Island on the Edge

Taiwan New Cinema and After

edited by
Chris Berry and Feii Lu

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"At first glance, Square Word Calligraphy appears to be nothing more unusual than Chinese characters, but in fact it is a new way of rendering English words in the format of a square so they resemble Chinese characters. Chinese viewers expect to be able to read Square Word Calligraphy but cannot. Western viewers, however are surprised to find they can read it. Delight erupts when meaning is unexpectedly revealed."

— Britta Erickson, *The Art of Xu Bing*

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Introduction

Chris Berry and Feii Lu

Taiwan and its internationally renowned cinema are "on the edge" in more ways than one. As we outline in this introduction, for all its history the island has been on the edge of larger geopolitical entities, and subjected to invasions, migrations, incursions, and pressures. As one of the "Little Tiger" economies of Asia, however, it has been on the cutting edge of the Asian economic boom and technological innovation, and in recent years it has pioneered democratization of authoritarian regimes in East Asia.

Furthermore, for almost twenty years since the advent of the Taiwan New Cinema in the early 1980s, while they have been at the cinematic cutting edge, filmmakers from Taiwan have also been on the edge of economic disaster, not only locally, but also internationally. Hou Hsiao Hsien's early films *The Boys from Fengkuei, A Summer at Grandpa's*, *The Time to Live and the Time to Die*, and *Dust in the Wind* won awards at festivals everywhere from Locarno to Turin, Nantes, Rotterdam and Berlin. However, his big international breakthrough came when *City of Sadness* topped the Taiwan box office and won the Best Film award at Venice in 1989, and he has been a fixture on the international festival circuit ever since. His peer Edward Yang picked up a Silver Leopard at Locarno for *The Terrorizer* in 1987, and also became a fixture on the international scene. He reached new highs with *Yi Yi* in 2000, which netted him Best Director at Cannes and numerous other awards. Young directors from Taiwan are also feted. Tsai Mingliang won the Venice Golden Lion for *Vive L'Amour* in 1994, and has picked up at least one major award for every film he has made since. In addition to these and other festival favorites, Taiwan cinema has also produced Ang Lee, whose work combines festival and box-office popularity. With these luminaries and many more, the island can reasonably claim one of the highest per-capita densities of internationally renowned film talent in the world.

Despite the international recognition accorded to Taiwan cinema, there are no readily available books in English on the topic, and only one special issue of a journal (*Modern Chinese Language and Culture* 15, no.1, edited by Yomi Braester and Nicole Huang in 2003.) The translation and publication of Feii Lu's *Taiwan Cinema: Politics, Economics, Aesthetics*, to be jointly published by Duke and Hong Kong university presses, will provide the first history of the Taiwan cinema in English. Lu's work is primarily a social and economic institutional history, grounding discussion of films in analysis of policy initiatives, social change, and economic formations. *Island on the Edge: The Taiwan New Cinema and After* aims to complement Lu's history by gathering a range of work that analyzes individual films produced since the advent of the Taiwan New Cinema in the early 1980s.

Of course, we recognize there is more to Taiwan cinema than the works of the Taiwan New Cinema and its inheritors. Indeed, there are also Taiwan New Cinema directors whose works are not discussed in this anthology, such as Wang Tung, Stan Lai, and Chen Kuo-fu. However, the films considered here are among those that are both best known and most available internationally — although not even all of these are as readily available as they should be. Our hope is that this collection will build on this foundation of familiarity to open the doors for further scholarship and publications on earlier films from Taiwan, on films that are so far less well known internationally, and on films other than feature films. We also hope that it may stimulate distributors to make more Taiwan classic films internationally available.

Island on the Edge

Taiwan's remarkable cinematic achievements in recent years are connected to its complex political, economic, and cultural history. This complex history has not only provided the subject matter for many of its groundbreaking films but also enabled the production and international distribution of these remarkable works.

In 1995 Taiwan's government officially initiated an effort to make the island a regional communications, manufacturing, finance, and media hub. The media part of the project includes reference to the island's illustrious film industry. Dubbed the Asia-Pacific Regional Operations Center Plan, this re-centering move counters Taiwan's long history of marginality.[1]

Until very recently Taiwan's history has been one of marginality, both to the peoples who now constitute its population and to its various governors. Taiwan's earliest inhabitants are widely believed to have had Melanesian roots and to have come to the island from the South Pacific. For them Taiwan was on the edge of their ocean realm. (Some recent theories, in a move that echoes the re-centering of Taiwan, have advanced an opposing theory — that Taiwan is the hub from which the current populations of the South Pacific spread out.) Those indigenous peoples are now called "aboriginal" Taiwanese.

Han Chinese migration began in the fifteenth and sixteenth centuries. As the Chinese took over the coastal plains, the aboriginals moved into the mountains. Most of the migrants came from Fujian Province, across what is now the Taiwan Strait, although there were also some Hakka people. As a result the Minnanese variant of Hokkienese (or Fujianese) is the majority language of the longstanding Chinese population on the island, and is referred to by many as "Taiwanese." For these people Taiwan was an island on the edge of the Chinese mainland.[2]

Finally, in 1949, Taiwan became the offshore retreat of the KMT Nationalist regime and its army upon their defeat at the hands of the Communists. They declared Taipei to be their "temporary capital," again marking in their own minds the marginal status of the island that has been their de facto home ever since. This most recent wave of settlers is referred to as "Mainlanders." However, as Chen Kuan-Hsing points out in his chapter, the local term is *waishengren*, literally "people from outside the province," an ethnic category that makes sense only in terms of Taiwan's particular history. In fact, they came from many different parts of China, spoke many different Chinese languages, and had many different Chinese identities prior to being recoded as "Mainlanders." This ethnic distinction between Mainlanders and Taiwanese, and the complex history of its production, continues to be a dominant tension, supplemented by those dividing these populations from other numerically smaller ethnic groups.[3]

Terms like "people from outside the province" and "temporary capital" also reveal the marginal status of the island in the minds of the KMT regime, even though it constituted the sum total of their territory for forty years and more after their retreat in 1949. In that way, they continue a centuries-old attitude among the island's governors, for most of whom it has been a minor territory on the edge of realms to which they have attached little importance.

This was certainly true for the various Chinese dynasties, which paid little attention to Taiwan for centuries. Indeed, Portuguese settled unhindered in the sixteenth century, naming the island Formosa, and the Dutch ruled it from 1624–62. However, for both colonial powers, it was on the edge of their empires and of little importance.[4]

When the Qing dynasty in China was defeated in a war with Japan in 1895, it seems it felt few qualms about surrendering an island on the edge of its imperial realm. The fifty years of colonization that followed Japan's incorporation of Taiwan as the southernmost island in its archipelago underlie the entrenched division between Taiwanese and Mainlanders that developed after 1949. This was because the Japanification pursued by the colonizers on the island widened the cultural gap between the locals and the Mainlanders after the island was returned to Chinese rule at the end of the Pacific War in 1945.[5] As Hou Hsiao Hsien shows in *City of Sadness*, when the Mainlanders arrived they discovered that the local people spoke either Taiwanese or Japanese; very few knew Mandarin, the Mainlanders' national language.

The peripheral status of Taiwan extends not only to the perspective of many of its inhabitants and governors, but also to the rest of the world. "Urban legends" abound in English-speaking countries about Taiwan specialists interviewed for jobs and finding themselves asked questions about Bangkok. More seriously, Taiwan discovered just how far out on the edge of international consciousness it was when the People's Republic took up China's seat at the United Nations in 1972 and Taiwan was forced to withdraw. A vast majority of countries in the world, including the United States, also decided to recognize the Communist government in Beijing instead of the Taipei-based KMT regime as the sole legitimate government of all China.[6]

Many would argue that the shock of this rejection not only propelled Taiwan over the edge into an amorphous space of formal non-existence in the international community, but that it also spelt the beginning of the end for both the KMT's martial law and its hold on government, which has been taken over by the pro-independence Democratic Progressive Party. This shock was also fundamental to the changes in the film industry and in film culture that led to the emergence of the Taiwan New Cinema.

Cinema on the Edge

If the directors of what is now known as the Taiwan New Cinema have something in common, it may be that their concern for filming Taiwan's history has drawn them close to the common experiences of individual people and Taiwan society. This makes their films quite different from the escapist love stories and utopian martial-arts films of the seventies, as well as the traditional Confucian ethics of the "Healthy Realist" cinema promoted by the government. Furthermore, the directors of the Taiwan New Cinema were on not only the thematic but also cinematic cutting edge, both within Taiwan and internationally. They did not pursue the dramatic structures based on conflict that characterized the established mainstream Taiwan cinema, but abandoned the models of stage drama or entertainment to pursue observational realism and modernist expressionism. At a time when the output from the various European and Japanese "new waves," Latin American "new cinema," and Indian "parallel cinema" had begun to drop off, these characteristics also won them a warm welcome at international film festivals and put them on the international cutting edge.

Which film initiated the Taiwan New Cinema is disputed. But in April 1983 the state-owned and largest film studio, the Central Motion Picture Corporation, began shooting *The Sandwich Man*, a portmanteau film featuring short films directed by Hou Hsiao Hsien, Tseng Chuang-hsiang, and Wan Ren. The same year, another major government film studio, the Taiwan Motion Picture Corporation, started shooting another portmanteau work, *The Wheel of Life* (*Da Lunhui*), directed by King Hu, Lee Hsing, and Pai Ching-jui. From the audience's point of view, the former film was directed by unknowns, whereas the latter was directed by the three most famous directors on the island.

However, contrary to expectations, *The Wheel of Life* did not perform well either at the box office or critically. *The Sandwich Man*, on the other hand, was well received critically and a bigger box-office success than had been anticipated. This led one major newspaper to declare, "The release of *The Sandwich Man* heralds the completely new start for the Chinese cinema of Taiwan!"[7]

Although not all the directors of *The Sandwich Man* were born in Taiwan, they all grew up on the island. As members of the first postwar generation in Taiwan, they produced films that represented the collective and individual memories of postwar life on the island. In contrast, the directors of *The Wheel of Life* had all grown up on the Mainland. They made important contributions to postwar Hong Kong and Taiwan cinema, and their films were frequently based on episodes in Chinese history, steeped in Confucian ethical values, pedagogical, and conforming to the government's expectations of cinema and the media.

Other competitors for the title of first Taiwan New Cinema film include the 1982 portmanteau film, *In Our Time*, the directors of which include Edward Yang. Its realist style marked a split from the old school of filmmaking in Taiwan. But from an economic angle, the film that symbolized the potential of Taiwan New Cinema and won attention from both state and private film companies was another 1982 film, *Growing Up* (*Xiao Bi de Gushi*), directed by Chen Kun-hou and scripted by Chu T'ien-wen. Perhaps we should say that *In Our Time* introduced new filmmakers; the new face of Taiwan cinema, *Growing Up*, opened the path for Taiwan New Cinema; and *The Sandwich Man* confirmed its arrival.

In the years that followed there were many works on the cutting edge thematically, because of their focus on local Taiwan history and society, and cinematically because of their pursuit of the observational realism associated with Hou Hsiao Hsien or the modernist expressionism associated with Edward Yang. They included: Hou Hsiao Hsien's *The Boys from Fengkuei* and *A Summer at Grandpa's*; Edward Yang's *That Day on the Beach* and *Taipei Story*; Ko Yi-Cheng's *Reunion* and *Last Train to Tanshui*; Chang Yi's *Jade Love* and *Kuei-mei, a Woman*; Chen Kun-hou's *Woman of Wrath*; Wan Jen's *Ah Fei*; and Wang Tung's *A Flower in the Raining Night*.[8]

The Taiwan New Cinema filmmakers believed in an actively engaged audience rather than a passive one. They abandoned the simplistic black-and-white storytelling methods of the past in favor of a more subtle and complex mode that was closer to real life experience. However, this was something new for an audience accustomed to commercial entertainment. Although some were moved that these films brought them closer to real life, others did not connect with them. As the dramatic plots faded away in the Taiwan New Cinema, so did the audience, and with them the producers and investors, pushing the film movement to the edge of financial non-viability. This crisis was marked by the 1987 publication of the "Taiwan New Cinema Manifesto," which called for "another cinema," discussed in more detail in Feii Lu's chapter on Chang Tsochi's *Darkness and Light*.[9]

Although international critics and audiences continue to speak of new films from Taiwan as part of the "Taiwan New Cinema" or "Taiwan New Wave," critics in Taiwan see 1987 as marking the end of the Taiwan New Cinema after only five years of creative output. (To try to avoid confusion in this volume, we have used only one term throughout: "Taiwan New Cinema.") Of course, this does not mean that the most established Taiwan New Cinema filmmakers ceased production. Indeed, they continued to move in new directions. It was after 1987 that Hou Hsiao Hsien transformed his individual biographical memories into tales of Taiwan's traumatic history, initiating his Taiwan trilogy with *City of Sadness* in 1989. This is unquestionably the greatest achievement since the beginning of the Taiwan New Cinema. Since then, he has also made *The Puppetmaster*; *Good Men, Good Women*; *Goodbye South, Goodbye*; *Flowers of Shanghai*; and *Millennium Mambo*. With *Good Men, Good Women*, he made a radical formal shift, introducing camera movement into his highly refined cinematic repertoire. With his next film he made an equally significant thematic shift, leaving Taiwan's post-war history for the present. *Flowers of Shanghai* was set in the nineteenth century and his most recent film, *Millenium Mambo*, pursues innovation into a future setting. Edward Yang, another leading Taiwan New Cinema director, joined the exploration of Taiwan's recent history when he directed *A Brighter Summer Day* in 1991, and then flirted with improvised acting in *A Confucian Confusion*, *Mahjong*, and *Yi Yi*.

