

## Ethnic Chinese and “Nanyang culture”

### 华人与“南洋文化”

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Author: Prof Leo SURYADINATA 廖建裕教授 (2006)

Translator: WANG Chenwei 王辰威 (2021)

[Square brackets indicate notes by the translator.]

#### 1. Definitions

“Culture” could be viewed in a broad and narrow sense. In the broad sense, culture refers to “the sum of material and spiritual wealth created by humankind in the history and development of society”.<sup>1</sup> In the narrow sense, culture refers to language, religion, literature, art, theatre, painting, architecture, music etc. Here, I shall discuss culture in the narrow sense.

“Nanyang” is a term used by mainland and overseas Chinese to refer to Southeast Asia from the early 20th century till the 1960s. In fact, “Nanyang” has a broad and narrow sense too. In the broad sense, it refers to Vietnam, Laos, Cambodia, Myanmar, Thailand and the Malay Archipelago. In the narrow sense, it refers to only the Malay Archipelago (Singapore, Malaysia, Indonesia and the Philippines).

It should be pointed out here that the geographical term “Nanyang” was used by Chinese people within a particular historical phase. It is thus unfamiliar to non-Chinese, who often use “Southeast Asia” instead, a popular term after World War II. As my speech is in Chinese, I shall keep to the term “Nanyang”. However, I will also use “Southeast Asia”, the more common term nowadays.

#### 2. Nanyang culture

Nanyang, or Southeast Asia, comprises ten countries. Therefore, Nanyang or Southeast Asian culture is not singular or unified. Generally speaking, Nanyang can be divided into the mainland and maritime areas. Mainland Southeast Asia is most influenced by India and China’s culture, while maritime Southeast Asia is most influenced

#### 1. 释义

“文化”有广义与狭义两种。广义的文化指“人类在社会历史发展中所创造的物质财富和精神财富的总和”<sup>1</sup>；狭义的文化指语言，宗教，文学，艺术，戏剧，绘画，建筑及音乐等。我在此处谈的是狭义的文化。

“南洋”是中国人及华侨在 20 世纪上半叶到 60 年代对东南亚的称呼。其实，“南洋”也有广义与狭义两种；广义的是指印支三邦，緬，泰及马来群岛，狭义的乃指马来群岛（新，马，印，菲）。

应该在此指出，“南洋”一词由于是中国人以及华人在某一个历史阶段所使用的地区名称，所以非华人往往对“南洋”一词很陌生；他们常用第二次世界大战后通行的“东南亚”一词来称呼“南洋”。由于我的演讲是用华语，所以依然使用“南洋”一词。不过，在此我也要用“东南亚”，因为“东南亚”如今更加通用。

#### 2. 南洋文化

南洋或东南亚是由十国组成。所以南洋文化或者东南亚文化并不是单元的或者是统一的文化。一般说来，南洋有大陆及海洋东南亚两个部分。大陆东南亚受印度及中国文化影响最大；海洋东南亚受印度及回

<sup>1</sup> *Xiandai Hanyu Cidian [A Dictionary of Modern Chinese]* (Beijing: The Commercial Press, 1992), 1204.

《现代汉语词典》，北京：商务印书馆，1992，第 1204 页。

by Hinduism and Islam or Christianity. In any discussion of “Nanyang culture”, we have to bear in mind its plurality. Besides, we must also understand that “Nanyang culture” contains Western elements in the mix too.

For convenience, we shall now narrow down “Nanyang culture” into the culture of the Malay archipelago, i.e., maritime Southeast Asia. The examples mentioned in my speech will also focus on the Malay archipelago.

