

法國黑色電影 對決

美國犯罪電影

FRENCH FILM NOIR VS AMERICAN CRIME MOVIES

黑色電影與文學的關係—後期

RELATIONSHIP BETWEEN FILM NOIR AND LITERATURE - PART TWO

新黑色 譚劍

由上世紀六十年代開始，黑色電影(Film Noir)以「新黑色」(Neo Noir)此一類型復興。主角不只被社會邊緣化，甚至可能犯過案，道德界線含糊，遊走於法律邊緣。正義難以彰顯，罪犯甚至能成功逃避法律制裁。故事視野不限於案件，而是整個社會制度或世界的崩壞。此一變化源於越戰(1955-1975)和水門事件(1971)，令美國人對政府產生不信任感，對美國夢的理想破滅。波蘭斯基的《唐人街》(1974)、馬田史高西斯的《的士司機》(1976)和大衛連治的《藍色夜合花》(1986)都是強烈反映此一時期特質的Neo Noir經典。

Neo Noir的影響力並不限於美國，法國的洛比桑的《這個殺手不太冷》(1994)和香港導演李志毅根據馳名周(日本作家，因仰慕周星馳，而把周的名字倒寫為筆名)的小說《不夜城》改編的同名電影(1998)不約而同反映即使黑道份子也要面對身份問題，前者是意大利殺手在美國紐約的小意大利，後者是中日混血兒在華人黑幫割據的新宿歌舞伎町。日本作家東野圭吾的長篇小說《白夜行》(1999)多次改編成影視作品，描述成人世界的黑暗扭曲青少年心智成長，令他們終其一生都活在黑暗裡。瑞典作家史迪格拉森的《龍紋身的女孩》(2005)甫出現便轟動全球，先後改編成瑞典語版(2009)和荷里活版(2011)，後者由大衛芬查執導，並和他其後大獲好評的《失蹤者》(2014)，引發一系列以女主角鮮活並有濃厚新黑色電影元素的心理懸疑小說和電影密集出現，包括《列車上的女孩》(2016)、《迷離字戀》(2016)、《超犀女王》(2020)等，熱潮至今未歇。

Neo Noir在八十年代，影響力延伸至其他類型。在以超級英雄為主角的圖像小說《Watchmen》(1986-1987)裡，一眾主角都有不堪回首的過去，他們的七情六慾和行動同樣引起我們的興趣。若論影響力更深遠的，是根據科幻小說作家狄克的《銀翼殺手》(1968)大幅改編而成的電影《2020》(1982)，導演列尼史葛以風格化的影像述說偵探追捕複製人逃犯的故事，影響了科幻小說作家威廉吉布森創作小說《神經喚術士》(1984)，兩部作品雙雙成為「電馱叛客」(cyberpunk) 這個類型的重要奠基作。Cyberpunk其後衍生了不同的科幻亞類型，更以其超前視野，啟發了我們對未來的看法，反思全球化和科技過度發展等議題。

NEO NOIR ALBERT TAM

In the 1960s, the film noir genre was revived as the "Neo Noir" genre. The protagonist is not only marginalised by society; he may even be a criminal with vague moral boundaries who wanders on the edge of the law. In neo noir films, justice can be difficult to attain. In fact, criminals can even successfully evade the punishment of the law in neo noir films. The scope of stories is not limited to single case; it can involve the collapse of an entire social system or even the world. This change originated from the Vietnam War (1955-1975) and the Watergate Incident (1971), which caused Americans to harbour a sense of distrust towards the government and destroyed their hope in the American dream. Roman Polanski's *Chinatown* (1974), Martin Scorsese's *Taxi Driver* (1976) and David Lynch's *Blue Velvet* (1986) are neo noir classics that strongly reflected the characteristics of this era.

