

to that day!" But the film is not so positive. There is a wind blowing from the East, and we will all have to wait and see exactly what that wind will bring.

Between The Nomad & The Exile: Some Thoughts on *To Liv(e)*

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"But if exile is a condition of terminal loss, why has it been transformed so easily into a potent, even enriching, motif of modern culture?"

Edward Said, "Reflections on Exile"¹

Within the debate of post-colonial subject positions, the nomad has emerged as a (de)central figure. Trinh T. Minh-ha wrote "*Walking on beaten paths, she may laugh, and laugh at herself for she may realize she must and she can, at any moment, stray from the itinerary chosen, get rid of many of her fears, and take pleasure in making abrupt turns and repeated detours, so as to outplay her own game, rendering impotent the master's world of refined dissections and classifications.*"² Straying from one's path, in this text, becomes an act of resistance on the part of a post-colonial feminist subject; a constant eluding of the totalizing quest for absolute meaning on the part of hegemonic cultures. In Gilles Deleuze and Felix Guattari's *A Thousand Plateaus: Capitalism and Schizophrenia*, the notion of "nomadism" is introduced as a theoretical paradigm that is capable of going "*from the central layer to the periphery, then from the*

¹ From "Reflection on Exile" by Edward Said in *Out There: Marginalization and Contemporary Cultures*, ed. Russell Ferguson, et. al. (New York: The New Museum of Contemporary Art and the MIT Press, 1990), p. 357.

² From "The World as Foreign Land" in *When The Moon Waxes Red: Representation, Gender, and Cultural Politics* by Trinh T. Minh-ha (New York: Routledge Press, 1991), p. 188.

new center to the new periphery, falling back to the old center and launching forth to the new."³ The continuous journey from the center to the periphery destabilizes these as fixed positions.

In the context of these theoretical texts, the figure of the nomad is used as a metaphor for de-centeredness. "Nomadism" metaphorizes an ideological position that resists incorporation into dominant cultures' binary opposites of male/female, black/white, self/other, center/margin, etc. For a theoretical "nomad," a series of constantly shifting ideological positions can be occupied and vacated as one "journeys" through a cultural "landscape." Positions of resistance, then, can be articulated outside of the hegemonic culture/counter culture paradigm. Hegemonic thinking can in fact be de-stabilized through this mobility of positioning.

In this process of theorization, the nomad becomes an abstract, stylized figure who is defined linguistically, rather than through specific social and historical contexts. Teshome H. Gabriel's essay, "Thoughts on Nomadic Aesthetics and the Black Independent Cinema: Traces of a Journey," operates on a similar level, where a general framework of nomadic existence is aestheticized and used as a metaphor which Gabriel applied to black independent cinema. However, Gabriel's essay differs from the previously mentioned texts in that it formulates nomadism in both a stylized as well as historical and culturally-specific manner, and applies it to the specific phenomenon of black independent cinema. In a text that combines myth, storytelling, and analytic and poetic writing, Gabriel's definition of the "nomadic" is at once abstract and specific. Defining phrases that in their analytic tone resemble ethnographic writing, such as "*To them art has two essential factors: (a) the ability to consolidate the community through ritual and performance and (b) collective participation in their dramatized, spoken and artistic forms,*"⁴ can be read alongside phrases such as "*the con-*

³ From *A Thousand Plateaus: Capitalism and Schizophrenia* by Gilles Deleuze and Felix Guattari (Minneapolis: University of Minnesota Press, 1987), p. 53.

⁴ From "Thoughts on Nomadic Aesthetics and the Black Independent Cinema: Traces of a Journey" by Teshome Gabriel, p. 63.

ception of space is thus relative to seeing, feeling, and touching. To settlers, living in close proximity, distance and space are turned into an abstraction, into a greater introspection. We thus know less about more, and nomads know more about less,"⁵ which in its poetic stylization is reminiscent of texts by Trinh and Deleuze and Guattari.

These shifts in writing style are perhaps Gabriel's own demonstration of "nomadic aesthetics." However, the actual relationship between a nomadic existence and the conditions of contemporary black experience warrants further examination. In a section titled Black Cinema/Traveling Cinema, Gabriel first attributes examples of nomadic peoples such as the Bedouin of Arabia, the Eskimos and the Indians of North and South America, and the Aborigines of Australia as having originated from Africa "*where the first human cry was heard.*" He then follows this definitive generalization with a lengthy passage discussing the commonalties between a now abstractified nomad and black people.

