



## 從個人到政治

——拆解馮美華的短片和錄像作品

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### 1. 從「創作」與「自主」說起

「創作」就是自我發揮或創造，(……)自主是獨立，那可以是指製作模式上，也可以是製作精神上。最終，「創作」和「自主」很該滲透在作品的形神裡；(……)它的內容和結構不盡是我們所看見的，但開放地接觸會擴展我們對自主創作的美學視野。這些不刻意但誠懇的交流使創作人和觀者同時向著更高的理想走去，野心的目標就是為香港的電影和錄像帶來豐富它的道理，更遠達的目標就是豐富了香港的文化肌理。<sup>1</sup>



香港獨立錄像工作者馮美華在討論1996年香港「自主創作」時這樣說。事實上，她的一番說話，不但界定了「獨立」、「自主」的含義，而且也展示了她對「錄像」這個媒介抱負的理想。所謂「創作」就是「自我發揮或創造」，所謂「自主」就是在製作模式及內在精神上的「獨立」。當然，這是相對於「主流」而言，馮美華是進一步指出，倘若我們的社會是「一元化」的話，「主流」便是一切，倘若我們也希望社會是「多元化」的發展，「主流」便變成「威脅」。<sup>2</sup>換言之，「獨立自主」的錄像製作針對的是主流社會的單一程式，祈求在一元化的境況裡(無論這「一元化」來自商業還是政治)，打開壟斷、霸權、僵化的規條和局面，為社會及文化在慣性以外帶來另類的聲音和選擇，既激發創作人接受現實的挑戰，也從而豐富及昇昇了文化的內涵和層次。

馮美華對「獨立創作」抱持的原則和理想，二十多年來不但反映在她作為推動錄像及裝置藝術的節目、觀賞、評論和製作等活動的策劃人的身份上，同時也折射在她個人的錄像作品中。閱讀馮美華的作品，猶如跟她喝茶聊天的感覺一樣，有很強烈的自我性格，充滿對政治、性別和歷史的關懷；甚至可以想像：一個女子二十多年來扛著攝錄機，走入城市的街道上，走入自我的歷史、個人的觀照，以及城市政治的電暈中，用影像留下痕跡，有時候是感性的反省，有時候帶點戲劇性的風味，但總不離不棄於強烈的批判意識，「香港」成為她流動的鏡頭下、試圖從不同角度攝錄和關注的對象，

從「超八米厘」到「錄像」、從黑白到彩色、從無聲畫面到多聲響軌交錯、從紀實的風格到抽象的思維，馮美華二十多年的作品銘刻的不獨是她個人成長的歷程，同時也是這極城市的歷史變化。

馮美華的作品，大致上可分為兩種類別和四個主題——第一類別是她在八十年代中期之前拍攝的「超八」短片，體現她如何借用非林自我審視個人的經驗，第二類別是她結束「超八」時期之後的錄像作品，<sup>3</sup>製作上的簡便和靈活如何助她深入關於現實生活處境的各項問題；而四個主題，就是城市、政治、性別和愛情，但四者並非各自分裂獨立，而是互為比對、互相穿插，彼此依存的，形成在聲畫上接合的結構、影像外潛藏的概念，

馮美華，《創作：自主（香港）》，《香港獨立錄像》第97頁，香港：「獨立」，1997年，頁44。

<sup>2</sup>同上。

<sup>3</sup>馮美華曾解釋，她在六十年代末、五十年代、六十年代、七十年代、八十年代中期的香港電影和錄像中，並沒有出現過她個人的錄像作品，而是通過她的工作室和個人朋友來攝錄，而且她當時，「不至於像(Thomas Vidler)那樣在考慮及，所以儘量採用特種攝影機個人來攝錄，像空襲警報器那樣在比較靜音，製作上的簡便和靈活是攝錄不可缺少的條件，在攝錄前與攝後(馮美華的)，1990年10月23日，未發表。

## From Personal to Political Deconstructing May Fung's Short Film and Video Creations

Lok Fung

### 1. "Creation", "Independence" and beyond

"Creation" means self-expression or realization... Independence means autonomy in deciding the mode, or spirit, of the creative work involved. "Creation" and "independence" should, ultimately, permeate the creative work, both in form and spirit... While content and structure may not be our common fare, an open mind would extend our aesthetic horizons to include the appreciation of independent creators. Through sincere, but not affected, interaction, the creator and the audience would propel one another to loftier ideals... My ambition is to enrich the texture of local cinema and video art, and beyond that, the cultural texture of this city.<sup>4</sup>

The above is an excerpt from a talk given by May Fung, a local independent video maker, in a 1996 seminar on "creation" and "independence" in Hong Kong. In this excerpt, she not only gives a lucid definition of "independence", but also lays out her ambition and expectation for video as a medium. To her, "creation" means self-expression or realization, and "independence" means the autonomy to decide the mode, or spirit, of the creative work. Of course, the observation is made with regards to "mainstream" practices. In her talk, Fung further pointed out that, in a homogenous society, the mainstream society is the "one and only" society, and poses a "threat" to any pluralist one.<sup>5</sup> In other words, what

"independent" video makers are fighting against is the homogeneity of the mainstream society. They want to break down the monopolistic, hegemonic and rigid impositions of homogenous - whether economic or political - society, and introduce alternative social and cultural voices and choices that would stimulate and broaden the vision of the creators and audience alike, and thus enrich and enhance society and its culture.

Today, Fung is as committed to her principles and ideals of "creation" and "independence" as she was more than twenty years ago. This

commitment has been reflected in her perseverance in promoting video and installation arts through her capacity as a coordinator organising activities such as festivals, exhibitions, discussions and productions, and in her own video creations. Perusing her works is like chatting with her over a cup of tea: her strong personality, and her concern for politics, sexuality and history comes through just as vividly. We can almost see her: a woman who, for more than two decades, has taken her camcorder to every street of Hong Kong - dipping into history, herself and the buzzing political noises of the city. Along the way, she left her own marks in image and sound - some lyrically sensitive, some rich in dramatic elements. What is always there is an uncompromising critical attitude. Under her roving camera, Hong Kong as the subject of her concern has been shot and studied from different perspectives - captured on video (Super-8 and otherwise), in black and white, and in colour, from silent film to surround sound, and in styles ranging from the realistic to the abstract. What has been recorded in her works for over twenty years is not only her personal growth, but also the evolution of the city in that time period.