Waves of new directors have also made their debuts since 1987. They include: Chen Kuo-fu with *Schoolgirl* (1989); Ang Lee with *Pushing Hands* (1991); Tsai Mingliang with *Rebels of the Neon God* (1992); Wu Nien-jen with *A Borrowed Life* (1994); Wang Shaudi with *Sky Calls* (1995); Chen Yu-hsun with *Tropical Fish* (1995); Lin Cheng-sheng with *Footsteps in the Rain* (1995); Chang Tsochi with *Ah-chung* (1996); Yi Zhi-yan with *Lonely Hearts Club* (1996); and more.

Compared with their predecessors, these films are thematically and stylistically more varied. However, they have continued to claim the thematic cutting edge in Taiwan, introducing topics concerning sexuality, alienation, and individual identity. Tsai Mingliang is probably the most evident example of this new trend. At the same time these films have continued to claim the cutting edge at international film festivals everywhere by varying the acclaimed realism of the Taiwan New Cinema with anti-realist elements such as the musical numbers in Tsai Mingliang's *The Hole* or the apparent reincarnations in Chang Tsochi's films. The filmmakers themselves embrace the audience more warmly than their predecessors did, but because of the long-term decline in film audiences and the impact of new media, the economic position of these new directors has been ever more marginal. Except for those few like Tsai Mingliang and Ang Lee who are able to attract foreign funding, most of the new directors rely on government support and operate with extremely low budgets.

Furthermore, as Yvonne Chang elaborates in her chapter in this anthology, whereas the earlier filmmakers operated in largely local terms, the new filmmakers have to work in a hybrid local and global framework. This often manifests itself in their works. As a diasporic Chinese, Tsai Mingliang observes Taipei from a position that is inside and outside simultaneously. Adapting his experience in the theater, he has also carved out a highly individual style. Ang Lee has turned out to be the most successful surfer on the wave of globalization, offering Western audiences a taste of a kind of Confucian ethics mediated through Hollywood technique. Recently, with the blockbuster *Double Vision*, Chen Kuo-fu has tried to follow in his footsteps. Other directors have placed a greater emphasis on the local, such as Wu Nien-jen's investigations of Taiwanese local identity and history, Chen Yu-hsun's interest in new media and their social impact in Taiwan, and Chang Tsochi's innovations on the stylistic foundation of Taiwan New Cinema observational realism, combined with a deep focus on marginalized people in Taiwan society.[10]

Both in terms of economics and culture, 1987 turned out to be a watershed for Taiwan cinema. The new cinema that has emerged in recent years demands its own understanding, but like its predecessors it still pursues the new and stands at the cutting edge locally and internationally. The chapters in this volume delve more deeply into a range of individual films selected from the Taiwan New Cinema and after.

The Chapters

The chapters in this anthology are varied in theme and approach. Most were written especially for the volume and focus on a single film, introducing existing writing on it, and striking out in a new direction. They are published in chronological order of the production dates of the films on which they focus. They cover a wide range of films. However, we did not start out with a list of titles, nor is it our intention to establish a canon. Rather, we were guided in our selection by a search for excellence of scholarship, a determination to cover a representative range of relatively widely available films, and the hope for range and variety.

Some of the chapters undertake institutional analysis and seek to place their films in a larger cultural and economic field. Sung-sheng Yvonne Chang identifies Edward Yang's *The Terrorizer* as a watershed work that traces the shift from government-guided to commercial culture through its satirical representation of literary culture in Taiwan. She also locates the film at the cusp of globalization, noting how the apparent continuity of aesthetic modernism during Taiwan New Cinema and after disguises a shift from determinations of local culture to the demands of the international film festival circuit. Ti Wei also locates Ang Lee's *Eat Drink Man Woman* as a turning point. He notes the shifting thematic interests of Lee's works prior to and after this film, and relates this shift to the arc of Lee's career trajectory as it moves from primarily Taiwan-derived funding and Taiwan audiences to globalized funding and audiences.

The international reception of Taiwan cinema is also central to Nick Kaldis's chapter on Hou Hsiao Hsien's *Flowers of Shanghai* and Fran Martin's chapter on Ang Lee's *Crouching Tiger, Hidden Dragon*. Kaldis notes the accusations of self-orientalization that have dominated debates about Chinese-language cinema's international circulation through the 1990s. In this context, he argues, the dynastic courtesan subject matter of *Flowers of Shanghai* promises exotic decadence, but the lack of dramatic detail, slow pace, and other characteristics of the film frustrate orientalist spectatorship. Martin is interested in the need for *Crouching Tiger, Hidden Dragon* to appeal to many different audiences around the world. To investigate this further, she uses the concept of allo-identification, or identification with a character different from oneself. Furthermore, she argues for the valence of Zhang Ziyi's character in the film for a kind of international pop feminism at the turn of the century, also associated with such figures as the television character Buffy the Vampire Slayer.

Martin's chapter touches on two other themes picked up by other writers: the politics of gender and sexuality, and theories of spectatorship in the cinema. Taking gender and sexuality first, two works make feminist interventions, and one focuses on sexuality politics. Taiwan cinema is one of the most male-dominated cinemas in the world, so feminist interventions are timely. Yet neither essay included here is unappreciative of the films it analyzes. Indeed, Rosemary Haddon's examination of the female narrating voice in Hou Hsiao Hsien's *City of Sadness* counters criticisms that women are passive and that writing is denigrated in Hou's cinema. She argues that on the contrary, Hou's ability to rewrite Taiwan's history in a way that inscribes the perspective of those marginalized by and during the traumatic events of the past is dependent upon his taking up the position of alterity afforded by a female narrator.

Liu Yu-hsiu's powerful analysis of Edward Yang's *A Brighter Summer Day* acknowledges the high praise the film has won from local and international critics for its careful reconstruction of the life experiences of the often overlooked, less well-off members of the first generation of Mainlanders to grow up on the island. She goes beyond the apparent objectivity of the film, however, to trace a structuring and gendered myth that underlies and drives the film, making possible the patriarchy that its story constructs on the age-old basis of punishing uncontained female sexuality. Sexual alterity is also the central concern of Gina Marchetti's detailed and extensive examination of Tsai Mingliang's *The River*. As she points out, Ang Lee's *The Wedding Banquet* initiated a cycle of internationally circulated films about male homosexuality in Chinese societies. Two aspects of these films have caught attention; what they have to say about male homosexuality in Chinese societies and cultures in general, and how they relate to the local context. Marchetti pursues both of these angles in her analysis of *The River*.

Concerns about those who are outsiders in Taiwan society because of either gender or sexuality also underlie Chris Berry's examination of Tsai's *Vive L'Amour*. However, his primary interest in how the film's techniques may encourage a certain mode of spectatorship places his work alongside Feii Lu's work on Chang Tsochi's *Darkness and Light*. Berry notes how Tsai reworks the observational realism of the Taiwan New Cinema. Tsai is a poet of loneliness, a condition that it is hard to observe outside the cinema without simultaneously disrupting it. In his films we are brought close to the lonely, but Berry claims Tsai does not place his characters under the microscope, as some have argued, but rather induces empathy for them. Lu also notes how Chang Tsochi reworks the conventions of the Taiwan New Cinema. On the one hand, he deepens the observational realist attention to the lives of ordinary Taiwan people for which the Taiwan New Cinema is famous. But on the other hand, through use of point-of-view shots, he simultaneously and astonishingly draws the audience into the minds of his characters in such a way that it is hard to distinguish between reality and fantasy.

Two chapters interrogate the observational realism for which Hou Hsiao Hsien's cinema is most famous, to give new insights to other inflections in the style. Haden Guest examines *Dust in the Wind* as another turning-point film, one that looks back at his early autobiographical works on the cusp of his shift toward the larger historical themes considered in the films that followed. Noting the apparent realist aesthetic for which Hou is famous, Guest argues for a meta-cinematic and more often overlooked self-reflexive level within this realism. He also notes the anticipation of a growing concern with rhythm in Hou's later films, already emergent in *Dust in the Wind*. Nick Browne's classic work, republished here, examines *The Puppetmaster*. Noticing how the realist depiction of historical events is intercut with scenes of nature, Browne argues against the common idea that Hou is only concerned with the human history of Taiwan. Instead, he suggests, the film embeds these human events in a larger cosmological perspective that transcends them at the same time as they mark Taiwan as the space of home for Hou. Browne also notes the importance of the feminine in Hou's work, a topic taken up by Rosemary Haddon, as noted above.

Finally, one chapter, Chen Kuan-Hsing's, drawn from a work previously published in *Inter-Asia Cultural Studies*, compares two films. This is probably the most intellectually penetrating and moving discussion of the impact of the Cold War on Taiwan and the difficulty of resolving the tensions and contradictions it has produced. Chen takes Wu Nien-jen's *A Borrowed Life*, which is about the travails of the local Taiwanese who endured Japanese colonization, and Wang Tung's *Banana Paradise*, which focuses on the vicissitudes of the Mainland soldiers who came to Taiwan with the KMT, to demonstrate how the mutually incomprehensible structures of feeling produced by their different suffering continue to be incompatible in Taiwan society and culture today.

A Note on Romanization and Acknowledgments

The romanization of Chinese characters remains a fraught and politically loaded issue. During the period of KMT Nationalist government in Taiwan the Wade-Giles system was official on the island — not least because it was different from the *pinyin* system preferred in the People's Republic. Perhaps unsurprisingly, the fall of the KMT has led recently to the fall of the Wade-Giles system in Taiwan. Although there has been an attempt to replace it with a *pinyin* system, the system is slightly different from that preferred on the Mainland.[11] In the face of this history, we have preferred not to take a position by imposing one system of romanization throughout the text. Furthermore, certain places and people are already internationally well known by particular romanizations of their names, and these romanizations may not conform to any of the official systems detailed above.

In these circumstances, and at the risk of some confusion, we have adopted the following policy. Where internationally known romanizations of names already exist, these have been retained. Standard forms of the main filmmakers' names have been adapted throughout the book to avoid confusion. For less well-known names and terms, the internationally best-known system of romanization, i.e. the *pinyin* used in mainland China, has been adopted as a default system unless otherwise noted. Chinese characters are given for key filmmakers' names and film titles in the appendix at the end of the book.

Finally, we would like to thank everyone who has helped to make this anthology possible. First, there are the authors, without whose patience and hard work the anthology would not exist. We would also like to thank our two editors at Hong Kong University Press, Mina Cerny Kumar and Delphine

Ip, for their enthusiasm, efficiency, and professionalism, as well as the press's anonymous readers, whose comments have been invaluable in helping us to improve the book. In Berkeley, Frank Wilderson III helped with the preparation of the final manuscript, and in Taipei, Rendy Hou helped to prepare the filmographies, Yu-lin Chang and Chun-chih Lee helped with film stills, and Ming-huey Jeng and Ning Tai helped to proofread the manuscript.

Appendix: Filmmakers and Films

This appendix includes a brief biography of the filmmakers whose works are discussed in this book, and a list of the feature films they have directed. The Chinese characters are given for their names and for the original Chinese titles of the films. Wherever possible the translations of the titles are not our own but the original English-language export titles of the films.

CHANG Tsochi (張作驥)

Chang Tsochi was born in Chiayi in Taiwan in 1961 and graduated from the film program of the Theater Department at Chinese Culture University. He entered the film field by working as a script-holder, director's assistant, and assistant director: He was a director's assistant on Yu Kanping's *People Between Two Chinas* and Yim Ho and Tsui Hark's *King of Chess*, and assistant director on Hou Hsiao Hsien's *City of Sadness*, Yu Kanping's *Two Painters*, and Huang Yushan's *Peony Bird*. During this period he also directed the television plays *What the Grass Says to the Wind* and *Teenager? Teenager!* in addition to television series. In 1989 he wrote the stage play *These People, Those People*.

In 1993 Chang Tsochi directed his debut film, *Gunshots in the Night*. However, because of a disagreement with the producer he refused to have his name appear as director. In 1996 he made *Ah-chung* independently. This film used the local "Ba Jia Jiang" folk ritual to depict the marginal lives of people living among the working class. Its plain, simple style akin to that of documentary films gave it an unexpected appeal and attracted the attention of critics. In 1999 the script for *Moving the Taxi Driver* won an Outstanding Film Script award from the Government Information Office. In the same year, his film *Darkness and Light* won the Gold award, the Tokyo Grand Prix, and the Asian Film award at the Tokyo International Film Festival, and the Grand Jury, Best Original Screenplay, Best Editing, and Audience Favorite awards at the Golden Horse Awards. *Darkness and Light* mixed realism and fantasy.

