

Hainan "Comfort Women"

海南“慰安妇”

Photo by Huang Yiming

黄一鸣 著



中国摄影出版社

CHINA PHOTOGRAPHIC PUBLISHING HOUSE

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作者(左二)在拍摄现场

慰安妇制度是二战时日本政府强迫各国妇女充当日军性奴隶的制度。慰安妇与日军的关系，是数千年人类文明史上找不到第二例的男性对女性集体奴役和摧残的现象。在这个制度的奴役下，40余万中国、朝鲜、日本、东南亚和欧美各国的妇女惨遭日军蹂躏，其罪恶罄竹难书。

海南省原有24位日军“慰安妇”幸存受害者，其中4人已经去世。曾为“慰安妇”的经历给她们的身体和心理都留下了难以治愈的创伤。与同时代的人相比，她们过早地失去了青春，丧失了劳动能力，无情的折磨让她们变得更加苍老。

《海南“慰安妇”》重现了日本侵略暴行的战争史和血泪史，把我们民族曾经蒙受过的耻辱与苦难的历史用纪实摄影的形式再现出来。本书让读者关注这些战争受害者的近况，倾听她们最微弱、最凄惨的声音，对教育下一代铭记历史，控诉侵华日军的滔天罪行有着深远的意义。

" I could not fell asleep easily and was often woken up by nightmare in the past months, an aftermath of my recent interviews with several comfort women, who were forced to become army