

# 「觸景生情」---一個數位敘事的思考與實驗

## 摘要

數位時代，媒體的敘事語言產生許多變異與革新，諸多理論、觀念與想像不斷萌發，同時具體的實驗和作品也不斷在數位媒體的發展下產生。本研究嘗試在理論與實務之間，求取一個對話與測試的實踐空間，一方面進行數位敘事的理論整理與思考，一方面則將這些理論想像具體化，建構出一個實際的數位敘事實驗作品。

本研究分為兩個部分，第一個部分是「關於數位敘事的幾種理論與思考」，包括了數位敘事的理論整理，如互動非線性敘事、後設敘事、互文性與資料庫、解放性書寫、真實與虛擬、銀幕空間、共時性敘事與有機敘事文本等等，並經由一些電玩遊戲和電影文本的觀察，提出了互動非線性敘事需要的可能是如「近文本性」的「無關緊要的敘事結構」、解構敘事元素並重新加以拼貼的「自製電影」式的後設敘事玩法、真實虛擬風格成爲數位敘事主要類型文本，以及數位敘事中建構互動故事世界與空間之重要性等等的設想與思考。

第二部分則爲具體的「觸景生情」網站作品 (<http://www.denniskuo.com/>) 與闡述其製作理念與過程的工作報告。「觸景生情」網站應用了 Benjamin 的斷裂式回憶與 Bachelard 的家屋想像於網路空間中，呈現一個家屋與之中的物件，點選每一個物件便會出現其代表的一段回憶，閱讀形式上成爲不具前後順序的非線性結構。視覺形式上使用多媒體整合並且如同一個「線上漫畫」，以停格靜止方式提供讀者選擇進而呈現故事。主文本之外並有許多近文本的設計，如網路小遊戲、元電影資料庫介面設計、閱讀動線設計、網路攝影機使用以及對話空間平台等等。除了數位敘事上的實驗之外，最後還包括了以 Web2.0 爲概念所設計出的網路商務模式，網站在主文本之外，有一個介面可以讓讀者上傳自己的影像、聲音或文字素材等等，經由「客制化」或「精緻化」兩種模式的選擇模式，讀者可以建立一個屬於自己的「網路動態明信片」，將想說的話透過網路或下載以多媒體方式向他人訴說。

「觸景生情」的內容在傳統媒體的範疇與定義裡是一個簡單的故事，但在數位網路化世界裡，可以藉由網際網路的特性產生許多趣味變化、閱讀方法、甚至延伸的網路商務應用，思考並呈現了數位時代敘事語言的豐富樣貌。

**關鍵字：**數位敘事、線上漫畫、互動性、互動敘事、Web 2.0

# 「All That You Can't Leave Behind」 ---

## Exploring the Art of Digital Narrative: An Experiment

### Abstract

The digital era sees many changes and revolutions in the development of media narrative. With theories, thoughts and imaginations about the ways of presentation kept thriving, real experiments and works are constantly coming into practice as well. This project is to build a conversation between the theories and the practices of digital narrative, with my research and discussion on related theories on the one hand, and further experiments and practices of these studies on the other hand.

The project consists of two parts. The first part delves some thoughts about digital narrative, including interactive non-linear narrative, meta-narrative, intertextuality and database, digital media liberation, reality and virtual reality, screen space, synchronicity and organic narrative text. Besides, through the observations on some computers games and digital films, I will propose some assumptions. For examples, what interactive non-linear narrative requires is so-called none-important branching tree structure, meta-narrative which deconstructs the narrative elements and collage them into a new one will be a new way of digital storytelling, virtual versus reality will be the main genre of digital narrative. From the above discussion, I will infer the importance of an interactive story world in construction of digital narrative.

The second part comes a resultant experimental work on a website: 「All That You Can't Leave Behind」 (<http://www.denniskuo.com/>) The story text of the website is based on Walter Benjamin's 「Einbahnstrabe & Berliner kindheit um neunzehnhundert」 and Gaston Bachelard's 「La poetique de l'espace.」 When readers click the objects in the room, they will be able to read one section of the character's memory without order. In terms of the visual style, the website integrates all kinds of digital materials and makes it like a pattern of on-line comics which holds the frame for readers to choose the story line from. There are also many paratext such as flash games, meta-cinema and database interface, navigation design, a conversation platform, and the use of webcam. Apart from the experiments on digital narrative, the website also builds up a business model based on the concept of Web 2.0: readers can upload their images、sounds and words through a designed interface, and then choose either 「customization」 or 「exquisiteness」 model to create two kinds of 「on-line

multimedia interactive postcard」, which they can read on-line directly or off-line by downloading it.

「All That You Can't Leave Behind」 in essence tells a simple story by the definition of traditional media, but through digital media and internet variety, more ways of presenting the story are created to unfold interests, interactions, and even extended business models. It makes attainable the abundant styles of digital narrative.

Keywords : digital narrative, on-line comics, interactivity, interactive narrative, web

2.0