

READING CHINESE TRANSNATIONALISMS

Society, Literature, Film

Edited by

Maria N. Ng and Philip Holden



香港大學出版社

HONG KONG UNIVERSITY PRESS

Hong Kong University Press

14/F Hing Wai Centre

7 Tin Wan Praya Road

Aberdeen

Hong Kong

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Chapter 12: Chow, Rey. *Sentimental Returns: On the Uses of the Everyday in the Recent Films of Zhang Yimou and Wong Kar-wai*. *New Literary History* 33:4 (2002), 639–653. © New Literary History, University of Virginia. Reprinted with the permission of The Johns Hopkins University Press.

Hardback ISBN-13: 978-962-209-796-4

ISBN-10: 962-209-796-0

Paperback ISBN-13: 978-962-209-797-1

ISBN-10: 962-209-797-9

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British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library.

Secure On-line Ordering

<http://www.hkupress.org>

Printed and bound by Pre-Press Ltd., Hong Kong, China.



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— Britta Erickson, *The Art of Xu Bing*

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Introduction

Maria N. Ng and Philip Holden¹

Transnationalism, and particularly Chinese transnationalism, is very much the concept of the moment in anthropology, literary, and cultural studies. Gayatri Spivak's 1999 declaration in *A Critique of Postcolonial Reason* that she had made a transition "from colonial discourse studies to transnational cultural studies" (x) is now paradigmatic for a generation of intellectuals. While postcolonial studies still has resolute and, in our opinion, thoroughly justified defenders, transnationalism as an area of inquiry has certain advantages for contemporary scholarship.² First, it dispenses with both the "colonial" and the "post" to which "postcolonial" is always, if uneasily, tied.³ Transnational studies are neither bound to return to the question of the colonial nor tied to a progressive historical narrative of cause and effect in which elements of colonialism must be shown to persist or to have been left behind. Second, the transnational, and its associated terminology — diaspora, migrancy — have provided a way of talking about ethnicized communities without the essentializing terminology of race.⁴ Third, transnationalism enables us to look not only outside but before the nation, to see continuities in the flow of people, cultures, and capital in a *longue durée* without the epistemic break of "liberation" that postcolonialism inevitably, albeit with increasing trepidation, posits.

Initially, transnational studies celebrated the emancipatory possibilities of leaving the nation behind, the emergence of "imagined communities of modernity" as "national spaces/identities of political allegiance and economic regulation are being undone" (Wilson and Dissanayake 6), or a "new global cultural economy [...]" understood as a complex, overlapping, disjunctive

order, which cannot any longer be understood in terms of existing center-periphery models" (Appadurai 296). In the late 1990s, however, this came increasingly to be seen as a metropolitan perspective: if the transnational might, in Europe and North America, be seen as post-national, nationalisms in the South had a long history of living with, accommodating, and even productively using, transnationalism. Given developments in the years after the attacks on the United States, on September 11, 2001, we might further question the notion that the nation-state is eroding. Many countries, especially the United States, have taken precautions guarding their borders. Since September 11, people of certain visible ethnic origins, even if they are holders of Western passports, are first and foremost indexed as possible terrorists. The Canadian writer Rohinton Mistry, experiencing repeated border harassments, told the audience at Toronto's International Festival of Authors, 2002, that he had decided not to go to America on promotional tours: "The way you look, where you were born, these things are what will determine how you will be treated at certain airports" (Freeze "Mistry Suffers"). In the spring of 2003, people of East Asian ethnicity had to defend themselves internationally against a generic suspicion as carriers of Severe Acute Respiratory Syndrome. One example was the banning of representatives from Taiwan and Hong Kong at the Far Eastern Film Festival held in Udine, Italy ("Chinese Guests"). Another effect of linking SARS with Chinese was the boycotting of Chinatowns, both in North America and in Europe ("Chinatown's Virus Fears"). Yet the spectacle of Asian American US troops assisting in the toppling of Saddam Hussein's statue in Baghdad in May 2003 indicates the ways in which the nation does not merely reject but makes use of the transnational — in Partha Chatterjee's words, transnationalism, to look beyond the nation, we might first look within.⁵

In this situation, Aihwa Ong's work on transnationalism gains increasing currency. Writing against what she sees as an "innocent concept of the essential diasporan subject" in North American transnational cultural studies, one that celebrates hybridity, "cultural" border crossing, and the production of difference" (*Flexible Citizenship* 13), Ong has argued that transnationalism cannot be studied without reference to capital and to the manner in which capital flows are embedded in the nation-state. In her discussion of the area, Ong has used the specific experience of Chinese transnationalism as powerful touchstone for a discussion of transnationalism in general. Her collection *Ungrounded Empires*, co-edited with Donald Nonini, has a broad historical sweep reaching before the formation of modern nation-states. Chinese transnationalism, Ong and Nonini note, can be seen as a "third culture," or as an alternative modernity, one of a number of "cultural forms that are

organically produced in relation to other regional forces in the polycentric world of late capitalism" (15). In her later monograph *Flexible Citizenship*, Ong continues her inquiry into Chinese transnationalism, again emphasizing that transnational identities and collectivities are not automatically emancipatory (20–1) — indeed, the word “transnational” was first used in the 1970s by global companies rethinking developmental strategies (21) — nor post-national, having been actively employed in the national imaginaries of nation-states such as Singapore. Attempting to negotiate between “political-economic” approaches to transnational studies and those which “focus almost exclusively on the cultural, imaginative, and subjective aspects of modern travel and interconnections” (15), Ong calls for an “anthropology of transnationalism” (240–4) which views the transnational process as a number of “situated cultural practices” (17).

This collection responds to Ong’s work and yet takes the study of Chinese transnationalism in a new direction. Like Ong, we take Chinese transnationalism as our central focus — if Chinese transnationalism is not paradigmatic, it is at least the most widely publicized and studied transnationalism. Like Ong, we also emphasize historicity and lived cultural experience; hence, our inclusion of historical work such as Edgar Wickberg’s account of transnational connections between Fujian and the Philippines. However, while agreeing with Ong on the importance of culture as a primary object of analysis, we have extended the meaning of the cultural to encompass not only anthropological “cultural practices” but also cultural artifacts which intervene in conversations and debates concerning the transnational: restaurant menus, cultural campaigns, and then, with closer focus, literature and film.

Our intention here is not to accede to a mode of analysis that Ong criticizes, “an anemic approach that takes as its object culture-as-text or that reduces cultural analysis to a North-American angst-driven self-reflexivity” (*Flexible Citizenship* 242) but rather to transform the terms of the debate. If transnational cultural studies has celebrated nomadic, migrant inquiry, it has also mourned the loss of the possibility which nationalism and its associated world order promised, an international public sphere, a place of Habermasian “self-supporting higher-level intersubjectivities” where autonomous parties might meet (364). “Contemporary publics in Asia,” Ong and Nonini note, “are not apolitical arenas but thoroughly infused with the cultural politics of transnational capitalism” (330). In this light, we might turn to the writings of another transnational subject, Singaporean playwright Kuo Pao Kun. In an essay published only two years before his untimely death, Kuo meditated on the absence of civil society — the institutions which might occupy the public sphere so dear to Habermas — in Singapore. Such institutions might

not, Kuo noted, be found through the "rational," through "radical changes in the mode of production," but rather through the "opening up of the space for personal and community free play" (216). That space of "play as serious business" (217), Kuo noted, was the arts.

Both editors of this collection also have personal and cultural experiences of living and thinking transnationally in which "Chineseness" has been a continued presence and problematic. Though it would be impossible to pinpoint an exact time frame when transnationalism became an intellectual currency, for Ng it began with Ien Ang's "On Not Speaking Chinese" (1994), now extended into a collection of essays of the same title (2001). Warning against "the formalist, postmodernist tendency to overgeneralize the global currency of so-called nomadic, fragmented and deterritorialized subjectivity," Ang instead stresses "the importance of paying attention to the particular historical conditions and the specific trajectories through which actual social subjects become incommensurably different and similar" (4-5).⁶

As a Chinese academic and cultural critic in Canada, Ng has ample opportunities to experience and observe the conflictual meaning of looking ethnic, thinking international, and being legislatively Canadian. She has also witnessed the changes within Chinese Canadian culture since arriving as an immigrant from Hong Kong in the 1970s. Ng's initial response to being an immigrant was twofold. Like the postwar Chinese immigrants described in historian Ng Wing Chung's *The Chinese in Vancouver 1945-80*, she saw the so-called Chinese culture evident in Canada as inauthentic, consisting of run-down Chinatowns and hybrid restaurants serving chop-suey variety of dishes. In a way, Ng would have been one of the Chinese-speaking Chinese who held it against overseas Chinese people for their lack of cultural knowledge or language or both (Ang 16). And, she was aware that to be accepted and to get ahead, one needed to acculturate, and thus could sympathize with the local-born Chinese, the *tusheng*, whose knowledge of Chinese culture was very much superseded by that of Canada, and who saw themselves as "cultural brokers" who could "bring the Chinese minority ever closer to mainstream Canada" (Ng Wing Chung 52).

At the time of Ang's essay, changes have been taking place in the demographics of Chinese Canadian culture, especially in the big Canadian cities with a large immigrant population, such as Vancouver and Toronto. In a 2001 census, twenty-six percent of the residents in Vancouver claimed to speak Chinese as their mother tongue (Ward A1). In the 1980s and 1990s, the profiles of Chinese immigrants to Canada were diverse and reflected the political situations globally. Because of the reformist era under Deng Xiaoping, some mainland Chinese students were allowed to stay overseas, including

Canada. Canada also received an influx of Hong Kong Chinese who were worried about the return of the colony to China in 1997. And while China and Taiwan exchanged hard words over autonomy and repatriation of the island nation, Chinese from Taiwan were also immigrating to Canada in large numbers. The immigrants from Hong Kong and Taiwan came with capital and often kept two households, one in Canada and one back home. This well-off immigrant culture gives rise to new terms such as "monster house" and "astronauts." These Chinese Canadians are full participants in what Aihwa Ong calls "The Pacific Shuttle" in *Flexible Citizenship*.

