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**G A Z E**



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# Preface

## Professor Nicole Huang

Professor Nicole Huang received her PhD in East Asian Languages and Cultures from the University of California, Los Angeles, and taught at the University of Wisconsin, Madison for 17 years before joining the University of Hong Kong recently. Trained as a literary scholar, she published widely on literary and visual manifestations of human agencies through war and political turmoil. In recent years, her research has focused on visual and auditory culture of contemporary China, with a forthcoming book on a culture of listening in late Mao China and an ongoing research project on photographic portraiture. At HKU, Professor Huang will be teaching a range of courses in literature, film, media culture, and critical theory.

Even before I began working at the University of Hong Kong this August, I heard about the Society of Comparative Literature. As a student organization, the Society has consistently galvanized like-minded young people around it and put forth intellectually stimulating and socially engaging events and publications. It is great to see these students find relevance and immediacy in the knowledge we collectively pursue and convey.

The decision to focus on “gaze” for this year’s publication is strategic. The concept has been around for at least half a century. Beginning with Michel Foucault’s 1963 coinage of the examining gaze and Jacques Lacan’s emphasis on gazing in mirror stage development, to feminist film criticism of the 1970s, “gaze” has remained a keyword for all students of literary, film, and cultural studies. In revisiting this concept in 2017, new meanings and fresh perspectives must be located.

“Gaze” in 2017 would suggest an acute need to be ever more vigilant and tuned in to all rapid changes that have been happening in the city and in the worlds around us. It points to a critical awareness and a need to sharpen our analytical skills as a tool of personal enrichment and social engagement. “Gaze” as a renewed concept would also need to reflect on its ocularcentrism (privileging of vision over other senses) and help underscore visuality as both an embodied and integrated experience. It is great to see that essays in the volume have all worked to broaden the concept. Topics such as “deep listening” in digital media and sound volume in erotic cinema are fine examples of such theoretical reflections.

I hope this issue of Bulletin will charge new energy into an old concept and bring it back to the fore in our critical intervention. I also look forward to another year of wonderful work by the Society.

Professor Nicole Huang

Chairperson of the Department of Comparative Literature

# The Politics of Sound Volume: The Image of Women in Cinema revisited

Dr. Chan Ka Lok Sobel

Dr. Sobel Chan Ka Lok, graduated from Doctor of Philosophy (Cinema Study) in Department of Cinema and Television in Hong Kong Baptist University and Master of Film Directing in Beijing Film Academy, now works as the senior lecturer of Academy of Film, Hong Kong Baptist University, university honorary scholar for the School of Continuing Education, Hong Kong Baptist University, and former assistant professor and programme coordinator of English Communication in Macao University. Where his research and teaching is focused on Cinema Therapy, Screenwriting, Chinese-language film, Hong Kong and Taiwan Cinema, Film Directing, Film Production for Master of Fine Arts in Film, Television and Digital Media. His publications include *The Politics of Representation: Cultural Identity and Political Events in Hong Kong Cinema*, *Studies on Hong Kong Film, Television and New Media*, *Screenwriting Handbook*, *Hong Kong Film: Nostalgia and Ideology*, *How to write a film review*, and *Hong Kong Television Creative Guidebook*, etc.



# Introduction

The image of women has been a widely studied issue in gender politics, cultural, social and media-related fields for decades. It arises from the awakening of the late 60s feminism wave and the uprising of women's civil rights for equal voting rights, equal work and pay. Women now cannot be fired during their maternity period; otherwise the boss could be subject to a legal charge. Women's images and identities are often studied in cinema, especially in terms of being sexual objects (especially, in erotic and porn film genres) and the revenging heroine after being raped or hurt (Pinky Violence films). Women are alternately depicted as funny faces, angels, or beauties in romance films, or as femme fatales in film noir genres.

However, across these varied images are several stereotypical similarities. For example, women are often portrayed as screaming (especially in porn, and horror and monster films, e.g. *Japanese AV*, *Scream*, *Kong*, *The Skull Island*, etc.), talking too much (especially in romance and comedy, e.g. *When Harry Met Sally*, directed by Rob Reiner, 1989), and crying too much (especially in weepy romantic Korean films; e.g., *The Classic*, directed by Kwak, 2003). Notably, women's value progressively lowers as their voice become louder; in short, the more their supposedly autonomous voices increase, the more inferior women characters become. Theoretically, this observation can be understood as the politics of sound volume regarding the image of women in cinema. This paper analyzes women's image, and their sound volume, in five major film genres: erotic

films, pink films, monster and horror films, film noir, and romance films.

## **Female Nudity in Erotic Films**

In erotic films, women are almost always depicted solely as sexual objects, and frequently as experiencing both painful and sexual climax at the same time. They are contrastingly represented as either sex goddesses or lonely women hungry for sex, and men are the only solution for satisfying their continuous sexual desires. In film theory, cinema apparatuses and the dark theater are both portrayed as hidden places for romance or sex of young lovers; couples hide in dark seats in a corner and kiss or embrace, or even engage in secretly sexual behavior. In nature, cinema is sexual and violent in its metaphysical form; this is why erotic films never die in film history.

Erotic movies represent a dream world, where the sinful, shameless, and infinitely gratifying sexual fantasies that are off-limits in real life are lived and experienced. Summarized from psychoanalyst C.G. Jung theory, cinema let audience possibly experience without danger all of the excitement, passion, and desirousness which must be repressed in a humanitarian ordering of life. Popular movie stars are labeled sex gods and goddesses because they are larger than life and exhibit a superabundant physicality on the screen, a riot of flesh and fantasy. These actors and actresses are the embodiments of our desire. Several feminist scholars have argued that the camera view represents the male's sexual gaze at sexual objectified females (e.g., Mulvey, 1975). As a result, women in cinema depict exhibitionism and men depict voyeurism; these representations are abundant in numerous Japanese adult videos (AVs)

and the well-known hardcore erotica film *Deep Throat* (Damiano, 1973).

## Revenge in Pinky Violence Films

Cinema also often portrays women as sexual weapons that seek revenge following rape. In this genre, women are a combination of sex and violence (so-called “pinky violence”). The pinky violence film (pinky eiga) is a style of Japanese soft-core pornography that initially appeared in the early 1960s, and dominated the Japanese domestic cinema from the mid-1960s through the mid-1980s. Early on in the 1960s, the pinky violence films were largely the product of small, independent studios; however, by the 1970s, some of Japan's major studios, facing the loss of their theatrical audience, took over the pink violence film industry. With their access to higher production values and talent, some of these films received critical and popular success. Though the emergence of AVs in the 1980s took away most of the pinky violence films' audience, films in this genre are still being produced. One example of a typical pinky violence film is *Sex and Fury* (Suzuki, 1973). The women in this production are silent during their violent acts of revenge, and the film focuses on blood and sweat; a gory combination of soft-core porn and sexploitation. Notably, pinky violence films also had an influence on Quentin Tarantino's *Kill Bill Vol.1* (2003) and *Vol.2* (2004).

## Scream Queen in Monster and Horror Films

Ann Darrow (Fay Wray) of *King Kong* (Cooper & Schoedsack, 1933) is the so-called “scream queen” in movie history; this is the most common stereotypical female character, who is so frightened by a giant monster that she reacts by hysterically screaming. In *King Kong*, this

comprises the majority of Wray's role throughout the film. Additionally, Wray also portrayed a sexy struggle against Kong's chase and affection across a primitive skull island. At the ending of *King Kong*, Kong escapes and climbs the Empire State Building (the World Trade Center in the 1976 remake), where he is shot and killed by aircraft. Nevertheless, as documentary filmmaker Carl Denham (Robert Armstrong) comments, "it was beauty [that] killed the beast," for he climbed the building in the first place only in an attempt to protect Ann Darrow, an actress originally offered up to Kong as a sacrifice. Since Fay Wray became the talkie era's first scream queen, then playing the distress heroine in five horror and fantasy classics: *Like Doctor X* (1932), *Vampire Bat* (1933), *Mystery of the Wax Museum* (1933), *The Most Dangerous Game* (1932), and *King Kong* (1933). However, it was in the *King Kong* film that the auburn-haired Wray donned a blonde wig to portray Ann Darrow, the wide-eyed, writhing, screaming object of the Mighty Kong's affections. Subsequently, several actresses similarly portrayed a scream queen persona in related film genres; for example, Julie Adams in *Creature from the Black Lagoon* (Arnold, 1954) and Angelica Lee in *The Eye* (Pang Brothers , 2002).