sex slaves by Japanese troops during the World War II. When darkness falls and the dawn does not come, my heart always aching as the comfort women's weatherbeaten faces and miserable experience emerge in my mind."



黄盈盈 摄
Photo by HuangYingying

黄一鸣，从小生长在海南黎村苗寨，上山，插过队，当过农民，开过汽车，海南一草一木的变化，深深地根植在他心中，这就使得他所记录的海南故事更真实，更生活化。在他看来，拍摄照片最重要的，就是要能表现我们的生存空间和社会现状，表现身边的普通老百姓，表现我们生活中所经历的方方面面。

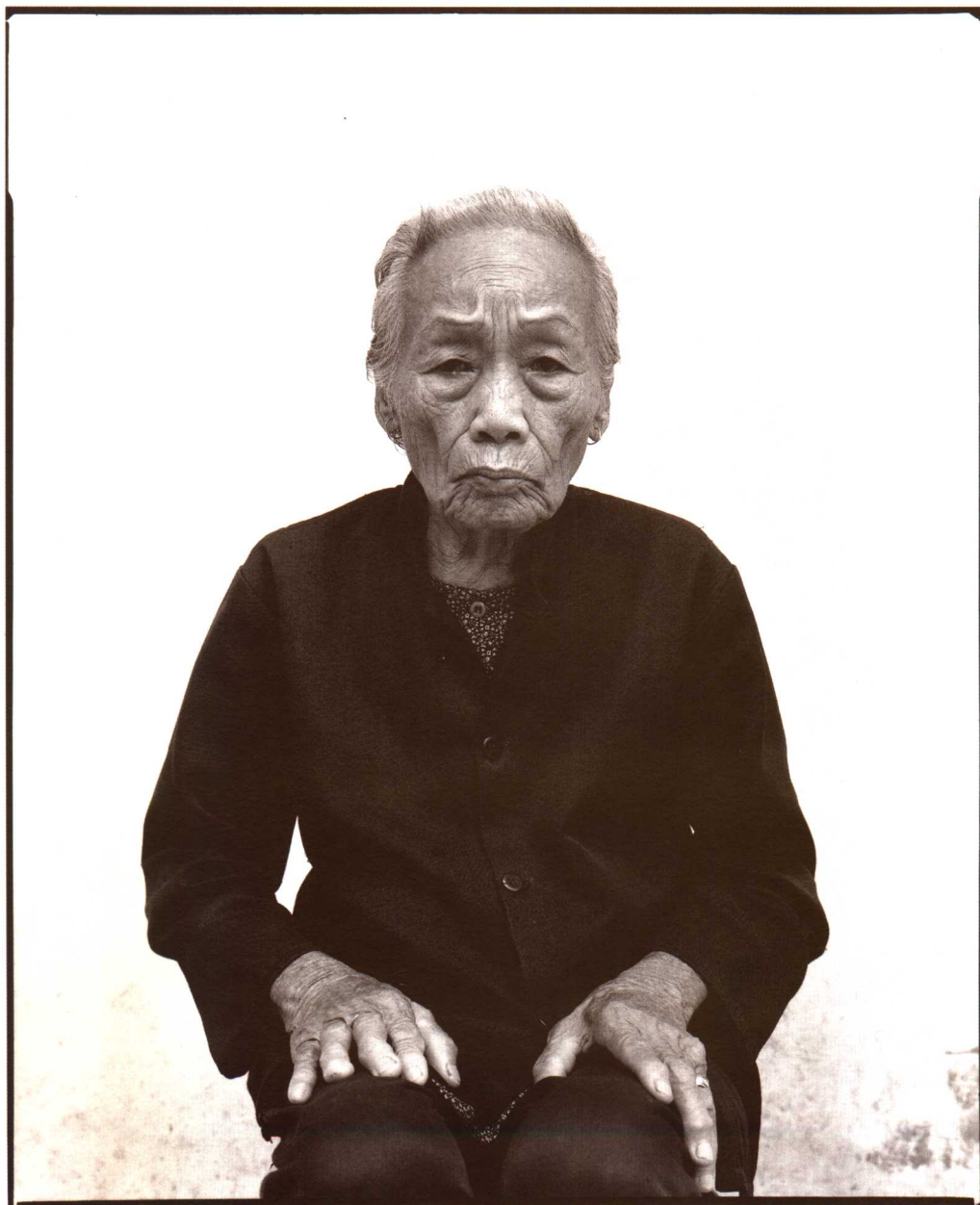
从1981年开始摄影创作以来，他先后出版过《黄一鸣纪实摄影作品集》（1992年）、《海南故事》摄影集（1996年）、《黑白海南》摄影集（1999年）、《时代映象》摄影集（2003年）、《镜间本色》摄影集（2004年）；参加过《西藏行》、《今日新加坡》、《缤纷的澳门》等摄影创作；获中国新闻奖摄影金奖，第八届亚洲风采华人摄影比赛一等奖，第九届中国国际摄影展览优秀作品奖，第20届全国摄影艺术展览铜奖，第21、22届全国摄影艺术展览优秀奖，2007年荣获第七届中国摄影最高奖金像奖，首届亚洲新闻摄影比赛优秀作品奖，论文《论纪实摄影的文学色彩》获中国摄影家协会理论研讨会优秀论文奖等奖项。