Though black people and nomads may be racially and ethnically distinct, Language, in the broadest sense, unites them. The dominant aspect of this language is symbolism, metaphor, music and performance. They are also united in the very idea of space — they are both marginalized and (de)territorialized peoples. To both, collective memory, rather than official history, is of crucial importance. To both memory evokes mosaic images and sounds, and invades everyday existence. Both reject the idea of closure or termination, be it in their artistic manifestation or in their lifestyle. Just as the nomads are synthesizers of surrounding cultures, they pass through, so are blacks.⁶

Of course, the most obvious difference between actual nomads and black people in America and Europe is the historical occurrence of

⁵ *Ibid.*, p. 66.

⁶ *Ibid.*, p. 70.

slavery and emigration of Africans to Europe and England.⁷ In most of these cases, black people did not simply pass through, they were forced to do so. Edward Said wrote in "Reflection on Exile" of the different experiences of modern day displacement to the wanderings of the idealized nomad in Romantic literature: "Is it not true that the view of exile in literature and, moreover, in religion obscure what is truly horrendous: that exile is irremediably secular and unbearably historical; that it is produced by human beings for other human beings, and that, like death but without death's ultimate mercy, it has torn millions of people from nourishment of tradition, family and geography?"⁸ In terms of historical similarities, isn't the experience of slavery more similar to the massive displacement of peoples in contemporary societies than to the pre-industrial nomadic existence? Then, one may ask: why the metaphor of the nomad?

I would argue that Gabriel's choice of using nomadism as a metaphor for black independent cinema stems from both his recognition of the diasporic nature of this specific cultural practice, which one needs to discuss in terms such as African American and British African as well as with African proper, and his nostalgia for an idealized past. Said wrote that "*The pathos of exile is in the loss of contact with the solidity and the satisfaction of earth: homecoming is out of the question.*"⁹ For African Americans, homecoming to Africa is also out of the question.¹⁰ In his discussion of nostalgia and televisual fetishization of the exile Iranian community in the United States, Hamid Naficy used the

⁷ Most of the films that Gabriel discusses in his essay were produced by persons of African descent in America and Europe.

⁸ Said, p. 358.

⁹ *Ibid.*, p. 361.

¹⁰ Although there have been movements of African Americans returning to Africa (Marcus Garvey comes to mind), my statement here does not refer to the actual journey back to Africa. Rather, I am referring to the idealized "Africa" that is constructed in African American popular culture such as rap, and how this ideal of "home" is in fact quite unrelated to the cultural, political and social realities in Africa today. Therefore, returning to Africa sometimes is less of a "homecoming" than it is a journey to a "foreign" country. I will discuss in depth this discrepancy amongst displaced peoples in the latter part of this essay.

following quote from George Steiner: "*It is not the literal past that rules us ... it is images of the past.... The image we carry of a lost coherence, of a center that held, has authority greater than historical truth.*"¹¹ Speaking about the more recent experience of Iranian political exiles, Naficy interpreted the phenomenon of nostalgia for one's homeland through the theoretical framework of fetishism in Freudian psychoanalysis. His study of the recurrent and idealized images of the "homeland" in Iranian television-in-exile led him to write: "*fetishization operates synecdochically, where by parts (fetishes) stand for the whole. To be sure, this focalization on fragments eases the pain of loss and masks the trauma of separation from home.*" While realizing the potential problem of applying a eurocentric theoretical framework — Freudian psychoanalysis — to a people of Middle Eastern origins, I think that Naficy's analysis can shed light on the formulation of Gabriel's nomad metaphor. Could fetishization caused by the trauma of separation from one's homeland, over several generations, have precipitated a longing for an idealized past?

Evans Chan's film *To Liv(e)* was produced under circumstances quite different from the black independent cinema that Gabriel discusses. One of the few independent art films to come out of Hong Kong, a long time center for commercial cinema in Asia, *To Liv(e)* differs from commercial Hong Kong films in both its form and content.¹² Its feature length format also places it in between full-length commercial releases and shorter format experimental films and videos, which it actually incorporates into its narrative.¹³ The film is a hybrid

¹¹ From "Exile Discourse and Televisual Fetishization" by Hamid Naficy in *Quarterly Review of Film and Video*, 13/1-3: 111.

