

## Document Citation

Title	<b>Retrospective: Oshima Nagisa</b>
Author(s)	Audie Bock Ian Buruma
Source	<i>Hong Kong Film Festival</i>
Date	
Type	booklet
Language	Chinese English
Pagination	
No. of Pages	23
Subjects	Oshima, Nagisa (1932-2013), Kyoto, Japan
Film Subjects	Yunbogi no nikki (Yunbogi's diary), Oshima, Nagisa, 1965 Taiyo no hakaba (The sun's burial), Oshima, Nagisa, 1960 Shinjuku dorobo nikki (Diary of a Shinjuku burglar), Oshima, Nagisa, 1968 Gishiki (The ceremony), Oshima, Nagisa, 1971 Seishun zankoku monogatari (Cruel story of youth), Oshima, Nagisa, 1960 Muri shinju: nihon no natsu (Japanese summer: double suicide), Oshima, Nagisa, 1967 Amakusa shiro tokisada (Shiro Amakusa, the Christian rebel), Oshima, Nagisa, 1962

Hakuchu no torima (Violence at noon), Oshima, Nagisa, 1966

Nihon shunka-ko (A treatise on Japanese bawdy songs), Oshima, Nagisa, 1967

Natsu no imoto (Dear summer sister), Oshima, Nagisa, 1972

Shiiku (The catch), Oshima, Nagisa, 1961

Koshikei (Death by hanging), Oshima, Nagisa, 1968

Shonen (Boy), Oshima, Nagisa, 1969

Kaette kita yopparai (Three resurrected drunkards), Oshima, Nagisa, 1968

Ninja bugei-cho (Band of Ninja), Oshima, Nagisa, 1967

Ai to kibo no machi (A town of love and hope), Oshima, Nagisa, 1959

Nihon no yoru to kiri (Night and fog in Japan), Oshima, Nagisa, 1960

Ai no koriida (In the realm of the senses), Oshima, Nagisa, 1976

Merry Christmas, Mr. Lawrence, Oshima, Nagisa, 1983

Ai no borei (Empire of passion), Oshima, Nagisa, 1978

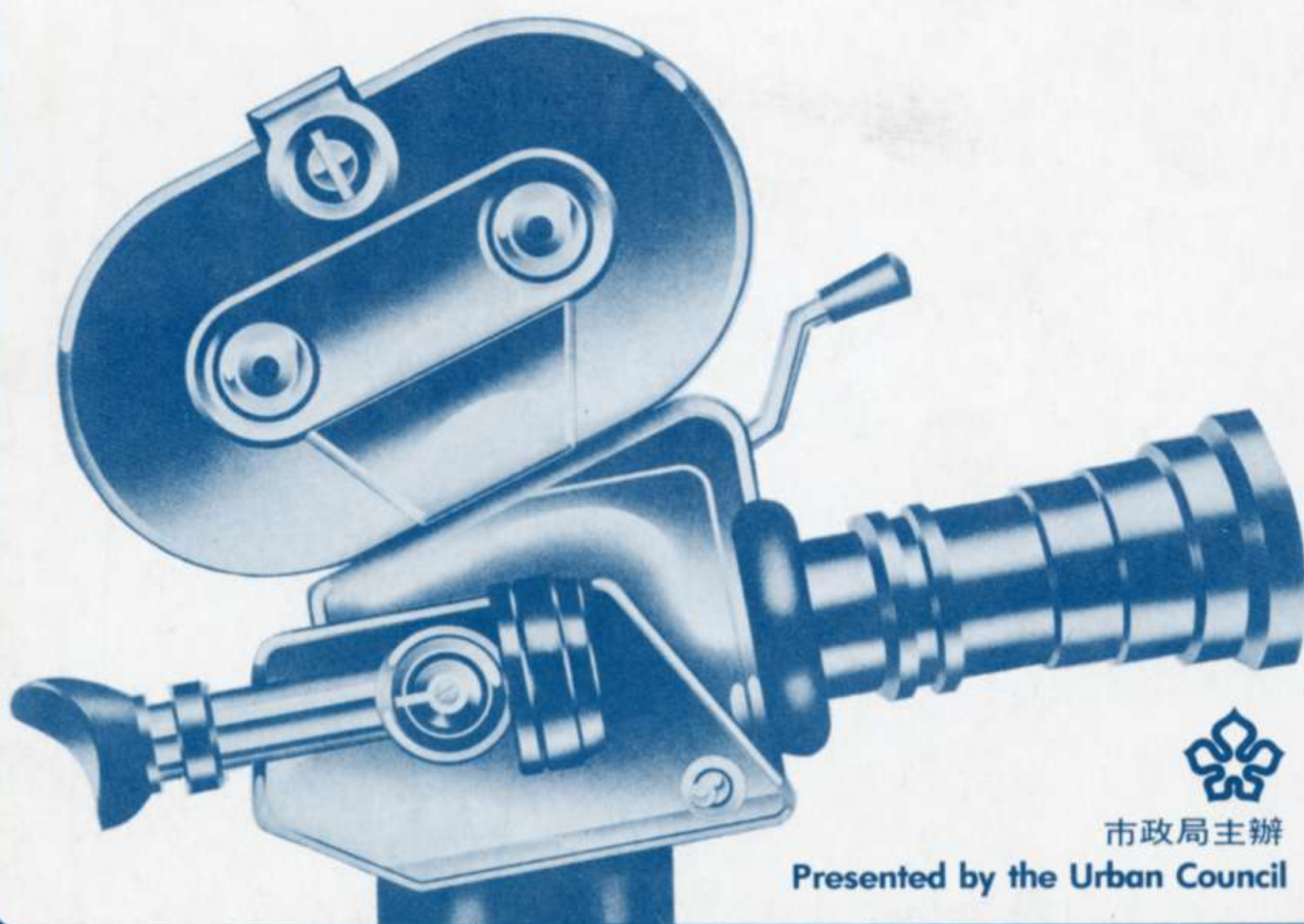
Tokyo senso sengo hiwa (He died after the war), Oshima, Nagisa, 1970

Etsuraku (The pleasures of the flesh), Oshima, Nagisa, 1965



The 8th Hong Kong International Film Festival  
第八屆香港國際電影節

**RETROSPECTIVE :**  
**OSHIMA NAGISA**  
大島渚作品回顧



市政局主辦

Presented by the Urban Council







# Guilty Or Not Guilty, That Is the Question

Ian Buruma

Oshima Nagisa has always good been good at shocking his fellow countrymen. Party because, being a highly eclectic filmmaker, he tends to come up with the unexpected. And the unexpected is what most Japanese fear most. To be unpredictable in Japan takes courage, therefore, and this Oshima has in abundance. He has made political films for commercial companies; he was the first 'serious' director to get involved in hard-core sex; he popped up as the host of a commercial television show when he was supposed to be the darling of the Left; he stood up for Japanese-Koreans and Okinawans when nobody gave them much thought; finally, and perhaps most courageously, he has looked Japanese war guilt in the face, both in print and on film.

Oshima is, in short, a taboo-breaker. In a society which, to use a Japanese proverb, likes to put the lid on smelly things, Oshima has done the reverse; he has always insisted on lifting the lid off the very subjects Japanese tend to ignore: crime, social and racial discrimination, revolutionary politics and war guilt. In some, if not most of his films, one can detect traces of all these themes. Certainly in his two films directly relating to the Second World War, *The Catch* (1961) and his last, *Merry Christmas, Mr. Lawrence* (1983), crime, guilt, and discrimination all play a part.

To understand how Oshima has addressed the Japanese myths of World War II, one must first have a rough idea what those myths are. First of all, there is the reactionary myth, which has remained more or less the same as Japanese wartime propaganda: Japan, perhaps a little harshly, attempted to liberate its Asian brothers from foreign domination, an endeavour - largely successful, as it turned out - for which the Asian brothers are still deeply grateful. Unfortunately, America put an end to this brave attempt by its cowardly attacks on Hiroshima and Nagasaki. Certainly nobody can be held responsible for what happened during the war, which was after all a just one. As for such events as the Nanking Massacre, they are all vicious foreign lies. There are plenty of Japanese films, mostly crudely commercial, which reflect this view. A notorious recent example was entitled *The Great Japanese Empire*, showing brave Japanese soldiers fighting white, round-eyed sadists in Southeast Asia.

The liberal view of the war is almost as mythical. It can be summed up as follows: a clique of bad militarists deceived the good Japanese people and made them fight a regrettable war which caused much inconvenience - a favourite term, this - to other nations. But the real victims were, of course, the Japanese themselves; not just of the bad militarists, but of the evil Americans who dropped atom bombs, occupied Japan, and raped every Japanese woman under sixty.

This myth has been supported by a large number of films too, the latest being Kobayashi Masaki's potpourri of documentary images of the Tokyo Trials, which ended in the death sentences of some of the bad militarists. Kobayashi would be the last one to deny that these men were bad, but the reassuring message of the film is that Japan, by suffering the atom bomb, was the worst victim of the war and having paid this terrible price is now a symbol of peace. Unfortunately, the rest of the world has not been able to live up to this shining example.

In short, the Second World War experience has not really been digested in Japan yet. It is one of those smelly things people have put a collective lid on. Apart from very few exceptions, the question of responsibility, unlike in West Germany, has not really been addressed, not in books, on television or in films. One of the exceptions is a very interesting film by Oshima, based on a novel by Oe Kenzaburo, entitled *The Catch*.

It is about a black American airman who bailed out of his damaged B-29 - the type of plane that bombed Japan to smithereens. He is found by some farmers who lock him up in a barn in their village. He becomes the scapegoat of their personal squabbles and is slashed to death. The only boy to stand up for him dies too, as does the person who threatens to tell the tale after the war is over. Responsibility for the murders is buried with the bodies in their graves. As in many Oshima films society reasserts itself in a ritual - the funeral of the dead men.

The film is fascinating because it shows people who, however simple and ignorant they may be, know that they have done wrong. Even though they regard the black foreigner as little more than an animal - a universal prerequisite to brutal collective murder - they still feel, albeit vaguely, that some code of decency has been broken. But the final ceremony absolves them all from feelings of guilt, because all agree to forget what happened; the one person who refuses to go along with this has to become the victim of one more murder, for his very presence would remind his fellow men of their hypocrisy. It is to Oshima's credit that he has tried to fulfil that role himself as a filmmaker.

This quality made him the most - if not only - suitable Japanese director alive to tackle that very smelly subject of Japanese brutality to foreigners in POW camps. The main themes of *Merry Christmas, Mr. Lawrence*, based on a story by Sir Laurens van der Post, are established almost immediately: a Korean guard is tortured and forced by the Japanese to slit his stomach, after having been caught having sex with a Dutch prisoner. The film is about male relationship, misunderstood ritual and irrational violence.

Throughout the film violence occurs because codes of behaviour are not understood, or deliberately perverted. The excuse for making the Korean commit ritual suicide is that this will make his family eligible for financial compensation. (The fact that a Korean is the victim of the most horrifying bit of violence in the film is typical of Oshima's strong feelings about Japanese brutality to Koreans). At another point a mock trial - all form and no substance - is followed by a mock execution. In yet another scene, the entire camp population, including the seriously ill, are forced to fast, because the prisoners showed their lack of spirit by refusing to watch the Korean's ritual suicide.

Oshima has called the twisted relationship between victim and aggressor in the Japanese camps 'a clash of different gods.' One can see what he means. Men with quite different concepts of morality thrown together by a fate nobody asked for; ignorant men with the sudden god-given power over other people's lives; men who wish to blot out some kind of shame in their pasts by visiting shame on others; men who have firmly made up their minds to die themselves and thus cannot forgive others for wanting to live - all these elements combined are a source of terrible violence.

The clash of gods is symbolised by Oshima's unusual casting of his film. Most major roles, including those of the two main protagonists are played by pop idols, gods of their own respective worlds. And like many gods, old and new, the idols are androgynous: David Bowie, as the dashing Captain Celliers, looks, or is supposed to look anyway, every inch the blond British officer. But his charisma - and that is what makes a man an idol - lies in his feminine grace. Captain Yonoi, his Japanese counterpart, is sexually even more ambivalent and more stylised: he moves like a dancer and his face is made-up like a fashion model's. They are indeed more like pagan gods than army officers.

From the moment they see each other in the courtroom - a scene shot with the perfect symmetry Oshima often uses for rituals - there is a sexual tension between them. They recognise instinctively that they are reflections of each other, narcissists gazing in a distorted mirror. Both, like angels fallen from grace, hide a deep sense of guilt for something precious they betrayed in the past: Celliers failed to rescue his younger brother from a terrible humiliation. Yonoi was out of the country when his fellow officers staged a military coup in Tokyo in 1936, a deed for which they were all executed. Both, consequently, share a profound wish to do penance. Their shame can only be blotted out by death.

If Yonoi is a god, sergeant Hara is a pure representative of the common people. The casting of a popular television comedian called 'Beat' Takeshi in this role was a brilliant idea. Perhaps a little too brilliant for the good of the film, for his raw, gritty presence is so strong that he tends to make the gods appear somewhat pale in comparison. His violence is not calculated or ritualistic, as is Yonoi's, but impulsive. He could smile one minute and bludgeon a man to death the next. He is utterly charming and deadly in his animal innocence. He is, in fact, much like those thousands of farmers, brutalised by Japanese army life, let loose in China, looting, raping and killing as if it were all a grand game. The conviction, conveniently instilled by his masters, that the enemies are little more than dogs anyway, makes it all the easier to dispense with pangs of conscience.

Violence in Oshima's films is often contrasted with ritual. Ritual is collective - the family in *The Ceremony* (1971) or the village in *The Catch* - but violence is the expression of individuals. Repeated violent crimes, like sex, are a natural force



breaking the taboos of civilised - and thus collective - life. It, being entirely spontaneous, takes one out of one's individual identity at the same time as asserting it. The rapist in *Violence at Noon* (1966), in this sense, has much in common with the lovers in *The Realm of the Senses* (1976).

Because Oshima has a profound distrust of the ritual forms that constitute the political, economic and cultural status quo, he has a strong sympathy with those that break them. Taboo-breakers in any community are branded criminals (in primitive thought, often divine criminals) and to preserve 'civilised' life they must be put away or, worse, killed. In other words, collective rituals suppress the individual. And individuals who resist, though guilty judged by the codes they break, are judged not guilty in a more profound sense by Oshima.

What makes *Merry Christmas, Mr. Lawrence* different from other Oshima films is that the taboos which are broken are not understood by the 'criminals.' In Japanese eyes, the foreign POWs have broken a taboo by the mere fact that they are still alive. Sergeant Hara tells Lawrence, the camp interpreter who 'understands' both sides, that he would respect him more if he had died. Lawrence, without much effect, attempts to explain the christian humanist point of view that it is cowardly to commit suicide in a crisis. Whereupon Hara says that he already died when he paid his last respects at his village shrine before going to war. Van der Post, in the original story, makes more of this religious aspect than Oshima has done, by stressing the Japanese belief in their divine ancestry. But what does shine through in Oshima's film is the death wish of the Japanese contrasted with the will to live of the British.

This is what makes Yonoi's character so complex - perhaps too complex for an inexperienced actor like Sakamoto Ryuichi. His undisguised infatuation, bordering on real love for Celliers, threatens to destroy his attempt to mask his private emotions. All the rituals he engages in, his fasting, his meditation, his sword-fighting, are based on the Zen-inspired Way of the samurai. The essence of this much-vaunted Way is to negate one's ego; the final and most splendid goal is to die.

Yonoi's misunderstanding of Celliers is almost comical. When Celliers, in his typically British zany way, defies Yonoi's authority, Yonoi is deeply shocked and barks at him: 'Who do you think you are! What happened to your naval spirit!' Although Celliers does indeed have as strong a death wish as Yonoi, it has nothing to do with his naval spirit. It is his youthful betrayal that haunts him. But it is his final recognition and exposure of Yonoi's humanity that leads to Celliers' death. In front of the entire camp population, foreign and Japanese, he kisses Yonoi; the inhuman mask is ripped open and Yonoi's humiliation is deadly.

Celliers' understanding of Yonoi is instinctive. Lawrence's understanding of the Japanese is intellectual. He has studied the language and culture and is stuck between two sides, needed and mistrusted by both. He is an interpreter in more ways than one, for his role is to avoid violence by explaining cultural differences. He is the typical understanding liberal, hindered at every turn by the ignorance of others, including those on his own side. Only at one point does he lose his cool. Significantly, it happens during a ceremony: Lawrence sits on his battered legs, while Yonoi and Hara pray to their gods. He is told that he will die. Although he is innocent, he must die to save Yonoi's face. He then explodes and kicks over the sacrificial ornaments screaming about 'your stinking Japanese gods.'

Lawrence, because of his role as the great explainer, also plays a more questionable part in the film: that of the apologist for Japanese brutality. He is certainly regarded as such by his British superior, Hicksley. On first viewing, Hicksley, shouting at Lawrence 'whose side are you really on?', comes across as a stupid, dangerous bigot. On second viewing, one feels that Hicksley has a point. When the prisoners are all forced to go on a fast because Yonoi feels that hunger will nurture their spirits, Hicksley is understandably outraged. All Lawrence can come up with, when asked to explain, is to shout that 'we're all wrong.'

When Lawrence is in prison, tortured half to death, he tells Celliers that 'the Japanese are an anxious people who have gone mad en masse.' He goes on to say that he does not want to hate Japanese individuals for what they have done. This is a noble sentiment and in real life no doubt the only right one. But this film is about individuals and by simply putting down their individual acts of cruelty to a collective madness lets them off the hook a little too easily.

Lawrence's role is ambivalent, however, until the very last scene when the apology for individual cruelty is pressed home. The war is over and Lawrence, now smartly dressed in army uniform, visits his former jailer, sergeant Hara in prison, where the latter awaits



"Lawrence, because of his role as the great explainer, also plays a more questionable part in the film (*Merry Christmas, Mr. Lawrence*): that of the apologist for Japanese brutality."

his execution. Only a slight nervous tick gives Hara's anxiety away. The true Japanese soldier that he is, he expresses his readiness to die, although 'he only did his duty as a soldier.' Lawrence, the christian humanist that he is, expresses his disgust at the unfairness of it all. Tears rolling from his eyes, he tells Hara that if it were up to him, he would release Hara immediately. Then he comes out with the following statement: 'You are the victim of men who think they are right, just as one day your Captain Yonoi believed you were all absolutely right. Truth is, of course, that nobody's right.'

Are we to deduce, then, that Hara is as much of a victim as were Celliers, Lawrence or the Korean guard? Are we back at the familiar Japanese liberal argument that the ordinary Japanese people, deceived by the bad militarists, bore the ultimate cross of the war? It seems so. But, if that is the case, whatever happened to individual responsibility? Who is finally responsible?

The confusion arises, I think, because this film is in one vital respect fundamentally different from Oshima's previous work. In his other films, the taboo-breakers are loners fighting the established order. In this case violence is committed by the established order itself - Hara and Yonoi are the established order, at least until the very last scene, when Hara's death sentence at the hands of others 'who think they are right' appears to absolve him from responsibility.

Jean Genet, who, like Oshima, sympathises with taboo-breakers, refused to write about Nazi Germany. The reason he cited was that whereas crime in France was subversive, in Germany it was part of the established order and thus his iconoclastic point would be lost. Oshima has been courageous enough to attack the institutionalised violence of his country. He would have been even more courageous, if he had been able to face the 'common man' for what he is: an individual ultimately responsible for his own actions, and not just a victim of circumstances.

(Ian Buruma studied and worked in Japan for a number of years during which he also wrote extensively on the subject of Japanese popular culture. He is currently based in Hong Kong and works in Far East Economic Review as the cultural editor.)



