<https://www.youtube.com/watch?v=dzTRjsefTXc>

1

00:00

auteur theory is the most important theory in all of cinema

「作者論」是電影史上相當重要的電影理論

2

00:02

even if you haven't heard of it

即使你不曾聽過該理論

3

00:05

it's probably affected how you view the movies

作者論多少都影響你如何欣賞電影

4

00:09

filmmaking and film criticism

電影製作及電影評論

5

00:12

and how much emphasis you put on the director

影響你會如此看重電影導演

6

00:15

As the author of a movie “I am king of the world”

將導演視為一部電影的作者

7

00:21

And today I'm going to explain what is auteur theory.

今天我要來跟大家解釋什麼是「作者論」

8

00:25

auteur is actually the French word for author

「Auteur」是法文字「作者」的意思

9

00:28

and auteur theory is where the idea of the director

其理念就是將電影導演

10

00:31

as the primary author or artist of a film.

視為一部電影最主要的創作者或藝術家

11

00:37

And that that film reflects the director's creative vision.

而電影也能呈現出導演的觀點

12

00:39

a distinct creative voice that you can spot

我們能從中點出一些獨特的創作語言

13

00:44

either through style stories subject-matter

或透過具有個人風格的故事題材

14

發現導演的筆觸

15

00:47

Some directors are noticeable right away

有些導演的風格就很容易辨識

16

00:49

like say the films of Tim Burton or Wes Anderson Spielberg Hitchcock or John Ford

如提姆波頓、魏斯安德森、史蒂芬史匹柏

17

希區考克、約翰福特等人

18

00:54

it's very obvious that they are the main cinematic voice through these films

他們的電影很明顯擁有個人的電影語言

19

00:57

the director is wielding their camera

而電影導演們手持攝影機取景

20

01:02

almost like how a writer uses a pen

就像作家手上拿著筆在紙上創作

21

01:04

This came from filmmaker and critic Alexandre Astruc

這種說法源自法國電影創作者兼評論家

22

亞歷山大阿斯楚克

23

01:08

and the notion of the camera steel or camera pan

一種被稱為攝影機鋼筆論或攝影機筆的概念

24

01:11

what Auteur Theory itself mainly comes from two essays by two different critics

而作者論主要源自兩篇不同電影評論家的文章

25

01:16

first from Francois Truffaut in 1954 in his essay ‘’A Certain Tendency of French Cinema’’ in the French film magazine Cahiers du cinéma Cinema

第一則是楚浮於1954年發表於法國的電影期刊

26

《電影筆記》中的文章《法國電影的某種傾向》

27

01:28

and then in America by critic a friend of Truffaut Andrew Sarris

另一篇則是楚浮的好友

28

美國的電影評論家安德魯·薩里斯

29

01:32

with his “Essay Notes on the Auteur Theory” in 1962

他於1962年發表文章的《作者論筆記》

30

01:38

and then his book the “American Cinema Directors and Directions 1929 to 1968”

和著作《美國電影：導演與導演術1929-1968》

31

01:40

both gave a theory to a director as an artist

皆給予導演即是一名藝術家的論述

32

01:47

but also gave recognition that the best of Hollywood directors are the equals of great painters, writers, and composer

同時也給與優秀的好萊塢導演認可

33

認為他們應與偉大的畫家、作家和作曲家有相同地位

34

01:53

it was an easier way to simply show and establish that the movies were in art form

藉由作者論 更容易去確立一部電影的藝術形式

35

01:58

it's also to show the directors creative vision that went into making a film and identifying it

同時也展現了電影導演在製作上

36

可識別其電影的獨特觀點或美學印記

37

02:03

this can get tricky, it's easy to say Kurosawa Leone Kubrick and Tarantino are auteurs

如黑澤明、賽吉歐李昂尼、

38

史丹利庫柏力克、昆汀塔倫提諾這類的作者

39

02:05

their films are very recognizable on their own and have their own stamp very obviously on them