I have mentioned that Southeast Asia is the converging point of four major Eastern and Western cultures. However, the dissemination of China’s culture is mainly limited to Vietnam. Other Southeast Asian areas were initially influenced by Hinduism, which left a profound and lasting impact. Other than Vietnam, every Southeast Asian country has experienced an era of “Indicisation” at some point in history. This influence is more obvious in Java and Bali (Indonesia). The great Indian poet Tagore visited Java in the 1920s and wrote a poem like this:

*In a dim distant unreorded age  
We had met, thou and I –  
When my speech tangled in thine  
And my life in thy life*

Islam and Christianity, which were introduced later, could not completely eliminate the “accretion” of Indian culture. We must bear this in mind when discussing “Nanyang culture”. In fact, “Nanyang culture” at the present stage is a hybrid of these religions and their cultures with “primitive religions”. However, the degree of hybridisation varies from place to place. This, coupled with the unique qualities of each language, gave rise to the so-called “ethnic culture” or “national culture” of the different Southeast-Asian countries. Moreover, cultural identity is no longer religious identity but “ethnic identity” or “national identity”.

### 3. Southeast-Asian Chinese culture

There has been a long history of Chinese coming to Southeast Asia. Through intermarriage between early Chinese immigrants and local indigenous women, they and their children gradually formed a group called the “Peranakan”. The later immigrants formed another group called “Xinke” Chinese 新客华人 (literally “new guests”). The former has already absorbed the local culture, and their literature, art and living habits have been highly “localised”. The latter retained more of China’s culture. Yet, after living here for many years, their culture, art and living habits were also more or less influenced by local culture, albeit to a lesser extent compared to the Peranakan Chinese.

教或基督教的影响最深。当我们论述“南洋文化”时，我们要记得“南洋文化”的多元性。此外，我们也必须了解，“南洋文化”本身也掺杂一些西方的因素。

在这里，为了方便，我把“南洋文化”缩小到马来群岛的文化。即海洋东南亚。我在演讲中所举的例子，也以马来群岛的为主。

刚才我有提到，东南亚是东西方四大文化的交汇点。但是，中国文化的传播，主要局限于越南；其他东南亚地区，最初是受到印度宗教文化的影响，其影响深刻而长远。除越南外，每个东南亚国家，都经历过“印度化”时代的历史。在印尼的爪哇与巴厘，这种影响愈加明显，印度大文豪泰戈尔在20世纪20年代访问了爪哇，写了一首这样的诗：

在那阴暗的，遥远的，未被记录的年代里  
我曾经和你相遇，  
那时候，我的语言混杂在你的语言中，  
我的生命融合在你的生命里！

后来传入的回教与基督教，都不能完全消除印度文化的“积淀”。所以，谈起“南洋文化”时，必须记住这一点。其实，现阶段的“南洋文化”，是这些宗教文化与“原始宗教”的混合体。但是其混合的程度因地而异；加上语言的独特性，才出现了所谓东南亚各国的“族群文化”或者是“国族文化”。文化认同也不再是宗教认同，而是“族群认同”或者是“国家认同”。

### 3. 东南亚华人文化

华人来到东南亚的历史久远，然而，早期来的华人由于与当地土著妇女通婚，他们与子女逐渐形成了一种叫“土生华人”的群体；而后来到的，又形成了另一种群体，即“新客华人”。前者在文化上已经吸收了当地的文化，他们的文学艺术与生活习惯已高度“本土化”；后者在文化上虽然保留更多的“中国文化”，但是，由于居住的年代久了，其文化艺术与生活习惯也或多或少受到“当地文化”的熏陶，不过，这些“新客”其本土化的程度没有“土生”华人高。

Southeast-Asian Chinese culture differs from China's culture. It exhibits varying degrees of "Nanyang colour" in different fields. In terms of literature, Peranakan Chinese write in the Malay / Indonesian language, while Xinku Chinese still write in the Chinese language. Even Chinese literature of Southeast Asia differs from that of China – the former bears strong features of the "Nanyang region". Although the Chinese literature of Malaysia, Singapore, Indonesia and the Philippines all use Chinese as the medium, each displays a unique character, which has become increasingly apparent after the founding of these Southeast Asian countries.

Visual art also witnessed the emergence of the so-called "Nanyang style of painting". Many Chinese painters adopted local styles in their painting techniques and subjects, emanating a strong Nanyang local flavour which clearly distinguishes their works from painters in China.