## **Femme Fatale in Film Noir**

Another cinema stereotype is the femme fatale, women who are sexy, dangerous, and ultimately betray men by the end of the film. Studying the structured role of women in patriarchal ideology, Kaplan (1978) explains the film noir style as

One in which women are central to the intrigue of the films, and are furthermore usually not placed safely in...familiar roles... [rather, they are] defined by their sexuality, which is presented as

desirable but dangerous, [and where they] function as an obstacle to the male quest. The hero's success depends on the degree to which he can extricate himself from the woman's manipulations. Although the man is sometimes simply destroyed because he cannot resist the woman's lure, often the world of the film is the attempted restoration of order through the exposure and then destruction of the sexual, manipulating woman (2-3).

In addition, Gledhill (1978) argued that unstable characterization of the heroine usually applies to the female character who is likely to be a treacherous femme fatale. Place (1978) examined visual motifs, through which two archetypical women—the spider woman and the nurturing woman—are articulated. Writing about the spider woman, Place also commented that “the sexual woman's dangerous power is expressed visually,” through details such as long hair and cigarette smoke (which is also a cue for immorality) (see also Cook & Bernink, 1999: 187). Barbara Stanwyck's performance as Phyllis Dietrichson in *Double Indemnity* (Wilder, 1944) represents one of the most powerful and disturbing film noir portrayals of a femme fatale: a destructive, duplicitous woman who transgresses the rules of female behavior by luring men with sexual promises, but then uses them for her own murderous ends (Cook & Bernink, 1999: 189). Other famous femme fatales are the dangerously seductive courtesan and spy (e.g., Greta Garbo in *Mata Hari* [1932]), the Lulu (e.g., Louise Brooke in *Pandora's Box* [1929]), the lesbian vampire (e.g., Yutte Stensgaard in *Lust for a Vampire* [1971]), the nightclub singer (e.g., Marlene Dietrich in *The Blue Angel* [1930]), the vamp(ire) (e.g., Salma Hayek in *From Dusk Till Dawn* [1996]) and the devil (e.g., Elizabeth Hurley in *Bedazzled* [2000]) (Keesey & Duncan, 2007: 43).

# Weeping Women in Romance Films

Because many of Hollywood's early male-directed romance stories from the 1930s and 1940s invoked tears in the female characters by the end, Judith Mayne defined these films as "The Weepies". Later, Molly Haskell identified The Weepies as women's films. Famous weepy romance films include *Roman Holiday* (Wyler, 1953), *Ghost* (Zucker, 1990), and *The Classic* (Kwak, 2003). Romance films usually focus on the two members of a beloved couple, who either overcome numerous obstacles to find true love and a happy ending, or who are ultimately separated by death or another catastrophe. Another prominent facet of romance films is kissing, which is the most critical indicator of love, and often marks the climax of the movie. One leading man known for his sensational kisses was Clark Gable, who was once described by a female as "thrilling, because no girl would feel safe with him for a minute." Some of the most memorable kissing scenes are also accompanied by sexy or sweet pillow talk, which both serve as a form of oral foreplay. For example, in *Cactus Flower* (1969), Walter Matthau tells Ingrid Bergman "I think I'm going to kiss you"; her sweetly encouraging reply is "When will you know for sure?" (Keesey & Duncan, 2007: 27).

## Conclusion

According to the above classifications, women's images in film are inseparable from their appearance and sexual appeal. In erotic films, women are completely sexualized objects for male fetishism. Female nudity is a sexual spectacle, and is often sexual weapon for revenge in pinky violence films. Conversely, the sole function of sexy and seminude women is simply hysterical screaming in monster or horror films. In film

noir, women are dangerously sexy characters who betray men. Finally, romance films portray women as beautiful or funny faces who often cry.

Studies on women and their roles in the media can be traced to the 1960s and the National Organization for Women, which was the first institution to study women's images in art and mass media. Later, *Women and Film* (1970–1972) was the pioneer magazine that explored women and film, followed by *Jump Cut and Camera Obscure* in 1976, which focused on a feminist film theory from an editorial standpoint. The image of women has also been studied from a sociological viewpoint, in prominent publications such as Molly Haskell's (1974) *From Reverence to Rape*, and Marjorie Rosen's (1973) *Pop-Corn Venus*. Throughout these decades, examinations of the image of women indicated how it was twisted or suppressed in classic Hollywood films. Post-1970s, semiotics theory was applied to explore how women were represented in cinematic discourses. The sexuality of women was both naturalized and objectified: contemporarily, this image has become so "natural" that audiences seldom question, or even notice, the media construction of females as sexual objects. This myth was and is mass produced, mass reproduced, and mass consumed, which maintains the status quo of patriarchal power in political, economic, social, and cultural aspects of society (Lee, 1997).

In the traditional Marxist feminist theory, women are suppressed by capitalistic patriarchal power; since then, the image of women has been reexamined and further complicated by contemporary feminist theorists. The inherently patriarchal nature of the language medium (especially in cinema's voyeurism and fetishism) that reconstructs the image of women is widely supported by feminist scholars like Laura Mulvey (1975) and Claire Johnston (1975). Female sexuality and the female body is an

apparatus full of patriarchal ideology, used and exhibited by Hollywood under the purview of men. Key concepts of Laura Mulvey's (1975) *Visual Pleasure and Narrative Cinema* include the castration complex, fetishism, voyeurism, exhibitionism, scopophilism, and phallogentrism; she adds that women are continually subject to the male gaze, and the male-female duality is a matter of gender power. However, Mulvey's viewpoint has been criticized for its inherently male vision. Conversely, Lauretis (1985: 163) offers new language, and provides a narrative driven by female lust and female vision, through which to explore the female voice and construct female subjectivity. Thus, counter-cinema or alternative cinemas for women, such as feminist documentaries or independent feminist films, are necessary to break the male-coded cinema language.

However, the canonized feminist theories are built on the visual coding of women's stereotypical images in media; this inherent emphasis may also reflect the male-dominated sub-consciousness of feminist film theory. Furthermore, past feminist film theory overemphasizes the visual iconography and language of cinema, to the neglect of the audio elements of cinema formation. Thus, a contemporary examination of women's voices in cinema (e.g., the sex goddess in erotic films, the scream queen in monster films, and the weeping women in romance films) reveals that although women have a louder vocal presence in films, their subjectivity is progressively reduced by the greater volume they exhibit; in short, the louder women are portrayed, the more inferior they become. Referred to as the politics of sound volume, this theoretical observation offers a new method through which to understand the image of women in cinema.



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## Remarks

1. This paper is first published in (edited by Chan, Zenobia C.Y.) *Silenced Women*. U.S.A.: Nova Science Publisher. pp.3-7, 2009. The original paper title is "Viewpoint: The Politics of Sound Silence: The Image of Women in Cinema."
2. All the original footnotes are deleted for reading.

# 「男性凝視」前傳

游靜

香港大學英文及比較文學系學士，美國社會研究新校傳播媒體研究系碩士，紐約威利藝術館獨立研讀畢業生，倫敦大學皇家可露威學院博士，美國夏威夷大學博士後。曾於香港嶺南大學、美國密西根大學、加州大學聖地牙哥校址、台灣國立政治大學等任教，2016年為台灣漢學研究中心獎助研究學者。現為汕頭大學客座教授、香港大學名譽教授及香港中文大學兼職教授。著作可詳見：[yauching.com](http://yauching.com)

Laura Mulvey 《視覺快感與敘事電影》(1975) 一文雖然討論的是經典好萊塢時期的電影，但過去幾十年，這篇文章在全球學院，尤其是在人文學科中被廣泛挪用，被認定為開天闢地、奠基的女性主義電影理論，雖然它的涵蓋性久被咎病，但卻無損它常被假設為放諸四海皆準，解讀電影（及其他觀看系統）中性別關係的基本範式。

由於經典好萊塢時期發展出來的電影語言，拍攝跟剪接手法，隨著戰後冷戰讓美國流行文化成為全球文化的楷模，經典好萊塢也被認為創造了最成功的敘事邏輯，成了世界電影語言的普通常識。Mulvey 一文透過分析、解構這套邏輯，企圖了解這種電影語言的成功來自甚麼，其中的性別意涵為何。她的分析是：好萊塢風格（以及所有受其影響的電影）的魔力來自於它對視覺快感的強力操控；方法上，她選擇了用精神分析的語言來解答。她指出好萊塢放映的條件和敘事成規賦予了觀眾一種幻覺，即他們彷彿是在向內窺伺一個隱秘的世界。電影拍的時候觀眾不在，觀眾在的時候，電影已經拍完了，所有拍電影的人都不在了。所以看電影是一個永遠安全的活動，很安全地去看到欲望的世界；最安全的觀看是偷窺。電影滿足了偷窺癖，這種被動的觀看位置製造了快感，她稱之為“色情快感”，因為她認為觀看癖產生於觀看以另一個人作為性刺激的對象所獲得的快感，所以觀看的欲望本身就等同於消費色情，電影本質上都是色情片（這點對後現代主義影響深遠）。電影這媒體賦予三種不同的觀看：攝影機紀錄事件，觀眾觀看電影，和銀幕內人物之間的互看；敘事電影的成規否認前兩種看，使它們服從於第三種看。主動／被動的異性分工控制了敘事結構：電影中推進故事向前走的是男的，同時男的擁有主動地看女的權力，攝影機也看著女的，控制故事發展的男主角的權力和主動觀看

