

DOCTORAL THESIS

《少数民族题材电影的功能性：以 2000-2022 年的西南少数民族题材电影为例》 The Functionalities of Ethnic Minority themed Cinema : Case Studies to Films focused on Southwest China from 2000 to 2022

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提 要

少数民族题材电影是“中国电影”之中因题材特殊性而受关注的重要“亚类型”。它关注汉族以外 55 个少数民族的社会与文化，生活与精神，民俗与族性等。进入 21 世纪以来，少数民族题材电影在质量上和数量上都有跨越，电影向外界传递了中国少数民族和边地空间的想象，构建了历史和当代西南中国纷繁的族群印象和地域性的图景。将之放在现代中国电影的语境下时，少数民族题材电影在长期发展中已具备明显的“类型化特征”。然而，它也因长期缺乏创作思路和批评范式的变革而陷入骨化境遇。同样地，中国西南有着多元复杂的自然和人文条件，其特殊的地理位置与内在复杂性造就了独特的地域性和多元民族文化表征。西南中国是最典型“大杂居，小聚居”的多民族共生的地理区位之一，有着重要的研究价值。少数民族题材电影对西南多民族地区的关注进入 21 世纪以来也增多。本论文选取 2000 至 2022 年关注西南地区的世居少数民族群体的电影为研究对象，结合其他学科知识，为少数民族题材电影和中国地域电影的研究提供不同的切入视角和开阔的理论视野，帮助其走出固有的条框，寻求综观的“问题意识”。本论文包含六个部分。第一部分绪论介绍了共和国建立以来少数民族题材电影的发展历程、整体情况和少数民族题材电影与地域电影之关系；并从地理划界、多民族性、世居传统、文化的遗产化与政策支持等方面说明西南多元民族/文化区域的重要性，并列出了论文中常出现的术语、研究问题和方法论。第二章围绕电影对少数民族世居地从景观、现实条件变化、文化因素和乡村性的浪漫化挪用，和这一题材的电影参与本土电影理论和学术话语权建构展开，这两方面都体现出了少数民族题材电影在国家意志的影响下具有一定“毒性”的功能性。论文第三章从来源和特征入手讨论了对少数民族题材电影创作理念产生深远影响的“原

生态”“语法系统”，并分析了它如何符号化地利用少数民族建筑景观为电影创造情境感，和该手法在数字技术条件的影响下褒贬不一的评价。论文第四章借用了文化地理学的概念，文化孤岛(cultural island)概念的修辞性，并结合实例分析少数民族题材电影通过何种设定传递出世居地的文化纯粹性和边城桃花源的“族群/文化-孤岛”幻觉。论文第五章提出了两种可行的新视角，分别是一个区域研究的视角，“以西南作为方法”，和经过理论旅行的术语“第四电影”(Fourth cinema)以期待拓展相关理论。首先借助“以西南作为方法”引出少数民族题材电影的应借鉴人类学的观点，更多反映多民族共生文化杂糅现象，并呼吁电影关注世居地外的少数民族身份个体。其次从角色塑造方式的多样化出发，论及了少数民族题材电影与“第四电影”在创作与理论研究中的部分趋同性。论文最后一个部分为结语。

关键词：中国少数民族题材电影；西南观/西南性；电影的功能性；文化挪用；“以西南作为方法”

Abstract

Ethnic minority-themed cinemas are one of the prominent components beneath the roof of the concept of 'Chinese cinema' and a distinct sub-genre based on themes. Fifty-five non-Han ethnic minorities were profiled for their society and culture, lifestyle and spirit, folklore, and ethnicity. After the 21st century, ethnic minority cinema has exceeded the past, both in quality and quantity. Ethnic minority-themed cinema has confessed the impression of ethnic minorities and national frontiers to the outside, film function to transfer imaginations of the past and nowness of ethnic minorities and regionalities of Southwest China. If discussed in the context of modern Chinese cinema, ethnic minority-themed cinema is stylistic enough to be considered a film genre during its development. Nevertheless, ethnic minority cinema lacks transformation in creativeness and criticism and is ossified by its own ill-adopted ideas. The other way, Southwest China's diversified natural conditions and humanistic characteristics, and the particular geography and cultural complexity resuscitate the unique locality and polyethnicity of the region. The Southwest China region has typical indigenous ghettos, where different ethnic groups live in a mixture over a wide area, or a single ethnic group lives in a compact range of individuals, and the multiethnic intergrowth deserves to be celebrated. Ethnic minority cinema shows further interest to narrate Southwest

ethnic groups after the 21st century. This essay selects minority-centric films produced between 2000 and 2022 that focus on Southwestern minorities as subjects and uses theories from other genres, thereby broadening the horizons of domestic minority film and regional film studies scholarship and helping to move criticism away from dogmatism. More importantly, this study aims to present a comprehensive understanding of the topic in question. The thesis has six parts. The first chapter is an introduction. It outlines the trajectory of minority-themed cinemas after the foundation of the PRC, the general situation of minority cinemas, and the relationship between minority cinemas and regional cinemas. Additionally, it introduces the geographical orientation, polytonicity, ancestral resident tradition, heritagization of local culture and supportive policies, as the importance of Southwest China. This is followed by concepts, research questions, and methodology. Chapter 2 discusses the presence of romanticized cultural appropriation in depicting spectacles, changes in realistic conditions, ethnic cultural factors and the rurality of ethnic minority settlements, and the contribution of ethnic minority films to the construction of Chinese film schools and domestic scholarship discourse. It points out that these two typical functionalities of minority cinemas represent the presence of a national will and a toxic interventionism towards the film art. Chapter

3 analyses how yuanshengtai audiovisual elements create situatedness in minority cinema. Chapter four uses an example of a cultural geographical term, cultural island, to criticize the utopian and 'monocultural-monoethnic illusion of minority ancestral homeland of the few conveyed by films with instances. The fifth chapter gives two counterarguments that are new to the topic, 'Southwest China as method' and ethnic minority cinema as Fourth cinema. On the one hand, 'Southwest China as method' refers to ethnological theory and appeals that minority-focused cinema should be concerned with ethnic groups' cultural hybridity and native diasporic minority citizen who has left their ancestral settlement. On the other hand, by analyzing the variety of characterizations in cinema, it is proved that their commonality between the Fourth cinema pattern and Chinese minority cinemas. The last part is conclusion.

Key words : Chinese Ethnic minority-themed cinema ; Southwest view ; Cinematic functionality; Cultural appropriation; 'Southwest China as method'