Implicit in the rhetoric of the monster house that has been the focus of much debate about cityscape in Vancouver and other Canadian cities, writes geographer Katharyn Mitchell in "In Whose Interest? Transnational Capital and the Production of Multiculturalism in Canada," is "a perceived threat to an established way of life, a way of life predicated on the symbols, values, and distinction of a white, Anglo tradition" (231). No longer would these immigrants from the 1980s and 1990s claim, as did Kew Dock Yip, the Vancouver-born Chinese lawyer who helped repeal the *Chinese Exclusion Act*: "I am not Chinese — I am Canadian" ("Kew"). The result of this diversity in Chinese immigrants is that in Canada today we are encountering a microcosm of Chinese people as they can be found around the world and not just Chinese as short-order cook or Chinese planning to take over Vancouver real estate. In Canada are Chinese speaking different and mutually incomprehensible dialects and writing in two different scripts, and Chinese with diverse ancestral histories. Their professions, class status, and political affiliations cut across the board in Canadian society.

Under such rapid and "existence"-related changes, the subject-position of a Chinese Canadian has to be revised.⁷ A Chinese Canadian who immigrated in the 1960s and 1970s might find herself developing new affiliations with the Canadian-born Chinese; like them, this particular group could not fit in comfortably with the affluent influx who exemplifies the transnational capital flow so well analyzed in Ong's *Flexible Citizenship*. Often economically independent and secure, recent immigrants from Hong Kong or Taiwan feel less urgency in adapting to the Canadian mainstream culture. They could shop in neighbourhoods that are predominantly Chinese, and their critical mass means that they could establish networks without having to reach out to the non-Chinese communities.⁸ Their process of acculturation is considerably slower. This intra-ethnic diversity and potential divisiveness also means that cultural critics have to reconsider what it meant and means to be a Chinese Canadian in the twenty-first century, when changing patterns in immigration and mobility could affect identity construction and politics

within a single decade instead of through half a century or even longer. Although it might be hyperbolic to claim that "the West itself is slowly becoming, to all intents and purposes, 'Asianized'" (Ang 8),⁹ Vancouver and other cities like it are.

Thus we begin to think of Chinese Canadian *identities*, instead of *identity*, within transnational discourse. In another decade or two, the Chinese who immigrated to Canada in the 1990s would have developed a different relationship with Canadian culture, especially when their children begin to join the professional ranks, establish local familial ties and friendships, and form Canadian allegiances. As this collection illustrates, Chinese have been on the move and settling down since the nineteenth century and before. Their Chinese identities depend on where and when these transnational Chinese establish their homes and their businesses. Recent works such as Pál Nyíri's *New Chinese Migrants in Europe: the Case of the Chinese Community in Hungary* (1999) and Benton and Picke's *The Chinese in Europe* (1998) show that Chinese communities the world over are different and similar. To understand twenty-first-century transnational Chineseness then, one needs both historical and spatial contextual references, bearing in mind that these references need to be updated continually. This contextualization augments Homi Bhabha's interventionist "Third Space," which rejects historical identity of culture as a "homogenizing, unifying force, authenticated by the originary Past, kept alive in the national tradition of the People" (37).

Philip Holden's own experience of Chinese transnationalism is in many ways the reverse of Ng's. Holden first went to China in 1986 as a *waiguo zhuanjia*, a foreign expert teaching English and American literature at Hunan Normal University in Changsha. Located in south central China a few miles from Mao Zedong's birthplace, Changsha, in a China emerging from the traumatic introspection of the Cultural Revolution and its aftermath, might have seemed the epitome of nationalist insularity. And yet even here there were traces of the transnational. There were ongoing connections between Yale University and one of the medical colleges it had founded early in the twentieth century as a means of spending money from reparations from the so-called Boxer Rebellion. In the *zhuanjialou*, the foreign experts building, were two young women casually referred to as the "Singapore girls": they were the daughters of Eu Chooi Yip (Yu Zhu Ya), former secretary of the Malayan Democratic Union, Singapore's first political party, and later a leading cadre in the Malayan Communist Party. Eu's daughters were connected to a network of MCP exiles in Changsha, now quietly making a living after Deng Xiaoping's growing rapprochement with ASEAN had shunted them onto sidings of history while the through train of capitalism went by.

In Canada as a graduate student, as a non-Chinese auditing Chinese language classes, Holden experienced from a different angle many of the contradictions of Canadian multiculturalism that Ng describes. Yet his own experience of transnationalism has been profoundly shaped by an academic career spent in Singapore, where Chineseness is again configured differently within a national space that makes use of the transnational. If, in Canada, state discourses of multiculturalism stress difference within sameness (how to be, variously, Chinese Canadian), Singaporean state discourses of multiracialism encourage sameness through difference: Singaporean citizens in the 1980s and 1990s increasingly addressed the state as racialized individuals, with ascribed cultural pasts and “mother tongues.” Within this multiracial order, Chineseness is remolded, shorn of much of its historical radicalism and cultural complexity in Southeast Asia. A vision of Chinese culture as intrinsically amenable to capitalism has animated Singapore’s development from the 1980s onwards, and this vision in turn frequently dovetails neatly with notions of a “cultural China” and Confucian capitalism. Lived Chinese ethnicity in Singapore, however, frequently contradicts the parameters within which the state might wish to contain it.

Our own personal and academic histories suggest, then, that transnational Chinese identities cannot be analyzed in discrete parts that claim them as only immigrant, ethnic, diasporic, or local-born. This volume tries to present intellectual connections between Chinese who left China in the nineteenth century and Chinese who are still on the move today; between Chinese who produce culture in China and those who produce in Hollywood. We have intentionally resisted a homogeneous approach in reading Chinese transnationalisms; thus, contributors are encouraged to take various disciplinary methodologies. *Reading Chinese Transnationalisms* also includes two other chapters in which extensive reference to other transnationalisms is made. They are reminders that it is not only Chinese who claim transnationality in the twenty-first century and, indeed, indicative of the possibilities that other transnationalisms have to interrogate Chinese transnationalism. *Reading Chinese Transnationalisms* also draws upon different disciplines — history, film study, and literature — to illustrate the necessarily multidisciplinary of “doing” transnationalism. Beginning with the historical splintering of China into several Chinese-influenced economical/geopolitical sites, this volume follows Chinese identity-forming and -articulation across oceans and time, and looks towards the coming decades.

The essays in this volume make connections between and across each other. We have included three essays that address relationships between mainland Chinese and international Chinese cultures (Chow, Jay, and Leung).

There are also essays analyzing Chinese identities constructed within Southeast Asian history and society (Wickberg, Holden, and Lim). Essays by Gunnars and Fachinger juxtapose Chinese writing with literature from other East Asian cultures (Korea, Japan) as well as North American culture. Both Yang and Cho focus on Chinese in North America; Yang examines it as a literary critic, whereas Cho provides the social and historical context. And lastly, Betz discusses ethnic articulation within the context of European cultural production. Broadly speaking, these essays themselves represent a transnational body of criticism, and they illustrate a variety of critical approaches that illuminate the question of Chinese transnationalism from a variety of perspectives. The essays examine film, literature, and history from explicitly — and at times implicitly — transnational perspectives. Overall, these essays propose that to approach a subject — history, film, and/or writing — transnationally through a variety of critical filters is perhaps the most fruitful way in ethnicized cultural criticism.

The volume is structured into three sections. The first section centers on issues of nation-ethnic identity construction. Edgar Wickberg looks at the history of Chinese migrant movements between southern Fujian counties and the Philippines in “Hokkien-Philippines Familial Transnationalism, 1949–1975.” Although a body of scholarship already exists that investigates southern Chinese migration, these studies “focus either on the period before the Cold War, or the period after China opened up to freer movement of persons and investments” (Wickberg 19). To redress this oversight, Wickberg chooses the period 1949–78 as his temporal framework, seeing that this period is “when the Philippines had no formal relations with the People’s Republic of China” (19). This essay reminds the reader that study of overseas Chinese cultures requires attention to particular historical context, as witness Wickberg’s claim that “the Chinese of the Philippines enjoyed a pre-eminent position in the economy of their country of residence — quite unlike the situation of the Western Hemisphere Chinese” (19). Thus, in his essay, Wickberg shows “how a Chinese transnational migration system of intense bipolar interaction became [...] multipolar” and suggests that “[e]thnicity should be studied at several levels: national, regional, and local; and across time: as historically changing, rather than as a given or fixed entity” (31).

In “On Eating Chinese: Diasporic Agency and the Chinese Canadian Restaurant Menu,” the second essay in the section focussing on history and society, Lily Cho wants to “turn to the possibility of considering [...] a seemingly anachronistic Chineseness [...] as a site of diasporic resistance and agency” (37). To Cho, an important part of Chinese Canadian history has been overshadowed by critical attention that has concentrated chiefly on

Chinese culture in urban centers such as Vancouver. Thus, "On Eating Chinese" is an important reminder of the long history of Chinese immigrant culture in small towns in Canada. Engaging the writings of critics such as Bhabha and Ong, Cho suggests that instead of relying on a spatial dynamics that privileges the metropole, diasporic studies should attend to the temporal and "look at the challenges which Chinese diasporic communities in Canada pose [...] against the dominant European Enlightenment march of progress" (43).

Equally grounded in history is Philip Holden's "Putting the Nation Back into the Transnational: Chinese Self-Fashioning and Discipline in Singapore," the last essay in the first section of *Reading Chinese Transnationalisms*. Using Lee Kuan Yew's historical announcement of Singapore's independence from the Malaysian Federation in 1965 as his starting point, Holden sees Lee's emotional breakdown to "have a powerful heuristic function in examining the embedding of transnational notions of Chineseness within the Singaporean national imaginary" (63). As a result of Singapore's transformation into modern nation-state, ethnicity itself becomes a "technology of the self" (65) and "citizens engage the state not simply as citizens but through racial communities and racialized selves" (66). Holden's analysis highlights the intersection of ethnicity as a function of statehood and as an integral part of the flows of capital and concludes that the "'transnational desire' of much contemporary cultural commentary and theory is often a result of the particular national location of a migrant subject" (74).

The second section, on literature, offers the most diverse ethnic intersections in this volume of essays and illustrates the variety of critical approaches that characterizes the volume. Kristjana Gunnars's "Trans-East Asian Literature: Language and Displacement in Hong Ying, Hikaru Okuizumi, and Yi Mun-yol" exemplifies the focus in this section. The essay uses three works of fiction by mainland Chinese, Japanese, and Korean writers to support her argument that "when people migrate, there is inevitably a canvas of pain involved," and a concomitant loss of linguistic production. But once narrative can be reassembled in a new life, "every story [...] [becomes] a triumph against the dissembling effect of pain" (77). Gunnars works not only with a specific type of migratory movement but with various forms of displacements. Thus, characters in Hong Ying's *Summer of Betrayal* are subsumed by historical moments beyond their control, whereas Hikaru Okuizumi's *The Stones Cry Out* explores one man's attempt to overcome the trauma left by history. In *The Poet*, by Yi Mun-yol, a man whose life is his language, is forced to wander while he attempts to keep his language alive in spite of emotional and psychological pain. What Gunnars wants to show in

her essay is the experience of “physical injury that leads to the loss of language and the disintegration of personality, which in turn leads to the serious struggle to re-acquire these” (79). She sees this as analogous to the disintegrating effects migration could have on people. Written from a comparative literature perspective, Gunnars’s essay thus approaches the question of transnationalism inductively, through the medium of the texts she reads: in her concentration on displacement, she excavates and explores an issue central to transnational studies from a radically different perspective.

