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研究課題名(和文) Sinophone Imaginaries in Contemporary Asian Visual Cultures

研究課題名(英文) Sinophone Imaginaries in Contemporary Asian Visual Cultures

研究代表者

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研究成果の概要(和文)：翻訳計画の進捗が遅れていたため、プロジェクトはさらに延長されましたが、プロジェクトの最後の1年は、全体として満足いく進展を見ることができました。拙著の和訳だけでなく、新しいプロジェクトとの連携も円滑に進みました。科研費では、海外や日本での学会参加やフィールドトリップを数多く行い、研究活動の基礎を固め、最終的に『Independent Filmmaking across Border in Contemporary Asia』のモノグラフを出版することができました。また、自分の研究に関連したイベントを開催することができ、より幅広い人々の国境を越えたコミュニティに貢献することができました。

研究成果の学術的意義や社会的意義

My project has facilitated a deeper understanding of critical transnational cinema studies. The events I participated and organized contributed to a wider range of publics, fostering greater awareness and appreciation of independent filmmaking across borders in contemporary Asia.

研究成果の概要(英文)：Despite that my project was extended for another half a year due to the slow progress of my translation plan, overall the last year of this project also saw some satisfactory progress. Not only I was able to work on translating my book into Japanese (expected to be published with Japanese publisher), but also this project was smoothly bridged with the new JSPS project that I work on. Over the 4 years' span, I consider my project a successful one. With the Kakenhi, I was able to participate conferences and conduct many field trips abroad and in Japan, which laid solid basis for my research work and the final publication of my monograph, Independent Filmmaking across Border in Contemporary Asia. Besides, I was also able to hold both online and offline screening and talk events related to my research, which contributed to a wider range of publics and transnational community of film lovers and researchers.

研究分野：Cinema and media studies

キーワード：Sinophone studies Chinese-language cinema diasporic cinema translocalism independent cinema inter-Asian studies

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1 . 研究開始当初の背景

US-based scholar Shih Shu-mei coined the concept of Sinophone to generate a conceptual alternative that sheds light on diverse Sinitic-language communities and their discursive articulations and cultural practices “on the margins of China and Chineseness”, therefore contributing to rethinking the discourse of Sinocentrism in relation to heterogeneous, locally-situated Sinophone articulations. When this project was launched, the cutting-edge interdisciplinary field of Sinophone studies was yet substantially introduced into Japanese-speaking academia. Even less attention was paid to how Sinophone studies might contribute to the studies of cinema and visual cultures in Asia.

- a) With Shih’s ground-breaking monograph *Visuality and Identity: Sinophone Articulations across the Pacific* (2007), Sinophone studies has increasingly gained momentum as an interdisciplinary field that extends beyond literary studies. At the conjuncture of postcolonial, diaspora, and ethnic/minority studies, Sinophone studies also engages various cultural and artistic genres, forms, and praxes—including cinema—situated within disparate Sinophone locales and their socio-historical, cultural contexts. Not only platforms such as international conferences and symposiums centering on Sinophone studies have been leveraged to locating pressing topics, ideas, and new approaches in the field.
- b) Studies of “Sinophone cinemas”, in critiquing cultural essentialism and China-centeredness, has challenged us to recalibrate the already-existing field of Chinese-language cinema studies. Meanwhile, in not excluding mainland China from Sinophone cinema studies, we may address the theoretical dissatisfactions in Shih Shu-mei’s model. In Anglophone scholarship, the potentiality of Sinophone cinema studies as a set of theoretical framings and methodologies has been explored with the publications of an anthology, *Sinophone Cinemas* (2014) and monographs such as *New Queer Sinophone Cinema: Local Histories, Transnational Connections* (2016), *The Sinophone Cinema of Hou Hsiao-Hsien: Culture, Style, Voice, and Motion* (2016), and *Remapping the Sinophone: The Cultural Production of Chinese-Language Cinema in Singapore and Malaya before and during the Cold War* (2019);
- c) Sinophone studies has been introduced to the academic worlds across Taiwan, Hong Kong and Mainland China, owing to which the studies of Sinophone cinema and visual works is also receiving growing attention in Chinese-language scholarship. In Japanese-language scholarship, whereas there are projects highlighting Sinophone (サイノフォン) as a method in literature studies, few has paid sufficient attention to cinema and visual studies, to which my study potentially contributed.