Chang is regarded as having not only inherited Taiwan New Cinema's observational realism but also created a unique cinematic language. His 2002 film *The Best of Times* was shown in the international panorama at the 59th Cannes International Film Festival, and won the three major awards at the 39th Golden Horse Awards: Best Feature Film, Best Taiwan Film, and Best Original Screenplay.

1993. *Gunshots in the Night* (暗夜槍聲)
1996. *Ah-chung* (忠仔)
1999. *Darkness and Light* (黑暗之光)
2002. *The Best of Times* (美麗時光)

HOU Hsiao Hsien (侯孝賢)

Hou Hsiao Hsien was born in 1948 in Dongmei County, Guangdong Province, and moved from mainland China to Taiwan a year later. He grew up in the Fengshan section of Kaohsiung. After completing his military service at 22 in 1969, he entered the Film Department of the National Academy of Arts. Upon graduation he worked for a year selling electronic calculators before joining the film world. He was 26. His first job was as a script-holder for the director Lee Hsing on *The Heart with a Million Knots.* The following year he was assistant to Xu Jinliang on *Clouds Without End,* and he started writing scripts when he was 28. Hou's first script made into a film was *The Peach Blossom Girl Fights Duke Zhou*, directed by Lai Yingcheng. From 1978 to 1981 he worked with Chen Kunhou on six films, all of which were box-office successes. In 1982 *The Green, Green Grass of Home*, which he wrote and directed, was nominated for Best Director at the Golden Horse Awards. In 1983 he financed *Growing Up*, a critical and box-office hit that launched the Taiwan New Cinema. *The Boys from Fengkuei* (1983), *A Summer at Grandpa's* (1984), *The Time to Live and the Time to*

Die (1985), and *Dust in the Wind* (1986) all attracted attention at international film festivals, and Hou Hsiao Hsien became known as one of the world's most original directors. In 1989 *City of Sadness* won the Golden Lion at the Venice International Film Festival and Hou's name was made.

Hou's films are grounded in observational realism and his hallmarks are the long shot, the long take, fixed camera positions, and the elision of the cause-and-effect chain in the narrative. Many critics see points of similarity between Hou's works and those of the Japanese master filmmaker Ozu Yasujiro. Hou took these aesthetic characteristics to their logical endpoint in his 1993 film *The Puppetmaster*, which used only one hundred shots with an average length of ninety seconds each. Since then Hou has gradually begun to vary his styles and subject matter. In his 1996 allegorical film *Goodbye South, Goodbye*, the focus fell on urban-rural conditions in contemporary Taiwan, and the camera position was no longer fixed. *Flowers of Shanghai* (1998) used gorgeous and luxuriant aesthetics to produce an almost abstract Qing Dynasty-costume chamber piece. *Millennium Mambo* (2001) entered the hidden world of rave music and drugs inhabited by the new urban generation.

1980. *Cute Girl* (就是溜溜的她)
1981. *Cheerful Wind* (風兒踢踏踩)
1982. *The Green, Green Grass of Home* (在那河畔青草青)
1983. *The Boys From Fengkuei* (風櫃來的人)
1984. *A Summer at Grandpa's* (冬冬的假期)
1985. *The Time to Live and the Time to Die* (童年往事)
1986. *Dust in the Wind* (戀戀風塵)
1987. *Daughter of the Nile* (尼羅河女兒)
1989. *City of Sadness* (悲情城市)
1993. *The Puppetmaster* (戲夢人生)
1995. *Good Men, Good Women* (好男好女)
1996. *Goodbye South, Goodbye* (南國再見, 南國)
1998. *Flowers of Shanghai* (海上花)
2001. *Millennium Mambo* (千禧曼波)

Ang Lee (李安)

Born in 1954 in Pingtung County, Taiwan, to parents who had recently migrated from the Mainland, Ang Lee graduated from the Motion Picture Department of National Academy of Arts in 1975. He then studied theater at the University of Illinois in the United States and film at New York University, where he worked on Spike Lee's student movie, *Joe's Bed-Sty Barbershop: We Cut Heads* (1983). After writing screenplays and looking for financial backing in the late 1980s, he won awards in Taiwan for two of his scripts and received funding from Central Motion Picture Corporation (CMPC) to film *Pushing Hands* (1991). With Ted Hope and James Schamus he established a company called Good Machine, which produced the story about the travails of an elderly Chinese migrant in the United States. A box-office success and award winner in Taiwan, it led to CMPC funding for his second film, *The Wedding Banquet* (1993).

The Wedding Banquet was Lee's breakthrough film. A poignant farce about the false marriage in New York of a gay immigrant from Taiwan, the film was a worldwide hit and prompted the Samuel Goldwyn Company to pre-purchase the US distribution rights to his next film, *Eat Drink Man Woman* (1994), another family comedy, set in Taipei. With access to international funding and audiences, Lee left Chinese themes behind for his next three movies. He directed an adaptation of the Jane Austen novel *Sense and Sensibility* (1995), scripted by and starring Emma Thompson; *The Ice Storm* (1997), a family melodrama that focuses on the sexual revolution in suburban America in the 1970s; and *Ride with the Devil* (1999), an American Civil War drama starring future Spiderman Toby Maguire.

In 2000 Lee returned to Chinese themes, reviving the swordplay film and mixing it with romance in the global megahit *Crouching Tiger, Hidden Dragon*. His most recent film was the action blockbuster, *The Hulk*, about a scientist physically transformed by exposure to radioactivity.

1992. *Pushing Hands* (推手)
1993. *The Wedding Banquet* (喜宴)
1994. *Eat Drink Man Woman* (飲食男女)
1995. *Sense and Sensibility*
1997. *The Ice Storm*
1999. *Ride With the Devil*
2000. *Crouching Tiger, Hidden Dragon* (臥虎藏龍)
2003. *The Hulk*

TSAI Mingliang (蔡明亮)

Born in Malaysia in 1957, Tsai Mingliang moved to Taiwan and enrolled in the Film and Drama Department of the Chinese Culture University when he was 20. He began working as a playwright and stage director during his student days, notching up experience with productions such as *Instant Vinegar-Soy Noodles* (1981), *A Door That Will Not Open in the Dark* (1982), and *The Closet in the Room* (1983). For several years afterwards he wrote television serials and taught classes on drama. In 1989 he wrote a series of well-received television serials and plays, such as *The Ends of the Earth*, *My English Name Is Mary*, and *The Child.* In 1993 his debut film *Rebels of the Neon God* won the Bronze Sakura Prize for Young Directors at the Tokyo International Film Festival. *Vive L'Amour* (1994) featured a stripped-down style and focus on characters, along with integrated absurdism and a passionate urban love story. It won the Golden Lion at the Venice International Film Festival, a FIPRESCI award, and the Best Director award at the Golden Horse Awards. In one fell swoop he became post-Taiwan New Cinema's most internationally acclaimed filmmaker. *The River'*s drama of father-son ethical relationships attracted spirited debate in Taiwan at the same time as it pushed the creative envelope. It won enthusiastic international praise, but after this Tsai Mingliang gradually left the arena of Taiwan film. *The Hole* (1998) and *What Time Is It There?* (2001) were made with French funding. They continued to explore the loneliness of the individual and difficulties in communication; there was also a continuation of Tsai's individual style with its water and light symbolism.

1992. *Rebels of the Neon God* (青少年哪吒)
1994. *Vive L'Amour* (愛情萬歲)
1996. *The River* (河流)
1998. *The Hole* (洞)
2001. *What Time Is It There?* (你那邊幾點)
2003. *The Skywalk Is Gone* (天橋不見了)
2003. *Goodbye, Dragon Inn* (不散)

WANG Tung (王童)

Wang Tung was born in 1942 in mainland China. While he hailed from Anhui Province's Taihe County his family — scholars and officials for generations, hence Wang's nurturing in traditional Chinese literature and calligraphy — was from Jiangsu Province. Wang moved to Taiwan to study in the Fine Arts Department of the National Academy of the Arts and won second prize in the Taiwan Fine Arts Competition. In 1966 he passed the exam to enter Central Motion Picture Corporation's studios, where he gained experience in everything related to art direction, from set painting to props to art design. He worked on the design of films by Lee Hsing, Pai Ching-jui, King Hu, Song Cunshou, Chen Yaoqi and others. In 1971 he entered the University of Hawaii to study dance and drama. On his return to Taiwan he continued to work in art design, and in 1976 he won the Golden Horse award for Art Design for his work on Pai Ching-jui's *Maple Leaf Love*. During the next fifteen years he worked on eleven films and began to direct his own. *If I Were for Real*, *Straw Man*, and *Hill of No Return* won the Golden Horse award for Best Feature Film. *Portrait of a Fanatic*, *A Flower in the Raining Night*, *Run Away*, *Banana Paradise*, and others won Outstanding Feature Film Golden Horse awards. He also won Best Director Golden Horse awards for *Straw Man* and *Hill of No Return*. In 1997 he became the head of the Central Motion Picture Corporation's studio and began to work as an administrator. In 2001 he completed work on *Away We Go*, and in February 2002 he resigned from Central Motion Picture Corporation and set up the Wang Tung Film Workshop to continue his production work. *Run Away* (1984) is considered the best example of Wang Tung's art design. With powerful visual imagery and well-researched art design, he produced a highly detailed world. He is best known to the public for his "Taiwan trilogy," composed of *Straw Man*, *Banana Paradise*, and *Hill of No Return*, as well as for his autobiographical film *Red Persimmon*.

1981. *If I Were for Real* (假如我是真的)
1981. *Don't Look at the Moon Through the Window* (窗口的月亮不准看)
1982. *One Hundred Points* (百分滿點)
1982. *Portrait of a Fanatic* (苦戀)
1983. *A Flower in the Raining Night* (看海的日子)
1984. *Run Away* (策馬入林)
1985. *Spring Daddy* (陽春老爸)
1987. *Straw Man* (稻草人)
1989. *Banana Paradise* (香蕉天堂)
1992. *Hill of No Return* (無言的山丘)
1994. *Red Persimmon* (紅柿子)
2002. *Away We Go* (自由門神)

WU Nien-jen (吳念真)

Wu Nien-jen's original name was Wu Wen-qin, and he was born on 5 August 1952 in Juifang, Taipei County. He graduated from the Accounting

Department of Fujen University's night school and started writing short stories and novels, publishing collections such as *Grabbing Hold of Spring*, *A Goose Call at the Turn of Autumn*, and *A Special Day*. He won the *United Daily News* Best Novel prize for three consecutive years.

Wu started writing scripts in 1978. In 1981, the same year *Classmates* won him a Golden Horse award for Best Original Screenplay, he joined Central Motion Picture Corporation as a script editor. The following year he worked with Xiao Ye and Tao De-zhen on the script of *The Story of Sunlight*, a groundbreaker for the Taiwan New Cinema. Since the 1980s Wu Nien-jen has been one of Taiwan's most important screenwriters. He wrote the screenplays for not only classic Taiwan New Cinema films including *The Sandwich Man*, *That Day at the Beach*, and *City of Sadness*, but also many commercial films such as *Brother with the Big Head* and *Fraternity*. As a screenwriter he has more than seventy films to his credit and has won the Golden Horse award for Best Screenplay six times. He is a rare artist who can combine the demands of art and popular culture.

In 1994 Wu Nien-jen made his film debut with *A Borrowed Life*. In 1995 he directed *Buddha Bless America* and established his own production company, making commercials. He has also used his affinity for local culture to become a television commercial actor and anchor.

1994. *A Borrowed Life* (多桑)
1995. *Buddha Bless America* (太平天國)

Edward YANG (楊德昌)

Edward Yang was born Shanghai in 1947 and moved with his family to Taiwan in 1949. He graduated from National Chiao Tung University's Control Engineering Department in 1967. In 1972 he moved to the United States to study for an MS in Computer Science; he ended up working there as an electrical engineer for seven years. In 1981 he returned to Taiwan and participated in *Winter 1905* as a screenwriter and actor. He began to attract attention when he directed the two-part *Duckweed* in the television series *Eleven Women*, produced by Sylvia Chang. In 1982 he directed *Expectation*, one film in the four-part production *In Our Time*, which was the fountainhead of the Taiwan New Cinema. His 1983 debut feature, *That Day at the Beach*, had an ingenious narrative structure and was a penetrating look at the lives of city dwellers. It established his cinematic style, which he developed in *Taipei Story* (1985) and *The Terrorizer* (1986). He and Hou

Hsiao Hsien became the leading creative forces in the Taiwan New Cinema. *A Brighter Summer Day* (1991) won him the Best Foreign Director award in the Japanese magazine *Kinema Junpo'*s annual film awards. *A Confucian Confusion* (1994) won a Golden Horse award for Best Original Screenplay. In 1996 he shot *Mahjong*, which won a Special Jury award at the Berlin International Film Festival. *Yi Yi: A One and A Two* (2000) won him international critical plaudits as well as the Best Director award at the Cannes International Film Festival, taking Yang to a new highpoint in his directing career. In 2001 Yang moved into Internet-based work and animation, establishing the miluku.com website.