¹² It is significant to note that *To Liv(e)*, though produced in Hong Kong, is shown most widely in the international film festival circuit, which is more receptive to experimental films. The film had a very limited theatrical release in Hong Kong, and is made known primarily through interest on the part of local and overseas intellectuals and film scholars in endeavors such as this book.

¹³ Besides original segments in the film, it also incorporates works by Hong Kong-based media artists, such as Ellen Pau and May Fung. For example, Pau's video "Love in the Time of Plagues," made in collaboration with

of narrative, documentary, and experimental forms.

Its narrative plot revolves around the lives and concerns of a working-class-turned-middle-class family in Hong Kong as 1997 approaches. The narrative is triggered both by the family members' consideration of emigration as well as by actress-turned-international-refugee-advocate Liv Ullmann's public condemnation of the treatment of Vietnamese boat people in Hong Kong. In the film, the main protagonist, Rubie, writes a series of letters to Liv Ullmann in response to her statement of condemnation. The delivery of these "letters" are shot in a talking-heads format which directly addresses the viewer, and their "voice" can function as the voice of the director Evans Chan, the collective voice of Hong Kong people, as well as that of Rubie herself. Historical newsreel footage, scenes from recent Pro-Democracy demonstrations, and cityscapes of Hong Kong also appear as visual images that accompany these letters. The content of the letters echoes the documentary approach when it delineates the colonial history of Hong Kong, and analyzes its ironic position in the international refugee affair — not only was the position of first asylum for Vietnamese boat people assigned to Hong Kong by the British government and the international community without the consent of its people, but many fear that after 1997 and the reversion to Chinese rule, the fate of many Hong Kong citizens will not be so different from that which befell the Vietnamese. This anxiety is also heightened by the June 4th massacre that occurred less than a year before the film was made.

While emigration for most of the characters in the film, such as Rubie and her boyfriend, is considered in economic and political terms, another kind of displacement is introduced through her brother Tony and his lover Teresa. They see their emigration to Australia as an escape from the constricting social mores of traditional Chinese culture, personified by Tony's mother who disapproves of their relationship because Teresa is a divorcee ten years older than Tony. Thus,

performance art group Zuni Icosahedron, plays on the television in Teresa's apartment in the scene when she first appears. The video performance is an apt introduction for Teresa, who is ostracized because of her love for a younger man.

dis-placement in *To Liv(e)* is not only dealt with in political and economic terms; Tony and Teresa are seen as social outcasts (exiles) because of their unconventional sexual relationship.

Although *To Liv(e)* stemmed from a different cultural context, and was produced under different conditions than most of black independent cinema, the formal structure of the film fits remarkably well into Teshome Gabriel's definition of nomadic cinema. Its oscillations between narrative, fiction, and documentary allows the presentation of information through different levels of meaning. The various layers of representation, in the narrative, archival footage, and performance art sequences, as well as "sampled" video art tapes produced by local artists, cross-reference each other and build up to a multi-textuality that demonstrates the traveling aesthetics of Gabriel's notion of nomadic cinema.¹⁴ For example, the film's political message, self-reflexive in the letters and direct in the agit prop performance sequences, is reiterated in the everyday conversation and actions of its characters. Furthermore, its delineation of the colonial history of Hong Kong is crucial to an understanding of the actions, thoughts and positioning of its characters.¹⁵ It does, in its subtle way, "*smash down boundaries — between documentary, ethnographic, travelogue, experimental and narrative fiction.*"¹⁶

The film's characterization of the people of Hong Kong's reaction to their "nomadic" status, on the other hand, is quite different from the Gabriel's notion of pastoral nomads reflecting "*par excellence the lifestyle of a free people.*"¹⁷ Politically, the in-between status of Hong Kong citizens as British colonial subjects and Chinese compatriots is seen as being less than empowering. As the character Trini, Rubie's political activist friend, points out in the film, Hong Kong Chinese are subjected to the policies of both Britain and China, but often times are

¹⁴ Gabriel, p. 64-66.

¹⁵ This statement applies most obviously to the characters of Trini and Elsie Tu (discussed later in this essay). However, we can also see the actions of Rubie's boyfriend (in refusing to leave Hong Kong) and her brother (in wanting to leave) as part and partial to Hong Kong's colonial legacy.

¹⁶ Gabriel, p. 73.