May Fung's works can be demarcated into two categories - the Super-8 works before the mid 80s and the video creations afterwards<sup>6</sup> when the flexibility of the camcorder allowed her to tackle surrounding living issues - with four major themes - the urban city, politics, gender and love - which are not mutually exclusive, but rather intertwine together, run parallel to, act as contrast to, or give subtext to one another, weaving a tapestry of sound and image.

<sup>1</sup> May Fung, "Creation, Independence, Hong Kong," *Hong Kong Panorama* 96-97, (Hong Kong: Hong Kong Urban Council, 1997), p.44.

<sup>2</sup> Ibid.

<sup>3</sup> May Fung once confessed that she gave up Super-8 (or video) for a very practical reason. In the mid 80s, negative processing laboratories all left town because of decline in demand, and independent filmmakers had to deal with the problem of the lack of technical support. Around that time, home video was becoming more and more popular. So, she began shooting with the camcorder and found that it was cheaper than shooting film. The flexibility it offered allowed her the possibility of making feature films. For details, please refer to Leung Chi Wo, *An Interview with May Fung*, October 23th, 1998, unpublished.

## 2. 「超八」時期的影像風格

馮華美的「超八」時期，是從七十年代中期開始，主要的短片作品包括《釋》(The Relief, 1976)、《遊》(Vanishing, 1977)、《幻》(Illusion, 1977)、《碎》(Pieces, 1977)、《暗流》(Under Current, 1980)、《和諧》(Harmony, 1992)、《她說》(Monologue, 1984) 和《Manipulation I — Zoom Collage》(1984) 等等；儘管馮華美說《她說》是她創作生涯的分水嶺，這部作品之後便開始踏入錄像製作的時期，但個人以為，《Manipulation I》在她的「超八」作品中才是最為重要的，因為它標誌了導演從個人成長的疑惑走入社會政治的思考，下開她日後的錄像風格。

「超八」時期的作品，大部分都是無聲或單聲道 (1 track) 短片，畫面的實驗性很強，「蒙太奇」(montage) 的運用往往能造成「拼貼」(collage) 的效果，使影像與影像之間互相產生歧義，可以說，這時期的作品較少敘事性，卻較多傾向於抒情、內向及抽象的思維。例如《釋》，借用一個封閉的空間探索「死亡」的命題，生命的暗影與纏繞着如暗室的侷促與困困，「死亡」變成唯一的解脫，讓暗室從此打開通往外面世界的門戶，拉開了沉重的負擔，人才可以飄然遠去。例如《幻》，帶點超現實的畫面，卻發掘人類潛藏心內真實的慾望，祇有七分鐘的片段內，畫面上出現了一個坐在辦公室內的男子，重複的鏡頭顯示男子每天沉悶、單一和例行的工作生活，然後鏡頭隨搖椅作三百六十度的旋轉，失重與失衡的狀態，令男子與觀眾的思維一起進入慾望膨脹的流動中，牆上日曆的艷麗女子慢慢走下來，走近鏡頭，也走入男子主觀的幻覺意識裡，正當以為可以伸手觸及並擁有這個慾望的對象時，現實的折返使一切落空，眼前仍是慣性的、常規的辦公室生涯，無從改變。這個短片，不但浮現導演對日常生活敏銳的觸覺，同時也再現了她對人性／男性內在潛意識情慾的捕捉，影像簡潔有力，魔幻的氣息能配合慾望流瀉的狀況。



同樣也是關於「慾望」的書寫，《碎》有更深刻動人的光影，這亦是我所喜愛的「超八」作品之一（另一部是《Manipulation I》）。祇有十七分鐘的影片內，《碎》敘述了一個孩子成長失落的故事。影片開始的時候，是小女孩天真、快樂和自由的童年生活，她從樓梯上蹦蹦跳跳的走下來，在公園內玩「團團轉」，她吃糖或看天，都是無憂無慮的畫面，直至她在街上偶然看見櫥窗內的洋娃娃，小女孩的生活從此起了變化，她有了慾望，渴望擁有這個美麗精緻的洋娃娃，於是她回到家裡找出錢箱，開始籌備願望的實現。接下來的一組鏡頭，是小女孩把銀幣投入錢箱與洋娃娃臉孔的平行剪接，加上襯景的音樂節奏越來越強，顯示了慾望的儲存、膨脹和等待釋放帶來的焦慮；然後小女孩打開了錢箱，把一袋銀幣帶到出售洋娃娃的商店去，才赫然發現洋娃娃已經被賣出不見了，鏡頭拉近，是洋娃娃空置的地方，然後是小女孩哭泣的臉孔，跟著再「倒流」(flash back) 女孩打破錢箱的情景，「碎」的意象連接起來：是打碎的錢箱、是四散零碎的錢幣，更是慾望被粉碎後的心碎！這個故事相當動人，不單是因為導演的鏡頭充滿故事的張力，在鏡頭流動、交叉及倒流的過程中，讓觀眾與小女孩一起經歷儲存願望的焦慮與緊張，同時也由於這個短片道出了許多成人童年時期相似的經驗：千辛萬苦為個人一小片願望努力很長的一段日子，到頭來卻因一些連自己也無法預料和控制的因而而願望破碎，那種痛心或許是微細的卻深刻得使人一輩子也難以釋懷！

## 2. Image style of the Super-8 period

May Fung's Super-8 period began in the mid 70s. The major shorts of this period include *The Relief* (1976), *Vanishing* (1977), *Illusion* (1977), *Pieces* (1977), *Under current* (1980), *Harmony* (1982), *Monologue* (1984) and *Manipulation I - Zoom Collage* (1984). Although May Fung regards *Monologue* as the critical juncture when she turned to video creations, I personally see *Manipulation I* as her most important Super-8 creation. It marks a change in focus, from growing doubts to socio-political reflections, foreshadowing the path of her later video creations.

Her works during the Super-8 period are mostly silent or mono-track shorts strong in visual experimentation, a collage of images made by montage manipulation, resulting in vivid contrast between shots. It can be said that her works from this period, instead of being narrative, are much more lyrical, introspective and abstract in thinking. For instance, in *The Relief*, an enclosed space is made to symbolise the exploration of death, its theme. The entwining shadows of life are just as constraining and confining as the dark room, with "death" offering the only way out: a door to the outside world. Only by relieving oneself of heavy baggage can we leave our confines and take to the road.

