

Diversified Chinese and National Allegories: Film Image Expressions of Singapore Sinophone Community—A case study on the films of Anthony Chen

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Abstract

As a special environment in the development of Sinophone, Singapore's literary and artistic works are not only in Sinophone literature, but also in Sinophone cinemas. The films reproduce the living conditions of Sinophone communities in this environment. The term “huayu” has been in the Malaysia and Singapore area for a long time, and the discussion on “Sinophone Cinemas” seems to have ignored Singapore’s local production. This paper selects the two films of the representative Sinophone cinemas director Anthony Chen, " Ilo Ilo" and "Wet Season", from which we can see the cultural expression and value shaping of Chinese families, and then observe the relationship between Chinese and English. The "backward/modern" opposition and the social and cultural hierarchy represented by the "mandarin/dialect" within Chinese.

This paper first traces the conception and evolution path of the "Sinophone cinemas" and discusses whether the Sinophone cinemas in Singapore inherits its cultural context. For the Sinophone community in Singapore, “Chineseness” is a loose concept. The use of ritualized plots in the film shows the emergence and disappearance of “Chineseness”. The emergence of multi-language chowder and diversified Chinese language constantly reminds the audience of the multi-linguality of voice and writing in Singapore's image practice. The two films taken in this paper are all focused on Singaporean Chinese families. The family is the organic unit of the country, reflecting the social changes and political environment of the country. The internal discourse system contained in the Chinese family has become an appropriate entry point for analyzing the national consciousness of the Singapore Sinophone community. This paper hopes to examine the potential crisis and development opportunities of Sinophone cinemas in Singapore through the films, and to explore how Sinophone cinemas can witness and participate in the “diaspora” and “anti-d diaspora” of the history of the Sinophone communities in Singapore.