## 有罪還是無辜，這才是問題所在。

原作：IAN BURUMA  
翻譯：徐昌明

一直以來，大島渚都善於令他的同國人民瞠目咋舌。這部份是由於他是一個甚為折衷的導演，作品時常出人意表。而大多數日本人最害怕的便是意料之外的事物，因此在日本要做到無法逆料，便需要很大的勇氣——這方面大島渚倒是綽綽有餘的。他曾在商業片廠拍過政治性影片；他是第一個拍「硬性」色情片的「嚴肅」導演；當他應該是左派的寵兒時，他卻突然在商業性的電視節目中做主持人；當日本籍的韓國人及沖繩島人長期受到忽視時，他又起而支持他們，而最後，也可能是他最勇敢的，便是藉文字及電影，正面探視了日本人對戰爭的罪疚感。

總而言之，大島渚專門去打破禁忌。他一直堅持把日本人想敷衍忽略過去的事物揭露出來：罪案、社會的待遇差別及種族歧視，革命政治活動及戰爭罪疚等。在他某些（假如不是大多數）影片中，我們都可以發現所有這些題旨的痕跡；特別是他兩部直接談及第二次世界大戰的影片：《飼育》(1961)和近作《戰場上的快樂聖誕》(1983)，都描寫了罪行、罪疚和歧視。

要理解大島渚如何處理日本於第二次世界大戰這事上所製造出來的神話，便先得概括了解一下這些神話是甚麼。首先是那種反動的神話，它大致上仍與日本戰時所宣傳的沒有分別：日本發動戰爭是爲了要將亞洲的弟兄們從外國人殖民控制之中解放出來，它的手段也許嚴厲了一點，但它的努力大體上是成功的，至今亞洲的弟兄們仍感激萬分。不幸的是，美國竟然以轟炸廣島和長崎的怯懦行動，來阻止日本實現它的崇高理想。當然沒有人要爲戰爭中所發生的事負責，那始終是一場正義之戰啊！至於南京大屠殺這類事件，都是外國人在造謠中傷。很多日本影片，大多數是粗製濫造的商業片，都反映出這種觀點。最近的《大日本帝國》便是一個臭名昭彰的例子，它描寫英勇的日本士兵在東南亞與紅鬚綠眼的暴虐白人交戰。

自由主義者對戰爭的看法幾乎也是同樣地富於神話色彩。他們認爲是一小撮壞心腸的軍國主義者欺騙了善良的日本人民去參予一場使人遺憾的戰爭，爲別的國家帶來了頗多「不便之處」。但真正受害的當然是日本的人民——不單是軍國主義者欺騙了他們，邪惡的美國人也向他們投下原子彈，佔據了他們的國家，並把每個六十歲以下的女人都強姦了。

這種神話也有很多影片支持，最近的一部是小林正樹的紀錄片《東京裁判》，影片的結尾就是一些軍國主義壞份子被判死刑。小林正樹肯定不會否認這些人是壞蛋，但影片那安撫人心的訊息，便是日本被原子彈轟炸，成了戰爭中最無辜的犧牲品，而在付出了這個可怖的代價後，日本現在卒成爲和平的象徵。遺憾的是，世界上其他國家並未能向日本這個傑出典範看齊。

總之，日本仍未曾真正去反省並消化第二次世界大戰的慘痛經驗。人們都想一同去掩蓋這件不明譽的錯事。與戰後的西德相反，日本除了很少數的例外，有關責任的問題，從不會在書本、電視和影片上議論到，其中一個例外便是大島渚一齣極之有趣的影片《飼育》。

影片講述一名美國黑人機師，從損壞的B-29型轟炸機上跳傘下來，被農夫們找到，鎖進一間谷倉之內。他成了農夫之間私人恩怨的代罪羔羊，最後被刀砍死。村中唯一維護他的男孩子也死去，連那個戰爭結束後恐嚇要把這事宣揚出去的人也被殺死。對謀殺的責任連死屍都一起被埋葬在墳墓裡去了。正如大島渚很多影片所示：社會正是透過儀式——葬禮——來重新肯定自己。

影片有趣的是它表現了人不管如何單純和無知，都知道自己所犯的錯誤。即使他們集體爲了殘殺黑人而不得不把他視同野獸，他們仍隱隱感到自己的作爲有些不夠體面。但片末的儀式令他們免除了罪疚的感覺，因爲所有人都同意去忘記所發生了的一切；而那拒絕同流合污的人就不得不被加害，因爲他會令其他人想起他們的虛偽。大島渚以導演身份企圖去扮演這樣一個拒絕同流的角色，不能不令人景仰。

大島渚這項優點令他成爲當今日本要不是唯一，也是最適合的一個導演去揭發日本對待外國戰犯的野蠻行爲。根據LAURENS VAN DER POST爵士的小說拍成的影片《戰場上的快樂聖誕》，差不多一開始便將主旨交待了出來：一名韓國衛兵被日本人發現他與一名荷蘭戰俘有性關係而受到酷刑，甚至被迫剖腹。影片描寫了男性之間的關係，受人誤解的儀式，和非理性的暴力。

在整部影片裡面，暴力的產生是由於某些行爲的法則不爲理解，或被故意歪曲。要韓國衛兵剖腹的藉口是使他的家人有資格申請金錢賠償。（韓國人在影片中受到最殘忍的對待，表現了大島渚一直不滿日本人對韓國人的暴行。）而影片又出現有名無實的審訊及假的行刑。後來在另一場戲裡，戰犯營中所有人，包括重病者，都要被迫進行絕食，因爲他們拒絕觀看韓國人的剖腹儀式，顯示了精神上的脆弱。



《戰場上的快樂聖誕》(1983)：「大島渚在片中的獨特選角便象徵了「諸神的衝突」。多數主要角色都是由大眾偶像所扮演，他們都是在各自的世界裏的神祇。」

大島渚曾把日本集中營中侵略者與受害者雙方糾纏不清的關係稱爲「諸神的衝突」。他的意思甚爲清楚。一群具有不同道德觀念的人被命運擺弄而走在一起：他們中有些無知的人卻擁有控制別人生死的無上權力；有些人卻想藉著羞辱別人來抹掉自己過去的恥辱；也有些人因爲決心求死而不能容忍別人生存於世——所有這些要素結合起來，便產生出駭人的暴力。

大島渚在本片中的獨特選角便象徵了諸神的衝突。多數重要角色，包括兩名主角，都是由大眾偶像所扮演，他們都是在各自的世界裡的神祇。一如很多新舊的神祇，這些偶像都是雙性的：大衛·寶兒扮演精神抖擻的賽里亞上尉，看起來應該是一名金髮的英國軍官，但令他成爲偶像的超凡魅力卻在於他那女性的優雅。而他的日本對手 YONOI 上尉更加若男若女，造型亦更風格化，他一舉一動宛如跳舞，面上化裝好像時裝模特兒一般。事實上他們兩人都仿如異教神祇，而不似軍隊長官。

由他們在審判室相見的那一刻開始——大島渚以拍攝儀式時常用的極其對稱的鏡頭來拍這場戲——兩者之間已存在了一種性的張力。他們本能地察覺到他們各自反映了對方，就像自戀狂者在一面變形鏡面前凝視着自己一樣。他們都像失寵天使那樣都各自對往昔失落的一些珍貴事物隱藏了深重的疚意：賽里亞沒有幫助弟弟，使弟弟受了極大的侮辱。而 YONOI 則由於一九三六年身在國外，未能參予同僚所策劃的軍事政變（他的同僚都因這次政變而被判死刑）而心中有愧。因而他們都想以苦行來替自己贖罪。只有死亡才能抹掉他們的羞恥過去。

如果 YONOI 是神祇，HARA 中士則純粹是普羅大眾的代表。選用一個受歡迎的日本電視喜劇演員來扮演這個角色確是精明的選擇。爲着影片的好處着想，也許這選擇還嫌太精明了，因爲 HARA 的粗線條反令神祇們顯得相形失色。他的暴力並不如 YONOI 般是有



計劃和儀式化的，而是一種衝動。他可以這一分鐘微笑，而下一分鐘則棒擊一人而死。他獸性般的無知既可愛復可怕。事實上他就像成千上萬在軍隊中受盡折磨的日本農民一樣，一旦身在中國，便肆無忌憚地姦淫擄掠，殺人放火，活像在進行一場盛大的遊戲一樣。加上長官向他們灌輸的觀念，認為敵人不比畜牲優勝，更令他們少了良心的責備。

大島渚影片中的暴力常與儀式構成對比。儀式是集體的——《儀式》(1971)中的家族或《飼育》中的鄉村——而暴力則是個體的表現。重覆出現的暴力罪行是一種自然力量，它像性一樣都打破了文明——因而是集體的——生活的各種禁忌。它是完全自發的，它同時肯定及毀滅了個體的特性。就這意義而言，《白晝的色魔》(1966)中的強姦犯與《感官的世界》(1976)中的一雙戀人，確有許多相似之處。

正因為大島渚對構成政治、經濟及文化現狀的典禮儀式十分懷疑，他對那些打破這些禁忌的人就非常同情。在任何社群當中，犯禁者都被視為罪犯(原始人視他們為神聖的罪犯)。為了保障「文明」生活他們必要被關起來，甚至會被殺死。換言之，集體的儀式壓制着個體。雖然若以法則來衡量，違抗者當然有罪，但若從一更深的意義來看，大島渚則認為他們是無辜的。

《戰場上的快樂聖誕》之有別於大島渚的其他影片，是基於片中的「罪犯」並不了解他們所打破的禁忌。在日本人眼中，外國戰犯由於他們仍然生存，便已經是犯了一項禁忌。HARA中士告訴營中對雙方都有所「了解」的傳譯員羅倫斯，說如果羅倫斯早已死去，他會更尊敬他。羅倫斯企圖向他解釋從基督教的人文主義觀點來看，在危難中自殺是怯懦的行為，然而HARA卻不為所動。反而 HARA 說他在赴戰前向先人禱告話別時便早已死去。VAN DER POST 在原著中比大島渚更強調了日本人信奉祖先的宗教行為。但大島渚影片的精彩地方是他把日本人的死亡意願拿來和英國人的生存意志加以對比。

這是為甚麼 YONOI 上尉的角色性格如此複雜——也許對於一個沒有經驗的演員如坂本龍——來說，是太複雜了一點。他對賽里亞的迷戀幾陷於真愛的地步，險些兒摧毀了他掩飾自己感情的企圖。他所奉行的所有儀式——他的絕食、冥想、習劍，都是基於由禪學所啟發出來的武士道精神。這種自我吹噓的精神實質上是要否定自我，從而達到最終的完美目標，也就是死亡。

YONOI對賽里亞的誤解幾乎是惹人發笑。當賽里亞以其典型英國式的荒唐舉動公然向YONOI的權力反抗時，YONOI大為震驚，他咆哮道：「你以為自己是個甚麼東西！你的海軍精神那裡去了！」雖然賽里亞確實也有着與YONOI同樣強烈的死亡意願，但這與他的海軍精神毫無關係，纏住他的倒是他年青時對他弟弟的「出賣」。然而他的死亡卻是由於他最後辨認出並揭露了YONOI的人性。他在戰俘營所有日本人及外國人面前，吻了YONOI的面頰；戴着的非人面具被撕破了，他受到的羞辱令他無法抵受。

賽里亞對 YONOI 的理解是出於本能的，而羅倫斯對日本人的了解則是源於理智的：他學習了日本的語言文化，身處於兩個陣營之間，兩方面都需要他但亦不信任他。他的傳譯功能可說是多方面的，因為他要澄清雙方的文化分歧，以避免發生暴力。他是典型的明白事理的自由主義者，然而由於別人，包括他自己陣營中的人的無知，他又每處都受到制肘。他只有一次不能夠保持冷靜。重要的是這發生於一項儀式之中：羅倫斯雙腳受刑，不能站立，他坐在地上，而 YONOI 和 HARA 則在向神禱告。羅知道自己要被處死，他雖然無罪，但為了挽回 YONOI 的面子，他不能不死。他聽後怒火中燒，起身踢倒那些祭神用品，尖聲喊道：「你們這些卑鄙的日本神物！」

由於羅倫斯是一個名副其實的「解釋者」(他的職責是要為各種行為辯解，)因而他在影片中也就扮演了一個甚為靠不住的角色：就是去替日本的殘暴行為道歉辯護。他的英國上司希斯利顯然就是把他視為這樣的一個辯護者。初看之下，當希斯利質問羅倫斯「你究竟站在那一方？」時，我們會認為希斯利是一個愚蠢執拗的危險人物。但再看下去，我們會覺得希斯利的質問也有道理。在 YONOI 強迫所有戰犯絕食，想藉着捱餓來振奮他們的精神士氣時，希斯利的憤怒是可以理解的。但當他要羅倫斯解釋清楚，羅卻只能大聲喊道：「我們都做錯了。」

受酷刑折磨至半死的羅倫斯在獄中向賽里亞說：「日本人是一個焦躁不安的民族，他們集體地發狂了。」他繼續說自己並不想憎恨個別的日本人所作的事。這高尚的情操在現實生活中無疑是唯一正確的態度。但這部影片說的是個體，而單純把個體的殘忍行為歸因於集體的瘋狂，未免有點兒寬容了他們。

羅倫斯的角色，其態度總令人覺得模稜兩可，而且至最末的一場戲，當他又為他國家的個體所作的殘酷行為道歉時，他的立場才明朗起來。戰爭結束後羅穿上瀟灑的軍服，去獄中探望等待處決的HARA中士——他以前的監獄看守。只是今次 HARA 些微的焦慮卻另他露出了馬脚。他雖然是個真正的日本士兵，表示隨時準備一死報國，但他說「他只不過是盡士兵的職責去行事」。而羅這個基督教人文主義者，對這一切不公平的事物感到厭惡。他熱淚盈眶地告訴HARA說，如果他可以作主，他會立即釋放HARA。接著他作出如下的陳述：「你是那些自以為是好人的犧牲品，就像那天你的上尉 YONOI 以為你們都是絕對正確。真實的情況自然是：沒有人是正確的。」

然則，我們是否要由此推論出HARA與賽里亞，羅倫斯或韓國衛兵都是同樣的受害者呢？我們是否要返回日本那種人所熟知的自由主義論點，認為日本的黎民百姓是受了壞心腸的軍國主義的欺騙，而到頭來背負着戰爭的十字架呢？表面上是這樣，但如果情形真是如此的話，個體的責任到那裡去了？誰人要負起最終的責任呢？

我以為混淆的產生是由於這部影片在一個重要方面根本有別於大島渚以前的作品。在他其他的影片裡，打破禁忌的人都是些與既成制度鬥爭的孤獨者。而在這裡行使暴力的卻是既成制度本身——HARA與YONOI「就是」既成制度，起碼直至最末的一場戲，那些「自以為是」的人判決了HARA死刑，彷彿使他不再需要負起任何責任為止。

尚·紀涅(JEAN GENET) 與大島渚一樣對打破禁忌的人都寄予同情，但卻拒絕寫納粹德國。他的理由就是在法國罪行可以顛覆制度，但在德國它卻成為既成制度的一部份，因而會令他攻擊制度的意圖完全喪失。大島渚曾經勇敢地對他國家的制度化暴力進行攻擊，但假如他是更勇敢的話，就必須如實地面對「平常人」：他們是一些最終要為自己的行為負責的個性，而非祇是被環境擺佈的受害者。



# On Oshima Nagisa

Audie Bock

Originator of the New Wave movement that began in 1959, Nagisa Oshima has commanded more attention, both at home and abroad, than any of his contemporaries. In Japan his work has been treated as the supreme expression of the psychology of a whole age,<sup>1</sup> while in the west he has been called variously controversial and difficult,<sup>2</sup> innovative and inaccessible,<sup>3</sup> and “the least inscrutable of all Japanese directors.”<sup>4</sup> Despite the wide divergence of opinions about his intelligibility, most critics seem to agree that Oshima is quite revolutionary. Clearly, he is controversial, as the recent furor over his hard-core pornographic film, *Realm of the Senses* (1976), demonstrates, but he does not like to be labeled a maker of revolutionary or politically, activist films. Oshima feels that a filmmaker works in and records movements, but he does not make them because he cannot keep himself out of his product. “I believe all of my films are films made within a movement, even those from before the inception of Sozsha [his own production company]. But all of them bear my personal mark, and this is what movies are.”<sup>5</sup>

It is almost as if Oshima’s own remarks are a response not only to the critics’ pressure to make him a revolutionary, but to the direction taken by one of the first filmmakers to influence his work, Jean-Luc Godard. Oshima’s sympathy with the French New Wave from his first exposure to their work was in fact militant, and his admiration for Godard’s style can be seen manifested in particular in his late 1960s films, such as *Three Resurrected Drunkards* (1968) and *Diary of a Shinjuku Thief* (1969). Like the forgers of the French New Wave, Oshima has theorized extensively on what film should be, and has produced two volumes on the subject, his 1963 *Sengo eiga: Hakai to sozo* (Postwar Film: Destruction and Creation) and the 1975 *Taikenteki sengo eizo ron* (A Theory of the Postwar Image Based on Personal Experience). Even the difference in the titles reveals the evolution of Oshima’s cinematic thought from political art to personal statement. He moves, as his films have moved, with the climate of the times. The Oshima with a lion’s mane of the last days of social criticism—*The Ceremony* (1971) and *Summer Sister* (1972)—has somehow become a short-haired television personality who wears lavender business suits (or did the last time I saw him). Yet, in spite of change, Oshima still agonizes over the role of film and the filmmaker in society. He speaks with a charming un-Japanese sarcasm about himself and other film directors (“Except for Jean-Marie Straub, I wouldn’t trust any of the new German filmmakers—they have no class.”),<sup>6</sup> but the barrage of theory and criticism always comes back to the crucial issue of the meaning of the act of filmmaking. This problem is so deep for Oshima that he has made at least one film devoted solely to it, his 1970 *Man Who Left His Will on Film*. He has also described his entire experience as a filmmaker in terms of constant evaluation, condemnation, and vindication only if his films survive as documents—even without his name attached to them.<sup>7</sup>

It is this documentary impulse that has caused Oshima’s work to be called journalistic<sup>8</sup> by some and unartistic<sup>9</sup> by others. Oshima’s primary concern has always been freedom of expression, which necessarily brings politics and social issues into his films. The abuse of power and the oppression of individuals and whole segments of the population have been his themes from the earliest criticism of the Communist youth movement, *Night and Fog in Japan* (1960) to his bitterly satirical indictment of the Japanese attitude toward Koreans, *Death by Hanging* (1968). Even *Realm of the Senses*, in which Oshima pursues the idea of personal fulfillment much more deeply than ever before, is an indirect

lashing out at Japanese film censorship in that he went outside Japan in order to have the freedom to make a truly erotic film. The topicality of some of his films, such as *Three Resurrected Drunkards*, the title song taken from a popular novelty hit of the same year, requires a familiarity with some of the most fleeting aspects of popular culture as well as with more lingering social issues. Nevertheless, this journalistic quality is part of what Oshima values as his personal expression. Three of the films he cherishes most, *Night and Fog in Japan*, *A Treatise on Japanese Bawdy Song* (1967) and *Death by Hanging*, deal with extremely volatile subjects: intraparty ethics of Japanese Communists and injustice toward Koreans. When he says he likes these best among his own films because “only I could make them,”<sup>10</sup> Oshima does not mean that he is the only filmmaker with the courage to approach such issues, but that he is the only one with enough inside knowledge to do so.

In the course of his nearly twenty years as a film director, however, Oshima has attained considerable artistry in a willy-nilly fashion. The impulse to record and comment on society remains with him, but a turning inward appeared about the time of his 1969 *Boy*. The psychological exploration of escape fantasy continues through the frustrations of *The Ceremony* (1971) and culminates in the ignorance of the state and the acting out of fantasy in *Realm of the Senses*. The depth of these recent characterizations, abetted by a richer technical control, looks suspiciously like art.

## No Regrets

If a left-leaning humanism was the mark of the filmmaking generation of the immediate postwar era, Oshima led a new cinematic movement in the 1960s with portraits of his disillusionment with the organized left. As a young man Oshima had never considered becoming a film director, and in fact avoided having anything to do with the film industry throughout his university career. While his acquaintances in Kyoto, where most period films were made, earned pocket money as extras, Oshima cleaned bathrooms for the sanitation department rather than associate himself with the glamor and wealth of the movie world.<sup>11</sup> Still, he indicates that certain films stood out as ideological signposts in his youth.