他們的作品有著明顯的個人風格特徵

40

非常容易分辨

41

02:15

but what about lesser not immediately noticeable directors

但其他不易辨識風格的導演就變得相當棘手

42

02:19

Well, you need to establish patterns in their work

你需要從他們的作品中梳理出一套模式

43

02:21

this was often used for Classic Hollywood directors

而這經常用於分析一些古典好萊塢時期的導演

44

02:25

such as Michael Curtiz Raoul Walsh Anthony Mann and

像是麥可·寇蒂斯、魯歐爾·沃爾什、安東尼·曼

45

02:28

William Wellman director of The Public Enemy, A Star is Born and many others

和威廉·惠曼，一位導演過《國民公敵》

46

《一個明星的誕生》和其他更多作品的導演

47

02:33

Wellman might not be the most well-known Classic Hollywood director today

惠曼可能不是古典好萊塢時期最著名的導演

48

02:35

but you can understand his artistic voice through the patterns in his work

但你卻能從他過去的所有作品

49

來了解他的創作思維模式

50

02:39

how he often made films about aviation

得知他的電影常與飛行相關

51

02:44

with Wings, the Gallant Journey, Men with Wings, Central Airport

如《鐵翼雄風》、《勇敢的旅程》

52

《有翅膀的男人》、《中央機場》

53

02:47

The High and the Mighty and Island in the Sky

《情天未了緣》和《天之長島》

54

02:49

this makes sense Wellman being a flyer himself

這些大致能推測惠曼有個想成為飛行員的願望

55

02:52

you would also frequently have the stories about two men

你也能經常發現惠曼的故事

56

常與兩位男人有關

57

02:56

who are close and childhood friends as protagonist

他們會是非常要好的童年玩伴

58

02:58

and one woman, and often but not always being a love triangle between the three of them.

故事常會出現一位女人

59

且會和主角、配角間產生三角戀關係

60

03:04

in Wings, Other Men's Women, Wild Boys of the Road and Central Airport

在《鐵翼雄風》、《其他男人的女人》、

61

《狂野男孩在路上》、和《中央機場》皆是如此。

62

03:06

you can also use this for less noticeable new studio directors as well

同樣，這也能套用在新一代的片廠導演身上

63

03:11

let's say Justin Lin considered by some a vulgar auteur

好比經常拍攝通俗題材的導演，林詣彬

64

03:14

the director of The Fast and the Furious movies and the recent Star Trek beyond

其作品包括《玩命關頭》和《星際爭霸戰：浩瀚無垠》

65

03:19

it's easier for you to not know who Justin Lin is

這比較難判別林詣彬導演是何種作者風格

66

03:25

But you can establish patterns within his work to understand his authorial voice

但你還是能從他的作品脈絡中

67

發現他身為電影創作者的影子

68

03:28

like working with an ensemble and how each of his films shown ensemble working together to solve a problem or mystery

像是他會在作品中張顯團體的重要性

69

每部電影都由團隊行動來解決問題或謎題

70

03:35

from his first film Better Luck Tomorrow to Fast Five to Star Trek Beyond

《火爆麻吉》、《玩命關頭5》、

71

《星際爭霸戰：浩瀚無垠》皆是如此

72

03:41

and how he especially loves two people catching themselves in a mid-air jump

他也特別喜歡讓兩個飛在半空中的人接住彼此

73

03:43

as evidenced through his last two films

如《星際爭霸戰：浩瀚無垠》、《玩命關頭6》就證明了這點

74

03:48

But a director isn't the only person who's creative voice comes through a movie

但說到底導演並不是靠自己一個人

75

就能創作出電影

76

03:50

and could be considered an auteur

卻普遍被認為是電影的「作者」

77

03:52

this goes away from Sarris and Truffaut

雖然這偏離了薩里斯和楚浮的原意

78

03:55

but I've always looked at these theories is more liberal

但我總認為理論應有更多自由與空間

79

04:00

auteur to me means author

作者論專注於作者本身

80

04:03

film is a collaborative medium always has been

而電影一直都作為一個團體合作的作品

81

04:05

and that is the common complaint against auteur theory that

這樣的概念也衝撞了作者論理念

82

04:09

It doesn't recognize the work of the screenwriter cinematographer or producer and all the craftsmen working on the film