2003年他在平遥国际摄影节举办《海南纪实》摄影作品展，2005年在海南海口、山西晋城分别举办《海南“慰安妇”》摄影作品展，贵州都匀国际摄影节期间举办《海南黎族》摄影展，四川成都国际摄联大会期间举办《海南故事》摄影作品展等多个个人摄影作品展览。

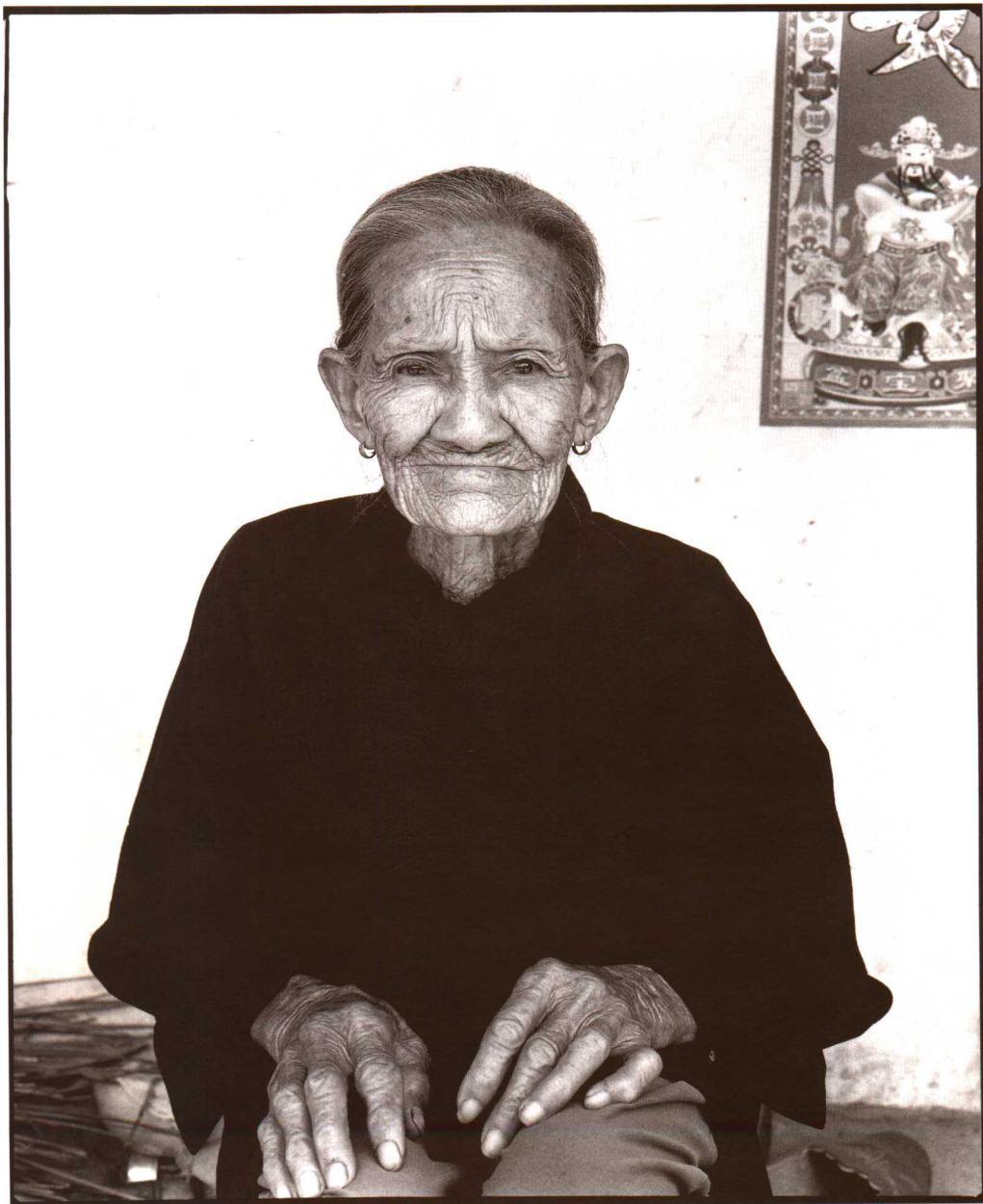
黄一鸣现任《中国日报》海南记者站站长、主任记者。系中国摄影家协会理事、美国纽约摄影学会荣誉高级会员、海南省摄影家协会主席。

Huang Yiming, photographer of China Daily. Huang participated in the spot coverage of a series of major events and published about ten thousand pictures in the past twenty years. Some of these works were exhibited and achieved prize in professional match.

