

# Conference Programme and Abstract

## 研讨会目录与摘要

### “Popular Nanyang: Re-thinking Chinese Cultures in Post-war Singapore and Malaya/Malaysia” International Conference

### “流行南洋：重探战后新马华人的大众文化”国际研讨会

Located in the heart of Nanyang, Singapore and Malaya/Malaysia are well-known sites of vibrant Chinese cultural production. After World War II, alongside literature written by intellectuals, other cultural forms with wider appeal have enriched the everyday lives of Chinese in Singapore and Malaya/Malaysia. From mass publishing, to theatre, to radio broadcast, to film and television, the less-studied mix of old and new media technologies were entangled with complex commercial and ideological concerns. Playing host to a dynamic ensemble of media ecologies enlivened by multiple languages and Chinese topolects, Singapore and Malaya/Malaysia jointly offer a special site to reconsider what it means for culture to have been – or have become – “popular” from 1945 to the 1970s, when “Nanyang” struggled as the most suitable geographical term to frame what later became known as “Southeast Asia”. Featuring international scholars and local experts, this bilingual conference aims to reclaim the significance of diasporic and local Chinese popular culture for both social memory and scholarly research.

An international conference co-organised by the Department of Chinese Studies, National University of Singapore, and Singapore Chinese Cultural Centre.

论及华文化的区域，位处南洋中心的新马向来以充满活力著称。第二次世界大战之后，除了知识分子创作的诗文，影响范围更广的其他文化形式亦丰富了新马华人的日常生活。此一关涉民众文化的面向尚未得到学界的充分关注。从大众印刷到舞台表演、从有线广播到电视和电影，新旧并存的媒介技术夹杂着复杂的商业与意识形态考量。而在战后去殖民的过程中，当“南洋”作为区域称说显得不合时宜，新马以其多元语言和不同华人方言所构建的多元媒介生态，成为探勘和思考华人文化在后来所谓的“东南亚”于1945年至1970年代何以变得“流行”的特殊场域。这场双语研讨会召集国际学者和本地专家，重新表述离散与在地华人所实践的大众文化对社会记忆与学术研究的双重意义。

新加坡国立大学中文系与新加坡华族文化中心联办。

## Conference Details

### 会议详情

**Dates:** 11 & 12 November 2023  
**Time:** 9am to 6.30pm  
**Venue:** Singapore Chinese Cultural Centre Recital Studio  
Level 6, 1 Straits Boulevard, Singapore 018906  
**Language:** Mandarin & English  
**Fee:** Free

**日期:** 2023 年 11 月 11 及 12 日  
**时间:** 上午 9 时至下午 6 时 30 分  
**地点:** 新加坡华族文化中心演奏室, 六楼  
**语言:** 华语与英语  
**费用:** 免费

**Day 1**  
**11 November 2023, Saturday**

第一天  
**2023 年 11 月 11 日, 星期六**

Time	Description
09:00 – 09:20	<b>Welcome Address</b> 开幕辞
	Low Sze Wee, CEO, Singapore Chinese Cultural Centre 刘思伟, 新加坡华族文化中心总裁  Ong Chang Woei, Head, Department of Chinese Studies, National University of Singapore 王昌伟, 新加坡国立大学中文系主任  Xu Lanjun, Conference Convenor, Associate Professor, National University of Singapore 徐兰君, 会议召集人, 新加坡国立大学中文系副教授
09:20 – 10:40	<b>Keynote Speech I</b> 主题演讲 I
	Chua Beng Huat & Yung Sai-Shing, National University of Singapore Habitus of Popular and Pop Culture Consumption  蔡明发、容世诚, 新加坡国立大学 大众与流行文化消费之惯习
10:40 – 10:55	Break 茶歇
10:55 – 12:40	<b>Panel 1: Audio-Visual Culture I</b> 场次 (一) : 视听文化 I
Panellists 报告人	Yung Sai-Shing & Yap Soo Ei, National University of Singapore Chua Boon Hean and the Shaw Brothers: Transmedia Career of a Teochew <i>Wenren</i> in Colonial Singapore 容世诚、叶舒瑜, 新加坡国立大学 蔡文玄与邵氏兄弟: 一位潮州文人在新加坡的“跨界”经历

	<p>Yeo Min Hui, Nanyang Technological University          Transnational Stardom and Popular Nanyang: The Case of Chong Sit Fong          杨明慧, 南洋理工大学          跨国明星魅力与“流行南洋”：庄雪芳的故事</p> <p>Yap Soo Ei, National University of Singapore          From Itinerant Artistes to Cultural Intermediaries - Evolution of <i>Gewutuan</i> in Singapore and Malaya (1930s-1960s)          叶舒瑜, 新加坡国立大学          从流动艺人到文化中介者：1930 至 1960 年代新马歌舞团的发展与变迁</p>
13:00 – 14:00	Lunch 午餐
14:00 – 15:45	<p><b>Panel 2: Between Print and Non-Print Media</b>          场次（二）：印刷媒介与其他</p> <p>English          英语</p>
Panellists 报告人	<p>Xu Lanjun, National University of Singapore          Tabloid China: Gossip, Vernacular Socialism and <i>Yeh Teng Pao</i> (1949-1958) in Post-war Singapore and Malaya          徐兰君, 新加坡国立大学          小报中国：流言，通俗社会主义和战后新马地区《夜灯报》（1949-1958）研究</p> <p>Wang Xiaojue, Rutgers University          The Sounding Body of Yue Ou in Postwar Popular Nanyang          王晓珏, 罗格斯大学          聆听声躯：粤讴与战后南洋大众文化</p> <p>Shen Shuang, Pennsylvania State University          Rethinking Literary Realism from the Perspective of “Nanyang Popular”          沈双, 美国宾夕法尼亚州立大学          从“流行南洋”反思文学现实主义</p>
15:45 – 16:00	Break 茶歇

16:00 – 18:10	<b>Panel 3: Audio-Visual Culture II</b> 场次（三）：视听文化 II	English 英语
Panellists 报告人	<p>Seng Guo-Quan, National University of Singapore          Between Hollywood and Hong Kong: Nationalising Nanyang Chinese Popular Culture on Early Singapore Television (1963-1979)          成国泉，新加坡国立大学          好莱坞与香港之间：早期新加坡电视上南洋流行文化的本土化</p> <p>Goh Song Wei, Wong Hei Ting, National University of Singapore          The Production and Circulation of Sinitic Popular Music in 1950s and 1960s Singapore          吴松蔚、黄熙婷，新加坡国立大学          1950 与 1960 年代新加坡华语流行音乐的生产与传播</p> <p>E.K. Tan, Stony Brook University          Popular Nanyang and the Construction of a Pluralist Sinophone Community: The Case of Rediffusion Singapore          陈荣强，纽约州立大学石溪分校          多元华语语系社群的建立与新加坡的“丽的呼声”</p> <p>Wong Yee Tuan, New Era University College          The Rise of Cinema Culture in Malayan Towns and the Chinese Towkays, 1920s – 1960s          黄裕端，新纪元大学学院          1920-1960 年代马来亚城镇的电影文化与华人头家</p>	
18:10	End of Day 1 会议结束	
18:30 – 20:00	Conference Dinner (for invited guests) 晚宴（受邀嘉宾）	

**Day 2**  
**12 November 2023, Sunday**

**第二天**  
**2023 年 11 月 12 日, 星期天**

Time	Description
09:00 – 10:00	<b>Keynote Speech II</b> *Presentation via Zoom 主题演讲 II * 线上演讲 English 英语
	Caroline S. Hau, Centre for Southeast Asian Studies, Kyoto University Popular Culture in the Time of Greater Nanyang 施蕴玲, 日本京都大学东南亚研究所 大南洋时代的大众/流行文化
10:00 – 10:15	Break 茶歇
10:15 – 12:00	<b>Panel 4: Print Culture I</b> 场次 (四) : 出版文化 I English 英语
Panellists 报告人	Wei Yan, University of Hong Kong The Distribution and Reception of Detective Literature in Singapore and Malaya/Malaysia from the 1950s to the 1970s 魏艳, 香港大学 侦探类型文学在五十至七十年代新马地区的传播与接受  Kenny K.K. Ng, Hong Kong Baptist University Cold War Geopoetics: Narrating Nanyang in Hong Kong-produced <i>Story Paper</i> 吴国坤, 香港浸会大学 冷战地缘诗学: 港版《小说报》里的南洋叙述  Song Weijie, Rutgers University Enclave, Placeness, Topophrenia: Jin Yong, Nanyang, Chivalrous Psychogeography 宋伟杰, 罗格斯大学 飞地, 在地, “恋”地: 金庸, 南洋, 侠义心理地理
12:00 – 13:00	Lunch 午餐

13:00 – 14:45	<b>Panel 5: Academic and Non-Academic Partners</b> 场次（五）：民间与学界互动	Mandarin 华语
Panellists 报告人	<p>Sim Chuin Peng, Deputy University Librarian, NUS Libraries          The Singapore-Malaysia Special Collection at the National University of Singapore Libraries: A Case Study on Chinese Popular Culture Materials          沈俊平，新加坡国立大学图书馆副馆长          新加坡国立大学图书新马特藏：以中文大众文化资料为例</p> <p>Su Zhangkai, Independent Researcher          Writing a History of the Entertainment Scene in Singapore and Malaya/Malaysia: Stories of a Local Collector          苏章恺，独立研究员          为新马娱乐书写历史：本地收藏家的故事</p> <p>Liang Peng, Mediacorp Radio Capital 958 DJ &amp; Producer          Radio Broadcasting in Singapore Across Different Time Periods          梁萍，958 城市频道编导兼主持人          浅谈不同年代的广播</p>	
14:45 – 15:00	Break 茶歇	
15:00 – 16:45	<b>Panel 6: Print Culture II</b> 场次（六）：出版文化 II	English 英语
Panellists 报告人	<p>Chan Cheow Thia, National University of Singapore          Popular Crossings: Lin Chen and his Bifurcated Editorial Practice in 1950s Singapore and Malaya          曾昭程，新加坡国立大学          歧义逢源：林晨的大众/流行想象及其 1950 年代新马的双轨编辑实践</p> <p>Jessica Tan, Lingnan University          Writing Melodrama in a Manichean World: Rethinking Huang Ya as a Popular Fiction Writer          陈丽汶，香港岭南大学          乱世言情：黄崖流行小说和香港马来亚的文化联系</p> <p>Show Ying Xin, Australian National University * <b>pre-recorded presentation</b>          Love, Sexuality and Women in Yao Zi's Fiction during the Anti-Yellow Culture Movement</p>	

	苏颖欣, 澳大利亚国立大学 *视频报告(预录) 反黄运动下姚紫作品中的性/别、爱情和女性	
16:45 – 17:45	<b>Roundtable Discussion</b> 圆桌讨论	English 英语
Panellists 报告人	Shelly Chan, University of California, Santa Cruz The Nanyang as Southeast Asia: Conflations, Losses, and Traces 陈珮珊, 加州大学圣克鲁兹分校 南洋还是东南亚: 整合、遗失、踪迹  Jeremy Taylor, University of Nottingham “Chinese Affairs” in Malaya: Colonial Knowledge Production and the Study of Chinese Culture During the Emergency 戴杰铭, 英国诺丁汉大学 马来亚的“华人事务” : 战后紧急时期的殖民地知识生产与华人文化研究	
17:45 – 18:00	<b>Closing Remarks</b> 总结辞	
	Xu Lanjun, Conference Convenor, Associate Professor, National University of Singapore 徐兰君, 会议召集人, 新加坡国立大学中文系副教授  Chan Cheow Thia, Conference Convenor, Assistant Professor, National University of Singapore 曾昭程, 会议召集人, 新加坡国立大学中文系助理教授	
18:00	End of Day 2 会议结束	

**Habitus of Popular and Pop Culture Consumption**  
大众与流行文化消费之惯习

CHUA Beng Huat & YUNG Sai-Shing  
National University of Singapore  
蔡明发、容世诚  
新加坡国立大学

**ABSTRACT**

Nanyang is a China-centred geopolitical term. Before decolonisation and political independence, ethnic Chinese in colonised Southeast Asia were oriented towards their country of origin, as there were no local nations to invest affectively. In Singapore, Chinese children were educated in community-funded, Mandarin-medium, primary and secondary schools that were modernist in orientation. The Chinese population was thus broadly divided across generations and literacy levels: older, largely illiterate migrants from China and younger local-born, Mandarin educated generations, although the literacy level did not exceed high-school education. Cultural consumption replicated this division. Analytically, I make a distinction between popular culture which refers to the culture of everyday life of the masses, whereas pop culture is constituted by commercially produced, profit driven entertainment commodities, with short self-lives. In practice, popular culture was accessible to both groups. The older, non-literate individuals were more embedded in “traditional” cultural consumption, while the younger literate had a tendency to progressively distance themselves from it. In pop culture consumption the two groups were divided by a linguistic difference. The older non-literate had access to radio broadcasts and films in dialects, while the younger literate had the additional access to Mandarin language programmes and products and, self-directed reading culture. Building on autobiographical experience and practice and positioning myself as one who straddled the two sides of the generation-literacy divide, I will make an oral presentation of the popular and pop culture spheres during the 1950s till end of the 1960s.

