

FRUIT CHAN'S Made in Hong Kong

Esther M. K. Cheung

HKU
PRESS
香港大學出版社

Hong Kong University Press
The University of Hong Kong
Pokfulam Road
Hong Kong
www.hkupress.org

© 2009 Hong Kong University Press

ISBN 978-962-209-977-7

All rights reserved. No portion of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage or retrieval system, without prior permission in writing from the publisher.

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library.

10 9 8 7 6 5 4 3 2 1

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

Table of Contents

Series Preface	ix
Acknowledgements	xiii
<i>1</i> Introduction: History beyond the Death Trips	1
<i>2</i> Authenticity and Independence: Fruit Chan and Independent Filmmaking	21
<i>3</i> There Are Many Ways to Be Realistic	39
<i>4</i> The Art of <i>Détournement</i>	53
<i>5</i> In Search of the Ghostly in Context	79
<i>6</i> In Search of the Ghostly in Urban Spaces	101
<i>7</i> Epilogue: Grassrooting Cinematic Practices	125

Appendix 1: Interview with Fruit Chan	129
Appendix 2: Funding Sources and Awards	145
Notes	151
Credits	167
Bibliography	171

1

Introduction: History beyond the Death Trips

The imagination is always at the end of an era.

— Frank Kermode¹

A typical story of disaffected youth and the morbid trips they take, *Made in Hong Kong* (1997) narrates the tale of four youngsters coming from the lower sector of Hong Kong society. Moon (Zhongqiu/Chung-chau), Ping (Ping/Ping), Sylvester (Long/Lung), and Susan (Shan/San) are all subject to the cruel realities of life in a big city.² Like many Hong Kong lower-class inhabitants, they reside in the public housing estates known for their dismal living conditions. Moon and Ping both grow up in families where irresponsible fathers have run away from home. Their mothers are neither courageous nor enduring. Sylvester, a mentally handicapped young man who is abandoned by his family and society, befriends Moon and Ping. The school girl Susan cannot bear the disillusionment which results from her failed romantic relationship

with her teacher who shirks the responsibility of admitting their relationship, and commits suicide by jumping off the roof of a Hong Kong high-rise building. After Sylvester has picked up Susan's dead letters and has given them to Moon, the latter seems to be possessed and erotically aroused by Susan's ghost night after night. Ever since then, their deadly destinies are tied together. Sylvester ends up being killed by gangsters, Ping dies of an incurable kidney disease, and Moon commits suicide at the end of the film.

Now often hailed as a story about grassroots people by a "grassroots director," *Made in Hong Kong* excited both local viewers and international spectators as Fruit Chan's powerful independent debut in an eventful year.³ In the history of world cinema, the disaffected youth is a well-recognized trope to refer to symptoms of the problems of contemporary cities. An effective figure in the tradition of social realism, this character suffers from urban alienation, economic inequality, the feeling of loss, and disorientation when one is coming of age as well as the predicament of being abandoned in the adult world. Like other films in this tradition, *Made in Hong Kong* is an indictment of a society where youth express their urban angst and disillusionment. While the "cruel tragedies of youth" are fundamental to any big city, they always embody local specificities.⁴ The youngsters' death trips allegorize the concluding chapter of British colonial history in Hong Kong. Chan once said that their deaths signified the need to turn over a new leaf when Hong Kong re-entered China's political and cultural realities.⁵ It is this allegorical reference to the 1997 handover that places the film in the category of "New Hong Kong Cinema."⁶ The 1997 handover, as Walter Benjamin would have called it, is a "moment of danger" when filmic images "[flash] up at the instant when it can be recognized."⁷ The trope of the disaffected youth merges the general condition of urban alienation with specific symptoms of a society at a historical moment of drastic transition. Its coming-of-age theme at "a moment of danger"

embodies the common impetus among many filmmakers of the New Hong Kong Cinema to narrate their stories of growing up. Chan's passionate engagement with Hong Kong as a locality adds an indispensable dimension to this tale of disenchanting youth.

