

Dr Ann Hui On-wah BBS, MBE **DOCTOR OF HUMANITIES *honoris causa***

Citation

Dr Ann Hui is a Hong Kong filmworker who has been showered with numerous honours. She received an MBE in 1997, and has been conferred honorary fellowships or doctoral degrees by The Hong Kong Academy for Performing Arts, The University of Hong Kong, The Hong Kong Institute of Education and The Open University of Hong Kong. Besides being Best Director at the Shanghai Film Critics Awards and twice at the Golden Horse Awards, as well as winner of the Lifetime Achievement Award at the Asian Film Awards, Dr Hui also achieved an unprecedented record of being crowned Best Director four times at the Hong Kong Film Awards. Notwithstanding her peerless achievements, Dr Hui has never lost her modesty and introspection. In her words, her continuing enthusiasm for creation is attributable to her emphasis on continuous discovery. She lamented that people no longer have a "quota" for exploration as a result of today's efficiency-oriented education system.

Dr Hui herself never seemed to have lost her quota. She was born in 1947 in Anshan, Liaoning province, to a Chinese father and a Japanese mother shortly after the Manchukuo had perished. At the age of five, she moved to Macau and then to Hong Kong, and graduated from the Department of English and Comparative Literature at The University of Hong Kong in 1972. After finishing her master's degree, Dr Hui chose a path of uncertainty — to study film production in London. Upon return to Hong Kong with first class honours from London Film School, she worked as an assistant to director King Hu, who got a prize at the Cannes Film Festival for *A Touch of Zen*. Subsequently she joined TVB and RTHK. In 1977, Dr Hui made the anti-corruption promotional TV series *ICAC* for the Independent Commission Against Corruption (ICAC), based on true events. Two of the episodes in that series exposed corruption within the police force, and were barred from airing due to group protests from the police. In 1979, Dr Hui made her first film *The Secret*, a thriller that established her reputation as one of the most important *auteurs* in the Hong Kong New Wave. Another film of hers, *Boat People*, filmed on Hainan Island in 1982, was the first Hong Kong movie made in mainland China after the Cultural Revolution.

Looking back at the first height of her career, Dr Hui said she had been carried away by the wide acclaim and box office success that *Boat People* received. Her triumph was therefore followed by a comedown that lasted for years. It is even more difficult to brave success than failure. Over the past 33 years, Dr Hui has made 25 full-length films and appeared in cameo in 13 movies. She has dealt with genres as diverse as TV drama, documentary, ghost story, thriller, martial arts, costume drama, comedy, semi-autobiography and literary romance. Furthermore, she has always been brave to feature controversial issues such as the Vietnamese refugees, the elderly, chronic patients, single motherhood, activities of Hong Kong leftists, spinsterhood, the June Fourth Incident, teacher-student romance, homosexuality, May-December romance and most recently, domestic helpers and transsexuals. While Dr Hui has to take into account commercial elements in her works to attract investors and appeal to the audience, she always manages to maintain the humanistic concern of an intellectual. This is why she has long been considered a fairly unorthodox director in Hong Kong. Her visual language and humanistic concern reflect not only a local flavour but a global perspective. In the history of world cinema, Dr Hui is undoubtedly one of the best women directors in both quality and quantity.

Dr Hui's inexhaustible "quota" is also seen in her perpetual craving for learning. She is interested in a wide range of subjects, from massage and fortune-telling to Buddhism and script-writing. Dr Hui may be the best spokesperson for cultural studies: four decades after she finished her dissertation on Alain Robbe-Grillet's novels at The University of Hong Kong, she still believes that comparative literature's emphasis on cross-cultural studies and textual analysis has a lifelong beneficial impact on her. Such training enables her to go beyond her limited experience and learn to respect different cultural traditions. Cultural systems are different and yet equal in value. Exchange and cross-reference are useful but none of them is necessarily better than any other, and so it is inappropriate to judge others by one's own standards.

All these attributes, including courage, diligence, sincerity, modesty, introspection, self-awareness, self-confidence and authenticity, are what drive Dr Hui to keep on learning, creating and advancing. These also make her the kind of person from whom we can always learn.