**摘要**

南洋是一个以中国为中心的地缘政治名称。在去殖民化和独立运动展开之前，由于尚缺失本土的国族可以进行情感投射，许多东南亚殖民地的华人更多关注的是祖籍地中国的时局与变化。在新加坡，华人子女一般在民间或社团创办的华文小学及中学（也称华校）接受现代教育，也因此本地华人社群可宽泛地分成两大类：一类是年长的、大多数未受过教育的中国移民；另一类是年轻的、在本地出生并接受华校教育的一代，而他们的文化水平通常没有超过高中教育。笔者认为这样的分类，也适用于划分文化消费的群体。因此在进行分析时，我选择区分“大众文化”（popular culture）和“流行文化”（pop culture），前者指的是普罗大众日常生活的文化，而后者是一种由商业生产的、以利润为导向的娱乐商品，只有短暂的寿命。然而，刚提到的两大群体都

可以接触到大众文化。其中年长的、缺乏教育的华人更多是沉浸在“传统”的文化消费中，而年轻的、受过教育的则倾向于逐渐疏离这类文化消费。这两个群体也因为语言习惯的差异而对“流行文化”的爱好有所不同，不识字的年长者偏向聆听方言广播或是看电影，而识字的年轻人则可以享有更多选择，如观赏华语节目、通过阅读自习等。笔者将从个人经验出发，并将自己定位为一位跨越两代人文化鸿沟的旁观者，介绍 1950 年代至 1960 年代末的大众与流行文化及时代特色。

## ABOUT THE SPEAKER

Chua Beng Huat is a Singaporean sociologist whose research interests include urban and housing policies, political economy of Singapore, consumerism and popular culture in Asia. He joined the Department of Sociology at NUS in 1986 and was appointed Provost Professor, Faculty of Arts and Social Science, in 2009. His publications include *Liberalism Disavowed: Communitarianism and State Capitalism in Singapore, Structure, Audience and Soft Power in East Asian Pop Culture, Life Is Not Complete without Shopping: Consumption Culture in Singapore, Political Legitimacy and Housing: Stakeholding in Singapore, and Communitarian Ideology and Democracy in Singapore*. He is also a founding co-executive editor of the *Inter-Asia Cultural Studies* journal.

## 作者简介

蔡明发是新加坡知名社会学家，研究兴趣包括城市与住房政策、新加坡政治经济学、亚洲消费主义与流行文化。他于 1986 年加入新加坡国立大学社会学系，曾任系主任，并于 2009 年被任命为国大文学暨社会科学院教务长。他的著作包括 *Liberalism Disavowed: Communitarianism and State Capitalism in Singapore, Structure, Audience and Soft Power in East Asian Pop Culture, Life Is Not Complete without Shopping: Consumption Culture in Singapore, Political Legitimacy and Housing: Stakeholding in Singapore, and Communitarian Ideology and Democracy in Singapore*。他也是创办 *Inter-Asia Cultural Studies* 的主要编辑之一。

**Chua Boon Hean and the Shaw Brothers:  
Transmedia Career of a Teochew Wenren in Colonial Singapore**  
蔡文玄与邵氏兄弟：一位潮州文人在新加坡的“跨界”经历

YUNG Sai-Shing & YAP Soo Ei  
National University of Singapore  
容世诚、叶舒瑜  
新加坡国立大学

## ABSTRACT

Chua Boon Hean (1905-1995) is a remarkable and unique figure in the cultural history of Singapore. Born and educated in Chao'an, China, Chua emigrated to Singapore in 1927 and subsequently joined the local entertainment industry, making lasting contributions over his half-a-century career, most notably with the Shaw Brothers.

This paper sets out to present the career and artistic pursuits of Chua Boon Hean from two perspectives. The first half of the paper examines how a Chinese *wenren* (man of letters or cultural elite) chose to enter and develop his career in the entertainment industry of Singapore and Malaya. This is not new in Chinese history as cultural historians like Yu Ying-shih and Ho Ping-ti have long paid attention to the interactions between *shi shang* (literati-merchant) culture in Ming and Qing dynasties. Works by Catherine Yeh and Christopher Rea have also highlighted the concepts of “*yangchang caizi*” and “cultural entrepreneur” respectively as they analysed changes in social status of Chinese traditional literati of late Qing and noted how this new group of cultural elites were engaged in the professions of publishing and entertainment in Republican Shanghai, after the abolition of the civil examination in 1904. The second half of the paper traces the various literary/creative outputs by Chua Boon Hean where the multi-racial and multi-cultural environment of Singapore and Malaya inspired him to devise a transmedia strategy. Facing fierce competition from his rivals, this strategy became critical in laying the foundation to success for the Shaw Brothers’ Malay film productions in Singapore during the early 1950s.

## 摘要

蔡文玄(1905-1995)是新加坡文化史上一位杰出而独特的人物。他出生在广东省潮安县金石镇一个贫寒的家庭，并在当地接受教育，后于1927年南来新加坡谋生，不久便投身当地的娱乐工业。在他半个世纪的“跨界”职业生涯中，蔡文玄不仅仅只是一位受人敬仰的潮州文人，他也是邵氏兄弟在新加坡与马来亚最得力的助手，并为推动本地电影和娱乐事业作出了巨大的贡献。

本文将以两个部分阐述蔡文玄的事业与艺术成就。文章的前半部分主要叙述像蔡文玄这样一位中国传统文人为何选择加入新马的娱乐工业，而他的经历在中国历史上并不

少见。许多学者如余英时和何炳棣多年来皆关注明清两代的士商文化，叶文心及雷勤风在讨论晚清时期中国传统文人的社会地位与变迁时，也分别突出了“洋场才子”和“文化企业家”的概念，并指出了自 1904 年清廷废除科举后，许多当时的文化精英亦选择投身上海的出版与娱乐工业。本文的后半部分则主要集中讨论蔡文玄的代表作，如他编撰的马来电影剧本，以及他如何受到新马两地多元种族与多元文化的影响，从而启发他去尝试进行一种“跨媒体”的文艺创作。面对来自业界对手（如陆运涛、何亚禄等人）的激烈竞争，蔡文玄协助邵氏兄弟在二战结束后迅速站稳脚步，也在 1950 年代初期成功地为邵氏在新加坡的马来电影制作奠定了良好的基础。

## **ABOUT THE SPEAKER**

Yung Sai-Shing is currently Professor in the Department of Chinese Studies at the National University of Singapore. He teaches courses such as Chinese drama, society and culture in Ming China, and history of Chinese literature. His research interests include the history of Chinese opera in Singapore, Hong Kong literature and film culture in the 1950s, Chinese literature and print culture and others.

## **作者简介**

容世诚教授现任教于新加坡国立大学中文系，讲授中国戏剧、明代社会与文化以及中国文学史等课程。研究兴趣包括新加坡华族戏曲史、五十年代香港文学与电影文化、中国文学与出版文化等。

**Transnational Stardom and Popular Nanyang:  
The Case of Chong Sit Fong**  
跨国明星魅力与“流行南洋”：庄雪芳的个案

YEO Min Hui  
Nanyang Technological University  
杨明慧  
南洋理工大学

## ABSTRACT

Dubbed the “Queen of Amoy-dialect Cinema”, Chong Sit Fong (莊雪芳) was undoubtedly one of the most – if not the most – famous star in Amoy-dialect film history. Born in Singapore, Chong’s fame shot throughout Taiwan and many parts of Southeast Asia during the late 1950s and 1960s. Taking a close look at her far-reaching stardom, this paper argues that the malleability of Chong’s star image contributed in no small part to her transnational fame during those politically-charged times. Interrogating the construction of her star image through examining different media texts, this paper demonstrates how, at the peak of her film career, Chong simultaneously embodied different kinds of Chinese national and local identities. This capacity to be simultaneously inscribed with seemingly contradictory ideologies gave Chong the ability to circumvent geopolitical divides and uncertainty in a shifting world. I then go further to suggest that the case of Chong’s stardom introduces a salient angle to rethink the idea of “popular Nanyang”. “Popular Nanyang” is here manifested as the capacity to simultaneously embody, or negotiate with, varying ideological and identity formations that were proliferating across Chinese-speaking worlds in the 1950s and 1960s. This potentially creates a window of opportunity to interrogate, more rigorously, the concept or phenomenon of “popular Nanyang”, especially in the context of the tumultuous 1950s and 1960s. In particular, the internal complexities of transnational Chineseness revealed through Chong’s case potentially bring the discussion of “popular Nanyang” away from oft-cited traits of localisation, such as cultural creolisation and acclimatisation, which characterise the now-familiar discourse of Nanyang colour/flavour (南洋色彩).

## 摘要

庄雪芳被誉为“厦语片影后”，在 20 世纪 50 年代后期至 60 年代红遍东南亚和台湾。本文旨在以明星研究的角度，探析庄雪芳跨越国界的明星魅力。通过考察不同类型的一手资料，本文将指出，庄雪芳的明星形象在战后政治动荡的环境里，具有一种“调解”的功能。她既是“自由中国”（台湾）的代表人物，也是文艺评论家易水口中的“马来亚自己的偶像”，还是社会学家利奥·洛文塔尔笔下的“消费型偶像”。正是这种多元身份的可塑性，促使原本互相冲突、互相矛盾的意识形态得到一定程度上的调解，让庄雪芳能游走在不同国界之间、应对当时复杂暧昧的地缘政治。本文也将进一步提议，庄雪芳的个案有助于深入思考 1950 及 60 年代“流行南洋”的概念。“流

行南洋”不仅涉及诸如南洋色彩、文化杂糅、悠闲淳朴的马来亚风景等的典型议题。跨国华人群体的复杂性以及都市现代性，对于“流行南洋”的讨论，也具有一定的启示性，值得进一步探析。

## ABOUT THE SPEAKER

Yeo Min Hui is assistant professor at the department of Chinese, Nanyang Technological University. Her research focuses on Asian film and cultural history. Her first monograph, *Our Cinema, Our Home: Amoy-dialect Cinema and Dialect Identity Transformations in Singapore and Malaya (1948-1966)* [我们的电影，我们的家：厦语电影与新马厦语身份的渐变 (1948-1966 年)], was published in 2020.

## 作者简介

杨明慧是新加坡南洋理工大学中文系助理教授，她的研究兴趣是亚洲电影与文化史。她的第一本专书《我们的电影，我们的家：厦语电影与新马厦语身份的渐变 (1948-1966 年)》于 2020 年面世，由八方文化创作室与新跃社科大学新跃中华学术中心联合出版。

**From Itinerant Artistes to Cultural Intermediaries –  
Tracing the Evolution of *Gewutuan* in Singapore and Malaya (1930s-1960s)**  
从流动艺人到文化中介者：1930 至 1960 年代新马歌舞团的发展与变迁

YAP Soo Ei  
National University of Singapore  
叶舒瑜  
新加坡国立大学

## ABSTRACT

The history of *gewutuan* (literally song and dance troupe) has largely remained obscure as this vernacular form of Chinese popular culture involving live performances of music, song, and dance, was generally perceived as ad-hoc commercial events “revived” during special occasions such as the Hungry Ghost Festival in Singapore and Malaysia. Yet, its beginning can be traced to the spike in demand for mass entertainment in the 1930s and 1940s; its popularity sustained way beyond the end of the Second World War and continuing up till Singapore’s independence in 1965. Given its longevity, the *gewutuan* was initially perceived by the government as a form of “yellow culture” which was considered detrimental to a youthful population, and only recently reframed as one of the many forms of intangible cultural heritage in Singapore. This change in the “official narrative” on *gewutuan* however, fails to give enough attention to the role of folk artistes as creative agents (cultural intermediaries) and their innovative strategies for survival throughout the 20th century. By tracing the genealogy and evolution of *gewutuan*, this paper proposes that the movement of these folk artistes becomes critical in maintaining the emotional bonds across diverse Chinese diasporic communities and facilitating an informal consensus on what constitute the geographical boundaries of Nanyang/Southeast Asia, impervious to the Cold War politics in the region.

## 摘要

在许多新马华人的认知中，歌舞团（也常被称为歌台）只是在特殊节庆，如神诞庆典或中元节期间举办的一种商业活动，因此对于其历史与发展并未给予关注。然而，随着 1930 至 1940 年代民众对于娱乐需求的激增，本地歌舞团及歌台也迅速爆红，其受欢迎的程度从战前一直持续到 1965 年新加坡独立之后。虽然歌舞团在二战结束后曾经被知识分子视为一种“黄色文化”，是毒害青年思想的“流行文化”，但是，在 2019 年国家文物局最终决定将其列为新加坡非物质文化遗产之一。这一态度上的转变从侧面说明了学界必须正视新马歌舞团的历史价值，以及参与其中的民间艺人，如何扮演着“文化中介者”的角色。除了追溯新马歌舞团的演变，本文也将展示不同团体的演出，如何串联起海外华人社群的情感与文化认同，以及在国际冷战氛围下，穿梭于南洋各地的歌舞团如何突围而出。

## ABOUT THE SPEAKER

Yap Soo Ei is currently research fellow at the National University of Singapore. She completed her PhD dissertation on *Migration and Film Industry: Chua Boon Hean in Singapore* with the Department of History in Hong Kong Baptist University in 2020. Her research offers a study of the different participants involved in the film industry in Singapore before 1945 and demonstrates how the industry gradually developed into an inter-locking “business of culture” during the early 20th century. She has published articles in *Asian Culture* and *Router: A Journal of Cultural Studies* and contributed chapters in Chan, Ying-kit and Hoon, Chang-Yau eds. *Contesting Chineseness: Ethnicity, Identity, and Nation in China and Southeast Asia* (Singapore: Springer, 2021) and Kwa, Chong Guan and Kua, Bak Lim eds. *A General History of the Chinese in Singapore* (Singapore: World Scientific, 2019).