The influence of localisation can be seen in religion too. For example, Chinese folk religions in Southeast Asia have absorbed the customs and beliefs of various parts of the Nanyang region. Many deities, such as the Bentougong 本头公 ["Buntaogong" in Hokkien, literally "deity of locality"] and Dabogong 大伯公 ["Duabehgong" in Hokkien, literally "elder uncle deity"] are worshipped exclusively by Nanyang Chinese. Confucianism in Indonesia also differs significantly from Confucianism in China. Due to political and social needs, Confucianism in Indonesia imitates Christian and Muslim practices. It has a bible, missionaries, and even churches, and the language of preaching is Indonesian.

Localisation is also evident in music. Many Chinese composers and musicians have drawn nourishment from Nanyang culture, adopting melodies, musical styles and even instruments. For example, Peranakan music has a strong Malay flavour. In the Chinese music of Singapore, some works have taken a "Nanyang" path, even incorporating indigenous and Western musical instruments to form a unique "Singaporean" Chinese music.

#### 4. Local culture and cultural integration

What we call the localisation of Chinese culture is actually the integration of Southeast Asian culture into Chinese culture to varying degrees. It is the fusion of "Chinese" and "non-Chinese" culture. Such cultures generally retain characteristics of Chinese culture to varying degrees and are not detached from a Chinese cultural identity. However, they are no longer "China's culture".

东南亚华人的文化与中国文化不完全相同。在各种文化领域里，东南亚华人的文化常有不同程度的“南洋色彩”。在文学方面，土生华人应用马来文/印尼文创作，但是，新客华人则依旧用华文进行创作。即使是用华文，东南亚的华文文学与中国文学不同，前者具有浓厚的“南洋地方”色彩。马华文学，新华文学，印华文学及菲华文学虽然都以华文为媒介，但是每个都有自己的独特性。这种独特性，在东南亚国家建国后愈加明显。

在画坛上，也出现了所谓“南洋画风”。不少华人画家在画工及题材上都采取了当地的风格，发出了南洋的乡土气息，与中国本土的画家的作品有明显的差异。

在宗教方面，我们也可以看到这种本土化的影响。譬如，中国的民间宗教在东南亚也吸收了南洋各地的风俗信仰，许多神如本头公及大伯公都是南洋华人所专有的。在印尼的孔教也与中国儒教大不相同。由于政治与社会的需要，印尼的孔教模仿基督教与回教的形式，有《圣经》也有传教士，甚至教堂，而传教的语文则是印尼文。

音乐方面，也有本土化的现象。不少华人作曲家及音乐家，从南洋文化中吸取滋养。在旋律，风格甚至乐器，也取自南洋。譬如土生华人的音乐，就有浓厚的马来色彩。新加坡的华乐，有些作品也走“南洋”路线，甚至引进了原住民及西方的乐器，形成了独特的“新加坡式”的华乐。

#### 4. 本土化与文化融合

我们所指的华族文化的本土化，其实就是在华族文化中融合了不同程度的东南亚文化；是一种“中华文化”与“非中华文化”的结合。然而，一般说来，这些文化，依然有不同程度的中华文化的色彩，在认同方面，一般上也没有摆脱华族文化的认同。可是，它们不再是“中国文化”。

Is the localisation a process of natural development? Is it good or bad? Is it avertable or inevitable?

Let us take a look at China's five thousand years of culture and history! "China's culture" is by no means unchanging. Although China's culture is based on the so-called "Han"<sup>2</sup> culture, it has absorbed much from "foreign cultures" over the course of many dynasties, forming a new kind of "Chinese culture". Flipping through China's history, we can see that people of the Central Plains<sup>3</sup> have integrated with foreign nomadic peoples before the Han Dynasty. Han Chinese then engaged in marriage alliances with the northern Xiongnu tribes, beginning a prolonged process of "integration". From the Wei and Jin to the Sui and Tang dynasties, Han Chinese continued integrating with foreign nomadic peoples. The Song and Yuan dynasties celebrated the "great unity of ethnic groups". These are all irrefutable historical facts.<sup>4</sup>

Consider China's religious culture, visual art, architecture, and even music – which is "pure"? Therefore, it is unsurprising that when Chinese people came to Nanyang, their culture was influenced by the local cultures. According to my observation, the Chinese had a more apparent tendency to absorb Nanyang culture in the past century. Especially after the appearance of "nation-states" and "nation-building", the Chinese have been adjusting themselves when searching for their cultural positioning.