的權力重疊，攝影機變成了男主角，你也變成了男主角，你既是全知 / 全看，又能創造敘事，兩者都提供了一種全能的滿足感。

最有趣的是，其實你啥都沒做，你只是坐在那邊看看而已，可是你會有個幻覺，覺得你甚麼都能做，因為攝影機、男主角幫你做了。你忘記了攝影機的存在，忘記了你是觀眾。電影的語言，拍攝跟剪接，是為了製造跟滿足你的欲望，電影的編碼製造了一種按觀眾欲望剪裁的幻覺。而這種主動的全能的看，**Mulvey** 叫男性凝視，這也成了以後女性主義視像理論的普通常識。此文的許多讀者都問過：這個論述框架內有女生的觀看位置嗎？電影強調女性的被看性，是 **Mulvey** 發明的字，“to-be-looked-at-ness”。(837) 女性這個社會性別從小被訓練成被看的對象，被訓練成要表演，反覆地表演。社會，包括電影機器，是在鞏固這種邏輯，讓她的被看性變得越來越重要，成為奇觀 (spectacle)。女性在父系文化中作為男性他者的能指而存在，她提供的奇觀成為男性幻想和欲望的載體，於是女性永恆被縛在作為意義的承擔者而非製造者的位置上。陽具中心主義的社會依賴被閹割了的女性形象來賦予其世界以秩序和意義。她的缺乏陽具使陽具成為終極意義的源頭，她只能聯繫著閹割而存在，而不能超越它。作為女性觀眾，你會認同男的（有點像一種短期的跨性別認同），但這同時在彌補缺乏的欲望，經歷一個分裂的自我。所以，**Mulvey** 認為，電影製造的這種色情的觀看快感，是很危險的。要社會進步，就得配備鬆動這種權力關係的「激進武器」，為的是要「毀滅快感」。(834-835)

**Mulvey** 的男性凝視當然早有前科。左翼藝評人 **John Berger** 《觀看之道》(1972) 的電視脫口秀與圖文並茂的暢銷書比《視覺快感與敘事電影》早三年在英國面世。**Berger** 說，男性先觀察女性，才決定怎麼對待她。女性的行為決定男的可以怎麼去觀察她，構成一個複雜的互動關係。女性以男性對待她們的方式來對待她們自己，所以每一位女性有兩個自我，一個是觀察者，一個是被觀察者，分裂的自我構

成一個矛盾並不斷協商的過程。這不平等的關係深深植根於歐洲文明中，以致構成眾多女性的心理狀況。(45-47) 但 **Berger** 用的方法不是精神分析，他的唯物論背景讓他強調，女性這種心理狀況不是天生的，是源自不公義的政治經濟關係。在歐洲的裸像藝術傳統中，作為貴族、財產承繼人、宗教領袖等男性收藏家，擁有觀看的資源。而觀看的暴力，也非理所當然。《觀看之道》在描繪男性凝視後立刻說，歐洲的知識系統及承傳，深受信仰所決定。歐洲藝術史的裸像傳統，跟羞恥這個概念不可分，而羞恥概念，跟基督教的傳統不可分。亞當夏娃沒有穿衣服這件事情本無意義，意義來自上帝假手於知善惡樹的道德判斷。所謂的羞恥，所謂的裸體，不是來自於人必然的自我構成，而是來自於觀看者。(47-49) 把 **Berger** 與 **Mulvey** 並置閱讀，可見 **Mulvey** 的論述深受七十年代英國左翼思潮的影響，但她借用精神分析話語翻譯了左翼批判，並丟棄了唯物論的政治經濟觀，轉化或簡化成一個完全不同，只建基於性別的批判框架。專門研究中國文學中的性及性別關係的馬克夢 (**Keith McMahon**) 曾經這樣說：「心理分析理論只有跟社會與政治條件結合起來才有用。實現這種結合最方便的方法要利用馬克思理論。簡而言之，馬克思與拉岡最基本的共同點，是分析霸權社會制度如何轉移與抹殺社會矛盾與對抗。」(299)

當 **Mulvey** 借經典好萊塢時期電影來建立她的激進女性主義論述框架，**Berger** 在第一章，開宗明義就以弗蘭斯·哈爾斯 (**Frans Hals**) 最後兩幅畫來闡述他認為視覺關係的複雜可能性。(12-16) 這兩張畫描繪 17 世紀一個老年濟貧院的男女管事，是官方委托製作的肖像畫。當時哈爾斯已是年逾八十的窮老頭了，大半生債務纏身。1664 年冬季，也就是他繪製這次肖像畫的那一年，他依靠國家救濟領到三袋泥煤，不然已被凍死。如今端坐畫中的就是救濟部門主管。我最近在國內講學的時候，問學生對於畫中小官們的觀感。來自不同學科不同性別的中國學生立刻七嘴八舌的回應：小官好像不是很喜歡他們的工作，對要被救濟的畫家不太友善。他們在畫中像是空洞的沒有靈魂的身體，

好像要用一切方法去跟這個情境作出疏離，也可能是要跟畫家疏離，或跟他們的工作，跟他們的官方，都有一種疏離感。正如 **Berger** 分析說，「畫作於我們產生作用，是因為我們理解哈爾斯看畫中人的目光，這不是一種無知的目光。我們能夠理解他的目光因為這切合我們自己對人、表情、臉色、建制的觀察，因為我們仍然活在相近的社會關係及道德價值的社會。正正這樣才賦予這些畫一種心理及社會的迫切感 ..... 讓我們相信可以認識畫中人。」(斜體來自原文，14) 換句話說，畫家透過畫，表達跟批判了某些人際、經濟和政治權力關係，讓今天的我們看到畫，很容易就會認同、懂得畫家的批判，因為從 17 世紀的歐洲到 21 世紀的中國，我們仍然常常會碰到類近畫中人的，也活在這些情境及政治關係中。我們今天之所以能夠看到這些畫的意義，是因為我們用的不是一種無知的目光，我們能夠理解畫，是因為我們看到這些官員，就跟我們今天去工作或辦事時會遇上的各種小官一樣，只要你對他們有求，他們也會用這種眼神看著你。或者我們自己就是這些小官，我們在自己的工作中就是這樣。我們每個人都帶著我們的社會情境、家庭及教育背景，與跟各種社會關係及道德價值周旋的經驗，來翻譯觀看的文本。我們的經驗製造了心理需要，一旦在畫中認出我們能夠理解的社會關係，認出自己的生活情境，我們就會覺得畫作真有意義。就是這些心理和社會政治上的迫切感，滿足了我們一些心理需要。

然而，《觀看之道》進一步說，藝術歷史不是這樣寫的。(14-16) 主流藝術論述強調畫作的線條、構圖、背景襯托、結構佈局、明暗及色彩對比等，從所謂純美學的角度解讀這些畫，用接近沒有意義的語言強迫觀者不尋求意義，來建立文明、藝術的階級優越性。「正確」的藝術欣賞方法，是讓一切衝突消失。畫作本來是關於政治和經濟矛盾，但藝術欣賞的論述卻逼使它脫離本來的政治、經濟、文化脈絡，以申述一些所謂亘古不變的人類處境。**Berger** 說，這，就叫迷思。歐洲文化論述傳統是一個迷思化的，製造意識形態的傳統。這樣，像

Mulvey 般借精神分析話語來把 Berger 的「凝視」論述跟它的政治經濟批判脫勾，以申述一些看似亘古不變的性別處境，是否也在鞏固這個迷思化的傳統？

藉著並置及重讀兩篇人文學科的「經典」文本，也許會讓我們找到更了解自身，更了解我們身處的社會，不囿於文本、不囿於「理論」的，觀看之道。

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# Draw My Body: How Youth Look at Their Own Body and Gender

Mr. Kit Hung, Dr. Lucetta Kam

Kit Hung graduated with an M.F.A. from the Department of Film, Video and New Media, School of the Art Institute of Chicago. Being the lecturer of the Academy of Film, Hong Kong Baptist University, his films have won numerous international awards, and were screened at over 100 international film festivals. His debut feature *Soundless Wind Chime* was nominated for the Teddy Award at the Berlin International Film Festival. He is currently a research student in the Department of Media and Communication in the Goldsmiths College, University of London, UK.

