

MASTER'S THESIS

「中聯」電影解讀：在啓蒙，批判，包容之間的意識形態
廖志強

Date of Award:
2000

[Link to publication](#)

General rights

Copyright and intellectual property rights for the publications made accessible in HKBU Scholars are retained by the authors and/or other copyright owners. In addition to the restrictions prescribed by the Copyright Ordinance of Hong Kong, all users and readers must also observe the following terms of use:

- Users may download and print one copy of any publication from HKBU Scholars for the purpose of private study or research
- Users cannot further distribute the material or use it for any profit-making activity or commercial gain
- To share publications in HKBU Scholars with others, users are welcome to freely distribute the permanent URL assigned to the publication

「中聯」電影解讀——在啓蒙、批判、包容之間的意識形態

Interpretation of 'Zhong Luen' (Union Motion Picture)'s Films——
The Ideology of Enlightenment, Criticism and Toleration

廖志強

哲學碩士學位課程

香港浸會大學

二零零零年九月

論文提綱

這篇論文是要透過解讀 (interpretation) 四十三部在五、六十年代由香港中聯電影公司製作的粵語電影，從它們的文本、喻意、製作背景、意識形態、當時社會情況等資料，去分析製作人製作這些電影時的心態，從而探討五、六十年代香港社會中的意識形態的部份原貌。研究的方向，是對香港文化的形成期作一個橫切面的探討，分析香港這個殖民地在中國近代史中動盪的年代，受傳統與現代的文化衝擊下，產生的文化形態。其中包括當時中國傳統文化的延續、「五四」新文化運動的衝擊、社會現代化的推動、自由經濟資本主義的發展、西方文化傳播的影響及中國共產主義興起的反響等幾個現象。香港社會從五十年代跨進六十年代時，其實也是從中國傳統文化褪蛻變為現代都市文化的過渡，中間經過無數矛盾、抗拒、調和的歷程，在啓蒙、批判、包容之間而建立的。

Abstract

This thesis is to interpret 43 Cantonese Films, which are produced by the “Zhong Luen” (Union Motion Picture) in the 1950’s to 1960’s. Through the text of the films, their implication, production background, as well as ideology exposed and social context in that decade, we analyze the producers’ thinking, and thereby the exposed part of the original ideology of the Hong Kong Society at that time. The study is also to conduct a cross section of the budding period of the Hong Kong culture. And to analyze the cultural types generated during the unstable period of the modern Chinese history in which the colony was suffering for the impact caused by the collision between the traditional and the modern cultures. It includes continuum of the Chinese traditional culture, the influence of the “May Forth” New Cultural Movement, the impetus from social modernization, the development of the free economic capitalism, the influence of the spread of the Western culture and the reaction to the uprising Chinese Communism, etc. Across 1960’s to 1950’s, the Hong Kong society was experiencing a cultural transition from the Chinese traditional culture to a metropolitan one, of which the process was filled with numberless conflicts, resistance and compromise that was formed under enlightenment, criticism and toleration.

目錄

| | |
|---------------------|-----|
| 論文提綱 | i |
| Abstract | ii |
| 目錄 | iii |
| 第一章 研究背景 | 1 |
| 第二章 五、六十年代香港社會與香港電影 | 5 |
| 第三章 「中聯」電影研究 | 8 |
| 第四章 「中聯」電影公司 | 10 |
| 第五章 「中聯」電影解讀 | 13 |
| 5.1 第一個時期解讀 | 14 |
| 5.2 第二個時期解讀 | 26 |
| 5.3 第三個時期解讀 | 36 |
| 第六章 「中聯」電影美學賞析 | 47 |
| 第七章 結論 | 53 |
| 「中聯」片目表 | 62 |
| 及簡介 | 63 |
| 註釋 | 106 |
| 徵引書目及資料 | 110 |
| Curriculum Vitae | 112 |