1982. *Expectation* (指望) in *In Our Time* (光陰的故事)
1983. *That Day at the Beach* (海灘的一天)
1985. *Taipei Story* (青梅竹馬)
1986. *The Terrorizer* (恐怖分子)
1991. *A Brighter Summer Day* (牯嶺街少年殺人事件)
1994. *A Confucian Confusion* (獨立時代)
1996. *Mahjong* (麻將)
2000. *Yi Yi: A One and a Two* (一一)

Notes

Introduction

1. Government Information Office, Republic of China, "The ROC and the Asia-Pacific Regional Operations Center Plan," (n.d.) <http://www.taipei.org/current/aproc_1.htm> (24 May 2003).
2. On Taiwan's early history, including the disputes about the origins of its aboriginal peoples, see Simon Long, *Taiwan: China's Last Frontier* (London: Macmillan, 1991), 1–6.
3. Alan M. Wachman outlines these lines of tension in *Taiwan: National Identity and Democratization* (Armonk, NY: M.E. Sharpe, 1994), as does Christopher Hughes in *Taiwan and Chinese Nationalism: National Identity and Status in International Society* (London: Routledge, 1997).
4. See Long, 7–8, 9–11.
5. Leo T.S. Ching, *Becoming "Japanese": Colonial Taiwan and the Politics of Identity Formation* (Berkeley: University of California Press, 2001).
6. See Long, 140–2.
7. *China Times*, 26 August 1983.
8. On the early days of the Taiwan New Cinema, see Feii Lu, *Taiwan Cinema: Politics, Economics, Aesthetics* (Taipei: Yuanliu, 1998), 277–81.
9. Zhan Hongzhi, *"Minguo Qishiliunian Taiwan Dianying Xuanyan"* (Taiwan Cinema Manifesto, 1987), in *Taiwan Xin Dianying* (Taiwan New Cinema), ed. Peggy Hsiung-Ping Chiao (Taipei: Shibao, 1988), 111–118. See also Feii Lu, 303–9.
10. On the economics of the post-1987 Taiwan cinema and its globalization, see Ti Wei, "Reassessing New Taiwanese Cinema: From Local to Global," in *Taiwanese Cinema 1982–2002: From New Wave to Independent*, ed. Kim Ji-Seok and

Jongsuk Thomas Nam (Pusan: Pusan International Film Festival, 2002), 30–9. Also available on-line at <http://www.asianfilms.org>.

11. For further background, see Wi-yun Taiffalo Chiung, "Romanization and Language Planning in Taiwan," *The Linguistics Association of Korea Journal* 9, no. 1 (2001), 15–43.

Chapter 1

1. David Harvey, *The Condition of Postmodernity* (Cambridge, MA: Basil Blackwell, Inc., 1989), 191–94.
2. In 1972 Taiwan was forced to withdraw from the United Nations, and a period of diplomatic isolation in the international community followed. For more detailed discussion of the two earlier literary/cultural trends in Taiwan, see my book, *Modernism and the Nativist Resistance: Contemporary Chinese Fiction from Taiwan* (Durham: Duke University Press, 1993).
3. It cannot be a coincidence that scholars have observed the central role of this motive in cultural developments in various contemporary Chinese societies. While my book identified the quest for high culture in Taiwan, Jing Wang and Xudong Zhang both mentioned how "Modernization of the culture, the aesthetic sensibilities" underlay the PRC's "high culture fever" in the modernistic literary products of the post-Mao era. Jing Wang, "Variations of the Aesthetic Modern," in *High Culture Fever: Politics, Aesthetics, and Ideology in Deng's China* (Berkeley: University of California Press, 1996), 42–48; Xudong Zhang, *Chinese Modernism in the Era of Reforms: Cultural Fever, Avant-garde Fiction, and the New Chinese Cinema* (Durham: Duke University Press, 1997), 13.
4. See essays by Zhan Hongzhi, Xiao Ye, Li Cheuk-to, Qi Longren, and Wu Nien-jen, collected in Chapter 3 of Peggy Hsiung-Ping Chiao, *Taiwan Xin Dianying* (Taiwan New Cinema) (Taipei: Shibao, 1988), 81–124, in particular Section 5, *"Minguo qishiliu nian Taiwan dianying xuanyan"* (1987 Manifesto of Taiwan Cinema), 111–18. Two other articles on related topics, by Bai Luo and Li Cheuk-to, are included in Chapter 18 of the same book, 387–89 and 390–96.
5. Fredric Jameson, "Remapping Taipei," in Nick Browne, Paul G. Pickowicz, Vivian Sobchack, and Esther Yau, ed., *New Chinese Cinemas: Forms, Identities, Politics* (New York: Cambridge University Press, 1994), 123.
6. Peggy Hsiung-Ping Chiao, 78.
7. Peggy Hsiung-Ping Chiao, 95.
8. That Jameson contextualizes the film within the Eurocentric genealogy of literary modernism is made evident by his comparison of the multiple plot lines of the film to Western modernistic classics of the twentieth century, including Andre Gide's novel *Counterfeiters*, Jean Renoir's *Rules of the Game*, Rainer Werner Fassbinder's version of Nobokov's *Despair*, and Joseph Conrad's *The Secret Agent*.
9. See discussion and citations in Yingjin Zhang, "The Idyllic Country and the Modern City: Cinematic Configurations of Family in *Osmanthus Alley* and *The*

Terrorizer," *Tamkang Review* 15, no. 1 (1994): 82–99.

10. Fredric Jameson, 123.
11. *Shijie zhongwen baozhi fukanxue zonglun* (On studies of the *fukan* section in Chinese newspapers of the world), ed. Yaxian and Yizhi Chen (Taipei: Wenjianhui, 1997).
12. I have discussed the prominent role played by *fukan* in contemporary Taiwan's literary production in my new book *Literary Culture in Contemporary Taiwan* (tentative title; forthcoming from Columbia University Press). See also Feii Lu, *Taiwan Dianying: Zhengzhi, Jingji, Meixue, 1949–1994* (Taiwan Cinema: Politics, Economics, Aesthetics, 1949–1994) (Taipei: Yuanliu, 1998).
13. Fredric Jameson, 138.
14. Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1995).
15. In Taiwan, hard authoritarian control gradually gave way to less coercive forms, especially in the Chiang Ching-kuo era of the mid-1970s until the lifting of martial law.
16. See the essays collected in Yaxian, ed., *Zhongshen de Huayuan: Lianfu de Lishi Jiyi* (Garden of the Gods: Historical Memory of Lianfu), (Taipei: Lianjing, 1997). I have discussed this phenomenon further in the first part of Chapter 6 of *Literary Culture in Contemporary Taiwan* (Columbia University Press, forthcoming).
17. See Part II of Chapter 6, *Literary Culture in Contemporary Taiwan.*
18. Taipei: Shibao, 1988.
19. As well as Hollywood movies, examples include Asian popular culture, such as Hong Kong pop singers, Japanese popular fiction, and television drama series from Japan and Korea.
20. A number of writers and editors, notably the poet Xiang Yang, lamented around the turn of the decade in their writings and public speeches the death of "pure literature." In autumn 1994, when *Renjian fukan* sponsored a Little Theater Festival in Tianmu, Taipei, there was a shared sense among critics that the fervor for Little Theater had already subsided. See Mingder Chung's dissertation, "The Little Theatre Movement of Taiwan (1980–89): In Search of Alternative Aesthetics and Politics" (New York University, 1992). On cinema, see Mi Zou, and Liang Xinhua, ed., *Xin Dianying zhi Si: Cong* Yiqie wei mingtian *dao* Beiqing chengshi (Death of the New Cinema: from *All for Tomorrow* to *A City of Sadness*) (Taipei: Tangshan, 1991).
21. In conceptualizing transnational cinema as a "field," I am adapting Pierre Bourdieu's theory of cultural fields, originally conceived in national terms, to the international level. For Bourdieu, any social formation is structured as a hierarchically organized series of fields — the economic field, the educational field, the political field, the cultural field, and so forth — each of which is a structured space with its own internal laws and relations of force. See *The Field of Cultural Production: Essays on Art and Literature*, ed. Randal Johnson (New York: Columbia University Press, 1993), 6.
22. Each film is discussed in individual detail in essays by Haden Guest and Chris Berry in this volume.

23. David Bordwell documented Hou's influence on younger Asian directors in a paper presented at the symposium "Island of Light: A Symposium on Taiwan Cinema and Popular Culture," Center for East Asian Studies, University of Wisconsin-Madison, 7–9 March 2002.
24. I have discussed the Zhang Ailing phenomenon in 1980s Taiwan in "Yuan Qiongqiong and the Rage for Eileen Zhang among Taiwan's *Feminine* Writers," *Modern Chinese Literature* 4, no. 1&2 (1988): 201–23.
25. See Nick Kaldis's essay in this anthology for detailed discussion of Hou's film.
26. Raymond Williams, "Cultural Theory," in *Marxism and Literature* (Oxford: Oxford University Press, 1977), 108–20.

Chapter 2

1. *Dust in the Wind* is thus discussed by William Tay as a part of a group of "initiation stories" or "cinematic equivalents of the *Bildungsroman*" that run throughout Hou's early films and by Tonglin Lu as a chapter in the ongoing quest across Hou's films to "reinvent a powerful father figure." William Tay, "The Ideology of Initiation: The Films of Hou Hsiao Hsien," in *New Chinese Cinemas*, ed. Nick Browne et. al. (Berkeley: University of California Press, 1994), 151–59; and Lu Tonglin, *Confronting Modernity in the Cinemas of Taiwan and Mainland China* (Cambridge: Cambridge University Press, 2002), 18, 95–115.
2. Bérénice Reynaud, *A City of Sadness* (London: BFI, 2002); Chris Berry, "A Nation T(w/o)o: Chinese Cinema(s) and Nationhood(s)," in *Colonialism and Nationalism in Asian Cinema*, ed. Wimal Dissanayake (Bloomington: University of Indiana Press, 1994), 42–64; June Yip, "Constructing a Nation: Taiwanese History and the Films of Hou Hsiao Hsien," in *Transnational Chinese Cinemas*, ed. Sheldon Hsiao-peng Lu (Honolulu: University of Hawaii Press, 1997), 139–68.
3. Hou himself acknowledges such a division in his work in a revealing interview with *Cahiers du Cinéma* critic Emmanuel Burdeau in *Hou Hsiao Hsien*, ed. Jean-Michel Frodon (Paris: *Cahiers du Cinéma*, 1999), 72–81. Hou's early films *The Boys from Fengkuei* (1983, CMPC) and *The Time to Live and the Time to Die* (1985, CMPC) are based upon autobiographical episodes from the director's own adolescence, while *A Summer at Grandpa's* (1984, CMPC) is based upon the memoirs of Chu T'ien-wen and *Dust in the Wind* is adapted by screenwriter and director Wu Nien-jen from incidents from his own youth. These incidents are also worked through in Wu's own film, *A Borrowed Life*, considered elsewhere in this anthology.
4. This situation was compounded by the shifting demographics of Taiwan, with almost half of the population under 25, and the acceleration of video piracy on the island, flooding Taiwan with inexpensive copies of the most recent popular films and turning many away from the theaters. The problems faced by the Taiwan cinema at the end of the decade are summarized well in the series of articles on the subject collected in *Free China Review* 38, no. 2 (1988), especially

(Peggy) Hsiung-Ping Chiao, "Cinema: Struggles between Commercialism and Art": 20–25 and Eugenia Yun, "A Delicate Balance": 4–12. Also see David Bordwell's discussion of the Taiwan market as the lynchpin in the wild success of Hong Kong cinema in the late 1980s in *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Cambridge: Harvard University Press, 2000), 73–75; and the collection of articles from the 2002 Pusan International Film Festival retrospective on the Taiwan New Cinema collected at the Asian Film Connections website: (n.d.) http://www.asianfilms.org/taiwan/huigu/piffhuigu.html (14 May 2003).

