

# 聲響的政治： 從殖民現代性看日治時期聲音地景\*

## Politics of Sounds : Soundscape in the Japanese-Ruled Period from the Perspective of Colonial Modernity

蕭伊伶\*\* I-Ling Hsiao、吳雅婷\*\*\* Ya-Ting Wu

### 摘要

「聲音地景」(Soundscape)意指生活空間中看不見卻無處不在的各種聲響，除了包圍當時人們的聽覺感官，更是記憶、生活與文化的重要組成。聲音地景此一概念起源於「世界音景計畫」(World Soundscape Project, WSP)，是一九六〇年代晚期加拿大作曲家穆瑞·謝佛(R. Murray Schafer)在西門菲莎大學(Simon Fraser University)所進行的國際性研究計畫，接著於一九七〇年代推進了「溫哥華音景」(The Vancouver Soundscape)與「五個鄉村音景」(Five Village Soudscape)兩項計畫，這些計畫開啟了城市與鄉村空間中聲音的紀錄與意義的闡述，說明在人工音與自然音之外，聲音地景包含了不可見的環境聲音，記憶、意像、文化及社會的種種聲響都在其中。

人類五感知覺與藝術實踐相關的領域中，風景圖像的描繪呈現了視覺感官熟悉的城市與鄉村，樂音則創造了愉悅的聽覺享受、自然世界的模仿與人們情緒的激昂，而聲音地景的紀錄與分析則引動著截然不同的感官記憶與歷史想像。本文擬就常民生活為主軸，以日治時期音像資料、文獻考掘與寫實文學作家呂赫若的日記，分就殖民現代性與聲音地景，現代化的聲響—糖業與交通運輸、日常生活與消費文化，聲音機器—電影、蓄音器與收音機，淺談日本帝國主義所帶來「殖民現代性」(Colonial Modernity)，揭示殖民與現代性的悖論，重構日治時期城市與鄉間的環境聲響，聽覺現代性與「混種」文化的美學輪廓形塑。

**關鍵詞：**日本殖民統治時期、殖民現代性、聲音地景、混種

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\*\* 蕭伊伶，國立臺南藝術大學藝術創作理論研究所博士生。

I-Ling Hsiao, Ph.D. student, Doctoral Program in Art Creation and Theory, Tainan National University of the Arts.

\*\*\* 吳雅婷，臺南應用科技大學音樂系副教授。

Ya-Ting Wu, Associate Professor, Department of Music, Tainan University of Technology.

## Abstract

“Soundscape” refers to sounds that looming around in spaces of daily life while may not be heard or noticed. It is in them that human’s auditory sense immerses in a period of time, and thus they are also vital components of memory, life and culture. The concept of soundscape originated from World Soundscape Project (WSP), an international one founded by Canadian composer R. Murray Schafer, at Simon Fraser University in the late 1960s. Then in 1970s, Schafer advanced another two projects, namely The Vancouver Soundscape and Five Village Soundscape. Those projects began with recording of sounds in city and countryside, then elaborating on their respective meaning. In so doing, soundscape is considered to include all sounds (and memories, images, cultural and social meanings within) not be noticed or examined, other than simplistic distinction of natural and artificial sound.

In human’s five senses and their related artistic practices, images of landscape present city and countryside familiar to visual perception, and music engenders aural delight, mimesis of natural world and excited emotion in people. Record of soundscape and its analysis lead to different memories of senses and historical imagination. This article centers on folk life and consisted of three parts: colonial modernity and soundscape, sounds of modernity (sugar industry and transportation, daily life and consumer culture), and sound machine (cinema, phonograph, radio), to illustrate colonial modernity brought by Japanese Imperialism and paradox between colonialism and modernity. With records of sounds and films in Japanese -ruled period, documents and a realist author Lu Heruo’s diaries, I attempt to reconstruct the soundscape of city and countryside of Japanese period, aural modernity, and its aesthetic formation of “hybrid” culture.

**Keywords:** Japanese Colonial Period、Colonial Modernity、Soundscape、Hybridity

# 獨白或對話：影像檔案操作策略下個人記憶與集體記憶的辯證\*

## Monologue or Dialogue : The Debate over Personal and Collective Memories in Visual Archives

陳品君\*\* Pen-Juin Chen

### 摘要

影像檔案生產當初乃為某種目的，必然存在其不可磨滅的個別記憶，且有些經由媒體的傳播為整個世代分享而具有集體記憶的價值。因此，紀錄片不能隨意創造過去，卻因使用影像檔案因禍得福增加自身的歷史縱深和豐富的記憶面向。本文藉由分析兩部紀錄片：戴維斯（Terence Davies）的《城市流光》（*Of Time and the City*, 2008）及鄭明河（Trinh T. Minh-ha）的《姓越南名》（*Surname Viet Given Name Nam*, 1989）探討影像檔案操作策略背後影片導演的意圖、慾望與所形塑的認同模式，並探究：（1）影像檔案操作策略如何受制於導演自身的美學品味和政治意識型態。（2）個人記憶如何與影像檔案所代表的集體記憶互動產生對話。（3）少數族裔紀錄片導演又是如何將充斥著集體記憶的影像檔案透過拍攝策略和修辭模式轉化為個人記憶或族裔歷史，為其發聲，展現該族群的意識。

