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Introduction

序言

The Japanese director Ozu Yasujiro is internationally recognised as one of the greatest artists of the 20th century, and one who occupies equally important positions in Japanese cinema and in the film history of the world. Many renowned Japanese directors, Shinoda Masahiro and Yoshida Yoshishige amongst them, served their apprenticeships in the film industry under Ozu. International interest in Ozu has actually increased in the 20 years since his death: his silent film *I Was Born, But...*, made nearly half a century ago, was recently shown commercially in Paris, to widespread acclaim from film critics, other film-makers and general audiences.

The HKIFF is proud to present a total of 17 of Ozu's films, brought together from sources in Tokyo, Paris, London and New York. The selection, ranging from Ozu's earliest surviving film *Days of Youth* to his penultimate feature *The End of Summer*, will furnish Hong Kong audiences with an invaluable opportunity to examine Ozu's cinema systematically. It is regrettable, then, that the HKIFF's shortage of screening venues will limit the size of the potential audience for the films: it hardly does justice to a classic like *I Was Born, But...* that only 300-odd people will have the chance to see it. Let us hope that this retrospective is only a beginning.

Finally, we would like to gratefully acknowledge those persons and organisations without whose support and assistance the retrospective would not have been possible: Mrs. Kawakita Kashiko and Mr. Shimizu Akira of the Japan Film Library Council; Mrs. Hiroko Govaers in Paris; Ms. Dinah Marmery and Mr. David Meeker of the British Film Institute, and the National Film Theatre in London.

— *Freddie K.S. Wong*

小津安二郎是二十世紀最偉大的藝術家之一。他在日本影壇以至在世界電影史上的地位都極為重要。日本許多著名的導演如篠田正浩、吉田喜重都曾經做過他的助導。雖然他逝世將近二十年，但世界各地研究小津作品的熱潮仍方興未艾。他在半個世紀前拍攝的默片《我出生了，但…》最近還在巴黎公開放映，無論是影評人、電影工作者以至影迷、影痴都在談論小津和他的作品。

今次香港國際電影節從東京、巴黎、倫敦、紐約等地搜集并放映小津安二郎生前作品共十七部，由他最早期的黑白默片《年青的歲月》到後期的彩色製作《小早川家之秋》等，正是香港觀眾有系統地欣賞和研究小津作品的大好時機。只可惜放映場地所限，許多作品只能與有限的觀眾見面，其實，像《我出生了，但…》這樣精采的經典作品，只能接觸到三百觀眾的確太委屈了，它應該可以吸引到三千、三萬甚至更多更多的觀賞者。但願這只是一個開始。

最後，讓我們向以下各位人士或機構致謝：日本電影圖書館的川喜多可詩子女士和清水晶先生，巴黎的黑田弘子女士，倫敦的戴娜·瑪梅莉女士和大衛·米加先生，以及英國國家電影院。這次小津安二郎回顧展承他們鼎力支持，得以順利舉行，謹致衷誠謝意。

黃國兆

Ozu Yasujiro was born in Tokyo, 12 December 1903. He had an elder brother, Shinichi, and a younger brother, Shinzo; their father was a fertiliser merchant. In 1913, the mother and all three sons were sent to live in Matsuzaka, near Nagoya, where the boys were educated. Yasujiro scarcely saw his father again until he was aged 20, although his mother consistently spoiled him during the ten years in Matsuzaka.

In 1916, Yasujiro entered the Uji-Yamada Middle School. He was a 'problem' student from the start, uninterested in his courses, unruly and given to drinking. His passion for cinema (especially American cinema) was formed young. At the age of 17, he was expelled from the school's dormitory for writing an indiscreet letter to a younger pupil. He failed to sit the entrance examination for the Kobe Higher Commercial School (he was watching *The Prisoner of Zenda* at the time), but sat various other exams and failed them all. After graduating from school, he found a job as an assistant teacher in a village school — a post that did not require a university degree.

The Ozu family was reunited in Tokyo in 1924, when Yasujiro was 20. A sympathetic relative recommended the young man for a job at the film studios of the Shochiku Company; despite his father's opposition, Yasujiro began working as an assistant cameraman (essentially a labouring job), alongside such other directors-to-be as Shimizu Hiroshi and Goshō Heinosuke. He had to spend much of 1925 in the military reserves, and passed most of the time feigning illness. On his return to Shochiku, he became an assistant director under Okubo Tadamoto at the end of 1926.