## 5. From overseas Chinese to ethnic Chinese or Chinese descendants

After World War II, various countries in Southeast Asia successively gained independence and entered a period of nation-building. Most Southeast Asian Chinese successively took up citizenship in their countries of residence. This signifies that they no longer regarded themselves as "overseas Chinese" or foreigners living temporarily in Southeast Asia, but as Southeast Asian "Chinese" who have settled and taken root there. This change in consciousness affected the psychological state of the Chinese too. The Chinese were no longer passing travellers but co-owners of this land! They began to identify with this emerging country. Xinke Chinese and

本土化的过程是不是一种自然发展的现象?本土化是好是坏?本土化是不是可以避免?

且让我们看看中国五千年的文化与历史吧!所谓“中国文化”并不是一成不变的。这五千年来,中国文化虽然以所谓“汉文化”作为基础,但是,经过了许多朝代,它已经吸收了大量的“异族文化”而形成了一种新的“中华文化”。翻翻中国的历史,我们可以看到,汉代之前的中原人已与胡人融合,汉代与匈奴和亲融合,开始了漫长的“融合”过程。魏晋到隋唐的胡汉融合,以及宋元的“民族大融合”,都是不可争辩的历史的事实。<sup>4</sup>

看看中国的宗教文化,绘画,建筑,甚至音乐,有哪一种是“纯粹的”?所以,华人来到南洋,其文化受到当地文化的影响也不足为怪。根据我的观察,华人在上个世纪吸收南洋文化的倾向较为显著,尤其是在“民族国家”或者说“国族打造”出现之后,华人在寻找自己的文化定位时,开始了自我调整。

## 5. 从华侨到华人或华裔

在战后,东南亚各国纷纷独立,东南亚进入了建国时期。大部分的东南亚华人,纷纷加入了当地的国籍。这意味着,他们不再把自己当成是“华侨”,或者是暂时侨居在东南亚的外国人,而是落地生根的东南亚“华人”。这种思想意识的变化,也影响了华人的心理状态。华人已经不再是过客,而是这个土地的共同的主人!开始与这新兴的国家认同。新客华人及其后裔,都积极参与当地的政治及社会活动,争取自己应得的权利。

<sup>2</sup> Translator: The Han Dynasty (202 BCE – 220 CD) was considered the first golden age in Chinese history and "Han" remains as a reference to the culture and identity of the dominant Chinese ethnic group (called "Han Chinese") till this day.

<sup>3</sup> Translator: The Chinese term *Zhongyuan* 中原 (Central Plains) refers to the region around Henan Province, often considered the birthplace of Chinese civilisation.

<sup>4</sup> YE Xi. *Zhonghua Minzu de Wenhua yu Xingge [The Culture and Character of the Chinese people]* (Beijing: Publishing House of Minority Nationalities, 2006)

叶茜,《中华民族的文化与性格》,北京:民族出版社,2006。

their descendants all actively participated in local political and social activities to fight for their deserved rights.

However, most Southeast Asian countries are dominated by “indigenous peoples”, upon whom the construction of “nation” is based. The Chinese are required to follow their models of education and language. To some extent, this has accelerated the “localisation” of the Chinese. However, as Southeast Asian regimes became more democratic, the definition of “nation” has also become more diverse, and Chinese culture has gradually gained acceptance. In Southeast Asia, Chinese culture has experienced a “cultural renaissance”. Having said that, “nation-building” is still in progress in Southeast Asia because “nationalism” is still nascent. Hence, the Chinese often need to adjust themselves to adapt to the broader environment. The only exception is Singapore, where the Chinese population forms the vast majority. Although Singapore does not model its nation based on “indigenous peoples”, it has often been affected by surrounding countries as a small country amidst the Malay Archipelago. This situation was more pronounced during the Cold War.