When it emerged in 1997, *Made in Hong Kong* was initially denied formal entry into the Hong Kong International Film Festival. With the help of distributors like Shu Kei and Daniel Yu Wai-kyok, it was later screened in Hong Kong and circulated in many international festivals. The film then went on to win numerous awards, including Locarno's Special Jury Prize (Switzerland), Gijón's Grand Prix (Spain), Nantes's Grand Prix (France), and Best Film and Best Director at the Hong Kong Film Awards. It signals an important turn in the history of Hong Kong cinema and in Chan's own career, as a landmark of "independent filmmaking." There is no doubt that alternative and experimental filmmaking had existed in Hong Kong for a long time before the emergence of *Made in Hong Kong*. Nevertheless, Chan's own forthright assertion of the film as an "independent" production inspired a number of similar endeavors in that direction.⁸ The revival in independent filmmaking in the late 1990s in Hong Kong was also in constant interaction with the so-called Sixth/Urban Generation of filmmakers in the People's Republic of China. Some critics suggest that Chan shifted back to the mainstream with *Hollywood Hong Kong* (2001) and *Dumplings* (2004), but it is not an uncommon practice for filmmakers to have parallel developments in both mainstream and independent filmmaking. His short film named *Xi'an Story* (2006) was sponsored by a mainland Chinese media company with the aim of providing entertainment for mobile-phone users. It has never been available in Hong Kong commercial cinemas and was only circulated through the international festival circuit.⁹

Chan's constant cross-over between the mainstream and the independent cinemas has sparked public discussions concerning the relation between cinema and its publics. Analyzing his explosive

independent debut of *Made in Hong Kong*, we can explore how cinema functions as a form of public criticism. Apart from being both art and industry, cinema is defined by specific relations of representation and reception in what Miriam Hansen calls the “social horizon of experience” grounded in “the context of living.”¹⁰ While the title of the film undoubtedly connotes a sense of place which is most local, the cultural issues it evokes are best understood within the context of globalization.¹¹ The interest lies in the film’s double-coded meaning of the specific and the universal, and the ways in which it was received and circulated across geo-political boundaries. Observation of the global-local connection textually and contextually provides us with greater understanding of the deterritorialized structures of public life in our contemporary world. In such instances, we can witness the pressure of the grassroots and the insertion of personal meaning by social actors in the vast, fluid, and anonymous global space of flows. In this process of what Manuel Castells would call “the grassrooting [of] the space of flows,” Chan’s cinematic practices enrich our public culture by his constant efforts to bring about the contestation of public opinion.¹²

***Made in Hong Kong* and New Hong Kong Cinema**

The making of the film

On various occasions, Chan claimed that the film was made to launch a revolution. He spoke with revolutionary rhetoric as a filmmaker who had worked in the film industry for more than ten years. Chan was born in Guangzhou, China in 1959, and moved to Hong Kong at the age of ten. Chan studied filmmaking at the Hong Kong Film Culture Centre set up by Tsui Hark, Ann Hui, Yim Ho, and others, and worked as an assistant director in the industry for many years. Before his independent debut, he had the opportunity

to make two mainstream features. While *Finale in Blood* (produced in 1991 and released in 1993) turned out to be a box-office failure, *Five Lonely Hearts* (1991) has never been screened in Hong Kong. In the mid-1990s when the Hong Kong film industry sank into a slump, Chan was frustrated by his inability to get industrial sponsorship for his film. He then decided to go “independent” to make a film of immense significance at a historical moment of transition. Chan said that the film was intended to be revolutionary in both the context of Hong Kong history and its film history:

I wanted to revolutionize my life. I had been working in the mainstream industry for a long time, but if I had continued conforming to its norms, I wouldn't have shot *Made in Hong Kong*. Suddenly making an independent production is a revolution for each and every filmmaker in the mainstream. Moreover, the content of independent films usually subverts institutions and that's revolutionary to me as well.¹³

The making of *Made in Hong Kong* does have a legendary story to tell. Throughout his years of toiling in the industry, he raised about half a million Hong Kong dollars and relied on a crew of only five people to accomplish his production.¹⁴ With Lam Wah-chuen and O Sing-pui as cinematographers, Chan directed and scripted the film. Li Tung-chuen, the script supervisor, also played Sylvester in the film. As a team, they insisted on pursuing the greatest degree of independence and freedom without working for any industrial investors. With superstar Andy Lau's generous support, they were able to save up 80,000 feet of short ends of films from Team Work Production House and other sources. According to cinematographer O Sing-pui, many of the film stocks had expired for more than seven years. Lau also agreed to be their executive producer and helped them in the distribution process. Because of the small budget, Chan cast non-professionals whom he found in the street.