¹⁷ *Ibid.*, p. 63.

not recognized by either. In her experience during the June 4th demonstrations in Beijing, she feels at once anger at the British government for abandoning them at a time of crisis, and detachment from the citizens of Beijing who were rushing to defend their city (and the Pro-Democracy Movement which they support) from the invading tanks. Tony and Teresa also represent another kind of outsider status that is characterized as a source of anxiety, and their unconventional relationship embodies the in-between status of Hong Kong citizens in another manner. As colonial subjects Hong Kongers are influenced by the impositions of “western” ideas upon traditional cultures. Tony and Teresa’s relationship represents the values of the younger, more “westernized” generation, who also have to grapple with “traditional” Chinese social mores. In fact, Tony’s mother illustrates quite succinctly the predicament of a people caught between two cultures when she accepts the marriage of Elsie Tu to a younger Chinese man (because she is a “foreign devil”) while at the same time rejects Teresa as a suitable partner for her son. While the “theoretical nomad” can wander in between different ideological positions, the characters in *To Liv(e)* are caught in between these positions.

At this point, I would like to return to the earlier discussion of the difference between an idealized construction of a nomadic past and the contemporary experience of often enforced mass migration and political exile. In *To Liv(e)*, characters who are experiencing literal displacement, whether they be social or political exiles, actually resist rather than adopt the theoretical and psychological subject position of nomads. Teresa exhibits an abjection that is interestingly echoed in Said’s description of exiles as “*anyone who is really homeless regards the habit of seeing estrangement in everything modern as an affectation, a display of modish attitudes. Clutching difference like a weapon to be used with stiffened will, the exile jealously insists on his or her right to refuse to belong.*”¹⁸ Teresa’s attitude could partially be attributed to the importance of the notions of home and family in Confucian Chinese culture: her marginalization from the “traditional” family also translates to her alienation from the very basis of her cultural identity. She is the

¹⁸ Said, p. 363.

ultimate outsider in the film. In *To Liv(e)*, the characters are dealing with two kinds of home space — the literal homeland of Hong Kong, itself a hybridized colonial society that is “anonymously threatened” by the impending reversion to an authoritarian government, and the traditional family, which is going through a process of redefinition partially due to the imposition of “western” ideology and morality since colonization. The coexistence and overlapping of these two notions of home in *To Liv(e)* creates a series of inclusions and exclusions that creates a fluctuating sense of belonging and alienation. Since Hong Kong is in many ways a “successful” colony built upon capitalism, the relationship between oppressor and oppressed in Hong Kong society is more ambiguous than in other colonized countries. Elsie Tu, an interesting figure in the film because of her difference from and affinity with Rubie’s family, is an example of this predicament. She came to Hong Kong as a missionary — as a part of the colonizing culture, yet had decided to “go native” in best sense of the word, and became an important activist and advocate for the poor and the underprivileged of Hong Kong.

From many Hong Kong citizens, and certainly some of the characters in *To Liv(e)*, exemplified by Rubie’s boyfriend, the prospect of becoming an exile/refugee/nomad is viewed with apprehension. However, in more ways than one that identity is already embodied by a hybridized Hong Kong society. Yet, for those who are already “homeless,” for whom “homecoming is out of the question,” a nomadic subjectivity can be a source of empowerment. Naficy saw the exile’s assimilation into the host culture as “*a liminal process of becoming, which is never final nor complete nor univocal (at least for the first generation immigrants), because it involves the constitution of a new subjectivity in exile, one that is based on fetishization, double incorporation, ambivalence, hybridity, and syncretism — involving articulation of the home with the host cultural values and practices.*”¹⁹ This process, I think, is also a process of (re)defining the centers and margins for oneself, and that of (re)locating oneself within that particular framework. The different historical circumstances of black slavery and colonialism in Asia

¹⁹ Naficy, p. 113.

have produced different points of identification and alienation. Certainly, the process of displacement and assimilation is a continuous one, in which an individual's perception of his or her experience will shift according to the circumstances involved. Between the exile and the nomad are a number of positions that will be occupied more as the conditions of displacement are being re-defined by contemporary experiences.