In *Illusion*, surrealistic images reveal our deepest desires. In this seven-minute work, we first see a man sitting in the office. Repetitious shots symbolise a monotonous daily routine. Then, with a 360° pan of the swiveling chair, the audience, together with him, are sucked off-feet into the weightless swirl of swelling desire, where a delectable calendar girl slowly comes down from the wall and moves up to the camera into his subjective hallucination. Just when he thinks he can touch and own this object of desire, he wakes up to reality and the monotonous routine life of the office. Nothing has changed or can be changed. The short film is a vivid illustration of the director's sharp discernment of daily routine and precise capture of human nature/male's subconscious desires. The concise yet powerful images create an eerie ambience overflowing with desire.

Still on the theme of desire, *Pieces* offers an even more touching and deeper study, and is one of my favourite Super-8 works (the other being *Manipulation*). This 17-minute film tells a story of childhood growth and loss. The film opens with a little girl running happily down the stairs, and follows her playing "going round in circles" on the playground, savouring candy or looking up at the sky. One day in the film's storyline, she spies a doll in a shop window, and her life is never the same again. She desires and must satisfy the desire: she wants the beautiful doll. She goes home and takes out her piggy bank. She thinks up a saving plan for the doll. The subsequent set of shots comprises parallel cuts of coins going into the piggy bank and the face of the doll. Growing desire and anxiety is emphasised by the escalating music score. Finally, the girl breaks her piggy bank and takes her bag of coins to the shop, only to find the doll sold and gone. The camera zooms to where the doll used to be and then cuts to the teary face of the girl. It is followed by a flash back to the girl breaking the piggy bank; what goes to pieces is not only the piggy bank, but also the heart when a dream is shattered. The tug on our heartstrings is effected not only by the tension created by the panning, inter-cutting and flashback shots, but also because we feel her desire, her wait and her anxiety. We empathise with her because many have had a similar childhood experience: we too have worked hard and long to realise a very small dream, only to have it shattered by something beyond our imagination or control. The pain, small in retrospect, cannot be erased and is yet unforgettable.



「暴案破碎」的噩夢或許是寂寞的，因為這麼微小的事情不會有旁人願意關注，然而，「寂寞」也會隨年月與年齡而增加，而「破碎」的程度也會越來越大。《她說》是另一部呈現女性孤寂的短片，片中的女子做了一個夢，便分別跟媽媽、女性朋友與男性友人訴說，但他們都沒有留神細聽，不是各自忙碌自己的事情，便是跟主角說另一番完全無關的話，因而令女主角的「告白」變成「覆白」，沒有回應，彷彿自說自話，自我在上演一場沒有對手的獨腳戲，至此，溝通變成單向，在沒有或抗拒接收的狀態下甚至變成封閉，令女主角要說的話進一步變回夢話、隱語，落入無盡的虛無與空得之中；再者，女主角的「覆白」，是關乎一個夢的內容，夢見自己生了一個孩子，但死了，顯示這個寂寞女子渴望別人（親人、朋友、愛人）的迴響與關注，關注她作為女性對自我理解或疑惑、生長的焦慮或希冀，只是她週遭的人似乎都對自己的關懷往往超於對旁人的，因而造成溝通的斷層，這斷層既是關乎人與人之間的，也關乎兩性關係的。

「溝通」無可否認是人際關係的一種，但同時也可以落入政治層面的論述，突顯的是統治者與被統治者之間的權力關係，到底是單向的，即祇有上層權力的下達，還是雙向的，即可容納下層民意上的達。馮美華另一個「超八」影片《Manipulation I - Zoom Collage》便是關於這種政治的溝通問題，短片拍於1984年正值中英雙方開始落實香港前途問題的時刻，導演敏銳地捕捉了這個歷史的日子，以及這場會議的政治特性，以「超八」菲林留下了時代的印記。《Manipulation》的政治溝通，雖然也是雙向的，但卻祇是中國大陸及英國殖民主權兩者之間的磋商，在商議關乎香港整體前途及利益等種種議案的過程中，數以百萬的香港人完全被拒諸門外，被拒絕了發聲的空間，在警察的表態上，導演剪接了當時中英談判的新聞廣播，並把轉動接在兩組平行對峙的形象上，出現在畫面上立法局大樓的定鏡，固然是（殖民）管治權力的最高象徵，而又交叉出現的中國人潮、破碎含糊的人聲與軍聲，又彰顯了這個城市數百萬人的無聲或無從發聲的狀態，尤其是背景聲音的遲滯、混濁，并貼在中英會談強而有力、清脆共量的廣播裡，更對比了民眾聲音的蒼白無力和沒有位置。所謂「Manipulation」（操控），共有兩個層面，一是中英雙方政府對香港不爭的主權決策，完全是強權政治的表現，民眾並沒有上述民意或表達意見的渠道；其次是「傳媒」的報導和知識，也一方面助長了這種強權聲音的單向與流傳，另一方面也弱化了民眾的沉默，民意被處於無聲狀態，這個短片的感染力很強，因為導演與筆者對任何旁述敘議，抵巧妙地利用聲象的拼貼、平行和對照產生效果，把香港在「九七問題」爭議上邊緣的位置具體顯示出來，並留予觀眾許多自行設想和批判的空間。

The child is also a lonely child because the shattering of her dream, trivial in other's eyes, is not even noticed. Such "loneliness" grows with age, and the "shattered" area becomes bigger. Monologue is another short film on women's loneliness. The woman in the film has a dream and tries to discuss it with her mother, her female friend and her male lover, respectively. However, none of really listen, busy with their things, and just mumble something totally unrelated in return. The supposed dialogue turns into a monologue. For, getting no meaningful response, she might just as well have been talking to herself. She is in a solo play even though there are other people around. Inter-communication becomes one-way communication, no communication, communication denied or even communication terminated. Her words become not much more than talking in one's sleep that is sucked into a black hole. Her "monologue" is actually about her dream. She dreams that she had a child, which later died. It indicates that she is a lonely woman desperate for other people's (family's, friends', lover's) care and attention, and reflects her self-understanding or -doubts as a woman, and her growing anxieties or expectations. The people around her, however, care more about themselves than others, resulting in a rift in communication. The rift is interpersonal as well as inter-gender.

"Communication" is, of course, interpersonal, but it can also mean political communication - the relationship between the governing and the governed - whether there is only one-way communication with top-down decrees or two-way communication where the voice of the people can be heard. This kind of political communication is exactly what May Fung focuses on in *Manipulation I - Zoom Collage*. It was shot in 1984, the year when the British and Chinese governments commenced talks on Hong Kong's future. With her sharp insight, the director captures the historic days and political nature of the talks, or a shard of history, in her *Super-8* films.