Mr Chairman, for her outstanding contributions to Hong Kong's film culture over the past 30 years and for her extraordinary accomplishments, may I invite you to confer upon Dr Ann Hui On-wah, in absentia, the degree of Doctor of Humanities *honoris causa*.

Chinese citation written and delivered by Dr Yau Ching

許鞍華博士

榮譽人文學博士

贊辭

許鞍華博士是領受極多榮譽的香港電影工作者。她於 1997 年獲頒 MBE 勳銜，先後成為香港演藝學院、香港大學、香港教育學院及香港公開大學的榮譽院士或博士。她同時是兩屆金馬獎最佳導演、上海影評人獎最佳導演及亞洲電影大獎的終生成就獎得主，更史無前例奪得四屆香港電影金像獎最佳導演獎。囊括這些足以傲視同儕的獎項之餘，許博士卻不忘自謙自省，說她所以能夠保持創作的熱誠，是因為她著重不斷發現的過程。她感嘆今日的教育制度講求效率，已沒有讓人不斷發現的餘地 (quota) 了。

許博士本人卻彷彿永遠有「餘地」。她 1947 年出生於滿洲國滅亡後不久的遼寧鞍山，父親是中國人，母親是日本人；五歲時遷到澳門再到香港；1972 年畢業於香港大學英文及比較文學系。完成碩士課程後，她選擇了一條毫無保障的路——到倫敦唸電影製作。許博士從倫敦電影學院以一級榮譽畢業，回港任胡金銓導演的助手，剛好遇上胡先生製作的《俠女》在康城獲獎。其後她加入無線電視，再加盟香港電台。1977 年，她為廉政公署拍攝根據真人真事改編的反貪污宣傳片《ICAC》，其中兩集因揭露警察貪污，導致警察集體抗議而遭抽起。1979 年憑首部劇情長片《瘋劫》，奠定她成為香港新浪潮重要作者之一的地位；1982 年在海南島拍攝《投奔怒海》，是首部文革後在內地拍攝的香港電影。

回看她事業的第一個高峰，許博士說《投奔怒海》的叫好又叫座讓她過份雀躍，帶來了以後許多年的失敗；所謂成功是要熬過去的，而且比失敗還難熬。過去 33 年，她共拍了 25 部長片，還在 13 部電影中客串演出過。她作品的類型非常多，包括電視劇、紀錄片、鬼片、驚悚片、武俠片、古裝片、喜劇、半自傳及文藝言情等，又勇於涉獵各種備受爭議的題材，如越南難民、老人及長期病患、單親媽媽、香港的左派運動、中女、「六四」事件、師生戀、同性戀、忘年戀，以及最近的家傭及跨性別換性人。她在創作過程中雖要顧慮投資者與觀眾一時一地的需要等各種商業元素，但她的作品卻始終蘊含知識分子的人文關懷，因此在香港一直被認為是一位相當另類的導演。她的電影語言、她的人文關注，既富香港情懷，亦具國際視野。在全球電影史上，許博士應是迄今質與量最豐富多元的女導演之一。

許博士用不完的「餘地」還表現於她對學習的熱衷，從按摩、八字命盤到佛學、編劇都有興趣。她可能是文化研究最合適的代言人；她的港大畢業論文研究 Alain Robbe-Grillet 的小說，而四十年後的今天，她仍然認為比較文學強調跨文化閱讀、重視文本分析的學科訓練對她影響深遠，終身受用，令她能夠超越自身有限的經驗，尊重不同的文化傳統，明白不同的文化系統有迥異而平等的價值，可以互相參照，但沒有一種必然比另一種優勝，所以不應用自己的標準去論斷他人。

凡此種種，包括許博士的勇敢、勤勞、真誠、自謙、自省、自知、自信、她的貨真價實 (authenticity)，都讓她不斷學習、不斷創作又不斷進步，也是讓我們可以不斷向她學習的原因。

主席先生，為表揚許博士過去三十多年來對香港電影文化所作出的傑出貢獻與非凡成就，本人恭請 閣下頒授榮譽人文學博士學位予許鞍華博士。

中文贊辭由游靜博士撰寫及宣讀