遊牧與流放之間： 對《浮世戀曲》的一點思考

馬明遠

「假若流放是永遠的失落，那為何它竟又如此輕易地轉化為現代文化中一個如此活潑、涵具衍生力的主題？」

艾德華·薩依特〈思考流放〉¹

遊牧者(The Nomad)是芸芸有關後殖民主體(Post-colonial subject)定位的辯論中，最顯著的一個(離)/中心人物。鄭明霞就曾經這樣寫：『步下那千萬人踏過的老路，她可以縱情歡笑，或嗤笑自己——因為明知自己必須，也可以隨時隨地越離原定的行程；摒除恐懼，盡情享受那急轉彎及兜路走的快感，不但在自己的遊戲中勝出，並把主子製定的那界限分明、座落有緻的世界粉碎。』² 鄭明霞於上文中，以後殖民女性主體(post-colonial feminist subject)的反抗行動等同「越離常軌」，因而得以互常擺脫霸權文化對終極意義(absolute meaning)的全盤掌握。

在紀爾·特雷斯和菲里斯·架塔里的《千座高原：資本主義與精神分裂》³一書中，「遊牧主義」更被進一步建立為一個理論範例(theoretical

¹ Edward Said, "Reflection on Exile," in *Out There Marginalization and Contemporary Culture*, ed. Russell Ferguson (New York: The New Museum of Contemporary Art & MIT Press, 1990), p. 357.

² Trinh T. Minh-ha, "The World as Foreign Land," *When the Moon Waxes Red: Representation, Gender and Cultural Politics* (New York: Routledge Press, 1991), p. 188.

³ Gilles Deleuze & Felix Guattari, *A Thousand Plateau: Capitalism & Schizophrenia* (Minneapolis: University of Minnesota Press, 1987).

paradigm)。這範例描繪了各種不同的遊離活動：「從中心層到邊緣層，然後從新的中心到新的邊緣，落回舊的中心再往新的中心推展。」(頁53)中心與邊緣的兩點之間不斷穿梭，能令兩者皆無法僵化為固定的觀點。

於上述文章中，「遊牧者」成為「離棄中心」(de-centerness)的寓像。「遊牧主義」意味著某種意識形態的立場：就是拒被納入主流文化的「男/女」、「黑/白」、「自我/他我」、「中心/邊緣」等二元對立歸類法。在理論層次上，「遊牧者」可以佔據、逃離不同的意識形態站立點，在文化景觀的廣闊天空下變動不居、任意飄浮。因此，抗衡的立場可以在「霸權/對立文化」範例以外被闡述。霸權的思考方式亦因而喪失其中心的主導地位。

在這理念化過程中，「遊牧者」被抽象化、風格化了；它的內涵不復囿於特定的社會或歷史背景，而是於語言上(linguistically)被界定。在特喬姆·加布里埃爾的〈有關遊牧美學及黑人獨立電影之思考〉⁴一文中，「遊牧式的生存」成為一種理念架構，被美化及寓意化，然後用於黑人獨立電影的探討上。但有別於前述作者之處，是他把「遊牧主義」用之於一個特定的電影運動。加布里埃爾的文章融合了神話、說書、分析及詩意的文辭，他勾畫出來的「遊牧」涵義既抽象又具體，有時令人聯想人種學(ethnographic)的關注。例如：『對他們來說藝術有兩大基素：(1)有透過儀式及表演以鞏固群體關係的能力；(2)其口語化、藝術化的戲劇形式能讓群體參與。』(頁63)別的時候，他的詩意的文章又令人聯想鄭明霞、特雷斯和架塔里：「空間是相對於觀看、感覺及觸覺而言的。對於密集聚居的拓荒者來說，距離變為抽象的，更廣深的內省。我們因而變得更以大觀小，而遊牧者卻更能以小觀大。」(頁66)

這種書寫風格的轉移也許是加布里埃爾的「遊牧式美學」的現身示範。然而，遊牧者的生存方式與當代黑人經驗之間有何真實關連卻尚待考究。在「黑人電影/旅行電影」一節中，加布里埃爾列舉各種的「遊牧者」例子：阿拉伯的貝都因人(Bedouin)、愛斯基摩人、印第安人、澳洲的原住民等，並指出他們皆源自「人類初發啼聲」的非洲。於定義普遍性的陳述後，加布里埃爾比較這抽象化的遊牧人與黑人之間的異同：

⁴ Teshome H. Gabriel, *Thoughts on Nomadic Aesthetic & The Black Independent Cinema: Traces of a Journey*.

