

摘要

本研究擬對侯孝賢的電影《好男好女》做電影風格與電影語言的進行分析，針對的主題為在於影片真實與虛構的畫分界線、身份認同的困惑、多義與多義，研究中主要利用的理論有三，分別是後設理論、眾聲喧嘩與互文性、敘事理論中的觀點與認同。透過電影內逐場逐鏡分析，本研究發現侯孝賢以其豐富的電影語彙，模糊了真實與虛構，並且也利用影片中角色的角色扮演，讓劇中主角——梁靜的身份認同變得不固定而流動，而劇中主角身份認同的變動，也帶著觀眾穿越古今，穿越虛實；同時帶給觀眾出戲疏離與入戲認同的可能。另外，影片中的影像、音樂與語言，相互配合，發散著種種不可化約於一的訊息，帶給電影更多層的意義。

Abstract:

This thesis analyzed the style and cinematic language of Hou Hsiao-hsien's film *Good men, Good Women*. Three issues are discussed: the difference between reality and fiction, confusion of identifications and heteroglossia. The main theories being adapted in the thesis are meta-theory, heteroglossia, intertextuality and narration in the film. With a close analysis of scenes in the film, the author shows how Hou manipulates the cinematic lexicon to blur the line of reality and fiction. Liang Jing, the leading actress in the film, is performing Jiang Biyu and she feels that herself is becoming the woman she interprets. Self-identity of Liang Jing is changeable in the film. Viewers experience engagement and detachment through watching performance which lies between reality and fantasy. In addition, contesting ideological languages, songs and images express multi-vocalization and polysemy in the film.