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It is not an exaggeration to claim that Hong Kong is a body-conscious city. People live in this city are overwhelmed by the images and information delivered to us everyday telling us what is the ideal body for women and men. Living under and with all those normative ideals (and disciplines) of femininity, masculinity and body, how do the youth in our city respond? And how do they see and understand their own body and gender? Are they encouraged to look at their own body and gender and speak up for themselves?

Started from this set of questions, we, a team of researchers from various disciplines, conducted a project titled “Youth’s Self-imaging of Body and Gender”<sup>1</sup> during 2015 to 2017. We used creative ways to inspire youth to understand and explore their body and gender and to invite them to develop a sense of self-empowerment. In this article, we are going to share the findings and some artworks of the two art workshops we conducted in 2016 for two secondary schools in Hong Kong. In the two workshops, two groups of students (most of them are ethnic minority students, aged 15-18) were invited to use visual means to express how they perceive their own body and gender.

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1 “Youth’s Self-Imaging of Body and Gender”, (funded by the Institute of Creativity of HKBU, Sponsored by Hung Hin Shiu Charitable Foundation) studies youth’s self-imaging of body and gender through creative arts and dialogues. The Project aims to inspire youth to understand and explore their body and gender so as to develop a sense of self-empowerment. The Project also aims to produce community-based knowledge and organize academically informed community activities. Research team members: Principle Investigator: Prof. John Erni (Department of Humanities and Creative Writing, HKBU); Co-investigators: Dr. Lucetta Kam (Department of Humanities and Creative Writing, HKBU), Prof. Day Wong (Department of Sociology, HKBU), Dr. Tien Ee Dominic Yeo (Department of Communication Studies, HKBU), Dr. Jia Tan (Department of Cultural and Religious Studies, CUHK), Dr. Yiu Fai Chow (Department of Humanities and Creative Writing, HKBU), Mr. Kit Hung (Academy of Film, HKBU). For more about this project, please search “Youth’s Self-Imaging of Body and Gender” on Facebook and the Internet.

# Listen to Our Body

Our art workshops took reference from the format of Barbara Hammer's "Developing Personal Imagery Workshop"<sup>2</sup> which was conducted in 2011 for artists of any medium. From a short conversation with Barbara Hammer, she told our workshop facilitator Mr. Kit Hung that her workshops were inspired from the concept of "deep listening" by Pauline Oliveros. As defined by Oliveros,

"Deep listening is learning to expand perception of sounds to include the whole space/time continuum, of sound - encountering the vastness and complexities as much as possible. Simultaneously one ought to be able to target a sound or sequence of perceiving the beginning middle and end of them as a focus, such focus and expansion means that one is connected to the whole of the environment and beyond." (Pauline Oliveros, TED x Indianapolis, 2015)<sup>3</sup>

Deep listening is an artist practice for sound and media artists that allows them to listen to the details of the sound and its perception. We want to suggest that it is necessary to extend this practice of deep listening not only to sound, but also to our body and the surroundings.

The practice of deep listening is especially important in the digital age. Since the design of TV set offers identical buttons instead of a tuner, each TV channel is set to an equal amount of visibility. Viewers would rapidly press all the buttons as quick as they can in order to

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2 Developing personal imagery workshop by Barbara Hammer: <https://vimeo.com/30042462/description>

3 Pauline Oliveros' definition of "deep listening": [https://youtu.be/\\_QHfOuRrJB8](https://youtu.be/_QHfOuRrJB8)

make a quick glance and to decide which TV channel they want to stick to. When the remote control is introduced, the “next” and “previous” buttons are usually those that are used most. The habit of rapidly flipping images replaced the needs of attending to details. Our scope of viewing is widened, yet at the same time the viewing experience is less detailed and less attached. The suggestion of deep listening, as to be reinterpreted in the visual sense is, to spend time to rebuild the internal bodily communication and let the body tells you what it feels.

## **The Art Workshop**

In 2016, we conducted two art workshops for two local secondary schools, Li Po Chun United World College and Buddhist Fat Ho Memorial College. In each workshop, there were about 20 students aged 15-18 attended. Given the background of these two schools, many student participants come from non-Chinese or mixed cultural backgrounds. Each workshop lasted for two hours and was led by Mr. Kit Hung and Dr. Tan Jia of our research team.

The workshops were divided into two parts. The first part started with a brief meditation time to relax participants’ body and mind. In the second part, they were instructed to outline their body on a human-sized paper and then fill up their “empty” body with their stories of self and body, using the art materials we provided.

## **Youth’s Self-imaging of Body and Gender**

The body outline on the human-sized paper created a clear boundary between the inside and the outside of individual participant’s

body. Based on the use of visual elements and the contextual and symbolic meanings associated, the drawings can be divided into the following categories: 1) the Transcendent Bodies (inside the body; inside-outside the body; interact with the body); 2) the Clothed Bodies.

Transcendent bodies stand for those drawings that have intellectual, conceptual, materialistic and/or metaphoric visualisation. From our observation, most of the works fall into this category start with the heart area or the chest, and then the limbs or the head. The visualisation of areas outside the body comes the last.

A substantial amount of drawings were produced with detailed visualisation inside the body. There are objects, e.g. cage, butterfly, rainbow, guns, colours and lines that associate with different meanings and participants' inner feelings. Female participants tended to have more conceptual and intellectual visualisation around the genital area.

“Inside-outside” is a sub-category to illustrate a strong visual difference between the inside and the outside of the body, that is, the environment (outside the body), and within the participant themselves (inside the body). The boundary is usually differentiated by the use of cold and warm colours, textures of material (e.g., filling colours vs. using magazine clippings), and additional layers drawn as a protective shell for the body.

In the sub-category of “Interact with the body”, visual elements are crossing through the body, which stands for a process of becoming, giving and/or taking, exchange or interacting with the outside. Examples are plant-like structures growing from the hearts, chest and head from within towards the outside; the use of dotted line/discontinuous lines to

illustrate the permeability of the body towards the outside world.

There is one example of “outside” which has a very heavy collage of magazine and newspaper clippings above the head, together with a hollow but heated body. The participant also added a second outline of her body shape, which can be interpreted as a “resistance” to the outside.

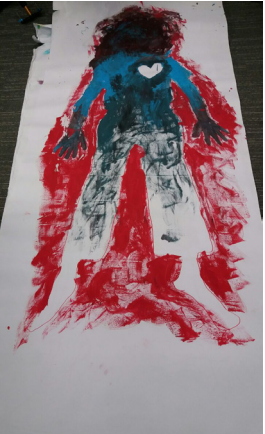
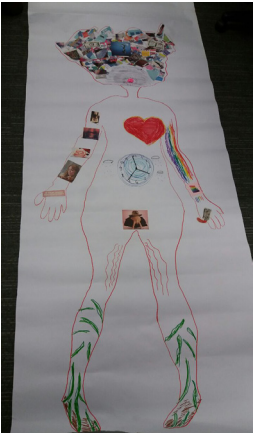
Finally, there are participants who drawn clothed bodies, with shirt, socks, pants, belt etc. The clothes are meant to cover the body, as well as to mask their inner feelings and perceptions of their own body. The use of clothes as a way of covering and protecting one's feelings and emotion applies here.

## **My Body My Story**

Our bodies tell the stories of who we are, where we come from, what we have been going through and how we like to present ourselves to other people. Bodies tell the stories of our gender, sexuality, ethnicity and more. The works we share here show how rich and fascinating youth’s self-gaze of body and gender can be. Stories of self, body and gender are as diverse as one can imagine.

# Photos

THE  
TRANSCENDENT  
BODIES.