2 . 研究の目的

Working with a wide spectrum of Sinophone visual works from East Asia and Southeast Asia emerging since the 2000s, this project aspired to interrogate Chinese identity and China-centrism in conjunction with nationalism, regionalism, and globalism. This research sought to elucidate three broad areas of concern: a) The specific historic-political and social contexts across disparate Asian locales within which these Sinophone films and video works are produced, circulated, and consumed; and how these variously-scaled contexts connect to the global political economy of Sinophone visual productions; b) How the Sinophone

filmmakers and artists under examination have engaged and interrogated Chineseness at textual, inter-textual, and extra-textual levels, so that to dialogue with the discourses and praxes of nationalism, regionalism, and globalism; c) The aesthetics and politics of these Sinophone visual works.

3 . 研究の方法

Multiple interdisciplinary framings and methodologies that intersect fields such as Sinophone studies, film studies, diaspora studies, human geography, and globalization have been adopted. Not only I have conducted fieldtrips to film archives, museums and film festivals at several Asian places (e.g., Yamagata, Fukuoka, Tokyo, Naha in Japan; Busan, Seoul, Gwangju, and Jeonju in South Korea; Beijing, Shanghai, Xiamen in China; Taipei in Taiwan) for archival research and participatory observations. Textual analysis and discursive analysis also figured prominently in my methodology.

4 . 研究成果

The project has been smoothly pushed forward toward its end. Not only I gave invited talks and presentations at a number of international conferences, workshops and symposiums (in person or online) connected with my KAKENHI project. Also, I have published multiple book chapters and journal articles in Chinese, English, and Japanese. In November 2019, I published my English monograph titled *Independent Filmmaking across Borders in Contemporary Asia* (Amsterdam University Press), several chapters of which centers on Sinophone filmmakers and their works. In 2021, I co-edited the launch issue themed “Sino-Japanese Connections in Independent Film Cultures (1989-2020)” (with Akiyama Tamako) for the bilingual academic journal *Chinese Independent Cinema Observer*, published by Chinese Independent Film Archive, Newcastle University, UK.

1) Monograph

Ran Ma. 2019 (November 19th). *Independent Filmmaking across Borders in Contemporary Asia*. Amsterdam University Press.

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2) Journal Articles

Ran Ma. 2021. “Kim Soyoun’s “Exile Trilogy”—“Retro” Toward an Affective Archive”, *philoSOPHIA: a Journal of TransContinental Feminism*. Vol. 10. No.1. p145-153

Ran Ma.2021. “To Think Like an Archipelago”—Regarding the Japanese-Chinese Independent Film Culture Connections (1989-2020) 导言:“像群岛那样思考”——有关当代日本-中国独立电影文化的关联 (1989-2020) , in *Independent Chinese Cinema Observer / 华语独立影像观察*, Issue 1.

Ran Ma & Kosuke Fujiki. 2021 (edited). “In/visibility in post-war Okinawan images 1”, *Journal of Japanese and Korean Cinema*, 13:1. <https://doi.org/10.1080/17564905.2021.1930474>

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3) Book Chapters

Ran Ma. 2021. How to Remember 3.11? — Post-Fukushima Documentary and the Politics of Tōhoku Documentary Trilogy (2011-2013), in Coates, J. and Ben-Ari, A. *Japanese Visual Media: Politicizing the Screen*, Routledge. Pp.136-157

Ma, R. 2020. 'Eigasai Inside Out: Programming Japanese Cinema at Overseas and Japanese Film Festivals Today', in Fujiki, H. and Phillips, A. (eds) *The Japanese Cinema Book*. British Film Institute, pp. 164–178.

