

葉月瑜

Tokyo Daughters

Emilie Yeh

東京女兒

*Café Lumiere* pairs the Ozu/Hou doublet with the Lumiere brothers, the legendary founding fathers of cinema. *Café Lumiere*, coffee shop under light, is more than a handy reference to a personal experience and an intercultural wordplay. It is also a historical conceit that offers a look back on historical phases. This paper takes a direct approach to note the textual correlatives, parallels and inter-generational echoes, to reach an understanding of Hou's design in interweaving the life of a Tokyo woman with the history of cinema and Sino-Japanese cultural politics. By tracing the diegetic time of *Café Lumiere*, we find that Yoko's "uneventful" daily activities not only reveal epistemological clues of a young woman's desire in Tokyo, they also offer points of entry into Hou's revision of cinema and history.

《咖啡時光》把小津／侯孝賢這對導演與電影奠基的傳奇之父盧米耶兄弟（Lumiere Brothers）配在一起，片名可理解為“映照下的咖啡館”。這個片名不僅僅是個人經驗的指涉也是跨文化的雙關隱喻，更提供了對於階段性歷史的回顧與綺想。本文將直接檢視文本來指出其相連性，對應性與跨代對話的狀態，試著理解侯孝賢交織於《咖啡時光》中日本女性生活的中日文化政治與電影歷史。透過追尋《咖啡時光》中的敘事時間，陽子平凡的日常生活不僅是揭露一個年輕女性對認識東京的渴望，也提供進入侯孝賢對於電影與歷史的重新審視。