

# 博士学位論文審査要旨

2021年12月23日

論文題目：An Alternative Chinese Cinema: Early Diasporic Chinese Filmmaking  
(オルタナティブな中国映画：初期のディアスポラ系中国映画製作)

学位申請者：朱 琳

審査委員：

主査： グローバル・スタディーズ研究科 教授 Gavin J. CAMPBELL

副査： グローバル・スタディーズ研究科 准教授 菅野 優香

副査： Department of History and Ethnic Studies, Compton College (Los Angeles, USA),  
Professor Fanon Che WILKINS

要 旨：

In a compelling dissertation, Zhu Lin explores the transnational links of creativity and production that have created what we traditionally call “Chinese cinema.” By forging an innovative transnational perspective, Ms. Zhu questions the analytical utility of nation-based studies of film cultures, and she suggests thereby how we can reconceive the boundaries of Chinese cinema, as well as the contours of any cinema culture traditionally defined by national borders. Across an introduction, three chapters and a conclusion, Ms. Zhu achieves a striking research result that has important theoretical insights built upon a foundation of deeply researched empirical data. Altogether, then, this dissertation makes significant contributions to contemporary scholarship, both in its specific field of Chinese film history, as well as in the larger study of creative flows across national boundaries.

Chapter one explores the fascinating transnational origins of Chinese film culture. It makes a compelling case that any understanding of Chinese film requires a larger historical context that pushes beyond the first celluloid films, back into what gave Chinese film its basic creative DNA. That origin, the chapter argues, lies in Chinese opera as it spread throughout the diaspora. It provided the foundation for an emerging film culture by supplying plots, production techniques, distribution networks, and even many of its greatest stars. Chinese opera, therefore, provided the business and cultural nexus upon which the emerging film industry would come to rely. By pushing beyond the early history of film and exploring the creative culture that preceded it, Ms. Zhu makes a compelling case that Chinese opera across the Chinese diaspora demonstrates the value of a transnational understanding of Chinese film. From the beginning, Chinese cinema was inevitably a cross-culture, cross-border creative endeavor.

Chapter two takes up a startling example of this transnational creativity. Esther Eng (1914-1970) lived her life between the United States and Hong Kong, while her films took in even larger stretches of the Chinese diaspora. Born in San Francisco, Eng was raised in the environment of Chinese opera culture, which made her acutely aware of her location in between politically defined national borders. Through a close analysis of Eng’s surviving two films, as well as a thoughtful engagement with contemporary remnants and descriptions of her other work, chapter two uses Eng’s career to chart the development of production companies and creative channels that were,

from their beginning, transnational. It also demonstrates the way political developments – particularly the war with Japan, the larger global conflict in the early 1940s, and the Communist revolution – also created diasporas that inevitably ricocheted back to influence film production in the Chinese mainland. Eng is therefore an excellent lens to study the interaction between the diaspora and political/historical developments that shaped the contours of cinema production across national borders.

Chapter three shifts the lens from the Hong Kong-San Francisco-mainland China nexus of chapter two, to explore the push to bring film to the Chinese diaspora in Southeast Asia. Through a careful study of how several new film production companies took advantage of the larger political context that made Southeast Asia both an accessible and desirable market, this chapter explains how the Communist victory in 1949 by and large severed the old networks that had bound together Hong Kong, Shanghai and San Francisco in a network of film creativity. The opening of a new network in the 1950s linking Hong Kong to Singapore and Malaysia, therefore, created an entirely new set of cinematic tropes that once again reshaped the nature of “Chinese cinema.” The chapter looks at how major Shanghai-based production studios, and Kong Ngee in particular, became the hub of Chinese diasporic cinema during the Cold War.

The committee was impressed by the conceptual strength of this project. Ms. Zhu successfully explained her overall intent, and the methodological model she used to conceptualize the dissertation. There was agreement within the committee that the dissertation’s conceptualization of gender was not as strong as it could have been, particularly the material related to Esther Eng in chapter two. Questions also remained about whether national borders are as irrelevant as the dissertation sometimes seems to suggest.

Nevertheless, the committee unanimously concluded that the dissertation was a sophisticated and nuanced examination that pushes forward a new agenda for studying film creativity from a transnational perspective. The committee also unanimously agreed that the dissertation met every requirement for the conferral of the PhD degree.

よって、本論文は、博士（アメリカ研究）（同志社大学）の学位を授与するにふさわしいものであると認められる。

## 総合試験結果の要旨

2021年 12月 23日

論文題目：An Alternative Chinese Cinema: Early Diasporic Chinese Filmmaking  
(オルタナティブな中国映画：初期のディアスポラ系中国映画製作)

学位申請者：朱 琳

審査委員：

主 査： グローバル・スタディーズ研究科 教授 Gavin J. CAMPBELL

副 査： グローバル・スタディーズ研究科 准教授 菅野 優香

副 査： Department of History and Ethnic Studies, Compton College (Los Angeles, USA),  
Professor Fanon Che WILKINS

要 旨：

The oral examination of Zhu Lin's PhD dissertation was held via Zoom on December 23, 2021 from 10:45 to 12:15. For the first thirty minutes, Ms. Zhu presented an overview of her dissertation's findings. In the remaining hour, she took questions from the committee, which ranged over topics that included her argument, theoretical perspective, interpretation of sources, and her evidence. She presented compelling responses to these questions, demonstrating a mastery of her topic, as well as a sophisticated understanding of how to conduct large-scale research projects at the highest academic level. She answered all the questions with competence and scholarly maturity.