《海南“慰安妇”》摄影专题荣获首届亚洲新闻摄影比赛优秀作品奖，入选第23届全国摄影艺术展览，全国多家报刊和上千家网站转载。



陈亚扁，黎族，1925年生，陵水祖关镇祖孝村人。



卓天妹，黎族，出生年月不祥，陵水县祖修村人。



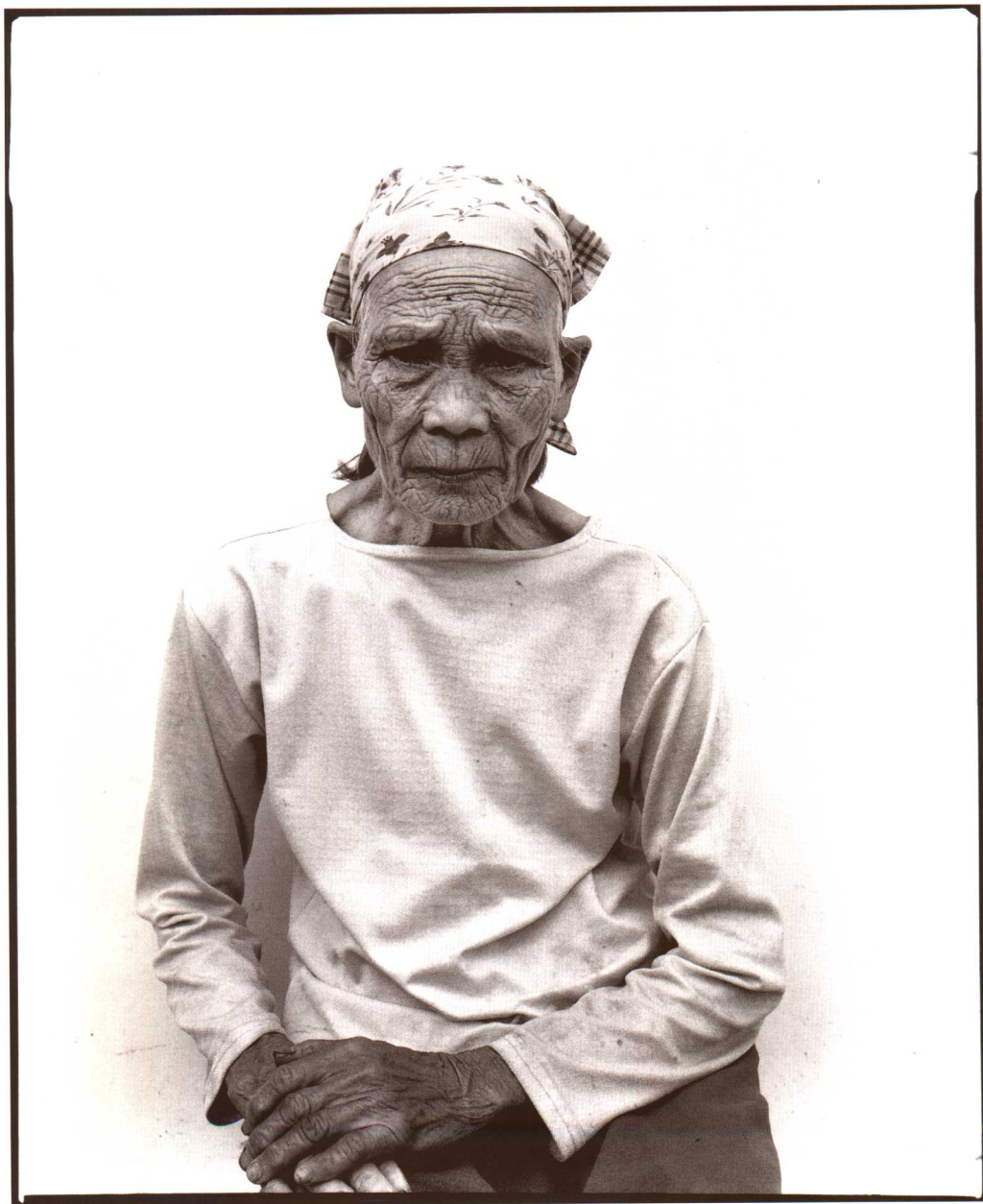
陈金玉，黎族，1925年生，保亭县南茂农场北懒村人。



谭亚洞，黎族，1926年生，保亭南林万如村人。



邓玉民，苗族，1927年生，保亭响水镇什齐村人。



林亚金，黎族，1925年生，保亭县南林乡罗葵什号村人。

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序

记忆与证词

韩少功

一般的照相不是摄影，因为摄影是一门艺术，摄影者的镜头分泌着感觉、情感、思想以及价值判断，是一种透出了脉搏和体温的视觉语言。

我看过黄一鸣先生好些摄影作品，对他的纪实黑白镜头尤有较深印象。这一次，他再一次不辞劳苦，深入穷乡僻壤、深山老林，同样用黑白语言发掘历史，纪录了日军侵华时期21位“慰安妇”的悲怆命运，对暴力与强权再一次给予了无声的控诉。虽是无声，但我们可以从很多镜头中听到作者的一声叹息，听到作者的加速心跳，听到作者全身血涌的呼啸之声。其中老人、孩子与母狗的一幅作品特别让人动心：狗尚堪怜，何况人乎？一种过去与未来的对望，温情与残酷的交织，由作者敏锐地加以捕捉和表达，从此在我们的记忆中定格，也进入了人类的悲情历史。

少数日本右翼政客一直否认有关“慰安妇”的政府责任，激起了几乎全世界正义之士的抗议。因此黄一鸣先生这本影集也是一份及时的证词，在中日友好条约签署三十五周年之际，与其它众多证词一道提交人类良知法庭，有利于中日两国人民不忘历史，面向未来，从而共筑东亚各族人民今后的责任、正义以及慈爱。几年前，我在日本见到毛泽东文集的日译者。作为一位日本海军退役人员，他到过海南岛，很关心海南岛，对日军在海南岛的作为却不无困惑。据他说，日本陆军干坏事较多，但进占海南岛的日本海军风纪较严，因此干坏事较少。可惜我当时手中没有黄一鸣的这本影集，否则我就可以与老先生有更深入交流，让他以更开阔的视野，更真切地感触到遥远海岛的深深伤痛。我相信，他也一定会在这些摄影作品面前动容和沉默的。

2007年4月

于海口

作者为著名作家、海南省文联主席

Memory and Testimony

Han Shaogong

Ordinary photographs are not photography, because real photography is an art, a kind of visual language revealing pulse and heat, where photographers' cameras exude feelings, emotions, thoughts and value judgments.