雖然黑人與遊牧人既不同族又不同種，但在最廣義的言語上，卻有共通之處。這言語的重大特色是象徵、寓意、音樂及演出等。在空間的感知上，他們也有共通之處——他們都是喪失屬土及邊緣化的人種。對他們來說，集體記憶遠比官方記載的歷史更重要，因為記憶引發的聲音與映象的拼圖滲透著日常生活，不論在生活方式與藝術的抒發上，他們都拒棄停滯閉塞。遊牧者不斷吸納重組他們途經的不同的文化，黑人亦如是。(頁70)

當然，歐美地區的黑人與真正的遊牧者的明顯區別是：奴隸制度的實現及非洲人移民至英國、歐洲等史實。⁵在這串西史中，黑人不是簡單地「途經」，而是被迫「抵達」。艾德華·薩依特在〈思考流放〉中，曾論及浪漫文學中理想化的遊牧者的飄泊，與近代人流離失所的經驗之區別：

文學與宗教中的流放觀往往掩蓋了這現象最恐怖的一面：流亡是無可救贖地世俗的，難以承受地歷史性的。流亡是一一些人給另一些人製造的禍患，儼如死亡，卻沒有死亡終極的解脫的一面。流亡令千百萬人痛失傳統、家族及地域的浸潤慰撫。⁶

事實上，於歷史的共通性而言，黑奴的經驗豈不更類似當代社會中離鄉別井的人海盲流，更多於前工業時期的遊牧生涯？於是我們會問：為什麼遊牧者這象喻？

我要指出的是：加布里埃爾選擇了遊牧主義去比喻黑人獨立電影運動是基於這運動的跨地域性質——這點得就美國黑人及非洲本土黑人個別的源流去瞭解——及他對一個理想化的過去底沉溺。薩依特說：「流放的悲愴源自無法重獲鄉土的充實與安撫：再不可能歸家了。」(頁361)對美國黑人來說，歸家的可能性再不復存在了。⁷談起美國的伊朗人社區對電視的盲目崇拜，哈密德·納法斯引述了喬治·斯坦納(George Steiner)討論鄉愁的

⁵ 加布里埃爾在這篇文章中討論的電影大部份是現今歐美地區非洲裔的創作。

⁶ Said, p. 358

⁷ 雖然不斷有美國黑人回流非洲的現象(即時想起的例子是 Marcus Garvey)，我在這裏討論的並不是回歸非洲的實際旅程，而是美國黑人大眾文化中的一個理想化的非洲的建構(例如 Rap)這理想化的「家」與當今非洲的文化政治社會現實相差甚遠！因此，回歸非洲的結果往往不是歸家而是造訪別國，在後文中我會對這點作較深入的探討。

一段話：「主宰我們的不是過去，而是有關過去的一些印象，這印象存於我們胸中，代表著一個已失落的，但有條有理，較史實更富權威性的核心。」⁸ 論及近年流亡海外的伊朗政客的經驗時，納法斯運用了佛洛伊德的拜物主義(fetishism)的理論去剖析懷緬故土的心態。他研究海外的伊朗人的電視節目中，不斷反覆呈現的理想化的「故鄉」形象，而得出以下結論：「拜物主義的運作是偏(被膜拜之事物)蓋全。真的，把焦點全盤轉移到零碎片段上，確實可減輕失落的酸楚，隱蓋離鄉背井的創傷。」

筆者承認引用這誕自歐洲的理論系統——心理分析——去解釋中東人的經驗可能有潛在的問題，然而納法斯的分析確能燭照加布里埃爾的遊牧者的比喻。也許，離鄉的創痛確能導致對「家」的崇物化；而經歷幾代之後，沉澱為一份對理想化的過去的渴望？

陳耀成的《浮世戀曲》的製作背景與加布里埃爾談及的黑人獨立電影不盡相同。香港向被譽為亞洲區的商業電影中心，獨立電影的出現絕無僅有。《浮世戀曲》作為獨立製作的罕有例子，不論在形式內容上均與一般商業電影判然有別。⁹ 同樣是故事片的格局，《浮世戀曲》並非一般商業劇情片，它帶著實驗短片或錄像片的某些特徵，但也不盡然。¹⁰ 該片是敘事、記錄及實驗片的混合體。

《浮世戀曲》的劇情環繞九七臨近期間，某個從勞動轉為中產的香港家庭底生活及關注。劇情的推展基於兩個因素：一為家庭成員對移民海外的考慮及掙扎；二為由演員轉為國際難民問題關注者的利芙·烏曼(Liv Ullmann)就著越南船民遣返方式，對香港的公開指責。片中的女主人翁敏貞(Rubie)寫了一連串答辯烏曼指斥的信。這些信箋的傳達方式，全以正面人頭特寫、直接向觀眾講話的新聞報導方式拍攝。這些片段中，誦讀信件

⁸ Hamid Naficy, "Exile Discourse and Televisual Fetishization," *Quarterly Review of Film and Video*, 13/1-3: 111.

