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哈佛大學費正清研究中心博士後研究員。加州大學柏克萊分校東亞語言文化系博士。主要研究興趣座落在電影與媒介研究、批判理論、環境生態批評、東亞冷戰文化史之間。目前正撰寫之專書聚焦於當代中港臺冷戰軍事動員、政治宣傳、與媒介環境間的美學互動形式。曾獲美國傅爾布萊特計畫 (The Fulbright Program)、Mellon Foundation 全球都市人文計畫、中央研究院、蔣經國基金會等單位學術獎助。曾主編柏克萊大學環境設計學院刊物 Room One Thousand 並擔任北美台灣研究學會 (North American Taiwan Studies Association) 執行長。學術論文散見於 Modern Chinese Literature and Culture, Symploke, 《中外文學》等刊物。

## Fire and Fog: Counterfactual Thinking and the Emergence of “Logistics” as a Cinematic Idea

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The term “logistics” indexes one of the most ambivalent idea in the twentieth century. Translated from Japanese into Chinese either as *houqin* 後勤 (supply from the rear) in the military context or *wuliu* 物流 (the flow of things/commodities) in commercial context, the term has its root in the US-led logistics revolution during and after the World War II—from a branch of military science to the infrastructure of supply-chain capitalism defined by calculation, circulation, and transportation. As a translingual and transdisciplinary notion, logistics also underscored the transition through which the Chinese Nationalist (KMT) military regime migrated across the so-called “1949-divided” from the Chinese Civil War to the global Cold War. During this transitional process, the exile KMT military not only turned itself into a logistical organization that transported labor, technocratic/military personnel, and technologies to Taiwan but also represented this mobilization process through its own military film studio, China Motion Picture Studio 中國電影製片廠 (CMPS). In this essay, I situate the notion of logistics within the intertwined media environment between KMT’s military discourses and CMPS’s cinematic production after 1949. Through this environment, the definition of logistics undergone a series of changes that point toward a “cinematic” understanding of the military-industrial concept.

I bridge pre-1949 wartime memories in China with postwar Taiwan by way of a group of seldom seen and heretofore neglected CMPS-made military training films, excavated from Taiwan’s National Film Archive. These instructional films — from feature-length educational narrative films to military training shorts — provided viewers within the Republic of China’s military with new kinds of “theaters of operation,” visualizing warfare by way an aesthetics in which a new migratory military spectatorship was structured in the breach between memories of the Chinese Civil War and an eagerness to map out the civilian environment in Taiwan. What connected these two modes of seeing was the catchphrase “revolutionary logistics,” coined by the KMT military to envision a future “counterattack” mode of warfare, in which a

moving frontline could connect the Taiwanese home-front to the insurgent forces in the rest of Mainland China. The counterattack pedagogical films, as such, evoked a series of “virtual realities” that at once reanimated and distanced the immediacy of warfare and indexed a singular mode of connectivity, through which the “could-have-been” moments of the Civil War were grafted onto a set of postwar sensibilities regarding military operations and preparations in the post-1949 time and space. As KMT’s media industry was gradually disassociated from its immediate war environment, what we see is an emerging counterfactual mode in CMPS’s military pedagogical films, which simulates the scenarios of a future “counterattack” by reconstructing all the “could-have-been” moments in pre-1949 Mainland China. Informed by the new military thinking on logistics as a sort of “spiritual frontline” 精神戰線, these pedagogical films project a series of make-believe spaces—rendered through set designs, architecture, and landscape—as the virtual locus of future counterattack. This spatiotemporal reconfiguration carves out a liminal *theater of operation*—in both its military and performative sense, which affords the possibility of bridging the “divide” between the visible and invisible, the past and the future, the partial and the total, and most importantly, the world before and after 1949.

In the second half of this essay, I turn my focus from military pedagogy films to a group of military-themed melodramas consisting of feature-length narrative films, which still carry pedagogical intentions but, more importantly, highlight dramatized moral and emotional tensions between military personnel and their immediate environment in Taiwan. Through a series of highlighted cases, I identify an emerging mode of affective mapping triggered by the navigational activities of male characters and their visceral and emotional entanglements with women, friends, family, and a social-material world filled with threats and contingencies. Caught between the internal stasis of the military system and a broader social space, these films (melo)dramatize sites and routes of vulnerability, violence, and victimhood, thereby marking the spatial transition of the military profession from battlefield to the emotional struggle of everyday workplace.

Finally, combining my discussions of military pedagogy and melodramatic mapping, I conclude the essay by proposing to think both genres as an integral part of an officially-sponsored affective public, one symbiotic with Taiwan's drastically militarizing environment. I close-read an important anti-air strike

film *Chances of Life under Atomic Bomb* 原子彈下的生機 (1962) and parse out its narrative intertwinement of civil defense pedagogy with family melodrama, highlighting the totalizing sphere that connects the threats of nuclear bomb to the future lineage of nuclear family. It is with this speculative “theater of operation” in the age of nuclear attack, I suggest, the CMPS film production evokes a new notion of military environmentality.

This counterfactual mode of counterattack in the military training films, in conclusion, was supplemented by the mode of affective mapping practiced by feature-length melodramatic films. By dramatizing the tensions and violence between the military system and its surrounding landscapes, between men and women, these films demonstrated a new mode of military environmentality that translated a masculine national injury into a mode of control and aggression toward the crisis and contingency in the environment. It was during this immediate postwar juncture that a new military narrative replaced the consciousness of collective victimhood with a new spirit of paramilitary operation and management in Taiwan.

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