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論　文　内　容　の　要　旨

氏　名	（　李明　）
論文題名	**Chinese Diaspora in Transnational Cinema:** **Image, Cultural Identity, and Gender** （越境する映画における中国人ディアスポラ： イメージ、文化的アイデンティティ、ジェンダー）

論文内容の要旨

This thesis centers on films about the Chinese diaspora from the period of the late 1980s to the first decade of the twenty-first century. The films made by mainland Fifth Generation directors such as Chen Kaige, Zhang Yimou, Tian Zhuangzhaung, and their classmates in Beijing Cinema College, as well as by their contemporaries in Hong Kong and Taiwan such as Hou Hsiao-Hsien, Ann Hui, Ang Lee, Stanley Kwan, and Wong Kar-wai, Chinese cinema has since the 1980s entered into global visibility. Although many people may see these regions as three entirely separate nations or places, in cultural terms, they share a common legacy of history, culture and language.

In Part I, I will explore three films, Wayne Wang's *Eat a Bowl of Tea* (1989), Stanley Kwan's *Full Moon in New York* (1989), and Ang Lee's *The Wedding Banquet* (1995). *Eat a Bowl of Tea* is based upon a novel of the same name by Louis Chu. It tells a story of a westernized son and a patriarchal father in New York's Chinatown around 1949. *Full Moon in New York* is a story of three women from Mainland China, Taiwan and Hong Kong living in New York. *The Wedding Banquet* depicts a gay Taiwanese immigrant man and his boyfriend who live together in New York. To relieve the suspicion of his parents, he decides to marry a Mainland Chinese woman and helps her get a green card. The three films visualize these immigrants in relation to ethnicity, class, and nationality so that issues of generation, age, sex, and gender become intertwined with shifting notions of the self as characters move to a foreign country. Also, the films have similar elements in immigration, cultural conflict between East and West, and gender issues. The characters all have American dream. In this part, through the analyses of race issues, cultural gaps, gender roles, sexuality and identity, I explore how the filmmakers present patriarchal practices in different historical situations. Also women's sexuality in diaspora will be focused on.

Part Ⅱ begins with a discussion of Ann Hui's *Song of the Exile* (1990), a semi-autobiographical story about a Japanese woman, Aiko, who immigrated with her older brother to China's Manchuria when she was young. Ann Hui explores Chinese roots and multiple meanings of Chinese identity through the experience in a family. Hui deals with Chinese identity and various Chinese communities around the world. Although the film is about a personal story, the film emphasizes cultural, historical, and political factors. In this part, my approach is to focus on the characters' diasporic experience and their personal and cultural identities.The next film, Shunji Iwai's film *Swallowtail* (1996) is a story of the stateless sense that permeated the fictional town called "Yentown" populated by immigrants who come to Japan in pursuit of a dream. The film is set at a time when the Japanese yen become the strongest currency in the world. Legal and illegal immigrants work in the city. The immigrants give the city a nickname, "Yentown." The Japanese natives, however, despise such a nickname, and in retribution called the immigrants "Yentowns" (Yen Thieves). *Swallowtail* provides one example of critical consciousness of other/self, center/margin in the globalizing situation. In this part, I will add some

considerations about the community of the cosmopolitan, the representation of the undocumented immigrants, and the expression of a mongrel language from a viewpoint of globalization. The last film in Part Ⅱ, *Shinjuku Incident* (2009), is written and directed by Hong Kong's filmmaker Derek Yee. In this part, I will take the film *Shinjuku Incident* as a case study to consider what kind of unique identity is formed by them while paying attention to problems such as illegal social position, work, language, cultural differences, and the relationship within the Chinese group in the foreign country. To understand why Chinese leave their mother country for a new land, it is important to know how their identities are changed. The representations of illegal immigrants showed in the film provide the possibility of examination.