A companion piece to Gunnars’s exploration is Petra Fachinger’s “Cultural and Culinary Ambivalence in Sara Chin, Evelina Galang, and Yoko Tawada.” Whereas the characters in Gunnars’s essay are still located in their home countries, though buffeted by transnational historical events, those examined in Fachinger’s essay are their overseas counterparts: they bear the marker of “Asian” ethnicity in the Western world, as Chinese or Filipina American, or as a Japanese in Germany. Fachinger finds that the protagonists in these stories share a profound skepticism about textual authority, and their “split” relationship with their work, which exposes them to “mediated language from which they feel alienated,” is reflected in their metaphorical and real relationship to food (90). These women, in their search for identity within the capitalist flow of transnationalism, consume and are at times consumed by their ethnic marker. In their struggle, the protagonists “reveal how identity is a negotiation of terms and meanings, in which ‘authenticity,’ heritage, and culture are produced and re-articulated” (102).

The next essay in this section on writing and transnational subjectivity continues to make connections to the other essays in the volume, through examining writing within an adapted homeland. Jane Parish Yang’s “‘The Tao is Up’—Intertextuality and Cultural Dialogue in *Tripmaster Monkey*” ranges widely in geography. At first glance, Yang’s essay deals with one work by one author, Maxine Hong Kingston. But to Yang, Kingston’s work is an “interplay of voices” that “revolves around what Chinese, American, and Chinese American means” (104). Thus, Yang reads *Tripmaster Monkey* through the allegorical novel *Journey to the West* from the late Ming Dynasty as well as the American seminal text *Moby Dick*. To Kingston, Chinese American subjectivity travels back and forth as a “constant dialogue or inner war” between competing identities (104).

This section closes with Laifong Leung’s essay exploring the relationship between mainland Chinese and overseas Chinese literary production and criticism: “Overseas Chinese Literature: A Proposal for Clarification.” If Leung’s essay may initially seem to belong to the realm of Chinese literary studies rather than transnational studies, it is germane for us to remember that

transnational cultural production is not simply a dialogue between Europe and North America on the one hand, and the rest of the world on the other. Leung repositions Chinese literature as always already containing, and yet struggling to confront, the question of transnationalism. As Leung writes, having observed that mainland China generally resisted overseas Chinese writing, "I wanted to know if there had been any change in the attitude towards literature written not in Chinese by overseas Chinese" (119). The answer is that, in 2002, overseas Chinese writing was still considered foreign. Thus, even though Chinese in mainland China and overseas are interested in similar issues, such as "identity, alienation, national consciousness, and nostalgia," (119), mainland Chinese academic culture desires to maintain hegemony over what can be considered "authentically" Chinese. To Leung, it seems a "narrow-minded attitude" that needs to be challenged (119). This essay contextualizes the conflictual grounds that transnational writing must traverse; it also provides the cultural and historical background against which the issues in *Reading Chinese Transnationalisms* are discussed.

The third section consists of four essays, each looking at cinematic culture. The film industry provides the most familiar examples of transnational cultural production, one of the reasons being the collaborative nature of filmmaking. In the film industry itself, the director Ang Lee has been central in refashioning notions of transnational, and specifically trans-Pacific, cultural production. Lee is also unusual among Chinese directors in that he has been recognized by Hollywood as one of their own by making films such as *The Ice Storm* (1997) and *Hulk* (2003), and he has been awarded Best Director for the acclaimed *Brokeback Mountain* (2005) at the 78th Annual Academy Awards®. Two of our essays thus focus on his works. Jennifer Jay's "Crouching Tiger Hidden Dragon: (Re)packaging Chinas and Selling the Hybridized Culture in an Age of Transnationalism" provides a perfect illustration of the collaborative nature of such transnational cultural production. In her essay, Jay looks at "how Ang Lee rounded up the talent among the Chinese diaspora and China to construct a transnational China" and then marketed it as "the conglomerate Chinese culture" (131) made palatable for Western consumption. Jay meticulously traces the many ethnic strands that have gone into the final product: the differences among the dialects spoken by the actors as well as the technicians on the set, the literature that inspires the cinematic genre of kung-fu movies, as well as the religions/ideologies limning the narrative of *Crouching Tiger Hidden Dragon*. The end result, as Jay writes, is a China "not plagued by domestic or international politics" but a "transnational China with fantasized superhuman strength [...] and martial skills" (134).

Jay finds that the transnational nature of Ang Lee's *Crouching Tiger Hidden*

Dragon provides a space for feminist discourse: "Women dominate the film with their presence and strong personalities" (140). Such is not the case in *The Wedding Banquet*, another Taiwan-American co-production from Ang Lee. January Lim argues in "Father Knows Best: Reading Sexuality in Ang Lee's *The Wedding Banquet* and Chay Yew's *Porcelain*" that this film, as well as Chay Yew's play, *Porcelain*, reaffirms "the lies, silences, and denials" that dominate the patriarchal family in diaspora (144). Grounding her argument on the metaphor of the closet, Lim writes that *The Wedding Banquet* legitimizes the closet, resists homosexual union while affirms hetero-normative ones.¹⁰ The concept of the closet thus "satisfies the father's excess privilege and desire to perpetuate both family lineage and ethnic identity in the diaspora" (150). A father's excessive power in the film is contrasted by a son's sexual excess in the play. In *Porcelain*, Lim sees the main character's excess "as an attempt to reinvent new narrative strategies emerging in the early 1990s [...] in order to address the concerns of Asians living in the diaspora" (152). Sexual transgression in *Porcelain* also emphasizes that "the paternal figure," one of authority in traditional Chinese culture, is "just a nostalgic romantic illusion" in diaspora (159).

If diasporic modernity is destructive of familial and normative values in *Porcelain*, it is the force that informs the works of Taiwanese director Tsai Ming-liang. In "The Cinema of Tsai Ming-liang: A Modernist Genealogy," Mark Betz recognizes in Tsai a "contemporary, East Asian filmmaker working explicitly within, and in many ways extending, the modernist project of postwar European cinema's various new waves" (161). In his examination of Tsai, dubbed ironically "the First Modernist," Betz conjoins two main influences whose combination makes Tsai a unique auteur among other contemporary Taiwanese directors. The first is Tsai's aesthetics, "[I]n casting and approach to character, theme and tonal quality, formalist rigor and visual style, and reflexivity with respect [...] to the medium itself," all pointing to an affiliation with European art cinema of the 1960s and 1970s (162). This claim is supported by an overall examination of Tsai's works at the time of writing, including, in the postscript, the 2003 *Goodbye Dragon Inn*.

Although Taiwan's New Cinema is generally "concerned with its country's unresolved and complex national identity," Betz finds Tsai's "personal circumstances add a further dimension to the torsion of Taiwanese national identity" (165). Born in Malaysia and having moved to Taiwan at the age of 20, Tsai experiences diaspora in Taiwan, and this explains "the confluence of human and spatial emptiness where there should be fullness in Tsai's films, set not just in Taiwan but more specifically Taipei" (165). Objecting to viewing Taiwanese, or Asian cinema generally, as relational

always to the production of “the First World,” Betz reminds the reader that “historical time is palimpsestic and dispersive in all cultures” and aesthetic forms translate “across cultures in multiple circuits of exchange and appropriation” (169).

In “Sentimental Returns: On the Uses of the Everyday in the Recent Films of Zhang Yimou and Wong Kar-wai,” Rey Chow turns the focus on two of the most important Chinese filmmakers today from China and Hong Kong, the other centers of Chinese film culture. In this essay, Chow uses Zhang’s *The Road Home* and Wong’s *In the Mood for Love* as examples to “consider specific uses of the everyday in representational practices” (173). Chow refers to Pier Paolo Pasolini’s theorization of cinematic signification in order to understand contemporary Chinese cinema’s specialization in “the sentimentalism of nostalgia,” which Chow explains as “a mode of filmmaking that often invokes specific eras of the past as its collective imaginary” (175). In juxtaposing the two films, Chow affirms the difference between Zhang’s and Wong’s representations of Chineseness: “Chineseness in Zhang is a residual structure of feeling that results from the specifics of a country’s political history” (186), whereas for Wong, “ethnicity is at once more local and more fluid,” and his film prefigures a more “casual, tenuous relation to Chineseness as a geopolitical or national issue” (186–7). This difference, so superficially elusive and yet germane to Chinese cultural discourses, is what this volume is about.

Notes

Chapter 1

1. We would like to thank the Chiang Ching-kuo Foundation, the Social Sciences and Humanities Research Council of Canada, and the University of Lethbridge for funding assistance.
2. Robert J. C. Young's *Postcolonialism: An Historical Introduction*, for example, defends the coherence of "postcolonialism" as a "national internationalism," a coherent body of thought emerging during the twentieth century, "a revolutionary Black, Asian and Hispanic globalization, with its own dynamic counter-modernity" (2).
3. Shohat is one among many who have raised concern about the "ahistorical and universalizing" use of the term: she also usefully elaborates upon tensions between historical and epistemological uses of the postcolonial (101).
4. See, for instance, Holden's own discussion of the recent popularity of the term diaspora in "Questioning Diaspora ..."
5. See, for instance, Chatterjee's insistence that "the journey that might take us beyond the nation must first pass through the currently disturbed zones within the nation-state" through a consideration of conflicts within national political societies (57).
6. Unless specified, all quotations refer to the 1994 essay "On Not Speaking Chinese," not the book.
7. As a result of more Chinese from Hong Kong and Taiwan, the cityscape of Vancouver also begins to resemble Hong Kong and Taipei in certain aspects, featuring high-rise apartments, regional cuisines, specialty grocery stores, and fashion boutiques that cater to East Asian clientele.

8. If anything, cities such as Vancouver reach out to these potential consumers. For example, ATM outlets in Vancouver and the suburbs provide Chinese language service.
9. Ang in *On Not Speaking Chinese* (2001). Ng's experience in Canadian prairie towns indicates that rural Alberta is not at all Asianized.
10. The last scene in *Brokeback Mountain* is a close-up of a closet that contains mementoes of the love affair between the two main characters.