**關鍵詞：**紀錄片、城市流光、姓越南名、影像檔案

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\* 本文部分初稿宣讀於第三十五屆全國比較文學會議「寄／記存之間」，原題為〈獨白或對話：紀錄片中的回憶與集體記憶的辯證〉。承蒙林建國教授與《南藝學報》匿名審委對本文引用理論、分析與書寫的批評與建議，讓本文論證與分析更為周延，受益良多，特此致謝。

\*\* 陳品君，國立臺南藝術大學音像紀錄與影像維護研究所助理教授。

Pen-Juin Chen, Assistant Professor, Graduate Institute of Studies in Documentary & Film Archiving, Tainan National University of the Arts.

## Abstract

Visual archives were born to serve certain purposes, and inevitably bear the valuable recollections of particular individuals. By way of media's broadcast, some visual archives have become the collective memories of whole generations. The use of visual archives has enriched the content of many documentaries, giving them deeper historical values with poignant individual recollections.

In this article, I take an analytical look at two documentaries *Of Time and the City* (2008) by Terence Davies and *Surname Viet Given Name Nam* (1989) by Trinh T. Minh-ha. I discuss visual archives' manipulations in documentaries and try to explore the following issues: (1) In the process of manipulation of visual archives, how will a filmmaker be restrained by his/her aesthetics and ideologies? (2) How will the filmmaker's personal recollections interact with the collective memories presented in the documentaries through visual archives? Or will the filmmaker's personal recollections muzzle the collective social memories and turn the documentary into a monologue? (3) Will it lead to enabling the people to make their documentaries as decentralizing the power and speaking for themselves?

**Keywords:** Documentary, *Of Time and the City*, *Surname Viet Given Name Nam*, Visual Archives

# 尋找無聲之歌、無名樂人： 臺灣熱門音樂史研究方法的幾個思考\*

## Searching for the Songs without Recording and Ordinary Musicians : A Brief Reflexion on the Taiwanese Hit Music History Writing

朱夢慈\*\* Meng-Tze Chu

### 摘要

本文將透過臺灣熱門音樂的研究來探討音樂歷史研究上遭遇的困難及可能的解決方法。熱門音樂指的是冷戰期間隨美軍駐臺而傳入的英美流行音樂，當時它多是以盜版唱片和無名樂人的現場演出而傳播。這個建立在複製、缺乏原創作品、缺乏刻寫記錄的音樂現象在慣常的歷史音樂研究中常被忽視，研究者也遲疑如何可以作為分析文本。本文因此嘗試討論熱門音樂作為研究課題的意義，並從兩個面向對它的歷史進行挖掘：第一為記憶史，筆者探索音樂人口述歷史中的集體記憶，尋找這套象徵意義論述中依託記憶之所在；第二為大眾文化檔案，這類近來因數位科技而由玩家勞動力在網路上匯聚成的資料庫，有意無意的資訊交流成為當代與過去日常生活的記錄與描述。

**關鍵詞：**熱門音樂、無名樂人、去經典、集體記憶、大眾文化檔案

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\*\* 朱夢慈，國立臺南藝術大學民族音樂學研究所助理教授。

Meng-Tze Chu, Assistant Professor, Graduate Institute of Ethnomusicology, Tainan National University of the Arts.

## Abstract

This article will discuss the difficulties and their potential solutions in the historical research of musics, which have no written or recorded objects, like Taiwanese hit music. Here, hit music refers to the English popular music introduced by the American military presence in Taiwan during the cold war. Pirated records and the live performances of ordinary musicians were the ways to disseminate this music at that time. Taiwanese hit music is not a matter for academic discussion due to the lack of original material (since it mostly consisted of covers), and scholars hesitate what could be the analytical texts. This article tries to indicate the significance of hit music study and dig its history from two approaches: one, finding the collective memory in the oral history of ordinary musicians, and looking for the “lieux de mémoire” in their symbolic discourses; the other, “popular cultural archives”, a new form of archive in digital era constructed by internet “playbour”, which result in writing down everyday life and representing the past, intentionally or not, through their information exchanges.

