

# The Inter-relationships of the Film Adaptation of <The Sandwich Man>

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## Abstract

This article uses the intertextual point of view to discuss the film adaptation of *The Sandwich Man*. The movie incorporated themes of foreign forces and social changes which were not mentioned in the original literature, in order to complement the original concept of the movie project, and to express the overall attention to the work of Chun-Ming Huang as well as to echo the other two short films in this movie. The theme of this movie was originated from the local literature which criticizes the realist traditions in the 1970s; the nostalgia atmosphere was different from the post-modernization trend in the 1980s. The director's deep interests in the human's natural expression were presented in the delicacy of the daily lives through the movie that weren't easy to be expressed in the novel. As the medium changes, the movie created a metaphor for itself, and awakens the connection between the old film and this article.

**Keywords: The Sandwich Man, Intertextuality, Film adaptation**

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# 〈兒子的大玩偶〉電影改編的文本互涉

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## 摘 要

本文以互文觀點探討〈兒子的大玩偶〉的電影改編，因為電影企劃案的初始構想，以及對黃春明作品的整體關注，也為了呼應本片中另外兩部短片，電影植入了原著不曾述及的外來勢力與社會轉型題旨。此一旨意源自七〇年代鄉土文學的批判寫實傳統，其懷舊氛圍則有異於八〇年代的後現代潮流。導演對人的自然樣貌深感興趣，藉電影呈現了小說不易表現的日常生活情致；也因為媒介的轉換，電影產生了對自身的指涉，並喚起了往昔電影與本片之間的聯繫。

**關鍵字：**兒子的大玩偶、互文、電影改編

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