馬然.2019.“記憶と身体を乗り越える——東北ドキュメンタリー三部作とポスト・福島ドキュメンタリー”<ポスト 3.11 メディア言説再考. ミツヨ・ワダ・マルシアーノ編集；法政大学出版局,pp283-302 (translated into Japanese by Natori Masakazu)

4) Academic Presentations and Invited Talks

2018

Invited Talk

“Homecoming Myanmar: Midi Z (Zhao Deyin)'s Migration Machine and Precarious Filmmaking”, *Documentary Film: Regional, Theoretical & Political Parameters*, Hong Kong Baptist University, Hong Kong (招待講演)

Conference Presentation

Li Ying's Films of Displacement: Toward an Im/Possible Chinese-in-Japan Cinema, The 12th Association for Cultural Studies "Crossroads in Cultural Studies" (国際学会), Shanghai University, Shanghai

2019

Invited Talk

“Eigasai Inside Out: Programming Japanese Cinema at Overseas and Japanese Film Festivals Today”,

International Film Festival and Restoration Forum, Xiamen University, China (招待講演)

Conference Presentation

(Roundtable) “Realigning Chinese Independent Cinema (1989-2019): Intersecting Histories, Aesthetics, and Politics”, The International Convention of Asia Scholars (ICAS), Leiden, the Netherlands(國際学会)

2021

Conference Presentation

“Quietly Dreaming: Zhang Lu’s Affective-Scaping” Annual Conference of Asian Studies (AAS), Virtual Conference (國際学会)

Conference Presentation

“It is All About “Youth Cinema” (qingnian dianying)—Independent Cinema, New Auteur, and the FIRST International Film Festival, Reassessing Chinese Independent Cinema: Past, Present...and Future?”, Newcastle University, the UK, Virtual Symposium (國際学会)

Invited Talk

“Save the Cinema? In (Post-)Pandemic Japan—an Incomplete Observation”, Asian Film Archive Online Symposium: An (In)Hospitable World, Virtual Talk (招待講演)

Invited Talk

“Seeing in the Dark: Asia’s Independent Cinema Spaces in the Midst of Uncertainties”, Yale University, Council on East Asian Studies, Virtual Talk (招待講演)

Conference Presentation

“Translocalizing Chinese Art Cinema (yishu dianying)--the ‘In-Betweenness’ of the Film Auteur (dianying zuozhe) vis-à-vis the Sino-Japanese Film Connections”, Research Workshop on Contemporary Chinese Art-House Cinema, Virtual Conference (國際学会)

2022

Conference Presentation

“Mentors, DV Cameras, and the Film Festivals: A Minor Transnational History of Chinese Independent Documentary”, Visible Evidence 2022: Images of History, Gdansk, Poland (國際学会)

Conference Presentation

“Kabukicho; Annaijin, Transnational Affectivity, and the ‘Chinese-in-Japan’ Media Reportage in the New Millennium”, American Comparative Literature Association Seminar: Rethinking Heterogeneity: Sinophone Reportage and Beyond, Virtual Conference (國際学会)

Invited Talk

“Border-crossing Bodies and Affects: the Politics of Being the Other in Japan within East Asian Visual Cultures”, Spinning East Asia Series II : A Net (Dis)entangled, Centre of Heritage Art and Textile, Hong Kong, Virtual Symposium (招待講演)

Invited Talk

“Affective-Scape/ing in Zhang Lu’s Inter-Asian Quartet”, Enhance Asian visual culture studies talk series (招待講演), Virtual Talk, National Chengchi University, Taiwan