Intercommunication is present in *Manipulation*, but it only functions between the Chinese government and the colonial ruler, whereas, even though the future and interests of Hong Kong were being put on the table, millions of Hong Kong people were shut out of the Sino-British talks, their right to be heard denied. Newsreels of the talks are intercut with the director's own shots. And the soundtrack is used as commentary. A still shot of the Legislative Council building, a symbol of colonial power, is intercut with the human flow in Central, where the muted human traffic symbolises, on the other hand, the voice of the people being stifled or silenced. The implication is highlighted when this weak and muffled noise is intercut with the loud, clear newsreel soundtrack of the Sino-British talks. "Manipulation" here, on the one hand, refers to the manipulation by the strong-arm Chinese and British governments of the Hong Kong people, who are not allowed any conduit for their voice or protest; it, on the other, also refers to the media manipulation wherein coverage and dissemination of the talks amplifies the monologue of the governing power and plays down the silence of the people: public opinion silenced. This is a very powerful film. Without any verbal explication by the director, the fact that Hong Kong was totally marginalised in the Sino-British talks is made plain through the collage of intercut, contrasting or parallel images and sounds.

The director leaves the audience ample room to formulate their own judgment and critique.

May Fung's works in her *Super-8* period are characterised by their conciseness, experimental style, clear-cut structure and vivid contrast in images. The explored themes of female growth and political awareness have been continued in her later video works and have become her personal trademark.

### 3. 「思想」系列的自我審視

馮美華的錄像作品，從自我出發，審視城市的政治和性別處境，其中1987至1989年間的《思想》(Thought)系列，最能反映導演的自我意識，如何在追認的過程中，尋找個人生命歷史的軌跡。《思想》系列共有四個單元，單元之間包含漸進式的結構——《思想(一)》(1987)是導演一趟對鏡(頭)自照的演出，鏡頭裡的鏡子，是自我影像的投射，而導演對鏡的照觀，是自我審察的動作，背景聲音的雷聲和玻璃落地碎裂的聲音，前者象徵了主角內心的暴風雨，那是一種在確認生命歷程中遇到的掙扎、漩渦、攪動、恐懼、猶豫和忐忑，後者暗喻了自我形像不斷的矛盾、分裂和破碎，不可重整，而畫面上常常出現在定鏡裡方向相反的樓梯、或搖鏡裡上落樓梯的背影，便是主角上下求、追尋整合的靜態和動態表現，期求最終能夠走出成長的暴風圈，走到外面的天空和草地去。如果說藝術創作包含自我觀照和反思的功能，那麼，《思想(一)》可以看成是導演以錄像作為媒介(一如鏡子與鏡頭的關係)，思考她個人人生階段的某些衝擊：尋問自己到底是誰？要往哪裡？怎樣才能認清自己和世界的關係？

跟《思想(一)》有點不同卻又有所關連，《思想(二)》(1987)呈現的是導演個人與外在政治的關注，片中女子坐在白色的牆角，不斷試換不同語言及音樂成分的歌曲錄音帶，同時牆上投映了帶有紀錄性質的影像，當中包括街景、人潮、政治人物如鄧小平的活動情況。根據馮美華提供的資料，《思想(二)》放映的時候，片中女子會在現場朗誦魯迅的《野草》，政治的含義便不言而喻了。然而，更有趣的是這個錄像短片在臨近結束的時候，錄音帶的歌聲停頓了，畫面上留下一片空白的牆壁，畫外傳來類似菲林捲動的聲音，而且維持的時間很長，使觀眾彷彿也能從這意象之中感受「時間」的存在性，「時間」也彷彿能發出聲音，並且拉在菲林的軸輪上，顯示了它存在的「物質形態」，至

此，《思想(二)》不單探討了個人在聲音喧鬧的世界裡與政治的關連，同時也通過錄像媒介(菲林的物質意義)紀錄「時間」，這「時間」既是生活/生命的度量衡，也是歷史/時代的指涉。

《思想(三)》(1988)的高幅及結構都比較宏大，接近三十分鐘的長度裡，錄像的空間從「進念」的舞台往返來回導演父親的家鄉惠州。可以說，《思想(三)》是一個關於「尋根」的故事，在尋找父親的歷史根源上，也同時確定自己的來處，旁白的詩《拾月》(出自馮美華創作)，看似回應「進念」舞台劇《拾月》的演出，其實卻以抒情的語調回溯父親一生與中國政治變動不能割捨的關連，從抗日戰爭、國共內戰到中共政權的成立，從鄉間的農村生活到流落香港的城市，父親的生命日記仿如一部歷史書冊，印記是他們那一代人的歷史經驗，配合鏡頭裡重回惠州的父親，或已經改變了風景的家鄉面貌，在抒情流動中，有一份歷史滄桑蛻變、人面全非的感慨：然而，鏡頭前父親時而精神矍鑠的指點故地山川景物的轉換，時而憶述當時生活與人事的點點滴滴，又體現了經過歷史洗禮老人處之泰然、對生命處變不驚的強壯，導演鏡頭的捕捉、聲音的抒述，其實是一個追縱的姿勢，追縱父輩的生命軌跡，也嘗試感受那時代的觸覺。《思想(三)》拍來很有抒情的況味，尤其是結束的時候，惠州村落的戲台演出，切入「進念」的實驗舞台，兩組空間是(父女)兩代人既遠又近的奇存，然後鏡頭定在父親的側面，更彷彿有的人生如戲、歷史如舞台的嘆喟。

《思想》系列是馮美華內在自我省思的結集，從鏡中的凝視、對時間/歷史的伸手探測、追尋父親的根源和自己的來處，到了《思想(四)》(1989)變化而為對香港城市外在空間的感性，亦從這個時候開始，踏入她「政治與個人」互相介入的漫長旅程。

### 3. Introspection in the Thought Series

May Fung starts out with self-examination and progresses to reflecting on political and gender issues in the city. The Thought series made between 1987 and 1989 are the most representative of her quest for self-understanding, and, in the process, retraces personal past and growth. The Thought series comprise four successive units.

Thought 1 (1987) is a self-performance with a mirror - a projection of self-perception. Examining herself in the mirror, the director undergoes a process of self-examination. Thundering and glass shattering make up the background noise. The former symbolises the inner storm raging inside her, the struggle, the tremors, the agitation, the fear, the hesitation and the uneasiness one feels when acknowledging the real self. The latter implies the continual, and irreversible, contradiction in the cracking and shattering of self-perception. On the screen, there is a recurring static shot of a mirror image of a staircase, or a penning shot of a shadow going up and down stairs; metaphors for the passive and active quest, respectively, for the integrated whole, a desire to leave the growing storm, to the blue sky and green grass outside. If artistic creation is a means of reflection and introspection, then Thought 1 is a re-examination by the director, with the camera as a medium, of the tribulations she faced in various stages of her life. Who am I? Where am I going? Where do I stand in this world?