The “localisation” of Southeast Asian Chinese culture is a process of development that was initially natural but later influenced by human factors. This “localisation” does not have a fixed model or content. It changes with time and depends on the area. In addition, this “localisation” is also challenged by globalisation. Rather than averting “localisation”, globalisation has further complicated the form and content of “localisation”.

## 6. Globalisation, China and Southeast Asia

“Globalisation” has different definitions. It is variously regarded to mean “Westernisation”, “modernisation”, or “global integration”. Generally speaking, globalisation is the “outward expansion based on capital, high-technology and other economic factors, leading to the formation of a unified global-scale market and multinational corporations.”<sup>5</sup> Academia broadly believes that globalisation is a process of gradual expansion into the fields of economy and commerce, society and culture that began in the 1970s-1980s.

This process displays a few characteristics:

- The world is becoming a “global village”.
- The scale and boundary of markets are no longer confined to nation-states but extend to the whole world.

然而，在东南亚国家中，绝大部分是所谓“原住民”国家，“国族”的建构往往以“原住民”为基础，在教育与语言方面，都要华人接受“原住民”的模式。在某种程度上，加速了华人的“本土化”。可是随着东南亚政权的民主化，“国族”的定义也多元化。华族文化开始逐渐被接受。在东南亚地区，华人文化经历了“文化复兴”。话虽然这么说，在东南亚，由于“国家民族主义”方兴未艾，“国族建构”还在展开。因此，为了适应大环境，华人往往需要作自我调整。唯一例外的是以华人人口占绝对多数的新加坡。虽然新加坡不以“原住民”作为国族的模式，但是，作为一个在马来群岛中的小国，它往往也受到了周边国家的影响。这种影响，在冷战时期愈加显著。

东南亚华人文化的“本土化”是一种发展的过程。起初是自然发展的过程，后来掺杂了人为的因素。东南亚华人“本土化”并没有固定的模式与内涵，它随着时间与地区而改变。此外，东南亚华人“本土化”也面临全球化的挑战，可是，“全球化”并没有阻止“本土化”的发生，却使“本土化”的形式与内容愈加复杂。

## 6. 全球化，中国与东南亚

“全球化”具有各种不同的定义。有的把“全球化”当成“西化”；有的把“全球化”当成“现代化”；有的把“全球化”当成“世界的整体化”。一般地说，“全球化”是“基于资本，高新技术等经济因素的向外扩张，导致世界规模的统一大市场和跨国公司的形成过程。”<sup>5</sup> 学术界通常认为，全球化是个在 70-80 年代开始，然后逐步向经济贸易领域、社会文化领域扩展的生成过程。在这过程中表现出几个特征：“世界正在成为一个‘地球村’；市场规模和范围不再局限于民族国家而扩大至整个世界；城市生活模式正在占据主

<sup>5</sup> SU Guoxun, ZHANG Lüping, XIA Guang. *Wenhua Chongtu yu Gongsheng [Cultural Conflict and Coexistence]* (Beijing: Social Sciences Literature Press, 2006), 12-13.

苏国勋，张旅平，夏光，《文化冲突与共生》，北京：社会科学文献出版社，2006，第12-13页。

- Urban lifestyles are playing a leading role.<sup>6</sup>

China and Southeast Asian countries are likewise facing the impact of globalisation.

China has successfully embraced the challenges of “globalisation” to a certain extent. It rapidly adjusted its economic structure and leveraged its strengths to transform into an economic power. Now, let us examine the impact of China’s economic take-off on Southeast Asia. China is a vast land with abundant resources, a large population, and a huge market. Its society is quite stable, the wages are low, but the productivity is high. Hence, China has attracted foreign investment in recent years. On the other hand, foreign investment in Southeast Asia has decreased, much to the concern of many Southeast Asian countries. Facing competition from China and India, the ASEAN countries began cooperating to improve their economies.