因作者論省略掉了編劇、攝影師、

83

製片和其他幕後電影工作者的成就

84

04:15

in a way it does, it just acts like the main vision of the director is what guides everyone who works on a film

在想把電影做好的程度上

85

各個電影從業人員，都跟導演一樣有願景

86

04:21

but more often than not it's not just the director who's creative vision or voice comes through a film

但也通常不是只有導演

87

才能決定電影的視野與風格

88

04:28

take The Social Network for example

舉電影《社群網戰》為例

89

04:31

it's very much a David Fincher film

《社群網戰》是一部非常大衛芬奇的電影

90

04:33

from the way it's shot and made it feels very David Fincher

意指拍攝風格與製作上非常的大衛芬奇

91

04:37

but you can't help but notice Aaron Sorkin's unique and distinct voice through its screenplay

但你很難不去注意到艾倫·索金這位編劇

92

這獨特而有個人風格的劇本內容

93

04:41

“you don't think I deserve your attention.”

“你覺得我不配擁有你的全部注意力嗎?”

94

“I think if your clients want to sit on my shoulders. and call themselves tall, they have a right to give it a try, but there's no requirement that I enjoy sitting here listening to people lie. “

“我認為如果你的委託人想要騎到我頭上撒野，

95

那他們可以試試，

96

但沒人要求我要興高采烈坐在這裡聽你們撒謊”

97

04:53

or look at a film like Skyfall you can say it's directed by Sam Mendes

或山姆‧曼德斯導演的《007空降危機》

98

04:55

it feels like a Sam Mendes directed film

這也是一部非常山姆‧曼德斯的電影

99

04:57

but it's also very easy to notice the distinct cinematography of Roger Deakins

但也無法忽視羅傑‧狄金斯的攝影風格

100

05:01

and also the various Bond tropes and voices behind the scenes of the Broccoli family as well

當然也包含擁有龐德系列的製片公司

101

布洛克里家族對作品的影響力

102

05:08

You can easily say that it's just a Sam Mendes film

當然你可以說《007空降危機》

103

就是山姆‧曼德斯風格的電影

104

05:11

but you wouldn't truly be understanding it

不過你就無法真正地理解這部電影

105

05:13

this would also be true with a classic like Taxi Driver

同樣如經典電影《計程車司機》

106

05:17

very much a Martin Scorsese film

一部非常馬丁‧史柯西斯風格的電影

107

05:20

but would it really be what it was without the Paul Schrader written screenplay

但若沒有了保羅‧許瑞德所寫的劇本

108

05:22

and what about the music of Bernard Herrmann

和伯納德‧赫爾曼為它譜寫的配樂

109

05:26

Taxi Driver wouldn't be what it was without all those elements together

若沒了這些元素的集合

110

《計程車司機》也就無法有如此成就了

111

05:31

look even at what Bernard Herrmann did for Hitchcock

與配樂家的合作

112

猶如伯納德·赫爾曼之於希區考克

113

05:33

or John Williams did for Spielberg

或約翰·威廉斯之於史蒂芬史匹柏

114

05:35

you might think of that music when thinking of those directors work

你可能認為配樂也是導演創作的一部分

115

05:39

but those directors didn't make the music

但製作這些配樂的人並不是導演

116

05:42

showing how you authored a film can be more than just a director

而完整創作一部電影不能單單只靠導演而已

117

05:44

look at various other producers also who can be regarded as Auteur as well

同樣來看可能被視為作者的電影製片

118

05:49

Val Lewton, who didn't direct Cat People Jacque Turner did

製片人納瓦‧盧頓並沒有指導電影《豹人》

119

執導的人是導演是雅客‧特

120

05:52

but many of the Val Lewton horror films of the period are mainly given credit to him and share a uniquely valued style