## 作者简介

叶舒瑜毕业自香港浸会大学历史系，现任职新加坡国立大学中文系研究员。主要研究兴趣包括海外华人、冷战与亚洲以及新马娱乐、电影与电视工业等。论文曾发表于《亚洲文化》以及《文化研究》等期刊。她的文章也收录在 *Contesting Chineseness: Ethnicity, Identity, and Nation in China and Southeast Asia* (Singapore: Springer, 2021) 以及 *A General History of the Chinese in Singapore* (Singapore: World Scientific, 2019)。

**Tabloid China: Gossip, Vernacular Socialism and *Yeh Teng Pao* (1949-1958)  
in Post-war Singapore and Malaya**

小报中国：流言，通俗社会主义和战后新马地区《夜灯报》（1949-1958）研究

XU Lanjun

National University of Singapore

徐兰君

新加坡国立大学

**ABSTRACT**

In the post-war era of Singapore, a vibrant tabloid culture emerged, giving rise to more than 40 Chinese-language mosquito newspapers with varying political affiliations between 1948 and 1958. Utilising newly discovered archival materials, original newspapers, and memoirs, this research delves into the origins and evolution of *Yeh Teng Pao*. This publication, with the aim of entertaining and amplifying the voices of grassroot society, presented a unique blend of “yellow” and “red” cultures. It featured not only entertainment news, sometimes bordering on the scandalous, but also popular literature, insights into local politics, and recent updates tied to the newly established “red China”. Amid rumours of covert support from the PRC, the paper faced government bans before its 1958 shutdown. The in-between nature of *Yeh Teng Pao*, often characterised as “opportunist” in colonial records, raises the question of how its tabloidization kept a balance between entertainment and politics, the private and the public when local and regional Chinese communities were embroiled in decolonisation and nation-building. In particular, this paper analyses how *Yeh Teng Pao* dealt with socialist China by using “gossip” not only as one linguistic specifics of its tabloidization process, but also as a coping mechanism to survive the British colonial authorities’ censorship system, and as a didactic form to vernacularise or even trivialise radical political messages for the mass readership. Therefore, this study reveals the plural/fluid, fragmented, and ironic nature of the contested term/zone of “popular culture” in post-war Singapore, as it seeks to provide a more nuanced answer to the question of the “China factor” in shaping Sinophone Southeast Asian nationalisms as well as their visions of a new Malayan culture.

**摘要**

战后的新加坡进入了小报文化的二度繁荣期，仅在 1948 年到 1958 年期间就出现了 40 多家不同政治倾向的华文小报。本篇论文将利用殖民档案、报纸原文和回忆录的相关材料探究《夜灯报》的缘起和衍变。这份小报秉着娱乐大众并为大众发声的宗旨，不仅有娱乐新闻（甚至是情色内容），以及通俗文学，还有对当地政治事件的洞见和观察，以及有关刚成立的红色中国的最新资讯，呈现出“黄色”和“红色”文化错综并置的独有特征。受新中国暗中支持的流言也使得这份小报多次被殖民政府查禁直至 1958 年被完全关闭。这种通常被殖民文档定位为“机会主义者”的中间性也促使我们去思考《夜灯报》在新加坡及其他地区华人社群都身处反殖民和争取国家独立的时代

洪流中如何在娱乐与政治，以及私人与公共空间之间保持平衡。本篇论文会特别关注《夜灯报》在处理有关社会主义中国的讯息时，如何将“流言”不仅作为小报编辑的语言策略，也是对英殖民政府审查制度的应对机制，更是将激进的政治信息通俗化甚至可能碎片化的教化形式。基于如上研究，笔者试图揭示战后新马地区充满内部张力的“大众文化”概念/图景中所呈现出的多元化或流动性、零碎化和反讽性等特征，并力求更谨慎地回答在战后东南亚华人社群的民族主义思想兴起和马来亚文化新愿景形成过程中“中国元素”所扮演的角色。

## ABOUT THE SPEAKER

Xu Lanjun is Associate Professor in the department of Chinese Studies at the National University of Singapore. Her research interests include modern Chinese literature and film, cultural histories of children and youth in modern China, and China-Southeast Asia cultural connections in post-war period. Currently she is working a book project on the transregional cultural connections between China and post-war Singapore and Malaya, focusing on literature, film and print cultures. Publications include *Chinese Children and War: Education, Nation and Popular Culture* (Peking University Press 2015) and *Chineseness and the Cold War: Contested Cultures and Diaspora in Southeast Asia and Hong Kong* (co-edit with Jeremy Taylor, Routledge 2021).

## 作者简介

徐兰君是新加坡国立大学中文系副教授。研究专长包括现代中国文学及电影，现代中国儿童文化史以及战后新马地区与中国之间的跨域文化互动研究。目前正在集中进行40-60年代期间中国与新马地区在文学、电影和书局出版等方面跨区域文化互动网络研究的专书写作计划，及主持教育部 TIER-2 大型研究项目：战后新马地区华人大众文化研究。学术出版包括《儿童与战争：国族、教育及大众文化》（北京大学出版社，2015）、*Chineseness and the Cold War: Contested Cultures and Diaspora in Southeast Asia and Hong Kong*（与 Jeremy Taylor 合编，Routledge, 2021）等。

**The Sounding Body of Yue Ou in Postwar Popular Nanyang**

聆听声躯：粤讴与战后南洋大众文化

WANG Xiaoju

Rutgers University

王晓珏

罗格斯大学

**ABSTRACT**

This paper examines the decline of Yue Ou in post-war Singapore and Malaya/Malaysia and its implications for the changing dynamics of popular culture and media ecology in the region. Originally a form of Cantonese ballad, Yue Ou gained immense popularity among the Chinese diaspora in early decades of the 20th century, serving as a means of cultural affinity and expression. Published primarily in Chinese newspapers such as *Lat Pau* and *The Union Times*, Yue Ou transformed from a platform for personal sentiments into a venue for commenting on a diverse range of topics, including local news, political events in mainland China, and global affairs. However, its popularity began to wane in the 1940s.

While the existing scholarship largely focuses on Yue Ou's written form blending classical Chinese, Cantonese and vernacular Chinese, this paper attends to its dual nature as both acoustic and literate intersecting print culture and sound media. Centring on the sounding body of Yue Ou, I ask Who performs it? Who listens to it? Who vocalises it? I argue that Yue Ou's inherent tension between orality and writing contributes to its demise in post-war Nanyang amidst the rapid rise of technological media such as radio, which appealed directly to the aurality of people and shaped a new auditory subject. A sonic and media archaeological study of Yue Ou also sheds light on the intricate entanglements between a May Fourth notion of monolingual nationalism, localised dialect nativism, and emerging multi-ethnic Malayan nation building movements.

**摘要**

本文探讨粤讴在战后新马华人社群的衰落，及其对该地区大众文化与传媒生态的影响。作为一种通俗说唱形式，粤讴最初流行于清代的广东地区。二十世纪前半期，粤讴在南洋获得新的生命力，成为重要的文化认同和表达的手段。新马地区文人创作的粤讴，主要发表在华文报纸，如《叻报》和《南洋总汇新报》，从清末抒发个人感情的民间说唱，转变为评论时事、针砭政治、探讨社会话题的报刊韵文体写作。然而，它的流行在 1940 年代开始走向衰退。粤讴的“三及第”文字融合了古汉语、粤语和白话。现有的学术研究主要关注其书面形式。本文则聚焦粤讴特有的声音与书写的双重性质，讨论纸媒印刷文化与声音媒介的交融互动。本文聆听粤讴的“声躯”，探究谁在表演？谁在聆听？谁在文字与声音之间发声？笔者认为，粤讴既有的口头传统与文字书写之

间的张力，导致了它在战后南洋传媒文化的退场。此一历史时段，以电台为主导的技术媒体迅速崛起，直接作用于人们的听觉，并塑造了一种新的听觉主体。对粤讴的声音和媒体考古学的研究，也揭示了五四新文化运动以同一语言为基础的民族主义、新马方言本土主义、以及马来亚多元族裔国家建设之间错综复杂的纠葛。

## ABOUT THE SPEAKER

Wang Xiaoju is Associate Professor of Chinese and Comparative Literature and Director of Graduate Studies in Comparative Literature at Rutgers University. Her research interests are modern Chinese and Sinophone literature, cultural Cold War studies in global Asias, Chinese-German intellectual connections, cultural memories, film and media studies, and comparative literature. She is the author of *Modernity with a Cold War Face: Reimagining the Nation in Chinese Literature across the 1949 Divide* (Harvard University Asia Center, 2013) and is completing her second book, tentatively entitled *The Edges of Literature: Eileen Chang and the Aesthetics of Deviation*, which charts the Cold War cultural geography in the transpacific and global Asias. She is also the Chinese translator or co-translator of Jürgen Habermas' *Strukturwandel der Öffentlichkeit, Horkheimer Reader*, Andreas Huyssen's *After the Great Divide: Modernism, Mass Culture, Postmodernism*, and John Fiske's *Understanding Popular Culture*, among others.

## 作者简介

王晓珏是罗格斯大学中国文学与比较文学副教授。她的研究兴趣包括现代中国与华语语系文学、亚洲与文化冷战研究、中德知识分子之间的联系、文化记忆、电影和媒体研究、比较文学等。除了已经出版的 *Modernity with a Cold War Face: Reimagining the Nation in Chinese Literature across the 1949 Divide* (Harvard University Asia Center, 2013) , 她的第二本新书 *The Edges of Literature: Eileen Chang and the Aesthetics of Deviation* 也在筹备当中，并通过张爱玲的文学作品追溯太平洋和亚洲之间的冷战文化地理。她也曾将哈贝马斯(Jurgen Habermas)、安德里亚斯·胡伊森(Andreas Huyssen)、约翰·费斯克(John Fiske)等人的重要著作翻译成中文。

### Rethinking Literary Realism from the perspective of “Nanyang Popular” 从“流行南洋”反思文学现实主义

SHEN Shuang  
Penn State University, USA  
沈双  
美国宾夕法尼亚州立大学

#### ABSTRACT

Sinophone *Mahua* and *Xinhua* literary critics and historians have famously refused to engage with popular forms on the polemical level: one recalls the denunciation of popular literature of the “Mandarin Duck and Butterfly” school in the 1930s; or the criticism of the Hong Kong brand of pulp fiction and dime novel in the 1950s; or the brandishing of “Chun Wen Xue” as a trademark for *Mahua* modernism. That does not mean, however, that literary practitioners completely abandoned broadly defined popular culture. For instance, a 1951 short story “Xinjiapo Wudingxia” (Under the Eaves of Singapore) by the iconic realist writer Miao Xiu draws upon popular and folk culture as a device of characterisation – the male protagonist who is a pickpocket is an avid consumer of pornographic magazines, while the female protagonist who is a newcomer to the city finds her worldview shaped by Cantonese opera. The short-lived romance between the two characters is mediated through both Chinese and Western films such as *The Lady of Camellias* and *The Spring River Flows East*. These details suggest that popular mediascape and literary ecology are not polarised, nor should we consider the boundaries of various media forms – print, visual, and operatic – as strictly delineated. What kind of provocations does the “Nanyang popular” present to the project of rethinking literary realism as discourse and practice? Revolving around this central question, my presentation argues that it is possible to consider literary realism as itself a form of “Nanyang popular” since literary realism is defined, just as with other popular forms, in terms of literature’s popular appeal and emotive power.

#### 摘要

关注者一般都知晓，马华和新华文艺批评家和历史学家曾在论争中拒绝“通俗文艺”的标签，就好比 1930 年代否定大受欢迎的“鸳鸯蝴蝶”派文学，以及 1950 年代对香港通俗文学和廉价小说的批评，又或是打着“纯文学”的旗帜，作为马华现代主义的标志。然而，这并不意味着文学创作者完全放弃了广义上的通俗与流行文化。以著名的现实主义作家苗秀为例，他于 1951 年完成的短篇小说《新加坡屋顶下》就采用了不少民间的通俗文化，借以突出小说里的人物。书中身为扒手的男主角是一个迷恋色情杂志的青年，而初来城市的女主角对世界的看法则深受粤剧影响。男女主角之间有段短暂的恋情，他们交往的经历与《茶花女》和《一江春江向东流》等中西电影产生联系。这些细节说明，流行媒介和文学生态并没有互相排斥，我们也不应该将各种

通俗的媒体，如出版物、电影和戏曲之间的分别看成是壁垒分明的产物。笔者认为“流行南洋”这一概念有助于重新思考作为话语和实践的文学现实主义。笔者也提议将文学现实主义视为“南洋流行”的一种形式，因为文学现实主义与其他流行的形式一样，都是源自于文学作品的大众感染力和吸引力。

## ABOUT THE SPEAKER

Shuang Shen is an Associate Professor of Comparative Literature and Asian Studies at Penn State University. She is the author of *Cosmopolitan Publics: Anglophone Print Culture in Semicolonial Shanghai* (Rutgers, 2009) and co-editor of a special issue of *Social Text* on “China and the Human” (2011 and 2012) and a special issue of *Verge* on “Asian Urbanisms” (2015). She has published articles and essays in *Comparative Literature*, *MLQ*, *Modern China*, *MCLC*, *PMLA*, *Xinmin Weekly* (in Chinese) and *Wanxiang* (in Chinese). She is currently working on a book project that studies trans-Pacific circulation of Sinophone literature during the Cold War period.