5. The inaugural works of the Taiwan New Cinema, the portmanteau films *In Our Time* (1982) and *The Sandwich Man* (1983) were, in fact, produced as part of a government sponsored intervention to aid the moribund film industry, with the CMPC, Taiwan's largest film studio, reforming previously draconian censorship policies to encourage young talent to create a specifically Taiwan cinema as a viable alternative to the dominant Hong Kong model of genre production. See Bérénice Reynaud's account of the origins of the Taiwan New Cinema in her *Nouvelles Chines Nouveaux Cinémas* (Paris: Éditions Cahiers du Cinéma, 1999), 30–33. Michel Egger also offers a useful history of the Taiwan New Wave and its institutional support in his article, "Le Cinéma Chinois: Cinéma Made in Taiwan," *Positif* no. 311 (1987): 26–32.
6. Yeh Yueh-Yu discusses the controversy that followed Hou's debut, *The Boys from Fengkuei*, whose "difficult" aesthetic and narrative style immediately polarized domestic opinions about the work of Hou and his fellow directors of the Taiwan New Cinema. Yeh Yueh-Yu, "Politics and Poetics of Hou Hsiao Hsien's Films" *Post Script* 20, no. 2/3 (2001): 61–76. This critique would intensify in 1989 with the work of key figures from the Taiwan New Cinema, including Hou as producer, on *All for Tomorrow*, a promotional music video for a Taiwan military academy, a production which many claimed signaled the co-option and "death" of the new wave movement. For more on this controversy see Yeh and Chen Kuan-hsing, "Taiwanese New Cinema," in *World Cinema: Critical Approaches*, ed. John Hill and Pamela Gibson (New York: Oxford University Press, 2000), 173–77.
7. Bordwell, David. "Transcultural Spaces: Toward a Poetics of Chinese Film," *Post Script* 20, no. 2/3 (2001): 9–24. Also see Bordwell's brief discussion of *Dust in the Wind* in his *On the History of Film Style* (Cambridge: Harvard University Press, 1997), 267.
8. Yeh, 62, and (Peggy) Hsiung-Ping Chiao, in "The Distinct Taiwanese and Hong Kong Cinemas," in *Perspectives on Chinese Film*, ed. Chris Berry (London: BFI, 1991), 155–56. Chiao instead uses the term "wholesome realism."
9. Yeh, 62.
10. Ibid.
11. The film is *The Ammunition Hunters* (Ding Shan-xi, CMPC, 1971). I express my gratitude to the office of 3H Productions for this information.

Chapter 3

1. The full English version of this essay originally appeared as "Why is 'Great Reconciliation' Im/possible? De-Cold War/decolonization, or modernity and its tears," *Inter-Asia Cultural Studies*, 3, nos. 1 & 2 (2002), 77–99 and 233–51.
2. Kim Seongnae, "Mourning Korean Modernity in the Cheju April Third Incident," *Inter-Asia Cultural Studies* 1, no. 3 (2000), 461–76.
3. The standard translation of *waishengren* has been "Mainlander." Its literal meaning is "people outside the province," and "province" refers to "Taiwan province." "*Waishengren*" has no meaning except in relation to the "subject," "*benshengren*," usually translated as "Taiwanese," but literally meaning "local province people." The standard translation does not adequately capture the complexity of the local "ethnic" taxonomy, so I am sticking to the local terms.
4. Kim.
5. For lack of better English terms to render the Chinese notions of *"qingxu"* and *"ganqing,"* I am flirting with Raymond Williams's "structure of feeling." But I have to caution the reader that this translation is imprecise.
6. Wang Jingwei is portrayed in nationalist history as an exemplary traitor for collaborating with the Japanese during the Sino-Japanese War.
7. Close to half a million soldiers went to Taiwan with the KMT regime. By the 1980s they were graying, often members of the underclass, and collectively labeled as "old soldiers." In the late 1980s they were the first visible group to visit home and go to the Mainland.
8. For examples of "returning home" movies made in this period, see Wu Yong-yi *"Xiangjiao, Zhugong, Guojia: Fanxiang Dianying zhong Waishengren de Guojia Rentong"* (Banana, Pig-King, Nation: Mainlander's National Identity in Returning Home Cinema), *Chung-Wai Literary Monthly*, 22, no. 1 (1993): 32–44.
9. I am reluctant to use "representation" here for two reasons. The central concern of the paper is an emotional structure that is beyond representation. Furthermore, representation presupposes something existing beforehand to be represented and extracted, whereas these films themselves are part of the processes of social reality.
10. Because of the Sino-Japanese War, opposition to Japan has been the dominant mindset of the KMT regime. In fact, "Japan" was the imaginary Other through which the KMT version of "Chinese identity" was constructed. Until the 1980s, for instance, the import of Japanese films was highly restricted, and in propaganda films the Japanese were always represented as the enemy.

Chapter 4

1. Ernest Renan, "What Is a Nation?" Translated and annotated by Martin Thom, in *Nation and Narration*, ed. Homi K. Bhabha (London and New York: Routledge, 1990), 11.

2. The film was entered in the political film category in the Venice Film Festival in that year.
3. "A City of Sadness" website (1994, revised February 1998) <http://cinemaspace.berkeley.edu/Papers/CityOfSadness/index.html> (31 January 2003.)
4. Hou was born in China and migrated with his family to Taiwan in 1948. He grew up in Taiwan's less industrialized south with its correspondingly large measure of Taiwanese culture.
5. Qi Longren, *"Beiqing Chengshi Ererba"* (City of Sadness *Ererba*), *Dangdai* (Dangdai: A Literary Bi-Monthly) no. 43 (1989), 116.
6. See Lan Bozhou. "Huang Mache zhi Ge" (The Song of the Covered Wagon) (1988), in *Huang mache zhi ge*, *Lishi yu xianchang*, *Taiwan minzhongshi* (2) (The Song of the Covered Wagon, History and Sites, Taiwan People's History [2]) (Taipei: Shibao wenhua, 1991), 49–104.
7. Lan, 87. Jiang Biyu is Jiang Weishui's daughter and Zhong Haodong's wife.
8. There is a temporal discrepancy in the timing of the purge of the underground in Lan's reportage and the film. In the film, the leftists are purged in 1947. See Zhong Jidong, "Fulu 5: Rang Lishi buzai You Jinji, Rang Renmin buzai You Beiqing— cong 'Huang Mache zhi Ge' dao 'Beiqing Chengshi'," (Appendix 5: Let There Be No More Taboos, Let There Be No More Sadness — From "The Song of the Covered Wagon" to "City of Sadness") in *Huang mache zhi ge*, 137–65, for a discussion of the historical discrepancies in the film.
9. June Yip, "Constructing a Nation: Taiwanese History and the Films of Hou Hsiao Hsien," in *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Hsiao-peng Lu (Honolulu: University of Hawai'i Press, 1997), 143.
10. Li Tuo, "Narratives of History in the Cinematography of Hou Hsiao Hsien," *Positions: East Asia Cultures Critique*, 1, no. 3 (1993), 810.
11. Wing-tsit Chan, "Moral and Social Programs: *The Great Learning*," in *A Source Book in Chinese Philosophy* (Princeton: Princeton University Press, 1963), 86.
12. Chan, 87.
13. Yip, 151. Yip points out that the disintegration of the patriarchal family structure appears to be a leitmotif in Hou's films, 166, ftn. 36.
14. Kwok-kan Tam and Wimal Dissanayake, "Hou Hsiao Hsien: Critical Encounters with Memory and History," in *New Chinese Cinema,* Images of Asia (Oxford University Press, 1998), 52.
15. Zhong Jidong, 146.
16. Rachel Feldhay Brenner, *Writing as Resistance: Four Women Confronting the Holocaust* (Pennsylvania: The Pennsylvania State University Press, 1997), 10.
17. See Brenner for a full account of these women.
18. Tonglin Lu, *Confronting Modernity in the Cinemas of Taiwan and Mainland China* (Cambridge University Press, 2002), 103.
19. Lu, 115.
20. In avant garde feminist films, the term "cinema of correspondence" is given to films that make use of personal discourse, such as letters and diaries, in order to investigate the correspondences between emotion and objectivity and art and ideology. See Ruby B. Rich, "In the Name of Feminist Film Criticism," in *Multiple*

Voices in Feminist Film Criticism, ed. Diane Carson, Linda Dittmar, and Janice R. Welsch (Minneapolis: University of Minnesota Press, 1994), 37–38.

21. *Ererba* is referred to as the February 28 Holocaust in the Taiwan Documents Project website (2 May 2002), http://www.taiwandc.org/228-intr.htm (1 July 2001).
22. In *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (Berkeley and Los Angeles: University of California Press, 1987), Nancy Chodorow theorizes that a woman's "primary definition of self" is comprised of elements of empathy, connectedness, continuity and a recognition of the other (167–68).
23. Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge: Harvard University Press, 1982), 22.
24. Brenner, 180.
25. Taiwan's languages include the dialects of Hokkien (Hoklo), Hakka, Cantonese and Japanese. Mandarin was introduced after 1949. In the film, Shanghaiese is the language of the black marketeers.
26. Yip, 139.
27. Chris Berry, "A Nation T(w/o)o: Chinese Cinema(s) and Nationhood(s)," in *Colonialism and Nationalism and Asian Cinema,* ed. Wimal Dissanayake (Bloomington and Indianapolis: Indiana University Press, 1994), 59.
28. Zhong's choice of this song is discussed by Lan Bozhou in "Fulu 3: Sheide 'Huang Mache zhi Ge'— zhi Tamura Shizue [Tiancun Zhijin] Xiaojie," (Appendix 3: Whose "Song of the Covered Wagon"— Reply to Ms Tamura Shizue [Tiancun Zhijin]) in *Huang mache zhi ge*, 119–129.
29. Yeh Yueh-yu and Abe Mark Normes, "Writing: Dialogism and Feminine Voice," <http://cinemaspace.berkeley.edu/Papers/CityOfSadness/swpwdia.html> (31 January 2003).
30. Peggy Hsiung-Ping Chiao, "Taiwan Dianying de Dalu Qingjie," (Mainland Plots in Taiwan Films) *Jintian*, 17 (1992), 92.
31. In "Rewriting Taiwanese National History: The February 28 Incident as Spectacle," *Public Culture* no. 3 (1993), Liao Binghui comments on a tendency to re-write Taiwanese history according to the terms of Taiwan's present-day political nationalism. Liao states that in such a re-writing the casualties of *Ererba* are the precursors of the Taiwan Independent Movement, 28.

Chapter 5

1. This article is a revised and updated version of an earlier article published in Chinese in 1993. I wish to thank Shuqing Mosley and Chris Berry for their indispensable help.
2. Mark Peranson, "*A One and a Two*: Edward Yang's Meaning of Life." *IndieWIRE:* (17 May 2000) <www.indiewire.com/movies/rev_00NYFF001004_Yi.html> (20 April 2003).
3. Lang Tian, *"Taibei Gushi De Siwang Chengxian:* Yi Yi *De Weizhi"*

(Representation of Death in a Taipei Story: The Position of *Yi Yi*) *Dianying Xingshang* (*Film Appreciation*, Taipei) no. 108 (2001): 78–80.

4. Jonathan Rosenbaum, "Exiles In Modernity: The Films of Edward Yang," *Chicago Reader:* (11 July 1997) <www. chireader.com/movies/archives/1197/11077.html> (20 April 2003).
5. Yeh Yueh-yu, *"Yaogunyue, Ciwenhua, Taiwan Dianying:* Gulingjie Shaonian Sharen Shijian *Yu Lishi Jiyi"* (Rock and Roll, Youth Subculture, Taiwan Film: *A Brighter Summer Day* and Historical Memory) *Dianying Xingshang* (*Film Appreciation*, Taipei), no. 61 (1992): 70–78.
6. Saul Austerlitz, "Edward Yang," *Senses of Cinema*: (2002) <www.sensesofcinema.com/contents/directors/02/yang.html> (20 April 2003).
7. Tang Zhengzhao, *"Huoshuilun Yu Shidai Suming Guan"* (Femme Fatale and Historical Determinism), *Dianying Xingshang* (*Film Criticism*, Taipei) no. 108 (2001), 76.
8. Lang Tian, 79.
9. Lin Lin, *"Yangguang Canlan De Gulingjie shang, Yi Meiyou Shiqicui de Danche"* (On a Brighter Summer Day, There's No More a 17-Year-Old's Bike) *Jiangsu Wenxue* (*Jiangsu Literature*): (4 September 2002) <www.jschina.com.cn/gb.jschina/culture/lit/bbs/userobjectlai78547.html> (20 April 2003).
10. Shen Jiao Du, "*Guanyu* Gulingjie Shaonian Sharen Shijian *de Shiba Tiao Suixiang*" (18 Notes on *A Brighter Summer Day*) *Ming Ru Bao* (*Ming Ru News*): (4 January 2002) <http://mypaper1.ttimes.com.tw/user/dennischan/index.html> (20 April 2003).
11. Yang Shunqing, *"Pianchang Xingqing: Gongzuo Renyuan Paipian Shouji"* (Notes from the Film Set of *A Brighter Summer Day*) *Yingxiang Dianying Zazhi* (*Imagekeeper*, Taipei) no. 16 (1991), 124. Italics added.
12. Claude Lévi-Strauss, *The Savage Mind* (Chicago: University of Chicago Press, 1966), 20–22.
13. Yang Shunqing, 127.
14. Yang Shunqing, 125.
15. The name of the heroine, Ming, means "light" and is apparently supposed to form an ironic contrast both with the perpetual darkness of the nocturnal film and with Ming's own sexual ambivalence.
16. Yang Shunqing, 126.
17. Edward Yang (Yang Dechang) et al., Gulingjie Shaonian Sharen Shijian *Fenjing Juben* (A Brighter Summer Day: *Post-Production Script*) (Taipei: Shibao Press, 1991), 154.
18. Taipei Golden Horse International Film Festival Executive Committee, *Yang Dechang* (*Edward Yang*) (Taipei: Shibao Press, 1991), 45.
19. Taipei Golden Horse International Film Festival Executive Committee, 55.
20. Taipei Golden Horse International Film Festival Executive Committee, 57.
21. Lévi-Strauss, 21.
22. Yan Hongya, *"*Gulingjie *de Bianju Shiwu Yu Bianyuan Zhuangtai"* (*A Brighter Summer Day*: Script Writing and Beyond), *Yingxiang Dianying Zazhi* (*Imagekeeper,* Taipei) no. 16 (1991): 116.