I've seen many works of Mr. Huang Yiming, and have been impressed greatly by his black-and-white documentary shots. This time, once again, he took the trouble to visit remote, underdeveloped and thickly forested mountains and villages, used black-and-white language to dig out history, recorded the tragic lot of 21 comfort women when Japanese army invaded China, and brought a silent charge against violence and power. Though it's silent, we can also hear from many shots the photographer's sighs, his accelerating heartbeats and his shouts running through the blood of his body. Among them is a shot of an old woman, a child and a dog, which is touching in particular: even a dog deserves sympathy, let alone human! Such a kind of looking at each other between the past and the future and interweaving warmth with cruelty are captured and expressed incisively by the photographer, pause hence in our memory, and enter the mournful history of human thereafter.

Some right-wing politicians in Japan are always shirking the responsibility of the government concerning comfort women, evoking protests on the part of righteous people all over the world. And accordingly this photo album of Mr. Huang Yiming is also a timely testimony, which, on the occasion of the 35th anniversary of the signing of Sino-Japan Treaty of Friendship, along with many other testimonies, is submitted to the court of human conscience and helps people in both China and Japan remember the history, face the future, and work together to build up the responsibility, justice and benevolence of all the people in East Asia thereafter. A few years ago, I met a Japanese who translated Mao Zedong's works in Japan. As a retired Japanese navy veteran, he has been to Hainan, and cares much about the island, but he is very confused about what Japanese troops did in Hainan. According to him, Japanese Army did most of the evil deeds, but Japanese Navy in Hainan did much less because of their rigid military discipline. What a pity that I didn't have this album of Mr. Huang at that time, otherwise I could get into further communication with this old man, broaden his vision and help him feel more clearly the deep pains and grief of a remote island.

I believe that he must be touched and get silent in front of all these photographs.

April, 2007
Haikou, Hainan Province

Mr. Han is a famous writer as well as the president of Hainan Federation of Literary & Art Circles.

正义的申诉

陈建中（美国）

人类的战争史似乎就是一部男人的对决史，男人们用有组织的攻击方式来解决谈判桌上无法解决的争端。而女人往往是战争的受害者，受害的母亲，受害的女儿，受害的妻子，或是受害的姐妹。曾经有部电影叫《战争让女人走开》，讲的是军队要开赴前线，上级为了人道的考虑，决定所有探亲的女家属都必须离开部队回家，战争本身似乎应该把女人排除在外。

第二次世界大战是人类史上最惨烈的战争，数千万的生命在战争中消失。但很多年来，还有众多战争幸存的受害者因政治或社会的原因而生活在过去的阴影中，他们在饱受了战争带来的创伤后继续忍受着被忽视和沉默的痛苦，他们被称为“生存着的死亡者”，其中就包括那些无以计数的“慰安妇”们。

“慰安妇”是在二战期间被日本军队强制征用为日本军人提供性服务的妇女。据统计，二战时日本政府征用了大约20万妇女作为军队的性奴隶，其中除了东亚妇女外也包括了在东南亚的欧裔女性。但实际当时真正有多少“慰安妇”被日军强征至今还无法准确统计。“慰安妇”幸存者的声音是那么微弱，而且正在渐渐地淡去。

战争的责任者永远都想逃脱罪责，希望受害者的声音渐渐减弱，以至后人会忘却迫害者所应承担的战争责任。“慰安妇”幸存者不仅面临一个很难被社会及家人理解和接受的过去，而且还有一个极力推托迫害责任的日本政府，这就使她们寻求正义之路更加不易。

荷兰裔慰安妇幸存者简·卢芙·欧亨尼说过：“我认为这个世界不会在乎几个慰安妇幸存者的声音，但其他幸存者包括欧洲裔的慰安妇幸存者也一起控诉，世界就不会坐视无睹了。”众多微弱的声音共同发出的就是一个响亮的呼喊，而这一呼喊正在通过我们的媒体和公共艺术向世界揭示那些政客们所想掩盖的事实。