## 作者简介

沈双是美国宾州州立大学比较文学系副教授。她的著作包括 *Cosmopolitan Publics: Anglophone Print Culture in Semicolonial Shanghai* (Rutgers, 2009)，也曾为多份学术期刊如 *Social Text* 和 *Verge* 编辑专刊，并在 *Comparative Literature*, *MLQ*, *Modern China*, *MCLC*, *PMLA*, 《新民周刊》和《万象》等发表过中英文章。目前她正在筹备新书，主要关注冷战时期华语文学在跨太平洋之间的流通与发行。

**Between Hollywood and Hong Kong: Nationalising Nanyang Chinese Popular Culture  
on Early Singapore Television (1963-1979)**  
好莱坞与香港之间：早期新加坡电视上南洋流行文化的本土化

SENG Guo-Quan  
National University of Singapore  
成国泉  
新加坡国立大学

### ABSTRACT

Television exemplified two connected tendencies in modern industrial living: mobility and the self-sufficient family. It was a capital-intensive public technology that “served an at once mobile and home-centred way of living” (Raymond Williams 1990 [1975], 26). Inheriting the British public service approach to broadcasting, Singaporean leaders, nevertheless gave it an unapologetically partisan twist. All media, including television, were made to serve the goals of nation-building. As a capital-intensive form of public technology, however, television, especially its more popular formats of production and consumption, proved hard to harness for ideological purposes.

This paper shows that while the Singaporean government was able to quickly set its own agenda in the production of news and talk shows, its dependence on Hollywood and Hong Kong for film, drama and variety shows proved to be harder to wean off from. Until the 1980s, ethnic Chinese Singaporeans turned on their television during their leisure hours to be entertained by Hollywood and Hong Kong (and to some extent Taiwanese) programmes. This study examines a relatively unknown governmental attempt to localise Chinese entertainment programmes between 1968 and the mid-1970s. It argues that local television producers mobilised local cultural sectors to produce variety shows and drama that managed to stave off, to some extent, their Hong Kong-made competitors. This early attempt at nationalising Chinese television production, including lessons from its failures, paved the way for the “golden age” of Chinese language television during the 1980s.

### 摘要

电视体现了现代工业生活中两种相联的趋势：流动性和自给自足的家庭。它是一种资本密集的公共技术，用以“服务一种既可移动也是以家庭为中心的生活模式”（雷蒙德·威廉斯 1990 [1975]，页 26）。1963 年，大英帝国在马来亚即将独立之际将这项技术带入后，新加坡的领导人便积极地利用电视作为其政治手段之一，而所有媒体，包括电视，都是为了服务于国家建设的目的。然而，电视既是资本密集型的工业，就必须兼容较为流行的文化生产和消费形式，仅仅用于意识形态的宣传是不可行的。

虽然新加坡政府能够在新闻和访谈节目的制作方面迅速制定明确的议程，但事实证明，在编排电影、戏剧和综艺节目等方面，却极度依赖好莱坞和香港的制作。甚至直到 1980 年代，新加坡华人在闲暇时打开电视，他们收看的主要还是好莱坞和香港（也包括台湾）节目。本文主要考察了 1968 年至 1970 年代中期，新加坡政府如何展开对娱乐节目“本土化”的尝试，并动员本地文化精英与单位制作一系列综艺节目和戏剧表演，在一定程度上成功地减少了采用香港的制作。这种将电视制作本土化、国有化的早期尝试，包括其失败的经验，无疑是为 1980 年代本地华语电视的“黄金时代”铺平了道路。

## ABOUT THE SPEAKER

Seng Guo-Quan is Assistant Professor in History at the National University of Singapore. He researches the history of the Chinese in Southeast Asia, with special interests in Gender and Sexuality, the History of Capitalism, and Empires and Decolonisation. His forthcoming book, *Strangers in the Family: Gender, Patriliney and the Chinese in Colonial Indonesia* (Cornell University Press, November 2023), historicises the experience of women within the shifting structures of intimacy and marriage among the Chinese in Dutch colonial Indonesia since the early 19th century. His articles have appeared in *Comparative Studies in Society and History*, *Indonesia* and the *Journal of Chinese Overseas*.

## 作者介绍

成国泉现任新加坡国立大学历史系助理教授。他的研究兴趣包括东南亚华人，性别史、资本主义的历史与发展，以及帝国和去殖民化运动等。他的新书 *Strangers in the Family: Gender, Patriliney and the Chinese in Colonial Indonesia* (Cornell University Press, November 2023) 主要讨论十九世纪初荷属东印度的华人女性在家庭及婚姻结构的变迁。他的文章曾发表于 *Comparative Studies in Society and History*, *Indonesia* 以及 *Journal of Chinese Overseas* 等期刊上。

**The Production and Circulation of Sinitic Popular Music in 1950s and 1960s Singapore**  
**1950 与 1960 年代新加坡华语流行音乐的生产与传播**

GOH Song Wei & WONG Hei Ting  
吴松蔚、黄熙婷  
新加坡国立大学

**ABSTRACT**

Following the establishment of the People's Republic of China in 1949, Chinese (popular) cultural production moved outside of the Mainland; Singapore was a destination. The inflow of capital and talents led to an expansion of the local entertainment-related industries, such as *getai* performances, radio broadcasting, and music recording. Profit-oriented in nature, gramophone companies recorded popular music in Singapore in different Sinitic languages, including Amoy, Cantonese, Hainanese, and Hakka, which aimed to broaden the consumer base and cater to the diverse diasporic Chinese population in Southeast Asia, Hong Kong, and Macau. In the same period, Singapore underwent a series of rapid socio-political transformations. The locally-produced Sinitic popular songs captured the anxieties of the local Chinese, in view of the prevalent global influences and localisation efforts. By conducting archival research on old newspapers, magazines, record covers, and scarce music/radio recordings, this study explores the different forms of Sinitic popular songs produced and/or circulated in 1950s and 1960s Singapore, and attempts to trace the multiple networks behind such productions. Expanding on the works of Edgar Wickberg and Jeremy Taylor on the transregional networks of Chinese popular music production based on a common dialect, we argue that the production and circulation of Sinitic popular songs in Singapore reflected and strengthened diasporic Chinese connection. The Sinitic songs' meanings were constantly (re-)created, in connection to the changing social conditions and sentiments among the Chinese population. Juxtaposing the essential connection of Sinitic languages with their "ancestral homeland", this paper contributes to the dialogues of Sinophone studies.

**摘要**

1949 年新中国成立后，华语（流行）文化的生产随着移民外迁至中国大陆以外；新加坡是其中一个目的地。资本与人才的流入带动了新加坡诸如歌台演出、电台广播与唱片录制等娱乐相关产业的发展。以利益为导向的唱片公司，在新加坡灌录了以多元华语（包括厦语、粤语、琼语与客语）演唱的流行音乐，旨在迎合东南亚，甚至香港的多元华人群体，以扩大受众群。各种华语语系流行歌曲亦透过电台广播，在新加坡与马来（西）亚进行传播。本文借由对旧报纸、旧杂志、唱片封面与稀有的音乐/广播录音档案的梳理，探索 1950 与 1960 年代新加坡生产与传播的不同形式的华语语系流行音乐，并试图追溯这些音乐制作人员的流动性。建基于魏安国与戴杰铭关于方言流行歌曲生产的跨域网络的研究，本文认为新加坡华语语系流行音乐的生产与传播，反映

并加强了海外华人群体之间的连结。以各种华语语系语言演唱的流行歌曲，与语言各自的“祖籍地”之间，并不存在着必然的连结性。通过消解华语语系语言与“祖籍地”之间本质性的既定关系，本文将丰富现有的华语语系论述。

## ABOUT THE SPEAKER

Goh Song Wei is a Teaching Assistant in the Department of Chinese Studies at the National University of Singapore. He received his master's and bachelor's degrees in Chinese Studies from the National University of Singapore. His master's thesis titled *From Gramophone to Sinophone: Exploring Chinese records in Singapore, 1900-1970* examines the historical transformations of the Chinese record industry in Singapore. His research interests include: The history of the gramophone industry and Chinese music in Singapore, Sinophone popular culture, and topics related to the overseas Chinese.

Hety Wong Hei Ting is a PhD Candidate in the Cultural Studies in Asia Programme at the National University of Singapore. She received her bachelor's degrees in Sociology from the Chinese University of Hong Kong and Applied Mathematics from the University of Oregon. She is working on her first book manuscript based on her dissertation entitled *Sound of the edge: Cantonese popular music in post-1997 Hong Kong*, which examines the music's sociopolitical functions and values to Hong Kongers in the post-1997 era in connection to media and technologies, identity construction, and placemaking. Her research interests include: Sound and space engagement for cultural and identity construction; sound, media, and technology development; meanings of voice in mediated contexts; Sinophone popular culture; and music-related educational issues.

## 作者简介

吴松蔚是新加坡国立大学中文系助教，于新加坡国立大学获得中文系硕士与学士学位。硕士论文考察了新加坡华人唱片业由 1900 至 1970 年之间的历史发展。研究兴趣包括：新加坡华人唱片史、华语语系流行文化，及海外华人相关课题。

黄熙婷是新加坡国立大学亚洲文化研究课程博士候选人。她于香港中文大学社会学系及美国俄勒冈大学数学系取得本科学位。她现时在筹备其第一本著作，暂名《边缘的声音：九七后的香港流行音乐》，以媒体科技、身份认同及场所营造的面向讨论广东流行曲在九七后在香港的功能与价值。她的研究范围包括：声音与空间对文化及身份的建构；声音、媒体及科技的发展；声音在媒体中的意义；华语语系流行文化；及音乐教育有关的课题。

**Popular Nanyang and the Construction of a Pluralist Sinophone Community:  
The Case of Rediffusion Singapore**  
多元华语语系社群的建立与新加坡的“丽的呼声”

E.K. TAN  
Stony Brook University, USA  
陈荣强  
纽约州立大学石溪分校

## ABSTRACT

Originating in the UK in 1928 and introduced to Singapore in 1949, the cable radio service, Rediffusion rose to popularity among the local communities because of its economical service and diverse ethnic programmes. In addition to a channel offering Tamil, Malay and English programmes, the cable service offered a standalone Chinese channel which includes not just Mandarin programmes but also programmes in various Sinitic dialects such as Hokkien, Cantonese, and Teochew. This presentation examines the role Rediffusion played between 1950s and 1970s in promoting a pluralistic Sinophone community in Singapore by working closely with the various clan associations organised around Sinitic dialect affiliations. This pluralistic community, unfortunately, underwent homogenisation, with the implementation of the “Speak More Mandarin, Less Dialect” (多讲华语、少说方言) policy in 1979. To comply with the policy, Rediffusion reduced and eventually phased out its dialect programmes. I read this change in Rediffusion’s programming as a symptom of Singapore becoming less multilingual despite the PAP government’s image projection of the island-nation as a burgeoning multicultural and multilingual one. The post-independence rhetoric of building a multicultural society with four official languages, English, Mandarin, Malay and Tamil, ironically, streamlined the multifaceted Sinophone community into a homologous one with Mandarin as the “official” mother-tongue of all Sinophone subjects, regardless of their dialect affiliations.

## 摘要

丽的呼声 (Rediffusion) 于 1928 年在英国成立，1949 年引入新加坡，因价钱合理以及多元化的广播节目迅速成为家喻户晓的广播电台。除了提供淡米尔语、马来语和英语节目之外，丽的呼声也设有中文频道，不仅提供华语的广播节目，还包括粤语、潮语及福建方言节目。本文首先整理在 1950 至 1970 年代丽的呼声与各大宗乡会馆之间的密切合作，以及如何推动新加坡多元华语语系的社会。这一现象在 1979 年政府推行“多讲华语、少说方言”的运动后发生变化，并逐渐出现单一化的趋势。为了响应该语言政策，丽的呼声开始减少并最终逐步取消了其方言节目的制作。尽管由人民行动党执政的新加坡常自诩为一个多元文化和多种语言的国家，但笔者认为随着丽的呼声方言节目的没落，这个岛国原有的特色也逐渐消失了。更讽刺的是，独立建国后的新

新加坡打着以英语、华语、马来语和淡米尔语四种官方语言建立多元文化社会的旗帜，却漠视新加坡华人社群内部各个方言群使用的不同语言。如此简单粗暴地将华语列为所有华语语系社群的“官方母语”，值得反思与批判。

## ABOUT THE SPEAKER

E. K. Tan is Associate Professor of comparative literature and Sinophone studies in the departments of English, and Asian & Asian American Studies at Stony Brook University. He received his PhD in Comparative and World Literature from the University of Illinois at Urbana-Champaign. He specialises in modern and contemporary Chinese literature, Sinophone studies, the intersection of Anglophone and Sinophone literature and culture from Southeast Asia, queer Asian studies, film theory, cultural translations, and postcolonial and diaspora theory. He is the author of *Rethinking Chineseness: Translational Sinophone Identities in the Nanyang Literary World* (Cambria Press, 2017). He is currently working on two separate projects titled *Queer Homecoming: Translocal Remapping of Sinophone Kinship* and *Mandarinisation and Its Impact on Sinophone Cultural Production*.