⁹ 必須指出的是，《浮世戀曲》雖是港產片，卻是在較支持實驗性創作的電影節這些國際性的場合上得到最大的收視。在香港本地，該片放映時間不長，主要靠本地及海外的知識份子大力推介，令此片揚名，此書的出版亦是這份力量的成果。

¹⁰ 除了原創拍攝的片段外，《浮世戀曲》中採用了不少香港媒介創作者的作品，例如鮑靄倫(Ellen Pao)和馮美華(May Fung)。鮑的錄像作品《愛在瘟疫蔓延時》本來是《進步二十一面體》表演劇團的製作。介紹文嫻出場時，她電視螢幕上放的正是其中片段。用之烘襯一個因為愛上一個比她年輕的男子而受社會排斥的女人，恰如其份。

的聲音既是片中人敏貞的，也是香港的眾體的聲音，當然也可視為導演陳耀成自己的聲音。歷史新聞片、八九民運的示威場面、香港都市面貌等不同的形象伴著誦信的獨白。信的內容與記錄片的手法互相呼應，逐一陳述著香港的殖民歷史，及她在國際上承擔越南船民這重大包袱的可笑及矛盾處：不單止「第一收容港」這角色是英國政府和聯合國加諸香港身上的，根本不曾取得港人的同意；還有九七回歸後，香港市民的未來亦在他人股掌之間，香港人與越南人的命運最後可能不過是同一調子的變奏而已！香港的焦慮鼓噪在六四屠城事件後進一步惡化，就在這氣氛下，《浮世戀曲》誕生了。

移民問題對片中眾多角色，例如敏貞和她男友守中，主要通經濟、政治的考慮出發。然而另一種離家的衝動卻透過敏貞弟弟佳俊(Tony)和愛侶文嫻(Teresa)表達。他們視移民澳洲為逃脫中國傳統的社會規範，保存二人愛情的出路。傳統宗祠的約束在片中以佳俊母親為代表。她不滿文嫻為失婚婦人，又比佳俊年長十歲，遂堅決反對二人關係。換句話說《浮世戀曲》中的人的遷徙，不單從政治經濟因素探討，亦藉佳俊和文嫻這反傳統的性愛關係，這雙被社會放逐的情侶的角度透視。

《浮世戀曲》產於香港，表面看來與黑人獨立電影有南轅北轍之別。但《浮世戀曲》的形式結構卻與加布里埃爾闡述的遊牧者電影頗有吻合之處，《浮世戀曲》在敘事、記錄片、原創故事三者之間穿梭，資訊因而能透過多元化的層面傳遞。敘事、新聞片、舞台式表演的片段，還有穿插全片互相呼應的數段由香港錄像工作者提供的片段，構成多層次的表達方式，達至多元文本性的效果，展現了加布里埃爾的遊牧者電影的流浪式美學。¹¹ 例如，《浮世戀曲》片的政治訊息，既透過自省式的書簡及直率的實傳性舞劇表演表達，又不時反射於劇中人物的家常閒話及生活瑣事裏。再者，對片中人物的行為、思想及人際關係的理解，又往往要透過片中香港殖民史的鋪陳才得以全面。¹² 《浮世戀曲》確實巧妙而不著痕跡地「破除一切界限——記錄性的、民族學的、遊記式的、實驗性的和敘事性電影之間的界限。」¹³

¹¹ Gabriel, pp. 64-66.

¹² 這段話最能應用於卓妮和葉錫思的身上(後文會討論。)然而我們不能忽略敏貞的男友及她弟弟的表現。前者拒絕，後者冀望，離開香港。但他們同樣是殖民主義遺產的一部份。

¹³ Gabriel, p. 73.