Oshima was born on March 31, 1932 in Kyoto, but moved to Okayama Prefecture where his father, a samurai descendant, worked as chief of a government fishery experiment station. When Nagisa was six years old, his father, whom he describes as an accomplished amateur painter and poet,<sup>12</sup> died, and his mother moved back to Kyoto with him and his sister. His childhood was lonely: his health was poor, and his mother went to work to support the family within a few years of her husband’s death. His father had left a large library, half of which consisted of books and periodicals on Communist and Socialist thought; during the war Oshima devoured these forbidden fruits in solitude.<sup>13</sup>

He tired of reading and loneliness, however, and in middle school, like the hero of his 1971 *Ceremony*, he became absorbed in the group activity of baseball. He did not excel in this sport, and soon developed an interest in postwar literature to the extent that he began writing poetry and novels. “I’m not at all proud of them,” he says, “and in any case I again tired of this solitary activity.”<sup>14</sup> By his second year in high school, he was already splitting his time between student activism and dramatics.

His admission to Kyoto University seemed to him a natural progression—it did not occur to him that he might fail the entrance examination to this prestigious national university.<sup>15</sup> He cites a film he had seen at the age of 14 as being influential in his choice of school: Kurosawa’s 1946 *No Regrets for Our Youth*. The model for the heroine’s father, “Professor Yagihara,” was the famous Kyoto University law professor, Yuitoki Takikawa (1891–1962). As Oshima now sees it, the film is a superficial idealization of the 1933 Takikawa Affair, when the professor



was dismissed from his post for publishing a liberal tract.<sup>16</sup> Nevertheless, Oshima claims it was this attempt at free speech in the face of fascist militarism that inspired him to enter the law faculty of Kyoto University.<sup>17</sup> It was the same Professor Takikawa who later in 1953 refused Oshima and the student group he led the right to hold meetings on the Kyoto University campus.

It has been suggested that while the logic of Oshima's films may be comprehensible, their sentiment may not be readily understandable to viewers who have not shared in the experiences of student activism.<sup>18</sup> Indeed, his disillusionment with the monolithic power of the Japanese Communist Party and his frustration over the inability of smaller groups to effect change appear openly as recurrent themes in his films, beginning with the 1960 *Night and Fog in Japan* and going on to the 1966 *Violence at Noon* and the 1970 *Man Who Left His Will on Film*. His very personal despair lies rooted in his experiences as vice president of Kyoto University's student association, and later as president of the Kyoto Prefecture Student Alliance. In 1951, when the emperor visited Kyoto University, Oshima and his colleagues, having been denied their request for open questions and answers, carried a huge placard imploring the emperor not to allow himself to be deified again because so many students who were their seniors had been killed in the war in the name of his divinity.<sup>19</sup> The result of the "Emperor Incident" was the dissolution of the student association.

In 1953, however, the association was revived by popular demand, and Oshima became regional leader. When the university refused to allow them to meet on the campus, pressure mounted for an open confrontation. A mass demonstration ensued. The police joined the confrontation, over 70 people were injured, and punishment was meted out to six students. Efforts to have the punishment rescinded were frustrated by the onset of winter vacation, and Professor Takikawa published a statement blaming the occurrence of the 1953 "Kyoto University Incident" excesses on the failure to deal more harshly with the 1951 "Emperor Incident."<sup>20</sup>

In effect, the student movement was crushed, and a despondent Oshima went on for his senior job interviews as the new year began. That spring, with deep awareness of his responsibilities, he watched Kinoshita's *The Garden of Women*. Not only was the setting recognizably modeled on Kyoto Women's University, where he had many friends, but direct references were made in the film to "last year's Kyoto University Incident," which the heroine says symbolizes the fact that boys, unlike girls, go to school for more than graduation and marriage.<sup>21</sup> This film about academic freedom for women left Oshima feeling that his failure to resist Communist demands for confrontation had brought about the violent incident, and worse yet, the result had been the complete suppression of academic freedom. In retrospect, Oshima names the Communist Party as a major source of his frustrations, because its cell leadership system made it impossible "to have things go as I wanted."<sup>22</sup>

He emerged from the winter battle branded as a "Red Student" which hampered his search for a job. 1954 was a bad year. Previously, among his fellow-students, there had been extensive debate about the ethics of entering industries related to the Korean War, but with the termination of hostilities, employment in Japan was plummeting. Thinking that the Osaka office of the prestigious *Asahi Shimbun* newspaper might still take a "Red Student" despite the nationwide Red Purge of the late forties and early fifties, Oshima's first try was for journalism. But he was rejected by the *Asahi*, and even by the textile and paper companies he subsequently tried. Even his closest advisor at Kyoto University steered him away from a possible research position because he was "too showy for such a career;" thus, he was left with only his friends in dramatics to turn to.<sup>23</sup> One of them happened to be going up to Tokyo to take the Shochiku Ofuna Studios entrance examination, and Oshima went along to distract himself from his melancholy and "to degenerate."<sup>24</sup> He found

two thousand applicants assembled to compete for five openings for assistant directors.

## Ofuna Nouvelle Vague

Oshima placed first in the examination. During a break in the examination, one of the Shochiku assistant directors administering the test had revealed to him the meaning of a code word in the questions that baffled everyone. An angry Oshima went ahead and wrote the exam he knew they wanted instead of exposing the trick, and he greeted the year 1954 with shame; in his desperation for a job he had temporarily abandoned his beliefs.<sup>25</sup> When he entered Shochiku in April, he knew nothing about making movies—not even that they were shot one take at a time.<sup>26</sup>

As an assistant director Oshima did not consider himself attached to the staff of any one particular director. He worked first with Yoshitaro Nomura, once or twice with Masaki Kobayashi and, out of preference for Hideo Oba's (1910–) liberal attitude, on every film Oba made during the five-year duration of his assistantship. He says, "I never became a 'great assistant director' who runs hard at the director's bidding . . . . If I thought the work was boring, I'd quit and go home."<sup>27</sup> He stressed self-assertion as his own criterion for a good assistant director, and worked as little as possible for others, assisting on only 15 films in 5 years. He expended his energies instead on scriptwriting, completing 11 scenarios before his 1959 promotion and publishing them in the assistant directors' magazine. Like his French counterparts, he also engaged in vehement film criticism for a number of publications beginning in 1956. His preference for the spontaneity he found in the new films from France and Poland was thus as public as his aversion for the Ofuna system and the glossy, well-made stories of American and American-influenced films, which he labeled as "the enemy."<sup>28</sup> Advocating freedom of expression and freshness at the cost of commercial veneer, his art politics placed him loudly and clearly in a camp allied with the incipient French New Wave, and his theoretical stance later garnered critical support when he made his directing debut.

To Oshima it remains a complete mystery why he was singled out for promotion when Ofuna formula films were at their nadir. It was clear that Shochiku was in the throes of a financial crisis, and Shiro Kido was about to take matters into his own hands to produce a film by a new director. His system was to launch a new talent with the new director's own original scenario, and this time his specified goal was a film with "a social quality."<sup>29</sup> Oshima's script "The Boy Who Sold His Pigeon" was duly selected, but the company did not like the title. By the time the printed shooting script reached his hands, Oshima was chagrined to find it had become "A Town of Love and Hope." Whenever he sees this title at the top of his filmography, the resentment he feels he will probably never overcome brings tears to his eyes.<sup>30</sup>

The 1959 *A Town of Love and Hope* has the look, but not the feel, of an Ofuna film. Keisuke Kinoshita's staff, notably cinematographer Hiroshi Kusuda, lent their services with sincerity to help the novice Oshima. Yuko Mochizuki, who had played the abandoned mother in Kinoshita's 1953 *A Japanese Tragedy*, again appeared in the role of a tearful lower-class mother. But the morality of the story turned Ofuna on its ear.

The high school student who sells his homing pigeon to a rich girl, knowing it will return to him, has the furtiveness of someone conscious of his wrongdoing, but aware that his family's poverty gives him no choice. Giving up a higher education, he takes and passes the entrance examination for the company owned by the rich girl's father, but her self-righteous brother refuses to give him a job after finding out about the pigeon incident. Ofuna humanism would have required the boy to show contrition and apologize, and the wealthy brother to show magnanimity and hire him. Instead the boy shows anger and, in a burst of impotent rage, de-



ling of what sort of material he wanted to treat or how.

He began to understand only after he had already made a number of films of his own. He saw that he was extremely drawn to what society calls criminal behavior.<sup>39</sup> He observed, moreover, that the criminality portrayed in his films escalated. First his characters committed crimes because they had no choice, as in *A Town of Love and Hope*, and then either because they enjoyed it (*Cruel Story of Youth*, *Diary of a Shinjuku Thief*) or because they had no awareness that it was a crime (*Death by Hanging*, *Boy*). Indeed, in every Oshima film at least one murder, rape, theft or blackmail incident can be found, and often the whole of the film is constructed around the chronic repetition of such a crime. Worse yet, Oshima realized that as the crime in his films escalated, he had more frightening nightmares about himself committing crimes. He would invariably commit rape and mass murder, be caught, and then escape to live an ordinary life for some time, only to be caught in his peaceful disguise.<sup>40</sup>

The punishment for his crimes would consist of the official destruction of his identity and permanent isolation in a deep black hole. As he faced a future of inactivity, he would suddenly regret not only the loss of his loved ones but the fact that he could no longer make films. He would awaken from these recurrent dreams with the lingering conviction that he was in fact guilty of some crime, that his actual daily life was only the calm period of grace before his detection and capture. He gradually came to the conclusion that his guilt feelings were related to the impurity that had entered his attitude toward revolution—he was, after all, a filmmaker and not a revolutionary, and it was the possibility of making films that was taken away from him as punishment in his dreams.

Although he was never a member of the Communist Party, Oshima has been a left sympathizer from his high school activist days through the student unrest of the late 1960s and early 1970s, as films like *Night and Fog in Japan*, *Diary of a Shinjuku Thief* and *The Man Who Left His Will on Film* openly show. He has always felt something in common with the oppressed, notably the 600,000 Japanese of Korean descent, the poor and women. “You might not think so to see me sitting here smiling and laughing,” he says, “but that dark, oppressed side of me is always there.”<sup>41</sup> The need for social revolution weighs upon him to such an extent that he has stated he looks forward to the defeat of Japan in its imperialism toward other Asian countries as the only means by which to effect social change.<sup>42</sup> Yet he is painfully aware that making films can do nothing to bring on this change or defeat.

While he still expresses admiration for the determination of filmmakers like Godard concerning their avid commitment to a revolutionary purpose in the filmic medium, Oshima is adamant in his belief that such a goal is doomed to frustration; hence the criminality complex apparent in his own films. He recognized at an early stage that he was not physically strong enough to be a revolutionary, and his early defeat in the “Kyoto University Incident” marked him for life. He turned to a much-needed job and later to the unshakable responsibilities of a family. A true revolutionary, Oshima feels, risks death at every turn because he is seen as a threat by the established order. Writing at 39, he concluded that no one had seen him as such a threat in his work as a filmmaker, because he was still alive. The great contemporary revolutionaries, such as Che Guevara, Malcolm X and Martin Luther King, had all been assassinated before reaching age 40, he observed, but he was more than likely to go on living.<sup>43</sup> The craving for revolution remains with him, but its expression is in the criminality—the rejection of the law of the state—of his protagonists.

Recently, Oshima has become more wistful, more philosophical in his interpretation of the political role of film, placing still higher value on individuality in art and life. While he now says “All movies are political,”<sup>44</sup> he sees no contradiction between such a view and his earlier claims that no film can be a political weapon. “Films have many meanings, among

which is the political, but some people insist that the political meaning is the only valid one, and I have always opposed this view.”<sup>45</sup> He maintains that filmmaking is for him a means of self-exploration, a personalism that cannot be exercised within a studio system any more than it can subordinate itself to a political goal. His interest is not only in political and social movements, which continue to appear as background, like the snatches of grim soldiers of imperial Japan in *Realm of the Senses*, but in how the individual responds and moves within these broader trends, and how they move within him. This relationship between the individual and society is best expressed, he has found, in the irrationality of crime and sex—forces that drive the individual without his own comprehension.<sup>46</sup>

With *Realm of the Senses*, his first new statement in four years, Oshima has reached an equilibrium in the tensions among crime, revolution and personalism. Sada and her lover Kichizo are not criminals for Oshima because they act spontaneously and lack the necessary complexes,<sup>47</sup> but in their pursuit of sexual fulfillment they are complete dropouts from society and politics. Oshima himself had earlier remarked upon the attraction of such a solution but concluded that he could not drop out any more than he could be a revolutionary. Nevertheless, while Oshima insists that the dropout’s response is a positive one, the imperial troops representing the rise of fascism gnaw at everyone’s consciousness.

## Dead Flag Fantasies

Oshima is almost impossible to pin down stylistically, except in terms of recurrent favorite symbols. His first film, like his most recent, is a modestly straightforward story. In between, however, his technical experimentation has pushed far into territories very new to the Japanese cinema, but closely allied to the novelty of his content.

At the time of his second film, *Cruel Story of Youth*, Oshima was already employing the techniques of the French New Wave and cinema vérité movements to suit his own ends. Hand-held cameras and jump-cuts introduce a new irrationality to stories of rebels who are far from sympathetic heroes. The amoral, violent young people of *Cruel Story of Youth* and *The Sun’s Burial* have no traffic with traditional morality; they commit crimes with bland detachment, and Oshima often shows the grotesque results in alienating long shot. He forces us to evaluate the conditions giving rise to such impotent rebellion because we cannot identify with these frighteningly cold protagonists; the emotionally drained quality of action and cinematic presentation instead “invites a more intellectual response.”<sup>48</sup>

With *Night and Fog in Japan* Oshima embarked on the interweaving of past and present to tell the story of the failure of the organized left. Much more a dialogue drama than a montage argument, the theatrical presentation takes on symbolic meaning with the spotlighting of characters and events against a pitch black background, all to be swallowed in fog at the end. The camera darts and circles in coordination with the extreme lighting effects, and the whole film is constructed of only 43 shots, in contrast to later films such as the 1966 *Violence at Noon*, an action allegory composed of some 1,500 shots.<sup>49</sup> As justification for such pendulum swings of technique, Oshima upholds the director’s personal feeling: “A film has to be enjoyable to make. If it fails, it means the director’s feeling was not in it. I’m very self-indulgent, and I like to do extreme things—the more enthusiastic I am, the more extreme my technique becomes.”<sup>50</sup>

In the late 1960s when he was making *Death by Hanging*, *Three Resurrected Drunkards*, *Diary of a Shinjuku Thief* and *The Man Who Left His Will on Film*, his narrative structures became so shattered and centrifugal that an audience expecting a story film would be instantly repelled by them. The bitter humor that overlies the destroyed narratives



is likewise unbearably black: the state tries to hang a man and succeeds only in giving him amnesia, but he cannot be killed unless he recognizes his crime, so reenactment is selected as the means of jogging his memory. A Korean army deserter steals a Japanese boy's school uniform, but the boy and his friends may have been Korean to begin with when the story begins all over again, halfway through, with the same sequence of shots. A boy who finds his only sexual stimulation in stealing books is turned in by a girl sales clerk who proves not to be a store employee at all; the bookstore owner aids the two in an unconsummated love affair; actors assume their daily-life identities to talk about sex, then don costumes to rape the "sales clerk." A high-school student agonizes over a friend's apparent suicide, takes over the friend's girl and begins to see that the "revolutionary" film the friend had been making was all about him; in the end it is he who jumps from a building with the camera in his hand. A terrible despair pervades these films, and our laughter catches in our throats.

Rather than a Godardian alienation, it is a personal anguish that infuses the deadpan acting in Oshima's films as well. This is especially remarkable in the lack of expression in the criminal children of *A Town of Love and Hope* and the 1969 *Boy*. Neither will cry and neither will admit to any wrongdoing. Their blankness is a cover for their pain, as Oshima's own early development of an emotionless mask was to hide his sorrow and loneliness.<sup>51</sup> But Oshima feels embarrassed by the obviousness in the victimization of these children, and he regrets his own tendency toward sentimentality. He prefers a more complex structure that hides his feelings at the same time as it reveals them.<sup>52</sup>

Much of the complexity derives from the interaction of individual motivations with a social reality, and a tension is created between social symbols and personal fantasies. In discussing the structure of his 1969 *Diary of a Shinjuku Thief*, Oshima ascribed a major role to the power of imagination: "... something that starts with imagination can change reality. But this reality soon becomes something static and then another imagining would change this, so there is continual reciprocity between reality and fiction..."<sup>53</sup> *A Treatise on Japanese Bawdy Song*, *Three Resurrected Drunkards* and *Death by Hanging* all deal with a collective fantasy regarding Koreans and the escape fantasies of individual protagonists. *Boy* and *The Ceremony* show individual fantasies of escape from oppression: the child forced to participate in his parents' extortion racket dreams of salvation by monsters from the deep, and the young man caught in his family's cold web returns to a childhood fantasy baseball game in which everyone seems to love him and he feels in control of his destiny. The fantasy pervading the *Diary of a Shinjuku Thief*, however, is the very positive impulse to "steal the country" like the historical revolutionary Shosetsu Yui, a character in the play within the film. In this sense the fact that the hero's theft of Shosetsu Yui's identity at the end coincides with actual student demonstrations outside is highly significant. When we come to *Realm of the Senses*, there is no longer any fantasy, only exercise of desire.

That the most positive fantasy in the criminal films is that of wresting power from the state relates to Oshima's own activist background and the "anti-state" symbolism of his films. He has himself remarked on the gradual replacement of a rather hopeful image of the sun in his early films *Cruel Story of Youth* and *The Sun's Burial* by the negative outlook of night and fog. His disillusionment with leftist politics in Japan and his observation of the increasing oppression of individual freedom by the state came to be represented by the black-and-white image of the Japanese flag (actually a red sun centered on a white ground) from 1967 on. Compared with the vitality of the sun image, he has said, the flag represents something dead: the Japanese nation since 1960.<sup>54</sup> This black flag dominates the setting of the prison interrogation in *Death by Hanging*, where degradation and murder are carried out in the name of

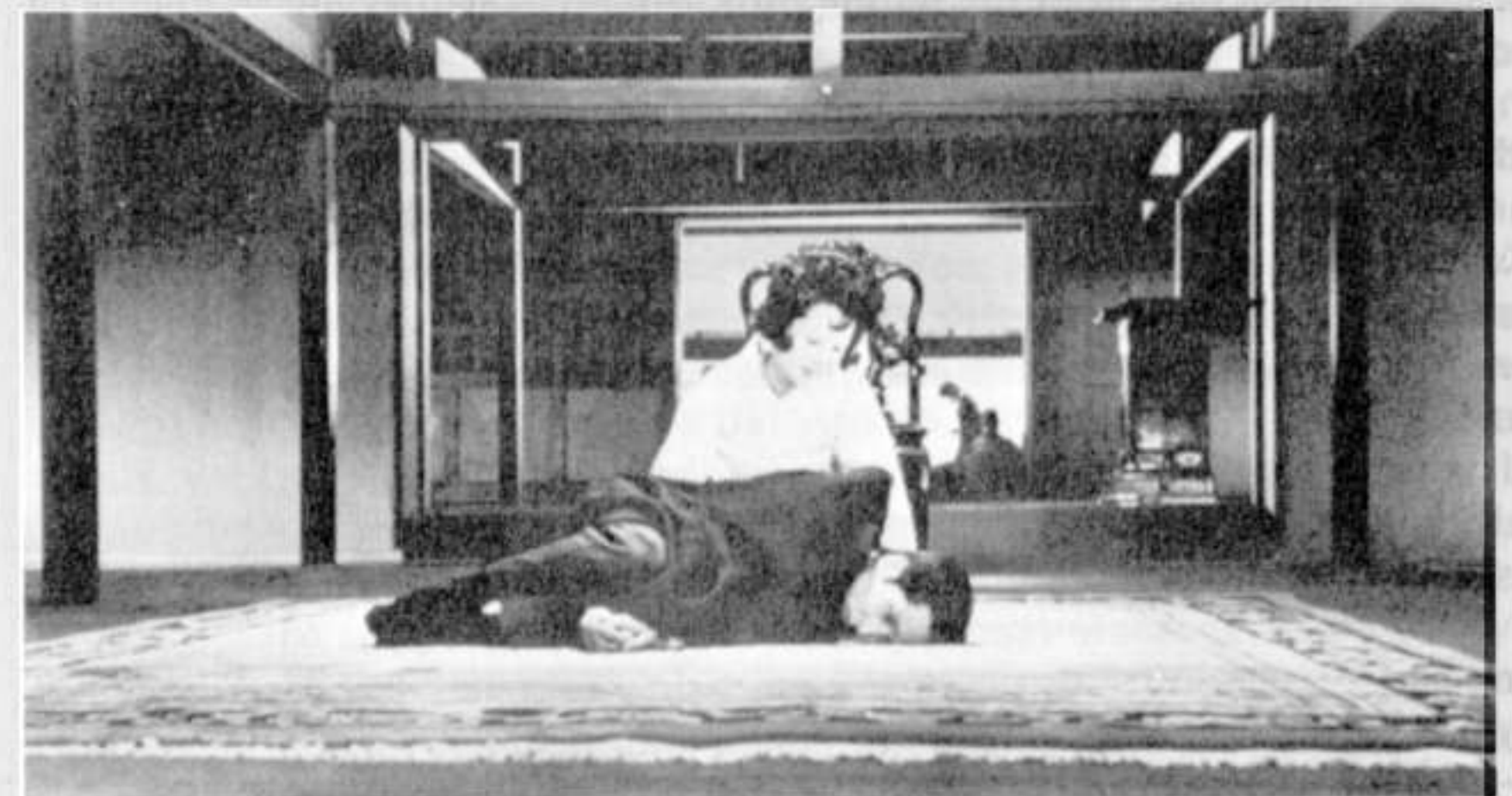
state justice, and it reappears as the object of ironic enthusiasm in all of Oshima's films since. Its reappearance, in color as well, becomes the criminal's refrain voiced in the script of *Death by Hanging*: "As long as the state makes the absolute evil of murder legal through the waging of wars and the exercise of capital punishment, we are all innocent." The flag becomes the symbol of injustice, and along with the songs that are sung in its presence, it shows the imprisonment of the popular consciousness in a false identity.