As China took flight economically, it became a “world factory”. Chinese goods are often cheaper than those of many developing countries. China’s cheap goods have hit small and medium-sized enterprises (SMEs) in Southeast Asia, many of which are owned by ethnic Chinese. To accept the challenge of globalisation, Southeast Asian SMEs reorganised and reoriented themselves for continued survival. Some manufacturing enterprises could not match Chinese products and closed down, while others transformed into commercial firms and started anew. However, large Southeast Asian Chinese enterprises could benefit from globalisation due to their abundant human and financial resources. China’s peaceful rise is both a challenge and an opportunity for these large enterprises. Currently, Singapore seems to be the only Southeast Asian country capable of coping with this challenge. Other Southeast Asian countries are still actively searching for countermeasures.

Economically, Southeast Asian countries other than Singapore have been slow in responding to globalisation. Domestic SMEs have been severely hit and lost their competitiveness against advanced countries. Culturally, these countries are also unable to resist the impact of advanced countries, especially Britain, the United States and Japan. The influx of China’s soft power was up next. Southeast Asian countries generally lagged in performing arts, television, film, music and visual art. A famous Indonesian artist even said that many traditional Indonesian arts have become obsolete and are about to disappear.<sup>7</sup> As many Southeast Asian countries have an

导地位。”<sup>6</sup> 中国与东南亚国家也面对“全球化”的冲击。

中国在一定程度上成功地迎接“全球化”的挑战。它急速地调整其经济结构，发挥优势，变成了一个经济强国。现在，且让我们看看中国经济起飞对东南亚的影响。中国地大物博，人口众多，有庞大的市场，社会基本上相当稳定，工资较低，生产力却高，所以近几年来吸引了外国的投资；相对地，外国在东南亚的投资减少了，引起了不少东南亚国家的关注。亚细安各国，为了要面对中国以及印度的竞争，开始携手合作，以便能够把经济搞好。

经济起飞的中国，变成了“世界工厂”。中国的商品，往往比许多发展中国家的产品便宜，中国廉价的商品，打击了东南亚的中小企业。这些中小企业，有不少是华人所拥有。为了接受“全球化”的挑战，东南亚的中小企业，纷纷重新改组整顿，以便能够继续生存。有些搞制造业的企业，敌不过中国商品，导致关门大吉，或者改为商行，重新出发。不过，东南亚华人的大企业，由于人力与财力雄厚，能够在这全球化中受益。中国的和平崛起，对于这些大企业是一个挑战，也是一个机遇。目前，能够应付这个挑战的东南亚国家，似乎仅有新加坡，东南亚其他国家，还在积极地寻找对策。

在经济领域里，除新加坡外，东南亚其他国家对于全球化的反应较为缓慢。国内的中小型企业遭受严重打击，无法与先进国家竞争。在文化领域里，也无法抵挡先进国家，特别是英美日文化的冲击。中国的软实力也接踵而来。在表演艺术，电视电影，音乐绘画，东南亚国家一般上都落人后。有位印尼著名艺术家甚至说，许多传统的印尼艺术如今已被淘汰，而且即将消失。<sup>7</sup> 东南亚许多国家，由于经济不发

<sup>6</sup> Ibid. 13. 同上，第 13 页。

<sup>7</sup> “Pengaruh globalisasi terhadap kebudayaan Indonesia”, in Liaw Yock Fang and Leo Suryadinata, eds. *Essential Indonesian Readings: A Learner’s Guide 2*. (Singapore and Kuala Lumpur: Times Books International, 2000), 17-19.

underdeveloped economy, their culture and art cannot globalise and reach out to the world, thus facing decline.

## 7. Globalisation and Southeast Asian Chinese Culture

Southeast Asian Chinese culture is a constituent of Southeast Asian culture. In earlier years, Chinese culture began to become localised, and now, it is facing the challenge of globalisation. Country-specific Chinese literature of Southeast Asia has begun to enter the region of Southeast Asia, and even China, Hong Kong and Taiwan. The writers publish not only in Southeast Asia but also in China. However, this does not count as going global yet, since the Chinese language is still the medium. In fact, the problem faced by Chinese literature now is translation – there are still very few modern or contemporary literary works that have been translated into English. Likewise, Southeast Asia Chinese literature faces the problem of translation into English and Southeast Asian languages.