Part Ⅲ opens with Hou Hsiao-Hsien's autobiographical film *A Time to Live, A Time to Die* (Chinese title: Tong Nian Wang Shi, 1985), dealing with the director's own childhood. The film is about a Mainland Chinese family's coming to terms with its new environment in Taiwan and confronting the hardships of sickness, death, and the pains of growing up from the late 1940s to the early 1960s. The film presents a political articulation of Taiwanese identity with nostalgic motion. The next film, Peter Chan's *Comrades, Almost a Love Story* (Chinese title: Tian Mi Mi, 1996), is about a ten-year romance between two characters from Mainland China who first meet in Hong Kong in 1986. Underlying this turbulent romance are the history, economics and personal circumstances that drew many Chinese into Hong Kong under the British and then, in the face of impending Chinese Communist rule, sent them on to North America. By unfolding the little tales of ordinary people, the film offers some hints of the cultural and national identity of the protagonists. The last film in Part Ⅲ, adapted from Eileen Chang's short story, Ang Lee's *Lust, Caution* (Chinese title: Se Jie, 2007) is about a historically Chinese topic. By concentrating on three of the best-known Taiwan and Hong Kong directors, this part emphasizes the complicated migration in the "Great China."

In the end, when we try to fix the position of Chinese film in the world cinema, we should perhaps pay more attention to the tension and relations among distinct Chinese communities: the Mainland, Taiwan, Hong Kong, and overseas Chinese communities. By my analysis on the issues of representations in diaspora, cultural identity, and gender, we can have a further cognition about transnational Chinese film.

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論文審査の結果の要旨及び担当者

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論文審査の結果の要旨

本論文（*Chinese Diaspora in Transnational Cinema: Image, Cultural Identity, and Gender*)は、９本の映画作品で描かれている中国系移民の表象についての研究である。構成としては三部に分かれている。第一部では、アメリカにおける中国人社会を描いた作品、第二部では、日本に滞在する中国人を描いた作品、そして第三部では台湾や香港に移住した中国人を描いた作品を分析している。研究対象は1980年代から2000年代の間に制作された作品である。

第一部では、世代間の葛藤、夫婦間の葛藤や兄弟間の葛藤とその背景にある文化、ジェンダーおよびセクシュアリティの相互作用を考察している。Wayne Wang 監督の *Eat a Bowl of Tea* (1989)では、初期移民時代のチャイナタウンを描いている。Ang Lee 監督の *The Wedding Banquet* (1993) は現代のニューヨーク在住のゲイ・カップルと住民権を求めて偽装結婚の提案に応じる女性の物語である。Stanley Kwan 監督の *Full Moon in New York* はニューヨーク在住の中国人、台湾人および香港人女性の友人関係とアイデンティティを探っている。申請者は、それぞれの作品で描かれた人間関係と行動に影響を及ぼす家父長制度や他の伝統的慣習の変容を精緻に省察している。

第二部においては、日本社会における中国系移民同士および中国系移民と現地の日本人との関係を中心に描いた作品を取り上げている。Ann Hui 監督の *Song of the Exile* (1990)、岩井俊二監督の『スワローテイル』(1996)、そして Derek Lee 監督の *Shinjuku Incident* (2009)はいずれも共同体、家族やアイデンティティの絡み合いをテーマにしている作品だが、申請者はこの三作品を比較することにより、法や経済や言語等の要素との関係も解明している。

第三部では、台湾や香港に移住した中国人を描いた作品として、Hou Hsiao-Hsien 監督の *A Time to Live, A Time to Die* (1985)、Peter Chan 監督の *Comrades, Almost a Love Story* (1996) および Ang Lee 監督の *Lust, Caution* (2007)を取り上げている。家族愛や恋愛やエロス等の陰に潜む政治やイデオロギーを考察することにより、移動や社会変容が個人のアイデンティティにもたらす影響を明らかにしている。

このように、本論文は、さまざまな地域に住む中国系移民のアイデンティティやジェンダーの問題を現代の映画がどのように表象しているかを、細やかに考察している。テキスト分析の方法論をより明確に提示していれば更に優れた論文になっていたかも知れないが、決して論文の成果を損なうほどのことではない。英語で書かれている本論文は、極めて国際的で注目に値する研究である。

以上により、本論文は博士（言語文化学）の学位論文として十分に価値あるものと認める。