From the beginning, Oshima brought together a closely knit group of accomplices to his work. From his first film he has worked with actor Fumio Watanabe, who has played everything from the bourgeois older brother in *A Town of Love and Hope* to the tyrannical lazy father in *Boy* and the repatriated POW uncle in *The Ceremony*. Other regulars in Oshima's cast include Kei Sato, Mutsuhiro Toura and Akiko Koyama. He always works on his own scripts, but when he left Shochiku to form Sozoshu, he took scenarists Toshiro Ishido and Tsutomu Tamura with him; they have continued to collaborate. At the outset he wanted to work with cinematographer Ko Kawamata, who stayed with Shochiku; Oshima would develop the close camera relationship he wanted with Akira Takada. His later films are likewise marked by the avant-garde music of Hikaru Hayashi and Toru Takemitsu.

One of the first things Oshima learned was how to make films on a small budget, for this was one of the criteria of the Ofuna Nouvelle Vague. He prides himself on the ability to do this, but admits it does have an effect on the look of the film. Low budgets account for the straightforward stories of films like *Boy* and *Realm of the Senses*, and his 1965 *Diary of Yunbogi* is a documentary feat of narration and still photographs. Using an analogy from his beloved baseball, he says, "When you can only afford a mediocre pitcher, you don't let him throw too many curves."<sup>55</sup> With budget restrictions, theme becomes more important than virtuoso technique. But Oshima's main concern, no matter what the budget, is the making of his own personal statements in his films. One reason he feels he ends up with low budgets is because he cannot do what others want. "If someone brings me a script and asks how a particular scene should be handled, I can't imagine what to say. I can only do what I have created and loved from the beginning."<sup>56</sup>

## The Ceremony

Along with *Death by Hanging*, *A Treatise on Japanese Bawdy Song* and *Night and Fog in Japan*, *The Ceremony* ranks as one of Oshima's own favorite films—the ones he feels only he could have made. At the same time, however, it is a film that he finds "sentimental"<sup>57</sup> in revealing an excess of his personal feelings. It is the complexity of its commentary



*The Ceremony* (1971) — "a film that he (Oshima) finds "sentimental" in revealing an excess of his personal feelings."



on the whole 25-year span of Japanese postwar history that redeems the sentimentality for him—but obviously sentimentality means something different to Oshima than it does to others. His sentimentality is the amount of himself that he recognizes in the main character of the film, Masuo. But the problem Masuo faces is one faced by every Japanese who grew up in the postwar era, and to a great extent by the same generation throughout the world: how to find values to live by. Masuo's passivity is a kind of stopgap solution, and the one most of us accept to keep on living. Oshima has said of him, "... he keeps thinking of himself as a weak person, but he will probably become very powerful in the system."<sup>58</sup>

The story is that of a family, the Sakuradas, who come together and deal with one another only at the ceremonial occasions of weddings and funerals. The 25-year period of postwar history of the family and Japan is told in flashback by Masuo (Kenzo Kawarazaki), whom we see in the beginning with his cousin Ritsuko (Atsuko Kaku) on the way to their cousin Terumichi's desolate island. Ritsuko calls Masuo "relative person," and he begins to recall his first encounter with her and the rest of the Sakurada clan.

In 1947 Masuo and his mother are repatriated from Manchuria, which had been a Japanese colony since the 1930s. After arriving at the Sakurada provincial estate, they quickly learn their places in the family. Masuo is seated facing his grandfather, Kazuomi (Kei Sato), and his mother disappears from his life. He is cared for by his aunt Setsuko (Akiko Koyama), who was also in Manchuria as wife of a Chinese collaborator and for whom Masuo develops a deep fascination. Masuo also meets his tomboy cousin Ritsuko, Setsuko's daughter; Tadashi (Kiyoshi Tsuchiya), a cousin whose father is still being held in China as a war criminal; and the enigmatic cousin Terumichi (Atsuo Nakamura), who later proves to be Kazuomi's illegitimate son by a woman who was supposed to marry Masuo's father. In their first encounters it is Terumichi who immediately takes command, but Masuo asserts his own inalienable identity in his private ritual of putting his ear to the ground to listen for the voice of his dead brother, who was buried alive by their mother during the flight from Manchuria. The first ceremony is the death anniversary of Masuo's father, who committed suicide when the emperor renounced his divinity but kept his position as figurehead leader of the Japanese nation in 1946.

Farther along on their journey Masuo reminds Ritsuko of the first baseball game they all played together as children, with Setsuko as umpire. She does not remember, but Masuo recalls his mother's death in 1952, when he swore to give up baseball in penance for continuing to pitch a losing tournament instead of rushing to her side in her last moments. In this flashback he remembers Setsuko giving him his father's will, only to have it snatched from his hands by Kazuomi. Setsuko objects, reminding Kazuomi that because he raped her as a girl she was unable to marry the man she loved and for whom she was intended, Masuo's father. Kazuomi's response is to order her to submit to his sexual advances. An agonized Masuo watches Terumichi calmly step in and ask Kazuomi to relinquish his place. Masuo meanwhile becomes aware of his physical attraction for Ritsuko, who finds him burning his bat and glove, but she teases him into kissing her on the forehead as a relative should.

At the rail of the boat heading south, Masuo observes to Ritsuko that they were all born of Japan's regret at turning back from Manchuria. The third flashback ceremony shows the raucous wedding of the family's Communist Party member uncle Isamu (Hosei Komatsu) in 1956. At the ceremony, Tadashi confronts his repatriated war criminal father, Susumu (Fumio Watanabe) who refuses to speak to him. Later, Masuo and Terumichi talk to him about how to deal with his frustrations, and Terumichi shows him how to wield the family sword, suggesting he kill

Setsuko, who has said she wants to die. Masuo goes to talk to Setsuko and offers to die with her, but she turns him away, and he comes back to find Terumichi and Ritsuko have become lovers. The next morning Setsuko is found impaled on a tree with the samurai sword, and Kazuomi labels her death a suicide.

Masuo tends the seasick Ritsuko in the cabin of the boat and laments his loss of her. "You just want to be doomed," she responds, and when he asks her to marry him up on deck, she becomes violently seasick. Masuo recalls the fourth ceremony, his own mock wedding in 1961. The bride selected by Kazuomi does not appear due to an attack of "appendicitis," but Tadashi appears in his policeman's uniform and begins to read a right-wing manifesto in the midst of the pantomime marriage to "a pure Japanese girl untainted by foreign influences." He is dragged off and reported killed in a traffic accident a few minutes later. In the mixture of wedding and wake, Masuo makes love to a pillow and then to Kazuomi, whom Terumichi holds down to play the role of the "pure Japanese girl." Masuo then takes Tadashi's corpse out of its coffin and jumps in, dragging Ritsuko, whom he claims he always wanted to marry, after him. But she holds out her hand to Terumichi, who takes leave of them saying he wishes he "could have heard that sound" of Masuo's dead brother under the ground. Kazuomi, who let Terumichi leave because Masuo was to take over the family line, is seen sobbing angrily at the family shrine.

As Masuo and Ritsuko board a rowboat for the last leg of the journey to Terumichi's island, Masuo remarks that Terumichi did not come to their grandmother Shizu's (Nobuko Otowa) funeral. He immediately remembers in flashback Ritsuko's arrival at Kazuomi's funeral a few days before. Though Masuo had become a high-school baseball coach, hoping to avoid taking over the Sakurada family responsibilities, he has no choice but to officiate at Kazuomi's funeral where everyone urges him to assume his grandfather's position. Feeling tremendous pressure and exhaustion, he lies down in a far corner of the room and begins to take on the identity of his suffocating brother as Ritsuko tries to comfort him with passionate kisses. But this Ritsuko is wearing the white kimono of death, and no sounds of the mourners across the room can be heard.

Arriving at the island in response to Terumichi's telegram "Terumichi dead," they find his corpse lying naked in his hut. Ritsuko calmly prepares herself to commit suicide, and Masuo does nothing to stop her. He rushes outside, where suddenly his childhood fantasy baseball game resumes. All the participants disappear after a hit into the underbrush, and Masuo in closeup puts his ear to the pebble beach, blocking the baseball from view and showing the Buddhist rosary in his hand.

Subjectivity is a very important element of the film. We see the action of the present and the five flashback ceremonies, but we are compelled to accept Masuo's narrated interpretation of all the events. Oshima uses camera strategy to make us question him: when he first puts his ear to the ground to listen to his dead brother, he is alone in a vast empty space, but the camera moves around a tree and reveals Ritsuko, Tadashi and Terumichi all watching him. He uses narrative technique to make us question him: Ritsuko denies that the childhood baseball game ever took place, yet for Masuo it is vivid enough to replace reality at the end of the film. And Masuo's narration is constantly undercut by his actions on the screen: he claims everything he did was to escape the clutches of the family, yet he is left with the full responsibility for it; he swears he will give up baseball when his mother dies, yet he becomes a baseball coach. Throughout the film we find his feelings contradicting his passive responses to the people around him, and in the end we recognize how fully trapped he is because of the film's circular structure. Masuo remains alone, listening to the dead, and even his present conversations with Ritsuko have had the questionable atmosphere of unnatural sound—automobiles and people have passed close by them without making any



noise. In the end even baseball, which for many in the postwar era was a symbol of hope and democracy,<sup>59</sup> is blotted out by the paraphernalia of death.

Not only Masuo, but each character in the film is a study in defeat. Terumichi, the most vital of the youngest generation, chooses to destroy himself rather than carry on the corrupt Sakurada line, and Ritsuko chooses romantic submersion of her own identity in following him. She, like her mother Setsuko, is defeated by her acceptance of her woman's role, a condition described by the grandmother Shizu at the time of Masuo's mother's death: "The ultimate happiness for a woman is to be buried in the Sakurada family grave." Even Kazuomi, restored to power after the war, meets defeat when Terumichi, heir to his sexual authority and aggression, refuses to stay at home. The failure of Masuo's wedding underscores the fact that no one can succeed Kazuomi. The middle generation too fails to make changes or find new values. The family shows a benign tolerance for Communists like Uncle Isamu, and when Uncle Susumu returns after Maoist indoctrination, he refuses to speak; by the time of his son's death he is wearing a military uniform again. Oshima does not subscribe to the simplistic view that people like Kazuomi have fully rebuilt their feudalistic empires, for there are no ideals upon which to reconstruct them. *The Ceremony* shows the spiritual death of Japan implied in the emperor's renunciation of divinity gradually catching up in the postwar generation's refusal to participate in a crumbling society.

Each year that Oshima selected for a ceremony is a significant one in the postwar history of Japan and reflects on the mood of the film. 1947 was the beginning of the end for hopes of democracy; the Cold War was on, and so was the "Red Purge," while the emperor was kept on. In 1952, the U.S.-Japan Security Treaty had been put into effect, the Korean War was on with Japan as launching station and economic beneficiary, and the Japan Communist Party had severed relations with the radical student left which faltered without leadership. By 1961, the Security Treaty had been renewed despite massive bloody protest, the prime minister claiming it was the will of the "silent majority,"<sup>60</sup> and the decade was drifting off into prosperity and concern with the 1964 Summer Olympics in Tokyo. In 1971, the Security Treaty had again been renewed despite protest, and the Japanese intelligentsia was still reeling in shock over the suicide of new rightist author Yukio Mishima. Though few approved his act, it pointed out the crippling absence of spiritual values for the 1970s; in the aftermath of the defeated student activism of the late 1960s many radical leaders were dropping out and leaving Japan, while the rest began destroying each other with bitter factionalism.

The chronicle is replete with psychological turning points for the nation, but one of the least discussed is the 1956 wedding of Communist Uncle Isamu. As the organized left was deteriorating into the ineffectual "Song Movement," Isamu and his bride sing Party songs, but she is interrupted by Uncle Mamoru (Mutsuhiro Toura) who launches into a drinking song as he serves saké to the gathering. His is a sex song about the fear of castration, mentioning the folk heroine Sada Abe, the subject of Oshima's 1976 *Realm of the Senses*. The dramatic action thus points out the weakness of the Communists' song policy and raises the issue of sexual politics. Kazuomi tries to sing his school song and cannot remember the words; Setsuko finishes this anthem of the elite for him, reminding him of his loss of power and abuse of her. Masuo, called upon to sing rather than volunteering, is, as usual, immediately preempted by Terumichi. But Terumichi's song is about freedom of spirit and brotherhood, and no one else has ever heard it, an indication that his search for ideals will find no sympathizers. Ritsuko ends the singing with the most popular song of the year despite the efforts of the "Song Movement" to bring Party songs to the masses. "The Geisha Waltz" is about a shy woman following her man, which is precisely what Ritsuko ends up doing with her life. Each family member, through his song, ends by revealing not

only the direction of his own character, but the confusion in society as a whole.

Moments such as Isamu's wedding and Masuo's mock wedding are full of symbolic complexity that pricks with humor as well. Just as Isamu's strident bride has her song abruptly squelched, Masuo's "pure Japanese girl" of course does not exist. His impotent attempt to strike back by making love to his grandfather is painfully funny, as is the post-humous reading of Tadashi's manifesto. Masuo, while emerging the only survivor, sees his feelings as well as his intellectual goals subsumed by his physical passivity. Always wearing a slight frown and always feeling sorry for himself, he is the Everyman of the postwar world, and as unattractive as he is, Oshima makes us feel with him if not for him.

## Inside Outside

Masuo of *The Ceremony* is one of a long line of unattractive personalities. Oshima's criminals, fanatics, neurotics and bludgeoned women have, from his very first sullen rather than pitiful child criminal, made his audience think rather than identify or emote. It has even been asserted that people go to see his films not because they like them, but because they are curious about what he will try next.<sup>61</sup> His own statement that he prefers complex structures implies an intellectual detachment and an unwillingness to expose his feelings directly in his work, although he admits he often does let his sentiment override his intellectual concerns. Throughout his work there always emerges a sense of ideological betrayal, the clear conviction that the political and social realities of post-war Japan are morally wrong. It may well be this attitude of moral rectitude, which has caused him to make films condemning the state as well as the organized left, that inspired director Shohei Imamura to call Oshima a samurai while labeling himself a farmer. The strength of his films, in any case, has been the raising of the political and social issues with the personal twist of criminality and psychological complexity, and the refusal to offer easy solutions. In his insistence on bringing contemporary problems to the screen, from economic class differences to xenophobia to Communism, he has been the standard-bearer for his age in the "different kind of film."

But changes may be in the offing. The radical Oshima who stated his views clearly in the early 1960s New Wave era, by the late 1960s becomes a political "mumbler."<sup>62</sup> The reason is the greater importance he currently places on individual psychology, irrationality, and personal depth. A film like *Realm of the Senses*, with its uneasy but total rejection of politics and riveted concentration on two human beings, shows the full development of Oshima's new direction. Sada and her lover Kichizo are without complexes and are concerned only with pleasing each other. For the first time Oshima shows a sexual relationship of equality instead of showing the woman as sexually oppressed. Like all Oshima films, it is disturbing, but there is a more positive note to the uneasiness.

For the last four years, Oshima has been dealing with the problem of film's political inefficacy in a very constructive way. "No matter what political system we live under," he says, "the people on the bottom stay there."<sup>63</sup> He had long felt that the oppressed women of Japan had no recourse, but in 1973 he became the host of an extraordinary women's morning television program. He interviews women who come to him with family problems (he is offscreen and the women are shown behind a distorting glass), often abandonment or abuse by their husbands. He patiently draws them out for a full explanation of their woes, tries to suggest new avenues of approach if not solutions, and in extreme cases confronts the offending relative or mate, shaming him into repentance. As the long run of the show indicates, Oshima is phenomenally successful. He feels that with this program he at last has a chance to do something to help the people who await the social revolution that never



comes, and whom he could not hope to reach with his films. This direct contact with the most pathetic women in Japanese society may even have been part of the inspiration behind *Realm of the Senses*, he says.<sup>64</sup>

Another change apparent with *Realm of the Senses* is that Oshima is moving outside of Japan for the production of his films. The director, whose work has always been intimately tied to Japanese society and psychology, and who told me in 1974 that he could not make films because Japanese society was stagnating, now thinks it possible that he will make films abroad without even using a Japanese cast and dialogue.<sup>65</sup> He wants only, he says, to be able to be more careful with each film he makes in the future, because he feels he will not make so very many. He has clear ideas of what he wants to do until he reaches the age of 50, but then he feels things may change again, for as he grows older his own grasp of history broadens, "although I don't feel that the age of the samurai is mine yet."<sup>66</sup> He admits he would like to be an international director, and even make films in the U.S. because he likes the chaos there, but as yet he has no answers for Japan. "Modernization may be all right," he says, "but Japan may lose its individuality at the same time."<sup>67</sup> Whatever he does next in the way of feature films, unpredictability will remain one of the delights of his work.

## Notes

<sup>1</sup> Masao Matsuda, "Dojidai toshite no Oshima Nagisa" (Nagisa Oshima as My Contemporary), *Sekai no eiga sakka 6: Oshima Nagisa* (Film Directors of the World 6: Nagisa Oshima) (Tokyo: Kinema Junposha, 1970), p. 40.

<sup>2</sup> Ruth McCormick, "Ritual, the Family and the State: A Critique of Nagisa Oshima's *The Ceremony*," *Cinéaste* (New York), vol. 6, No. 2, 1972, p. 21.

<sup>3</sup> Joan Mellen, *Voices from the Japanese Cinema* (New York: Liveright, 1975), p. 258.

<sup>4</sup> Ian Cameron, ed., *Second Wave* (New York: Praeger, 1970), p. 98.

<sup>5</sup> Nagisa Oshima, "Nihon eiga 80 nendai e no chobo" (Prospects for Japanese Cinema in the 1980s), *Eiga Hihyo* (Film Criticism, Tokyo), Sept. 1973, p. 19.

<sup>6</sup> Author's conversation with Nagisa Oshima, April 1977.

<sup>7</sup> Oshima, *op. cit.*, p. 19.

