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上海典藏文學電影巡禮 Adaptations of Literature from Shanghai

13-21/11/2021

合辦 Jointly presented by



康樂及文化事務署
Leisure and Cultural
Services Department



香港電影資料館
Hong Kong Film Archive



上海電影博物館
SHANGHAI FILM MUSEUM



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上海典藏文學電影巡禮
Adaptations of Literature from Shanghai

上海典藏文學電影巡禮

Adaptations of Literature from Shanghai

上海是中國電影的發祥地，香港電影的發展亦有賴大批南來的上海影人（如邵氏兄弟、張善琨、童月娟、李麗華、岳楓等）的貢獻。這次上海典藏文學電影專題放映，精選八齣與文學關係密切的作品，它們全都由上海電影製片廠製作，風格各有千秋，但都流露出對文學的感觸及展現了影像改編的技巧。感謝上海電影博物館及上海電影資料館與我們共同策劃並促成此次放映，亦慷慨借出相關劇照及海報，讓香港觀眾能在不同方向欣賞上海電影對經典文學的各種影像表達。

Shanghai was the birthplace of Chinese cinema. The development of Hong Kong films was subsequently shaped by contributions from the large number of filmmakers who migrated south from Shanghai (such as the Shaw brothers, Zhang Shankun, Tong Yuejuan, Li Lihua and Griffin Yue Feng, etc.). This thematic programme is being explored in the current screening of eight classic arthouse films produced by the Shanghai Film Studio. The selected titles share the literary tone and showcase techniques of handling the crossover from literature to film with diverse characters and styles. A huge thanks to the Shanghai Film Museum and Shanghai Film Archive for lending these works and related materials from their collection, so that Hong Kong audiences could enjoy the incredibly diverse film adaptations of classic literature from Shanghai on the big screen.

座談會 SEMINARS

傷痕的文字與影像

The Text and Image of Scars

13/11 (六 Sat) 2:30pm

講者 Speaker: 史文鴻教授 Prof Stephen Sze Man-hung

新舊時代交替的倫理衝擊 —— 曹禺的戲劇及其電影改編

Ethical Tension in a Changing Time

14/11 (日 Sun) 2:30pm

講者 Speaker: 盧偉力博士 Dr Lo Wai-luk

黎明之前：魯迅與茅盾的電影詮釋

Before Dawn: Cinematic Renditions of the Novels by Lu Xun and Mao Dun

20/11 (六 Sat) 2:30pm

講者 Speaker: 吳國坤博士 Dr Kenny Ng

文學電影的女性同盟與抗爭

Female Bonding and Resistance in Literary Screen Adaptations

21/11 (日 Sun) 2:30pm

講者 Speaker: 陳智廷博士 Dr Timmy Chen Chih-ting

地點 Venue：香港電影資料館電影院 Cinema, Hong Kong Film Archive

粵語主講，免費入場；座位有限，先到先得。

觀眾可於座談會開始前45分鐘於一樓大堂等候入座。

Conducted in Cantonese. Free admission. Limited seats available on a first-come, first-served basis. Audiences are welcome to queue up at 1/F Foyer 45 minutes before the seminar begins.

反思

人與人之間往往因為現實環境的限制，而發生一段又一段令人唏噓的故事，不少文學作品都嘗試以各自的方式回應這些人情冷暖，或反思、或撫慰。《芙蓉鎮》（1986）與《村戲》（2017）均描述了在人們互相傷害的困局下，主角們如何保存自我，展現人性的一點光輝，為旁人留下一點安慰。



《村戲》、《芙蓉鎮》座談會：
Seminar on *Bangzi Melody* and *Hibiscus Town*:

傷痕的文字與影像
The Text and Image of Scars

講者 Speaker: 史文鴻教授 Prof Stephen Sze Man-hung

13/11

(六 Sat)

2:30pm

Both *Hibiscus Town* (1986) and *Bangzi Melody* (2017) render the weight and absurdity of history through the lens of movements, while also showing that even in the darkest of places the light of humanity still burns; a little balm for a crazy age and the scars that were left behind.

INTROSPECTION



《村戲》沒有出現激烈的爭辯情節，只留下一個徹底的悲劇。電影由賈大山《小說精選集》裡三個短篇小說「村戲」、「花生」及「老路」結合改編而成，講述八十年代初，河北偏遠山村村民期待著春天到來的新開始，籌備復演梆子戲《打金枝》。原著女主角讓努力助演的小伙伴代替為了糊口而放棄演出的人，電影則改為老路安排女兒小芬飾演女主角，再拉攏勤勞青年楊志剛，取代有才華且小芬心儀的王樹滿，並以樹滿父親奎瘋子（短篇「花生」的主角王奎生）常鬧事為借口，讓劇情發展連接上「花生」的故事：王奎生在十多年前因小女兒彩雲在他看守的良田裡偷花生吃，打責她致她噎死，後更被擺佈公開讀稿指自己大義滅親，以換取全村救濟糧，令奎生精神失常，最後老路更以《鍾馗捉鬼》戲碼譏諷奎生殺女，使他更為崩潰並被送進精神病院，從而佔據奎生的良田。