Globalisation has also impacted Peranakan culture. In fact, this impact had already begun since the founding of Singapore, Malaysia and Indonesia. The Peranakan Malay language has gradually faded into obsolescence, and Peranakan literature and art have not developed further in Malaysia and Singapore. In Indonesia, Peranakan literature and art became more Indonesian-influenced. The rise of China's economy and the impact of China's culture have paved the possibility for a revival of Southeast Asian Chinese culture. Yet, this is not the case for every Southeast Asian country. Some countries have only a small Chinese population and a strong sense of "indigenous nationalism", and thus Chinese culture cannot be freely developed there. The only exception is Singapore, an "immigrant" country without strong "indigenous nationalism". Nevertheless, Singapore is a constituent of Southeast Asia, and so its "Chinese culture" would inevitably have Southeast Asian characteristics. In culture and art, Singapore's culture more or less reflects its "multicultural and multi-ethnic" background.

To address the challenge of globalisation, Singapore has already begun to go global in music and art, as far as I know. Many Chinese composers in Singapore have absorbed elements from various cultures – not only traditional Chinese but also local and Western music – to write diverse works. These compositions can be appreciated by both Chinese and non-Chinese. The Singapore Chinese Orchestra has also made bold attempts in this regard, innovating both in terms of musical instruments and musical works. Some like it, while some are unconvinced. I myself liked this kind of innovation, which is an impressive feat of "localising" and "globalising" Chinese music. This is, of course, not China's "traditional Chinese music", but localised and modernised Chinese

达, 他们的文化艺术, 无法“全球化”, 无法走向世界, 因此面临衰退。

## 7. 全球化与东南亚华人文化

东南亚华人文化, 是东南亚文化的一个组成部分。在以往的年代里, 华人文化开始本土化, 现在又面对全球化的挑战。如果从文学方面来说, 东南亚的国别华文文学, 已经开始走入东南亚区域甚至中港台。作家们不但在东南亚出版, 也在中国出版。然而, 由于还是以华文作为媒介, 所以还谈不上走入世界。其实, 这时候中国文学目前所面临的问题, 是翻译的问题; 已翻译成英文的近代与现代文学作品还很少。东南亚华文文学也面临翻译成英语与东南亚语文的问题。

随着“全球化”, 土生华人文化也受到冲击。其实, 这冲击从新马印建国时代就已经开始。土生华人马来语已逐渐被淘汰, 在马来西亚与新加坡, 土生华人的文学艺术也没有发展。在印尼, 土生华人文学艺术更加“印尼化”。中国经济崛起以及中国软文化的冲击使东南亚“华族文化”有了复兴的可能性。然而, 并不是每个东南亚国家都如此。这是因为有些国家华人数少, “原住民民族主义”还很强烈, 所以不能随意发展“华族文化”。唯一例外的是新加坡, 因为新加坡是“移民”国家, 没有强烈的“原住民民族主义”。虽然如此, 新加坡是东南亚的组成部分, 所以其“华族文化”也不免会有东南亚的色彩。在文化艺术的领域里, 新加坡的文化, 或多或少都反映了“多元文化与多元种族”的背景。

为了应付“全球化”的挑战, 据我所知, 在音乐艺术方面新加坡已开始走向世界。新加坡许多华人作曲家已吸收了各种文化的元素, 不但是中国的传统, 也吸收了本地及西方的音乐, 写出了多样化的作品。这些创作歌曲, 华族与非华族都能欣赏。新加坡华乐团, 在这方面也作了大胆的尝试。不论在乐器以及歌曲方面, 都有创新。有人喜欢, 有人不以为然。我本身就喜欢这种创新, 这种把华乐“本土化”及“全球化”的壮举。这当然不是中国的“传统华乐”, 这是一种既本土化又现代化的华乐, 可能是一种在形成中的“新加坡华乐”。

music. It may well be a nascent form of “Singaporean Chinese music”.