In Thought 2 (1987), which succeeds but is different from Thought 1, the director's concern is with the individuals and politics. The woman in the film sits in a white corner, trying music cassettes of different languages and kinds. At the same time, images from documentaries - such as street scenes, human flow, and political figures like Deng Xiao Ping - are projected onto the wall. (According to May Fung, when it was first screened, the woman in the film would recite, live, Wild Grass, a poem by Lu Xun. The political implication was obvious.) More interestingly, near the end, the music from the tape stops, and what is left on the screen is the blank wall. Off screen, we can hear the film spool winding. And it remains so for quite a long time. The audience is made aware of the existence of "time". "Time", it seems, is capable

of making noise and is given material existence in the sound of the winding spool. Thought 2, then, is not only an exploration into the relationship between the individuals and politics in this noisy world, but also simultaneously records "time" through the medium of video (in the material form of the tape). "Time" becomes not just the measurement of our lives/life, but also an indicator of history/age.

Thought 3 is much more ambitious, both in length and structure. Nearly 30 minutes long, it goes includes Zuni's stage and Huizhou, native home of the director's father. Thought 3 is about searching for one's roots. In the process of going back to her father's roots, the director re-affirms her own origin of being. The poem October (written by May Fung herself) used in the off-screen commentary and superficially a response to Zuni's performance October is actually a lyrical narrative of her father's integral relationship with turbulent Chinese history, the Second World War, China's civil war, the Communist regime and relocation from the Chinese countryside to urban Hong Kong. His life is a scrapbook of historical events, a record of the happenings of his time. On screen, her father returns to Huizhou, which turns out to be not as he remembers. His visit reminds us of the rises and falls in history, and the inevitability of time. Still, his eyes brighten when he points out changes or reminisces about people and events. He takes the changes imposed by history, or time, in stride. Through her shots and lyrical commentary, the director wants to make a journey into time, to retrace her father's footsteps, and to sense the ambience of his period. Thought 3 is a lyrical work, especially at the end when the Huizhou stage play is intercut with Zuni's experimental theatre. The two spaces (or two generations) are so far and yet so close. It ends with a still shot of her father in profile. Life, indeed, is like a stage.

The Thought series is the collection of May Fung's introspections, ranging from her gaze into the mirror, the quest into time/history, and the search for her father's roots and her origin of being. By Thought 4 (1989), her examination and sensibilities turn to external existence, the urban city of Hong Kong, and thence began her journey into the interaction between the individuals and politics.

#### 4. 個人、政治、愛情

「香港的歷史和政治」是馮美華大部分錄像作品關着的母題，而且恆常地連結個人位置的思考線索上，《城市影像》(1990)、《直線/曲線》(1991)、《她腦海中的杜布錫克》(1993)和《超越黃線》(1997)等四個帶有紀錄意味及強烈訊息的作品，是其中最能呈現馮美華的政治取向。這四個錄像，都來回強調了香港幾個重要的歷史時刻，例如「六七暴動」、七十及九十年代兩次的保衛釣魚台運動、1989年的「六四事件」，以及「九七回歸」等，這些事件，不但是香港歷史發展的重要時段，也是部分關心政治趨向、民間運動、民主治權的知識分子的成長歷程，換言之，這也是導演馮美華個人的生活及社會經驗，跟她的父輩不同（一如短片《思想（三）》的呈現），中國近代歷史的變遷如抗日、國共紛爭、文化大革命等，對她來說可能仍是隔代的經驗或書本上的知識，但「六七暴動」、保釣運動、「六四事件」和「九七回歸」卻是土生土長的她從童年、青少年到成年的真實和直接的體驗（甚至參予）。從這個層面看，便可解釋何以她大部分的作品都離不開政治與個人互相介入和彼此對照的思考領域。再者，在一個政治意識普遍冷感的殖民地城市，作為一個錄像工作者，馮美華從來都沒有刻意迴避自己的身份問題，這個身份，是關乎政治的，也是關乎性別的，這亦展示了何以她往往會在錄像之中把愛情、性別和政治放在一起平行討論。當然，這些身份、性別和政治的議題，有時候並未容許得到完整和圓滿的答案，但在創作的過程上，自主獨立的思考（以及媒介）也是一個解決問題的方案。

《她腦海中的杜布錫克》通過訪問及圖片的穿插，包括大學學者、中國作家及思想家魯迅、調景嶺街頭老人及捷克布拉格之春的政治人物杜布錫克，探討政治空間與覺醒的問題，當中尤其印象深刻的是調景嶺老人的對談，以及魯迅與杜布錫克圖片的投映。七十七歲的老人驕意的坐在長椅上，以斷續的記憶講述五十年代在調景嶺難民營的生活境況，他當過兵、打過仗、騎過軍車，但最終仍被遺棄在香港這個殖民地，轉眼數十年便過去了。老人的敘述斷裂而重複，再現了一幅

民間口述歷史與老兵生涯的圖像，然後鏡頭切入一個女子手提攝錄機來回於歷史的圖片與影像之間，有魯迅與杜布錫克發黃的照片，依然有老兵的自述，錄像的敘述也帶點斷裂，記錄的是一個女子如何在不穩定的歷史斷層間游走，並在游走間如何覺醒自己的政治意識。馮美華說過，她自小便很崇尚英雄人物，喜歡魯迅、周恩來、鄧小平、杜布錫克及昂山素姬等政治英雄，因此，這個錄像大可視為她尋找「英雄」素描的旅程，儘管她在錄像中稱這些有名或無名的人物為「詩人」，因為「詩人」與「英雄」對她來說，共通的地方或許就是一顆可以提昇人類存在意義（甚至「正義」）的心靈。

個人認為，《超越黃線》是馮美華創作生涯中最重要的作品之一，在這個紀錄的長片當中，導演個人的（出生）歷史與香港的（城市）歷史的互相穿插和平行對照，無非是為了突顯「（香港）歷史是怎樣走過來的」！所謂「超越黃線」，一方面固然是回應了影片結束時地鐵內「慶祝九七回歸」的燈箱廣告，另一方面也暗喻香港走過這一線（或這一時刻）以後，是否便可打開新的一頁？「歷史」究竟是向前進發？還是循環不息的呢？