Chapter 2

1. For example, *Qiaoxiang Ties*.
2. For example, Ong and Nonini, eds., and comments by Madeline Hsu in *Dreaming of Gold, Dreaming of Home*, p. 8.
3. McKeown, 1999, pp. 73–110.
4. An exception is Ngai.
5. For example, *Qiaoxiang Ties*; Douw and Post, eds.; and Kuah.
6. Zhuang, p. 174.
7. Pu, "Dangdai," pp. 179–85; Purcell, 1965, pp. 494–5; Zhuang, p. 173, n 11; See, 1981, p. 230; Shi Zhenmin [Chinben See], 1976, p. 157. In an official Republic of China publication, the figure for 1954 is given as 250,000. *Huaqiao Jingji*, 1958, pp. 36ff.
8. Field research in Gulangyu, 1994; Cook, Chapter 3 and illustrations of houses; Zhuang, pp. 171–81; Dai, pp. 159–68; Pu, "Dangdai," pp. 187ff.
9. Wickberg, 1965/2000, Chapter 1; Weightman, pp. 315–23. On *intsik*, see Tan, pp. 191–2.
10. Wickberg, 1997, pp. 166–7; Peck, pp. 128–43.
11. Cook, pp. 408ff; Dai, pp. 159–68; Carino, 1998, pp. 20ff; Blaker, pp. 130–1, 142.
12. Shi Zhenmin, 1976, p. 159; Zhuang, pp. 176ff; See, 1981, p. 230.
13. Shi Zhenmin, 1976, pp. 126–7; Oguma, 112; Wickberg, 1997, p. 163.
14. *Quanzhou-shi Huaqiao Zhi*, Chapter 4, especially pp. 175, 185, 193–200, 217, 241, 253–99; Pu, "Dangdai," p. 189.
15. Manila interviews, 1966; Wickberg, 1997, p. 169; Carino, 1998, pp. 24, 42–6, 62–4; Carino, 2001, pp. 99–102; Shi Zhenmin, 1976, p. 173.
16. Shi Zhenmin, 1976, p. 173; Carino, 1998, pp. 42–3; Blaker, pp. 206ff. On the purposes of the Grand Family Association, the federation of all major surname associations, compare Shi Zhenmin, 1976, p. 173, and Amyot, p. 123.
17. Blaker, pp. 207ff, 243ff., 252; Carino, 1998, pp. 44, 63; Wickberg, 1997, p. 169; Liu Chi Tien, pp. 785–806; Tan, pp. 189–90.
18. Manila interviews, 1990, 1992; Amyot (p. 63) observed in the 1950s that Taiwan-sponsored education stressed the nation and de-emphasized "territory."
19. Chinben See, personal communication, 1983; Shi Zhenmin, 1976,

- pp. 186–9; Chen, pp. 172–87. Some surname association ancestral tablets were brought to the Philippines from Taiwan. Amyot, p. 109.
20. Tan, p. 187.
 21. Guldin, p. 162.
 22. Manila interviews, 1990.
 23. Wu, pp. 114–18; *Quanzhou-shi Huaqiao Zhi*, Tables 4–2 and 4–6, pp. 176, 178.
 24. *Quanzhou-shi Huaqiao Zhi*, pp. 176, 178, 185–299; Wu, pp. 114–8.
 25. Tan, pp. 177–203; Ang See, pp. 38–46.
 26. Cebu interviews, 1991.
 27. Shi Zhenmin, 1976, pp. 180–1, 204; See, 1981, pp. 230–1.
 28. Guldin *passim*. Note the writings of Elizabeth Sinn and Hong Liu on home district associations as bases for, among other things, remittance facilitation.
 29. Shi Zhenmin, 1976, pp. 174ff.
 30. Shi Zhenmin, 1976, pp. 167, 170; See, 1981, p. 240; Amyot, Chapter 7.
 31. Amyot, p. 117.
 32. Manila interviews, 1966.
 33. At the same time, some Filipino journalists began to criticize the excessive influence of Taiwan, and especially the KMT, on local Chinese society. Tan, pp. 188–9.
 34. See, 1988, pp. 327–31 and note 22; Wickberg, 1997, p. 171, note 52.
 35. Manila interviews and personal experience, 1966.
 36. See reports of statements by Ralph Nubla [Gao Zuru] in *Huaqiao Shangbao* [Chinese Commercial News], issues of late 1960s and early 1970s.
 37. Interview with Ambassador Hang Liwu, Manila, Summer 1966.
 38. Shi Zhenmin, 1976, pp. 160, 162, note 2.
 39. Carino, 1998, pp. 77–9.
 40. Carino, 1998, pp. 61–4; See, 1988, pp. 327–31 and note 22.
 41. Tan, pp. 189–90; See, 1985, pp. 37–8; Wickberg, 1990, p. 26; Cheong, pp. 105–9.
 42. Wickberg, 1990, p. 26; See, 1985, p. 40.
 43. Wickberg, 1990, p. 27.
 44. *Quanzhou-shi Huaqiao Zhi*, pp. 178–9.
 45. Field research, Jinjiang and Shishi, 1994; Song, pp. 198–201, especially p. 201.
 46. Xiamen interviews, 1994; Zhuang, p. 175; Shi Zhenmin, 1976, p. 157; Pu, “Lun Fujian,” pp. 25–30; Pu, “Dangdai,” pp. 179–85.
 47. Wickberg, 1990, p. 28; Wickberg, 1997, p. 171; Tan, pp. 194ff; See, 1985, pp. 38–40; Manila interviews, 1990.
 48. For many examples, see issues of the center’s publication, *Edukasyong Tsino* (Huawen Jiaoyu).
 49. For example, Zhuang, p. 174 and Hong Liu, 1999, pp. 101–3. But compare Douw, 1996, pp. 43–5 and Douw, 1999, p. 35.
 50. Zhuang, p. 174; Douw, 1999, p. 35. Douw does note the role of Taiwan in the Philippine case.

51. McKeown, 2001, Chapter 8.
52. See, 1981, p. 240.
53. Amyot, p. 165. He related it to their university education.
54. Amyot, p. 154; Ang See, pp. 40–42.
55. Wickberg, 1997, pp. 163–6.
56. McBeath, *passim*; Tilman, *passim*; see also Tan, pp. 187–93.
57. Note Amyot's implicit version: not an absence of Chinese culture but an absence of village cultural contact combined with a presence of university education. Amyot, p. 165.
58. Ishida, 1991, Chapters 16–20.
59. Cf. McKeown, 2001, p. 283.

Chapter 3

1. Although Patricia Roy has argued that Chinese railway workers were not technically coolies because they came to work voluntarily, most historians agree that the conditions of their labour were almost identical to that of indenture. Roy writes that “the Chinese ... were not technically [coolies] having come to Canada as free labourers or under voluntary term contracts: the true coolie was usually a captive who had no choice about where he went or what he did” (18). However, Chinese railway workers had very little choice about where they went, and the conditions of their arrival produced an informal indenture system. Chinese labourers usually had their head tax and transportation fees paid for first by a contractor or subcontractor, and they would be expected to eventually work off those debts, producing a system of indentured labour that was never formally named as such in Canada. The elaborate system of subcontracting made it particularly easy for the Canadian government to declare that it was not employing indentured labour. See Lee, p. 47; Li, pp. 20–3; and Wickberg, pp. 20–4.
2. See also Spivak's “Diasporas old and new” and Mishra's “The diasporic imaginary.”
3. See Anderson, pp. 22–36.
4. In the opening paragraph of “Dissemination,” Bhabha names the subjects of this essay as those who have lived in “the scattering of the people that in other times and other places, in the nations of others, becomes a time of gathering” (139). And in that gathering he includes “the gathering of people in the diaspora: indentured, migrant, interned” (139).
5. In “The diasporic imaginary,” Mishra differentiates between “the older diasporas of classic capitalism and the mid- to late-twentieth-century diasporas of advanced capital to the metropolitan centres of Empire, the New World and the former settler colonies” (421). Similarly, Spivak uses the term *old diasporas* as “the results of religious oppression and war, of slavery and indenturing, trade and conquest,

- and intra-European economic migration which, since the nineteenth century, took the form of migration and immigration into the United States" (245).
6. Chinese workers were often abandoned wherever the contracts for work on the railway line ended, and unemployment in these areas produced drifting communities. In some of the worst cases, starving workers resorted to petty theft and eating garbage from the streets. See Morton, pp. 106–7.
 7. See Ashcroft, Griffith, and Tiffin's *The Empire Writes Back*, and Ania Loomba's chapter, "Colonialism and Literature" in *Colonialism/Postcolonialism*.
 8. Although the Provincial Archives of Alberta does not have a date for the New Dayton menu, I have dated the menu to the 1920s. In conversation with archivists at the Gault Museum in Lethbridge, Alberta, we have agreed that this is a reasonable approximation of the time of this menu. According to a publication of the New Dayton Historical Society, Hoy Fat Leong came to New Dayton in 1917 with his son Charlie Chew Leong. They bought land from Jim Reid and then operated the first café in New Dayton. In 1923, the café was destroyed by fire. Charlie Chew rebuilt the café with four tables, stools, a glass counter, and modern gas lamps (a big improvement on the old kerosene ones). The menu we now have, which includes items such as pastries that could be displayed at a glass counter and ice cream sodas, would have been part of the menu of the rebuilt New Dayton Café. Also, the menu names "C. L. Chew" as the proprietor and not Charlie's father, Hoy Fat Leong.
 9. See my "Re-reading Head Tax Racism."
 10. Please see in particular "How Newness Enters the World" in *The Location of Culture* for a discussion of Bhabha's concept of time lag.

Chapter 4

1. Josey's transcription of Lee's words has several inconsistencies with the original tape, and I have modified the transcript accordingly. See Josey, pp. 285–6.
2. See also James Minchin's commentary on the incident and on Bloodworth's and Josey's reactions (155).
3. Wallerstein's elaboration of the concept of a world-system has consumed much of his intellectual career over the last quarter century. Originating in Western Europe in the sixteenth century, the modern world system, Wallerstein notes, has extended its reach century by century, until it presently encompasses the whole globe. Core regions of the world, such as Europe and North America, are thus part of a globally structured economy that keeps a peripheral area materially disadvantaged. Singapore's position as an entrepôt places it at an intriguing — and, perhaps, ambiguous — position in such a world-system. As Tommy Koh has noted, Singapore is the most trade-dependent country in the world, international trade amounting to ninety-three percent of its GDP (181).