He held this position for less than a year before Kido Shiro, head of the company, invited him to direct. His first film was his only period subject; he quickly established a preference for *gendai-geki* (contemporary subjects), and in 1929 began to make it clear that his forte was *shomin-geki*, dramas of the everyday lives of Japan's lower-middle-class majority. Many of his early films (a series of comedies about students, a number of gangster thrillers and melodramas) were frankly influenced by his tastes in foreign cinema.

Ozu resisted sound until 1936, but worked prolifically up to the formal outbreak of the Sino-Japanese War. His films were not always commercially successful, but he enjoyed a fair amount of critical support. In 1937, he was drafted and sent to China as an infantry corporal. After two years' service, he returned to Shochiku, but his career was interrupted again when he was sent to Singapore to work on propaganda documentaries, a posting that he whiled away by viewing confiscated American films. At the end of the war, he was held as a P-o-W for 6 months. He was repatriated to Japan in February 1946.

In 1949, he resumed a long-dormant partnership with the writer Noda Kogo, who went on to script all his subsequent films with him. He used colour for the first time in 1958, and in the late 1950s 're-made' three of his favourite films of the 1930s and 1940s.

Ozu's relationships with women were inhibited by a great shyness, and he never married. His mother died in 1962, and he himself fell ill in March 1963. He spent much of the rest of the year in and out of hospitals, in great pain, suffering from cancer. He died in the Ochanomizu Hospital on the evening of his 60th birthday. His ashes are buried at the temple of Engaku in Kita-Kamakura.

Most of this information is drawn from Ozu by Donald Richie (University of California Press, 1974), an invaluable basic reference source on Ozu in English.

小津安二郎生平簡介

小津安二郎，一九零三年十二月十二日生於東京市深川區龜住町七番地。父親名寅之助，經營海產物批發，有兄名新一，弟名信三，並有兩位妹妹。一九一三年，兄弟三人和母親被送到名古屋附近之伊勢松阪居住，並在那裡接受教育。嗣後，小津安二郎很少與父親見面，直到二十歲這情形才有所改變。在松阪的十載少年生活裡面，小津備受母親的寵愛。

一九一六年，小津安二郎進入三重縣立第四中學校（現在的伊勢高校）讀書。他一開始便是問題學生，無心向學，不守紀律，又染上飲酒癖好。年紀輕輕便熱愛電影，尤其是美國影片。十七歲，因寫了「輕佻」的信件給年輕學生而被逐出學校宿舍。他投考神戶高等商業學校時，爲了看《古堡藏龍》而沒有出席入學試，其後多次應考其他學校都不合格。中學畢業後，在附近的宮之前小學做了一年左右的代用教員。

小津二十四歲之前，闔家在東京團聚，後來獲親人引薦，進入松竹蒲田攝影廠工作，在父親強烈反對之下，開始擔當攝影助手的工作，與清水宏、五所平之助等「未來導演」是同事。一九二五年在陸軍後勤部服兵役，大部份時間在裝病。一九二六年底返回松竹公司，任大久保忠素之助導。未及一年，松竹總裁松戶四郎便邀他執導。第一部作品《懺悔之刃》是他唯一的古裝片，他很快便愛上了「現代劇」的題材，一九二九年開始在「庶民劇」方面顯露了他的才華，專門拍攝以日本中下階層的日常生活爲主題的影片。早期作品頗受外國電影的影響，尤其是一連串的學生喜劇，以及好幾部警匪電影和通俗劇。

小津安二郎初時拒絕拍攝有聲片，一直到一九三六年才開始大量攝製，至中日戰爭爆發爲止。他的影片在商業上並不算很成功，但影評家對他卻頗爲讚賞。一九三七年被徵入伍，派往中國戰場任步兵伍長。兩年後，重返松竹公司，其後被調往新加坡拍攝宣傳大和魂的紀錄片，但他却乘機盡情觀賞了許多沒收回的美國影片。日本戰敗投降，小津淪爲戰俘，六個月後被遣回國。

一九四九年，他的編劇老搭檔野田高梧和他重新合作，他後來的所有影片都出自野田的手筆。一九五八年拍攝《彼岸花》，第一次嘗試採用彩色軟片。五十年代末期重拍了他三、四十年代的心愛作品，像《早安》、《浮草》、《秋日》分別是《我出生了，但》、《浮草物語》和《晚春》的翻版。