Neo noir's influence is not limited to the United States. French director Luc Besson's *Léon: The Professional* (1994) and Hong Kong director Lee Chi-ngai's adaptation of the novel *Sleepless Town* (1998) by Hase Seishū (his pen name is based on Stephen Chow's Chinese name) coincidentally reflected that even gangsters have to deal with identity issues. The hero in the former is an Italian assassin living in New York City's Little Italy district, while the hero in the latter is a Chinese-Japanese mixed-race man who frequents Shinjuku district's Kabukicho area, which is ruled by Chinese gangs. Japanese writer Keigo Higashino's novel *White Night* (1999), which has been adapted into films and television series many times, depicts the mental growth of twisted teenagers who are forced to spend their lives in darkness as they navigate the adult world. Swedish writer Stieg Larsson's *The Girl with the Dragon Tattoo* (2005) was a global sensation as soon as it was published, and it was quickly adapted into films in both Sweden (2009) and Hollywood (2011). The latter adaptation was directed by David Fincher, whose critically acclaimed follow-up film *Gone Girl* (2014) sparked a series of psychological suspense novels and films with vivid heroines and strong neo noir elements, including *The Girl on the Train* (2016), *Nocturnal Animals* (2016) and *Promising Young Woman* (2020). Clearly, the neo noir fever has yet to subside.

Neo noir's influence also extended to other genres in the 1980s. In the superhero graphic novel *Watchmen* (1986-1987), all the protagonists have unbearable pasts, and their desires and actions arouse our interest as a result. The impact of the genre is even more apparent in *Blade Runner* (1982), based on Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968). Director Ridley Scott takes a stylised visual approach to tell the story of a detective chasing a fugitive clone. The film in turn influenced science fiction writer William Gibson to write the novel *Neuromancer* (1984). Both works, in fact, became essential foundational works of the cyberpunk genre. In addition to inspiring other sci-fi subgenres later on, cyberpunk is also important for having a forward-looking vision that inspire our views of the future and made us reflect on important issues such as globalisation and excessive development of technology.

香港圖書館節配合活動

Tie-in activities of Hong Kong Library Festival

延伸討論—黑色電影節講座 (粵語進行)

Extended Discussion – Talks on Film Noir (In Cantonese)

講者 Speaker 譚劍 Albert Tam

28.11.2021 (日 Sun) | 7-8 pm

香港中央圖書館 一號活動室

Activity Room 1, Hong Kong Central Library

免費入場 Free admission

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譚劍 ALBERT TAM

曾任程式設計、系統分析、項目管理等工作。以結合人工智能和香港文化的《人形軟件》獲首屆「全球華語科幻星雲獎」長篇小說獎金獎。探討未來科技與七宗罪的《黑夜旋律》入圍「九歌30長篇小說獎」。科幻武俠短篇小說《斷章》獲選《華文小說百年選：香港卷》。以台南文化為背景的奇幻小說《貓語人》系列入選台灣文化部2018年「年度推薦改編劇本書」。並獲倪匡科幻獎、可米瑞智百萬電影小說獎、BenQ電影小說獎等，入圍台北文學獎年金獎助計劃。另著科幻短篇集《免費之城焦慮症》，參與《偵探冰室》推理小說合集，並編修香港科幻小說發展史。

好奇如鯊魚。喜歡旅行、動物和大自然。與家人和一隻愛撒嬌的狗仔在西太平洋一個小島上。

Albert Tam previously worked in programming, system analysis, and project management. His novel, *Humanoid Software*, which combines the issue of artificial intelligence with Hong Kong culture, won the Best Saga Novel at the first Xingyun (Nebula) Awards for Global Chinese Science Fiction. His novel *Melody of the Night*, which combines issues surrounding futuristic technology with the seven deadly sins, was shortlisted for the Chiu Ko 30 Fiction Novel Awards. His sci-fi martial arts short story *A Broken Chapter* was included in the *Anthology of Chinese Literature in 100 Years, Hong Kong Volume*. His Tainan-set *Cat Whisperer* series was selected as one of the annual recommended titles of XMediaMatch From Book to Screen titles by Taiwan's Ministry of Culture in 2018. In addition, it also won the Ni Kuang Science Fiction Award, the Comic Ritz Million Novel Award and the BenQ Award. He has also written sci-fi short stories collection *Free City Anxiety Disorders* and took part in the *Detective Café* mystery novel series. He also edited the history of Hong Kong sci-fi literature development.

Tam is curious like a shark. He loves travelling, animals and nature. He currently lives on a small island in the West Pacific with his family and a coquettish dog.

