

跋涉留情：論魏時煜紀錄片的歷史建構

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摘要 學者導演魏時煜已拍攝紀錄片八部，其親緣、多重身份及飄泊經歷（中國大陸—北美—日本—香港），一則決定她對東奔西跑的歷史人物的關注與聯想，二則使收納她的作品至地域紀錄片脈絡的研究方法失效。自從與彭小蓮合拍《紅日風暴》（2009），她的鏡頭常始於機遇，終於藉世故的人際技巧及編寫學術專著的方法，尋訪並呈現歷史的多元維度：近代—當代、大一—小、國別—跨國，不囿於導演當下身處與身份歸屬的香港。從獨立製作的《金門銀光夢》（2014）開始，魏時煜逐漸向歷史貫注浪漫情調，使歷史還原為個人史，至《跋涉者蕭紅》（2019）和《蕭軍六記》（2021）更見成熟，與她的生命軌跡暗相呼應，亦隱藏以“女性史學”進一步解讀的可能。

關鍵詞 魏時煜 紀錄片 歷史建構 史學分析 電影方法



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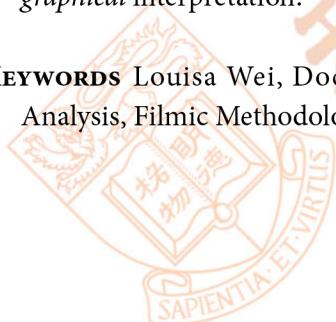
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FALLEN IN DIASPORA WITH ROMANCE: THE HISTORICAL CONSTITUTION OF LOUISA WEI'S DOCUMENTARY

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ABSTRACT Louisa Wei, an academic and director, has to date created eight documentaries. Her family relationships, multiple identities, and diasporic experiences (Mainland China - North America - Japan - Hong Kong) have not only shaped her concern and assumptions about historical figures who traveled extensively, but also challenged the research methodology of categorizing her documentaries within a regional trajectory. Since co-directing *Storm under the Sun* (2009) with Peng Xiaolian, Wei has often begun her projects with random opportunities and ultimately represented multi-dimensional histories (modern-contemporary, grand-minor, national-international) by adopting sophisticated interpersonal skills and academic monographic approaches. Relevant representations are not limited to Hong Kong, where the director resides and to which her geographical identity belongs. Starting with *Golden Gate Girls* (2014), which she directed independently, Wei has gradually incorporated history with romantic moods, turning it into a personal history. This incorporation became more mature in the production of *Writing 10000 Miles* (2019) and *A Life in Six Chapters* (2021), corresponding to her life trajectory and implying the possibility of *herstorio-graphical* interpretation.

KEYWORDS Louisa Wei, Documentary, Historical Constitution, Historiographical Analysis, Filmic Methodology



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