小津安二郎性格內向兼且非常害羞，他與女性的關係因而大受影響，終身過着獨身生活。小津一生待母至孝，陪着母親渡過晚年生活。他的母親在一九六二年去世，他亦於一九六三年三月因患了喉頭癌而進醫院治療，終於在他的第六十個生辰病逝於茶之水醫科齒科大學附屬醫院。骨灰被安放於北鎌倉之建長寺。

小津一生得到不少獎賞，例如五八年以《彼岸花》獲藝術祭文部大臣賞及紫綬褒章，六〇年春獲藝術院賞，六一年以《秋日》獲亞洲影展最佳導演獎，六三年被選爲藝術院會員，是電影導演獲此榮譽之首次。

——取材自佐藤忠男著『小津安二郎之藝術』（朝日選書）和當奴·李治著『小津』（加州大學出版社）

The HKIFF will be publishing a separate booklet of essays and documentation about Ozu. Below is a list of all the films he directed; titles marked with an asterisk will be featured in the HKIFF Retrospective.

- 1927: *Zange no Yaiba (The Sword of Penitence)*
- 1928: *Wakoudo no Yume (The Dreams of Youth)*
Nyobo Funshitsu (Wife Lost)
Kabocha (Pumpkin)
Hikkoshi Fufu (A Couple on the Move)
Nikutaibi (Body Beautiful)
- 1929: *Takara no Yama (Treasure Mountain)*
**Wakaki Hi (Days of Youth)*
Wasei Kenka Tomodachi (Fighting Friends – Japanese Style)
Daigaku wa Deta Keredo... (I Graduated, But...)
Kaishain Seikatsu (The Life of an Office Worker)
Tokkan Kozo (A straightforward Boy)
- 1930: *Kekkon Gaku Nyumon (An Introduction to Marriage)*
Hogaraka ni Ayume (Walk Cheerfully)
**Rakudai wa Shita Keredo... (I Flunked, But...)*
**Sono yo Tsuma (That Night's Wife)*
Erogami no Onryo (The Vengeful Spirit of Eros)
Ashi ni Sawatta Koun (Lost Luck)
Ojo-san (Young Miss)
- 1931: **Shukujo to Hige (The Lady and the Beard)*
Bijin Aishu (Beauty's Sorrows)
**Tokyo no Gassho (Tokyo Chorus)*
- 1932: *Haru wa Gofujin Kara (Spring Comes from the Ladies)*
**Umarete wa Mita Keredo... (I Was Born, But...)*
Seishun no Yume Ima Izuko (Where Now Are the Dreams of Youth?)
Mata Au Hi Made (Until the Day We Meet Again)
- 1933: *Tokyo no Onna (Woman of Tokyo)*
Hijosen no Onna (Dragnet Girl)
**Dekigokoro (Passing Fancy)*
- 1934: *Haha o Kawazuya (A Mother Should Be Loved)*
**Ukigusa Monogatari (A Story of Floating Weeds)*
- 1935: *Hakoiri Musume (An Innocent Maid)*
Tokyo no Yado (An Inn in Tokyo)
- 1936: *Daigaku Yoi Toko (College is a Nice Place)*
**Hitori Musuko (The Only Son)*
- 1937: *Shukujo wa Nani o Wasuretaka (What Did the Lady Forget?)*
- 1941: *Toda-ke no Kyodai (Brothers and Sisters of the Toda Family)*
- 1942: *Chichi Arika (There Was a Father)*
- 1947: **Nagaya Shinshi Roku (The Record of a Tenement Gentleman)*
- 1948: *Kaze no Naka no Mendori (A Hen in the Wind)*
- 1949: **Banshun (Late Spring)*
- 1950: *Munekata Shimai (The Munekata Sisters)*
- 1951: *Bakushu (Early Summer)*
- 1952: **Ochazuke no Aji (The Flavour of Green Tea Over Rice)*
- 1953: **Tokyo Monogatari (Tokyo Story)*
- 1956: *Soshun (Early Spring)*
- 1957: *Tokyo Boshoku (Tokyo Twilight)*
- 1958: *Higanbana (Equinox Flower)*
- 1959: **Ohaya (Good Morning)*
**Ukigusa (Floating Weeds)*
- 1960: **Akibiyori (Late Autumn)*
- 1961: **Kohayagawa-ke no Aki (The End of Summer)*
- 1962: *Samma no Aji (An Autumn Afternoon)*