

## 摘要

“家庭”这个概念一直是新加坡官方话语中的重复出现的母题。由于其关系到人口及经济，因此在官方的论述下被赋予符合异性恋霸权意识形态的定义。“家庭”在官方论述下被赋予狭义的定义，决定了其结构、作用及重要性，使其富有异性恋色彩的意涵，无法容忍酷儿及包容差异，但这也意味着“家庭”同样有被重新定义的可能，有被酷儿化的可能性。近年来新加坡的酷儿群体有意识地选择采取较为积极但较为温和的方法争取权益，最典型的例子为粉红点（Pink Dot），提出了包容酷儿的“家庭”概念。

影片是一种能够提供酷儿价值取向的空间，因为观众在观看的当下被带离现实的时间与地点，使其偏离现实中线性及异性恋生产性的时间经历。酷儿学者认为在这种异质的空间中观众能够相信自己的未来可以超越现实逻辑中务实的生活经历。因此，影片作为媒介是挑战官方话语的关键空间。

现有的研究主要关注的是“家庭”与酷儿群体之间的博弈，将两者视为对立并且互不相容。对于巫俊锋影片的全面研究在现存的文献中还未出现，现存文献基本为对于巫俊锋的短片或电影的报道和观后感，特别是得奖作品《加东赋格曲》，《丛林湾》和电影《沙城》。本文将研究巫俊锋影片中如何以酷儿角度处理“家庭”概念，将家庭酷儿化，以酷儿反本质和开放的态度面对和抗争官方（异性恋）“家庭”对酷儿群体的压迫，并反对将官方“家庭”视为恰当的社会单位。

本文中采取的研究方法是將巫俊锋导演的影片视为与官方进行着对话。在检视了新加坡异性恋霸权意识形态下“家庭”的概念后，通过文本分析的方式剖析影片中如何通过叙述解构、叙事、符号、以及其电影语言如何颠覆官方“家庭”的概念，并且将其酷儿化。

**关键词：** 巫俊锋      酷儿      新加坡      家      异性恋霸权

**“This is Home, Truly”: Queering “Family” in Boo Jun Feng’s Film**

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**Abstract**

The concept of "Family" has been the recurring motif in Singapore's official discourse. Closely linked to population and economy, the state has defined the structure, function, and significance of "Family." As a symbol, it is imposed with heterosexual meaning, intolerant of Queer and any differences, but it has the potential to be redefined and to be Queer-ed. Recent years has seen Singapore's Queer community resorting to more active and less confrontational methods to express and fight for their rights, a prominent example of which is Pink Dot, that has introduced a queer embracing concept of "Family."

Filmic space provides queer orientation as audiences are brought out of time and place, disoriented from their experiences of linear and hetero-productive time. Queer scholars have theorized that such alternative temporalities allow participants to believe that their futures can be imagined according to logics outside of paradigmatic markers of life experiences. Thus, film as a medium is a significant space to contest the dominant state's discourse.

Existing research focuses on tension and struggle between "Family" and LGBTQ community, viewed as oppositional and mutually exclusive in nature. Extensive and overall research on Boo Junfeng's films is lacking, existing literature revolves around reports and reviews of his award-winning works like *Sandcastle* and *Apprentice*. This presentation attempts to study the films of local director Boo Jun Feng to understand how he has redefined the concept of "Family" from a Queer perspective, challenging the state's discourse with the open and anti-essentialism attitude of Queer.

The approach adopted in this research is to view Boo Junfeng's film as engaging in a dialogue with the state. Examining "Family" in Singapore's heterosexual hegemony ideology, followed by a textual analysis of his films, dissecting how narrative structure, content, symbols, and film language provides a transgression of state defined "Family," thus queering the concept.

**Keywords:** Boo Jun Feng, Queer, Family, Singapore, Family, Heteronormativity