<sup>8</sup> Yoshikuni Murayama, "Oshima Nagisa e no jerashii" (Jealousy of Nagisa Oshima), *Sekai no eiga sakka 6, op. cit.*, p. 68.

<sup>9</sup> Masaki Kobayashi quoted in Mellen, *op. cit.*, p. 258.

<sup>10</sup> Oshima conversation, *cit.*

<sup>11</sup> Nagisa Oshima, *Taikenteki sengo eizo ron* (A Theory of the Postwar Film Image Based on Personal Experience) (Tokyo: Asahi Shimbunsha, 1975), p. 137.

<sup>12</sup> "Oshima Nagisa jiden to jisaku o kataru" (Nagisa Oshima Talks about Himself and His Films), *Sekai no eiga sakka 6, op. cit.*, p. 72.

<sup>13</sup> Nagisa Oshima, "Waga eiga, waga hanzai" (My Films, My Crimes), *ibid.*, p. 217.

<sup>14</sup> "Oshima Nagisa jiden to jisaku o kataru," *ibid.*, p. 73.

<sup>15</sup> *Ibid.*, p. 73.

<sup>16</sup> Oshima, *Taikenteki sengo eizo ron, op. cit.*, pp. 54–55.

<sup>17</sup> *Ibid.*, p. 41.

<sup>18</sup> Tadao Sato, *Oshima Nagisa no sekai* (The World of Nagisa Oshima) (Tokyo: Chikuma Shobo, 1973), p. 30.

<sup>19</sup> Oshima, *Taikenteki sengo eizo ron, op. cit.*, pp. 138–39.

<sup>20</sup> *Ibid.*, p. 142.

<sup>21</sup> *Ibid.*, pp. 152–53.

<sup>22</sup> "Oshima Nagisa jiden to jisaku o kataru," *op. cit.*, p. 73.

<sup>23</sup> *Ibid.*, p. 74.

<sup>24</sup> Oshima, *Taikenteki sengo eizo ron, op. cit.*, p. 145.

<sup>25</sup> *Ibid.*, p. 147.

<sup>26</sup> *Ibid.*, p. 137.

<sup>27</sup> "Oshima Nagisa jiden to jisaku o kataru," *op. cit.*, p. 76.

<sup>28</sup> Nagisa Oshima, *Sengo eiga: Hakai to sozo* (Postwar Film: Destruction and Creation) (Tokyo: Sanichi Shobo, 1963), p. 26.

<sup>29</sup> "Oshima Nagisa jiden to jisaku o kataru," *op. cit.*, p. 77.

<sup>30</sup> *Ibid.*, p. 76.

<sup>31</sup> Tadao Sato, *Nihon eiga shiso shi* (History of the Intellectual Currents in Japanese Film) (Tokyo: Sanichi Shobo, 1970), p. 378.

<sup>32</sup> Oshima, *Sengo eiga: Hakai to sozo, op. cit.*, p. 37.

<sup>33</sup> Sato, *Nihon eiga shiso shi, op. cit.*, p. 381.

<sup>34</sup> Oshima, "Nihon eiga 80 nendai e no chobo," *op. cit.*, p. 20.

<sup>35</sup> Sato, *Nihon eiga shiso shi, op. cit.*, p. 382.

<sup>36</sup> *Ibid.*, p. 384.

<sup>37</sup> *Ibid.*, p. 384.

<sup>38</sup> Oshima, "Waga eiga, waga hanzai," *Sekai no eiga sakka 6, op. cit.*, p. 215.

<sup>39</sup> *Ibid.*, p. 215.

<sup>40</sup> *Ibid.*, p. 216.

<sup>41</sup> Oshima conversation, *cit.*

<sup>42</sup> McCormick, *op. cit.*, p. 27.

<sup>43</sup> Oshima, "Waga eiga, waga hanzai," *op. cit.*, p. 216.

<sup>44</sup> Nagisa Oshima interview *Newsweek*, (Asian edition), Nov. 15, 1976.

<sup>45</sup> Oshima conversation, *cit.*

<sup>46</sup> *Ibid.*

<sup>47</sup> *Ibid.*

<sup>48</sup> Cameron, *op. cit.*, p. 65.

<sup>49</sup> Sato, *Oshima Nagisa no sekai, op. cit.*, p. 54.

<sup>50</sup> Oshima conversation, *cit.*

<sup>51</sup> Oshima, "Waga eiga, waga hanzai," *op. cit.*, p. 219.

<sup>52</sup> Oshima conversation, *cit.*

<sup>53</sup> Ian Cameron, "Nagisa Oshima: Interview," *Movie* (London), No. 17, Winter 1969–70, p. 12.

<sup>54</sup> Oshima, "Waga eiga, waga hanzai," *op. cit.*, p. 218.

<sup>55</sup> Oshima conversation, *cit.*

<sup>56</sup> *Ibid.*

<sup>57</sup> *Ibid.*

<sup>58</sup> McCormick, *op. cit.*, p. 27.

<sup>59</sup> Nei Kawarabata, "Gishiki no tame no kuronikuru" (Chronicle for *The Ceremony*), *Sekai no eiga sakka 6, op. cit.*, p. 221.

<sup>60</sup> *Ibid.*, p. 222.

<sup>61</sup> Tadao Sato, "The Idol of the Age: Nagisa Oshima, A Standard Bearer for Denunciation," (Program Notes for Oshima Retrospective at New York Museum of Modern Art, 1971), p. 1.

<sup>62</sup> Sato, *Oshima Nagisa no sekai, op. cit.*, p. 303.

<sup>63</sup> Oshima conversation, *cit.*

<sup>64</sup> *Ibid.*

<sup>65</sup> *Ibid.*

<sup>66</sup> *Ibid.*

<sup>67</sup> *Ibid.*

(reprinted with permission from *Japanese Film Directors* by Audie Bock, Kodansha International Ltd., (Tokyo), 1978. P.311-333)



# 大島渚：生平與作品

原著：AUDIE BOCK

翻譯：黃國兆

## 「我是農夫；大島渚是武士。」——今村昌平

大島渚是揭櫫於一九五九年的日本新浪潮電影運動的始創人；無論在本土或國外，他比同期的導演更受注目。在日本，他的作品被認為是這一個年代（註一）心理的至高表現，而在西方他卻得到各種各樣的評語：具爭論性的、晦澀的（註二）、具創意的、難以接近的（註三），以至「最容易理解的日本導演（註四）」。」對於他的可理解性雖然意見紛紜，但大部份影評人似乎都同意大島渚是相當革命性的。他的爭論性顯而易見，最近他那部露骨的色情電影《感官的世界》所引起的狂怒反應足以証明，但他不願意被人視為專拍革命電影，或政治上表現積極的導演。大島渚認為他只在運動中工作，或作出紀錄，但他並不製造運動，因為他不能置身於他的作品之外。「我相信我的所有影片都是在一個運動裡面完成，包括「創造社」（他自己的製片公司）成立前的作品。但他們都蓋了我的私人印鑑，而這就是電影之所以為電影。」（註五）

大島渚這種論調幾乎就是他對影評界要造就他成為革命者的壓力的反應，並且是他對最早影響他作品的電影工作者之——尙盧·高達所採的創作方向的反應。大島渚首次接觸法國新浪潮電影所引起的共鳴確實近乎戰鬥性，而他對高達風格的欽羨態度可以見諸其六十年代後期的作品，例如《復活的醉鬼》（一九六八）和《新宿小偷日記》（一九六九）。就像法國新浪潮的旗手，大島渚對於電影的取向有廣博的理論；他曾經以這個主題寫過兩冊文章：一九六三年的「戰後映畫：破壞與創造」，以及一九七五年的「戰後映像體驗論」。即使從題目的分別也可以看到大島渚的電影思想從政治性的藝術演變成個人陳述。他和他的電影都跟着時代的氣候移動。《儀式》（一九七一）和《夏之妹》（一九七二）時期的大島渚，有着長而密的好像獅子鬚毛的頭髮，那是他傾向社會批判的最後的日子；最近他却變成短髮、穿上淡紫色西裝的電視人物。可是，轉變歸轉變，大島渚對於電影和電影工作者在社會裡扮演的角色仍然感到極度痛苦。他在談及自己以及其他電影導演時略帶可愛而又非日本式的諷刺語調〈「除了尙瑪利·史特勞普之外，我不會信任其他德國新導演——他們沒有品味（註六）」〉，他在接二連三地提出理論和批評後總回到拍攝電影的真正意義這個決定性的問題上。對於大島渚來說這個難題是這樣深遠，他最低限度拍了一部全力探討此一個問題的影片，就是一九七〇年的《東京戰爭戰後秘話》。他亦敘述了他作為電影工作者的全部經驗，只要他的影片好像文件一樣遺存下來——即使沒有附上他的名字，也能夠起到不斷評估、譴責和証明的作用（註七）。

就是這種紀錄片的脈搏使大島的作品被一些人稱為新聞紀錄（註八），而另些人稱之為非藝術性（註九）。一直以來大島渚最關心的是表現的自由，於是他的影片必然看到政治和社會的問題。權力的濫用和對個人、對人民群眾的壓迫一直是他的主題；從最早期《日本的夜與霧》（一九六〇）中對於共產黨青年運動的批判，到《絞死刑》（一九六八）中對於日本人對待韓國人的態度的酸苦而又諷刺性的控訴。即使是《感官的世界》，大島渚對個人滿足這個命題作出了前所未見的深入探討，他為了獲得拍攝一部真正性愛電影的自由而離開日本，也就間接地痛斥了日本的電影檢查制度。他一部份影片的地域性，要求觀眾對於普及文化某些轉瞬即逝的特性，以至一些徘徊不去的社會問題，具有相當程度的了解，例如《復活的醉鬼》中的主題曲是當年一首非常流行的歌曲。無論如何，這種新聞紀錄的特質，是大島渚自許為他的個人表達方式之一。他最喜歡的三部影片，即《日本的夜與霧》、《日本春歌考》（一九六七）和《絞死刑》都有極為爆炸性的題目—日本共產黨的黨內道德和對待韓國人的不公。當他說這是他的作品中最喜歡的幾部，因為「只有他才能拍這些影片（註十）」，他並不是自誇只有他才有勇氣去拍攝這些問題，而是說他是唯一對於內情了解得最透徹的電影工作者。

但是，在二十多年的導演生涯裏面，他以游離不定的樣子而掌握了不錯的技巧。他一直有着對社會作出紀錄和批評的衝動，但一九六九年的《少年》却出現了刻劃內心世界的轉向。對於逃避現實的空想這種心理學上的探討，一路持續至《儀式》（一九七一）中的挫折感，到《感官的世界》則以無視國家制度和體現幻想的方式而達到頂點。這些較近期的有深度的人物，加上華美的技術控制，看起來就幾乎等於藝術。

#### 並無後悔

如果左傾的人道主義是戰後一代電影工作者的特徵，大島渚則在六十年代以描寫他本身對於有組織的左派的幻想破滅而帶領出新的電影運動。年輕的大島氏從未考慮過成為電影導演，並且在整個大學時期實際上避免了與電影工業扯上任何關係。當他的朋友在京都這個拍攝了不少古裝片的地方做臨時演員賺外快的時候，他卻寧願在衛生部門幹潔淨浴室的工作也不要與電影世界的華麗和財富有絲毫聯繫（註上）。不過，他指出某些影片是他年青時代意識形態的路標。

大島渚是一九三二年十一月三十一日生於日本京都，父親是武士後代，在兵庫縣的水產試驗場當場長，自幼即隨父母親移居兵庫縣。六歲時，曾經被他形容為頗有成就的業餘畫家和詩人（註十二）的父親逝世，於是又隨母親和妹妹搬回京都居住。他的童年頗覺孤獨：健康很差，母親在丈夫去世的頭幾年為了維持家計而出外工作。他的父親留下一大堆書籍，過半以上是有關共產主義和社會主義思想的書本和雜誌；在戰爭期間大島渚把這些禁果在與世隔絕的情況底下狼吞虎嚥一番（註十三）。

可是，中學的時候因為對讀書和寂寞感到厭倦，就像《儀式》的主角一樣，開始熱愛棒球這種群體活動。他的表現並不特別出色，而很快地他對戰後文學的興趣濃烈到要自己執筆寫詩和寫小說。「我並不感到自豪」，他說：「但畢竟我對這種孤獨的活動又厭倦起來（註十四）。」中學二年級的時候，他把課餘時間都花在學生運動和戲劇兩方面。

考進京都大學對他來說好像是自然演進一樣——他從來沒有想到可能會有在這所頗具聲望的國立大學的入學試中名落孫山（註十五）。他提過一部他十四歲時看過的影片，左右了他選擇學校的決定，那就是黑澤明在一九四六年拍攝的《我對青春無悔》。片中女主角的父親「八木原教授」，實際上就是以京都大學法學教授瀧川幸辰（一八九一至一九六二）作為藍本。大島渚現在則認為該片是對一九三三年的瀧川事件一次膚淺的理想化，當時瀧川教授因為印發自由主義的小冊子而被解除教席（註十六）。不過，大島渚宣稱，就是因為這種面對法西斯軍國主義而依然爭取言論自由的努力，使他毅然決定進入京都大學法學部（註十七）。後來，在一九五三年，拒絕大島渚和他領導的學生運動份子在京都大學校園集會的，也正是這位瀧川幸辰教授。

有人認為，大島渚作品的邏輯容或易於理解，但對於那些缺乏學運經驗的觀眾來說，它們的思想感情却不容易了解（註十八）。的確，他對日本共產黨那堅如磐石的權力感到失望，他對一少撮人難以帶來改革感到挫敗，這些都成為他影片重覆出現的主題，最初是一九六〇年的《日本之夜與霧》，然後是一九六六年的《白晝的色魔》，以至一九七〇年的《東京戰爭戰後秘話》。他的個人絕望感植根於兩次不愉快的經驗：先後出任京都大學同學會副委員長和京都府學連委員長。一九五一年日皇裕仁訪問京都大學，大島渚和他的同學提出日皇接受公開問答被拒後，攜帶巨型標語懇求日皇放棄他的「神聖」地位，因為許多高年級的學生就是為了他的所謂「神性」而在戰爭中犧牲了（註十九）。「天皇事件」的結果導致學聯的解體。

但是在一九五三年，基於群眾要求而恢復學聯，大島氏成為地區領袖。大學當局拒絕他們在校園集會，互不退讓遂成公開對峙的局面。接踵而來的是群眾示威。警方旋即介入是次事件，引致七十多人受傷，六名學生成代罪羔羊。寒假的來臨弄至要求撤消處罰的努力白費，而瀧川教授發表聲明，譴責一九五一年的「天皇事件」處理未夠強硬，於是才引起一九五三年的「京大事件」)(註二十）。

實際上，學生運動被粉碎了，沮喪的大島渚在新年伊始接受了幾次申請工作的面試。這年春天，他深切地意識到自己的責任，他看了木下惠介導演的《女之園》。該片的背景不但很容易便看出是模仿京都女子大學（而他在那裏有很多朋友），兼且對於「去年的京都大學事件」有直接的引述，影片中的女主角還指出了一個事實：男生有異於女生，他們上學的目的不單純是畢業和結婚（註廿一）。這部關於女性的學術自由的影片，使大島渚感到自己因無力制止共產黨進行武力對抗而釀成暴力事件，而更惡劣的後果却是對於學術自由的徹底壓制。回首前塵，大島渚認為共產黨是他的挫折感的主要根源，因為它的基層組織領導體系，使他要「讓事情如意地進行」成為不可能的事（註廿二）。

他從冬季鬥爭冒出來後被目為「赤色學生」，這使他求職時遇到困難。一九五四是倒霉的一年。在這之前，他和同學們曾經就進入與韓戰有關的工業的道德問題作出廣泛討論，但在韓戰結束後，日本的就業人數却急劇下降。雖然在四十年代後期和五十年代初期出現了全國性的清除赤色份子的行動，大島渚以為著名的朝日新聞大阪辦事處依然會錄用「赤色學生」，故此向新聞業投石問路。但他竟遭朝日新聞拒絕了，甚至他後來應徵的紡織和紙品公司亦響以閉門羹。即使他在京都大學的一位最親密的顧問亦虛以委蛇地把他從一個可能攫取到的研究職位遣走了，因為他「性喜炫耀，不適合這種職業」；於是，他只好向些醉心戲劇的朋友求助（註廿三）。其中一位剛巧要到東京參加松竹大船影片公司的甄別試，大島渚為了散心和去「墮落」一番（註廿四），於是一同上路。他發現竟然有二千考生去爭取五個副導演的空缺。

#### 大船新浪潮

大島渚名列榜首。皆因小休的時候，其中一名負責監考的松竹副導演，向他透露了題目中的一個令所有考生都感到困惑的重要字眼的意思。發怒的大島渚不但沒有揭發自己作弊，反而迅筆疾走地寫下主考官要求的正確答案，他以恥辱去迎接一九五四年；他在極度渴望找到工作的情況



底下，暫時放棄了自己的信念（註廿五）。他在四月進入松竹公司的時候，他對拍電影一無所知——甚至不知道電影是逐個鏡頭拍下來的（註廿六）。

作爲一個副導演，大島渚不認爲自己屬於某一位導演的「班底」。他最初跟野村芳太郎一起工作，然後與小林正樹合作過一、兩次，後來因爲喜歡大庭秀雄（1910—）的放任態度，所以在他當助導的五年裏面，他跟隨了大庭秀雄的每一部影片。他說：「我從來沒有成爲一個依導演吩咐而努力奔走的『出色的副導演』……。如果我感到工作沉悶乏味，我會回家睡覺。」（註廿七）他強調自我肯定是他判斷副導演好壞的標準，而他盡量避免爲別人工作，在五年期間只協助了十五部影片。他的精力都花在編寫劇本上面，在一九五九年晉昇導演之前，他完成了十一個劇本，並在副導演雜誌上發表。就像法國新浪潮的一批導演，他亦熱烈地從事電影批評的工作，爲好幾份在一九五六年創刊的刊物撰稿。這樣一來，他對法國和波蘭新電影那自發性的特別鍾愛，和他對大船體系以及美國和受美國影响的那些虛飾的電影故事的反感，也就公諸大衆，而後一類影片更被他稱爲「敵人」（註廿八）。鼓吹表達方式的自由和新穎，減少商業上的虛飾——他這種藝術上的策略，使他置身於與早期法國新浪潮聯盟的陣營，並且位置崇高，而他這種理論姿態在他後來首次執導的時候得到輿論支持。

在大船攝影廠的公式影片極度消沉的時候，爲什麼只他一人獲提拔爲導演呢？大島渚至今依然大惑不解。很明顯地松竹當時面臨經濟危機，而社長城戶四郎正準備揸手製片事務，他要爲一位新導演監製一部影片。他的方法是發掘新人，讓新導演拍他自己的劇本，而今次他們及時選出大島渚的劇本《賣鴿子的少年》，但公司方面不喜歡這個題目。當印好的分鏡頭劇本被送到他手上時，名字竟然變成《愛與希望之街》，使大島渚感到非常懊惱。每當他看到這個片名在他的作品年表中的第一行，一種無法挽回的怨憤心情使他潸然淚下（註三十）。

一九五九年的《愛與希望之街》有大船影片的外貌，但却無大船影片的感覺。木下惠介的基本工作人員，尤其是攝影師楠田浩之，很真摯地去幫助這位初出茅蘆的大島渚。在木下惠介的《日本的悲劇》（一九五三）中飾演被遺棄的母親的望月優子，今番又再扮演淚容滿臉的低下階層的母親。但影片的道德觀卻使大船當局感到震怒。

一個中學生賣家中飼養的鴿子給富家女的時候，早已料到鴿子會飛回來。雖然明知這是狡猾的欺詐行爲，但家境的貧困令他毫無選擇餘地。他放棄繼續求學，考進了富家女的父親所經營的公司，但她那位自以爲是的哥哥知道了鴿子事件後却把他剔除了。大船式的人道主義大概會讓少年悔悟並且道歉，而女方的富有哥哥則表現寬宏大量並且加以錄用。可是少年表現出來的却是憤怒，他在無奈的盛怒下砸破了雀籠。即使那位愁苦的母親也沒有遺責兒子——她曾經鼓勵他賣掉鴿子。失望的富家女說服了哥哥去射殺那不幸的鴿子——她與貧苦少年企圖建立關係的象徵。影片就在舉起步槍、鴿子落下的時候終結。