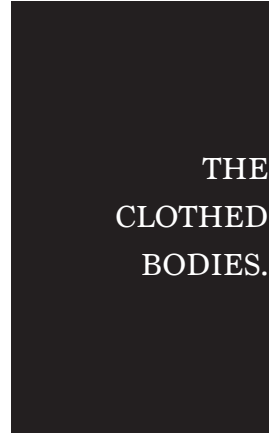
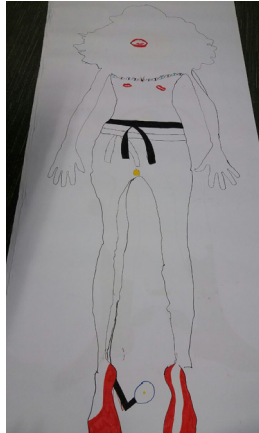


Photo credit: “Youth’s Self-Imaging of Body and Gender” Project

# 杜拉斯《情人》小說中的視覺性

梁慕靈

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## 一、引言

瑪格利特·杜拉斯 (Marguerite Duras, 1914-1996) 是一位法國女作家，她生於越南 (時為法國殖民地)，其出生地就在湄公河的入口處，自稱為「印度支那的少女」。她於 18 歲離開越南，重回法國，卻一直認為自己是越南人而不是法國人。杜拉斯於 1943 年開始寫作，創作了多部優秀的小說和電影劇作，一直以先鋒的形態創作，直至八〇年代後才回歸平易近人的創作方向。杜拉斯寫於 1984 年的《情人》，介乎於她創作法國新小說和回歸傳統現實主義之間，這部小說於 1992 年改編成電影，由法國導演讓·雅克·阿諾 (Jean-Jacques Annaud, 1943) 執導，由梁家輝及珍·瑪琦主演。

## 二、「視覺性」與《情人》

「視覺性」(visuality) 與分析小說的敘事觀點有所不同，強調其源於的本質，以及背後的國族和性別權力機制。霍米·巴巴 (Homi K. Bhabha, 1949-) 認為，殖民主義文學常常把被殖民者塑造成較為軟弱且具有女性特質的「刻板印象」(stereotype)，透過把被殖民者「女性化」，殖民主義文學就能潛移默化地合理化自身對殖民地的侵略。<sup>1</sup> 因此在殖民主義文學中，殖民者往往強調自身的「男性氣質」。

以往在殖民主義文學中，只有男性殖民者對土著女性作出觀察，土著男性在當中很少被觀察。這些被西方殖民者刻劃成沉默、無言的土著男性，在殖民主義文學中甚至沒有存在的位置。但在《情人》當中卻有很獨特的情況，因為文本中的殖民者是一個白種女性，她面

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<sup>1</sup> 霍米·巴巴著、張萍譯：〈他者的問題：刻板印象和殖民話語〉，收入羅崗、顧錚主編：《視覺文化讀本》(桂林：廣西師範大學出版社，2003年)，頁 218。

對的是一個被殖民者的黃種男性；同時，這個白種女性是貧窮的，但被殖民者的黃種男性卻非常富有。如此一來，文本中的視覺性就由一個貧窮卻又自處甚高、帶有陽剛之氣的殖民者白種女性，面對一個富有、對身為黃種人自卑的被殖民者男性，兩者以有愛和無愛去作為一種含有競爭意味的戀愛的籌碼。

在《情人》中，杜拉斯站在一個殖民的位置去觀看混亂而骯髒的中國。小說借用女主角的視點作出觀看：

在窗簾上可以看到外面太陽下人行道上走過的錯綜人影。過往行人熙熙攘攘。人影規則地被百葉窗橫條木劃成一條條的。木拖鞋聲一下下敲得你頭痛，聲音刺耳，中國話說起來像是在吼叫，總讓我想到沙漠上說的語言，一種難以想像的奇異的語言。<sup>2</sup>

人行道上，人群雜遝，十分擁擠，人流或急或緩向四面八方湧去，有幾股人流推擠出幾條通道，就像無家可歸的野狗那樣骯髒可厭，像乞丐那樣盲目又無理性，這裡是一群中國人，在當今那繁華興旺的景象中我又看到了他們，他們走路的方式從容不迫，在人群嘈雜中，孤身自立，可以說，既不幸福，也不悲戚，更無好奇之心，向前走去又像是沒有往前走，沒有向前去的意念，不過是不往那邊走而從這裡過就是了，他們既是單一孤立的，處在人群之中對他們說又從來不是孤立的，他們身在眾人之間又永遠是孑然自處。<sup>3</sup>

從這段文字可以見到，殖民者站在高於被殖民者的位置，對中國話的嘈雜、中國人的盲目無理性等作出詳盡的描寫。另一方面，杜拉斯筆下的「情人」並不是「純正」的中國人，他具有東方人的外型，曾受殖民地或西式教育，其思想和價值觀是西式的。在《情人》中，這個

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2 瑪格麗特·杜拉斯：《情人》（上海：上海譯文出版社，2014年），頁50。

3 瑪格麗特·杜拉斯：《情人》，頁57。

男性情人被描寫成處於弱勢並具有女性的性格特徵：

他把她的連衣裙扯下來，丟到一邊去，他把她白布三角褲拉下，就這樣把她赤身抱到床上。然後，他轉過身去，退到床的另一頭，哭起來了。她不慌不忙，既耐心又堅決，把他拉到身前，伸手給他脫衣服。她這麼做著，兩眼閉起來不去看。不慌不忙。他有意伸出手想幫她一下。她求他不要動。讓我來。她說她要自己來<sup>4</sup>，讓她來。她這樣做著。他把他的衣服都脫下來了。這時，她要他，他在床上移動身體，但是輕輕地，微微地，像是怕驚醒她。

這段文字表示，即使是發生性愛的時刻，這個男性情人顯得退縮且懦弱，而當時尚是處女的女主角反而擔當起安慰和引導的角色。這種把被殖民者男性描寫成具有女性氣質的手法，是殖民主義文學中常見的手法。

《情人》中的女主角則是通過情人的觀看目光而存在，她想像在男性眼中的自己具有的誘惑力：

在那部利穆新汽車時裡，一個風度翩翩的男人正在看我。他不是白人。他的衣著是歐洲式的，穿一身西貢銀行界人士穿的那種淺色柞綢西裝。他在看我。看我，這在我已經是習以為常了。在殖民地，人們總是盯著白人女人看，甚至十二歲的白人小女孩也看。近三年來，白種男人在馬路上也總是看我，我母親的朋友總是很客氣地要我到他們家裡去吃午茶，他們的女人在下午都到體育俱樂部打網球去了。<sup>5</sup>

作者在小說中不斷轉換的人稱，以第三人稱的角度去觀看和回憶自己，然後又以第一人稱強調自身感受：

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4 瑪格麗特·杜拉斯：《情人》，頁 46。

5 瑪格麗特·杜拉斯：《情人》，頁 21。

我不知道我在出血。他問我痛不痛，我說不痛，他說他很高興。他把血擦去，給我洗淨。我看著他做這些事。他又回來，好像是無動於衷似的，他又顯得很是誘人。我心想，我母親給我規定的禁令，我怎麼抵制得了。心是平靜的，決心已經下定。我又怎麼能做到把「這樣的意念堅持到底」呢。<sup>6</sup>

這裡不同人稱的使用造成了敘事的不確定性，並造成了一種女性的觀看：設想自己他人眼中的形象，並想像自己如何被觀看。

從以上分析可以看到，杜拉斯在《情人》中，把「凝視」的方式運用到被殖民者之上，處於殖民者位置的女主角處處以高於情人的位置去觀看他的身體和他的位置。但是，作為一個女性，女主角仍然免不了把女性的觀看方式運用到自身之上。如此一來，《情人》這部小說就具備了一種有別於傳統殖民主義文學的單一「凝視」方式，它具有一種多層次和複雜方向的「凝視」特質。

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6 瑪格麗特·杜拉斯：《情人》，頁 48。

## 【M+ 放映：性別流動】

# 看（不）見我：Claude Cahun 與黃漢明作品中的凝視、假面及身份政治

林一萃

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半個世紀以來，許多視覺藝術學者、評論家、哲學家持續向我們論證：「觀看」這一行為絕不僅僅是一個簡單、無預設的視覺動作；攝像機制在本質上是一種權力運作。在大眾消費文化中，意識形態霸權內嵌於視覺產品，通過對凝視的操控去滿足、干預觀眾的快感。約翰·伯格說：「男人注視女人，女人看自己被男人注視。」法農說：「黑人被埋沒了，變成了一根陰莖。他們只是一根陰莖。」從性別角度而言，傳統荷李活電影、時尚廣告、大眾消費雜誌中的女性形象任由父權主義的鏡頭擺佈、定型，男性觀眾成為觀看主體、享受凝視的快感，女性觀眾只能借用男性眼光去觀看自身。殖民文化對黑人的再現想像則將黑人突出簡化為巨大陽具的擁有者，慾望和恐懼的來源；白人對種族差異的情慾想像隱喻了（後）殖民政治中殖民者投射的焦慮、恐懼與幻想。