但在1940年代，

121

納瓦‧盧頓擔任製片的恐怖片不勝枚舉

122

足以讓他擁有B 級恐怖片製片之稱

123

並與合作的創作者分享了他特有的恐怖片風格

124

06:00

I not say they share an auteur voice of this producer

我不會說他們在製作上共享了作者觀點與權責

125

06:03

it's very obvious that the same producer or author behind the scenes was creatively involved

但這非常明顯能看見同個製片或作者

126

都在幕後有足以影響作品的參與

127

06:10

take another producer like David O Selznick for example

舉另一位製片大衛‧賽茲尼克為例

128

06:13

Gone with the Wind is almost credited more him than anyone else

在《亂世佳人》的製作群中

129

沒有誰能比他更舉足輕重了

130

06:17

with all the director changes from George Cukor to the credited director Victor Fleming

拍攝過程中，曾換了幾位導演，

131

從喬治‧丘克到有列名的維克托·弗萊明

132

06:21

but really Selznick is usually given credit for the film

但事實上還是由製片賽茲尼克主導整部電影

133

06:26

and why not he was one of the main reasons the movie got made it all

當然，他是這部電影成功的主因之一

134

06:29

and maybe the main vision and the most consistent auteur vision of Gone with the Wind

也許能從《亂世佳人》的中心視野

135

和一致的作者視角來證明

136

06:35

you can even look at someone like Kevin Feige with Marvel Studios the same way today

對照到今日漫威工作室的總裁凱文費吉

137

06:40

although several directors from Joe Johnston to Joss Whedon to the Russo brothers and James Gunn

雖然合作過的導演如喬·約翰斯頓、喬斯·溫登、

138

羅素兄弟、和詹姆斯·岡恩

139

06:44

have all put their own obvious personal stamps on their films, they've directed

他們都有明顯的個人風格 呈現在其作品當中

140

06:49

but Marvel aesthetic and style is probably most associated with Feige

但漫威的美學風格

141

多半還是由凱文費吉所主導

142

06:54

auteur theory is a policy

作者論只是一項依據

143

06:57

it's a theory used to identify and clarify but it's not the rule

一個用以區別與認定的理論

144

但絕不是一套準則

145

07:03

a film isn't better or worse depending on its auteur voice

一部電影的好壞並不取決於作者的敘事方式

146

07:08

or who gave it that auteur voice

或誰賦予作品的作者觀點

147

07:10

but it's good to understand whose personal creative voice made a film what it was

不過以作者論來了解一部作品是不錯的方式

148

07:12

and although a director can be part of that

雖然導演是電影很重要的一部份

149

07:15

it doesn't mean that's the only thing that made it that way

但並不代表導演就是電影的全部

150

07:19

movies are collaborative

電影是團體協作的作品

151

07:21

And you should understand how often many voices made a film into what it was

而你應該要知道同時有多少電影工作者的心血

152

投入其中 才得以完成一部電影

153

07:26

auteur theory can help your understanding of the art form

理解作者論有助於你對於藝術形式的認知

154

07:28

and how and what to take seriously from that art form

該怎麼及該如何認真地看待作品

155

07:32

it's good to know it and understand it

試著認識並理解作者論是非常有幫助的

156

07:35

but also good to not let it overpower you

但不讓理論輕易去左右你的思想

157

07:38

and let the role of the director overpower what you know about movies as well

也不輕易讓導演的角色，

158

左右你對電影的認知

159

07:43

but we'll get into that more next time

下次我們會再進一步討論這個議題

160

07:46

I'm Jim Gizriel and this is Deep Focus

我是Jim Gizriel，Deep Focus我們下次見