沒有配樂是電影一大特色，加強了其現實及樸素簡約感，非職業電影演員的表現，如老路的狡黠、奎瘋子出神入化的癡狂，及小芬的率直可愛，則極具鄉土說服力。而最有力的是電影的攝影，全片黑白，只在對剪的過去以紅線暗示主題，更使用大量反商業傳統的遠鏡和突兀切割的軟焦大特寫，如王奎生讀的稿，及最後他被送院時特寫他在車上雙手握拳，哭喊希望女兒會投胎回來的鏡頭等等，突顯人物模糊卻有力的吶喊。

There are no intense conflicts in *Bangzi Melody*, but a tragic end depicting the everlasting sorrow brought by historical incidents. The film was adapted by merging three nouvelles from *The Best Collected Stories of Jia Dashan*. In 1982, the Undersecretary Wang of a remote village announces the staging of a traditional piece *Chastising the Princess* instead of official propagandistic drama and the country leadership will appear to watch the performance. Lu has in mind his daughter Fen as the female protagonist, and is then engaging the industrious to replace the talented actor whom Fen loves by pledging the excuse that his mentally disturbed father Wang is a trouble-maker: Some ten years ago, Wang caught his little daughter stealing peanuts at his land and his punishment unintentionally caused her death. He then became mentally disturbed. Lu even uses a drama to ridicule that Wang killed his own daughter, making Wang mentally collapse and sending him to an asylum, in order to seize Wang's land.

The absence of the composed film score is a key characteristic of the film, which enhances the realistic simplicity and minimalistic atmosphere. Performances of non-professional casts are all very mundanely convincing as well. Using mainly black and white while glaring red and green to imply the theme is remarkable; against commercial practice the implantation of extreme wide shots and soft focus close up on symbolic details also enhance the pathetic situations of the protagonists and the artistic values of the film.

13/11 (六 Sat) 11:00am

村戲

Bangzi Melody



導演：鄭大聖 原著：賈大山 編劇：李保羅
攝影：邵丹 剪接：陳曉紅 監製：任仲倫、劉璋翹、黃曙明
出品：上海電影製片廠
主演：李志兵、梁春柱、王春明、呂愛華、張慧娟
2017 黑白 DCP 河北井陘話 中英文字幕 110分鐘

Dir: Zheng Dasheng Orig Story: Jia Dashan
Scr: Li Baoluo Prod Co: Shanghai Film Studio
Cast: Li Zhibing, Liang Chunzhu, Wang Chunming, Lu Aihua, Zhang Huijuan
2017 B&W DCP Hebei Jingxing dialect Chi & Eng Subtitles 110min



芙蓉鎮 Hibiscus Town



導演／編劇：謝晉 原著：古華
編劇：鍾阿城 攝影：盧俊福
剪接：周鼎文 製片：湯麗鈞
出品：上海電影製片廠
主演：劉曉慶、姜文、鄭在石、張光北、徐松子
1986 彩色 DCP 普通話 中英文字幕 165分鐘

Dir/Scr: Xie Jin Orig Story: Gu Hua
Scr: Zhong Acheng
Prod Co: Shanghai Film Studio
Cast: Liu Xiaoqing, Jiang Wen, Zheng Zaishi,
Zhang Guangbei, Xu Songzi
1986 Colour DCP Putonghua Chi & Eng Subtitles 165min

上海電影製片廠攝制 中國電影發行放映公司協助攝制
中國電影發行放映公司發行



原著是新寫實主義裡風格比較成熟的作品。故事按年份分四部份發展，電影沿用小說的重要情節及對話，故此看電影與讀原著的體驗相似，由女主角胡玉音被害至丈夫自殺，到與第二任丈夫秦書田同遭判刑，再到一家重聚，電影都鋪陳得細緻且具說服力。而電影亦有略作改動的細節，例如加插了一段原著沒有的相遇：李國香事過境遷後獲升官，在回芙蓉鎮的渡船上遇上同獲釋回家的秦書田，兩人態度溫和，導演沒有特別勾劃仇恨，反而在最後加強刻劃機會主義者王秋赦的發瘋，突顯其警世意味。

電影採用許多低光度及冷色調處理人們處於對立狀態的畫面，與胡秦結婚一場的溫暖亮麗形成對比。整體運鏡徐緩有序，比謝晉先前的《天雲山傳奇》（1980）及《牧馬人》（1982）少了急轉及快拉近等誇張煽情的操作，表現出更強烈及成熟的寫實風格。劉曉慶把小說中的胡玉音由勤奮堅強到受嚴重打擊的悲愴絕望，在生命大起大落中的豐富情感，演繹得活靈活現，更憑此角色獲金雞獎最佳女主角。

The story was divided into four parts chronologically depicting how the life of the female protagonist, Hu, was teased by different waves of movements from 1963 to 1979. Director not only adapted the main plots and dialogues in the novel, to maintain a similar experience between watching the film and reading the book, but also recreated some details to imply his interpretation, such as the scene where Li, who is promoted after the rehabilitation, meets the rehabilitated Chin on a ferry returning to the town, Chin greets Li without resentment and expresses his wish of a good life in the future; and the last scene of opportunist Wang becoming insane and showing his worries about the future.