4. Appadurai, however, may well be too optimistic in celebrating a transnationalism in which Wallerstein's distinction between centre and periphery has vanished.
5. For a larger contextualization of this process, which he terms "national culturalism," see Wee's article, "Capitalism and Ethnicity: Creating 'Local' Culture in Singapore."
6. For a more extended discussion of New Labour's policy debts to Lee, see Holden's "Paper Tiger, Paper Lion ..."
7. Dawn Thompson makes an interesting parallel point in an article in discussing Canadian multiculturalism, noting that through technologies such as "immigration policies, census questions, financial support for ethnic associations" (56) and so on, the state incites a belief in its ability to promote equality in a free labor market of individualized subjects (57).
8. The most extended documentation of Lee's views on race is Michael D. Barr's chapter on "Culture, Race and Genes" in his *Lee Kuan Yew: The Beliefs Behind the Man* (185–210).
9. The transformation in the ruling party's ideology has been noted by many commentators. Vasil terms it "asianising," Chua observes that the weakening of the hegemony of pragmatism as a governing ideology led to the development of a communitarian ideology in the 1990s (*Communitarian Ideology* 20–37), while Wee sees the change as being from an "'ethnically neutral' policy underpinned by a rational commitment to cultural modernization, to the international appearance of the 'Asian values' discourse and the 1980's re-ethnicization of Singaporeans into hyphenated identities" (129).
10. See Holden, "Postcolonialism as Genealogy ..." (289–90) for a more extended discussion of the community centre as a site of self-fashioning for national subjects.
11. My translation. Renan's 1882 Sorbonne Lecture "Qu'est-ce qu'une nation?" is a much-quoted statement of the principles behind nineteenth-century European nationalism.
12. The problematics of Mandarinization are reflected in the character's name. *Kiasu* is a Hokkien word that literally means "afraid of losing" and is used to describe one aspect of the compulsive competitiveness of Singaporeans. It is a word used by all Singaporeans, and the same Chinese characters, spoken in Mandarin, *pa shu*, have no resonance.

Chapter 6

1. This short autobiographical piece is published in *Making Face, Making Soul/Haciendo Caras*.
2. For a discussion of hunger in Chinese fiction see, for example, "Three Hungry Women" by David Der-wei Wang, in which he focuses on texts by Lu Ling, Eileen Chang, and Chen Yingzhen.

3. Sau-ling Wong identifies two major sets of alimentary motifs in Asian American literature: “big eating,” typically associated with the immigrant generation, and “food prostitution”: “‘selling’ oneself for treats in the case of the American-born” (55). “Food pornography” is a third survival strategy: making a living by exploiting the “exotic” aspects of one’s culture. To gain a foothold in mainstream society, the “food pornographers” exaggerate their otherness.
4. *Pancit* is a traditional Filipino noodle-based dish with pork, chicken, and various vegetables.
5. Just as much as Keiko functions as Elena’s “racial shadow,” Steve in “Below the Line” can be read as May’s “racial shadow” onto whom she projects her alienation. The story emphasizes the similarities between the two lovers. Steve has a relationship equally as close to his sister April as does May to Gary. All four arrived in the United States when they were children. Like May, Steve feels “orphaned” because he is “neither American nor immigrant” (137), but unlike Gary, he and May “hadn’t grown up to chase big bucks” (137). May inflicts physical pain on the part of her “racial shadow’s” body, i.e., the ear, through which emotional pain and abuse are inflicted on her.
6. The other writer of Japanese descent publishing in German is Hisako Matsubara. Her historical and semi-autobiographical novels focus on life in Japan.
7. Yoko Tawada was born in Tokyo in 1960 and has been living in Hamburg since 1982. Narrative texts that originally appeared in German are: *Wo Europa anfangt* [*Where Europe Begins*] (1991), *Ein Gast* [*A Guest*] (1993), and *Opium für Ovid* [*Opium for Ovid*] (2000). “The Bath” was originally published in Japanese.
8. As this piece has not (yet) been translated into English, the translation of the title is my own.

Chapter 7

1. This chapter was greatly improved by the insightful comments of two of my colleagues at Lawrence University: Birgit Tautz, Department of German [now at Bowdoin College], and Lifongo Vetinde, Department of French. I would also like to thank Professor Maria Ng, Associate Professor, Department of English, The University of Lethbridge, for her hard work as conference organizer of the International Conference on Chinese Transnationalism in the Age of Migration and Immigration, October 12–14, 2001, in Edmonton, Alberta, Canada, at which a draft of this chapter was presented. I would also like to thank the anonymous reviewer of the chapter for suggestions for revision and expansion.
2. See, for example, Jeanne R. Smith, “Cross-cultural Play: Maxine Hong Kingston’s *Tripmaster Monkey*” in Laura E. Skandera-Trombley, *Critical Essays on Maxine Hong Kingston* (New York: G.K. Hall & Co., 1998), p. 334, who states that “Mikhail Bakhtin’s conception of the multivocal, dialogic novel

and his recognition of various points of view within and outside of a language or culture make him useful to critics of ethnic literature." Lee Quinby speaks of the "I" in Kingston's texts as "in the Bakhtinian sense, overtly dialogical." See "The Subject of Memoirs: *The Woman Warrior's* Technology of Ideographic Selfhood," in *Critical Essays on Maxine Hong Kingston*, p. 126. Malini Johar Schueller in "Questioning Race and Gender Definitions: Dialogic Subversions in *The Woman Warrior*," *Criticism* 31 (1989), p. 424, asserts that Kingston uses a "language in which opposed and diverse voices constantly coexist." Amy Ling in "Maxine Hong Kingston and the Dialogic Dilemma of Asian American writers" reads Kingston's first book, *The Woman Warrior*, as "an extended exploration of the internal dialogism of three words: *Chinese*, *American* and *female*." See *Critical Essays on Maxine Hong Kingston*, p. 172.

3. M. M. Bakhtin, *The Dialogic Imagination: Four Essays* (Austin, TX: University of Texas Press, 1981), p. 427.
4. M. M. Bakhtin, *The Dialogic Imagination*, p. 76. See also Graham Allen, *Intertextuality*, p. 165: "Dialogism does not necessarily means a 'conversation' between subjects equally empowered within the language game; it refers, more specifically, to a clash between languages and utterances which can foreground not only social division but a radically divided space of discursive formations within an individual subject."
5. M. M. Bakhtin, *The Dialogic Imagination*, p. 324.
6. M. M. Bakhtin, *The Dialogic Imagination*, p. 304.
7. M. M. Bakhtin, *The Dialogic Imagination*, p. 324.
8. M. M. Bakhtin, *The Dialogic Imagination*, p. 12.
9. Azade Seyhan, *Writing Outside the Nation*, p. 10.
10. Robert Scholes, *Semiotics and Interpretation*, p. 16. In *The Pursuit of Signs*, Jonathan Culler echoes Scholes's words: "Literary works are to be considered not as autonomous entities, 'organic wholes,' but as intertextual constructs: sequences which have meaning in relation to other texts which they take up, cite, parody, refute, or generally transform [38]."
11. See Andrew H. Plaks's succinct summation of the narrative tradition of the text, "The Journey to the West" in Barbara S. Miller, ed., *Masterworks of Asian Literature in Comparative Perspective: A Guide to Teaching* [Armonk, NY: M.E. Sharpe, 1994], pp. 272–84. The multivolume translation *The Journey to the West* by Anthony C. Yu [Chicago: University of Chicago Press, 1977–83] is a complete translation with scholarly introduction, but a more accessible and lively rendition is the 1943 abridged translation by Arthur Waley, *Monkey*, reprinted by Grove Press in 1958.
12. Kingston parodies Monkey's religious name when Wittman is fired from his job as department store clerk: "Fired. Aware of Emptiness now. Ha ha." [67]
13. Maxine Hong Kingston, *Tripmaster Monkey: His Fake Book* (New York: Vintage, 1990), p. 327.

14. Kingston, *Tripmaster Monkey*, p. 44.
15. Kingston, *Tripmaster Monkey*, p. 3.
16. See, for example, Isabella Furth, "Bee-e-eeen! Nation, Transformation, and the Hyphen of Ethnicity in Kingston's *Tripmaster Monkey*," in *Critical Essays*, p. 309; Jeanne R. Smith, *Critical Essays*, p. 341; and Jennie Wang, "Tripmaster Monkey: Kingston's Postmodern Representation of a New 'China Man,'" *MELUS* 20:1 (Spring, 1995), p. 118; and E. D. Hundey, *Maxine Hong Kingston: A Critical Companion* (Westport, CT: Greenwood Press, 2001), p. 158.
17. *Tripmaster Monkey*, p. 8.
18. *Tripmaster Monkey*, p. 251.
19. *Tripmaster Monkey*, p. 34. Malini Johar Schueller says of this chapter ending: "Kingston's appropriation of *Moby Dick*, the classic American epic, is an act of empowerment through which the Chinese Other can have a voice in America." See Schueller, "Theorizing Ethnicity and Subjectivity: Maxine Hong Kingston's *Tripmaster Monkey* and Amy Tan's *The Joy Luck Club*," *Genders* 15 [Winter, 1992], p. 74. Schueller does not, however, connect the opening episode with *Moby Dick*.
20. *Tripmaster Monkey*, p. 9.
21. *Tripmaster Monkey*, p. 9.
22. *Tripmaster Monkey*, p. 306. A later scene in Chapter Six, "A Song for Occupations," echoes this early scene as a reader when Wittman meditates on the cultural differences between individualistic Americans and other cultures who had their own "reader of the tribe" to pass along shared communal myths, history and values. "O Right Livelihood" he muses, reverting to Whitmanesque exaggeration. *Tripmaster Monkey*, pp. 246–7.
23. Bhabha, *The Location of Culture* (London: Routledge, 1994), p. 2.
24. *The Location of Culture*, p. 2.
25. *The Location of Culture*, p. 13.
26. *The Location of Culture*, p. 157.
27. *Tripmaster Monkey*, p. 5.
28. *Tripmaster Monkey*, p. 44.
29. *Tripmaster Monkey*, pp. 46–7.
30. *The Location of Culture*, p. 172.
31. *The Location of Culture*, p. 155.
32. *Tripmaster Monkey*, pp. 60–1.
33. *Tripmaster Monkey*, p. 83.
34. *Tripmaster Monkey*, p. 85.
35. *The Dialogic Imagination*, p. 12.
36. *Tripmaster Monkey*, p. 85.
37. Mikhail Bakhtin, *Problems of Dostoevsky's Poetics* (Ann Arbor, MI: Ardis, 1973), p. 157.
38. *Problems of Dostoevsky's Poetics*, p. 160.
39. *Tripmaster Monkey*, p. 13.