## 作者简介

陈荣强是纽约州立大学石溪分校英文系和亚洲与亚美研究系副教授，毕业于伊利诺大学香槟分校的世界文学暨比较文学系。他的研究兴趣包括现当代中国文学、华语语系研究、东南亚的英语及华语文学与文化、亚洲酷儿研究、电影理论、文化翻译以及后殖民与离散研究理论。他也是 *Rethinking Chineseness: Translational Sinophone Identities in the Nanyang Literary World* (Cambria Press, 2017) 的作者。目前，他在筹备两个研究项目，分别是 *Queer Homecoming: Translocal Remapping of Sinophone Kinship* 和 *Mandarinisation and Its Impact on Sinophone Cultural Production*。

**The Rise of Cinema Culture in Malayan Towns and the Chinese Towkays, 1920s – 1960s**  
1920-1960 年代马来亚城镇的电影文化与华人头家

WONG Yee Tuan  
Graduate School, New Era University College, Malaysia  
黃裕端  
新纪元大学学院

### ABSTRACT

Going to the movies in cinemas was the most popular form of leisure in Malaya for generations. Cinemas came into existence in Malaya when the motion picture device arrived through Western colonial agents. Its arrival was closely tied to the region's maritime shipping history. Motion pictures first appeared and flourished in the seaport cities like Singapore, Penang, and Melaka, along the routes taken by ocean liners. It did not take long for motion pictures to move from seaport cities to inland, particularly urban townships. As they gained more popularity, cinemas were built extensively in many towns of the Malay Peninsula. Despite their decades-long popularity and influence, the cinemas in the Malayan towns have been a neglected area of scholarship attention. As a result, the historical development of cinemas remains scarcely known. To fill this scholarly lacuna, my research will not only explore the owners, films, and localities of the cinemas, but also unravel why and how the cinemas rose and left their marks on the urban socioeconomic and cultural landscapes of Malaya from the 1900s to the 1960s. By focussing on the Chinese towkays (Shaw Brothers, Ong Keng Huat, Loke Wan Tho, Ho Ah Loke and others) and their business networks, it will situate Malaya within the context of 20th century transnational and media flow and global cosmopolitan connections, which holds the key to understanding cultural consumption, leisure practices, and the relationships among media, business, and audiences.

### 摘要

去电影院看电影是马来亚几代人最普遍的休闲娱乐，随着 20 世纪电影的设备由西方传入马来亚，电影娱乐的到来与兴盛，和新马一带的海运发展有着密切的关系。电影首先出现在新加坡、槟城和马六甲等港口城市，并沿着航行的轮船抵达各地上映。很快地电影就开始走进内陆，尤其是内陆比较发达的城镇。他们先是采用巡回放映和临时戏院进行放映活动，而马来半岛的许多城镇也广泛地搭建了电影院。虽然这些电影院数十年来很受欢迎并具有影响力，但关于电影院的历史发展一直是学术界忽视的研究课题。为了填补这一空缺，本文将主要关注电影院的管理、影片的发行以及如何在当地营运等问题，也将揭示电影院的兴起，如何反映 1900 年代至 1960 年代马来亚社会、经济和文化面貌。笔者也会把研究重心放在几位重要的华人头家（华商），如邵氏兄弟、王景发、陆运涛、何亚禄等，并梳理 20 世纪马来亚跨国商业网络与影视媒体的发

展，以及全球都市之间的联系。这些都有助于理解当代华人的文化消费、休闲娱乐习惯以及探索媒体、商业和观众之间的互动关系。

## **ABOUT THE SPEAKER**

Wong Yee Tuan is Vice Dean-cum-Assistant Professor of the Graduate School in New Era University College, Kajang, Malaysia. He obtained his PhD in history from the Australian National University. His main research interest is in the area of the Chinese business history of Southeast Asia. His major book publication is *Penang Chinese Commerce in the 19th Century: the rise and fall of the Big Five* (ISEAS, 2015). He has also published a number of articles in various academic journals such as, *Frontiers of History in China*, *The Copenhagen Journal of Asian Studies*, *Archipel*, and *Chinese Southern Diaspora Studies*, *Journal of the Malaysian Branch of the Royal Asiatic Society*, *Journal of Malaysian Studies*, and *Malaysian Journal of Chinese Studies*.

## **作者简介**

黄裕端是澳洲国立大学历史系博士，新纪元大学学院研究生院的副院长及助理教授。主要研究领域为 19 世纪东南亚华人商业史。代表著作《19 世纪槟城华商：五大姓的崛起与没落》，社会科学文献出版社出版。在《中国历史学前沿》、《闽商文化研究》、《亚洲文化》、《南方华裔研究》、《群岛》、《皇家亚洲学会马来西亚分会学报》等刊物上发表多篇文章。

**Popular Culture in the Time of Greater Nanyang**  
大南洋时代的大众/流行文化

Caroline S. HAU  
Centre for Southeast Asian Studies, Kyoto University  
施蕴玲  
京都大学东南亚研究所

**ABSTRACT**

Cognizant of the multivalent, shifting meanings of “Nanyang” as a spatiotemporal, geopolitical, geoconomics, and cultural unit, this paper seeks to flesh out the concept of “Popular Nanyang” by bringing in the contributions of ethnic-Chinese popular culture from the Philippines, Indonesia, and Thailand. Historically, ethnic Chinese played an important role in the creation of “the popular”, albeit often dismissed as commercial or of low cultural value, in the plurilingual settings of their respective domiciles. Their networked production, distribution, circulation, consumption, and (e)valuation of popular culture helped substantiate the reach and bounds of “Nanyang” as geography, market, network, and regional imaginary. I propose reclaiming and repurposing the term “Greater Nanyang” to encompass Southeast Asia, Hong Kong, Taiwan, and Macao (plus littoral China) as hubs for the multi-sited, networked co-creation of “Popular Nanyang”, particularly during the Cold War era. The “Greater Nanyang” concept highlights the historicity, materiality, politics, economies, ecologies, and cultures of localisation, hybridisation, meaning-making, and value creation that underpin place-making and identity-claiming in, across, and beyond the region. The temporal depth of “Popular Nanyang” raises questions about Sinophone assumptions of the convergence of language, audience, cultural literacy, and ethnicity in the production, circulation, and consumption of popular culture. This paper identifies emergent thinking about Nanyang that is circulated and debated across national boundaries via traditional and new media and information technologies.

**摘要**

作为一个关涉时空、地缘政治、地缘经济，以及文化内涵的尺度单位，“南洋”具有多重意义，也具备不断游移的特质。基于这层认知，本文介绍来自菲律宾、印尼和泰国的华人对大众/流行文化的贡献，以拓宽并丰富“流行南洋”的概念。历史上，在他们所属国的多语环境里，华人在创造“大众性”与“流行性”方面扮演了重要的角色，尽管那些文化形式多被轻视为价值低下的商业操作。这三个地区的华人大众/流行文化的生产、发行、流通、消费，鉴定，以及赋值促成且充实了“南洋”作为地理、市场、网络，以及区域想象的覆盖面积与外延边界。笔者倡议重新使用和改造“大南洋”这一称说，以涵盖东南亚、香港、台湾和澳门（以及中国沿海地区），并将这些地方定位为共同形塑“流行南洋”的不同枢纽，尤其是在冷战的年代。“大南洋”的概念突出在地化、混杂化、意义创生和价值开发等过程的历史性与物质性，以及夹杂其中的

政治、经济、生态与文化。而这些复杂交织的过程支撑整个宏观区域内外不同尺度的地方创生（place-making）与身份宣认的实践。论及大众/流行文化的生产、流通与消费，“流行南洋”的历史厚度质疑了华语语系理论对语言、受众、种族与文化素养的趋同假设。本文辨识并描述关于南洋的新兴思考；这些思考正跨越国界，通过新旧媒介与信息技术传播，成为辩论的议题。

## ABOUT THE SPEAKER

Caroline S. Hau is Professor at the Centre for Southeast Asian Studies, Kyoto University, Japan. She is the author of *The Chinese Question: Ethnicity, Nation, and Region in and beyond the Philippines* (Ateneo de Manila University Press, NUS Press, and Kyoto University Press), co-author with Shiraishi Takashi of 中国は東アジアをどう変えるか—21世紀の新地域システム (*How is China Changing Southeast Asia? The 21st Century System*, Chūōkōronsha 中央公論社), editor of *Intsik: An Anthology of Chinese Filipino Writing* (Anvil Publishing, Inc.; Chinese translation 引叔, World News 世界日报), and co-editor with Pheng Cheah of *Siting Postcoloniality: Critical Perspectives from the East Asian Sinosphere* (Duke University Press).

## 作者简介

施蕴玲是日本京都大学东南亚研究所教授，个人专著有 *The Chinese Question: Ethnicity, Nation, and Region in and beyond the Philippines* (Singapore: NUS Press, 2014)，曾与白石隆合著《中国如何改变东南亚？21世纪的新地域系统》（日文）。个人主编《引叔：菲律宾华裔作家作品选》（原著是英语与他加禄语，中文译本由世界日报社于2003年出版），与谢永平合编 *Siting Postcoloniality: Critical Perspectives from the East Asian Sinosphere* (Durham: Duke University Press, 2022) 等。

**The Distribution and Reception of Detective Literature in Singapore and Malaya/Malaysia from the 1950s to the 1970s**  
侦探类型文学在五十至七十年代新马地区的传播与接受

WEI Yan  
University of Hong Kong  
魏艳  
香港大学

### ABSTRACT

This paper explores the distribution and reception of detective literature and films in Singapore and Malaysia from the 1950s to the 1970s. In popular culture in these countries, the term “detective” is often associated with sensations of suspense, terror and excitement, and is frequently combined with other genres such as action and romance. While often perceived as a representative of American pulp culture, this type of narrative occasionally creates a subtle tension with local culture, particular in the context of British colonies. This paper first examines the items tagged as “detective” in the digital databases of *Nanyang Siang Pau* and *Sin Chew Daily*, with the aim of delineating the genre’s development in Southeast Asia from the 1950s and 1970s. This includes identifying popular titles, distribution channels (such as film, newspaper serialisation, literature magazines, and broadcasting drama), and the reception of readers through book and film reviews. Next, the paper situates the detective genre with the historical context of the Cold War in Singapore and Malaysia. The analysis considers how popular literature and culture contributed to the discourse of local Cold War ideology.

### 摘要

本文考察侦探类小说及电影于五十至七十年代冷战期间在新马地区的接受与传播。在新马通俗文化中，“侦探”一词往往指作品内容紧张、刺激与离奇，且多有文体融合，如侦探枪战、侦探爱情等。因此类作品往往诉诸感官刺激，有时也代表一种美国 pulp 文化。通过对《南洋商报》、《星洲日报》相关条目的分析，本文首先拟厘清当地这二十年间侦探类型的规模，如流行的篇目、传播路径（包括电影、报刊连载、文学杂志、单行本及广播剧）及相关书评、影评及读者反应。在此基础上，尝试将此类型放入新马地区的脉络中讨论此时通俗文学及文化如何参与冷战意识形态的构建。

### ABOUT THE SPEAKER

Wei Yan is the Assistant Professor of the University of Hong Kong. Her research interests are Modern Chinese Literature, Chinese Popular Literature and Culture and Sinophone Literature. Her representative works include *Detecting Chinese Modernities: Rupture and Continuity in*

*Modern Chinese Detective Fiction (1896-1949)* (Brill, 2020); *The Transculturation of Judge Dee Stories: A Cross-Cultural Perspective* (Routledge, 2022).