When Chan scouted him, Sam Lee, the male protagonist, was literally a boy in the street playing with a skateboard. Other actresses such as Neiky Yim and Amy Tam were first-timers on the big screen. In addition to the financial constraints, Chan had a strong belief in the authentic appeal that amateur actors can deliver. He later made films such as *Little Cheung* (1999) and *Durian Durian* (2000), casting many non-professional actors who “simply act out their own lives.”¹⁵ After this initial success, Chan made himself well known through the local and international art-house festival circuit and received funding from overseas sources for his later films.¹⁶ *Made in Hong Kong* would become the first film in Chan’s “Handover Trilogy,” followed by *The Longest Summer* (1998) and *Little Cheung*. His second incomplete trio called “Trilogy of the Prostitute” consists of *Durian Durian* and *Hollywood Hong Kong*. More recently he made *Public Toilet* (2002), *Dumplings*, and *Xi’an Story*.¹⁷

Between art and industry

Some critics describe independent cinema as an alternative entity in opposition to mainstream, industrial cinema.¹⁸ Hong Kong independent cinema, however, cannot be understood as a totality or in simple, unified opposition to the mainstream. “Independent” is indeed a sufficiently flexible term embracing a variety of ideological or stylistic expressions. Chan’s case offers a precious opportunity to come to grips with the multifarious patterns of independent filmmaking, challenging our understanding of what it means to be “independent” or “mainstream.” This is a central question in Chapter 2, where different patterns of independent filmmaking in Hong Kong are examined.

Despite his independent oeuvres, *Made in Hong Kong* does not exhibit all of the typical characteristics of art cinema. On the one hand, the film embodies strong authorial expressivity and

realism that is often associated with art or alternative cinema. On the other hand, the film qualifies as a typical Hong Kong genre film.

The intention that Chan and his crew adhered to in the process of making the film asserts that it is a work of art of an expressive individual. Celebrating the notion of *politique des auteurs*, Chan does not shy away from this romantic view of auteurism:¹⁹

It's like some spiritual forces pushing me to make this film. I just felt that the timing was right and it was my turn. I had turned down many jobs, because I felt a great passion to finish the film — I knew I had to seize the moment — I didn't care about making money.²⁰

This kind of self-positioning as an expressive auteur, intertwined with the sense of urgency to pursue what is timely and non-commercial, suggests that “indies” often define themselves in association with moral notions such as authenticity and social responsibility. In terms of style and aesthetic, these notions govern the emphasis on realism in some independent and art films. However, the common association with realism has in fact been a bone of contention between Chan and his critics. While critics often describe his films as “realistic” and some place him in the tradition of social realism in Hong Kong cinema,²¹ Chan constantly prefers to emphasize the creative treatment in his realist films. Despite its affinity to art cinema and its “independent” mode of production, *Made in Hong Kong* is a genre piece of an impure kind. In terms of style and generic conventions, it is quite a typical Hong Kong film of the gangster genre or of youth film with some melodramatic and surrealistic elements. Film critic Tony Rayns is right to point out that the film cannot be simply understood as a typical kind of independent experimentation:

In short, Chan's film was the first Hong Kong feature which could be called an "indie" in the sense that the Sundance Festival once meant it, but the film is smart and accomplished enough to deserve better than to be treated as an enterprising novelty. Chan's background in the industry inflects it at every level. It's at once an insider's attempt to unlearn some bad industry habits, a professional's bid to beat commercial rivals at their own game, and an outsider's criticism of the ways the industry has glamorised the current generation of juvenile delinquents. Another independent director coming to this project without Chan's history behind him certainly would have made a very different film.²²