再引一句約翰·伯格：「注視是一種選擇行為……我們注視的從來不只是事物本身；我們注視的永遠是事物與我們之間的關係。」芭芭拉·漢默的紀錄片《另類，愛人：哥迪和馬素的故事》與黃漢明的實驗短片《吞噬恐懼》在各自對性別、種族問題的探討中，分別以注視做文章，敦促觀眾對凝視快感中包含的權力關係進行反思。在對女性、異族、同性戀等身份主體性的建構嘗試中，兩部影片都出現了假面策略——主角通過戲謔扮演與間離否定，從被意識形態霸權定型的身份想象中逃逸；兩者都在通過說「我不是誰」去回答「我是誰」的問題，都通過對鏡頭凝視的拒絕去邀請觀眾作另一種注視，通過強調表象的背後去詰問／探問知識與視覺的關係。

作為超現實主義者的哥迪：假面、鏡像、攝影蒙太奇

芭芭拉·漢默的紀錄片《另類，愛人：哥迪和馬素的故事》主角哥迪（Claude Cahun）作為一名攝影師——同時也是女同性戀者、超現實主義藝術家、插畫家、演員、翻譯、貓奴——對攝影機的凝視

及貫穿其中的男性霸權自然非常熟悉和敏感。她終其一生試圖通過創作和生活擺脫男性凝視的枷鎖，探索女性如何言說及觀看自身。1894年出生於法國南特一個猶太裔知識分子家庭的哥迪原名露西（Lucy Schwob），幼時父親離婚再娶，一起生活的年月裏她與繼母的女兒——原名蘇珊（Suzanne Malherbe）後改名馬素（Marcel Moore）——成為情人及終生伴侶，從家鄉南特遷往巴黎、最後遠離塵囂定居澤西小島。二十世紀初的法國同性戀尚未合法化，性別意識仍趨於保守，在芭芭拉採訪的澤西居民眼中，這對改用男子名的女同性戀伴侶「實不尋常」：「女士一般穿裙子……只有在沙灘上才着長褲，但這兩人終日着褲」，二人對世俗建構的女性氣質不屑一顧。

曾經從事劇場表演的哥迪癡迷於戲劇性及面具的可能性，相信身份「只能被表演而不能被揭示」。在她的自我肖像作品中，既有表情冷酷、性別特質模糊的光頭特寫，也有展示柔和曲線的女體裸照，髮型時而短時而長，着裝時而異域時而日常，或故作可愛嬌媚、臉頰描繪心形圖案且唇妝濃烈的戲劇性妝容（胸前書寫「我在訓練，請不要吻我」），或在陽光和花叢圍繞下拍攝輕鬆優雅的自然主義風格快照……所有這些面孔都傳達同一個理念：身份和主體性絕非固化和不可變；只要她想，她可以表演任何身份，成為任何面孔。她說：「假面底下是另一個假面，無窮無盡……」她用鏡頭記錄下自己所有這些假面，它們彼此迥異，相似之處只有一個：絕不迎合傳統的男性凝視。

哥迪在對古希臘神話中美少年 Narcissus 愛上自己水中倒影以致溺水而死的故事這樣評價：「Narcissus 愛的不是他自己，他讓自己愛上一個影像，他只能停留在外表。」哥迪和馬素的鏡子系列攝影就是針對鏡像身分的虛幻、對如何建構自我提出反思。她倆分別站在鏡子面前，交換拍與被拍的角色：在馬素的鏡頭下，剃板寸頭的哥迪以黑白格子浴衣將自己遮蔽嚴實，目光背向鏡子冷酷地望向鏡頭；鏡像中被突出的是她敞開衣領處流露的頸部線條，其張力有別於傳統的

女性嬌媚，和真身的她共同構成難辨雌雄的中性曖昧；哥迪鏡頭下的馬素則迴避直視鏡頭、微笑審視鏡中的自己，帽子和衣着分別隱藏了髮型和身材曲線，與此同時無明顯性別特質的鏡像微笑直視鏡頭。一般而言，鏡子往往作為觀看機制的隱喻促成女性（代入男性凝視）想像自己被男性凝視所定格和欲求、淪為迎合男性凝視表演女性特質的客體；而在哥迪與馬素的這組看與被看的辯證探索中，被拍攝的主體完全摒棄了性別表演，哥迪拒絕成為鏡像、馬素凝視鏡中自我的同時亦作為鏡像迎接拍攝者 / 觀眾對鏡像的凝視，正是這種冷靜中立的對凝視的認知消解了凝視機制的（性別）霸權，女性得以逃逸出被外在凝視定義的虛幻鏡像。

作為一名曾經和布列東、拉岡等人走得很近的超現實主義者，哥迪留下了不少帶幾何和主義和夢幻色彩的攝影蒙太奇創作——《Myself, for lack of a better term》畫面的上半部分，哥迪披着面紗隱去半張臉直視鏡頭的肖像出現在手持化妝鏡中，鏡子周圍是來歷不明的手、赤裸的女人手臂與大腿，畫面下方是一隻放大的眼睛，瞳孔中映出倒置的哥迪的中性臉孔。哥迪似乎在表達她對投射在她身上的凝視的自覺；作品標題及瞳孔中反射的哥迪的臉孔又似乎在暗示哥迪在觀望自身；碎片化的女性身軀及凝視的多重可能性是對男性凝視的抗拒、嘲諷與消解，也是對圖像符碼的指涉過程本身的詰問和解構。沒有更好的形容方式，哥迪只願以單數的「我自己」存在——即使這個自我抽象而難以被定位——也許這更符合真實。

紀錄片後半部幾乎全部用於講述哥迪的猶太身分、反法西斯抗爭及囚獄史，篇幅所限此處不多著墨。最後值得一提的是，影片最後以拍賣會的畫面作結，哥迪的作品以四萬美金高價成交。藝術市場對她的肯定固然值得欣喜，然而與此同時，作為以反布爾喬亞為主要藝術任務之一的超現實主義者、對自己的大量實踐作品選擇私藏而不願被銷售的浪漫主義愛人，若泉下有知，不知哥迪對 21 世紀資本的權威作何想？



黃漢明：凝視反轉的再反轉，及種族主義的內化與盲區

黃漢明的短片《吞噬恐懼》以易服變裝、一人分飾12角的形式，27分鐘的長度幾乎完全重構了德國新電影導演法斯賓達著名作品《恐懼吞噬心靈》的重要幾幕。原作拍攝於1973年，講述戰後德國社會，年輕的阿拉伯裔勞工阿里和年邁清潔工寡婦艾美因寂寞而結合，這段老少戀從種族、年齡、性別的角度均佔弱勢，在種種歧視與排擠之下，起初無懼一切的艾美最終屈服於同事、鄰居、家人、社會旁人的眼光，不自覺向社會意識形態核心的民族優越感妥協，導致婚姻出現裂痕。電影以阿里胃潰瘍入院告終，身體的崩潰隱喻心靈的受創。

《吞噬恐懼》忠實複製了法斯賓達在原作中刻意戲劇化的凝視的暴力：影片第一幕，艾米在雨夜進入阿拉伯裔勞工打發時光的小酒館，站在吧檯的幾個人不約而同向她投去異樣眼光，她的年紀、她的形單影隻、她對酒水的不知所措都暴露了她的格格不入，投射在她身上的凝視更將她邊緣化為這個空間的他者。影片前半段，艾美數次接受凝視的審判：阿里在同伴的玩笑下走去和她跳舞時、艾美向子女介紹阿里宣佈婚訊時、新婚燕爾二人在露天餐廳花園中央用餐時，眾人向這對情侶投去的靜默、冷酷、誇張化處理的目光是社會主流意識形態在說「不」。因為和阿拉伯裔勞工身份的阿里——德國社會的他者——結婚而被排擠和失去自身種族優勢的艾美，最終通過內化社會意識形態來重建自身的主體性：影片後半段出現了異常諷刺的一幕：為了與同事重修舊好，艾美邀請她們前來作客，並鼓勵她們觸摸阿里的肌肉，老女人繞圈圍觀矗在中心的阿里，在充滿意淫快感的凝視下，阿里被客體化為一枚雄性戰利品；對他者的種族焦慮與敵意通過色情化的凝視被撫平。當阿里沉默走開，艾美對女伴說：「別在意，是他的阿拉伯情緒作祟」——這句話的心不在焉暴露她重新奪回了作為德國人的種族優越。