40. *Tripmaster Monkey*, pp. 290–3.
41. *Tripmaster Monkey*, p. 34.
42. *Tripmaster Monkey*, p. 73.

Chapter 8

1. Bai Xianyong's fiction was first introduced to China in 1979. See "Yongyuan de Yin Xueyan," *Shouhuo* [Harvest], 1(1979). Yu Lihua's first novel to appear in China was *Youjian Zonglu*, *Youjian Zonglu* [Seeing the Palm Trees Again]. (Fuzhou: Fujian chubanshe, 1980).
2. In the spring of 1979, my teacher, Professor Ye Jiaying of the University of British Columbia, while lecturing in Beijing, contacted me on behalf of the People's Literature Press and asked me to compile and edit the materials for these three anthologies. I was told later in a letter of apology by the publisher that, according to the general practice of the time in China, the name of the compiler/editor was not mentioned in these three anthologies.
3. See Rao Pengzi, "Shiji zhi jiao: haiwai huawen wenxue de huigu yu zhanwang" [Reviews and Prospects of Overseas Chinese Literature at the Turn of the Century], *Ji'nan xuebao:shezhe ban* (Ji'nan University Journal, Social Sciences and Philosophy Edition), 4(2002), pp. 1–3; and Gu Yuanqing, "Zhongguo 15 nian lai shijie huawen wenxue yanjiu de zouxiang" [Research Trends of Global Chinese-Language Literature in the Past 15 Years in China], *Nanfang wentan* (The Literary Field of Southern China), 6(1999), pp. 52–6.
4. Ibid. Rao and Gu.
5. For instance, see Chen Xuanbo, "Cong Lin Yutang dao Tang Tingting: zhongxin yu bianyuan de wenhua xushi" [From Lin Yutang to Maxine Hong Kingston: the Narrative of the Center and the Periphery], *Waiguo wenxue pinglun* [Foreign Literature Criticism], 4(1995), pp. 92–9; Wang Yuqiu, "Jin ershi nian lai Meiguo huayi wenxue de jueqi" [The Emergence of Chinese American Literature in the Past Twenty Years], *Waiguo wenxue yanjiu* (Foreign Literature Studies), 1(2000), pp. 114–20.
6. Laifong Leung, "Dapo bainian chenmo: Jianada huayi Yingwen xiaoshuo chutan" [Breaking the Silence of a Hundred Years: A Preliminary Study of Fiction in English by Chinese Canadian Writers], *Shijie Wenxue* [World Literature], 2(1998), pp. 278–90.
7. Email message from Zhao Xifang of the Chinese Academy of Social Sciences, November 22, 2002. However, he added that this view seemed controversial to him.
8. For instance, Rao Pengzi, "Haiwai huaren wenxue de Zhongguo yishi" [The Chinese Consciousness in Overseas Chinese Literature], *Ji'nan xuebao:shezhe ban* (Ji'nan University Journal: Social Sciences and Philosophy Edition), 1(1997), pp. 81–9.

9. For instance, Fan Shouyi, "Yi bu wang hua: Beimei huayi xiaoshuo jia di yiren Shuixianhua de xinlu licheng" [Not Forgetting China: The Psychological Journey of Sui Sin Fa, the First North American Chinese Fiction Writer], *Waiguo wenxue* [Foreign Literature], 3(1998), pp. 67–82.
10. Tang Junyi (1909–76), "Zhonghua minzu zhi huaguo piaoling" ["The Scattering of Chinese People Like Petals and Fruits"], collected in *Zhonghua renwen yu dangjin shijie* [The Chinese Humanities and the Contemporary World], vol. 7, *Tang Junyi wenji* [The Complete Collection of Tang Junyi], Taipei: Xuesheng shuju, 1984, pp. 11–37.
11. There are exceptions. See Susie Lan Cassel, "To Inscribe the Self Daily: The Discovery of the Ah Quin Diary," in Susie Lan Cassel, ed., *The Chinese in America* (Walnut Creek, CA: Altamira Press, 2002), pp. 54–74.
12. First published in 1966 by the Huangguan chubanshe in Taipei; in 1980 by Fujian chubanshe in Fuzhou; in 1984 by Youyi chubanshe in Beijing.
13. Mark Lai Him, *Cong Huaqiao dao huaren: ershi shiji Meiguo huaren shehui fazhanshi* [From Overseas Chinese to Chinese: History of the Social Development of the Chinese Community in the United States] (Hong Kong: Joint Publishing Company, 1990), p. 512.
14. Wang Ling-chi, "Roots and the Changing Identity of the Chinese in the United States," in Tu Weiming, ed. *The Living Tree: The Changing Meaning of Being Chinese Today* (Stanford, CA: Stanford University Press, 1994), p. 205.
15. Qian Ning, *Liuxue Meiguo* [Studying in the United States] (Nanjing: Jiangsu wenyi chubanshe, 1996), p. 81.
16. Ibid. p. 102.
17. Zhou Li, *Manhedun de Zhongguo nuren* [A Chinese Woman in Manhattan] (Beijing: Beijing chubanshe, 1992).
18. Cao Guilin, *Beijingren zai Niuyue* [A Beijinger in New York] (Beijing: Zhongguo wenlian chubanshe, 1991).
19. Shao Jun has published many books based on his works on the Internet, such as *Xin yimin: wanglu xinqing gushi* [New Immigrants: Stories on the Net] (Taipei: Shimao chubanshe, 2000). Also see Guo Huanhuan ed., *Yuedu Shao Jun* [Reading Shao Jun] (Beijing: Qunzhong chubanshe, 2002).
20. Chen Juntao, ed., *Zhongguo liuxueshengwenxue daxi* [A Collection of Foreign Student Literature], 6 vols., Shanghai: Shanghai wenyi chubanshe, 2000.
21. For instance, a multi-volume collection is under preparation in Shandong University.
22. For a survey of Chinese American writing, see Sau-ling Cynthia Wong, "Chinese American," in King-kok Cheung's *An Interethnic Companion to Asian American Literature* (New York: Cambridge University Press, 1997), pp. 39–68.
23. See Amy Ling, *Between Worlds: Women Writers of Chinese Ancestry* (New York: Pergamon Press, 1990), pp. 21–55.
24. For example, a typical novel on Chinese living in America by Lin Yutang is

- Chinatown Family: A Novel* (Melbourne/London/Toronto: William Heinemann, 1949).
25. Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (New York: Alfred Knopf, 1976).
26. Amy Tan, *The Joy Luck Club* (New York: G.P. Putnam's Sons, 1989).
27. For a discussion of Chinese Canadian writing, see Lien Chao, *Beyond Silence: Chinese Canadian Literature in English* (Toronto, ON: Tzar Publications, 1997).
28. Evelyn Lau, *Runaway: Diary of a Street Kid* (Toronto, ON: HarperCollins, 1989).
29. Sky Lee, *Disappearing Moon Café* (Vancouver, BC: Douglas and McIntyre, 1990). Winner of the 1990 City of Vancouver Book Award, and nominee for the Governor General's Award.
30. Denise Chong, *The Concubine's Children* (Penguin, 1994). Nominated for the Governor General's Award.
31. Wayson Choy, *The Jade Peony* (Vancouver, BC: Douglas and McIntyre, 1995). Winner of the Trillium Book Award and the City of Vancouver Book Award.
32. Paul Yee, *Ghost Train* (Toronto, ON: Groundwood Books, 1996). Winner of the 1996 Governor General's Award.
33. Ken Ling, Miriam London, and Ta-ling Lee, *The Revenge of Heaven: Journal of a Young Chinese* (New York: Putnam, 1972).
34. Liang Heng and Judith Shapiro, *Son of the Revolution* (New York: Alfred A. Knopf, 1983).
35. Nien Cheng, *Life and Death in Shanghai* (London: Grafton Books, 1986).
36. Rae Yang, *Spider Eaters* (San Francisco, CA: University of California Press, 1997).
37. Jung Chang, *Wild Swans: Three Daughters of China* (New York: Simon & Schuster, 1991).
38. Li Yan, *Daughters of the Red Land* (Toronto, ON: Sister Vision Press, 1995).
39. Ye Xingting, *A Leaf in the Bitter Wind* (Toronto, ON: Doubleday Canada Limited, 1997).
40. Lulu Wang, *The Lily Theater*, trans. by Hester Velmans (New York: Nan A. Talese/Doubleday, 2000).
41. Ying Chen, *Ingratitude* (Toronto, ON: Douglas and McIntyre, 1998).
42. Dai Sijie, *Balzac and the Little Chinese Seamstress* (New York: Alfred A. Knopf, 2001).
43. Ha Jin, *Waiting* (New York: Pantheon, 1999); *The Crazy* (New York: Pantheon, 2002).
44. The film *Red Sorghum* was directed by Chen Kaige; *Judou* and *Raise the Red Lantern* by Zhang Yimou.
45. For Wang Anyi, see *Love in a Small Town*, trans. by Eva Hung (Hong Kong: Chinese University Press, 1988), *Love on a Barren Mountain*, trans. by Eva Hung (Hong Kong: Chinese University Press, 1991), *Brocade Valley*, trans. by Bonnie S. McDougall and Chen Maiping (New York: New Directions Publishing

- Corporations, 1992), and *Baotoun*, trans. by Martha Avery (New York: W.W. Norton, 1989); for Zhang Xianliang, see *Half of a Man is Woman*, trans. by Martha Avery (London: Viking 1988), and *Getting Used to Dying*, trans. by Martha Avery (New York: Harper Collins, 1991); for Wang Meng, see *Butterfly and Other Stories* (Beijing: Panda Books, 1983), and *The Stubborn Porridge and Other Stories* (New York: George Braziller, 1994).
46. S. A. M. Adshead, *China in World History* (London: Macmillan, 1988), p. 103.