## 作者简介

魏艳是香港大学当代文学助理教授。她的研究兴趣包括中国现当代文学、中国通俗小说与文化和华语语系文学。她的著作包括 *Detecting Chinese Modernities: Rupture and Continuity in Modern Chinese Detective Fiction (1896-1949)* (Brill, 2020) 和 *The Transculturation of Judge Dee Stories: A Cross-Cultural Perspective* (Routledge, 2022)。

**Cold War Geopoetics:  
Narrating Nanyang in Hong Kong-produced Story Paper**  
冷战地缘诗学：港版《小说报》里的南洋叙述

Kenny K.K. Ng  
Academy of Film, Hong Kong Baptist University  
吴国坤  
香港浸会大学电影学院

## ABSTRACT

*The Story Paper (Xiaoshuo bao)*, a bi-weekly 12-paged tabloid newspaper financed by the United States Information Services (USIS), began publication in 1955 to propagate anti-communist sentiments to Chinese readers in Hong Kong, Southeast Asia, and Chinese Diaspora. Modelled on the dime novels and middlebrow stories that flourished in America and England, a significant number of novellas in *The Story Paper* featured tales of male social misfits and mysterious women in the romances of overseas Chinese characters in Southeast Asian settings. The paper discusses the dynamics of Cold War geopolitics, geopoetics, and affective geographies, ruminating on the interplay of Chinese diasporic consciousness, emotive/romantic contours of lovers, and representations of “Nanyang” and Hong Kong caught up in-between displaced homeland and an “other place”, utopia and dystopia. I suggest a geopoetic reading and mythic criticism of the stories to interrogate the diasporic gaze and travelling Chinese subjectivity. The talk will examine some chosen works by Liu Yichang, Yi Wen, and Cheng Wai, treated as both popular and modernistic writers. Their stories have complicated the tensions of romance and politics, love and betrayal, freedom, and stasis, as documented in popular Cold War print culture.

## 摘要

《小说报》是一份由美国新闻处资助的 12 页双周刊，于 1955 年创刊，旨在向香港、东南亚和中国以外的华人读者宣传反共意识。刊载中篇作品的《小说报》其实参照美英风行一时的廉纸小说和中额 (middlebrow) 通俗故事的制作模式，当中有部份围绕发生在东南亚的痴男怨女故事，常涉及神秘女郎和跟社会格格不入甚而被排挤的男性角色。笔者尝试讨论冷战的地缘政治、地缘诗学 (geopoetics) 和情感地理 (affective geography) 之间的微妙关系，反思海外华人意识、恋人们的“情感轨迹”，以及在家园、异地、乌托邦和恶托邦之间的诸多对南洋和香港的暧昧叙述。笔者并提出地缘诗学以及神话批评 (mythic criticism) 的阅读策略，借以探讨其中的华人离散视野和漂流意识等议题。本文将选取刘以鬯、易文和郑慧的作品，并且视他们为兼通现代主义与通俗文化的作家，其擅长经营曲折离奇的故事，糅合爱情与政治、爱欲与背叛、自由与封闭等矛盾，成为冷战时期的大众印刷文化的典范。

## ABOUT THE SPEAKER

Kenny K.K. Ng is Associate Professor at the Academy of Film in the Hong Kong Baptist University. His published books include *The Lost Geopoetic Horizon of Li Jieren: The Crisis of Writing Chengdu in Revolutionary China* (Brill, 2015); *Indiescape Hong Kong: Interviews and Essays, co-authored* (Hong Kong: Typesetter Publishing, 2018) [Chinese]; *Yesterday, Today, Tomorrow: Hong Kong Cinema with Sino-links in Politics, Art, and Tradition* (Hong Kong: Chunghwa Book Co., 2021) [Chinese]. He has published widely in the fields of comparative literature, Chinese literary and cultural studies, cinema and visual culture in the U.S., UK, Europe, Hong Kong, Taiwan, and China. His ongoing book projects concern censorship and visual cultural politics in Cold War Hong Kong, China, and Asia, Cantophone cinema history, and leftwing cosmopolitanism.

## 作者简介

吴国坤现任香港浸会大学电影学院副教授。他的著作包括 *The Lost Geopoetic Horizon of Li Jieren: The Crisis of Writing Chengdu in Revolutionary China* (Brill, 2015), 《香港独立电影图景：访问评论集》（手民出版社，2018），《昨天今天明天：内地与香港电影的政治、艺术与传统》（中华书局，2021）等。他的研究领域为比较文学、中国文学与文化研究、电影和视觉文化，曾在美国、英国、欧洲、香港、台湾和中国学术期刊和书籍发表多篇文章。目前正在筹备的英文专著涉及冷战时期香港、中国与亚洲的电影审查制度和视觉文化政治、粤语电影以及左翼世界主义。

**Enclave, Placeness, Topophrenia: Jin Yong, Nanyang, Chivalrous Psychogeography**  
飞地，在地，“恋”地：金庸，南洋，侠义心理地理

SONG Weijie  
Rutgers University  
宋伟杰  
罗格斯大学

## ABSTRACT

This paper explores the literary and psycho-geographical connections between Jin Yong (Louis Cha, 1924-2018) and Nanyang (Singapore and Malaysia), focussing on the newspaper serialisation of his martial arts narratives in the 1960s and 1970s. Nanyang is the birthplace of Jin Yong's *Sincere Sword* (*Suxin jian*), which was originally serialised in *Southeast Asia Weekly* (*Dongnanya zhoukan*) in 1963-1964, and later revised as *A Deadly Secret* (*Liancheng jue*). This transitional work represents a departure from Jin's previous chivalrous writings and delves into an a-historical fantasy on the labyrinth of treasure hunting and human desires inspired by his childhood memory of persons and things in his hometown Zhejiang and Southern China. Singapore is the significant place for Jin Yong to gain insights into the Nanyang characteristics of popular culture (alternative entertainment and edification) starting from 1965, to co-found *Shin Min Daily News* (*Xinming ribao*) in March 1967, to take refuge from Hong Kong leftist-wing assassination in May 1967, and to serialise his late masterpieces, *The Smiling, Proud Wanderer* (*Xiaoao jianghu*, 1967-1969) and *The Deer and the Cauldron* (*Luding ji*, 1969-1972). During the Cold War confrontation and Cultural Revolution situation, Jin Yong developed a chivalrous psychogeography that was navigated and positioned by his imagination and representation of enclave and exclave, placeness and placelessness, sojourning and belonging, as well as an entangled place-mindedness “topophrenia” (ranging from topophilia to topophobia), with explicit and ambiguous references to (un)official history, popular storytelling, and contemporary politics.

## 摘要

论者尝试考察金庸（查良镛，1924-2018）与南洋（新加坡、马来西亚）之间的文学因缘与心理地理关联，重点探讨1960、1970年代金庸武侠小说在新马等地的报刊连载及其文学地理涵义。南洋是金庸《素心剑》的诞生地，这部转型之作 1963-1964 年连载于《东南亚周刊》，后来修订为《连城诀》，喻示着金庸走出之前的叙事方法，开始有意经营一种“非历史”的侠义想象——铺陈展演武功秘籍、江湖宝藏、人性欲望的迷宫和陷阱，其灵感来自金庸深藏的童年记忆，关乎无法归返的故乡浙江与中国南方的人与事。新加坡则更为重要，金庸 1965 年开始便造访狮城并反思大众、通俗、流行文化的南洋特性（如何娱乐、教诲、知识生产），1967 年 3 月共同创办《新明日报》，1967 年 5 月为躲避香港左翼暗杀而客居新加坡，并开始在《新明日报》连载他的后期

杰作《笑傲江湖》（1967-1969）与《鹿鼎记》（1969-1972）。在冷战对抗和文化大革命的形势之下，金庸发展出一种侠义心理地理——在江湖世界的“移位”与“定位”的过程当中，金庸想象并再现“飞地”与“非飞地”、“在地”与“无地”、“客居”与“归属”、以及一种纠缠繁复的“地方感知意识”（其谱系涵盖七情六欲），并或隐或现地指涉正史稗史、流行故事、当代政治。

## ABOUT THE SPEAKER

Song Weijie is an Associate Professor of Chinese Literature and Director of Undergraduate Programme in the Department of Asian Languages and Cultures at Rutgers University. His research interests include modern and contemporary Chinese literature and film, urban imagination, martial arts narratives, popular culture, environmental humanities, comparative imagology, as well as Sinophone and diaspora studies. He is the author of *Mapping Modern Beijing: Space, Emotion, Literary Topography* (Oxford University Press, 2017), *From Entertainment Activity to Utopian Impulse: Rereading Jin Yong's Martial Arts Fiction*, and *China, Literature, and the United States: Images of China in American and Chinese-American Novel and Drama*. He is the editor of *Selected Works of Xu Dishan*, co-editor of *Environmental Humanities, Ecocriticism, Nature Writing and Northeast China Studies*, as well as the Chinese translator or co-translator of *Repressed Modernities, Translingual Practice, Comparative Poetics, The Structural Transformation of Public Sphere, Understanding Popular Culture*, and *After the Great Divide: Modernism, Mass Culture, Postmodernism*.

## 作者简介

宋伟杰是罗格斯大学亚洲语言文化系副教授。他的研究兴趣包括中国现当代文学与电影、城市想象、武侠叙事、流行文化、环境人文、比较图像学，以及华语语系与离散研究等。他的著作包括 *Mapping Modern Beijing: Space, Emotion, Literary Topography* (Oxford University Press, 2017) 、*From Entertainment Activity to Utopian Impulse: Rereading Jin Yong's Martial Arts Fiction* 和 *China, Literature, and the United States: Images of China in American and Chinese-American Novel and Drama* 等。除了编辑《春桃——许地山文集》、与李育霖合编《环境人文、生态批评、自然书写》以及与张学昕合编《东北研究》，他也翻译了多本学术著作。

**The Singapore-Malaysia Special Collection at the National University of Singapore  
Libraries: A Case Study on Chinese Popular Culture Materials**  
新加坡国立大学图书新马特藏：以中文大众文化资料为例

SIM Chuin Peng

Deputy University Librarian, National University of Singapore Libraries

沈俊平

新加坡国立大学图书馆副馆长

## **ABSTRACT**

The “Singapore-Malaysia Special Collection” was started in 1982, offering the most comprehensive collection of Chinese newspapers in the region. The collection also consists of periodicals, genealogies, inscriptions, biographies, local chronicles, literary works and journals, commemorative publications produced by Chinese associations, schools, etc., which is well-known among the academic community and frequently utilised by students and researchers. In 1999, the NUS Libraries received a donation comprising handwritten scripts, literary works of writers from Northern Malaysia, newspaper clippings and other documents collected by local veteran artiste Mr Bai Yan. Since then, the library has begun to focus on collecting Chinese popular culture materials from Singapore and Malaysia, such as those related to movies, TV, cable radio, pop music, *getai* culture, Chinese opera, folk artistes, etc. In 2007, the library also received the private collection of Mr Chua Boon Hean – a former Chinese manager of the Shaw Brothers in Singapore. His donation included rare handwritten Chinese and Malay film scripts which shed light on the post-war entertainment scene in Singapore. The rich and diverse collection of Chinese popular culture materials from Singapore and Malaysia has attracted the attention of many local and foreign scholars for their research over the years.

Recently, the library has also digitised some Chinese popular culture materials and made it available to the world, allowing more scholars to have access to these valuable resources through the online portal. Nevertheless, these materials, especially those from the early 20th century, are highly sought after by collectors and extremely difficult to acquire. At present, the Chinese popular culture materials collected by the library are only a drop in the ocean. We hope to grow and develop the collection through private donations and closer collaboration with the academics, in order to promote the research of Chinese popular cultures in Singapore and Malaysia.

## **摘要**

新加坡国立大学图书馆在 1982 年设立“新马中文特藏”，收藏以中文报章最为完备。期刊、族谱、碑铭、人物志、地方志、文艺书刊、华社与华校特刊等的收藏亦有相当份量，深为学术界所推崇。1999 年，收到新马资深艺人白言先生捐赠的手抄剧本，北马作家作品、剪报等私人收藏，自此展开新马大众文化资料如电影、电视、有线广播、

流行音乐、歌台文化、戏曲文化、民间艺人等原始资料和专著的收藏。2007 年，收到前任邵氏电影制片厂新加坡中文经理蔡文玄先生私人藏书，其中以手抄中文和马来影片剧本弥足珍贵。馆藏新马大众文化和相关资料，吸引了不少国内外学人登门利用，成就了不少学术成果。

近几年来，新国大图书馆通过数字化方式将部分与大众文化相关资料公诸于世，便利学人使用。由于过去错失了收购中文大众文化资料的契机，过往的大少大众文化资料为藏家所珍视和争逐，极为难求。目前新国大所收中文大众文化资料，不过是九牛一毛，希望通过私人捐赠与学术界的合作来加大收藏范围与质量，促进新马大众文化的交流与研究。

## **ABOUT THE SPEAKER**

Sim Chuin Peng holds a PhD from the National University of Singapore. He has been working at the National University of Singapore Libraries since 1993 and currently serves as the Deputy University Librarian. He specialises in the study of Ming-Qing history, Chinese publishing history, and Chinese bibliographical research. He has authored works such as *Bridge for Success: Production and Circulation of Commercially Printed Examination Aids after the Mid-Ming Period*, *A Critical Examination of Ye Dehui's Bibliographical Research*, and has co-edited the *Catalogue of Pre-Republican Chinese Books at the National University of Singapore Libraries* (with Gao Bin). He has also published several academic papers in Mainland China, Hong Kong, and Taiwan.