The cinematography deploys a lot of low key lighting, as well as cold and dim tone to portray the years of struggles, which contrast the warm and delightful tone of the marriage sequence of Hu and Chin. The camera movements are slow and measured, lacking the former exaggerated melodramatic use of fast pan shots and track in shots in the previous works of the director like *The Story of Cloud Mountain* (1980) and *Horseman* (1982). This manifests his maturity and stark realism. Liu Xiaqing, who played the female protagonist, is very capable of presenting the multifarious feelings of Hu with her transition from being wilful and hardworking to distressed and despairing during the period of tumult. Her excellent performance earned her the Golden Rooster Awards for Best Actress.

* 此為彩色電影 This is a colour film

13/11 (六 Sat) 4:30pm

「家鎖」

家是愛？是責任？還是進步思想的枷鎖？曹禺的《雷雨》和巴金的《家》都以強烈的戲劇矛盾、複雜的人物關係揭露封建家庭的專制腐惡，控訴舊社會垂死腐朽的觀念，提示每一代青年反思社會固有思想，尋找他們的成長軌跡。



《家》、《雷雨》座談會：
Seminar on *The Family and Thunderstorm*:

新舊時代交替的倫理衝擊 ——
曹禺的戲劇及其電影改編
Ethical Tension in a Changing Time

講者 Speaker: 盧偉力博士 Dr Lo Wai-luk

14/11

(日 Sun)

2:30pm

What is 'Home'? Is it where the heart is? Is it where one's duty lies? Or rather the shackles to progressive thinking? Both Cao Yu's *Thunderstorm* and Ba Jin's *Family* expose the despotism of the feudal family. By using strong dramatic paradoxes and complex character relationships, the films denounce the decay and oppressive ideas of the past, prompting each new generation to reflect on inherent prejudices of existing society and seek out a trajectory for meaningful change.

TRAPPINGS OF 'HOME'

家 The Family

導演／編劇：陳西禾 導演：葉明 原著：巴金
攝影：許琦 剪接：陳曦 出品：上海電影製片廠
主演：魏鶴齡、蔣銳、程之、戴耘、馬驥
1956 黑白 DCP 普通話 125分鐘

Dir/Scr: Chen Xihe Dir: Ye Ming
Orig Story: Ba Jin Prod Co: Shanghai Film Studio
Cast: Wei Heling, Jiang Rui, Cheng Zhi, Dai Yun, Ma Chi
1956 B&W DCP Putonghua 125min



「激流三部曲」家傳戶曉，不像同樣批判封建家庭的《雷雨》以宿命般的悲劇終結，巴金讓受進步思潮衝擊的年輕主角們努力掙扎，這股熱情鼓舞過不少中國青年投入改革洪流。《家》的題材和題旨甚受歡迎，單行本在1933年面世，1941年便拍成電影，其後又在1953（香港粵語版）、1956（即本片）和1957年（香港國語版）三次改編搬上銀幕，其中香港的粵語版成績優異，據說拍攝成本約為12萬港元，首映日票房已達34,000多港元。

但是，巴金除了對1957年香港國語版並未發表意見外，對其餘幾齣改編都沒有好評。本片編導陳西禾雖是巴金好友，巴金在電影拍攝前也看過劇本初稿和第四稿，卻仍指編導過度忠於原著，缺乏創造性，戲中角色描寫篇幅也不足，如大哥覺新是重要人物，卻來去匆匆，二弟覺民更是面目模糊。他又直指女演員的髮型和服裝不美，佈景和道具也不好。

然而，亦有評論指，陳西禾力求忠於原著，故以寫實風格拍攝，不徒以美感取悅觀眾。在他看來，高家是快將滅亡的黑暗大戶，住在裡面的人是行屍走肉，他正想拍出這種黑暗的感覺。陳西禾的想法也有知音，孟犁野在《新中國電影藝術史稿1949-1959》一書中，就讚賞本片人物造型逼真，畫面構圖優美，與主題思想、劇情氣氛融為一體，是現實主義佳作。

Unlike *Thunderstorm* ending with a total tragedy, Ba Jin's passionate and widely acclaimed *Torrent Trilogy* depicts how the young generation struggles hard in the feudal family, which has moved countless Chinese youth to change the traditional societal system. Its first volume, *Family*, has been popular and adapted at least four times, each adaptation being applauded by the general public.

Although Ba Jin was good friends with the director Chen Xihe and had already seen the first and the fourth draft before the shooting of this 1956 film, he later publicly criticised that this adaptation lacked originality and depth. Plus the characterisation was flat and one dimensional. What's more, the mise-en-scène, including the props and the actresses' hairstyle and costume, was not aesthetic.

In Chen's own defense, he was attempting to convey an aura of darkness owing to a corrupt and soulless household portrayed in the novel. His hard work was recognised by some critiques. One of them, Meng Liye, contended that this adaptation has lifelike characters and beautiful framing which echoes with the plot, and considered the film faithful to the original and a masterpiece of realism.