**Keywords:** Hit Music, Musiciens Ordinaires, De-canonization, Collective Memory, Popular Cultural Archives

## 亞瑟·丹托「藝術終結後」美術館屬性轉變的理論再思：以 1993 年惠特尼美術館雙年展為例

### Rethinking Arthur Danto's Analysis of the Changing Nature of the Modern Museums According to His Theory of "After the End of Art": Whitney Biennial 1993 as an Example

洪儀真\* Yi-Chen Hong

#### 摘要

1964 年，美國哲學家丹托（Arthur C. Danto）撰寫〈藝術界〉（The Artworld）一文，思辯普普藝術家安迪·沃荷（Andy Warhol）同年作品布里洛箱子（Brillo Boxes）所爆發的爭議：究竟這些放置在美術館的箱子，與擺置在賣場裡的同一款式箱子有何不同？外觀上兩者無異，但為何前者是藝術作品，後者卻只是日常用品？此作品刺激丹托對藝術的本質進行嶄新而長期的哲學思考。二十年之後，他提出「藝術終結」的概念，但並非意味著藝術之死，而是宣稱現代主義興起後，傳統藝術史的宏大論述已不復存在，然而在當代藝術發展的過程中，現代主義藝術評論模式奉為圭臬的純粹性，也同樣逐漸被消解，探索藝術本質意義的責任也從此交給了哲學，藝術歷史在此意義下已告終結。當代藝術被丹托界定為後歷史的藝術（Post-Historical Art），不再需要擁有任何可以被觀看的物件，美術館空間展示的作品，可以看起來像是任何一樣物品，只要存在著其藝術哲學或理論，亦即丹托所謂的「物件幾近零，理論無限大」。九〇年代起展出如是作品的主流美術館，皆遭到巨大的抨擊跟不諒解，其中以 1993 年惠特尼美術館（Whitney Museum）策劃的雙年展是其中一項典型，也是惠特尼雙年展開啟以來引起最大爭議的一回。由於藝術品屬性的轉變，引發美術館的角色隨之變遷。這一方面意味著藝術定義的改變，改寫了當代美術館的體質；另一方面，也改寫了策展人的屬性、以及藝術與公眾的關連方式。然而，是否如丹托所述，藝術終結後，藝術品和公眾的關係不再以「美」或「形式」為主，而是以「參與介入」（engagement）來定義彼此之間的新關係？是否藝術品物件本身的重要性真的消解到幾近零的地步，而作品的理論被賦予的意義則無限重大？本文整理了丹托藝術終結論的要義及

洪儀真，2017，〈亞瑟·丹托「藝術終結後」美術館屬性轉變的理論再思：以 1993 年惠特尼美術館雙年展為例〉，《南藝學報》14：65-91

其對於藝術本質定義思考蹤跡，並以丹托論述脈絡下堪稱典型的 1993 年惠特尼雙年展作為分析的具體對象。

**關鍵詞：**亞瑟·丹托、藝術終結論、後歷史藝術、1993 年惠特尼雙年展

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\* 洪儀真，東海大學社會學系兼任助理教授。

Yi -Chen Hong, Adjunct Assistant Professor, Department of Sociology, Tunghai University.

## Abstract

American Philosopher Arthur Danto published his famous article “The Artworld” in 1964, a reflection on the social disputes with Andy Warhol’s “hard work”, the Brillo Boxes, which were exhibited in the same year. A grand aesthetic puzzle occurred to this analytic philosopher’s mind: why an object gets its identification as an artwork when there is no difference in appearance between such object and another ordinary thing? Since then, Danto started a long journey of figuring out the definition of art’s true nature—a definition of art’s nature which can include all the artworks in the whole history art. Danto proposed the conception of the end of art twenty years after his publication of “The Artworld”. Such an idea doesn’t mean the death but the end of the mode of grand narration in the art history after the rise of modernism. But the purity of form highlighted by the modern art critics was also abandoned by the post-modernism. The philosophy took over the role of defining the nature of art, which resulted in the end of art according to Danto’s theory. Contemporary art is renamed as Post-Historical Art by Danto, who found finally a definition in broad sense of art, without excluding those odd artworks in the postmodern or contemporary era: the “theory” stands an essential position to define an object as artwork instead of a common thing. Besides, Danto claimed that the nature of the modern art museum was changed in correspondence with the changing nature of artworks since the modernism occurred. The relation between the art museums and the public rested no longer on the exhibition of beauty and form, but on the exhibition of social engagement of artist. This study takes the example of the Whitney Biennial in 1993 to rethink Arthur Danto’s theory, an example that he took as a typical and initial one responding to his theory of after the end of art.

**Keywords:** Arthur Danto, The End of Art, Post-historical art, Whitney Biennial 1993