## 8. Conclusion

The history of Chinese people in Southeast Asia goes back a long time. Chinese culture in Southeast Asia has constantly changed with the times. One certain thing is that the culture of Southeast Asian Chinese people cannot possibly remain static, and its changes vary from place to place. In addition, their Chinese culture has absorbed local (“Nanyang”) culture after prolonged immersion in multi-racial and multi-religious Southeast Asia, resulting in a new Chinese culture. As the Southeast Asian countries became independent, overseas Chinese became identified as native “ethnic Chinese” or “Chinese descendants”. Chinese culture transformed further, and the characteristics of “localisation” became more distinct. However, it should be pointed out that the Chinese culture of each country differs due to their environment.

At the end of the 20th century, China’s peaceful rise and rapid economic advancement were followed by its expanding soft power, causing an unprecedented impact upon Southeast Asian Chinese culture. Subsequently, Chinese culture has experienced a revival in many Southeast Asian countries, and Southeast Asian Chinese culture started transforming again. The rise of China is inextricably linked to globalisation, without which China would not have developed so rapidly.

Globalisation has transformed the world into a “global village”. We in Southeast Asia can no longer close off the outside world and live in seclusion. One often-overlooked point is that while Southeast Asian Chinese are absorbing “Nanyang culture”, they are also absorbing Western culture. The influence of Eastern and Western culture on Southeast Asian Chinese is more evident in painting, literature and music. In this globalised era, the impact of Western culture is even more evident to all.

Southeast Asian countries have made adjustments to their economies in the face of unstoppable globalisation. Singapore is one of the few which can adapt to globalisation. Other countries are not so fortunate. They are still actively searching for countermeasures. Economically and socially, Singapore has absorbed a lot of advanced scientific technology and new thinking to survive and develop, as well as establish new markets overseas. Due to declining birth rates and an ageing population, Singapore has also absorbed large numbers of new immigrants. This new situation has affected the form and substance of Singapore’s culture and art.

## 8. 结语

华人在东南亚已有很长的历史。华族文化在东南亚也不断地随着时代而变迁。有一点应该肯定的是，东南亚华族的文化不可能一成不变。其变化也因地而异。此外，长期处在多元种族及多元宗教的东南亚，华族文化也吸收了当地的文化（“南洋文化”）而产生了新的华人文化。东南亚各国的纷纷独立，东南亚的华侨也变成了华人或者华裔，华人的文化进一步变化，“本土化”的色彩也更加强烈。不过，应该指出，每个国家的华人文化因为国情不同而有别。

二十世纪末期，中国的和平崛起及经济的突飞猛进，随着而起的是软实力的扩张，东南亚华族文化也受到前所未有的冲击。在许多东南亚国家，华人文化复兴也接踵而来。东南亚华人文化再次起了变化。中国的崛起，其实与“全球化”息息相关。没有“全球化”，中国就没有这么飞速的发展。

“全球化”使世界开始变成了“地球村”。我们在东南亚也不能再“闭关自守”或者是“离群孤居”。其实，有一点往往被人忽视，那就是：当东南亚华人在吸收“南洋文化”时，也吸收西方的文化。这种东西方文化对南洋华人的影响，在绘画，文学以及音乐较为显著。在全球化的年代里，西方文化的冲击，更是有目共睹。

在经济方面，由于“全球化”猛不可挡，东南亚国家都纷纷作出调整。新加坡便是一个能适应“全球化”的少数国家。然而，其他国家，却没有那么幸运。它们还在积极地寻找对策。新加坡在经济与社会领域里，为了生存与发展，大量地吸收先进科学技术与新的思维，在国外开拓新的市场。由于人口出生率降低，人口老化，新加坡也吸收了大量的新移民。这新的形势，影响了新加坡的文化艺术的形式与内涵。

Southeast Asian Chinese culture will continue to change under the influence of globalisation. One thing is certain: to be accepted by Southeast Asians, Southeast Asian Chinese culture cannot lack Southeast Asian cultural substance. In other words, it cannot lack the substance of “Nanyang culture”!

东南亚华族文化在“全球化”中会有更多的变化。但是有一点可以肯定：如果要能为东南亚人所接受，东南亚华族文化不能没有东南亚文化的内涵；换句话说，不能没有“南洋文化”的内涵！