14/11/2021 (日 Sun) 11:00am



在《喜劇之王》（1999）裡「街坊劇場」出現的《雷雨》是著名劇作家曹禺發表的第一部戲劇作品，曾多次被改編成影視作品，最廣為香港人熟悉的是李小龍有份參演、1957年吳回執導的粵語版，其演員均是巨星。該粵語版改動了原劇結構，先補上一段廿五年前富家少爺周樸園始亂終棄，侍女侍萍抱子自殺的往事，才順時序進入故事主體。相較這齣由孫道臨於1984年執導的版本，除省掉原著的序幕和尾聲外，悉照曹禺「三一律」的安排，時間、地點、動作統一，保留了原作劇力。

故事耳熟能詳，曹禺筆下周樸園致力維護的「體面」家庭，實質卻充滿虛偽和殘虐，長子周萍一方面欲反抗父權的壓抑，另一方面卻傳承了父親的罪孽，走不出禮教的牽絆，結果上一代累積的債務全由下一代來抵償。唯有二子魯大海最終擺脫了腐爛的舊社會，稍微代表著「新生的力量」，曹禺「同情他，佩服他」（曹禺語），只是工人階級的未來卻非他的筆力可及了。

Comparing with the famous film adaptation of *Thunderstorm* in 1957, which starred superstar Bruce Lee, this 1984 adaptation directed by Sun Daolin preserves stronger dramatic tension by strictly adhering to the playwright's preference for a centralised setting and actions except for having the first and the last scenes of the original play deleted.

The story revolves around the happenings on an oppressive summer night at the Zhou Mansion. As an inevitable corollary of the long-running feud between the Zhou and the Lus, hypocrisy of the father Zhou Puyuan and his elder son Zhou Ping is exposed to the public eye. Secrets from the past to the present are revealed one by one. Cruel and ostentatious, Zhou Puyuan is an obdurate defender of the dying-out patriarchal system whereas Zhou Ping, fails to stand up to his father's oppression, leaving yet again the karmic debt unsettled, perhaps to be settled by his second son Lu Dahai who is deemed to be 'a newborn force' by the playwright himself.

14/11 (日 Sun) 4:30pm



雷雨

Thunderstorm

導演／編劇：孫道臨 原著：曹禺 攝影：羅從周
 剪接：諸錦順 製片：湯麗絢 出品：上海電影製片廠
 主演：孫道臨、顧永菲、馬曉偉、張瑜、秦怡
 1984 彩色 DCP 普通話 119分鐘

Dir/Scr: Sun Daolin Orig Story: Cao Yu
 Prod Co: Shanghai Film Studio
 Cast: Sun Daolin, Gu Yongfei, Ma Xiaowei, Zhang Yu, Qin Yi
 1984 Colour DCP Putonghua 119min



覺醒

著 名詩人林莽曾於1957年說：「如果說，新文學革命二十年間只出現了兩部鉅著，那就該是《阿Q正傳》和《子夜》了。」局勢動蕩，精神勝利法是安身立命的萬能藥還是靈魂的飲鴆止渴？黑暗籠罩的子夜時分，誰能獨善其身？魯迅與茅盾以筆為槍，以紙作彈，喚醒讀者反思當時人性的通病與社會的弊病。



《子夜》、《阿Q正傳》座談會：
Seminar on *Midnight* and
The True Story of Ah Q:

20/11

(六 Sat)
2:30pm

黎明之前：魯迅與茅盾的電影詮釋
Before Dawn: Cinematic Renditions of
the Novels by Lu Xun and Mao Dun

講者 Speaker: 吳國坤博士 Dr Kenny Ng

The acclaimed poet Lin Mang once said in 1957, 'If there were only two great works from the last 20 years of the New Culture Movement, they would be *The True Story of Ah Q* and *Midnight*.' In a tumultuous world, is mental vigour a panacea for obstacles in life pursuits, or rather is it a tonic to quench one's soul? In the deep darkness of midnight, who can bear to stand alone? Lu Xun and Mao Dun used their pens to awaken readers to the failings of human nature and reflect on the ills of society at the time.

AWAKENINGS

子夜 Midnight



導演／編劇：桑弧 導演：傅敬恭 原著：茅盾
攝影：邱以仁 剪接：朱朝升
製片：丁里、陳榮軒 出品：上海電影製片廠
主演：李仁堂、喬奇、顧也魯、程曉英、張閏
1981 彩色 DCP 普通話 147分鐘

Dir/Scr: Sang Hu Dir: Fu Jinggong
Orig Story: Mao Dun
Prod Co: Shanghai Film Studio
Cast: Li Rentang, Qiao Qi, Gu Yelu,
Cheng Xiaoying, Zhang Min
1981 Colour DCP Putonghua 147min





有別於《阿Q正傳》（1981）以生活在鄉下村莊的小人物為中心，《子夜》以整個上海為背景，全面地反映三十年代初中國社會的階級矛盾，人物因而包攬各階層，題材涉及其時企業營運環境，如金融債市的投機活動及工人面對剝削而抗議的運動等。電影忠誠地截取了小說中最動人的人物及情節：軍閥間的戰爭、帝國主義操控經濟、政府貪污無能，使中國民族資本家發展有心無力。

此片採用中國八十年代初揉合寫實主義（例如開場的黑白舊上海紀錄片）及煽情劇（例如用插鏡倒敘憶述吳蓀甫妻林佩瑤和軍人雷鳴過去的感情）的典型方式，運鏡亦甚具時代特色，如用在上海床上病倒的吳老太爺插鏡回憶他由鄉下逃到上海、回公館路上特寫途中時髦女人的大腿、用疊影配時鐘方向旋轉鏡眼見上海光怪陸離印象，以及交際花徐曼麗在遊艇桌上酒醉快來回旋轉的主觀鏡頭等，都是當時常用的鏡頭語言。背景配樂也以交響樂為主軸，配上三十年代或之前的主題音樂，以達寫實及煽情的效果。

While *The True Story of Ah Q* (1981) focuses on an ordinary person and the made-up village, this long novel of Mao Dun, published in 1933, depicts the social milieu of Shanghai in the early 1930s, with characters from various social classes and the real situations encountered by the industries. The film adaptation faithfully captures the most moving characters and details from the novel: the era of war among warlords, imperialist control of Chinese economy, the corruption and incompetence of the government, and cronyism of the government officials with the capitalists. These all render the domestic industrial entrepreneurs totally helpless.

