

[南岛座谈会笔记整理]

[South Island symposium notes finishing]

人类学纪录片与“真实”叙述——是眼睛的延伸还是“分享”的“视界”？

Anthropological documentaries and "real" narratives - is the extension of the eye or the "vision" of "sharing"?

《黑暗的日常》记录了吉隆坡闹区中的视障社区——十五碑中两个盲人的日常，藉以揭示来自周遭环境施予的压力和他们因为视障而承受的苦难和挣扎。影片所要带出的关键词，即“残障”。“残障”的一般释义为“先天性或后天所导致生理上或心理上的存在于内在的残障”，而影片中所要探索的“残障”是“外在于个人的，社会缺乏支持系统及无障碍设施，人们缺少同理心，文化上的不理解，将他们排除在社会日常之外”的生活状态。这样的释义首先让它在呈现上与其他纪录片有所不同。它所关注的日常，除了硬体设施的不足，更多的是人与人之间的关系。影片中的两位主人公，Penny和Ken的生活都与常人无异，可以煮饭、弹琴、跳舞、划船、用Grab打车、用手机对万字中奖号码……他们完全可以独立生活，而生活之于他们的“不幸”，却是影片中所揭示的是一种无法融入公共空间的“异类”标签。

"Dark Daily" records the daily life of two blind people in the visually impaired community in Kuala Lumpur's downtown area, to reveal the pressure from the surrounding environment and the suffering and struggle they have suffered because of visual impairment. The key word to be brought out by the film is "disability". The general definition of "disability" is "congenital or acquired physical or psychological intrinsic disability", and the "disability" to be explored in the film is "external to the individual, the society lacks support system and is barrier-free". Facilities, people lack empathy, cultural incomprehension, and exclude them from the daily life of the society. This interpretation first makes it different from other documentaries in presentation. The daily life that it focuses on, in addition to the lack of hardware facilities, is more about the relationship between people. The two protagonists in the film, Penny and Ken, have the same life as ordinary people. They can cook rice, play the piano, dance, row, use Grab to take a taxi, use mobile phones to win the winning numbers... they can live independently, and live on it. Their "unfortunate" is what the film reveals as a "heterogeneous" label that cannot be integrated into public space.

值得一提的是，这部纪录片是以人类学“参与观察”的方法完成。“参与观察”的方法是人类学常用于民族志书写的方法，即记录者在记录之前走入“他者”生活，融入社区（田野），取得信任，消除被记录者对摄像机“权威”的恐惧，继而进行深度访谈。导演刘华丹与副导演刘存全坦言，这样的方式非常耗时，在正式拍摄之前，他们已进入社区达3个月。同时，揣怀着对“真实”双向把握、脱离单向叙述的原则，他们也一定程度上面临了挑战。在技术层面，由于被记录群体的特殊性，他们往往需要一手搀扶、一手记录，以致画面的不完整而不能予以采用。另一方面，虽然记录过程中，他们因参与被记录者生命事件、日常生活中而建立了深厚友谊，取得了大量的素材。但由于已对摄像机消除了戒备心理，访谈过程中，被记录者经常很自然地与摄录者交谈，让其成为了片众中的一员，又引发了如何抽离的问题。

It is worth mentioning that this documentary is completed by anthropological "participation in observation". The method of "participation in observation" is a method that anthropology often uses for ethnographic writing, that is, the recorder enters the "other" life before the record, integrates into the community (field), gains trust, and eliminates the "authority" of the recorder to the camera. Fear, and then conduct in-depth interviews. Director Liu Huadan and deputy director Liu Cunquan admitted that this method is very time consuming and they have entered the community for three months before the official shooting. At the same time, with the principle of "real" two-way grasp and separation from one-way narrative, they also face challenges to a certain extent. At the technical level, due to the particularity of the recorded groups, they often need to help and record with one hand, so that the picture is incomplete and cannot be adopted. On the other hand, although during the recording process, they have established a profound friendship by participating in the life events of the recorded person and in daily life, and have obtained a lot of materials. However, since the alert has been eliminated from the camera, during the interview, the recorded person often talks naturally with the videographer, making it a member of the film, and triggering the problem of how to get rid of it.

这本是一件从容不迫，因业余而毫无压力的单纯记录，为了参加影展，只能把影片长度设定在特定时长。如此一来，剪辑必有取舍，选择性地呈现无形中加诸了记录者的想法，也必定透露了记录者对于政治、价值、权力的关注，有悖于“参与观察”平等与“不介入”的初衷。但是，发展成纪录片，这个过程又是必要的。如何取得二者平衡，导演刘华丹采用了“分享”式摄记的方法。“分享”式记录让被记录者与记录者处于平等、互动、共同制作的关系——被记录者甚至提出了希望自身故事如何被记录、被剪辑的意见。在以录像而非文字为媒介的情况下，这可以说是“参与观察”的延伸。在“参与观察”中，眼睛所见为“真”，人类学家的作用即尽可能贴近主体视角进行记录；而在刘华丹“分享”式方法中，视障者的世界是与“明眼人”共同建构的。被记录者除了有主体性和发言权，双方还可以讨论、协调、拒绝故事及素材的运用，互为主体性。