23. Yan Hongya, 119.
24. Yang Shunqing, 128.
25. Yan Hongya, 117.
26. Lévi-Strauss *The Jealous Potter* (Chicago: University of Chicago Press, 1988), 195.
27. Lévi-Strauss, 1988, 197.
28. Yan Hongya, 118.
29. Yan Hongya, 119.
30. Lévi-Strauss, *The Raw and the Cooked* (New York: Harper and Row, 1969), 12.
31. Lévi-Strauss, 1969, 240.
32. Jacques Derrida, *Writing and Difference* (London: Routledge & Kegan Paul, 1978), 286.
33. Jacques Derrida, 280.
34. Zhan Hongzhi, *"Xingxiao Gulingjie"* (Marketing *A Brighter Summer Day*) *Yingxiang Dianying Zazhi* (*Imagekeeper*, Taipei) no. 16 (1991), 135.
35. Lévi-Strauss 1988, 201.
36. Lévi-Strauss 1988, 171–72.
37. Derrida, 250.
38. Lang Tian, 2001.
39. Lévi-Strauss 1988, 204.
40. Shen Jiao Du, 2002.
41. Shu Chong, *"Yang Dechang Guanyu* Yi Yi *de Fangtan"* (Interview with Edward Yang on *Yi Yi*), (n.d.) *Sina*: <http://suntao.myrice.com/filmcritic/yangdechanginterview.htm> (25 March 2003)

Chapter 6

1. This chapter was originally published in *Asian Cinema* 8, no. 1 (Spring, 1996), John Lent, ed.

   There are two English-language books that provide a useful orientation to Chinese puppetry: Sergei Obraztov, *The Chinese Puppet Theater* (London: Faber and Faber, 1961); Robert Helmer Stalberg, *China's Puppets* (San Francisco: China Books, 1984). Li Tien-lu participated in a documentary film titled *Art of the Hand Puppet Theater by Li Tien Lu — An Introduction to Hand Puppet Theater*. It is distributed by City Films, 95 Hang-Kou St, Section 2, Taipei, Taiwan, R.O.C. (Fax: 011-886-2-3831969). Thanks to Mei-Juin Chen and Chanjen Chen for introducing me to this documentary. Special thanks to Ying-Fen Huang and Chi Y. Lee for obtaining a videotape of *The Puppetmaster* and for extensive discussion relating to it.

Chapter 7

1. An illustrated script appears in Tsai Mingliang, *Ai-Ch'ing Wan-Sui (Vive L'Amour),* (Taipei: Wan Hsiang Publishers, 1994), 9–142.
2. Fran Martin, "Eloquent Emptiness: Sexuality and Space in Tsai Ming-liang's *Vive L'Amour*," in *Chinese Films in Focus: 25 New Takes*, ed. Chris Berry (London: British Film Institute 2004). The works she cites are: Chuck Stephens, "Intersection: Tsai Ming-liang's yearning bike boys and heartsick heroines," *Film Comment* 32 (Sept-Oct 1996): 20–23; Tony Rayns, "Confrontations," *Sight & Sound* 7 (March 1997): 14–18; and Richard Read, "Alienation, Aesthetic Distance and Absorption in Tsai Ming-liang's *Vive L'Amour*," *New Formations* 40 (Spring 2000): 102–12. An earlier version of this essay appeared as: "Where is the Love? The Paradox of Performing Loneliness in Tsai Mingliang's *Vive L'Amour*," in *Falling For You: Essays in Cinema and Performance*, eds. Lesley Stern and George Kouvaros (Sydney: Power Publications, 1999), 147–75.
3. Key examples include Chang Hsiao-hung, "An Erotic Map of Taipei" (*Taibei Qingyu Dijing*), in *Queer Desire: Gender and Sexuality* (Yuwang Xin Ditu: Xingbie, Tongzhixue) (Taipei: Lianhe Wenxue, 1996) 78–107; and Chang Hsiao-hung, "A Queer Family Romance: *The River's* Mise-en-scène of Desire" (*Guaitai Jiating Luomanshi: Heliu zhongde Yuwang Changjing*) in *Queer Family Romance* (Guaitai Jiating Luomanshi) (Taipei: Shibao, 2000) 111–41. For a more detailed discussion of Taiwan's queer culture in the 1990s, see Fran Martin, *Situating Sexualities: Queer Narratives in 1990s Taiwanese Fiction and Film* (Hong Kong University Press, 2003), which includes her analysis of *The River*.
4. Of course, it is not as easy as it looks, either. James Naremore discusses some of the complicated techniques required to create this effect in *Acting in the Cinema* (Berkeley: University of California Press, 1988), 40–3. On realism and the classical Hollywood style, see David Bordwell, Janet Staiger and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (London: Routledge and Kegan Paul, 1985).
5. Judith Butler, *Bodies that Matter: On the Discursive Limits of "Sex"* (New York: Routledge, 1993), 234–35.
6. See, for example, Jean-Louis Baudry, "Ideological Effects of the Basic Cinematographic Apparatus," in Philip Rosen, ed., *Narrative, Apparatus, Ideology* (New York: Columbia University Press, 1986), 286–98; Raymond Bellour, "Hitchcock, the Enunciator," *Camera Obscura* 2 (Fall 1977), 69–94; and Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema* (Bloomington: Indiana University Press, 1982).
7. Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, no. 3 (1975), 6–18. Gaylyn Studlar, *In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic* (Urbana: University of Illinois Press, 1988). This masochistic paradigm has been further developed in different directions by Kaja Silverman, Steven Shaviro and others. Shaviro takes a Deleuzian line presuming an active spectator that takes from the film in popular culture to counter the effect of the subject. Kaja Silverman, *Male Subjectivity at the Margins* (New

York: Routledge, 1992); Steven Shaviro, *The Cinematic Body* (Minneapolis: University of Minnesota Press, 1993).

8. Judith Butler, *Gender Trouble* (New York: Routledge, 1990). On ambivalence and reading texts, see Kobena Mercer, "Skin Head Sex Thing: Racial Difference and the Homoerotic Imaginary," in *How Do I Look? Queer Film and Video*, ed. Bad Object-Choices (Seattle: Bay Press, 1991), 169–210.
9. Chris Berry, "Tsai Mingliang: Look at All the Lonely People," *Cinemaya* 30 (1995), 18–20.
10. Huang Chien-Yeh (Edmond K. Y. Wong), *"Aich'ing Yisi—Gudu Wansui"* ("Love Is Dead—Long Live Loneliness"), in Tsai Mingliang, op. cit., 189, my translation.
11. Those familiar with Taipei recognize the park as an urban beautification project promised by the mayor and opened on deadline, even though unfinished.
12. This film has been extensively discussed in a special issue of *October*, no. 72 (1994).
13. Other examples are Zhang Kunhua's *A Half-Century's Home Sickness* (1993), about a Korean former "comfort woman" still living in China, Sekiguchi Noriko's *Senso Daughters* (Australia, 1990) about the Japanese army's treatment of women in Papua New Guinea, and Tony Aguilar's *Ianfu* (1992), on Philippine "comfort women."
14. George Hicks points out that this is equally true in Western and Asian societies in *The Comfort Women: Sex Slaves of the Japanese Imperial Forces* (Sydney: Allen and Unwin, 1995), 112–27, especially 126.
15. Freda Freiberg also discusses these issues in "Rape, Race and Religion: Ways of Speaking about Enforced Military Prostitution in World War 2," *Metro* no. 104 (1995), 20–25.
16. Hicks, 216–17.
17. When I raised this point with Byun, she told me that some Korean audiences and critics felt the film was not emotional enough, and that it was too cold and distanced for their liking.
18. The translation "tolerance" is proposed by Hanh Tran, translator of the film's script into English.
19. Shoshana Felman, "Education and Crisis, or the Vicissitudes of Teaching," in *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, ed. Shoshana Felman and Dori Laub, M.D. (New York: Routledge, 1992), 41. Original italics.
20. Takeo Doi, *The Anatomy of Dependence* (Tokyo: Kodansha International, 1971).
21. Peter N. Dale, "Omnia Vincet Amae," in *The Myth of Japanese Uniqueness* (London: Croom Helm, 1986), 116–146.
22. Doi, 11–20.
23. Doi, 16–27.
24. Doi, 21–22, 166–75.
25. Butler, (1993) 235.
26. Chang Ta-Ch'un, *"Ch'u-le Chu-ch'iao Hai You Shen-me? Tsai Mingliang 'Ai-Ch'ing Wan-Sui' Li De Chia,"* ("Is There More Than Just the Physical Family in Tsai Mingliang's *Vive L'Amour*?") in Tsai Mingliang, 184–186.
27. Tsai Mingliang acknowledges this metaphor. See Berry, 19.

28. "Sexual DisOrientations, or, Are Homosexual Rights a Western Issue?" in Chris Berry, *A Bit On the Side: East-West Topographies of Desire* (Sydney: EmPress, 1994), 69–104.
29. The narrative of Ang Lee's *The Wedding Banquet* (1992) dramatizes this difficulty very effectively.
30. For further discussion of the construction of the relationship between gay identity, sexual non-conformity and family in East Asian films, see Chris Berry, "Asian/Family/Values: Film, Video and Gay Identities," in *Gay and Lesbian Asia: Culture, Identity, Community*, ed. Peter Jackson and Gerard Sullivan (New York: Harrington Park Press, 2001), 211–233.

Chapter 8

1. See, for example: Peggy Hsiung-Ping Chiao, *Taiwan Dianying 90 Xin Xin Langchao* (The New New Wave of Taiwan Cinema in the 1990s), (Taipei: Cite, 2002), 8–10, 38–42, and 67–68; Wei-ming Dariotis and Eileen Fung, "Breaking the Soy Sauce Jar: Diaspora and Displacement in the Films of Ang Lee," in *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Lu (Honolulu: University of Hawaii Press, 1997), 187–220; Shu-mei Shih, "Globalization and Minoritization: Ang Lee and the Politics of Flexibility," *New Formations* no. 40 (2000): 86–101.
2. Sheng-mei Ma, "Ang Lee's Domestic Tragicomedy: Immigrant Nostalgia, Exotic/Ethnic Tour, Global Market," *Journal of Popular Culture* 30, no. 1 (1996): 191–201.
3. Ang Lee was born on 23 October 1954 in Pingdong County, Taiwan. He lived in Taiwan until he went to the University of Illinois to study drama in 1977, and then to New York University to do his graduate studies in directing in 1980.
4. Wei Ti, *Dangqian Taiwan Dianying Gongye Zhi Zhengzhi Jingji Fenxi* (The Political Economic Analysis of Present Taiwanese Film Industry [1989–1993]), (Master's thesis, National Chengchi University [Taipei], 1994), 45.
5. Zhang Jingbei, *Shinian Yijiao Dianying Meng* (A Ten-Year Dream of Cinema), (Taipei: Shibao, 2002), 138.
6. Wei-ming Dariotis and Eileen Fung, 210–11.
7. Shih Shu-mei, 93.
8. Wei-ming Dariotis and Eileen Fung, 193–94; Sheng-mei Ma, 195–97.
9. See, for example, Stuart Hall, "Cultural Identity and Diaspora," In *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence & Wishart), 222–37, and John Tomlinson, *Globalisation and Culture* (Cambridge: Polity, 1999).
10. Lu Feii, *Taiwan Dianying: Zhengzhi, Jingji, Meixue* (Taiwan Cinema: Politics, Economics, and Aesthetics) (Taipei: Yuan Liu, 1998), 274–76.
11. Lu Feii, 279.
12. Peggy Hsiung-Ping Chiao, ed., *Taiwan Xin Dianying* (Taiwan New Cinema) (Taipei: Shibao, 1988), 16.