5. 主な発表論文等

〔雑誌論文〕 計11件（うち査読付論文 9件 / うち国際共著 9件 / うちオープンアクセス 0件）

1. 著者名 Ran Ma	4. 巻 1
2. 論文標題 Reminiscences of a journey to Okinawa: landscape film as essay, and Takamine Go 's Okinawan Dream Show (1974)	5. 発行年 2021年
3. 雑誌名 Journal of Japanese and Korean Cinema	6. 最初と最後の頁 4-21
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オープンアクセス オープンアクセスではない、又はオープンアクセスが困難	国際共著 該当する
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2. 論文標題 In/visibility in post-war Okinawan images 2	5. 発行年 2021年
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1. 著者名 Ran Ma	4. 巻 10
2. 論文標題 "Kim Soyoung" s "Exile Trilogy": "Retro" Toward an Affective Archive"	5. 発行年 2021年
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2. 論文標題 Discussion and Interview: towards the Im/possible "Chinese-in-Japan" Cinema [Lun Tan: Li Ying de lisanyingxiang he bu/keneng de zairihuaren dianying]	5. 発行年 2018年
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〔学会発表〕 計14件（うち招待講演 4件 / うち国際学会 12件）

1. 発表者名 Ran Ma
2. 発表標題 Seeing in the Dark: Asia's Independent Cinema Spaces in the Midst of Uncertainties
3. 学会等名 Yale University, Council on East Asian Studies (招待講演)
4. 発表年 2021年

1. 発表者名 Ran Ma
2. 発表標題 Quietly Dreaming: Zhang Lu 's Affective-Scaping
3. 学会等名 Annual Conference of Asian Studies (AAS), Virtual Conference (国際学会)
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2. 発表標題 It is All About " Youth Cinema " (qingnian dianying)--Independent Cinema, New Auteur, and the FIRST International Film Festival
3. 学会等名 Reassessing Chinese Independent Cinema: Past, Present...and Future? (国際学会)
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4 . 発表年 2020年

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2 . 発表標題 Crosscurrents:Re/Mapping the Yangtze Landscape in Contemporary Chinese Films and Media
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2. 発表標題 Eigasai Inside Out: Programming Japanese Cinema at Overseas and Japanese Film Festivals Today
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1. 発表者名 Ma Ran
2. 発表標題 Realigning Chinese Independent Cinema (1989-2019): Intersecting Histories, Aesthetics, and Politics
3. 学会等名 The International Convention of Asia Scholars (ICAS), Leiden, the Netherlands (国際学会)
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2. 発表標題 the Appearance of Okinawa in Takamine Go and Yamashiro Chikako's Moving Image
3. 学会等名 AAS-in-Asia Conference, 2018 New Delhi - Asia in Motion: Geographies and Genealogies (国際学会)
4. 発表年 2018年

1. 発表者名 Ma Ran
2. 発表標題 Homecoming Myanmar: Midi Z (Zhao Deyin) 's Migration Machine and Precarious Filmmaking
3. 学会等名 DOCUMENTARY FILM: REGIONAL, THEORETICAL & POLITICAL PARAMETERS (招待講演)
4. 発表年 2018年

1. 発表者名 Ma Ran
2. 発表標題 Li Ying's Films of Displacement: Toward an Im/Possible Chinese-in-Japan Cinema
3. 学会等名 The 12th Association for Cultural Studies "Crossroads in Cultural Studies" (国際学会)
4. 発表年 2018年

〔図書〕 計2件

1. 著者名 Jennifer Coates; Eyal Ben-Ari; Ran Ma; Isolde Standish; Katsuyuki Hidaka; Iris Haukamp; Deanna T. Nardy; Alisa Freedman; Lindsay Nelson; Atsuko Fukuura; Yutaka Kubo	4. 発行年 2021年
2. 出版社 Routledge	5. 総ページ数 232
3. 書名 Japanese Visual Media: Politicizing the Screen	

1. 著者名 Ran Ma	4. 発行年 2019年
2. 出版社 Amsterdam University Press	5. 総ページ数 278
3. 書名 Independent Filmmaking across Borders in Contemporary Asia	

〔産業財産権〕

〔その他〕

I used the Kakenhi to hold multiple film screening events with filmmakers from China, Japan, Hong Kong and other overseas places (online and offline). We mostly focused on film works from the independent sector, given how limited the circulation and exhibition of these films might be. Also we emphasized on the issues of gender and ethnicity, as well as identity and mobility, which were highly related to the predicaments in the contemporary world. These events not only benefited students and researchers but also attracted participants from outside of the university.

6. 研究組織

	氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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