This is a simple, unrelenting, amateur and stress-free record. In order to participate in the film festival, the film length can only be set for a specific length of time. In this way, the editor must have a choice, selectively present the idea of being invisibly added to the recorder, and must also reveal the recorder's concern for politics, value, and power, contrary to the "participation in observation" equality and "no intervention." "The original intention." However, the development of a documentary, this process is necessary. How to achieve the balance between the two, director Liu Huadan adopted a "sharing" style of recording. The "shared" record allows the recorded and the recorder to be in an equal, interactive, and co-produced relationship—the recorder even presents opinions that wish to be recorded and clipped. In the case of video rather than text, this can be said to be an extension of "participation in observation." In the "participation observation", the eyes see "true", the role of anthropologists is as close as possible to the subject's perspective; and in Liu Huadan's "sharing" method, the world of visually impaired is common with the "eyes of the eye" Constructed. In addition to the subjectivity and the right to speak, the two parties can discuss, coordinate, and reject the use of stories and materials, and they are subjective.

通过影片与两位导演在座谈会中的发言，值得反思的几个问题是：影片到底为谁服务？对于记录者与被记录者而言，什么是“真实”？记录者的介入是否会破坏了某种“真实”？如何脱离悲悯

与同情表达客观“真实”？主体与客体皆有各自的“真实”，记录者之“真实”有其创作的现实目的（不管这个目的是为了客观呈现还是为了符合纪录片规范），而被记录者之“真实”蕴含了对外界误读的恐惧。这种情况导致众说纷纭，记录者也容易迷失自我，无法把持预想中的节奏。但若换一个角度思考，摄像机可以是媒介，让这二者的“真实”彼此碰撞、交流。简单地说，这二者之外，一个长期被忽略和被视为“被动”的群体——观片的第三者——可以通过纪录片参与到记录片的制作中。“分享”式记录方法一开始便考虑了观众如何看待某些镜头，而有些镜头确是特意剪辑、置入或删除，以便回应可能出现的反应。因此在本质上，观众也“参与观察”了整个记录过程。因此，虽然用纪录片记录异文化有其局限性，但这个局限性恰恰提供了让观众、记录者，甚至被记录者自省、反省的纪实空间。记录者不仅仅只是单纯地作为“墙壁上的苍蝇”一类的观察者。他所建构的叙述——及其“缺失”，实际上让“他者视角”的主观性与“本位视角”的发散性能够糅合并存，建立作品的“反身性”。对他来说，“作者-过程-作品”是一个连贯的整体，它不仅要让观众清楚觉察这些元素彼此之间的关系，也要让观众意识到是什么导致了记录者以某种特定方式提出问题，以某种特定方式寻求解答，最后以某种特定方式呈现他的结论。

Expressing objective "reality" with sympathy? Both the subject and the object have their own "real", and the "real" of the recorder has the practical purpose of its creation (whether this purpose is for objective presentation or to conform to the documentary norm), and the "real" of the recorded person implies the outside world. The fear of misreading. This situation leads to different opinions, and the recorder is also easy to lose self and cannot control the rhythm of the expected. But if you think about it from another angle, the camera can be a medium, so that the "real" of the two collide and communicate with each other. Simply put, in addition to the two, a group that has long been ignored and considered "passive" - the third party in the film - can participate in the production of documentaries through documentaries. The "shared" recording method initially considered how the audience viewed certain shots. Some shots are specifically edited, placed, or deleted to respond to possible reactions. So in essence, the audience also "participated in observation" of the entire recording process. Therefore, although documentary recording of heterogeneity has its limitations, this limitation provides a documentary space for introspection and reflection by viewers, recorders, and even recorded persons. The recorder is not just an observer of the "fly on the wall". The narrative he constructed - and its "missing" - actually allowed the subjectivity of the "other perspective" and the divergence of the "standard view" to merge and establish the "reflexivity" of the work. For him, "author-process-work" is a coherent whole. It not only makes the audience aware of the relationship between these elements, but also makes the audience aware of what caused the recorder to be in a certain way. Ask questions, seek answers in a certain way, and finally present his conclusions in a certain way.

座谈会的最后，刘华丹介绍了“口述影像”的计划，希望藉由影片达到文化平权的展望。除了用记录者的眼睛追随现场，也能让被记录的视障人士投入“观感”、感受光影。最后一张打在屏幕上的照片，视障朋友绽放的笑颜打破了所有的界限——他者、被研究者、被拍者、被观看者、弱势……

他们流露的情感的真诚，就像朋友一般温暖而美好。

At the end of the symposium, Liu Huadan introduced the "oral image" plan, hoping to achieve the vision of cultural equality through the film. In addition to following the scene with the recorder's eyes, it is also possible to let the recorded visually impaired people put in the

"look and feel" and feel the light and shadow. The last photo on the screen, the smile of the visually impaired friend broke all the boundaries - the other, the researcher, the subject, the viewer, the weak...

The sincerity of their emotions is as warm and beautiful as a friend.

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