法斯賓達原作中，阿里走後艾美意識到，自己出於懼怕被種族歧視邊緣化而利用對阿里的「擁有權」討好其他人、造成了對愛人的傷害，不自覺中自己竟成了意識形態的共謀，因而羞恥地哭了出來；接下來阿里轉移情緒的方法則是出軌。艾美的崩潰詮釋了原作標題：恐懼吞噬心靈。法斯賓達把重點放在恐懼，黃漢明則在改編中略過哭泣、直接跳入下一幕的出軌，及其後艾美到阿里的場所找他而被同事嘲笑，敘事邏輯上淡化通俗劇（melodrama）的感傷主義，而側重突出阿里對種族主義的報復，此處點題：吞噬恐懼。黃漢明的變裝策略所產生的戲謔與尷尬的效果對鏡頭凝視提出的挑釁與批判，在這裏產生了最大火力：原作中出軌一幕，阿里在法斯賓達的鏡頭下正面全裸，鏡頭引導觀眾凝視阿里的陽具及其後與情人的交媾，如果套用後殖民主義理論家法農的說法，黑人（或他族）在這裏被簡化為被投射了殖民者的獵奇慾望與控制焦慮的一根陽具；而黃漢明所扮演的這個阿里，下身佩戴假陽具，妝容下亞裔五官明顯，德語帶不純正的口音，以刻意的表演本質懸置乃至消解了白人中心的戀物凝視，當作為阿里出現的黃漢明和作為情人出現的黃漢明躺倒在床上，觀眾看到的是兩個假面，和開始交媾的一人分飾二角的兩個亞裔男子，鏡頭凝視所投射的慾望被黃漢明帶入了酷兒場域。阿里的身體消失，不斷置換假面的黃漢明浮現。

法斯賓達批判種族歧視的同時亦曖昧地暴露了對阿里身體的戀物凝視，這也許和飾演阿里的演員薩林（El Hedi Ben Salem）是他現實中的愛人有關；從再現的政治的角度而言這多少難逃德國二戰史上的種族主義之咎。正如 Katrin Sieg 所形容，黃漢明的改編消解了將種族差異色情化的戀物凝視，在敘事編排上亦將中心從艾美的感傷主義轉移、重新聚焦阿里，表達酷兒身份的同時小心避免了可能將觀眾帶入種族戀物主義的鏡頭詢喚機制，在性別與種族議題的思考上表現了高度政治潛能。

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# Comparative Literature Festival 2017: Exhibition: "Media and Gaze"

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Why do we see what we see? Aren't photos essentially just pixels, turned symbols by us humans encoding meanings to them? Can photographs ever be impartial, random, shot without selection and subjectivity? As the public shares creatorship in the age of Internet, have we subconsciously censored, framed, and crafted our avatars the way we frame, select, and edit photographs to create facades of ourselves? Photography, as a method of gazing and an instrument to be gazed, is often manipulated and easily romanticized. Delve into our discussion as we interviewed renowned photographer Martin Cheung about viewership, capturing, and publishing of photographs.

# 1. When We View Photographs

**“Photographs are merely pixels, a combination of what is seen and what is recognized from general knowledge.”**

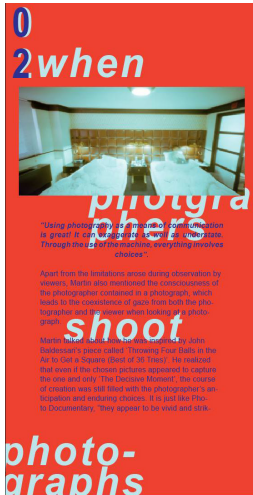
“Have you been to Egypt?” When asked about the relationship between photographs and the world, Martin turned the tables and asked. We said we have not nor do we know much about the place, he has not been there either, “but we all do know about the pyramids and the Sphinx”.

Viewing images is a way of knowing the world, and most people take photographs as the authentic records and portrayal of it. However, Martin pointed out that photographs are created and selected by photographers. Photographs turn reality into symbols to be learned, symbols that appears to be even more genuine than the subject being portrayed. When we are viewing a photograph, what we see is a predetermined image that we choose to see and interpret through the recognition of its appearance.

Martin did a series of photographs capturing sea waves. At night, he put black and white photographic paper into the waters of Sai Wan, and used flashlights to capture the water surface. The outcome is not what is conventionally recognized as a portrayal of waves, but “abstract and genuine” as Martin put it. To him, this is an act of questioning the indoctrination of impression.



## 2. When Photographers Shoot Photographs



“Using photography as a means of communication is great! It can exaggerate as well as understate. Through the use of the machine, everything involves choices”.

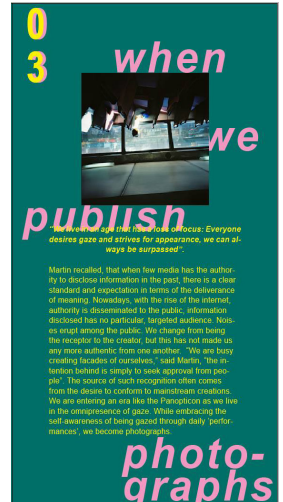
Apart from the limitations arose during observation by viewers, Martin also mentioned the consciousness of the photographer contained in a photograph, which leads to the coexistence of gaze from both the photographer and the viewer when looking at a photograph.

Martin talked about how he was inspired by John Baldessari’s piece called ‘Throwing Four Balls in the Air to Get a Square (Best of 36 Tries)’. He realized that even if the chosen pictures appeared to capture the one and only ‘The Decisive Moment’, the course of creation was still filled with the photographer’s anticipation and enduring choices. It is just like Photo Documentary, “they appear to be vivid and striking, they touch people, don’t they? Yet sometimes, the sentiments become overwhelming”.

### 3. When We Publish Photographs

**“We live in an age that has a loss of focus: Everyone desires gaze and strives for appearance, we can always be surpassed”.**

Martin recalled, that when few media has the authority to disclose information in the past, there is a clear standard and expectation in terms of the deliverance of meaning. Nowadays, with the rise of the internet, authority is disseminated to the public, information disclosed has no particular, targeted audience. Noises erupt among the public. We change from being the receptor to the creator, but this has not made us any more authentic from one another. “We are busy creating facades of ourselves,” said Martin, “the intention behind is simply to seek approval from people”. The source of such recognition often comes from the desire to conform to mainstream creations. We are entering an era like the Panopticon as we live in the omnipresence of gaze. While embracing the self-awareness of being gazed through daily ‘performances’, we become photographs.



## 4. When I Finished the Interview



That day we talked about many things else with Martin. In order to be concise, content is simply categorized into the three aspects: the audience, the photographer and the publisher. Martin actually raised another interesting point, which is how photography is an art form that is most suitable for commercial use and easily romanticised. It requires a subject that can be made to appeal and to be sold. As photography itself requires equipment and involves tastes, it embodies consumerism and the sense of identity created. I seem to have come across some sort of complication: the cycle of consumerism. Apart from this, what other forces determine what we would like to see?

The focus of gaze is on the projection of desire. When different stakeholders have their own intentions and frameworks, among these coinciding shadows, are we able to compare and contrast between what we desire and what is really presented in society, in order to comprehend our source of inclination?



# Film Review : Racism Embedded in Filmic Gaze of Ali: Fear Eats the Soul

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Director: Rainer Werner Fassbinder

Starring: Brigitte Mira, El Hedi ben Salem

Year: 1974

Racism has long been a pressing issue among human races. Holding the belief that one's race is more superior than the others, prejudice and discrimination often emerge. In the context of *Ali*: Fear eats the soul, racism has been a recurring motif and is represented in gazes. Here, I would mainly focus my discussion on concept of gaze regarding particular dynamic in power relations.

Gazes are known for being a medium in asserting domination (Reinhardt, "Gaze"). They are often subjected to parties whose social behaviors are deemed a deviation from the belief upheld by the social superior. For example, when Emmi first brings Ali to her apartment, while walking upstairs, they are being scrutinized by Mrs. Karges, the neighbor. The gaze directed towards Emmi and Ali is established through long shots, such that their whole figures are subjected to the examination of Mrs. Karges. Later on, this discriminating gaze is explained through the conversation Emmi has with her co-workers. By mingling with the black man, Emmi is considered a "filthy whore" as her behavior deviates from what a decent German should have. Since black men are perceived to be "stingy" and with "sex on the brain", dating a black man is seen as a disgraceful act. Therefore, the gaze imposed by Mrs. Karges actually implies racial superiority within Germans. The ideology of eugenics and racial segregation created during Nazi Germany are still deeply rooted in Germans' mind, such that they project these beliefs through gazing Emmi and Ali, the unlikely couple.

