater, and cinema. In this context, what is the relationship among a Shakespearean film, a dramatic text, and a theatrical production? Lawrence Guntner maintains that Shakespearean film study needs to take into account a director's film codes, visual tropes and conceits, such as camera angles, camera movements, focus, light, montage, music, in delivering meanings to the audience. Outstanding directors as they are, Olivier and Welles both interpret Shakespeare in their unique ways. They are truly the "auteurs" of their Shakespearean films. There are four theoretical directions for this project. First, from theater to cinema, it would be interesting to investigate the influence of both directors' experiences in theater on their cinematic language. Secondly, Shakespearean films and popular culture. A Shakespearean film transforms dramatic language into images, thereby bringing Shakespeare into popular culture and making Shakespeare a part of it. To bridge Shakespeare plays to modern life, Shakespearean films no doubt need to bring elements of popular culture into themselves. Thirdly, Shakespearean films and visual culture. A director creates a work in cinematic language, and tells a story in images. Audience, in watching a film, need to learn what and how to look. They can be passive, receiving whatever meanings that are given to them. Or they can be active, constructing meanings on their own. Fourthly, Shakespearean films and

modernity. Modernity is a very appropriate mode of perception related to modern post-war experiences. Loneliness, alienation, paranoid, shock, betrayal, trauma, anxiety, loss—all these are closely related to modernity and are the central thematic concerns for the Shakespearean films this project covers. Taking into account previous studies on Olivier's and Welles's Shakespearean films, this research project endeavors to open up interpretation possibilities and to facilitate critical dialogues.

Keywords : Popular culture; Visual culture; Modernity; Laurence Olivier; Orson Welles; Shakespearean film