Regarding the film technique, it was typical of Chinese cinema in the early 1980s to merge realism with melodrama. The camera operations also characterise the films from that period, such as the flashback of Wu's father in his deathbed about how he escaped to Shanghai from the countryside. There is also the subjective camera of the inebriated courtesan Xu Manli, standing on the table of the cruise boat, panning quickly from one side to the other and back. These were all common camera languages at that time. Meanwhile, the background music is mainly symphonic orchestral, fusing pieces of music common in the 1930s or earlier to achieve realistic and melodramatic effects.

* 此為彩色電影 This is a colour film

20/11 (六 Sat) 11:00am

新文化運動的代表人物魯迅，透過在《阿Q正傳》裡愚昧自欺的阿Q，刻畫封閉性如何阻礙社會進步。香港在1958年已將《阿Q正傳》拍成電影，讓主演的關山（關之琳父親）揚威國際。相隔近廿載，上海電影製片廠為紀念魯迅百年誕辰，在1981年再拍《阿Q正傳》。

電影開首，由演員扮演魯迅伏案，內心獨白寫作《阿Q正傳》的種種顧慮，實即為原作「第一章 序」的挪用；然後在片中若干情節上，又採了原著文字作為旁白。參照同年北京電影製片廠據魯迅小說《傷逝》拍成的電影，亦是大量採用原作內容來敘事，可見魯迅的文字在轉換了的藝術形式之中，即使不至於直接提升作品層次，至少並未造成束縛。然而，改編《阿Q正傳》成電影的困難在於原著的豐富複雜，單是第一章的滑稽譏諷調子，已非片首「魯迅」獨白的陰鬱沉重可以輕易表達。

小說本來刊在《晨報副刊》「開心話」一欄，但魯迅卻是一旦進入阿Q這個「沉默的國民的魂靈」，便漸漸認真起來。要為壓在大石下四千年的百姓說話，這又豈是兩小時的電影所能呈現？本片編劇陳白塵加入了魯迅其他小說的元素，例如咸亨酒店、夏四奶奶、賒欠酒帳等，同樣做法在1930年代亦有出現，魯迅本人也不反對。電影在結局時，細緻地補充了趙家、白舉人與把總之間的瓜葛，將背景的人物搬到了觀眾面前，使阿Q被槍斃的來龍去脈更為圓足，也令觀眾對故事更為瞭然，但對於原著從阿Q的精神狀態感知外在世界的寫法，卻不免有所削弱。

The True Story of Ah Q, the masterpiece of revered novelist Lu Xun, exposes how the bad qualities of people could become the obstacle of social progress in the early 20th century. This 1981 adaptation was made as a centennial commemoration of Lu Xun. The very first scene is a soliloquy of the author himself on his worries of writing the novel, whose ideas are extracted from the preface of the original novel. Later, exact wordings from the original text are also used in the voiceover in several scenes, all to ease down the complexity of the otherwise intricate plot. One example is to strike a balance between the dark humour as well as sarcasm employed in the first chapter and the author's underlying gravitas in reproaching the bad qualities of people.

With the enormous emotions Lu Xun had poured into the novel, it is still hard for the film to completely delineate his thoughts. In an attempt to ameliorate the plot, the screenwriter Chen Baichen has in fact added elements from other novels by Lu Xun, such as *Xian Heng Hotel* and *Mrs Xia*. Chen also portrays the connection between the supporting characters who are relevant to Ah Q's death sentence to a fuller extent in order that the audience can have a clearer picture of the dénouement.

* 此為彩色電影 This is a colour film

20/11 (六 Sat) 4:30pm

阿Q正傳

The True Story of Ah Q



導演：岑範 原著：魯迅 編劇：陳白塵
 攝影：陳震祥 剪接：唐于龍
 製片：沈建華 出品：上海電影製片廠
 主演：嚴順開、李緯、金一康、王蘇姪、石靈
 1981 彩色 DCP 普通話 114分鐘

Dir: Cen Fan Orig Story: Lu Xun
 Scr: Chen Baichen Prod Co: Shanghai Film Studio
 Cast: Yan Shunkai, Li Wei, Jin Yikang, Wang Suya, Shi Ling
 1981 Colour DCP Putonghua 114min



命運

《城南舊事》(1983)的英子保持著赤子之心，以清澈的眼眸看待世事幻變，《日出》(1985)的陳白露則在不知不覺間沉淪於物慾橫流的生活。面對人生的各式艱苦，傳統女性的選擇往往被世俗觀念局限和扭曲。



《日出》、《城南舊事》座談會：
Seminar on *Sunrise* and
My Memories of Old Beijing:

文學電影的女性同盟與抗爭
Female Bonding and Resistance in
Literary Screen Adaptations

講者 Speaker: 陳智廷博士 Dr Timmy Chen Chih-ting

21/11
(日 Sun)
2:30pm

While protagonist Yingzi from *My Memories of Old Beijing* (1983) retains her purity of heart, even as she observes with clear eyes the turbulent changes around her, Chen Bailu, of *Sunrise* (1985) unwittingly sinks into a life of insatiable material desires. When dealing with life's myriad of hardships, choices presented to traditional heroines are often limited and distorted by prevailing sensibilities of the zeitgeist.