13. In 1999, only 14 locally produced films were released. They sold less than 60,000 tickets and had box-office revenues of NT$11.6 million in Taipei. In comparison, 85 Hong Kong films were shown, with attendance of 380,000 and box-office receipts of NT$72 million. There were 239 foreign films screened, over 90 percent of which were Hollywood products. They accounted for over 70 percent of screen time, attracted over 10 million admissions in Taipei (95.9 percent of total admissions) and revenues of NT$2.4 billion (96.7 percent of total revenues). *Taiwan Cinema Database*, (n.d) <http://cinema.nccu.edu.tw/lwisdominfo.htm?MID=2#> (1 October 2002).
14. For a more detailed account, see my article, "Reassessing New Taiwanese Cinema: From Local to Global," (2002),<http://www.asianfilms.org/taiwan/> (30 April 2003). Although no separate URL is given at the site, this is located in the collection of essays under the title "Taiwanese Cinema 1982–2002" in the "Generation Introduction" section.
15. Zhang Jingbei, 130–31.
16. Zhang Jingbei, 128.
17. Zhang Jingbei, 127.
18. Zhang Jingbei, 128.
19. A deluxe Chinese dish, which contains lobster (as dragon) and abalone (as phoenix).
20. Sheng-mei Ma, 195.
21. *The Internet Movie Database* (n.d) <http://us.imdb.com/Business?0111797> and <http://us.imdb.com/Business?0107156> (30 April 2003).
22. Zhang Jingbei, 150–51.
23. Zhang Jingbei, 133–34.
24. Zhang Jingbei, 119.
25. *The Internet Movie Database* (n.d) <http://us.imdb.com/Business?0114388> (30 April 2003).

Chapter 9

1. Interview conducted by Daniele Riviere with Tsai Mingliang, "Scouting," in *Tsai Mingliang*, trans. Andrew Rothwell. Rehm, Jean-Pierre, Olivier Joyard, and Daniele Riviere (Paris: Dis voir, 1999), 99.
2. See B. Ruby Rich, "New Queer Cinema," *Sight & Sound* 2, no. 5 (1992): 30–35.
3. For a broader discussion of Asian queer cinema generally, see Andrew Grossman, "'Beautiful Publicity': An Introduction to Queer Asian Film," in *Queer Asian Cinema: Shadows in the Shade*, ed. Andrew Grossman (New York: Haworth Press, 2000), 1–29.
4. See "Love, Life and Lies: The films of Tsai Mingliang in the context of the new Taiwanese Cinema," *Toto*, (1999), <http://www.cse.unsw.edu.au/~peteg/toto/Tsai.htm> (18 April 2003).
5. The year of the first direct presidential elections in Taiwan, 1996, also saw some of the worst cross-Straits tensions with aggressive war games and missile tests

conducted by the PRC and meant to intimidate anyone calling for an independent Taiwan state. For more on Taiwan in the 1990s, see Willem Van Kemenade, *China, Hong Kong, Taiwan, Inc.,* trans. Dianne Webb (New York: Vintage, 1997).

6. For a policy statement, see "R.O.C. Film Industry Guidance Measures," (2003), <http://www.gio.gov.tw/taiwan-website/7-av/film_industry/table_3.htm> (18 April 2003).
7. Tze-Lan Deborah Sang, "Feminism's Double: Lesbian Activism in the Mediated Public Sphere of Taiwan," in *Spaces of Their Own: Women's Public Sphere in Transnational China*, ed. Mayfair Mei-Hui Yang (Minneapolis: University of Minnesota Press, 1999), 150.
8. Chang Hsiao-Hung, "Taiwan Queer Valentines," in *Trajectories: Inter-Asia Cultural Studies*, ed. Chen Kuan-Hsing (London: Routledge, 1998), 284. Italics in the original.
9. See Richard Fung, "Looking for My Penis: The Eroticized Asian in Gay Video Porn," in *How Do I Look?: Queer Film and Video*, ed. Bad Object-Choices (Seattle: Bay Press, 1991), 145–60.
10. Chris Berry, "Sexual DisOrientations: Homosexual Rights, East Asian Films, and Postmodern Postnationalism," in *Pursuit of Contemporary East Asian Culture*, Xiaobing Tang and Stephen Snyder (Boulder: Westview, 1996), 161.
11. Timothy Liu, "*The Outcasts:* A Family Romance," in Grossman, 234.
12. See Jonathan Rosenbaum, "City Without Tears: *The River*," *The Chicago Reader* (2000), <http://www.chireader.com/movies/archives/2000/0400/000414.html> (18 April 2003).
13. See Bérénice Reynaud, *Nouvelles Chines/Nouveaux cinémas* (Paris: Cahiers du Cinéma, 1999).
14. See Robin Bernstein and Seth Clark Silberman, ed., *Generation Q* (Los Angeles: Alyson Publications, 1996).
15. See Herbert Marcuse, *Eros and Civilization* (New York: Vintage, 1962).
16. Jean-Pierre Rehm, "Bringing in the Rain," trans. James Hodges, in Rehm, Jean-Pierre, Olivier Joyard, and Daniele Riviere, 27.
17. See Ien Ang, "Can One Say No to Chineseness? Pushing the Limits of the Diasporic Paradigm," *Boundary 2* 25, no. 3 (1998): 223–42.
18. White is the traditional color for mourning and funerals in Chinese culture.
19. See Fredric Jameson, "Remapping Taipei," in *The Geopolitical Aesthetic: Cinema and Space in the World System* (Bloomington: Indiana University Press, 1995), 114–57; Chuck Stephens, "Intersection: Tsai Mingliang's Yearning Bike Boys and Heartsick Heroines," *Film Comment* 32, no. 5 (1996): 20–23; Zhang Yingjin, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema* (Ann Arbor: University of Michigan, 2002).
20. See Jack Babuscio, "Camp and the Gay Sensibility," *Gays and Film,* ed. Richard Dyer (London: BFI, 1977), 40–57.
21. See Gina Marchetti, "*The Wedding Banquet*: Global Chinese Cinema and the Asian American Experience," in *Countervisions: Asian American Film Criticism*, ed. Darrell Y. Hamamoto and Sandra Liu (Philadelphia: Temple University Press, 2000), 275–97.

22. Chris Berry, "Happy Alone? Sad Young Men in East Asian Gay Cinema," in Grossman, 198.
23. Chen also appeared in the other two films in the trilogy — *Rebels of the Neon God* and *Vive L'Amour*.

Chapter 10

1. Fredric Jameson, *Signatures of the Visible* (New York: Routledge, 1990), 1.
2. Xiaoping Lin, "*Red Corner*: An Orientalist Nightmare in a Globalised World," *Third Text* no. 56 (2001): 58.
3. For purposes of brevity, I have omitted parts of my discussion of the film's audience. For an interesting brief discussion of American arthouse cinema audiences and Chinese film, see Meng Yue et. al., "*Diyu, wenhua, zibenzhuyi yu houzhimin*?" (Region, Culture, Capitalism, and Postcoloniality?), *Today* 2 (1994): 6.
4. Dai Jinhua, *Cinema and Desire: Feminist Marxism and Cultural Politics in the Work of Dai Jinhua*, ed. Jing Wang and Tani E. Barlow (London: Verso, 2002), 52.
5. Xu Ben, "*Farewell My Concubine* and its Nativist Critics," *Quarterly Review of Film and Video* 16, no. 2 (1997): 157.
6. Zhang Yingjin, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema* (Ann Arbor: Center for Chinese Studies, 2002), 251, 253.
7. Huaye Liannong (Han Bangqing), *Haishang hua liezhuan* (Taibei: Heluo Tushu Chubanshe, 1980). The use of *Wu* dialect throughout the film is significant. For Taiwanese, Cantonese, or Mandarin speaking audiences, the frequently unintelligible or unfamiliar-sounding dialogue in the film can have a defamiliarizing effect. See Li Cheuk-to, "Flowers of Shanghai (Hai Shang Hua)," (1998) <http://www.usc.edu/isd/archives/asianfilm/taiwan/hou-flrev.html>, (21 May 2003).
8. Sheldon Hsiao-peng Lu, "National Cinema, Cultural Critique, Transnational Capital: The Films of Zhang Yimou," in *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Hsiao-peng Lu (Honolulu: University of Hawai'i Press, 1997), 105.
9. Zhang Yingjin, 75, see also 207–312, and passim.
10. Sheldon Hsiao-peng Lu, 105, 107. For Lu's succinct definition of Orientalism, see Sheldon Hsiao-peng Lu, 128. See also Lu's "The Use of China in Avant-Garde Art: Beyond Orientalism," in *China, Transnational Visuality, Global Postmodernity* (Stanford: Stanford University Press, 2001), 174; Rey Chow, "The Force of Surfaces: Defiance in Zhang Yimou's Films," in *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (New York: Columbia University Press, 1995), 142–72; and Tang Xiaobing, "Orientalism and the Question of Universality: The Language of Contemporary Chinese Literary Theory," *Positions* 1, no. 2 (1993): 389–413.

11. See Sheldon Hsiao-peng Lu, 125–33; Xu Ben, 155–70; and Zhang Yingjin, 207–312.
12. Richard James Havis, "The Selling of Zhang Yimou: Marketing Chinese Images," 1995 <http://www.usc.edu/isd/archives/asianfilm/china/zhang-selling. html>, (May 12, 2003).
13. Sheldon Hsiao-peng Lu, 107.
14. For another argument that a film can constitute an "intervention" into the cross-cultural dynamics of cinematic Orientalism, see Rey Chow, "The Seductions of Homecoming: Place, Authenticity, and Chen Kaige's *Temptress Moon,*" in *Cross-Cultural Readings of Chineseness: Narratives, Images, and Interpretations of the 1990s,* ed. Wen-hsin Yeh (Berkeley: Institute of East Asian Studies, 2000) 8–26.
15. For an analysis of these concepts and issues, see Shih Shu-mei, "Globalization and Minoritisation: Ang Lee and the Politics of Flexibility," *New Formations: A Journal of Culture/Theory/Politics*, 40 (2000): 86–101. See also Song Hwee Lim, "Celluloid Comrades: Male Homosexuality in Chinese Cinemas of the 1990s," *China Information* XVI, no. 1 (2002): 68–88, for a reappraisal of the "model of transnational cinema."
16. I include *Flowers of Shanghai* as a significant cinematic contribution to what Zhang Yingjin terms his project to "demythify Western [Orientalist] fantasies," *Screening China*, 112.
17. The numerous menial female servants who wait hand and foot on their (kept) mistresses remind viewers that the prostitutes are an elite among the servant class; see also Hershatter on "Shanghai's hierarchy of prostitution," in "Modernizing Sex, Sexing Modernity: Prostitution in Early Twentieth-Century Shanghai," in *Engendering China: Women, Culture, and the State*, ed. Christina K. Gilmartin, Gail Hershatter, Lisa Rofel, and Tyrene White (Cambridge: Harvard University Press, 1994), 148 and passim.
18. In the context of Zhang Yingjin's discussion of films and fiction from the 1930s and 1940s, *Flowers of Shanghai* can be likened to a contemporary (late capital era) resurrection of a pre-leftist era mode of representing women in the "traditional city," in *The City in Modern Chinese Literature & Film: Configurations of Space, Time, and Gender* (Stanford: Stanford University Press, 1996), 185. The twenty-first century desire to treat the Mao decades — and other Marxist movements — as historical aberrations is linked to nostalgia for an era of confined women and women as commodities. *Flowers of Shanghai* at first invokes such nostalgia, but at the same time, I am arguing, the form of the cinematic representation is used to counter any such nostalgic desires.
19. In many of his earlier films, Hou skillfully adds layers of historical and contextual meaning to similar long takes. See, for example, the opening scene of his 1989 *City of Sadness*, where a long take with little dialogue is given complex individual, social, and historical texture through the use of off-screen sound. This technique is assiduously avoided in *Flowers of Shanghai.*
20. See Nick Browne's essay in this volume for a lucid discussion of Hou Hsiao Hsien's use of mise-en-scène in *The Puppetmaster*, including the way it can sometimes "eclipse the action."