但在《浮世戀曲》中香港人對自身的「遊牧」性處境的描繪，卻顯然與加布里埃爾歌誦「自由人的至佳生活方式」(頁63)為命題的田園式遊牧觀念截然不同。在政治上，港人模稜兩可地兼備英國屬土公民及中共港胞的身份，但兩者都談不上給予港人什麼政治本錢。正如片中敏貞的友人，政治活躍份子卓妮(Trini)指出，香港華人同時要遵從英國及中國的政策，但兩個政府往往都不大認許他們的權益。卓妮的北京六四經驗令她一方面對不負責任的英政府感到激忿，與此同時，她對以單車擋坦克的北京市民的護城決心亦感到隔膜。佳俊與文嫻則代表了別一種——充滿焦慮的——外人處境。二人的反世違俗的關係以另一姿態表現了港人模稜兩可的境況。作為殖民地的順民，我們互常受著新舊思潮橫加於中國傳統文化的影響。佳俊文嫻的關係正表現了年青一輩的價值觀，是較西化的一代，然而他們仍得與傳統的社會規範抗爭。事實上，佳俊的母親可以接受曾援助她的政客葉錫恩嫁給比她年輕的中國男子——因為她是「洋鬼子」——卻不能接納文嫻成為她兒子的伴侶。她的態度涵括了港人在東西文化夾縫中的種種困局。理念上的遊牧者也許可以在不同的意識形態立足點上流盪，但《浮世戀曲》中的人物卻在這些定位點間被攫住了。

寫到這裏必須重申較早時討論到的一個課題：對往昔遊牧生活的理想化的描畫，與近世的政治流亡份子及被迫遷徙的龐大人流，二者之間有何區分？在《浮世戀曲》裏，幾個面臨離散的角色(不論是政治或世俗偏見的流放人物)，在理論及心理層面上是抗拒多於接納遊牧者的立場。文嫻的自憐自貶，與薩依特下列對流放者的描述異曲同工：『動不動就讓現代的事物令人疏離這態度對真正無家的人來說是一種矯情、一款時髦的姿勢而已。流放者總把歧異用作武器，頑臉而又充滿嫉妒地堅持他/她擁有的「拒絕融入新社會」的權利。』¹⁴ 文嫻的態度，從某一角度看，顯示傳統孔孟思想賦予家庭觀念的重要性：她被邊緣化了，與其文化身份的基礎相割離了。文嫻是片中終極的「外邦人」。

《浮世戀曲》片中的人物所面臨的，其實是兩種不同的家的空間。首先，香港作為實質的家園，其實是個雜蕪的殖民社會，活在即將回歸中國的權威統治(authoritarian)的無名恐懼中。另一種是傳統家庭觀念的空間——因受殖民主義及歐風美雨的吹襲而不斷重新自我界定。這兩種家的觀念重疊又共存，既開放復排斥，在《浮世戀曲》中製造出一份搖擺往復的疏離

¹⁴ Said, p. 363.

及安隱感。

也許因為從很多方面來看，香港都不愧為資本主義製造的一個「成功」的殖民地。所以壓迫者與被壓迫者的關係要較別的殖民地更為曖昧幽曲？片中的葉錫恩是個饒有興味的人物。她與敏貞的相異與契合之處正是這種隱晦關係的實例！她由英國往中國傳教——自然是殖民文化的一員，而她甘願以最佳的方式「本地化」，成為重要的社運鬥士，為窮人、為被剝削的草根階層請命。

成為流放者/難民/遊牧者的前景令人喪氣吧！這從許多香港市民，也肯定可能《浮世戀曲》中敏貞男友守中身上找到佐証！然而，從許多方面來說，香港這東西混雜的社會中，這身份早已形成了。可是，對那些已經無家可歸，或已歸家無望的人來說，掌握遊牧者的主體性又未嘗不是重新自我振奮的途徑。納法斯視融入主流文化為

心理門檻上悠長的漸變過程——互常含糊，永不終止，不會完成(最低限度對第一代移民如是)；因為這牽涉流放歲月中一個主體的構成。而新主體奠基於崇物、混和、綜合、愛恨矛盾、兩面參照吸納等等；這漸變過程亦牽涉藉主流文化的價值及習尚，把家的意念重新表達。¹⁵

這個過程，我想也是個人(重新)界定甚麼是中心，甚麼是邊緣的過程，同時又是在這架構中把自我重新進行定位的時候。黑奴制度與亞洲地區的殖民史各自產生了不同的認同或疏離的交接點。誠然，離鄉別井與融入主流是個連綿不斷的過程，當中個人對自身經歷的觀感及理解亦隨著周遭變動的人與物不斷衍生變化。流放者與遊牧者之間是一連串的地位，它們指向不同的離鄉的處境，隨著當代經驗的變易不斷更替其意義。

譯者：黎肖嫻

¹⁵ Naficy, p. 113.