I agree with Rayns that the film is a combination of the insider's professional finesse and the outsider's critical stance. The glamorization of the "current juvenile delinquents" that he talks about can be found in Chan's critical views of the naïve heroism in Andrew Lau's *Young and Dangerous* series (1996–2000). If the film can be described as "a legend of Hong Kong independent cinema," I would argue that the two terrains of the independent and the mainstream do not exist in isolation from each other. They in fact influence each other thematically and stylistically. Chan's film style adhered less and less to popular genre (i.e. the gangster genre in particular) after *Made in Hong Kong* and *The Longest Summer*. The mode of social realism and semi-documentary realism in *Little Cheung* and *Durian Durian* brought him closer and closer to the aesthetic style of "art-house" films. However, the generic nature of *Made in Hong Kong* offers an alternative view of seeing Hong Kong's problem youth at a critical moment of transition.²³

When Ackbar Abbas assesses the New Hong Kong Cinema, he describes the filmmakers as occupying an in-between space between art and commerce. They demonstrate what he calls a "critical proximity," which means that Hong Kong filmmakers who are working in the industry maintain an "intimate" but "critical" relationship with the commercial film culture in which they are

situated. Examples of this group are Wong Kar-wai, Stanley Kwan, and Ann Hui. Abbas claims that such cinematic movements always begin with a specific film genre only to deviate from the generic convention quite radically. The deviation points punctually to changing circumstances which are expressed in new forms. Their films thus exemplify some common traits of the “New Hong Kong Cinema”: “its adoption of spatial narratives to suggest dislocations, a new complexity in the treatment of affects and emotions, a creative use of popular genres, a new localism, and a politics that can only be indirect.”²⁴

From the production history of *Made in Hong Kong* outlined above, we can see an example of “in-betweenness” within this kind of “in-betweenness.” Chan is more ambiguous than his cohorts in the New Hong Kong Cinema. On the one hand, having worked in the industry for many years, he acted like a self-styled filmmaker who willfully chose to disentangle himself from it at a critical historical moment. His forthright declaration of making the film with a mission and his pursuit of the independent mode of filmmaking between 1997 and 2002 place him safely in the terrain of the “independent” cinema. Even more recently when he declared a return to the mainstream again, he constantly utilized his “otherness” and oppositionality to launch a cultural politics which is in no way indirect. He gladly accepts the label as a “grassroots director.”²⁵ On the other hand, despite his intentional distancing from the mainstream, in terms of funding sources, his independent debut cannot be considered as totally separable from the mainstream because he did receive some resources from Andy Lau’s Team Work. Strictly speaking, instead of absolute autonomy, his auteurism bears traces of the form of intersubjectivity described by Timothy Corrigan.²⁶ In terms of style and generic conventions, he exercises a similar kind of “critical proximity” shared by the Hong Kong filmmakers mentioned earlier. Thematically he shares with Stanley Kwan and Wong Kar-wai the concern for articulating

the cultural experience of space-time dislocation caused by tumultuous historical change and the incessant processes of globalization. In the global circulation and reception of the so-called “Hong Kong art-house,” these three filmmakers represent a strand of Hong Kong cinema which is alternative to the action genre popularized by Jackie Chan and John Woo, among many others.²⁷ While Fruit Chan can be placed alongside Kwan and Wong, one idiosyncratic feature that distinguishes him from the other two is his persistence in the depiction of the cultural experience and psychological condition of the people from the lowest socio-economic class. In this regard, he shares with Ann Hui and Allen Fong a concern for the plight of the ordinary people. He is also comparable to Lawrence Lau (aka Lawrence Ah Mon) and Herman Yau, who have portrayed problem youth and marginalized existences. Beyond Hong Kong cinema, one may also connect Chan with a great many filmmakers in Chinese-language cinemas such as Edward Yang from Taiwan and Zhang Yuan and Jia Zhangke from the PRC, as well as earlier classics by Nagisa Oshima in the international film scene.²⁸ When Law Kar analyzes the First Wave filmmakers of Hong Kong cinema, he sees them as part of the global activist and counter-culture movement in the 1960s and 70s.²⁹ Younger than the First Wavers, Chan shares with them an acute social consciousness in the realist tradition of local and global film cultures.