城戶四郎看了那部他幕後支持的「社會意識」影片，仍然念着松竹公司對這名小子的所謂傳統支持，立即憤懣地說：「這好像說富人和窮人永遠不能攜手……這是一部有『傾向性的影片』！」（註三十一）」大島渚把他的信念在處女作中表現出來，但却被人冠以一個用來形容三十年代初期一些反映階級分歧的影片的名詞。公司立即予以報複。《愛與希望之街》只能在偏僻的小戲院上映，而大島渚亦被逼休息了半年。

然而，就像法國新浪潮，評論界與新導演的關係實在舉足輕重。大島渚曾經批評影評界對於新導演多年來所處的公式影片之困境漠不關心，現在他們都嚮應他的號召。評論界對他這部二十七歲時拍攝的影片幾乎一致好評，公司方面不能孰視無睹，於是讓他再次執導。一九六〇年，他完成《青春殘酷物語》的時候，松竹公司對他和其他幾位新導演如吉田喜重和篠田正浩寄望甚殷，而所謂「大船新浪潮」正轟轟烈烈地開展。

但大島渚對新聞界從法國借來並經松竹宣傳部濫用的名詞立即表示反對。他認爲寥寥幾個「新導演」不足以成爲「浪潮」，此外，他們都在公司制度的束縛下工作，很難出現真正的前衛電影。他又感慨地說他和吉田喜重以問題學生做主角純粹是巧合而已，他們用性愛和暴力來推翻大船公式的所謂標準道德的意圖亦被人曲解。他強調要消滅不外乎以青春、性愛、暴力來借題發揮的「新浪潮」，又說如果要前衛電影繼續生存，一定要繼續反抗（註三十二）。

事實上，《青春殘酷物語》中那些不良少年的所作所爲在當時來說也夠聾人聽聞的。但好像《愛與希望之街》一樣，他們的態度背後是令人心寒而絕望的憤怒。一對少年男女正在討論性愛問題，背景是反對美日安全條約的示威。他們跑到一處污穢的海邊，木材在烈日下飄浮。男的追着女的，給她一記耳光，並把她推到水裡。女的尖叫：「我不會游泳！」但她繼續拒絕「合作」，男的狠狠地踐踏她攀附在木排上的手指。他恐嚇地說要滿足她在性愛方面的好奇，把她拖上

來然後粗魯地吻她。鏡頭搖到天上的太陽，再回來看到撒在木材上的女性衣服。他們繼續進行性與暴力的遊戲，在搖頭嘆息的成年人面前誇耀他們的殘忍。「我們沒有夢想，所以不會看到美夢破碎」，男的堅持說。而被警察譴責的時候，他強調唯一的壞事是讓人抓到。女的墮胎後遭人遺棄，從飛馳的汽車跳下，男的被一批無賴毆打致死。這部影片的手搖式攝影令人想起尙盧·高達的《斷了氣》（一九五八），但與故事的憤怒、叛逆和粗糙的氛圍非常吻合，而大島渚即成爲「當代的寵兒」（註三十三）。

同年，他匆匆開拍《太陽的墓場》，揭示了在大阪最大的貧民窟掙扎求存的險惡道路。強姦、謀殺、匪黨鬥爭是生活方式的一種，而女主角學會了蔑視一切感情作用，她在父親欺騙她的時候甚至不惜企圖親手勒殺。與大船品味相反，大島渚讓我們看到只有堅強和無情無義的人才能生存，而那些文弱和善良的人則絕對可以犧牲。這是一部十分成功的影片。

在大島氏的下一部影片，代表日本的希望的太陽，竟然完全消失了，他能夠被容許作出這樣黑暗而惡意的處理，實在是非常僥倖的事。自從成爲前衛電影運動的領袖之後，他慫恿公司方面放棄傳統的觀眾，另外去吸引一批新的觀眾進電影院（註三十四）。松竹在絕望關頭只得言聽計從，但却愚蠢地以爲影片是有關一次婚禮就可以發展爲奇情劇（註三十五）。《日本的夜與霧》是描寫日本左翼份子意圖阻止美日安全條約的簽訂，經過一九六〇年的流血示威而終於失敗。影片的名字和處理手法都來自阿倫·雷奈的短片《夜與霧》（一九五五），基本上也是一篇敘述，一個記憶和一場爭辯。整部影片是一次長長的講話，指控了左翼學生的自私和天真，以及日本共產黨不人道的嚴峻，把釀成一九六〇年那次災禍的事件和態度再度呈現。片中年青富有的領袖代表了八股的黨義，他娶得了最美麗的女子，同時又指責學生們不與工人群眾聯手；但影片亦有兩個自傳性的人物，代表了大島渚的觀點，其一是跑到婚禮上來控訴那些基層份子懦弱而不人道的那位過氣的積極份子，其二是對事件非常關心的年輕記者，他指出真正的問題在於鬥爭時有人受傷。到最後，音樂開始蓋過了富有領袖的滔滔雄辯，鏡頭逐一地捕捉婚禮上衆人的哀傷和憤怒的臉孔，大島渚裁定了左派的失敗。影片以森林的濃霧作結。

在一年之內，大島渚以攫取新聞般的速度，製作了三部題材極具爆炸性的影片，而松竹公司根本跟不上。《日本的夜與霧》被認爲在票房上落敗，公映三天即匆匆割畫，很有可能是日本社會黨領袖淺沼稻次郎被刺而引起的政治上的壓力（註三十六）。大島渚帶着酸苦的心情離開松竹。但如果他要實踐他所鼓吹的革命前衛主義，這一行動乃意料中事，且亦無可避免。大船新浪潮的始作俑者，就在這運動展開的同一年離開了大船攝影廠。

#### 罪行與革命

大島渚反抗公式影片的態度，以他徹底揚棄片廠制度之後，與太太小山明子和其他同事成立自己的影片公司「創造社」的時候最爲沸騰。他企圖從內部去改革制度（甚至在自己的婚禮上他亦發表了斥責松竹公司的講詞）（註三十七），但他却被制度本身驅逐了。他所預言的廣大觀眾一去不返的局面要數年後才實現，而到一九六六年，獨立製作才真正初露曙光。在松竹公司的鬧哄哄的日子，他每兩個月便完成一部影片，現在則進入「生產多元化」的時期：與作家大江健三郎合作的《飼育》（一九六一），有關十八世紀革命家的古裝片《天草四郎時貞》（一九六二）；此外，在遍地瘡痍的韓國和越南旅行了兩年，並且爲電視台拍攝了紀錄片。一九六六年他攝製了《悅樂》，以嶄新的活力和視野重溫早期的主題，但還要好一段時間之後，他在回顧自己作品時，才開始重新評估他多次涉及的主題。

考進松竹公司的時候，他對電影可說完全外行，他對自己應該拍些什麼樣的影片根本全無概念。一年下來勞碌的副導演生涯使他認識到這門工作的專業性，他對於自己拍攝一般的、商業上成功的影片頗具信心（註三十八）。但拍攝甚麼呢，和怎樣去拍呢？他倒是全無主見的。

就在他拍攝了好幾部自己的作品後才算茅塞頓開。他明白到他對那些被社會稱爲犯罪的行爲極感興趣（註三十九）。他亦看到自己的影片所描述的刑事案件不斷增加。最先，他的角色在別無選擇的情況底下犯罪（《愛與希望的街》），然後是他們喜愛犯罪（《青春殘酷物語》、《新宿小偷日記》），或者他們不知道自己正在犯罪（《絞死刑》、《少年》）。事實上，在每一齣大島渚影片裡面，最低限度有一宗謀殺、強姦、偷窃或勒索事件，而很多時影片的架構就是圍繞着這不斷重演的罪行。更糟糕的是：大島渚發覺他影片中的罪行越多，他夢見自己犯罪的可怖的夢境就更多。噩夢的內容幾乎千篇一律地是他犯了強姦和集體屠殺罪後被捕，然後逃出生天，過着平靜的生活，最後終於法網難逃。

接着他受到的懲罰是被政府褫奪公權，以及在一個地底的黑洞永久隔離。當他面對全無活動餘地的將來，他會霎時間對失去親愛的人以及對再無拍片機會的事實感到非常後悔。他會從這些周期性的夢境驚醒，隱隱地覺得自己的確犯了罪，他實在的日常生活只不過是他的罪行被偵破



和被逮捕之前的一段平和的被寬限的日子。他最後得出的結論是：他的罪惡感是由於某些不純淨的成份滲入了他對革命的態度——他畢竟只是一個電影工作者，不是革命家，而在夢境裡面他受到的處罰就是被剝奪拍攝電影的可能性。

雖然他從來不是共產黨員，他打從中學時代政治積極的日子、到六十年代後期七十年代初期學生騷動的時期，他一直是左派的支持者，在《日本的夜與霧》、《東京戰爭戰後秘話》、《新宿小偷日記》這些影片都明白表示出來。他對於那些受壓迫的人，主要是六十萬韓國血統的日本人、窮人和婦女，幾乎是感同身受。「你看到我在這裡微笑或大笑，大概不會相信」，他說：「但我那被壓迫的黑暗的一面却總在那裡（註四十一）。」社會改革的需求是這樣深重的壓在他身上，他甚至表明爲了帶來社會變革，唯一的解決方法是日本帝國主義在面對亞洲國家的「擴張」遭遇敗績，而他期望這一天的出現（註四十二）。可是他很清楚、也很痛苦地知道，光是拍拍電影根本無法做成這種變革或挫敗。

雖然他對於某些電影工作者，例如尙盧·高達，堅決以電影媒介作爲社會革命的工具仍然表示欽佩，大島渚却深信這個目標難逃挫敗的命運；因而導致他的影片中明顯的罪行情結。他很早便體認到他的體力不足擔當革命家的重任，而他早期在「京大事件」的失敗亦使他畢生難忘。他於是另謀需求極般的工作，後來更擔負一個家庭的不可動搖的責任。大島渚覺得一個真正的革命家時常面對死亡，因爲他被「維持法紀」的當局視爲眼中釘。三十九歲的時候他曾經寫過：從來沒有一個電影工作者像他這樣具威嚇性，原因是他仍然活着。許多當代的偉大革命家，像格瓦拉、馬爾孔·X、馬丁·路德·金，他們都在四十歲前遭人暗殺，但他大概還可以活下去（註四十三）。他仍然有革命的熱望，但他以角色的罪行一無視國家法律一來表達。

最近，大島渚在演繹電影的政治角色的時候，變得比較深沉和充滿哲學意味，把藝術和生命的個人性，放在更重要的地位。雖則他現在說：「一切電影都有政治性（註四十四）」，但他對以前所說的「沒有一部影片能夠成爲政治武器」並未感到有互相矛盾之處。「電影有多重義意，政治只是其中之一，但有些人堅持只有政治義意是正當的，而我一直反對這種看法（註四十五）。」他強調電影製作對他來說是一種自我探索的途徑，是一種既不能在片廠制度施展亦不能向政治目的屈服的個人主義。他的興趣不單在於政治和社會運動（這些元素不斷在他的影片成爲背景，像《感官的世界》中某些片段所看到的冷峻的日本皇軍），而在於個人在這大勢所趨如何反應、如何自處，以及他們在他設想中如何行動。他發覺個人與社會的關係的最佳註釋，在於罪行與性愛的非理性，而這兩者都是神不知鬼不覺地推動個體的力量。

蟄伏四年後的第一個新論調——《感官的世界》，大島渚在罪行、革命、個人主義幾種張力之間獲得平衡。對於大島渚來說，阿部定和她的愛人吉藏並非罪犯，他們的行徑出自本能，他們沒有所謂情意結（註四十七），但他們因爲追求性慾上的滿足而成爲社會和政治的邊緣人。大島渚早些時曾經表示這樣的解決辦法甚具吸引力，但最後却斷言，雖然他不是革命家，但亦未至於像這樣退出。無論如何，大島渚堅稱退出者的反應是積極的，而代表法西斯主義復甦的皇軍則啃嚙着每一個人的良知。

#### 死殮國旗的空想（或譯：黑太陽的空想）

除了一些他樂於襲用的象徵之外，大島渚的創作風格幾乎是無跡可尋。他的第一部影片，就像最新的一部（這裡指《愛之亡靈》），乃是平鋪直敘的故事。但在這兩者之間的影片，在技巧方面的試驗却是日本電影中前所未見，而又能夠與嶄新的內容互相配合。

大島渚拍攝第二部影片《青春殘酷物語》的時候，便已經借用法國新浪潮電影和真實電影的技巧來切合他的意念。手提攝影機和跳接的運用，使那些本來就不可稱爲可愛英雄的叛逆青年的故事多了幾分非理性。在《青春殘酷物語》和《太陽的墓場》中的那些不道德的、暴力的年青人，他們與傳統的道德觀全無交通；他們以平和的超然態度去犯罪，而大島渚時常用充滿疏離感的遠鏡去拍攝這奇怪的效果。他強逼我們評價導致這等無能反叛的一些情況，因爲我們不能與這些冷靜得令人害怕的主角認同；動作和電影感的呈現所特有的情緒宣洩其實是「要求較爲理性的反應」（註四十八）。

在《日本的夜與霧》，大島渚着手以過去和現在的交織來述說左派敗北的故事。影片與其說是蒙太奇式的爭辯，不如說是話劇；它近乎戲劇的形式具有象徵意義，人物和事件都用聚光燈照明，背景漆黑一片，最後終於被濃霧吞噬。攝影機無論是急推或作弧型搖攝，都與強烈的燈光效果協調，而整部影片只由四十三個鏡頭組成，與後期的影片，例如一九六六年的《白晝的色魔》剛好相反，這部動作的寓言大約有一千五百個鏡頭（註四十九）。爲了替自己這種搖擺不定的技巧辯護，大島渚特別強調了導演的個人感覺：「拍電影的過程應該是享受。如果影片失敗，那就是說導演的感覺不在裡面。我非常放縱自己，而我喜歡做極端的事——我越是熱心的話，我的技巧就越變得極端（註五十）。」

六十年代後期，他在拍攝《絞死刑》、《復活的醉鬼》、《新宿小偷日記》、《東京戰爭戰後秘話》的時候，他的敘事結構變得這樣零碎和疏離，追求故事情節的觀眾都對它們敬而遠之。支離破碎的敘事形式後面是苦澀的幽默，同樣是黑色得令人難以忍受：國家要吊死一個男人，但結果却令他失憶，但除非他認識到自己的罪行，否則不能殺死他，於是只好把罪行重演一次，藉以恢復他的記憶。一名韓國逃兵偷去了一個日本男孩的學校制服，但這個男孩跟他的朋友很可能就是韓國人，於是影片到一半的時候，又以同樣的鏡頭組合重新開始。一個藉着偷取書本以激發性慾的男孩，被一位女售貨員告發，但她其實不是店中的僱員；書店老闆在一次不完美的戀情事件中幫助他們；男演員恢復本來身份大談性事，然後披上戲服去強姦「女店員」。一個中學生對友人表面看來是自殺的行爲感到悲痛，同時亦跟友人的女友相好，然後慢慢發現他朋友拍攝的「革命」影片其實就是拍他；結尾也就是他手執攝影機從高樓躍下。一種可怕的絕望感瀰漫着這些影片，我們的笑聲哽在喉嚨。

與高達式的疏離略有分別，大島渚影片中木無表情的演出，滿是個人的憤懣。尤其特出的是《愛與希望之街》和《少年》中，犯罪兒童的沒有表情的臉孔。他們都不會哭，也不會承認自己的過失。他們的木然是爲了掩飾他們的痛苦，就像大島渚早期所養成的不帶感情的面具，也是爲了隱藏他的悲痛和寂寞（註五十一）。但大島渚對於影片中兒童成爲受害者這種過於明顯的處理感到尷尬，他對自己趨向傷感主義亦感到後悔。他比較喜歡一種複雜的結構，既可以隱藏、同時亦可以揭露他的感覺（註五十二）。

影片的複雜性大部份來自個人動機與社會現實的相互影響，於是做成社會象徵與個人空想之間的張力。大島渚在談及一九六九年攝制的《新宿小偷日記》的結構時，特別強調想像力所扮演的主要角色：「……有些以想像力開始的東西可以改變現實。但這個現實很快便變得呆滯，而另外一種想像又會改變它，於是現實和虛構之間總有一種連續不斷的相互作用……」（註五十三）。」「《日本春歌考》、《復活的醉鬼》和《絞死刑》都以韓國人的集體狂想以及個別主角逃避現實的白日夢作題材。《少年》與《儀式》都表現了個人逃避壓迫的狂想：男孩被逼參與父母親敲詐別人的騙局，夢想自己被深淵中的妖怪救贖；被困於家庭冰冷的蛛網的少年，幻想自己回到童年的棒球遊戲，每個人好像都鍾愛他，而他感到命運操諸自己手上。可是，瀰漫於《新宿小偷日記》的狂想，却是非常積極的動力——「竊國」行爲，就像戲中戲的歷史人物，亦即革命家理此正雪。從這一意義來說，片末主角盜用了理此正雪的身份，剛好遇上外間的學生示威行動，這一事實非常重要。到《感官的世界》，一切空想都不存在，只有欲念的履行。



《絞死刑》(1968)「黑色國旗在《絞死刑》的囚室盤詰佈景中佔著明顯的位置，而墮落和謀殺的行徑卻假國家正義之名而進行。」



犯罪影片中最積極的空想就是奪取政府的權力，而這與大島渚的政治積極背景和他影片中的「反政府」象徵手法極有關連。他自己也曾指出，太陽的形像在他早期的作品如《青春殘酷物語》和《太陽的墓場》中是代表希望，但却被充滿消極意味的夜與霧逐漸取代。他對日本左派政策的失望，以及他對於政府加強壓制個人自由的觀察，從一九六七年起即以黑白的日本國旗（實際上是白色土地上的紅太陽）來代表。他說：「與太陽那充滿朝氣的形像比較，那面國旗代表了一些死去的東西：一九六〇年後的日本民族（註五十四）。」這面黑色國旗在《絞死刑》的囚室盤詰佈景中佔着明顯的位置，而墮落和謀殺的行徑却假國家正義之名而進行；此外，黑旗在大島渚此後的所有影片不斷重現，它代表着挖苦式的熱忱。它的重現（甚而是彩色的）彷彿就像《絞死刑》劇本中那名罪犯的迭句：「如果政府繼續窮兵黷武和執行死刑，使極端邪惡的謀殺行爲合法化，那麼我們仍然是清白的。」國旗成爲不公平的意象，加上伴着國旗而唱出的歌曲，它表現了群眾意識被禁錮在虛假的身份裡面。

從最初開始，大島渚即組織了一班志同道合的合作伙伴。從第一部片起，男演員渡邊文雄一直跟他合作；他幾乎甚麼角色都演過，由《愛與希望之街》的較爲年長的布爾喬亞哥哥，到《少年》的近乎暴君般的懶惰父親，以至《儀式》中被遣回國的戰俘叔叔。與大島氏合作良多的演員還包括佐藤慶、戶浦六宏和小山明子。他經常自己撰寫劇本，但當他離開松竹公司自組創造社的時候，他挖走了編劇家石堂淑朗和田村孟；他們至今經常合作。在開頭時，他想與攝影師川又昂繼續合作，但後者留在松竹公司；大島渚亦與高田昭發展了密切的攝影上的關係。他後來的影片同樣地洋溢了林光和武滿徹的前衛音樂。

大島渚首先學到的一樣東西便是如何以低成本拍攝電影，皆因這是大船新浪潮的準則之一。他對自己力有所逮感到驕傲，但他承認低成本會影響影片的外觀。也因此才出現像《少年》和《感官的世界》那樣簡單直接的故事，而在一九六五年拍攝的《南韓少年日記》是以硬照和旁述組成的紀錄片。他以自己喜歡的棒球技術作比擬，他說：「如果你只有一個平庸的投手，不要讓他擲出太多的曲繞球（註五十五）。」資金如果受到限制，那麼主題便比華美的技巧更爲重要。但大島渚最關心的還是：無論成本是多是少，一定要在作品中說出自己的心裡話。他認爲他之所以要拍低成本影片的原因之一，是因為他不能投別人之所好。「如果有人給我一個劇本，然後要求我怎樣去處理某一場戲，我不能想像我應說些什麼。我只能做我打從最初便創作出來並極之喜愛的東西（註五十六）。」