#### 4. The Individuals, Politics and Love

Hong Kong history and politics is a constant theme that runs through most of her video works and is invariably linked to personal reflections. All shot in the documentary style and carrying strong messages, *Image of a City* (1990), *Straight Lines/Curves* (1991), *Dubcek in Her Mind* (1993), and *Hong Kong in Transition - Getting Personal* (1997) are the four works where her political stance is most apparent. The 1967 riot, the two Diaoyutai movements in the 70s and 80s, the June 4th incident of 1989, and 1997's hand over are some of the recurring historical events common to these four works. These are not only landmark events in the history of Hong Kong, but also events that marked the personal growth of intellectuals, such as May Fung, who care about political development, social movements and the democratic development of their city. In other words, they are of the director's very own personal life and social experience, not her parents' [as in *Thought 3*]. Turbulent events in contemporary Chinese history, such as the Second World War, the civil war or the Cultural Revolution are events of which she has heard or read; but the 1967 riot, the Diaoyutai movements, the June 4th incident and the '97 handover are events that she, born and raised locally, lived through (or even participated in) during her childhood, adolescence or adulthood. From this perspective, it might be easy to understand why politics, and the interaction and conflicts of politics and the individuals are the reflective themes of most of her works. Moreover, as a video maker in a colonial city with low political awareness, she refuses to avoid the identity issue - a political as well as gendered issue. It is why love, gender and politics are often discussed together in her works. Satisfactory answers do not always come out from these discussions, but the affirmation of independent thinking (and media) achieved during the creative process at least points the way to a satisfactory answer.

*Dubcek in Her Mind* is an interview with a Tiu Keng Leng old man intercut with stills of university scholars, Chinese writer and intellectual Lu Xun, and the key figure of Prague Spring, Alexander Dubcek. The work aims to explore the themes of political tolerance and awakening. The most impressive parts are the talks with the old man and the projected images of Lu Xun and Dubcek. At ease on the bench, the 77-year old reminisces on life in the Tiu Keng Leng refugee camp in the 50s, his soldiering days, the battlefields, and the rides in military vehicles. He ended up being abandoned in this colonial city, left here for decades. His recollections are incoherent and repetitious, a raw and untouched oral history from an aged ordinary soldier. The interview is then cut away to a woman with a camcorder moving between historical pictures and images, among them yellowed pictures of Lu Xun and Dubcek. Then, the reminiscing continues. The narrative of the video is also a bit

incoherent. It is of a woman moving between shifty periods of history who during the process senses her own political awakening. May Fung once said that she had been a hero

worshipper since a very young age, of heroes such as Lu Xun, Chou En Lai, Deng Xiao Ping, Dubcek and Aung San Suu Kyi. This video could very well be called her quest for "heroes", though she called these famous or unsung heroes "poets". To her, poets and heroes are one and the same, as they all possess an uplifting soul that would enhance human existence (or even justice). Personally, I regard *Hong Kong in Transition - Getting Personal* as one of the most important works of her creative life. In this documentary feature, the director's personal history is intercut with and runs parallel to the history of Hong Kong. Its purpose is to highlight how "the history of Hong Kong came into being". The transition here can refer, on the one hand, to the last shot of an MTR train passing by a "97 Handover Celebration" advertising panel, and on the other, Hong Kong passed over at the moment of hand over. Can we really turn to a new page? Is "history" a literal progression, or circular?

長片的中部，集中拍攝施遠的藝術工作，鏡頭直直走進施遠的工作室，從不同方位和角度攝錄她如何以鉛筆和顏料繪畫街邊老人張婆婆的肖像；鏡頭轉而對準施遠的創造，看她怎樣在畫布上從無到有地勾勒出張婆婆的面容和神態，時而又走在深水埗的街上，追縱作為女露宿者及清潔工人（拾荒者）的日常生活；然後又從畫家施遠的口述，解釋為張婆婆造像的原因是由於被她生存的「尊嚴與獨立 (dignity and independence)」所觸動，接著鏡頭轉向以身擋住坦克的男子的照片，然後是鄧小平的硬照，由是日常生活的「微觀政治」(micro politics)與國家的「宏觀政治」(macro politics)彼此平行映照，不獨浮現導演對尋常百姓卑微但尊嚴的生活（如張婆婆的自食其力、男子以血肉之軀阻擋政治勢力）表達了高度的敬意，同時也彰顯了國家政治無處不在的暗影。

長片結束的時候，打出了鄧小平的遺像 (1904-1997)，以及毛澤東被大量複製的肖像，然後是文革時期女子工人手持「小紅書」雀躍歡呼的圖像，然後是內地「麥當奴」的鋪面，然後是上海市內瓦駁壩墻上刻有「文化大革命」的剝落字樣，在顯示了強入政治或權力中心的人物儘管一個一個的離去，時代、政治及經濟的面貌也彷彿已經改頭換面，但政治暗影的力量仍彷彿存在，揮之不去。最後的一組鏡頭，是回到香港的城市空間，是地鐵車門的開合、列車的駛去，映現一個鮮紅的廣告燈箱，賣著「香港回歸舉國同慶」的告示，回歸的城市也有它無處不在的政治暗影。錄像在最後打出字幕：

What is she looking into?  
What are you looking at?  
What am I looking for?

在「你」、「我」、「她」、「看」與「被看」之間，導演追尋的或許就是一個自我表述的空間、一個身份存在的位置，而在政治的浮動中，走過這條黃線之後，香港能否繼續保留或進一步開拓這些空間和位置呢？！

*Hong Kong in Transition - Getting Personal* was shot in June 1997, on the eve of the '97 hand over. It opens with a picture of the Hong Kong coastline in 1952, then the title "I was born this year in Hong Kong" and then a 1951 picture of Mao Zedong in Nanjiang, followed by a picture of Nan Ming-guo, who died under the KMT White Terror. The tone is set for the theme of "the individuals and politics". The documentary is subsequently made up of interviews with Hong Kong artist Sze Yuen and Singaporean theatre artist Keng Sen Ong on their views of the political, among other, changes that the city was undergoing and prospects for creative freedom. The interviews are intercut with scenes from the 1997 vigil for the June 4th incident held in Victoria Park, still shots of political figures such as Deng Xiao Ping and Wang Dan, and the press photo of the young man holding off tanks in Tiananmen Square. It is an attempt to link up the history of Hong Kong with political upheavals in the motherland - such as the internal power struggles of the Communist Party and the June 4th incident. These upheavals cast their shadow over Hong Kong, which despite its colonial status had never been cut off from the motherland and could not resist or shake off political implications when the north was in turmoil. When this prodigal son was finally returned to the motherland, their fates inevitably would intertwine. These were considerations, worries or pessimistic conjectures that weighed heavily in the air.