FATE

日出 Sunrise



導演：于本正 編劇／原著：曹禺 編劇：萬方
攝影：朱永德 剪接：陳仁金
製片：楊公敏 出品：上海電影製片廠
主演：方舒、王詩槐、王馥荔、王夫棠、嚴翔
1985 彩色 DCP 普通話 156分鐘

Dir: Yu Benzheng Orig Story/Scr: Cao Yu
Scr: Wan Fang Prod Co: Shanghai Film Studio
Cast: Fang Shu, Wang Shihuai, Wang Fuli, Wang Futang, Yan Xiang
1985 Colour DCP Putonghua 156min



《城南舊事》的英子童心爛漫，純真得令人難忘，同是入世未深的女孩，《日出》裡孤女「小東西」寧死不屈，卻純真得叫人扼腕。電影揉合了寫實與煽情，相較原著四幕劇本中只有兩個場景，電影被導演賦予更豐富的空间如街景、大豐銀行辦公室、銀行襄理的家等，增加了電影的質感。質感亦來自引用劇本中曹禺的文字，以上世紀三十年代天津為背景，交代了陳白露的墮落以及其紙醉金迷的上流人物形態。戲中有著對舊中國社會的不同階層深刻及廣闊的寫照，特別在（原作劇本第三幕）「小東西」被賣到下等妓寨時，透過滄桑但懷善心的妓女翠喜，帶出地下世界的悲慘現實及基層人物的一點人性，同時影射了上流社會的虛偽無恥及殘酷惡毒。結果，當包養她的潘月亭面臨破產，陳白露就也走上自殺的末路。

以當時流行的藝術歌曲〈教我如何不想她〉為多個片段的主題動機（Leitmotiv），以及功能主義鏡活動方式，均反映當時的中國電影結合了以荷里活為主導的商業風格，特別是開場女主角的舞蹈及近結尾她喝醉被花花公子纏舞一場，混合定／動鏡、拉近與旋轉鏡頭，效果突出。人物中以陳白露、張（石清）太太及妓女翠喜的刻畫最動人，她們活在被剝削支配的夾縫中，較其他刻板的社會角色更為立體。

This 1985 film version of the adaptation of the drama written in 1936 combines realism and melodrama. The director furnished the original four acts drama, which contains only two scenes, with street scenes, bank office, homes of the bank manager to project filmic realism. The director also respectfully deploys the beautiful and moving lines from the original drama script to depict the depraved and squandering life of Chen and the upper classes, which made the film to be a profound and broad revelation of the inter-relationship between different social classes of traditional China. The wearied but kind prostitute Chuixi who protects Xiao Dong Xi after she is sold to the brothel (act III in drama) further brings out the dismal fact of the underworld and reflects the humanity of the grassroots, which highly contrasts the hypocrisy and viciousness of the upper classes.

Using a popular Chinese song, *How Can I Not Think of Her*, in different scenes as leitmotiv and the camera-work of this film indicates that the Chinese mainstream cinema at that time was reminiscent of the commercial Hollywood cinema. Besides, actresses of Chen, Mrs Zhang and Chuixi are particularly impressive because their characters are all exploited, manipulated and forced to live in the social crevices, which provide them with more room of expression, unlike the other stereotyped characters.