21. Slavoj Žižek, *The Fright of Real Tears: Krzysztof Kieślowski Between Theory and Post-Theory*, (London: British Film Institute Publishing, 2001), 96–97 (emphasis added).
22. Slavoj Žižek, 31–54 and passim.
23. Pena, Richard, "Signs in the East," *Film Comment* 34, no. 4 (1998): 9.
24. Sheldon Hsiao-peng Lu has noted similar aspects in Zhang Yimou's film art, 126.
25. Jameson, *Signatures*, 139. Zhang, *Screening China*, citing Arjun Appadurai, makes similar statements about "Chinese ethnographic cinema" and its "impressive list of exotic cultural scenarios," 249.
26. Jameson, *Signatures*, 137.
27. Summarized in Sheldon Hsiao-peng Lu, 128.
28. Zhang Yingjin, 250.
29. Rey Chow has argued that Zhang Yimou's films produce an "exhibitionist self-display that contains, in its very excessive modes, a critique of the voyeurism of orientalism itself . . . by staging and parodying orientalism's politics of visuality," "The Force of Surfaces," 171. However, *Flowers of Shanghai* does not deploy the theatrics of excess, through staging and parody; rather, it injects a surfeit of orientalist objects (and people) into a redundant, unemotional diegetic, void of parody or exhibitionism. Within the context of *Flowers of Shanghai*'s relationship to its Taiwan and People's Republic of China audiences, the film's *cinematic* critique of cinematic voyeurism also contributes to a critical re-evaluation of the "'Orientalism of Oriental societies,'" and "the reification of Chinese culture into a [tourist] commodity" Arif Dirlik, *The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism* (Boulder: Westview Press, 1997), 117.
30. Fredric Jameson, *The Geopolitical Aesthetic: Cinema and Space in the World System* (Bloomington: Indiana University Press, 1992), 49.
31. In light of Hou's rather sexist, patriarchal views, as expressed in Olivier Assayas's 1997 documentary on Hou, I am not inclined to interpret *Flowers of Shanghai* as a critique or re-appraisal of traditional or contemporary patriarchally biased gender and sexual relations in China and/or Taiwan.
32. See James Udden's careful comparison of Hou's long takes to those of other directors, within Udden's larger argument against a narrow definition of Hou's "Chinese style," "Hou Hsiao Hsien and the Question of a Chinese Style," *Asian Cinema* 13, no. 2 (2002): 54–75.
33. Lu Tonglin briefly discusses the disconcerting effect of Taiwan's modernization and the influence of an imported "'Westernized' value system." She ties this to the historical process by which "the Chinese past" has come to "serve[s] mostly as an idealized aesthetic object" in the Taiwanese imagination, in *Confronting Modernity in the Cinemas of Taiwan and Mainland China* (Cambridge: Cambridge University Press, 2002), 210–11.
34. Gail Hershatter, 152.
35. The Zhang Ailing version of the novel *Haishanghua liezhuan* on which Chu T'ien-wen probably based her script has illustrations depicting scenes within each chapter, many of which could have inspired Hou's arrangement of the mise-en-scène. Notably, many illustrations in the novel portray the numerous events

which take place outside the brothels, in exterior settings, such as city streets, gardens, and piers. Hou deliberately omits these scenes, which would add visual variety and a sense of narrative development to his otherwise deliberately monotonous scene selections.

36. Anagnosts's analysis of the *fangujie* "old town" phenomenon reveals a dynamic worth comparing to cinematic "self-orientalizing." Anagnost demonstrates how the *fangujie* phenomenon reconstructs pre-capitalist, pre-modern China for the dual and contradictory purposes of commodification/profit-making (from tourist dollars) and creating a communal version of a "national past." *National Past-Times: Narrative, Representation, and Power in Modern China* (Durham: Duke University Press, 1997), 167–170.

Chapter 11

1. Zhan Hongzhi, "*Minguo Qishiliunian Taiwan Dianying Xuanyan*" (Taiwan Cinema Manifesto, 1987), in *Taiwan Xin Dianying* (Taiwan New Cinema), ed. Peggy Hsiung-Ping Chiao (Taipei: Shibao, 1988), 111–18. I would like to thank Jeng Ming-huey, Dai Ning, and Hou Chi-jan for their assistance on this chapter.
2. The manifesto drew on the concept of "alternative cinema" (*linglei dianying*). But because that term already had a fixed meaning in film history, they opted for "another cinema" (*ling yi zhong dianying*) instead.
3. Other new directors' debuts include: *Schoolgirl* (Chen Kuo-fu, 1989), *Peach Blossom Land* (Stan Lai, 1992) *A Borrowed Life* (Wu Nien-jen, 1994), *Sky Calls* (Wang Shaudi, 1995), *Tropical Fish* (Chen Yu-hsun, 1995), and *Footsteps In the Rain* (Lin Cheng-sheng, 1995).
4. *Darkness and Light* was the grand prizewinner of the Tokyo Film Festival in 2000.
5. Hayden White, "The Value of Narrativity in the Representation of Reality," in *On Narrative*, ed. W.J.T. Mitchell (Chicago: University of Chicago Press, 1980), 13.
6. In an interview, Chang Tsochi admitted that Hou's influence on him is "100%." He says, "An assistant director's function is to help ensure that the director can fully concentrate on his creation without being disrupted. To fulfill that function, I had to put myself in his shoes and be aware of everything he needed on set." Xie Renchang, *"Meiyou Guang, Qingxiang Hei'an Qingxiang Meili"* (Without Light, Tending to Darkness, Tending to Beauty), *Dianying Xinshang* (Film Appreciation), no. 112 (2002), 81.
7. See *Dianying Xinshang*, no. 112; Chen Baoxu, *"Buzhuo Shengming zhi Guang"* (Capturing the Light of Life), *Yi Zhoukan* (First Weekly), no. 69 (16 September 2002), 104–7; and "'Wo Re'ai Dianying,' Shi Zhang Zuoji Bu Bian de Xuanyan" ("I Love Film" is Chang Tsochi's Unchanging Proclamation) *Xin Guannian Yuekan* (New Idea Monthly) no. 176 (2002), 30–31.
8. Lin Zhiming, *"Hei'an zhi Guang de Guang yu An"* (Light and Dark in *Darkness and Light*), *Dianying Dang'an* (Film Archive) no. 36 (1999): 98–101.

9. Jean-Pierre Oudart, "Cinema and Suture," *Screen* 18, no. 4 (1977/78), 35–47; Daniel Dayan, "The Tutor Code of Classical Cinema," in *Movies and Methods* ed. Bill Nichols (Berkeley: University of California Press, 1985), 438–51; Barry Salt, "Film Style and Technology in the Forties," *Film Quarterly*, 31, no. 1 (1977), 46–57; and William Rothman, "Against the System of the Suture," in Bill Nichols (1985), 451–59.
10. Toby Miller, "The Historical Spectator/Audience," in *Film and Theory: An Anthology*, ed. Robert Stam and Toby Miller (Oxford: Blackwell, 2000), 337–44.
11. To identify with a character whose origin is different from the viewer him/herself. See Fran Martin's chapter in this collection for further discussion.
12. This is a main element of William Rothman's discussion. However, most point-of-view structures use two rather than three shots.
13. Before the rise of the Taiwan New Cinema, Italian Neo-realism was introduced to Taiwan and highly praised, demonstrating the longstanding high public and official valorization of realism in Chinese culture in various forms. See Feii Lu, *Taiwan Dianying: Zhengzhi, Jingji, Meixue* (Taiwan Cinema: Politics, Economics, Aesthetics), (Taipei: Yuanliu, 1998), 103–8, 271–77.
14. The term "observational" is borrowed from Bill Nichols's "observational mode" of documentary; Bill Nichols, *Representing Reality: Issues and Concepts in Documentary* (Bloomington: Indiana University Press, 1991), 38–44.
15. Tony Rayns, "*Darkness and Light*," The 18th Vancouver International Film Festival catalog (1999), 36.

Chapter 12

1. William Foreman, "*Crouching Tiger* Is an Example of Greater China's Hidden Power," *Oscars: 73rd Annual Academy Awards*, 26 March 2001, <http://awards2001.belointeractive.com/oscarnews/321908_bi_china0326.html> (8 January 2003).
2. "Oscar Glory Shines on Ang Lee," *Taiwan Headlines*, 27 March 2001, <http://portal.gio.gov.tw/can/cgi/fineprint.pl?1=http://www.taiwanheadlines.gov.tw/20010327/20010327s1.html> (7 January 2003).
3. Raye Kao, "Fame by Frame: The Lee Ang Story," *Taipei Review* 51, no. 7 (2001): 54–65; Government Information Office, "The Republic of China Celebrates Taiwan Film's Success at the Oscars," 26 March 2001, <http://www.gio.gov.tw/taiwan-website/7-av/anglee/os_4.htm> (7 January 2003).
4. Sheng-mei Ma, "Ang Lee's Domestic Tragicomedy: Immigrant Nostalgia, Exotic/Ethnic Tour, Global Market," *Journal of Popular Culture* 30, no. 1 (1996): 191–201; Shu-mei Shih, "Globalization and Minoritization: Ang Lee and the Politics of Flexibility," *New Formations* no. 40 (2000): 86–101.
5. Wei-ming Dariotis and Eileen Fung, "Breaking the Soy Sauce Jar: Diaspora and Displacement in the Films of Ang Lee," in *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Lu (Honolulu: University of Hawaii Press, 1997), 187–220, 189. See also Mark Chiang, "Coming Out into the Global

System: Postmodern Patriarchies and Transnational Sexualities in *The Wedding Banquet*," in *Q&A: Queer in Asian America*, ed. David L. Eng and Alice Y. Hom (Philadelphia: Temple University Press, 1998), 374–95; David L. Eng, "Out Here and Over There: Queerness and Diaspora in Asian American Studies," *Social Text* no. 52–53 (1997): 31–52; Cynthia W. Liu, "'To Love, Honor, and Dismay': Subverting the Feminine in Ang Lee's Trilogy of Resuscitated Patriarchs," *Hitting Critical Mass: A Journal of Asian American Cultural Criticism*, 3, no. 1 (1995), <http://socrates.berkeley.edu/~critmass/v3n1/liuprint.html> (15 February 2002); Chris Berry, "*Wedding Banquet:* A Family Affair," in *Chinese Films in Focus: 25 New Takes*, ed. Chris Berry (London: BFI, 2003); and Fran Martin, "Globally Chinese at *The Wedding Banquet*," in *Situating Sexualities: Queer Representation in Chinese Fiction, Film and Public Culture* (Hong Kong: Hong Kong University Press, 2003).

6. Felicia Chan, "*Crouching Tiger, Hidden Dragon*: Reading Ambiguity and Ambivalence," in *Chinese Films in Focus: 25 New Takes,* ed. Chris Berry.
7. Kao, "Fame by Frame," 54.
8. *Asiaweek* 26, no. 27, "A Roots Trip With a Kick: After Tasting Success in Hollywood, Ang Lee Rediscovers his Chineseness" (2000), ASWK11931214.
9. The implications of the film's vilification of the particular form of feminine fury represented by Jade Fox would be a subject worthy of a separate paper.
10. The term "allo-identification" is from Eve Kosofsky Sedgwick, who uses it in relation to gender and sexual identification in *Epistemology of the Closet*, (London: Penguin, 1990), 59–63. Chris Healy has used a related term — "allo-fascination" — in relation to culture and ethnicity in his discussion of Aboriginal–non-Aboriginal relationships in "White Feet and Black Trails: Travelling Cultures at the Lurujarri Trail," *Postcolonial Studies* 2, no. 1: 55–73.
11. Stephen Teo, "Love and Swords: The Dialectics of Martial Arts Romance," *Senses of Cinema* (November 2000), <http://www.sensesofcinema.com/contents/00/11/crouching.html> (25 September 2002).
12. Zhang Zhen, "Bodies in the Air: The Magic of Science and the Fate of the Early 'Martial Arts' Film in China," *Post Script* 20, no. 2/3 (2001): 43–60, 44.
13. Zhang, 52–55.
14. Stephen Teo, "King Hu's *The Fate of Lee Khan* and *The Valiant Ones*," *Senses of Cinema* (2002), <http://www.sensesofcinema.com/contents/02/20/cteq/king_hu.html> (10 January 2003).
15. "Go Ahead, Make Her Day: From China to California, in TV and Films, Pop Culture Is Embracing a New Image of the Action Heroine Who Is Both Feminist and Feminine," *Time* 157, no. 12 (2001): 64.
16. Elaine Showalter, "Sex Goddess," *The American Prospect* 12, no. 9 (2001): 38.
17. Matthew Levie, "*Crouching Tiger, Hidden Dragon*: The Art Film Hidden Inside the Chop-Socky Flick," *Bright Lights Film Journal* no. 33 (2001) <http://www.brightlightsfilm.com/33/crouchingtiger.html> (8 January 2003).
18. Cf. Martina Navratilova's puzzlement at *Crouching Tiger's* popularity when, as she put it, "*Xena's* been doing that for years!" For Navratilova, unaware of the *wuxia* tradition, the sole association of Lee's film was with the Universal Studios television series, which she assumed was the progenitor of the woman warrior

figure. *Curve* magazine, Internet edition, “Martina Navratilova: Hitting 40 Love,” <http://www.curvemag.com/Detailed/142.html> (10 January 2003).

19. Martin, “Globally Chinese at *The Wedding Banquet*.”
20. For a discussion of the popularization of the figure of the rebellious girl in pop music cultures in Hong Kong, see Anthony Fung and Michael Curtin, “The Anomalies of Being Faye (Wong): Gender Politics in Chinese Popular Music,” *International Journal of Cultural Studies*, 5, no. 3 (2002): 263–90.
21. Lee Cher-jean, “Address at the Celebration Party for the Film *Crouching Tiger, Hidden Dragon*,” 26 March 2001, <http://www.gio.gov.tw/taiwan-website/7-av/anglee/os_2.htm> (7 January 2003); Ang Lee, “Preface,” in *Crouching Tiger, Hidden Dragon: A Portrait of the Ang Lee Film*, Wang Hui Ling, James Schamus, and Tsai Kuo Jung, (New York: New Market Press, 2000), 2.
22. Although as I outline above, Chinese cinema since the 1920s reveals numerous previous examples of “rebel girls,” it is the common interpretation by audiences of Jen as relating to the phenomenon of 1990s pop-feminism that implies a re-imagining by this film, in particular, of “Chinese (film) tradition” as always-already contemporary.

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