In this film, however, gazes are not the privileges of the socially superior. In fact, Emmi's first entry to the Arab bar is greeted by the oppositional gazes of Arab companions. Such scene is remarkable as this marks the very first gaze as encountered by Emmi. As she emerges

from the very far end of the room, she is immediately welcomed by an unnatural form of gaze. Standing still, the Arabs fix unfriendly gazes that lasts for seconds contrast the awkward movement of Emmi, who tries to ease herself in such discomfort. The oppositional gaze provides a field of resistance, as well as a field of distancing against the White. As worded by Hooks, “not only will I stare. I want my look to change the reality.” (Hooks, “The Oppositional Gaze”). Hook believes that gaze is a tool for social empowerment. That is, through confrontational gaze, the racial minority can express their dissatisfaction to the authority. Being an outsider, Emmi’s presence in the Arab bar is unwelcomed by the Arab buddies since it deviates from their social expectation of the non-interaction between Germans and racial others. If we read the scene together with Ali’s saying of “German master, Arab dog” later on, it is not hard to understand why the Arabs respond to Emmi’s unintended intrusion into the Arab community with such hateful gazes. The confrontational gazes exemplify how racism has resulted in tension between the two races.

The above two paragraphs evidenced that gaze can be a tool for asserting aggressive domination as well as a mechanism to express stern confrontation. However, gaze does not necessarily carry heavy emotional weight. Instead, it is more of a subtle means of isolation and to differentiate self from the others.

The classic scene that demonstrates gaze as a way of isolation is the one where the unlikely couple is sitting in a sea of yellow tables, subjected to discriminative gaze from waiters of the outdoor café. While the waiters are staged at the background of the scene, the couple sitting in the foreground thus become the center of everyone’s fields of sight.

With the use of long shots, the couple are scrutinized by the distant gazes. Unlike the previous two scenes, where the social distance between the gazer and the being gazed is closer and the emotions of the viewers are apparently more aggressive; here, it is shown that the gaze is capable of penetrating through a further social distance and thus successfully convey the message of alienation. One is not required to enter into the normal distance of communication and to interact normally with the gazed. Previous communication and interaction are not essential in the projection of gaze onto one another. This scene is significant in demonstrating how racism is indeed a socially construed form of ideology, instead of a matter of personal preference. This scene can be distinguished from the previous two, since none of the spectators privately knows either one of the subjects. Gaze here could only be established collectively and originate from no particular person. This is in line with what Foucault (qtd. in Krips 97) put forward—the gaze being “collective and anonymous”.

Knowing the essence of gaze, one may be able to understand the nature of racism. Racism is not necessarily in form of hostility or in form of aggression. Instead, it is about the idea of dividing people into different groups, in which they are ranked according to their races. Racism is essentially an ideology that promotes discrimination against the others as they are differentiated from us. This resonates with the main function of gaze – the act of seeing and to be seen, a function that necessitates the differentiation between others and self.

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# Book Review : 董啟章《神》中的凝視

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是個神話劇？

不是啦，是講今天的社會現象的，你知道，是這種「女神」！她側著臉，撩撥了一下長髮，模仿時下的所謂女神。但是，雖說是戲仿，那神色多少有點真情流露。(43-44)

《神》為董啟章於二零一七年所著長篇小說，內容共分三部分，分別採用三個人物的第一人稱視角，反映作者對處世之道的不同思考。一如董啟章一貫的複調小說特色，角色間不同性別、社會身份與處境等相互對話，當中涉及如文學與政治、衰老與死亡、自我與自然等多項議題，本文因篇幅所限，將著眼於〈形〉與〈神〉兩部分內，中年男作家邢天倪及女大學生吳幸晨本人對吳幸晨的凝視中，展現的不同權力關係。

在以邢天倪角度作第一人稱的第一部分〈形〉中，現實中的吳幸晨初以被凝視的被動客體身份出現。

她以邢天倪通過門上貓眼對她的凝視出場，被以代號稱呼為「神」（8），此一單向的觀看下，她僅有上半身與變形的臉，由碎片化的身體建構而成。她是面對衰老的作家對失去的青春的慾望投射。不同邢天倪對自己衰老身體的凝視，他對吳幸晨的第一次仔細描寫近乎神化：她擁有「兩條腿細長而輕盈，整個人就像沒有重量似的，仿佛並不在地上行走」（9）的姿態與「像春日的嫩草似的氣息」（9），與男人散發的「汗臭」（8）與「整個人也隨著濁氣下沉」（8）的景況形成對照關係。其後他對睡眠中失去自主的吳幸晨的第二次凝視，則以白色衣物、「猶如發育前期的少女的臂」、「合掌如祈禱的雙手」、「純真的神情」（51）等，拼湊出神聖童女的符號形象。二人在此際儼然是男性凝視女性，通過幻想獲得快感的消費關係，邢天倪久違的自然勃起與加速的心跳印證他從觀看吳幸晨中得到的愉悅

感。

然而當邢天倪主動瀏覽吳幸晨的臉書專頁，二人的權力關係從邢天倪單向的凝視轉向更複雜的面向：他進入吳幸晨所建設的凝視網絡，既為觀看者，也被觀看，成為受吳幸晨權力影響的對象。

吳幸晨悉心經營專頁上的形象，對內容的種類及與不同訪客的相處深的心得，有條不紊的記載中處處流露對他人凝視的自覺，將這種自覺轉化成反向操縱凝視者心理的表演性。如專頁上的家居生活照是對日常的複製遊戲，以場景與服裝營造曖昧的親密感，提供性幻想空間，卻諷刺地「不能披露任何真正私密的東西」（332），僅作為對支持者登堂入室的期望與偷窺慾的迎合。事物能造成的視覺效果與想像大於對事物本身的關注，甚至不介意虛假和片面，如穿著和服的照片中，和服的質感和穿法不再重要，對拍攝過程也可覺失調，重要的是「看起來漂亮」（330），亦即最終的平面展示，而這種展示亦經過篩選，不過是整套照片中抽出的幾張單人照。

居伊·德波（Guy Debord）於1967年提出，景觀社會（Society of the Spectacle）將一切轉化成商品化的表象，對影像的閱讀或消費取代了由交流構成的人際關係。吳幸晨在專頁上將自己商品化的過程及把握的人際距離正正呼應了此一論敘。

吳幸晨與她專頁的支持者亦是互為商品的關係。她以定時發放的照片與甜言蜜語交易支持者的關注與熱情，卻無意與支持者相識或結交，不過出於籠絡，缺乏真心，兩者都存在無數的替代品。當支持者試圖參與她的日常生活時，她便隨意親近疏遠，甚至作物化的分級考量。但對於拆穿她扮演的一個朋友，她則表示截然不同的敬畏之意。由此可見，她一方面利用迎合凝視的表演贏得目光，得到掌控滿足於表象的凝視者的力量，另一方面，當表演性質被揭穿，她想要成為可慾對象的焦慮卻會令她處於關係下風，並非擁有真正經實現的自我，



未能視為對看與被看的關係中權力的完全顛覆。

不過，當凝視者意識到自己凝視中的慾望，或可引起對權力關係的反省。這種意識由邢天倪對吳幸晨的印象感到的落差引發：他凝視吳幸晨臉書專頁呈現的形象後，受到慾望的引導，現實中曾可慾的她便顯得平實起來，令他陷入困惑，甚至有無法共處一室的不適。這樣的心理活動反映他對自身慾望的認知受到吳幸晨充滿目的而無固定對象的挑逗所挑戰，促成了他的道德危機感。後來邢天倪的夢中可見因此引起的焦慮，乃至自省：「她說話的對象，是我，也不是我，我不只是我，而是一群不知躲在哪裡的，沒頭沒臉的雄性生物」（120）。

全書最後，故事以吳幸晨作為凝視聚合體的臉書專頁的結束收結，也許也可視為作者對各種凝視的回應。當被黑臉琵鷺包圍，她從曾經「立即想到是自拍」（309），轉為捨棄片面的定格，就算「世界上沒有人會相信我」（523），此舉可視為重新轉向自己感官與感受，卸去他人目光對自己施加的力量。選擇結束矯飾與經營後，她決定將臉書變為與朋友連接的場所，表示「接觸還是連結世界的唯一方法。無論是真是假，我們還是要跟他人共處」（524）。

《神》展示了尤其是今日景觀社會中凝視涵含的錯綜複雜的權力關係面貌，而最後回歸自然的哲思更具時代性。書中關於凝視尚有大量空間可作思索，如吳幸晨如何從凝視與鏡像中進行自我的建構、又如真相與凝視的關係，遺憾未能一一探討。

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