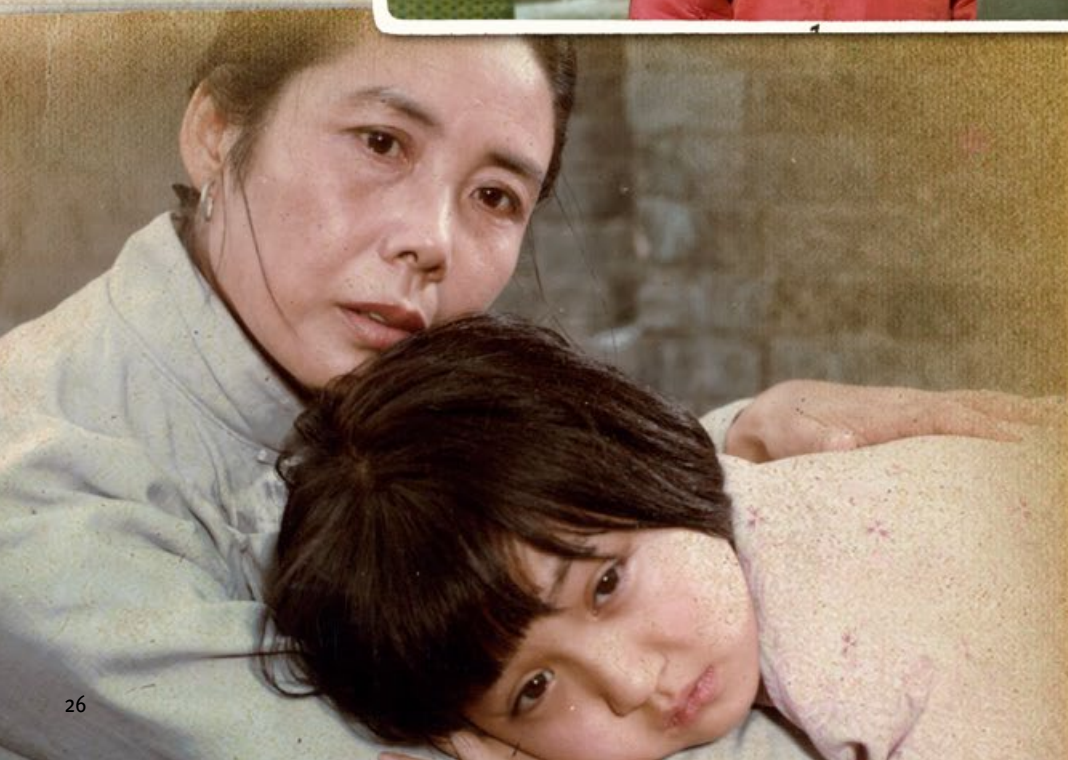
21/11 (日 Sun) 11:00am

城南舊事

My Memories of Old Beijing

導演：吳貽弓 原著：林海音 編劇：伊明
攝影：曹威業 剪接：蘭為潔
製片：許松林 出品：上海電影製片廠
主演：沈潔、張豐毅、張閩、鄭振瑤、嚴翔
1983 彩色 DCP 普通話 93分鐘

Dir: Wu Yigong Orig Story: Lin Haiyin
Scr: Yi Ming Prod Co: Shanghai Film Studio
Cast: Shen Jie, Zhang Fengyi, Zhang Min, Zheng Zhenyao, Yan Xiang
1983 Colour DCP Putonghua 93min



原著描述女主角英子在二十年代北京城南渡過的一段純真童年，以及她最終跨越成長的時刻。電影大致步趨原著，卻沒有隨原著讓英子長大，完整地保存英子的純真。原著中，第一章的英子才六歲，是個還未上學校，不懂數數字的小女孩；第二章英子與小偷相遇時，已經進了小學；第三章英子有了三妹一弟，已是懂得鑑貌辨色的大姐姐，更打詐「挽救」父母婚姻，把懷疑與父親曖曖昧昧的蘭姨娘，與進步新青年撮合在一起；到終章時英子小學畢業，鎮定地面對父親病逝，自述「不再是小孩子了」，暗示其童年結束。電影的英子沒有如此長大，劇本既刪除了蘭姨娘的章節，也讓英子無論經歷多少離愁別緒，甚至是父親離世的殘酷現實，仍舊帶著童稚純真的眼神去觀看人世，電影的風格因此更形統一，亦讓英子美好的童年得以永存觀眾心中。

電影於1983年上映，廣受歡迎，飾演英子的小演員沈潔應記一功。圓圓的臉兒、大大的眼睛，或斜頭甜笑，或一臉無知，沈潔的形象將英子的天真爛漫、快樂無憂具體呈現之餘，其演出也恰如其分，戲中她跟飾演小偷的張豐毅說「分不清天空跟大海，也分不清好人與壞人」一幕，令人印象深刻。導演吳貽弓曾表示，他心目中的英子眼神要特別的純，對成人世界充滿好奇，而他看中沈潔，正因為她沒有強烈的表現慾。

The original story is about how little girl Yingzi spent her time from ages six to thirteen in the old Beijing town. To preserve Yingzi's innocence, more edits are made to this adaptation so that she does not need to mature. One chapter is deleted in which she would have to save her parents' marriage by tricking the mistress. Likewise, instead of realising she has to grow up at the end, Yingzi in the film remains a child innocent as always even in the face of her father's death, which in turn preserves the film's tonal consistency and the audience's impression of Yingzi's carefree childhood.

Such is actress Shen Jie's innocent bliss that contributes to the success of this 1983 film. Wearing a pretty plump face and unblemished eyes, Shen competently visualises Yingzi's purity. The scene in which she states in the presence of a thief that she 'cannot tell the sky from the sea, a good guy from a bad one' is rather impressive. As director Wu Yigong once revealed, he had been looking for an actress who could radiate innocence and curiosity about the adult world to play Yingzi and he picked Shen because she still possessed a certain trueness rather than a desire to act and impress.