黄一鸣的“海南慰安妇”摄影专题，所作的正是用图像和文字的结合向世人揭示那些战争受

受害者被忽视的痛苦。当我得知黄一鸣的这个摄影专题，我就不断地告诉他尽可能多地拍摄那些幸存者，记录他们的自诉。于是常常在网上看到一鸣时，刚聊了几句，他就说要先走，去赶拍几个“慰安妇”幸存者。他跟我说，这些幸存者正在老去，也正在慢慢逝去，他知道时间正在把她们活的见证带走。他执著地花了几年的时间拍摄了二十多个幸存者，记录了她们的痛苦回忆。现在这些影像和文字的纪录呈现在了你的面前，揭示了人类历史上一个反人类罪行的事实。

第一次见到一鸣是在新加坡，那时他正在参加“今日新加坡”的摄影活动。他很关注新加坡的那些红头巾老阿婆们和那些来自海南的先辈们的故事。他送给我一本他的《黑白海南》，他告诉我他对古典音乐的热爱，他父母在五十年代从印尼回到中国就再也没有回去过，他在黎寨成长的经历，历史在现实中留下的痕迹一直是他在追寻的。

也许是一鸣的生活经历，我一直觉得他对社会正义有着一种执著的追求。他的《黑白海南》和《海南故事》都是他对自己生活的土地所发生一切的思索和记录，他一贯地用他的黑白影像语言揭示他对现实的同情与批判。交谈时他的眼神和语气一直是那么的深邃和悠长。我猜想，他之所以喜欢黑白的影像，可能是对古典音乐的领悟和对生活的体验把一切繁复的现实提炼成了简洁而丰富的灰阶影调，就好像用钢琴的黑白键盘弹奏着贝多芬。

他对“慰安妇”题材的选择和拍摄，从一个新的角度，把历史纵向的延续和现实横向的跨越联系起来，把海南受害者的故事放到了申述人类正义的普遍意义上，使海南受害人的申诉成为人类历史上反人道主义的又一个实证，而那些受害者的黑白影像将会像黑白键盘上流泻的无声音乐，永远向观望她们的人呐喊着她们惨痛的经历。

2007年5月

于美国明尼苏达大学

Appeal for Justice

Jamason Chen

It seems that the history of war is actually a history of duels among men, where men resort to organized offensives to settle disputes that are otherwise unsolvable at conference table. However, it is women that are victims of war more often than not suffered mothers, suffered daughters, suffered wives, or suffered sisters. There was a movie Farewell, women, saying the troops were to march to the front, and out of humanism, the leader decided that all the visiting female families leave troops for home. Women seem supposed to be excluded from war.

The Second World War is the most miserable and fiercest war in human history, killing tens of millions of lives. Yet for many years, there have been many victims surviving from the war but living in the shadow of the past for either political or social reasons. After suffering enough from the war, they continue to endure the pain of being ignored and silenced. They are called the living dead, including countless comfort women.

Comfort women were forced to provide sexual services for Japanese army during WW II. According to the statistics, during WW II, Japanese government commandeered about 200,000 women as sexual slaves of the troops, including women of European descent in Southeast Asia besides East Asian women. However, so far, it is yet unable to count the exact number of the comfort women commandeered by Japanese army. Survivors of comfort women have so thin a voice that it's gradually fading away.

Those who are responsible for the war always want to escape their responsibility for the crime and offence, in the hope that the victims' voice would fade out so that later generations would forget the warfare responsibility these persecutors are supposed to shoulder. And what survivors of comfort women are facing is not only the past hard to be understood and accepted by the society and their families, but also a Japanese government that is sparing no effort to shirk its responsibility for persecution, the combination of which makes their road to seeking justice more difficult.

Jan Ruff O'Herne, a surviving comfort woman of Dutch descent, once said, I don't think the world would care about the voice of a few comfort women, but if other survivors, including surviving comfort women of European descent, unite to appeal, the world wouldn't just sit by and watch. And it is a resounding shout that countless thin voices are integrated into, and the shout, with the help of our media and public art, is revealing to the whole world the facts those politicians want to cover.

What Mr. Huang Yiming's special photography Hainan Comfort women is doing is to combine images and characters to reveal the ignored pains of those victims of war. When I heard of his special photography, I kept asking him to shoot as many survivors as possible and to record their private prosecution. So more often than not, when I came across Yiming on the Internet, and just began to chat,