Chapter 9

1. By March 2001, *Crouching Tiger Hidden Dragon* had become the highest grossing foreign-language film in American history. Out of ten Oscar® nominations, the most ever for a foreign language film, it won in four categories: Art Direction, Cinematography, Original Score, and Foreign Picture. The film also received Golden Globe Awards for Best Director and Best Foreign Film. At Cannes, it took home four of top prizes; in England, the awards included Best Director. The Best Director's award eluded Ang Lee in Taiwan, but in the Hong Kong awards, occurring a month after the Oscars®, his film won eight awards, including Best Director and Best Picture.
2. For recent views of globalization, see Chow (2001) and Li (2000). Rey Chow criticizes Derrida for "recycled clichés" that run counter to the "euphoria of inclusionist, boundary-crossing thinking in current talk about globalization" (Chow 2001, 70). Because there is a disparity between material reality and the rhetoric of globalization, Victor Li wants to "forget globalization" as a global concept (Li 2000, 3).
3. *Wedding Banquet* won the Golden Bear Award, Best Picture in the Berlin International Film Festival, and shared the Palme d'Or at Cannes. *Eat Drink Man Woman* won the Best Picture award at the Asia-Pacific Film Festival and was nominated for Best Foreign Film at the Oscars®. Ang Lee's other films are *Sense and Sensibility* (1995), *Ice Storm* (1997), and *Ride with the Devil* (1999).
4. In May 2001, an associate professor of music in Guangzhou launched a plagiarism suit against Tan Dun for what he believed to be unauthorized use of the musical score played during the desert fighting scenes with Zhang Ziyi and Chang Chen. Tan Dun's response to the media is that the Shanghai Orchestra had paid for the rights to use the score.
5. Wang Dulu was an elementary school teacher who wrote serialized novels to supplement his income. Author of twenty novels, he is known as one of the four representatives of the northern school of *wuxia* novels (Hong 1994; Liang 1990; Pei 1991).
6. Ang Lee has planned a prequel to *Crouching Tiger Hidden Dragon* to showcase the young Mu Bai and Shu Lien. The filming is scheduled to take place in Yunnan Province, southwest China.

Chapter 10

1. I am especially indebted to Teresa Zackodnik for reading drafts of this chapter and for her gracious support, encouragement, and insightful comments. I am grateful, too, to Maria Ng for her valuable advice and for her confidence in this work.
2. The first part of my title is an allusion to the trilogy of Lee's self-styled "Father Knows Best" films: *Pushing Hands* (1992), *The Wedding Banquet* (1993), and *Eat Drink Man Woman* (1994). Produced with a budget of US\$750,000, *The Wedding Banquet* was shot on location in New York City in five weeks.
3. Gina Marchetti has cogently remarked that *The Wedding Banquet* is a movie about "defining the closet, constructing the closet, legitimizing the closet, coming out of the closet, staying in the closet, and exposing the closet" (282–3).
4. *Porcelain* is part of Yew's Whitelands trilogy that includes *A Language of Their Own* and *Wonderland* (Román 364 n15). *Wonderland* (1999) is one of the four plays in *The Hyphenated American* (2002).
5. Lauren Berlant and Michael Warner have usefully defined heteronormativity as follows: "Community is imagined through scenes of intimacy, coupling, and kinship; a historical relation to futurity is restricted to generational narrative and reproduction. A whole field of social relations becomes intelligible as heterosexuality, and this privatized sexual culture bestows on its sexual practices a tacit sense of rightness and normalcy. This sense of rightness — embedded in things and not just in sex — is what we call heteronormativity" (554).
6. Nonini and Ong have productively defined the concept of diaspora as follows: "[A] pattern that marks a common condition of communities, persons, and groups separated by space, an arrangement, moreover, that these persons see themselves as sharing ('we Chinese ...'). This pattern is continually reconstituted throughout the regions of dispersion, and it is characterized by multiplex and varied connections of family ties, kinship, commerce, sentiments and values about native place in China, shared memberships in transnational organizations, and so on" (18). It is in this spirit that I suggest the closet is of utmost importance to the Chinese family in performing the codes of Chineseness and maintaining communal ties and survival within the diaspora.
7. Critics have discussed what Rey Chow calls the "habitual obsession with 'Chineseness,' " "a kind of cultural essentialism" in which "what begins as resistance to the discriminatory practices of the older Western hegemony becomes ethnicist aggression" ("Introduction" 5). For further articulations of Chineseness, see Ien Ang's "Can One Say No to Chineseness? Pushing the Limits of the Diasporic Paradigm" and Arif Dirlik's "Asians on the Rim: Transnational Capital and Local Community in the Making of Contemporary Asian America."
8. I understand the vexed question of using the term "Third World," a reference

that generalizes and homogenizes women in developing countries. Nevertheless, I use “Third World” self-consciously and only for lack of a better term, with the recognition that this entity is contested both within and outside political and academic discourses.

9. For a discussion of migration of mainland Chinese women to Taiwan and Hong Kong, see Shu-mei Shih, “Gender and a Geopolitics of Desire: The Seduction of Mainland Women in Taiwan and Hong Kong Media.”
10. As well, the film shows moments in which both Wai Tung and the father are inside and emerging from the bathroom respectively, gesturing toward their closetedness. To conceal his relationship with Simon, Wai Tung skulks in the bathroom and talks to Simon on his cellular phone. To show the father’s secret knowledge of his son’s sexual identity, the father comes out of the bathroom just as Wai Tung sleepily opens the door, slightly shocked by the sight of his father.
11. Simon must keep secret the father’s awareness of Wai Tung’s deception. As Mr Gao says in Chinese, “If I didn’t let everyone lie to me, I’d never have gotten my grandchild!”
12. Toward the penultimate paragraph of their discussion of *The Wedding Banquet*, Dariotis and Fung pose these questions with regard to the subject of homosexuality: “What of the sign of ‘surrender’ when the father raises his hands in the final moment of the film? Is it one of acceptance or one of emasculation?” (206).
13. Mr Gao’s rank is significant because it evokes the father and president of Taiwan (1950–75), Chiang Kai-shek, who was a Chinese general and Kuomintang statesman prior to his retreat from China after World War II.
14. For a detailed discussion of the closet and its different configuration in the diaspora and the film’s elision of the “representations of the Taiwanese diaspora in the United States,” see Chiang (391).
15. Henning Bech’s argument connecting “erotics” and “feelings of unity and being together” bears significance for the link between the father and Old Chen, which is “very much about presence,” rather than “the physical-orgasmic act” (69).
16. Lee has been only too keen to point out that the film “is more a family drama than a gay movie. It’s about relationships and ambiguities” (Bruni 1).
17. I mobilize the inscription proposed by David Parker through which the Chinese people in Britain are identified (211). In Britain, “Asian” is a signifier for South Asian (people who originally come from India, Pakistan, and Bangladesh), a term that excludes Chinese and other East Asians (214).
18. I am following Yew’s spelling of “Madame” (*Porcelain* 72, 78).
19. *Madama Butterfly* is derived from a one-act play by David Belasco produced in the US in 1900 and published in 1917. See David Mesher, “Metamorphosis of a Butterfly.” Yew also deploys the final scene of Bizet’s *Carmen* to bring the play to a climax.

20. Richard Knowles introduces the possibility of thinking about perversion in relation to “disrupt[ing] the complacent and voyeuristic satisfactions and containments provided by dramatic catharsis” (226). Thanks to Rob Appleford for this article.
21. In “Perils of the Body and Mind,” Gary Y. Okihiro argues that aspects of the model minority stereotype are interimplicated in elements of the yellow peril (142). For more on the concept of “model minority,” see Robert Chang’s “Why We Need a Critical Asian American Legal Studies”; and “Success Story of One Minority Group in U.S.”
22. For a discussion of the use of violence to claim an American identity, see Viet Thanh Nguyen’s “The Remasculinization of Chinese America: Race, Violence, and the Novel.”
23. The shooting scene can be unsettling to the reader, and this is a legitimate concern. What does one do with the image of a young Asian man shooting a white man? It challenges the reader because it is perverse and over-the-top. In her analysis of *M. Butterfly*, Dorinne Kondo writes: “Must one reinscribe stereotypes in order to subvert them? And in so doing, doesn’t one inevitably reinscribe other stereotypes — in this case, sneaky Oriental? Though the issue is vexed, I have argued elsewhere (1990) that there can be no pristine space of resistance, and that subversion and contestation are never beyond discourse and power” (53). Following Kondo, I read the staged violence in *Porcelain* as a site for critical engagement and as a self-conscious dramatization of the contradictions and histories of social alienation and racial disempowerment. Yew’s reflection on his earlier plays is telling in this regard: “*Porcelain* was about how I fit into straight White America ... I am always embarrassed to revisit an old play. It’s like seeing myself again at 18, embarrassed by the childish obsessions, needs, and desires of that age” (Román, “Los Angeles” 246). In response to Yew’s acknowledgement of the identifications and vulnerabilities of Asian queer desires, I want to argue for a more complex understanding of the question of representations of Asian men and women in literature and film. Here, I am informed by Jun Xing’s astute observation that the “positive image” is “both a reductionist idea and a misleading strategy” (“Media Empowerment” 20).
24. A bystander uses a cinematic reference, *Prick up Your Ears* (1987), to explain sex in public lavatories (*Porcelain* 14). *Prick up Your Ears*, a tragic love story between Joe Orton and Kenneth Halliwell, was the first commercial production depicting sex scenes between adults in public restrooms (*Celluloid Closet* 271). *Porcelain* takes sex in public space further by depicting an underage boy and an adult engaging in sexual activities, defying the state’s regulation of sexuality and age of consent.
25. For discussion of Britain’s age of consent law, see, for example, Stephen Jeffrey-Poulter, *Peers, Queers, and Commons: The Struggle for Gay Law Reform from 1950 to the Present* (London: Routledge, 1991); “Legislating Fairly for Consenting

- Homosexuals," *The Lancet* Jan. 22, 1994: 185–6; "Chain Male: Gay Sex," *The Economist* Jan. 29, 1994: 60–1; "A Question of Conscience," *New Statesman & Society* Feb. 25, 1994: 4; Peter Tatchell, "Sweet Fourteen," *New Statesman & Society* June 23, 1995: 25; "Fair's Fair: Gay Law Reform," *The Economist* July 12, 1997: 50. The last decade of the twentieth century has witnessed public debate over same-sex marriage and sexual citizenship. Under the *Civil Partnership Act* (2004), same-sex partners will be given equal tax rights as heterosexual married couples beginning December 5, 2005 ("Gay Couples Join Together on Tax").
26. By "father of the law," I allude to the law of patriarchy and a web of discourses that secure the regulatory regime of heterosexuality, and determine his subjects in cultural, social, and sexual terms.
 27. A few person-on-the-street characters discuss the term "cottaging" in Scene 2 of the play. One of them gives an etymology of the term: "Cottaging. Why yes, I believe that the term came from the fact that public conveniences were once designed in the style of Swiss cottages. You know the little white brick cottages with black wooden frames. Very *Sound of Music*" (12).
 28. d'Arch Smith traces Wilde's social interactions and literary network in order to understand the implicit allusions of *The Importance of Being Earnest*. I am grateful to Wilhelm Emilsson for bringing Oscar Wilde to my attention.
 29. I am grateful to Philip Holden for reminding me of Lee Kuan Yew.
 30. For an excellent discussion of masculinity in Singapore, see Philip Holden, "A Man and an Island: Gender and Nation in Lee Kuan Yew's *The Singapore Story*" and "The Significance of Uselessness: Resisting Colonial Masculinity in Philip Jeyaretnam's *Abraham's Promise*."

