

# 《摘要》

本論文以內容分析與文本分析取徑來分析中國時報、聯合報與自由時報三家報紙自九二一大地震發生後一個月內有關地震報導的相片，主要的目的是探討新聞攝影在型塑特定事件的意義上所扮演的角色。內容分析的結果發現，隨著時間的變化，報紙相片所呈現的地震影像有體裁上的轉變：於地震發生之初，相片展現的是地震無情的破壞力；而報導末期則以展現重建與希望之情為主軸。此體裁之變化可看出九二一大地震之攝影建構了一套饒富故事性的敘事機制。另外在文本分析中，藉由伯格的表象（appearance）以及巴特的神話(myth)等觀點詮釋於不同時間點拍攝的相片，闡明攝影凝結時空，截取事件表象的能力，如何體現了一種語言表意的實踐。攝影以一種不同於文字的表意過程，指涉真實世界的點滴，再現一套社會價值觀，成為創造共識的機具，同時也傳遞既存文化脈絡下對於追求和諧社會秩序的神話。

**關鍵詞：**

九二一大地震、攝影、表象、敘事、再現、神話學

## 《abstract》

The thesis analyzes photographs of the 921 Earthquake in *China Times*, *United Daily News*, and *Liberty Times* in the month following the outbreak of the disaster with content analysis and textual analysis. The main purpose is to interpret the role played by press photography in constructing the meaning of a specific event. The content analysis reveals that, in the passage of time, images of the earthquake in the press photographs have experienced several transformations in terms of subject matter. Following the earthquake, the subject matter is the ruthless destruction of the earthquake. Yet, towards the final stage of the earthquake report, the main subject matter becomes affections of reconstruction and hope. This change showcases the rich narrative mechanism revealed by the photos in constructing a story regarding the earthquake. Using John Berger's notion of "appearances" and Roland Barthes' concept of "myth," the textual analysis interprets several photos taken in the various stages of the earthquake report. It suggests that the capacity of photography to capture the appearances of an event and consolidate them in specific time and space can be seen as a signifying practice that represents a set of social values that functions to create consensus among members of the society. It also delivers a myth of a specific culture in pursuing harmonious social norms.

Key words : the 921 Earthquake, photography, appearance, narration, representation, mythology