**儀式**

跟《絞死刑》、《日本春歌考》和《日本的夜與霧》一樣，《儀式》是大島渚自己最欣賞的影片之一，他認爲這些影片只有他才可能攝製。可是，他同時却感到這部影片過於「感傷」（註五十七），尤其是過度揭露他的私人感情。影片對於日本戰敗後的二十五年歷史有非常複雜的描繪，因而挽回了他的感傷程度——但很明顯地感傷的意義對大島渚來說跟其他人的理解有所不同。他的感傷就是他在男主角滿州男身上找到多少自己的影子。但滿州男所面對的問題是每個在戰後成長的日本人所面對的，而很大程度上是全世界同一代人的問題：怎樣找到生存的價值。滿州男的被動性是一種權宜之計，是我們大多數人爲了繼續生存而接納的解決辦法。大島渚對他有所評述：「……他一直覺得自己是弱者，但他很可能成爲制度中最有權勢的人（註五十八）。」

劇情主要圍繞着櫻田家族的成員，他們只在婚禮和喪禮的場合才聚首一堂。二十五年來的櫻田家族史和日本戰後史是通過滿州男（河原崎健三）的回憶而倒敘出來，片首我們看到他與表妹律子（賀來敦子）趕赴表兄輝道居住的離島。律子稱滿州男爲「近親」，而他開始回憶首次跟她和櫻田家族見面的時刻。

一九四七年，滿州男和母親在中國東北被遣回國；這個地方在三十年代即被日本侵佔並名爲「滿州國」。抵達櫻田家族的祖屋後，他們很快便認清了自己在家族中的位置。滿州男面對祖父櫻田一臣（佐藤慶）而坐，母親很快即從他的生命消失。曾經在中國東北與漢奸結婚的表姑母節子（小山明子）對他呵護備至，而滿州男對她亦極爲迷戀。滿州男又遇到稚嫩的表妹律子，她是節子的女兒；表弟阿忠（土屋清），他的父親是仍然羈留於中國的戰犯；謎樣的表兄輝道（中村敦夫），後來証實是櫻田老人與一個本來應該嫁與滿州男父親的女人所生的私生子。他們首次相遇的時候，輝道便立即成爲發號施令的強者，但滿州男以他個人的儀式去堅守他那不可剝奪的身份——他俯伏地上，一隻耳朵緊貼地面，靜心細聽他那位被母親在離開滿州國旅途上活生生埋葬的弟弟的聲音。滿州男首次參與的儀式是父親的忌辰，其父櫻田健一郎於一九四六年獲悉日皇放棄「天皇」神聖地位卻仍然出任日本民族的掛名領袖後，憤而自殺。

旅程上滿州男向律子提起他們童年時第一次玩棒球，表姑母節子做裁判員。律子對此不復記憶，但滿州男又記起一九五二年母親逝世的時刻，他因爲參加一場落敗的棒球錦標賽而未能見母親最後一面，於是發誓不碰棒球作爲贖罪。在這一次憶述，他記起節子把父親的遺言交給他，

但祖父櫻田一臣從他手上搶去。節子提出抗議，並且提醒一臣，就是他強姦了花信年華的她，使她無法與滿州男的父親——她所愛的人結婚。一臣的反應是命令節子屈服於他的性侵犯，而感到極度痛苦的滿州男却看着輝道平靜地闖入，並且要求一臣「讓位」給他。滿州男這時才意識到律子被他的肉體吸引；她見到他正在引火焚燒球棒和手套，在她逗弄之下，滿州男像親人般輕吻她的額頭。

船正向南而駛，滿州男在欄杆前對律子說，他想到他們都是在日本對撒出滿州感到悔恨之際誕生的。第三個倒敘的儀式是一九五六年，做了日本共產黨黨員的叔父阿勇（小松方正）的喧鬧的婚禮。

在儀式上，阿忠與被遣回國的戰犯父親對抗，而阿進（渡邊文雄）則拒絕與他說話。後來，滿州男與輝道跟他談論如何面對挫敗，而輝道則向他示範如何揮動祖傳的武士刀，暗示他去殺死早萌短見的節子。滿州男去找節子，表示願意與她共赴黃泉，但却遭節子遣走，而他回來却發現輝道和律子竟成愛侶。翌晨，節子被人發現掙死在大樹的樹幹上，胸前就是那把武士刀，櫻田一臣稱她之死乃出於自殺。

滿州男在船艙照顧暈船的律子，並且對失去她表示悲痛。她的回答是：「你只希望被毀」，當滿州男在甲板上向她求婚時，她暈船得更厲害。滿州男回憶起第四個儀式，他自己在一九六一年的可笑的婚禮。祖父櫻田一臣選定的新娘因爲「盲腸炎」發作而沒有出現，但阿忠却穿上警察制服，在默劇式的婚禮中間，向着「未被外國影響污染的純潔日本少女」宣讀右派份子的「新日本國重建計劃書」。他被攆走後數分鐘即被汽車撞死。在一次婚禮和喪禮的混合，滿州男與枕頭狎玩了一輪後又開始與一臣做愛，後者被輝道按在地上扮演「純潔日本少女」的角色。滿州男把阿忠的屍首從棺材中拖出來，一面跳進棺材，一面拉他一直說要跟她結婚的律子陪他。但她却企圖扯着輝道，後者擺脫他們後，說他希望「能夠聽到那聲音」——滿州男死去的弟弟在地下的聲音。櫻田一臣在神龕前憤怒地飲泣，他讓輝道離開是因為滿州男可以延續櫻田家族的血統。

滿州男與律子登上小艇，繼續他們往輝道小島的最後一段旅程，滿州男指出輝道沒有參加祖母阿靜（乙羽信子）的葬禮。他立即記起數天前律子來到一臣喪禮的情形。雖然滿州男成爲中學的棒球教練，希望藉此避免承擔整個櫻田家族的重責，但他除了職司一臣喪禮之外別無其他選擇，而每個人都慫恿他承繼祖父一家之主的地位。由於感受極大壓力和極度疲勞，他在室中一角躺下，開始代入他正在窒息的弟弟的身份，而律子則企圖以狂熱的擁吻去安慰他。但這一位律子穿着的是白色的孝服，而我們却聽不到室中的致哀者的任何聲音。

他們接到輝道的絕命電報「輝道已死」而趕往他居住的小島，只見到他赤裸的屍體躺在茅屋中。律子神色自若地準備自殺，滿州男亦不打算制止她。他奪門而出，剎那間他童年的棒球狂想又再出現。球被擊到矮樹叢後，所有參加者突然消失，而鏡頭特寫滿州男的耳朵貼着滿是石卵的海灘，擋住了棒球的視綫，並且看到他手上的一串佛珠。

主觀性是本片一個非常重要的元素。我們看到現代式的劇情進展以及五次倒敘的儀式，但我們被逼接受滿州男親口敘述的一套說法。大島渚以「攝影機」策略令我們質疑滿州男：當他第一次把耳朵貼在地上去傾聽他死去的弟弟的時候，他一個人在非常廣濶而空洞的環境，但攝影機繞到樹後却讓觀眾看到律子、阿忠和輝道都在看着他。他利用敘事技巧使我們質問他：律子否認童年的棒球遊戲曾經發生過，但對滿州男來說它却生動得可以在片末的時候取代了現實。滿州男旁述時的真實性却不斷地被他銀幕上的行爲削弱了：他宣稱他所做的每一件事都是爲了逃避家庭的控制，但他仍然負起它的整個責任；他母親逝世時，他發誓放棄棒球運動，但他却成爲棒球教練。以整齣影片所見，他的感覺與他對周圍的人的消極反應，一直自相矛盾，而到最後由於影片的圓形結構，我們才理解到他完全受制於環境。滿州男子然一身，聆聽死者，即使他與律子現在的對話，亦充滿了不自然音響的可疑氣氛——汽車和行人在他們身邊走過亦闐無音響。即使是戰後被許多人視爲象徵希望和民主的棒球（註五十九），最後也被死亡的陰影遮盖了。

不單只滿州男，影片中每一個角色都是對挫敗的一種研究。年輕一代中最具活力的輝道，他寧願毀滅自己，也不去延續那腐敗的櫻田家族的血緣，而律子追隨他於黃泉之下，浪漫地淹沒了自己的身份。她就像母親節子一樣，她接受了女性所扮演的角色而落敗，滿州男的母親去世時祖母阿靜曾對此下過斷語：「女人最大的快樂是能夠葬於櫻田家族的陵墓。」即使是戰後恢復權力的櫻田一臣亦有失敗的時刻，那就是繼承他在性愛方面的權威和放肆的輝道，竟然拒絕留在家中。滿州男婚禮的失敗，強調了無人能繼承一臣的事實。中年的一代在求變和追尋新的價值觀時亦遭遇失敗的命運。櫻田家族對共產黨人（像阿勇叔叔）表現了寬厚的器量，而當阿進叔叔經過毛著的灌輸後回來，他却拒絕發言；他的兒子死去時，他再次穿着軍人制服。大島渚並不同意像一臣這樣的人已經徹底重建他們封建的帝國這一過份簡單化的觀點，因爲他們並無可資重新建造



的理想。《儀式》呈現了日皇放棄神聖地位後所暗示日本在精神上的死亡，並且慢慢演變爲戰後的一代，拒絕參與這個正在崩潰的社會。

大島渚爲片中的儀式而選擇的年份，都是日本戰後史裡面重要的一年，同時亦反映了影片的氣氛。一九四七年是冀望民主的目標剛剛開始；「冷戰」仍在持續，「赤色清洗」亦在進行中，日本天皇依然在位。一九五二年，「美日安全條約」開始生效，韓戰爆發，日本是後勤基地和經濟受益者；日本共產黨與激進的左翼學聯斷絕關係，因爲後者缺乏適當領導而畏縮不前。一九六一年，雖然經過流血的示威抗議，「美日安全條約」重新簽訂，首相宣稱這是「沉默的大多數」（註六十）的意願，日本經濟在十年內繁榮滋長，一九六四年夏天的東京世運會令舉國矚目。一九七一年，「安全條約」在一片反對聲中再度續約，而日本的知識分子對於右翼名作家三島由紀夫切腹自殺仍然感到極度震驚。雖然很少人贊成他的做法，但他這次自盡指出了七十年代極爲缺乏精神上的價值；六十年代後期受到挫敗的學生運動的後果是：許多激進領袖退出並且離開日本，其餘的人則開始大攪殘酷的派別鬭爭，互相企圖消滅對方。

這個「編年史」幾乎滿是日本民族心理上的轉捩點，但最少人談到的却是一九五六年共產黨員阿勇叔的婚禮。就在左翼組織退化至毫無作爲的「歌唱運動」，阿勇和新娘大唱黨歌，但她却被叔叔阿守（戶浦六宏）打斷了，他自己却在以清酒奉客的時候，高唱飲宴歌曲。他唱的是性愛歌曲，歌詞提到對於閹割的恐懼，提到民間的「女英雄」阿部定，也就是一九七六年《感官的世界》的主題。這一戲劇性的行動指出了共產黨人「歌唱政策」的弱點，並具提出了兩性政治的問題。櫻田老人想唱校歌，但却忘掉了歌詞；節子代他唱完這名校的校歌，提醒了他權力的喪失，以及對她的凌辱。到滿州男被指派唱歌，雖然不是出於自願，但總像以往一樣，立即被輝道搶先。但輝道的歌是關於精神的自由和兄弟關係，沒有人聽過這首歌，也就表明他對理想的追求不會有同路人。雖然「歌唱運動」是努力把黨歌帶給群眾，但律子却以當年最流行的歌曲結束了這次歌唱聚會。「藝妓的華爾茲」是關於一名害羞的女人追隨她的男人，剛好就是律子最後以生命來換取的東西。每一個家庭成員，通過他的歌曲，最後不單祇揭示了他自己性格的取向，也整體地揭露了社會的混亂。

阿勇叔和滿州男的婚禮都充滿象徵的複雜性，同時又有刺扎人的幽默。就像阿勇叔嗓音刺耳的新娘，唱歌時被人突然制止，滿州男的「純潔的日本少女」當然亦不存在。他無能地企圖反擊，他跟祖父做愛的一場戲，滑稽中令人痛苦，猶如宣讀阿忠生前寫就的宣言。滿州男是唯一的生還者，而他看到自己的感情以至理性的目標，都被肉體本身的被動性同化了。經常皺眉蹙額，不斷自憐自憫，他是戰後社會的「樣板人」，雖然他毫無吸引力，但大島渚使我們體驗他的感覺。

### 裡裡外外

《儀式》中的滿州男是大島渚的一系列沒有吸引力的人物。他鏡頭下的罪犯、狂熱者、神經病者、被人強迫的女人；由他最早的陰沉而不算可憐的童犯開始，都令觀眾思索，而非認同或受感動。曾經有人表示，觀眾去看他的影片，並非因爲喜歡他的作品，而是由於好奇心驅使，想知道他這一次又有什麼新「招數」（註六十一）。他曾表示自己較爲喜歡複雜的結構，暗示了他理性的抽離和不願意在作品中直接流露感情，雖則他承認許多時他讓自己的感情凌駕於他知識份子的憂慮。在他的作品當中總會出現意識形態受到背叛的感覺，很明顯地是指責戰後日本的政治和社會實況在道德上的差錯。也許就是這種道德上的嚴正態度，促使他攝製了許多譴責政府和左翼組織的影片，也令導演今村昌平得到靈感，稱大島渚爲武士而謙稱自己爲農夫。無論如何，他影片的力量在於提出政治和社會的爭論點，同時剖析個別的犯罪行爲和心理方面的複雜性，而且拒絕提供所謂容易的解決方案。他堅持要拍攝眼前的社會問題，從經濟階級的分歧，到仇外情緒，到共產主義，他是他這一代出現的「另一種電影」的領導者。

但變轉可能就在不遠的將來。激進的大島渚在六十年代初新浪潮時期，很清楚地說明了他的觀點，到六十年代後期却成爲政治上的「咕•囁者」（註六十二）。原因是他近期比較注重個體心理、非理性和個人深度。像《感官的世界》這樣的影片，徹底剔除政治性而把注意力集中於一男一女，實在標示了大島渚正在全力發展的新方向。阿部定和她的愛人吉藏並無任何情意結，他們只關心如何取悅對方。大島渚第一次展示兩性都處於同等地位的性愛關係，而沒有顯示女性在性愛方面受到壓迫。像大島渚的所有影片，它也令人不安，但在悸慄不安的背後，却有較爲積極的提示。

在最近這四年，大島渚以非常建設性的方法去對付電影所面臨的問題——那就是政治上毫無建樹。他說：「無論我們生活於那一種政治制度，在底層的人永遠留在底層（註六十三）。」他很久以前便感到被壓迫的日本婦女沒有求助的對象，但在一九七三年他成爲一個電視台的晨早婦女節目的主持人。他訪問婦女們，聆聽她們的家庭問題（他在畫面之外，而女士們則坐於扭曲

形像的玻璃後面）、通常都是遭丈夫遺棄或虐待。他很有耐性地引導她們詳細解釋她們的苦惱，即使沒有解決辦法，他也試圖向她們提議新的處事態度，而在極端的例子裡面，他甚至與她們犯了過錯的親戚或配偶對証，使他們無地自容以至痛改前非。這個長壽節目顯示大島渚非常成功。他感到這個節目最低限度讓他有機會去幫助那些乾巴巴地等着社會革命來臨的人，而這些人都是他的影片無法接觸得到的。他說：這種與日本社會最可憐的婦女的直接接觸，很可能是《感官的世界》背後的靈感的一部份。

《感官的世界》的另一顯著改變是大島渚跑到外國去拍片。這位導演的作品，一直與日本的社會和心理，有密切的關係，而他在一九七四年告訴我，日本社會有如一泓死水，故此他無法拍片，現在他則認爲可以到外國拍片，即使不用日本演員和對白，亦無傷大雅（註六十五）。他說：他希望只在將來拍片更加小心，因爲他感到自己不會拍太多影片。他很清楚知道自己在五十歲前要拍些什麼，但他又感到事情並非一成不變，當他年紀逐漸長大，他對歷史的了解又會擴濶，「雖然我並不感到武士的年代是屬於我的」（註六十六）。他承認他想成爲國際性的導演，甚至到美國拍片，因爲他喜歡那裡的混亂，但他對日本仍然沒有答案。「現代化固然不壞」，他說：「但日本可能同時會失去她的個性（註六十七）。」無論他下一部影片拍攝什麼題材，「天馬行空」，無跡可尋，大概就是他作品恒常令人喜悅的地方。

註：

（編者按：基於註的有關資料皆來自沒有中文翻譯本的日文或英文原著，在此不強行翻譯出處，有興趣者請參閱英文原文的註以作補充。）



# Filmography

- 1959

***A Town of Love and Hope (Ai to Kibo no Machi)***  
pr: Shochiku (Ofuna); orig. sc: Oshima; ´scope ph: Hiroshi Kusuda; music: Riichiro Manabe; cast: Hiroshi Fujikawa, Yuko Mochizuki, Fumio Watanabe, Kakuko Chino, Yuki Tominaga et al. Social comment film pointing out class distinctions and the origins of criminal tendencies. A poor boy becomes friends with a rich girl. He has a pigeon he sells because he needs money, but it is a homing pigeon, so he can sell it over and over again. The bird becomes the symbol of his friendship for the girl as well, but in the end she has her brother shoot and kill it. (Non-circulating print and negative at Shochiku, Tokyo.)
- 1960

***\*Cruel Story of Youth/Naked Youth, a Story of Cruelty (Seishun Zankoku Monogatari)***  
pr: Shochiku (Ofuna); orig. sc: Oshima; color ´scope ph: Ko Kawamata; music: Riichiro Manabe; cast: Yusuke Kawazu, Miyuki Kuwano, Yoshiko Kuga, Fumio Watanabe, Shinji Tanaka et al. Youth genre film about rebellious delinquents. The boy and girl set up a badger game blackmail racket, but treat each other just as brutally as their victims. Different from the usual delinquent films in that the young lovers discover they are not free after all. (FC, SH)

***\*The Sun’s Burial (Taiyo no Hakaba)***  
pr: Shochiku (Ofuna); orig. sc: Oshima and Toshiro Ishido; color ´scope ph: Ko Kawamata; music: Riichiro Manabe; cast: Kayoko Honoo, Isao Sasaki, Masahiko Tsugawa, Koji Nakahara, Yusuke Kawazu et al. Petty crime and a morbid look at life in a slum, made with an undertone of the political dissatisfaction toward the Japan-U.S. Security Treaty. Semidocumentary treatment of a slum girl who lives by selling black-market blood in the daytime and prostitution at night. Her militarist father manages a gang of thieves whose earnings will go toward starting the war over again. The title is an obvious symbol for the disillusionment with present-day Japan. (SH)

***Night and Fog in Japan (Nihon no Yoru to Kiri)***  
pr: Shochiku (Ofuna); orig. sc: Oshima and Toshiro Ishido; color ´scope ph: Ko Kawamata; music: Riichiro Manabe; cast: Fumio Watanabe, Miyuki Kuwano, Masahiko Tsugawa, Akiko Koyama, Mitsuhiro Toura et al. A film of political discourse against the traditional Japanese left, assessment of the tactical errors of the student movement, and a call for action to the new left. The production company’s anger over the film, and the assassination of a Socialist Party leader a few days after its release, caused its immediate withdrawal from circulation. Oshima reacted by starting his own production company, Sozosha. *KJ* #10. (FC; negative at Shochiku, Tokyo.)
- 1961