## **作者简介**

沈俊平是新加坡国立大学哲学博士。1993 年开始任职于新加坡国立大学图书馆，现为新加坡国立大学图书馆副馆长。专门研究明清史、中国出版史和版本目录学。著有《举业津梁：明中叶以后坊刻制举用书的生产与流通》、《叶德辉文献学考论》，编有《新加坡国立大学图书馆中文古籍目录》（与高斌合编），并在中国大陆、香港、台湾刊物上发表相关学术论文十余篇。

**Writing a History of the Entertainment Scene in Singapore and Malaya/Malaysia:  
Stories of a Local Collector**  
为新马娱乐书写历史：本地收藏家的故事

SU Zhangkai  
Independent Researcher

苏章恺  
独立研究员

### **ABSTRACT**

The speaker will share his years of experience as a local collector and how his personal collection of print culture materials such as newspapers, magazines, special issues, photographs, posters, leaflets, advertisements, song books, record jackets, envelopes, movie tickets, receipts, and even match boxes etc., helps to shed light on the history of Singapore's entertainment industry. This rich and diverse range of artefacts provide a glimpse into the development and reception of different Chinese popular cultures among Chinese Singaporeans over the years. From early traditional local street operas, song and dance troupes, *getais*, theatres, to radio, cinema, and television, the speaker hopes to highlight how everyone can rediscover and contribute their common memories of these popular cultures, as well as to pay tribute to the veteran artistes in the local entertainment scene.

### **摘要**

主讲人将以印刷文化研究方向着手，透过个人收藏的印刷文物：如报章、杂志、特刊、照片、海报、宣传单、广告纸、唱本、唱片封套、信封、戏票、单据、甚至火柴盒等，建构新加坡娱乐事业的轮廓，并借此一窥新加坡华人几十年来的大众文化事业发展。从早期的传统地方街戏到歌舞团、歌台、歌剧院，到电台、电影、电视，此次分享除了让大家一同找回曾经拥有的共同记忆，也向本地娱乐圈的前辈致上崇高敬意。

### **ABOUT THE SPEAKER**

Su Zhangkai is a former researcher at the Hong Kong Film Archive, and the co-host of the Overseas Research Project at National Pingtung University in Taiwan. In 2016, he was also a part-time Lecturer at the Department of Chinese Studies, National University of Singapore. His academic writings include *Between Stage and Screen: The Interaction between Teochew Opera and Teochew Opera Films in Singapore (1959-1965)*, *Expressions of “Nanyang” in Various Amoy-dialect Films*, *The Liu Niang Craze: Interactions Across Different Media in Teochew Film Su Liuniang*, etc. He edited and published a number of Chinese books such as *Sounds of Teochew – Tracing the History of Teochew Opera in Singapore* (2016), *The Life of Zhuang Xue Fang* (2017), and *90 Life Stories of Wang Sha and Ye Feng* (2019).

## 作者简介

曾任香港电影资料馆特约专项研究员，也是台湾国立屏东大学海外研究项目共同主持人。2016 年兼任新加坡国立大学中文系兼职导师。论文著作包括《在舞台和银幕之间：新加坡潮剧和潮剧电影的互动(1959-1965)》、《遥远寄相思——从电影文物初探厦语片中的南洋情怀》、《六娘热潮：潮语片《苏六娘》在新加坡的跨建制互动》等。编著书目包括《潮声留影——新加坡潮州戏曲回忆簿》(2016)、《雪霓芳踪—莊雪芳》(2017)、《潮影寻迹—新加坡潮剧历史记录》(2018) 及《弟喂，做人阿甲阿甲就好—王沙和野峰的 90 个人生故事》(2019)。

**Radio Broadcasting in Singapore Across Different Time Periods**

浅谈不同年代的广播

LIANG Peng

Mediacorp Radio Capital 958 Producer & DJ

梁萍

958 城市频道编导兼主持人

**ABSTRACT**

Tapping on her many years of experience in the media industry, the speaker Liang Peng will elaborate on the characteristics of radio broadcasting across different ages as well as share interesting stories and personal anecdotes. She will focus mostly on programming and production in the 1980s, 1990s and 2000s, offering comparisons with the early periods of radio broadcasting in Singapore. She will also touch on other issues, such as the increase in commercially endorsed or sponsored programmes in the 1980s and how it shaped the style of programme delivery in that era; as well as the reasons that account for DJs feeling that the 1990s ushered in the greatest number of changes in the history of Singapore broadcasting. Entering the 21st century, radio DJs need to multi-task. In addition to finding news topics and writing articles, they must also produce video clips, edit and upload them onto Facebook. The speaker will wrap up by sharing the difficulties and challenges faced by DJs in this process of multi-tasking.

**摘要**

凭借多年从事广播的经验，主讲人梁萍将与大家分享不同年代广播的特色和一些趣事。她将重点介绍 1980、90 年代和 2000 年之后的广播节目及制作方式，并试图与传统广播做个对比。她会触及的几个问题包括 1980 年代，随着商家赞助节目的增加，这个年代的节目风格有哪些特点？为何说 1990 年代是新加坡广播史上变化最大，发展最多的年代？今时今日的电台主持人采取的是“一脚踢”的工作模式，除了找新闻话题、撰稿，还得制作视频、剪接、在脸书上载等，这其中又面临着哪些困难与挑战。

**ABOUT THE SPEAKER**

Liang Peng is a DJ at Mediacorp Radio Capital 958. She graduated from Beijing Normal University (BNU) with a Master's degree in Chinese Language and Literature. Liang Peng started as a TV host in the 1980s and subsequently joined Radio 3 and music station YES 933 as a DJ before moving on to news and information station Capital 958. A mentor to newcomers and an experienced onsite host, she has also published several books in Chinese and produced many popular radio programmes.

## 作者简介

梁萍是 958 城市频道资深编导兼主持人。目前主持星期六早上 0600--1000 《星期六周末早早起》节目。主要制作乐龄活动，医疗保健，古代民俗风情和休闲生活节目。如：早餐三人行、中药趣谈、健康养生馆、优雅人生和古代风情画。也指导电台新人播报新闻和语音培训。曾经在 2020 年写过旅游散文书籍《萍踪鸿影》以及编辑《听说 70》。

**Popular Crossings: Lin Chen and his Bifurcated Editorial Practice  
in 1950s Singapore and Malaya**

歧义逢源：林晨的大众/流行想象及其 1950 年代新马的双轨编辑实践

CHAN Cheow Thia

National University of Singapore

曾昭程

新加坡国立大学

## ABSTRACT

This paper reframes the Singapore dramatist Lin Chen's cultural practice by explicating discrepant modes of popular cultural production and consumption sustained in 1950s Singapore and Malaya through commercial printing. Today, Lin Chen (1919-2004) is remembered primarily as the pioneering playwright-director who shaped Singapore Mandarin theatre scene since the mid-20th century. Indeed, after World War II, Lin participated actively in theatre productions, but those engagements were conducted outside of work; vocationally, he served as an editor at the *Shijie shuju*, one of the four major localised Chinese book companies. It is now revealed that Lin helmed both *Linglong* (Smart) and *Wenyu shenghuo* (Culture and Amusement), two lifestyle and leisure periodicals published contemporaneously around the mid-1950s. Both magazines enjoyed broad circulation but differed tremendously in terms of subject matter. Whereas *Linglong* carried a substantial amount of salacious content, *Wenyu shenghuo* promoted “healthy arts and entertainment”, focussing on collective performing art forms. The two publications’ conflicting stances on leisure interests and gendered morality placed them on opposing sides of the Anti-Yellow Culture movement in the colony, which criticised the widespread access to prurient material inflected by perceived Western values. Examining the two periodicals in tandem, this paper delineates the implications arising from the ways in which Lin negotiated varied ideas about popularity that encompass the scale of reception, his non-state positionality as a cultural actor, and the contents’ resonance with the decolonising ethos in Singapore and Malaya during the Cold War.

## 摘要

1950 年代的新马华文印刷生态包含了大众/流行文化的各种生产与消费取向。本文通过解析其中参差交叠的情况，重新评价新加坡戏剧先驱林晨文化实践的范围与意义。根据一般论述，自 20 世纪中期起，林晨（1919-2004）以编剧或导演的身份为新加坡华语剧坛做出巨大的贡献。第二次世界大战之后，林氏确实活跃于剧场，但戏剧活动是他工余经营的兴趣，实际上他供职于当年“四大书局”之一的世界书局。如今有资料显示，林氏 1950 年代在世界书局任职期间曾主编两份消闲杂志《玲珑》与《文娱生活》。据称，两份杂志均销路甚广，但在内容性质上却大相径庭。《玲珑》刊登的图文多着墨于都市男女的情爱韵事、尺度颇大；《文娱生活》则提倡“健康”的文

化娱乐嗜好，主要收录歌唱、舞蹈和戏剧等集体文艺形式的材料。当时新加坡华社正开展反黄运动，两份刊物尽管同源，但它们在消闲趣味和性别道德等议题上的矛盾取向，易被读者看作分属那场社会运动的不同舆论阵营。本文深入检视两份杂志，勘探林氏如何潜隐地协商与大众/流行相关的不同取向。这些文化取向和编辑考量包含受众规模，林氏身为文化行动者的民间本位，以及刊物内容与冷战时期新马时局的共振。

## ABOUT THE SPEAKER

Chan Cheow Thia is Assistant Professor in the Department of Chinese Studies at the National University of Singapore. His research interests include modern Chinese-Sinophone literature, Southeast Asian studies, and diaspora studies. His book, *Malaysian Crossings: Place and Language in the Worlding of Modern Chinese Literature*, is published by Columbia University Press as part of the “Global Chinese Culture” series. His articles have appeared in disciplinary and regionally focussed venues such as *Modern Chinese Literature and Culture*, *SOJOURN: Journal of Social Issues in Southeast Asia*, as well as *PRISM: Theory and Modern Chinese Literature*. He co-edited the special issue of *PRISM* on *The Worlds of Southeast Asian Chinese Literature* (September 2022). As a literary translator and editor, he has worked with *Renditions: A Chinese-English Translation Magazine*.

## 作者简介

曾昭程，新加坡国立大学中文系助教教授。复旦中文系本科，剑桥大学亚洲与中东研究哲学硕士（汉学专业），耶鲁大学东亚语言与文学系博士。其主要研究兴趣涵盖中国现当代文学研究、华语语系研究（新马文学专项）、离散研究与东南亚研究。其论文曾发表于期刊 *Modern Chinese Literature and Culture* 和 *SOJOURN: Journal of Social Issues in Southeast Asia*；其英文专著 *Malaysian Crossings: Place and Language in the Worlding of Modern Chinese Literature* 于 2022 年由哥伦比亚大学出版社出版。

**Writing Melodrama in a Manichean World:  
Rethinking Huang Ya as a Popular Fiction Writer**  
乱世言情：黄崖、流行小说和香港马来亚的文化联系

TAN Li Wen Jessica  
Lingnan University

陈丽汶  
香港岭南大学

### **ABSTRACT**

As the longest serving editor of the literary magazine *Chao Foon*, Malaysian Chinese writer Huang Ya is deemed one of the key figures who sowed the seeds of Mahua modernism during the 1960s. Current scholarship has largely focussed on his editorial stint and discussed his writings about the Malayanisation of modern Mahua literature within a Cold War context. Comparatively, less attention has been paid to his fiction that is arguably shaped more by middlebrow melodramatic elements than the modernist aesthetics that he had promoted as an editor.

This paper argues for the transnational significance of Huang Ya as a popular fiction writer through an investigation of his best-selling romance *Wisteria* (Ziteng hua, 1961). First serialised in Malaya, the novel was subsequently published by Hong Kong's Highland Press and sold more than 20,000 copies. While *Wisteria* has gained scholarly attention as his first "Malayanised" novel, this paper is interested in the work beyond a national literary framework. Specifically, it draws on Peter Brooks' concept of melodramatic imagination and the moral occult to examine *Wisteria* and to discuss the relevance of melodrama as a quintessential aesthetic and a form of sentimental education for readers navigating a Manichean Cold War milieu. It proposes that this melodramatic imagination needs to be understood not only in relation to Huang Ya's earlier works that were published in Hong Kong during the 1950s, but also Hong Kong's publishing industry that was negotiating political, aesthetic, and commercial considerations. More broadly, this paper will contribute to our understanding of post-war Hong Kong-Malaya popular culture connections and literary lineages.

### **摘要**

作为《蕉风》文学杂志任职时间最长的编辑，马华作家黄崖（1932-1992）被视为 60 年代马华现代主义的主要推手之一。有关研究迄今多是聚焦黄崖的编辑理念，并从文化冷战的角度讨论其“马来亚化”的文学主张与“现代”创作。但不可忽略的是，黄崖小说中所展示的中额（middlebrow）通俗元素，似乎与他所提倡的现代主义美学有所矛盾。本文将通过分析黄崖的畅销言情小说《紫藤花》（1961），论证黄崖作为“流行小说家”的跨国意义与重要性。《紫藤花》原先在马来亚报纸上连载，后由香港作家徐速创办的高原出版社发行单行本，销量达两万册。作为黄崖的第一部“马来

“亚化”小说，《紫藤花》自然受到学者的关注，但论述仍无法摆脱国族文学的框架，更忽视了战后香港与马来亚之间的跨国流行文化联系与文学脉络。本文将藉由布鲁克（Peter Brooks）提出的“通俗剧式想像”（melodramatic imagination）与“深层道德观”（moral occult）的概念，分析小说中的通俗叙事如何为冷战氛围下的读者提供一种情感教育。本文亦指出，小说中的通俗剧式想像不仅与黄崖五十年代于香港出版的早期小说相关，同时也反映了当时香港出版界对政治、美学与商业等方面的考量。

## ABOUT THE SPEAKER

Jessica Tan is currently Assistant Professor at Hong Kong Lingnan University's Department of Chinese. She received her PhD degree in East Asian languages and civilisations from Harvard University. Her research interests include Sinophone Southeast Asian literature, film and culture, Cold War cultural production, as well as diaspora studies. She is currently working on a book manuscript about the transnational and transcultural literary and media practices that characterised Sinophone Southeast Asian cultural production during the Cold War.