The middle part focuses on the artistic works of Sze Yuen. The camera intrudes into her studio and captures her, from different angles, sketching and portraying Grandma Cheung, an old lady from the street. The camera sometimes lingers on the canvas, sometimes follows bag ladies or scavengers in their daily routine. From Sze Yuen's own words we understand that she was touched by the dignity and independence of Grandma Cheung. There is a cut to the picture of the young man holding off tanks, followed by a photo of Deng Xiao Ping. The micro-politics of daily life and macro-politics of the state, it is now made evident, mirror each other. It is also clear that the director salutes the lowly yet dignified ordinary people (as seen in the self-reliant Grandma Cheung and the young man who stood up to the might of the state), and at the same time reveals the omnipresence of the state.

Near the end, it is first the portrait of the deceased Deng Xiao Ping (1904-1997), then a mosaic of identical Mao portraits and the image of the "Little Red Book" held by female workers in ecstatic salute. There is a cut to a McDonald's in the mainland, followed by a derelict wall in urban Shanghai with the painted words "The Cultural Revolution" all but faded away, implying that even though strongmen may have left the political arena, the political centre adopted a new look, even though it may be a new era, a new economy or a new political system, the state still cast a shadow far and wide. The last set of shots comprises an urban shot of Hong Kong, the opening and closing of the door of an MTR carriage, a train passing a bright red advertising panel declaring "the whole country celebrates the Handover". There was no escape from politics even after the hand over. And finally, there are titles asking:

What is she looking into?  
What are you looking at?  
What am I looking for?

Between "you", "me", "her", "to see" and "to be seen" is the breathing space which the director is looking for, the space for self-expression, the place for an identity. In the flux of politics, when Hong Kong has made the transition, could this space or place be retained or expanded?!

1215 《超越黃線》拍於1997年6月，正是香港「九七回歸」的前夕，錄像的開首是1952年香港海岸的歷史圖片，然後字幕打出：「我在這年生於香港」，然後是1951年看毛澤東在南京的照片，然後是1951年死於國民黨白色恐怖的藍明谷的照片，自此開啟了整部長片「個人與政治」的脈絡。接下來的紀錄片，訪問了香港藝術工作者施遠及星加坡劇場工作者王景生，訪問他們對城市政治變化的看法、對創作自由空間的展望等等，其中又在訪問的過程上不斷來回穿插1997年在維園舉行的「六四」悼念燭光晚會的現場實況、政治人物如鄧小平的硬照、王丹的詩、「六四」事件時在天安門廣場上以身擋住坦克的男子的新聞圖片等等，企圖將香港「九七」的歷史演進連起中國大陸母體政治的變動——中共的歷史事跡諸如內部的權力鬥爭和「六四」事件等，一直以來都對香港的前景投下或多或少的暗影，母體政治的飄搖仍與殖民地城市的命運血肉相連，或許說得確切一點，是這個回歸城市根本無力抗拒或擺脫母體政治的種種牽連或掣制。這些思慮，無疑是沉重的，而且不無悲觀的意識和設想。

如果說尋找個人的表述空間與身份位置，是馮美華對「政治與個人」的思慮，那麼，把政治與愛情擺放一起平行觀察，卻是她另一趟深化私我與大眾、微觀與宏觀的試驗和創造，《灰姑娘巧遇乞丐王子》(Cinderella Meets the Pauper Prince, 1999)是另一部關乎「個人與政治」的錄像長片，不同的是這部長片既有新聞紀錄片的風格，又帶點劇場演出的味道，片中有十五個灰姑娘，都是在愛情路上遇到困惑或難題的女子，例如有天生醜陋時刻與漂亮妹妹比較的自卑女子，有愛在心內卻沒有勇氣表達的暗戀女子，有獨自寫情信給自己的孤獨女子，有不斷尋找對方肯定答案的痴情女子，有反覆等待愛人來臨的天真女子，或許，這眾多的女子其實是同一人在愛情漩渦中不同的形貌、但綜合這些形貌卻得來共同的寂寞、自戀、自溺、懦弱等特質，分不清到底是由於這些特質造成那些愛情困局，還是愛情的死胡同孕育了這些無可挽救的人性缺點，但有一點可以肯定，導演是要透過這些女子形感對比她心中的另一位政治英雄：昂山素姬。片中不斷穿插昂山的新聞圖片及片段，畫面上顯映了昂山丈夫病逝的消息，但遭緬甸軍政府軟禁的昂山卻無法前往英國見丈夫最後的一面，這是一個女人家庭（愛情）與國家（政治）兩難共存的困局。

除了昂山的政治新聞外，這個錄像作品還安插了周恩來的歷史片段，例如當年在印度尼西亞開會時討論朝鮮停戰及台灣局勢等問題，1958年他在中共整肅知識分子的政策中企圖擔任中介的角色，在中國大陸成功試爆第一枚原子彈時他向國民宣佈的新聞報導，可以說，周恩來是導演在片中推崇的另一個英雄偶像。這些政治的新聞片段，片段零碎的剪接在十五個灰姑娘或灰姑娘十五場帶點實驗劇場及荒誕風味的演出中，形成了強烈的對比：愛情的小世界是自我沉溺、狹小而使人窒息的，相對於這個私我的領域，外面卻還有另一個隨時天翻地覆的大世界，政治的風起雲湧不因個人的意願而轉移，而在這個大小世界的對比之前，導演選擇了昂山素

姬的位置，昂山對自己國家的義無反顧、對民主和自由的無私無我奉獻，超越了私我愛情與家庭的界限，儘管我們未必完全同意導演的觀點，認同自我沉溺的愛情世界完全與外在的政治關懷互相對立，但這個作品的意義，仍可見出作為一個女性的錄像工作者，導演如何擺放個人與公眾、私我與大我、愛情與政治之間衝突性的思慮。