21/11 (日 Sun) 4:30pm



放映節目表 Screening Schedule

上海典藏文學電影巡禮

Adaptations of Literature from Shanghai

票價 Tickets : \$55

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
13/11/2021 六 Sat	11:00am	村戲 ◆ Bangzi Melody
	2:30pm	座談會 Seminar ★ 傷痕的文字與影像 The Text and Image of Scars
	4:30pm	芙蓉鎮 ◆ Hibiscus Town
14/11/2021 日 Sun	11:00am	家 The Family
	2:30pm	座談會 Seminar ★ 新舊時代交替的倫理衝擊——曹禺的戲劇及其電影改編 Ethical Tension in a Changing Time
	4:30pm	雷雨 Thunderstorm
20/11/2021 六 Sat	11:00am	子夜 Midnight
	2:30pm	座談會 Seminar ★ 黎明之前：魯迅與茅盾的電影詮釋 Before Dawn: Cinematic Renditions of the Novels of Lu Xun and Mao Dun
	4:30pm	阿Q正傳 The True Story of Ah Q
21/11/2021 日 Sun	11:00am	日出 Sunrise
	2:30pm	座談會 Seminar ★ 文學電影的女性同盟與抗爭 Female Bonding and Resistance in Literary Screen Adaptations
	4:30pm	城南舊事 My Memories of Old Beijing

門票10月15日起於城市售票網發售
Tickets available at URB TIX from 15 October



◆ 影片附中文字幕 With Chinese and English subtitles

★ 座談會以粵語主講，免費入場，座位有限，先到先得。觀眾可於座談會開始前45分鐘於一樓大堂等候入座。
Seminars are conducted in Cantonese. Free admission. Limited seats available on a first-come, first-served basis. Audiences are welcome to queue up at 1/F Foyer 45 minutes before the seminar begins.

節目內容並不反映主辦機構的意見。

The contents of the programme do not represent the views of the presenter.

開放時間及節目詳情或因特殊情況作出調動，敬請留意本館網頁。

Opening hours and programmes may be changed due to special circumstance. Please consult our website for updated information.

開放時間

星期一、三至日：上午10時至晚上8時

聖誕前夕及農曆新年除夕：上午10時至下午5時

星期二（公眾假期除外）、農曆年初一及二休館

各項設施的開放時間如下：

售票處

星期一、三至日：中午12時或是日首場電影開場前1小時至晚上8時

購票須知

電影放映門票在城市售票網發售。

六歲以下恕不招待。

全日制學生、六十歲或以上高齡人士、殘疾人士及一名同行照料者及綜合社會保障援助人士半價。

每張門票折扣後的票價將計算至個位數，不足港幣一元亦作一元計算。

Opening Hours

Monday, Wednesday to Sunday: 10am - 8pm

Christmas Eve and Chinese New Year's Eve: 10am - 5pm

Closed on Tuesdays (except public holidays), and the first two days of the Chinese New Year

The opening hours of the various facilities are:

Box Office

Monday, Wednesday to Sunday: 12noon or from 1 hour before the first screening to 8pm

Ticketing Information

Tickets are available at URBTIX.

Persons aged under 6 will not be admitted.

Half-price tickets for senior citizens aged 60 or above, people with disabilities and one accompanying carer, full-time students and Comprehensive Social Security Assistance recipients.

The price of each discount ticket will be rounded up to the nearest dollar.

節目查詢 Programme Enquiries

香港電影資料館
Hong Kong Film Archive
2739 2139

票務 Ticketing
3761 6661

網上購票 Internet Booking
www.urbtix.hk

信用卡電話購票
Credit Card Telephone Booking
2111 5999

電郵 E-mail
hkfa@lcsd.gov.hk

網址 Website
www.filmarchive.gov.hk

Youtube 頻道 Channel



位置圖 Location Plan

香港西灣河鯉景道50號

50 Lei King Road, Sai Wan Ho, Hong Kong

由西灣河港鐵站A出口步行前往需15分鐘
地庫設繳費停車場

15-minute walk from Exit A, Sai Wan Ho MTR Station

Fee-paying parking available at the basement

巴士站 Bus Stop 只供參考 For reference only:

- | | | | |
|---|--|---|---|
| A | 110, 720 | E | 102, 102P, 106, 106P, 302A, 608, 613, 678, 682, 682A, 682B, 682C, 682X |
| B | 2A, 2X, 77, 82S, 99, 608, 722 | F | 2, 8H, 18X, 19P, 77, 77A, 81, 81A, 82, 85, 85A, 99, 307P, 720, A12 |
| C | 77, 82S, 85A, 99, 110, 307P, 606, 606A | G | 2, 8H, 18X, 81, 81A, 82, 82X, 85, 85A, 102, 102P, 106, 106P, 613, 682, 682A, 682B, 682D, 682P, 682X, 720, A12 |
| D | 2A, 2X, 14, 77, 99, 608, 694, 720, 720X, 722 | H | 2A, 2X, 14, 33X, 77, 77X, 82S, 99, 99X, 106P, 110, 307P, 606, 606A, 608, 678, 682C, 694, 720, 720A, 722 |

車輔路線 Direction for vehicles
行人路線 Direction for pedestrians _____

上海是中國電影的發祥地，香港電影的發展亦有賴大批南來的上海影人（如邵氏兄弟、張善琨、童月娟、李麗華、岳楓等）的貢獻。這次上海典藏文學電影專題放映，精選八齣與文學關係密切的作品，它們全都由上海電影製片廠製作，風格各有千秋，但都流露出對文學的感觸及展現了影像改編的技巧。感謝上海電影博物館及上海電影資料館與我們共同策劃並促成此次放映，亦慷慨借出相關劇照及海報，讓香港觀眾能在不同方向欣賞上海電影對經典文學的各種影像表達。