Prior to this examination, Ms. Zhu has presented her findings in both international conferences and in several publications, including a prestigious Canadian history journal. She has conducted all her scholarly work in English, including writing her dissertation and conducting the entire dissertation exam in English as well. The depth of her analysis, the success she has had presenting her ideas both in and outside the Doshisha research community, and the maturity of her scholarship have convinced the committee that her work more than sufficiently proves her abilities and her future promise. For this reason, the committee unanimously agreed that the results of both the dissertation and the exam merited the award of a PhD degree. よって、審査委員一同、総合試験の結果は合格であると認める。

## 博士學位論文要旨

論文題目：An Alternative Chinese Cinema: Early Diasporic Chinese Filmmaking  
(オルタナティブな中国映画：初期のディアスポラ系中国映画製作)

氏名：朱琳

要旨：

Most researches on the history of Chinese cinema usually examine film industries in three districts: mainland China, Hong Kong and Taiwan. Yet rather than conceiving of Chinese cinema along geo-political borders, this dissertation argues that Chinese cinema is a conceptual and de-territorialized culture that has been inadequately examined. From the 1930s to the 1950s, Chinese filmmakers formed a cross-border, Pacific Rim network of cinematic exchanges among various Chinese diasporic communities. This dissertation revisits this piece of forgotten history of Chinese cinema, and makes the case for a revised, transnational approach to the study of Chinese cinema. It consists of three chapters that present groups of Chinese diasporic filmmakers and their transnational cinematic experiences in different historical conjunctions from the 1930s to the 1950s. As artists and entrepreneurs on the margins of traditional Chinese cinema, they help illuminate filmmaking exchanges not only within the nation-state but also between nation-states and cultures. Instead of narrating Chinese cinema as a monolithic national cinema, this study explores new relationships between Chinese filmmakers, traditional stage culture, language differences, Chinese ethnicity, and politics through a transnational and diasporic lens. It argues that Chinese cinema, from the very beginning, was the product of transnational movements of capital, people, and ideas among the Chinese diaspora. The global links among various Chinese communities initiated and sustained the development of Chinese cinema.

Chapter One examines the critical interactions between Chinese opera and early Chinese filmmaking in the early 1930s. Before the coming of film, opera reigned supreme as the most popular public entertainment. It greatly influenced the earliest filmmaking in China by providing a venue (teahouses and theaters), artistic sources (music, scripts and performers), and an audience. This chapter illustrates how the earliest Chinese sound films of the 1930s created in different localities in and out of China relied heavily on Chinese opera for both plots and performers. Pioneer filmmakers included established opera masters such as Mei Lanfang and Xue Juexian, who joined with Chinese film distributors like Kwan Man-ching and Chinese American directors like Joseph Sunn Jue. This chapter argues that the transnational Chinese opera culture provided the foundation for a transnational Chinese film culture.

Chapter Two centers on early Chinese transnational cinema in diasporic communities by re-discovering the Chinese American director and producer Esther Eng. Raised in San Francisco's Chinatown in a culture embracing both Cantonese opera and Hollywood films, Eng grew up immersed in a transnational diasporic Chinese diaspora that would have a major impact on her career as a trans-cultural film director. Wartime patriotism aroused by the events leading to WWII impelled her to go back and forth between the U.S. and China to make films for Chinese audiences in both countries. Eng and her contemporaries represent a

diasporic cinema that was neither “Chinese cinema” nor “American cinema.” By making and distributing films across the Pacific, Esther Eng shortened the distance between overseas Chinese and their compatriots in China. What’s more, Eng’s transnational filmmaking demonstrated the constantly changing geopolitical contours for Chinese filmmaking during wartime.

Chapter Three examines the cinematic connection between Hong Kong cinema and Southeast Asian cinema in the 1950s and 1960s. When the Shanghai film industry was isolated from the rest of the world after 1949, the cinemas of Hong Kong and Southeast Asia became much closer. To sustain its theater circuits and to expand its markets in Southeast Asia, the Kong Ngee film company shifted its base from Singapore to Hong Kong and began making Cantonese films. By unveiling the Hong Kong-Nanyang nexus, this chapter argues that Hong Kong and Singapore constituted a vibrant diasporic Chinese filmmaking network. Despite the volatility of Cold War politics, beginning in the middle of the 1950s Hong Kong cinema developed from being a peripheral part of Chinese national cinema to functioning as a hub of Chinese diasporic cinema.

In conclusion, this dissertation sketches the landscape of early transnational Chinese filmmaking in which cross-border filmmaking and individual filmmakers (both Chinese and overseas Chinese), traditional culture (such as Chinese operas and diverse language/dialects systems), and a massive diasporic audience (such as Chinese in North American and Southeast Asia) altogether defined and sustained Chinese filmmaking as cultural production. Meanwhile, a variety of complex social-political events, such as the Sino-Japanese War, the establishment of the PRC, and the Cold War, provided both chances and challenges for transnational Chinese filmmaking. It is the rich, complex, and continuing inter-/intra-cinematic dialogue between the mainland, Hong Kong, Taiwan and diasporic communities that formed elsewhere that reveal the full extent of the changing, evolving, rupturing, and reforming course of Chinese cinema(s).