## 作者简介

陈丽汶是香港岭南大学中文系助理教授，毕业于哈佛大学东亚语言与文明系。她的研究兴趣包括华语语系的东南亚文学、电影与文化、冷战文化以及离散研究。她目前正在筹备新书，涉及跨国与跨文化的文学和媒体、冷战期间东南亚的文化生产与华语语系等。

**Love, Sexuality and Women in Yao Zi's Fiction  
During the Anti-Yellow Culture Movement**  
反黄运动下姚紫作品中的性/别、爱情和女性

SHOW Ying Xin  
Australian National University

苏颖欣  
澳大利亚国立大学

### **ABSTRACT**

Originally initiated by a large group of Chinese middle school students in 1953, the Anti-Yellow Culture Movement opposed the prevalence of decadent, Western-influenced pornographic materials and it would later encompass a broad range of popular materials and genres, especially after the state incorporated it into policies since 1959. It manifests how the discourse of sexuality and morality, often articulated in pathological vocabulary, played significant roles in shaping anti-colonial politics and culture in Singapore and Malaya. This paper focusses on the prominent writer of the time, Yao Zi, who was also an important editor of literary journals and newspapers in Singapore. Writing romance in social realist styles, Yao Zi was famous for his portrayal of women of different classes and their plights in society during the war and colonial period. His fiction was incredibly popular during that time, and he was accused by contemporaries as a “yellow writer” for producing “unhealthy literature”. At the same time, he was also targeted by the colonial authority for being too anti-colonial in his works. This paper first considers the sexuality debates of “yellow culture” to showcase the discourse of gender and moral panic in a time of colonial modernity; it then explores how Yao Zi’s fictions negotiate the contested political, literary, and gendered space through writing about love, women and sexuality. Finally, the paper offers a new conceptual framework to understand “Nanyang popular” through Sinophone print culture during the Cold War, which troubles the assumed capitalist, commercialised and anti-communist motives behind the creation and reception of popular culture.

### **摘要**

反对黄色文化运动最初由一群华校中学生在 1953 年发起。他们批判西方文化影响下的堕落色情作品已荼毒大众，造成不良社会风气。随后政府在 1959 年将其纳入政策范畴后，反黄运动打击的对象逐渐涵盖了更广泛的大众文化作品和类型。运动中高度性化和道德化的话语经常以病态词汇呈现，也间接形塑了新加坡和马来亚的反殖民政治和文化。本文关注当时以社会现实主义风格写作爱情小说的著名作家姚紫，他也是文学期刊和报纸编辑，以描写身在战争和殖民社会中不同阶层的女性经历而闻名。他的小说在当时广受欢迎，同时也被同代人指责为创作“不健康的文学”的“黄色作家”。与此同时，他的作品也成为殖民当局打击的目标。本文首先探讨有关黄色文化的性辩

论，以凸显殖民现代性时期的性化和道德化恐慌话语；其次探讨姚紫的小说如何通过书写爱情、女人和性，游移于争议的政治、文学和性别空间；最后，本文试图提出一个新的概念框架，有别于假定资本主义、商业化和反共主义才是大众文化生产和接受的主要动机，本文通过姚紫作品来理解冷战时期新马华语印刷文化场域呈现的“南洋大众文化”。

## **ABOUT THE SPEAKER**

Show Ying Xin is a Lecturer in the School of Culture, History and Language, College of Asia and the Pacific, Australian National University, and an Australian Research Council Discovery Early Career Researcher Award (DECRA) Fellow. Her works explore the history and culture of migration, decolonisation and the impact of the Cold War on Asian societies through literature and arts. Her current project weaves together cultural history and literary analysis by examining issues of gender, modernity and decolonial politics in Sinophone Malayan literature during the Cold War. She co-edited (with Ngoi Guat Peng) *Revisiting Malaya: Uncovering Historical and Political Thoughts in Nusantara* and authored the Chinese translation of Alfian Sa'at's flash fiction collection *Malay Sketches*.

## **作者简介**

苏颖欣是澳洲国立大学文化、历史暨语言学院讲师，也是澳洲研究理事会青年学者基金（DECRA）得主。研究兴趣为移民历史和文化、去殖民政治和亚洲冷战文学及文化。她目前的研究计划结合文化史和文学分析，探讨冷战时期马华文学中的性别、现代性和去殖民政治。与魏月萍合编《重返马来亚》（中、英文版），并译有亚非言的《马来素描》。

## The Nanyang as Southeast Asia: Conflations, Losses, and Traces 南洋还是东南亚：整合、遗失、踪迹

Shelly CHAN  
University of California, Santa Cruz  
陈珮珊  
加州大学圣克鲁兹分校

### ABSTRACT

What is lost when we conflate the Nanyang with “Southeast Asia”? A lot, this paper argues. While the intent to avoid a real or perceived China-centrism in the name Nanyang is well taken, “Southeast Asia” as a region of landed postcolonial states is, in fact, a poor description for what was once a dynamic zone of coastal, imperial, and cultural interactions. This conflation of spatialities not only conceals a violent history of regional transitions, but also leaves out of analysis a series of transformations connected with oceans, empires, and mass migrations. If returned to “south of China”, the Nanyang helps subject the China coast to critical examination in a dual, circulatory mode. If part of an Asian “maritime south”, the Nanyang then belonged to both the Indian Ocean and Pacific worlds, an interimperial, intercultural borderland comparable to the black Atlantic, the Bay of Bengal, or the trans-Pacific Gold Mountains. Though now a lost geography replaced by “Southeast Asia”, the Nanyang endures as a diaspora of traces in numerous productions of memory and culture. By taking time to pause and not equating the Nanyang too quickly with “Southeast Asia”, scholars will have much to gain in terms of knowing the complexity, diversity, and contradictions posed by the Nanyang’s spatiality and historicity.

### 摘要

如果将南洋等同于东南亚，我们将错失些什么？答案是错失良多。尽管充分理解选用“东南亚”一词，是为了避开南洋之名所蕴含的中国中心主义，但事实上，东南亚作为一个后殖民陆地国家的地理名称，难以取替另一个曾包含沿海、帝国和文化多边交流的区域名字。这样不经意的空间整合，不仅掩盖了因地域变迁发生过的暴力历史，也无法带出有关区内海洋文化、帝国主义和大规模移民潮等议题的相关讨论。笔者认为若回归“中国的南方”，南洋一词将有助于我们将研究视角重新放置在中国沿岸，并深入考察中国与海外诸国之间双向、互动的关系。如果把南洋视为“海洋亚洲的南方”，并属于印度洋及太平洋世界的一部分，那么学者就可以将它处于多个帝国及文化间的边界地带性，与相类似的“黑色大西洋”、孟加拉湾及跨太平洋的“金山”等，作比较研究。南洋作为一个地理概念已被“东南亚”取代，但在众多记忆和文化产品中仍是有迹可循。笔者认为学界无需急于将南洋与“东南亚”画上等号，而应多花时间了解南洋的空间性与历史脉络，并多加思考其中的复杂性、多样性和矛盾性。

## ABOUT THE SPEAKER

Shelly Chan is Associate Professor of History at the University of California, Santa Cruz. A transnational and interdisciplinary historian of China, she is the author of *Diaspora's Homeland: Modern China in the Age of Global Migration* (Duke 2018). Chan's current project is "The Disappeared Nanyang", a study of intense coastal interactions between China and Southeast Asia from the late 18th to early 20th centuries. More broadly, Chan engages in thinking how to diversify and decolonise China studies at this global conjuncture.

## 作者简介

陈珮珊是加州大学圣克鲁兹分校历史系副教授，她的研究兴趣是跨国研究以及跨学科中国历史研究，著作包括 *Diaspora's Homeland: Modern China in the Age of Global Migration* (2018)。近年来，她倾注于“消失的南洋”这一课题，借此审视 18 世纪末至 20 世纪初中国与东南亚之间密切的沿海互动及交流，同时关注中国研究多样化和去殖民化的发展趋势。

**“Chinese Affairs” in Malaya: Colonial Knowledge Production and the Study of Chinese Culture During the Emergency**

马来亚的“华人事务”：  
战后紧急时期的殖民地知识生产与华人文化研究

Jeremy E. TAYLOR  
University of Nottingham, UK

戴杰铭  
英国诺丁汉大学

**ABSTRACT**

In the early years of the Malayan Emergency, and in response to a perceived lack of a centralised bureaucracy to aid in managing Malaya’s “Chinese problem” while resettling rural Chinese communities into camps (later “New Villages”), the colonial state established a Secretariat of Chinese Affairs. Despite being created to aid in resettlement, “Chinese affairs” subsequently developed into an entire field of quasi-academic study, one in which the cultural practices of Chinese communities across Malaya – as well as the cultural influence of the PRC on those same communities – was documented and analysed.

Most of the existing literature on “Chinese affairs” in Malaya defines this field as a mainly bureaucratic endeavour. As a field of knowledge, however, it also included attempts to document Chinese (and especially rural Chinese) cultural practices. This ranged from ethnographic studies of Chinese religious traditions to the documentation of Chinese “folk” cultural practices – often to adapt these for use in government propaganda. “Chinese affairs” also involved the monitoring of Chinese-language cultural products (e.g., books, posters, etc), including those imported from the PRC, Hong Kong, and other societies, in rural communities throughout Malaya (as well as Malayan responses to these).

Based on archival files relating to the work of Chinese Affairs Officers which are now held in British institutions such as The National Archives, this paper seeks to explain how the short-lived field of “Chinese affairs” drew on an empire-wide body of colonial knowledge about “the Chinese”, while simultaneously being drawn into debates about the perceived threat posed by PRC-produced culture in Emergency-era Malaya. In doing so, it suggests that debates about “popular” and “folk” culture in Cold War Southeast Asia needs to look beyond cultural production and cultural products themselves, and instead start considering the role of the colonial state as it attempted to categorise, interpret, and define Malayan “Chinese culture”.

**摘要**

在马来亚紧急状态初期，面对如何安置郊区华人（及后来的新村建设），以及如何更好地管理当地华社，英殖民地政府试图通过设立华民政务司署，改以中央官僚体制的方式解决这些问题。尽管设立的目的主要是帮助华人迁徙至新村，但“华人事务”随

后却发展成为一个全新的学术研究领域，并将马来亚华社的风俗文化，以及中华人民共和国对海外华人的文化影响，详细地记录和进行分析。

现有的大多数关于马来亚“华人事务”的文献与研究，主要视其为殖民地的一种官僚体制，却鲜少将其视为一种殖民地的知识生产。当中，“华人事务”涵盖很广，除了记录马来亚华人农村里的传统文化与风俗，也试图从人类学的角度详细记录各个不同的宗教仪式与“民间”习俗，从而将这些知识改编用于殖民地政府的宣传内容。“华人事务”还涉及对马来亚农村里各类华文的文化商品（例如书籍、海报等）的审查，以及这一批从中国、香港和其他地方进口的物品，如何影响当地华社又或是马来亚读者群的反应等。

笔者主要参考现存于英国不同机构的档案资料，并调阅曾出任华民政务司职务的官员记录。本文试图解释，尽管华民政务司署成立时间不长，但却动用了整个大英帝国的殖民地体制，收集了大量的关于“华人”的知识，同时也加强了英国政府的危机意识，衍生出紧急时期的马来亚即将受到中国文化诱导的论述。换言之，冷战时期东南亚的“流行/大众”和“民间”文化的讨论不仅仅涉及文化生产或文化商品的范畴，它同时也应该将英殖民地如何分类、定义和诠释马来亚“华人文化”等政治议题相互结合，成为辩论的问题。

## ABOUT THE SPEAKER

Jeremy E. Taylor is Professor of Modern History at the University of Nottingham (UK). He has authored two monographs (including, most recently, *Iconographies of Occupation: Visual Cultures in Wang Jingwei's China, 1939-1945*, 2021), edited four volumes (including, with Lanjun Xu, *Chineseness and the Cold War*, 2022) and written over thirty peer-reviewed journal articles and book chapters on various topics relating to the modern cultural history of the Chinese-speaking world. His work has been supported by the AHRC, the European Research Council, the British Academy, and other funders.

## 作者简介

戴杰铭是英国诺丁汉大学近代史教授，他的专著包括 *Iconographies of Occupation: Visual Cultures in Wang Jingwei's China, 1939-1945* (2021) 以及与徐兰君一起合编的 *Chineseness and the Cold War* (2022)。他发表过三十多篇期刊论文和学术文章，探讨关于华人世界里的文化现象及其相关的历史议题，并曾荣获 AHRC、欧洲研究委员会、英国科学院和其他资助单位的认可与支持，展开这方面的学术研究。