***The Catch (Shiiku)***  
pr: Palace Film Prod./Taiho; orig. story: Kenzaburo Oe; sc: Tsutomu Tamura, Toshio Matsumoto, Toshiro Ishido and Teruaki Tomatsu; ´scope ph: Yoshitsugu Tonegawa; music: Riichiro Manabe; cast: Rentaro Mikuni, Sadako Sawamura, Masako Nakamura, Eiko Oshima, Jun Hamamura et al. A black American airman is captured in a small village during the last summer of WW II. He is used as a scapegoat for all the psychological ills of the villagers, and they end by killing him, the war having ended without their being able to turn him over to the authorities. The mean behavior of the adults is highlighted by the reactions of the village children. *KJ* #9. (No circulating prints; dupe positive at Sozosha, Tokyo.)
- 1962

***Shiro Tokisada from Amakusa (Amakusa Shiro Tokisada)***  
pr: Toei; orig. sc: Oshima and Toshiro Ishido; ´scope ph: Shintaro Kawasaki; music: Riichiro Manabe; cast: Hashizo Okawa, Satomi Oka, Ryutaro Otomo, Rentaro Mikuni, Sayuri Tachikawa et al. Period drama about the insurrections of Japanese Christians in 1637–38. The rebellion, led by Shiro, was ruthlessly squelched, and only resulted in worse persecution of Christians and the severing of relations with the west. Parable of the student movement. (No circulating prints; negative at Toei, Tokyo.)
- 1965

***Pleasures of the Flesh (Etsuraku)***  
pr: Sozosha/Shochiku; orig. story: Futaro Yamada; sc: Oshima; color ´scope ph: Akira Takada; music: Joji Yuasa; cast: Katsuo Nakamura, Mariko Kaga,

Yumiko Nogawa, Masako Yagi, Toshiko Higuchi et al. A poor young man is entrusted with an embezzler’s money until the man gets out of prison. He cannot go to the police because the embezzler was witness to a murder the young man committed. He decides to spend all the money on women and then commit suicide, but he discovers this life is empty. Parable of the newly rich Japanese nation, now without ideals. (SH)

***The Diary of Yunbogi (Yunbogi no Nikki)***  
pr: Sozosha/Shibata Organization; orig. diary: Yunbogi Yi; sc: Oshima; ph: Oshima; music: Takatoshi Naito. Montage documentary of photographs taken by Oshima in Korea. Centers on Japanese prejudice against Koreans and the struggle of poor children in the big cities to make a living. (GR)

1966

***Violence at Noon (Hakuchu no Torima)***  
pr: Sozosha/Shochiku; orig. story: Taijun Takeda; sc: Tsutomu Tamura; ´scope ph: Akira Takada; music: Hikaru Hayashi; cast: Saeda Kawaguchi, Aki-ko Koyama, Kei Sato, Mitsuhiro Toura, Hosei Komatsu et al. The failure of ideals in contemporary Japan centered around the activities of a sex criminal. A village schoolteacher tries to start a collective farm, but it fails. The son of the village headman commits suicide, and his girlfriend tries to die with him. While she is unconscious, she is raped by the teacher’s husband who goes on to wander around the country raping and killing women. His wife eventually commits suicide. The only glimmer of hope is in the character of the girl, who is neither dead nor a criminal, but a personification of the mass of the people who will simply go on living. *KJ* #9. (FC, PFA/SH)

1967

***Band of Ninja (Ninja Bugeicho)***  
pr: Sozosha/ATG; orig. comic strip: Sampei Shirato; sc: Oshima and Mamoru Sasaki; ph: Akira Takada, using Shirato’s drawings; music: Hikaru Hayashi; voices: Shoichi Ozawa, Kei Yamamoto, Akiko Koyama, Kei Sato, Noriko Matsumoto et al. Period drama centering around resistance to the forces of Nobunaga Oda, unifier of Japan in the sixteenth century. *KJ* #10. (No circulating prints; negative at ATG, Tokyo.)

***A Treatise on Japanese Bawdy Song/Sing a Song of Sex (Nihon Shunka-ko)***  
pr: Sozosha/Shochiku; orig. sc: Tsutomu Tamura, Mamoru Sasaki, Toshio Tajima and Oshima; color ´scope ph: Akira Takada; music: Hikaru Hayashi; cast: Ichiro Araki, Hideko Yoshida, Akiko Koyama, Ichizo Itami, Kazuko Tajima et al. A group of provincial high school students have come to Tokyo for their university entrance examinations. Thoroughly disillusioned with the progressive ideals of the older generation and seeing no hope for the future, they react to the alienation they feel in Tokyo by singing bawdy songs together. However, when a Korean girl student sings a song about prostitutes during the period of Japanese dominion in Korea, their songs lose their effect. They end by strangling, in their collective imagination, a girl from a rich family who has been the object of their sexual fantasy. Clear emergence of Oshima’s themes of discontented youth, fantasy, and the Korean problem. (Non-circulating print and negative at Shochiku, Tokyo.)

***Japanese Summer: Double Suicide (Muri Shinju Nihon no Natsu)***  
pr: Sozosha/Shochiku; orig. sc: Tsutomu Tamura, Mamoru Sasaki and Oshima; color ´scope ph: Yasuhiro Yoshioka; music: Hikaru Hayashi; cast: Keiko Sakurai, Kei Sato, Mitsuhiro Toura, Hosei Komatsu, Taiji Tonoyama et al. A study of traditional double suicide with the modern twist of insincerity. A man is looking for someone who is willing to kill him, and a woman is looking for someone who is willing to make love to her. These two meet and voluntarily get involved in a gang war. Just before being shot by the police, they suddenly commit suicide. Unlike the situation in the traditional love suicide, the man does not love the woman, but simply wishes to die. (Non-circulating print and negative at Shochiku, Tokyo.)

1968

***\*Death by Hanging (Koshikei)***  
pr: Sozosha/ATG; orig. sc: Tsutomu Tamura, Mamoru Sasaki, Michinori Fukao and Oshima; ph: Yasuhiro Yoshioka; music: Hikaru Hayashi; cast: Akiko Koyama, Yundo Yun, Kei Sato, Fumio Watanabe, Toshiro Ishido et al; narration: Oshima. Based on the actual story of a Korean high school student who raped and killed two girls in 1958 and was hanged in 1963 when he reached maturity. In Oshima’s film the execution fails and a whole series of comic but gruesome attempts at eliciting confession and reenactment of the

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)



crime ensues. Focuses on attitudes toward capital punishment and treatment of Koreans in Japan. *KJ* #3. (GR)

***Three Resurrected Drunkards (Kaette Kita Yopparai)***

pr: Sozoshsha/Shochiku; orig. sc: Tsutomu Tamura, Mamoru Sasaki, Masao Adachi and Oshima; color 'scope ph: Yasuhiro Yoshioka; music: Hikaru Hayashi; cast: Kazuhiko Kato, Osamu Kitayama, Norihiko Hashida, Kei Sato, Fumio Watanabe, Mako Midori et al. Funny story of political mixups over who is Korean and who is not, beginning when a Korean army deserter steals the clothes of a Japanese high school student while he swims with two friends. The three students are pursued by police, "deported" to Korea and sent to fight with U.S. troops in Vietman. (Positive and negative at Shochiku, Tokyo.)

**1969 \**Diary of a Shinjuku Thief (Shinjuku Dorobo Nikki)***

pr: Sozoshsha/ATG; orig. sc: Tsutomu Tamura, Mamoru Sasaki, Masao Adachi and Oshima; BW and color ph: Yasuhiro Yoshioka and Seizo Sengen; cast: Tadanori Yokoo, Rie Yokoyama, Moichi Tanabe, Tetsu Takahashi, Juro Kara et al. Life in Tokyo's busiest cheap entertainment district, largely in documentary form, held together by the sex problems of a young man who steals books and the girl he gets involved with. *KJ* #8. (GR)

***\*Boy (Shonen)***

pr: Sozoshsha/ATG; orig. sc: Tsutomu Tamura; scope BW and color ph: Yasuhiro Yoshioka and Seizo Sengen; music: Hikaru Hayashi; cast: Fumio Watanabe, Akiko Koyama, Tetsuo Abe, Tsuyoshi Kinoshita et al. Study of a different kind of criminality based on actual events. A couple train their small child to run in front of passing cars and pretend to be injured. They then demand immediate financial compensation from the frightened drivers. They are caught, but the boy cannot be made to confess. *KJ* #3. (GR)

**1970 \**The Man Who Left His Will on Film (Tokyo Senso Sengo Hiwa)***

pr: Sozoshsha/ATG; orig. idea: Oshima and Tsutomu Tamura; sc: Masataka Hara and Mamoru Sasaki; ph: Toichiro Narushima; music: Toru Takemitsu; cast: Kazuo Goto, Emiko Iwasaki, Sugio Fukuoka, Tomoyo Oshima, Kenichi Fukuda et al. A group of high school students feel that they are participating in revolutionary activity by filming the student demonstrations of the "Tokyo War" of 1969. One boy thinks one of their comrades committed suicide in the midst of the filming, but on screening the film that was in his camera, he finds it is nothing but nondescript street scenes. He gradually discovers that they are scenes that all relate to his own life, and in the end he commits suicide. Themes of the meaning of revolutionary activity, despair and frustration of the young, responsibility for other human beings, and fantasy realization. (NY)

**1971 \**The Ceremony (Gishiki)***

pr: Sozoshsha/ATG; orig. sc: Tsutomu Tamura, Mamoru Sasaki and Oshima; color 'scope ph: Toichiro Narushima; music: Toru Takemitsu; cast: Kenzo Kawarazaki, Atsuo Nakamura, Akiko Koyama, Atsuko Kaku, Kei Sato et al. Chronicle of a wealthy provincial family from the end of the war to the present, seen mainly at ceremonial occasions such as weddings and funerals when they are all forced to assemble. The relationships, observed mostly through the eyes of one son born in Manchuria, are discouragingly complex but all dominated by the authoritarian grandfather, against whom various family members react in different ways. Themes of feudalistic vestiges in the contemporary family, militarism, the disillusionment of the young. *KJ* #1. (NY)

**1973 *Summer Sister (Natsu no Imoto)***

pr: Sozoshsha/ATG; orig. sc: Tsutomu Tamura, Mamoru Sasaki and Oshima; color ph: Yasuhiro Yoshioka; music: Toru Takemitsu; cast: Hiromi Kurita, Shoji Ishibashi, Akiko Koyama, Kei Sato, Hosei Komatsu et al. A girl living in Tokyo receives a letter from a boy in Okinawa who claims to be her long-lost brother. He invites her to come to Okinawa for the summer, and she goes. She meets a young tourist guide on arrival there and falls in love with him, only to find that he is her brother. In the end she concludes that he is an imposter and returns to gather her strength to find her real brother. Themes of confused lineage, as in *The Ceremony*, potential incest, and the present and past status of Okinawa vis-à-vis Japan. Oshima's last film before the dissolution of Sozoshsha. (No circulating prints; negative at ATG, Tokyo.)

**1976 \**The Realm of the Senses (Ai no Koriida)***

pr: Oshima Prod./Anatole Doman/Argos Film/Oceanique; orig. sc: Oshima; color ph: Hideo Ito; music: Minoru Miki; cast: Eiko Matsuda, Tatsuya Fuji, Aoi Nakajima, Taiji Tonoyama, Akiko Koyama et al. Controversial hard-core pornography, but with something of an Oshima touch. Based on an actual incident during the militaristic 1930s concerning a maid at a Japanese inn who falls in love with the married owner. The two begin a competition for ecstasy locked away in a small inn room. When he realizes that her greatest pleasure comes from strangling him while making love, he gives permission for her to kill him. She then castrates his corpse and wanders around town with his member growing putrid until the police apprehend her. She becomes a folk heroine. A very close study of individual psychology that eschews politics except to show troops marching as the man skulks by, well-done sets and music, and dialogue that appeals strongly to women. Selected and then pulled because of censorship during the 1976 New York Film Festival.

**1978 *The Phantom of Love (Ai no Borei)***

pr: Oshima Prod./Anatole Doman; orig. sc: Oshima; color ph: Yoshio Miyajima; music: Toru Takemitsu; cast: Tatsuya Fuji, Takahiro Tamura, Kazuko Yoshiyuki et al.

**1983 *Merry Christmas, Mr. Lawrence***

pr: Recorded Picture Co.; orig. sc: Nagisa Oshima, Paul Mayersberg based on novel "The Seed and the Sower" by Sir Laurens van der Post; ph: Toichiro Marushima; music: Ryuichi Sakamoto; cast: David Bowie, Tom Conti, Ryuichi Sakamoto, Takeshi, Jack Thompson.



# 大島渚作品年表

1959	<b>愛與希望的街</b>	62分
	編劇：大島渚	
	攝影：楠田浩之	
	音樂：真鍋理一郎	
	美術：宇野耕司	
	主演：藤川弘志　富永工キ	
	望月優子　渡辺文雄	
1960	<b>青春殘酷物語</b>	96分
	編劇：大島渚	
	攝影：川又昂	
	音樂：真鍋理一郎	
	剪接：浦岡敬一	
	美術：宇野耕司	
	主演：川津祐介　桑野美雪	
	久我美子　渡辺文雄	
	田中晉二　佐藤慶	
1960	<b>太陽之墓場</b>	87分
	編劇：大島渚	
	攝影：川又昂	
	音樂：真鍋理一郎	
	剪接：浦岡敬一	
	美術：宇野耕司	
	主演：炎加世子　佐佐木功	
	津川雅彦　渡辺文雄	
	佐藤慶　戸浦六宏	
1960	<b>日本の夜與霧</b>	107分
	編劇：大島渚　石堂淑朗	
	攝影：川又昂	
	音樂：真鍋理一郎	
	剪接：浦岡敬一	
	美術：宇野耕司	
	主演：渡辺文雄　桑野美雪	
	津川雅彦　小山明子	
	戸浦六宏　佐藤慶	
1961	<b>飼育</b>	105分
	編劇：田村孟	
	原著：大江健三郎	
	攝影：舍川芳次	
	音樂：真鍋理一郎	
	主演：三國連太郎　小山明子	
	石堂淑朗	
1962	<b>天草四郎時貞</b>	100分
	編劇：大島渚　石堂淑朗	
	原著：山田風太郎	
	攝影：川崎新太郎	
	音樂：真鍋理一郎	
	主演：大川橋藏　大友柳太郎	
	丘さとみ　三國連太郎	

1965	<b>悅樂</b>	90分
	編劇：大島渚	
	原著：山田風太郎	
	攝影：高田昭	
	音樂：湯淺譲二	
	剪接：浦岡敬一	
	主演：中村賀津雄　加賀まりこ	
	野川由美子　八木昌子	
1965	<b>南韓少年日記</b>	30分
	編劇：大島渚（記錄片）	
	原著：YUNBOGOI YI日記	
	攝影：川又昂	
	剪接：浦岡敬一	
	旁白：大島渚	
1966	<b>白晝の色魔</b>	131分
	編劇：田村孟	
	原著：武田泰淳	
	攝影：高田昭	
	音樂：林光	
	剪接：浦岡敬一	
	美術：戸口重昌	
	主演：川口小枝　佐藤慶	
	小山明子　戸浦六宏	
	小松方正　殿山泰司	
1967	<b>忍者武藝帳</b>	131分
	編劇：佐々木守　大島渚	
	原著：白土三平	
	攝影：高田昭	
	音樂：林光	
	美術：白土三平（動畫設計）	
	剪接：浦岡敬一	
	配音：小沢昭一　山本圭	
	小山明子、佐藤慶	
1967	<b>日本春歌考</b>	103分
	編劇：田村孟　佐々木守	
	大島渚　田島敏男	
	原著：添田正道	
	攝影：高田昭	
	音樂：林光	
	剪接：浦岡敬一	
	美術：戸田重昌	
	主演：荒木一郎　吉田日出子	
	小山明子　伊丹一三	
1967	<b>無理心中日本之夏</b>	98分
	編劇：田村孟　佐々木守	
	大島渚	
	攝影：吉岡康弘	
	音樂：林光	
	剪接：浦岡敬一	
	美術：戸田重昌	
	主演：櫻井啓子　佐藤慶	
	戸浦六宏　殿山泰司	
	小松方正	

1968	<b>復活的醉鬼</b>	80分
	編劇：佐々木守　足立正生	
	大島渚	
	攝影：吉岡康弘	
	音樂：林光	
	剪接：浦岡敬一	
	美術：戸田重昌	
	主演：加藤和彦　北山修	
	端田宣彦　佐藤慶	
	綠魔子	
1968	<b>絞死刑</b>	120分
	編劇：田村孟　佐々木守	
	大島渚　深尾道典	
	攝影：吉岡康弘	
	音樂：林光	
	美術：戸田重昌	
	主演：尹隆道　渡辺文雄	
	佐藤慶	
1968	<b>新宿小偷日記</b>	116分
	編劇：田村孟　佐々木守	
	大島渚深尾道典	
	攝影：吉岡康弘　仙元誠三	
	剪接：大島渚	
	美術：戸田重昌	
	主演：横尾忠則　田辺茂一	
	横山り工　高橋鐵	
	唐十郎	
1969	<b>少年</b>	97分
	編劇：田村孟	
	攝影：吉岡康弘　仙元誠三	
	音樂：林光	
	美術：戸田重昌	
	主演：渡辺文雄　阿部哲夫	
	小山明子　木下岡志	
1970	<b>東京戦争戦後秘話</b>	94分
	編劇：原正孝　佐々木守	
	故事：大島渚　田村孟	
	攝影：成島東一郎	
	音樂：武満徹	
	美術：戸田重昌	
	主演：後藤和夫　岩崎恵美子	
1971	<b>儀式</b>	122分
	編劇：大島渚　佐々木守	
	田村孟	
	攝影：成島東一郎	
	音樂：武満徹	
	剪接：浦岡敬一	
	美術：戸田重昌	
	主演：佐藤慶　河原崎健三	
	小山明子　賀來敦子	
	中村敦夫　渡辺文雄	

1972	<b>夏之妹</b>	96分
	編劇：田村勇　佐々木守	
	大島渚	
	攝影：吉岡康弘	
	音樂：武満徹	
	剪接：浦岡敬一	
	美術：戸田重昌	
	主演：小松方正　石橋正次	
1976	<b>感官の世界</b>	104分
	編劇：大島渚	
	攝影：伊東英男	
	音樂：三木稔	
	剪接：浦岡敬一	
	美術：戸田重昌	
	主演：藤龍也　松田英子	
	中島葵　芹明香	
1978	<b>愛之亡霊</b>	108分
	編劇：大島渚	
	原著：中村系子	
	攝影：宮島義勇	
	音樂：武満徹	
	剪接：浦岡敬一	
	美術：戸田重昌	
	主演：藤龍也　田村高廣	
	吉行和子　川谷拓三	
1983	<b>戰場上的快樂聖誕</b>	124分
	編劇：大島渚　保羅・梅耶斯堡	
	原作：SIR LAURENS VAN DER POST	
	攝影：成島東一郎	
	音樂：坂本龍一	
	剪接：大島ともよ	
	美術：戸田重昌	
	主演：大衛・寶兒　湯・康提	
	坂本龍一　積・湯遜	





*Street of Love and Hope* (1959)  
《愛和希望的街》



*The Rebel Amakusa Shiro* (1962)  
《天草四部時貞》



*Violence at Noon* (1966)  
《白晝的色魔》



*Three Resurrected Drunkards* (1968)  
《復活的醉鬼》

*Diary of a Shinjuku Thief* (1968)  
《新宿小偷日記》



*Boy* (1969)  
《少年》



*The Man Who Left His Will on Film* (1970)  
《東京戦争戦役秘話》



*Dear Summer Sister* (1972)  
《夏之妹》





# Acknowledgements

We wish to express our grateful thanks to the following for their assistance:

Audie Bock  
Ian Buruma  
Contemporary Films Ltd.  
Far Eastern Economic Review  
Japan Film Library Council (Akira Shimizu)  
Oshima Nagisa  
New Yorker Films  
Tony Rayns  
Shibata Organisation Inc. (Kazuko Shibata)  
Shu Kei  
Jeremy Thomas  
Kuniko Usui  
Freddie Wong

Editor : Jerry Liu  
Lay-out : Sam Kwok

編輯：廖永亮  
美術：郭惠森