## 5. 結語

所謂「創作」就是「自我發揮或創造」，所謂「自主」就是在製作模式及內在精神上的「獨立」——回應文章開首的詰語，馮美華二十多年來的錄像創作便已為自己抱持的理想和原則下了註腳，她的作品，無論是對城市與媒介的凝視（如《錄像中錄像》(1991)、或對女性家庭與職業角色的反思如《第二性》(1986)、或對平凡生活人物的關注如《花「飛」年華》(2001)，還是正如這篇文章分析的作品主題：從自我審視到女性成長、從個人到政治、從城市到愛情，都每流露她對現實處境批判的意識：她一方面相信「錄像」這個媒介的潛能，但同時也意識大眾媒介具有壟斷的力量；她一方面相信個人的獨立和自主，但時刻不忘歷史大環境的政治限制；她一方面看得透徹這個城市的寂寞與遺忘，但仍努力尋找溝通的可能。她曾經說過，製作、推動、策劃教育錄像的節目和活動，目的不是為了「製造」更多的錄像工作者（當然如果不斷有人願意加入總好的），而是希望可以為這世界提供另外一些聲音、另外一些觀照角度的可能，從而令我們的城市，以及生活在這個城市的人，能夠有更多可以獨立自主思考的可能，並改善文化的素質——期望仍將繼續在這條路上走下去，為政治與經濟陰霾定而且對藝術與文化普遍冷漠的城市，走出陽光燦爛的天空……

二〇〇二・四・二二

the search for self-expression and identity is May Fung's main concern in her deliberation on politics and the individuals", then a parallel observation on politics and love is another of her in-depth experimentation processes and creations, on the self versus the mass, and the micro versus the macro. *Cinderella Meets the Pauper Prince* (1999) is another documentary feature on "the individuals and politics". What distinguishes it is its style: a combination of newsreels and theatrical performances. There are fifteen Cinderellas in the feature; each of them has a unique problem with love. For instance, there is the ugly duckling who just cannot help comparing herself to her pretty sister all the time, and falls lower and lower in her inferiority complex. Another girl carries a torch for someone, but does not have the courage to let him know. A lonely girl is reduced to writing letters to herself. Then there is the girl who needs to be reminded of his love all the time, and a naive girl who keeps waiting for someone that will never turn up. They might be fifteen different women, or just different facets of one lovelorn woman. They share some common traits, such as loneliness, narcissism, self-indulgence, and cowardice. It is hard to tell whether these traits cause their predicament or whether they are forced into developing these irremediable traits by their predicaments. What we can be sure of, however, is that the director wants to compare and contrast these various types of woman with another of her political heroes: Aung San Suu Kyi. The feature is intercut with newsreels and press photos of her. We learn that her English husband has succumbed to disease, but Aung San Suu Kyi, who is under house arrest imposed by the Burmese military government, is not allowed to go to England to see him at his deathbed. She is a woman caught between family (love) and country (politics).

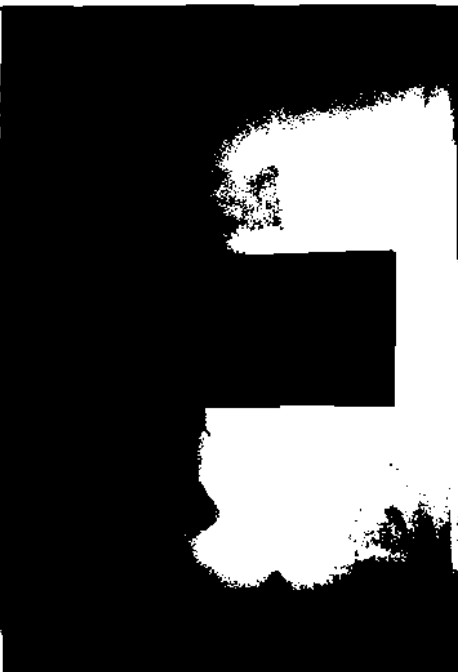
Besides newsreels of Aung San Suu Kyi, we also treated to newsreels of Chou En Lai, such as his attendance at a conference in Indonesia in the Korean War and on the Taiwan issue, of his attempts to mediate on behalf of the intellectuals during the 1958 purge, and of his announcement to the nation when China successfully tested the first atomic bomb. It can be seen that Chou En Lai was another hero that the director adored. The intercutting of these political newsreels with the absurd experimental theatres of fifteen Cinderellas, or fifteen experimental theatres of Cinderella, shows a strong contrast between two worlds: the individual world of love is self-indulgent, petty

and softocating, while the all-encompassing outside world is a turbulent world where political upheavals are beyond the power of the individuals. Between the two worlds, the director endorses the stance chosen by Aung San Suu Kyi: she gives up her family for country, and herself to the struggle for freedom and democracy. Her love is greater than romantic love or the love of the family. We might not agree with the director that self-indulgent romantic love is mutually exclusive of politics, but we may agree that this work is a female video maker's reflection on conflicts between the self and the masses, the self and the greater self, and love and politics.

## 5. Conclusion

So, it goes back to where we began. "Creation" means self-expression or realisation, and independence means autonomy in deciding the mode, or spirit, of the creative work involved. The video works May Fung has produced over these twenty odd years are the best footnotes to the upholding of her principles and ideals. Whether a penetrating look at the city or the media (*Video on Video*, 1991), or a reflection on the homemaker and the career woman (*The Second Sex*, 1986), or concern for ordinary people (*In the Mood for Love - In the Mood for Life*, 2001), or at any of the themes we have discussed: from self-reflection to feminine awareness, from the personal to the political, from city to love, the element of social criticism is never absent from her work. She, on the one hand, believes in the potential of video as a medium, but on the other, is fully aware of the monopolistic power of mass media. She believes in the independence and autonomy of the individual, but is also well aware of the macro confinement imposed by history and politics. She knows too well that this is a city of aloofness and amnesia, yet she persists in building bridges and intercommunicating. She once said that her purpose in doing what she has been doing—creating video works, promoting video-making and coordinating educational programmes and activities—was not to recruit new video makers (that would be an added bonus), but rather to introduce alternative voices and fresh perspectives to the city, and by so doing, stimulate independent thinking among the people, and enhance the cultural quality of the city. It is our hope that she keeps going, and brings some sunlight and warmth to an overcast city under political and economical uncertainties, and is still cold to arts and culture.

April 20th 2002 (Translated by Teri Chan)



馮美華如是說 一切從「此」開始

May Fung's Statement on  
Everything starts from "Here"

樓下

光、風和聲音的裝置。它們企圖透露我底記憶、幻想。我生命中存在著某些重要感知時刻，它們永遠是我底於「此」——現在。只是我絕望地冀望它們淨化而成我底新的存在——多點昇華、多點純粹。

Downstairs

An installation with light, wind and sound. They try to reveal my memory and fantasy. There are in my life of creation several points (like layers of fabric) of "here" that cast much impact on me in terms of emotionality and intellectuality. They are forever here and being distilled into a new state of being for me - more sublime and greater purity. I desperately look for.