

# 後殖民語境下的華語電影

## - 解讀西方影展的「中國熱」現象

西方自從 1970 年代末期逐漸重視華語電影，國內外影評、輿論經常以「中國電影熱」形容這個現象。本研究將此現象置入歷史文化的脈絡中分析，認為這個現象肇因於當時西方面對封閉而陌生的中國，一種交織過去文化想像、殖民經驗、神秘氛圍、現實需求（戰略考量、廣大的市場）所形塑的心理動機，並展現在許多不同領域，而電影「中國熱」是在此情況下的一個環節。另一方面，本研究試圖回溯自 1970 年代末期開始西方影展陸續掀起的「中國熱」現象，以「中心／邊陲」的思考架構，視這個現象為華語電影面向世界的過程 - 重新被發現、逐漸被重視、被納入主流藝術電影體系、有能力成為全球性的文化與消費現象。同時，本研究也將進一步探討背後的文化意涵及其所代表的意義。

Since late 1970s, the Western has gradually put more and more concentration on the Chinese films. The film reviews and the public opinions always regard the phenomenon as the “Chinese Cinema Fever”. This article, on the one hand, analyzes the phenomenon in the historical and cultural veins. While facing China, a state once made the western feel so distant and unfamiliar before, a kind of mentality in the “Western” has been molded by the cultural imagination, colonial experience, mysterious atmosphere, and realistic demand (such like strategic consideration and large-scale market, et al.), and displayed in the various fields. Meanwhile, the “Chinese Cinema Fever” is being a part in such complicated situation. On the other hand, the phenomenon, the Chinese Cinema Fever in the Western Film Festivals since late 1970s, will be considered under the framework of “Center-Periphery” and be regarded as a process of the Chinese film toward the world, which is composed of re-discovering, re-emphasizing, including into the mainstream in the system of the Art Theatre. Nowadays, the Chinese films have turned into a part of the worldwide culture and universal consumption. At the same time, I would like to go a step further to discuss the cultural meanings behind the appearance.