Chapter 11

1. As a slight amendment to this pronouncement, I would direct the reader to recent English-language academic work on Tsai and his films that has appeared since this article was first written: Kent Jones, "Here and There: The Films of Tsai Ming-liang" in *Movie Mutations: The Changing Face of World Cinephilia*, ed. Jonathan Rosenbaum and Adrian Martin (London: BFI, 2003): 44–51; Fran Martin, "Perverse Utopia: Reading *The River*" in *Situating Sexualities: Queer Representation in Taiwanese Fiction, Film and Public Culture* (Hong Kong: Hong Kong University Press, 2003): 163–84; Yvette Biro, "Perhaps the Flood: The Fiery Torrent of Tsai Ming-Liang's Films," *PAJ: Journal of Performance and Art* 3 (2004): 78–86; Giuliana Bruno, "Architects of Time: Reel Images from Warhol to Tsai Ming-Liang," *Log 2* (Spring 2004): 81–94.
2. Léaud's cameo appearance as a world-weary choral figure in this Taiwanese film on the one hand seems to mirror the more substantial presence of both Léaud and Maggie Cheung in Olivier Assayas's *Irma Vep* (1996), another

filmmaker and film undertaking a reassessment of French cinema of the 1960s. But on the other hand it adds to a growing context of work engaging in meaningful ways with a Europe/East Asian axis of borrowing, referencing, and mutually inflected cross-cultural aesthetic desire, or at least in ways more meaningful than the flawed and romanticized dalliances of the European political Left with “the great Chinese experiment” some three decades earlier (cf. Godard’s *La Chinoise* [1967]).

3. I address Tsai’s most recent feature, *Goodbye Dragon Inn* (2003), in the postscript of this article; I note the film here only to call attention to its metacinematic features, and the degree to which they constitute the most pronounced exploration yet in Tsai’s *oeuvre* of the “machine of the visible” that was itself the subject of Apparatus theory in the period following the break-up of the European new waves post-1968.
4. For an overview of this position, see Murray Smith’s “Modernism and the avant-gardes” in *The Oxford Guide to Film Studies*, ed. John Hill and Pamela Church Gibson (Oxford: Oxford University Press, 1998): 395–412. An earlier important argument was articulated by Peter Wollen in his “The Two Avant-Gardes,” *Edinburgh ’76 Magazine*, no. 1 (Edinburgh Film Festival, 1976): 77–85.
5. I am indebted for this reading to Kien Ket Lim’s paper “To Build a House,” presented at the Crossroads in Cultural Studies 4th Annual Conference in Tampere, Finland, on July 2, 2002.
6. The reference becomes explicit, and in fact an indelible narrative strand, in *Goodbye Dragon Inn*, wherein Tien Miao appears as one of the patrons in a movie theater on its last night, and watches himself on screen as a man and actor almost forty years younger.
7. Fredric Jameson, “Third-World Literature in the Era of Multinational Capital,” *Social Text* 15 (1986): 70. Aijaz Ahmad’s critique is entitled “Jameson’s Rhetoric of Otherness and the ‘National Allegory,’” *Social Text* 17 (1987): 3–25. For Jameson’s reading of Taiwanese history/culture/aesthetics through Yang’s film, see his “Remapping Taipei” in *The Geopolitical Aesthetic: Cinema and Space in the World System* (Bloomington, IN: Indiana University Press, 1995). 114–57.
8. I address this issue in my forthcoming book *Remapping European Art Cinema*.
9. Two interesting pieces have appeared recently as well in the online journal *Senses of Cinema*: Fran Martin’s “The European Undead: Tsai Ming-liang’s Temporal Dysphoria” (June 2003) and Brian Hu’s “Goodbye City, Goodbye Cinema: Nostalgia in Tsai Ming-liang’s *The Skywalk is Gone*” (October 2003).

Chapter 12

1. Rey Chow, "Sentimental Returns: On the Uses of the Everyday in the Recent Films of Zhang Yimou and Wong Kar-wai," *New Literary History* 33.4 (2002): 639–54. ©*New Literary History*, University of Virginia. Reprinted with the permission of The Johns Hopkins University Press.
2. Pier Paolo Pasolini, "Appendix: Quips on the Cinema," *Heretical Empiricism*, ed. Louise K. Barnett, trans. Ben Lawton and Louise K. Barnett (Bloomington and Indianapolis, IN: Indiana University Press, 1988), pp. 231–2. Hereafter, references to this book are included in parentheses in the text.
3. Ferdinand de Saussure, *Course in General Linguistics*, intro. Jonathan Culler, ed. Charles Bally and Albert Sechehaye in collaboration with Albert Reidlinger, trans. Wade Baskin (Glasgow: Collins, 1974), p. 120; emphasis in the original.
4. I have hitherto considered this sentimental drift in relation to nostalgia. See, for instance, my arguments in the following publications: "A Souvenir of Love," in *Ethics after Idealism: Theory — Culture — Ethnicity — Reading* (Bloomington and Indianapolis, IN: Indiana University Press, 1998), pp. 133–48 (originally published in *Modern Chinese Literature* 7.2 [Fall 1993]: 59–78); "Seductions of Homecoming: Place, Authenticity, and Chen Kaige's *Temptress Moon*," *Narrative* 6.1 (January 1998): 3–17; "Nostalgia of the New Wave: Structure and Wong Kar-wai's *Happy Together*," *camera obscura* 42 (1999): 31–48. For related discussions pertaining to Hong Kong cinema, see also Leung Ping-kwan, "Urban Cinema and the Cultural Identity of Hong Kong" and Natalia Chan Sui Hung, "Rewriting History: Hong Kong Nostalgia Cinema and Its Social Practice," both in *The Cinema of Hong Kong: History, Arts, Identity*, ed. Poshek Fu and David Desser (Cambridge: Cambridge University Press, 2000), pp. 227–51; 252–72. Chan's essay offers an extended examination of the history, features, and critical analyses of nostalgia film. In the present essay, my interest is less in making the argument about nostalgia over again than in exploring the place of the everyday in the general sentimentalism affined with nostalgia, and the theoretical implications this has for the study of mediatized culture.
5. In an interview conducted in New York, Wong is reported to have said: "The child we see with Maggie Cheung may be Tong Leung's, or may be not." *Ming Pao Daily News* (North American edition), October 4, 2000, A3; my translation from the Chinese.
6. In a film review, Zhao Di is described in the following manner: "This is a woman who, on recognizing her destiny, will let nothing stand in the way of her seizing it." Stephen Holden, "Two Lives in China, With Mao Lurking," *New York Times*, May 25, 2001, B14.
7. I am grateful to Christopher Lee for this important point.
8. Tao Jie attributes this to Zhang's reaching middle age. By this, he means that Zhang's film demonstrates a worldview that can be summarized as "what is lost can finally be found"—in other words, a worldview that stresses harmony,

- unity, and togetherness. See Tao Jie, "Da tuanyuan de Zhang Yimou," *Ming Pao Daily News* (North American edition), January 8, 2001, B18.
9. Su Lizhen is also the name of one of the two young female characters in Wong's *Days of Being Wild*, which is set in 1960. *In the Mood for Love* may hence be seen as a kind of sequel to the earlier film.
 10. Wong said in an interview: "From the very beginning I knew I didn't want to make a film about an affair. That would be too boring, too predictable ... What interested me was the way people behave and relate to each other in the circumstances shown in this story, the way they keep secrets and share secrets ... [T]he central characters were going to enact what they thought their spouses were doing and saying. In other words, we were going to see both relationships — the adulterous affair and the repressed friendship — in the one couple." Tony Rayns, "In the Mood for Edinburgh: Wong Kar-Wai Talks about His Most Difficult Film-Making Experience with Tony Rayns," *Sight and Sound* 10.8 (August 2000): 14–9.
 11. Leslie Camhi, "Setting His Tale of Love Found in a City Long Lost," *New York Times*, January 28, 2001, 11. The novelist in question is the well-known Liu Yichang, whose novel *Duidao* (first serialized in 1972 and then rewritten in 1981) gave Wong the inspiration for his film (in which some lines have been cited from Liu's work). See Liu, *Duidao* (Hong Kong: Holdery Publishing Enterprises, 2000). For a perceptive analysis of the conceptual connections between the two works, see Pan Guoling, "'Huayang nianhua' yü 'Duidao,'" *Ming Pao Daily News* (North American edition), October 28, 2000, 22.
 12. Actress Maggie Cheung's description gives a good idea of Wong's improvisatory method: "At the beginning, we were given a four-page short story by a Japanese writer from the 1960s, about an affair between two neighbors," Ms Cheung said. "There was not a lot of detail. Then, during every hair and makeup session, we would receive a still-warm fax with some lines of dialogue to be shot later that day, and which Kar-wai had clearly written that morning." "Sometimes we would shoot the same scenes with the dialogues between myself and Tony reversed," she said. "Or we would film the same dialogues but on a different set." Leslie Camhi, "Setting His Tale of Love Found In a City Long Lost," p. 26.
 13. I am thinking in particular of Wong's *Ashes of Time* (1994), a film which generically resembles a martial arts legend but which foregrounds the theme of unfulfilled longing (and dislocated or mismatched identities) that underlies all his stories.
 14. See, for instance, Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991).
 15. Prasenjit Duara, "Leftist Criticism and the Political Impasse: Response to Arif Dirlik's 'How the Grinch Hijacked Radicalism: Further Thoughts on the Postcolonial,'" *Postcolonial Studies* 4.1 (2001): 81–8. The quoted passage is on p. 87.

16. I am thinking, for instance, of the rituals of wine making, of transporting the bride in a wedding, of raising lanterns in a rich household, and so forth. See a more extended discussion of such "ethnographic details" in Zhang's early works in Part II, Chapter 4 of my book *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (New York: Columbia University Press, 1995).

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