In retrospect, *Made in Hong Kong* was clearly a wellspring of Chan's later film productions because it set off a series of persistent attempts in a similar direction. Despite the different emphases in his various films, Chan is determined to re-create the city of Hong Kong as an ambiguous, abject space that has not been “whitewashed by detergent,” as one film critic puts it.³⁰ This space is also filled with abject characters — gangsters and forgotten youth (*Made in Hong Kong* and *The Longest Summer*), prostitutes (*Durian Durian* and *Hollywood Hong Kong*), and illegal immigrants (*Little Cheung*

and *Durian Durian*) — all forming an array of human images whose social and cultural marginality have paradoxically occupied a symbolically central position in Chan's films. In contrast to the glamorous touristic Victoria skyline, the city spaces in his films are found in the derelict public housing estates in Kwai Chung, Kwun Tong, Tuen Mun, and Sha Tin, dirty back-alleys in Mong Kok and Yau Ma Tei, the now-demolished slum Tai Hom Village, and many more.

Critical literature on the film

Made in Hong Kong bears many credentials as a film of the New Hong Kong Cinema. Critics are generally interested in elucidating the double bind of generality and specificity argued earlier. Two interrelated strands of critical views, among others, have shaped interpretations of the film. In the first instance, the film is read in the context of class and social marginality. In her critical essay "The Cruel Tragedy of Youth: On Fruit Chan's *Made in Hong Kong*," Natalia Chan Sui-hung points out that the themes of youth and death are central to the film. The miracle of the film lies in its "perception that exhibits the world of Hong Kong's youth with deep sympathy and understanding."³¹ By illuminating a living space closely associated with the lower-class inhabitants of Hong Kong, the film "depicts the life and inner world of youth who strive to survive in the social margin."³² In light of Michel Foucault's concept of "heterotopias" (literally meaning "other spaces"), she explores the relationship between various spaces in the film and the marginal culture of youth in Hong Kong. The film reveals that Hong Kong is "a society without a father," which metaphorically is "related to Hong Kong's political situation, especially in light of its handover in 1997."³³ Sharing Chan's view on class and marginality, Wimal Dissanayake attributes Moon's alienated sentiments about the rapidly changing world and the decline of the family to "the

intrusiveness of capitalist modernity." In "The Class Imaginary in Fruit Chan's Films," he suggests that Chan's work "allows us to focus on class as an important concept in understanding the filmic representations of social experience."³⁴

To connect this general notion of class and marginality to Hong Kong's historical context, Yau Ka-fai uses *Made in Hong Kong* and the other two parts of the "Handover Trilogy" to explore his concept of a "minor Hong Kong cinema" as "a cinema that deterritorializes within the heart of what is considered major."³⁵ It is less "a cinema at the margin" than "a strategy to conceptualize and develop certain suggestive examples in order to respond to specific geo-historical situations." Yau claims that the "Handover Trilogy" dwells upon "the failed, the vanished, and the under-represented to make Hong Kong appear at the intriguing moment of 1997, as well as explore new perspectives for re-channeling Hong Kong and its histories."³⁶

Laikwan Pang takes the theme of death a step further to explore the film in the context of Hong Kong's cultural identity. In "Death and Hong Kong Cinema," she suggests that the confused state of the four youngsters' identities forces the audience to reflect on the meaning of their deaths:

Instead, they are trapped in the threshold between youth and adulthood, and their deaths can be seen as a willful challenge and refusal to pass through the rite of passage provided by the institution in order to remain infinitely in the enjoyment of "non-identity."³⁷

To her, Susan's dead letter to her parents "establishes a communication between the two generations, between the deceased and her parents." Moon's posthumous voice throughout the film also makes connection with the audience directly. Although there is a sense of uncertainty about Hong Kong's identity at a moment of critical transition, the film suggests that "its subjectivity is clearly

revealed in the very process of communication.” Dialogue is possible beyond and after the youngsters’ death trips:

Death crystallizes the communication difficulties between the two generations, and allegorically between the two lands of Hong Kong and the mainland; but at the same time it also makes dialogue possible.³⁸

Shu-mei Shih, in her “After National Allegory,” also reads *Made in Hong Kong* as an allegorical narrative. She analyzes the “national” allegorical implications in Chan’s “Handover Trilogy” to illustrate the subtle changes in Hong Kong’s sense of identity in relation to its colonial past and Chinese rule after the handover. She suggests that the allegorical subject in *Made in Hong Kong*, the first part of the “Handover Trilogy,” is time itself:

It is about the negation of colonial-inflected temporality of nostalgia and Chinese temporality of history (“the future belongs to China”), and the displacement of these temporalities by a different one that exceeds and escapes definition in normative language. Through this temporality, an ambiguous sense of Hong Kong cultural identity is articulated in the form of double refusal: refusing the temporality of colonial nostalgia as well as Chinese takeover.³⁹

While these interpretations touch on the double-coded meaning of the general and the specific, many issues still remain to be examined. How do we understand Chan’s realism in relation to his independent motivations? What kinds of aesthetic and cultural values are disseminated in independent oeuvres like Chan’s? How do we decipher class and social marginality in relation to Hong Kong’s specific architectural and living spaces? In what way can the assertion of subjectivity be revealed through the analysis of the ghostly afterlife beyond death? How do the film’s *mise-en-scène*,

sound and voice, camera shots as well as narrative structure shape our understanding of the double bind? The close readings of the film in subsequent chapters attempt to tackle these intriguing questions.

Reading the film: angle, method, and approach

Made in Hong Kong shows a carefully crafted web-of-life plotline which weaves together four major lines of action. This is a common narrative technique in classic and contemporary youth films in world cinema. Precedents of these in international cinema can be found in Luis Buñuel's *The Forgotten Ones* (*Los Olvidados*, 1950) and *Oshima's Cruel Tragedy of Youth* (*Seishun zankoku monogatari*, 1960). More recent productions in Chinese-language cinemas, such as Zhang Yuan's *Beijing Bastards* (1993) and Tsai Ming-liang's *Rebels of the Neon God* (1992), also involve many disenchanting youthful characters and the ways in which their paths intersect. Like these youth films about urban alienation, each major character in *Made in Hong Kong* functions to illuminate some basic problems of capitalistic modernity. Themes of marginality, alienation, homelessness, and death are central to the critique of such a society. Despite this grim portrayal, Chan holds on to a simple faith in the potential for genuine human communion among the youngsters themselves. Such a communion may be short-lived and rare but it serves well as an act of "disalienation" that counters the condition of estrangement.

The film begins with two important segments which introduce the four major characters. The opening scene is a group of youngsters playing in a basketball court, in which Moon's voice-over narrates his and Sylvester's background as lower-class inhabitants in the government housing estates. Like many ordinary teenage boys who find the basketball playground more spacious

than their congested cubicles, they figure as disaffected kids at the margin of Hong Kong society. Moon works for triad gangs and identifies himself as a “young gangster.” He boasts ironically that he has a mentally retarded boy, Sylvester, as his follower. In the same segment, Moon and Sylvester meet Ping and her mother in another type of public housing estate, suggesting that Ping shares a similar lower-class background. This is followed by a segment on Susan’s suicide after her lonesome stroll on the rooftop of a building. It is a major scene shot in light blue tone which recurs in the latter parts of the film. Sylvester then picks up Susan’s two dead letters which later are in Moon’s hands.

While the film provides an intricate web of the youngsters’ lives, Moon’s point of view is the major focus. His voice-over not only serves as a narrative device throughout the whole film but also functions as an eerie dead man’s voice, or what Michel Chion calls an *acousmètre*. It takes us through a series of death trips with Moon’s commentary on an earlier state of himself, his peers, and the society in which he lives.

Moon lives in a broken family where he is in constant conflict with his mother about his father’s extra-marital affair and problems about family expenses. Abandoning the family, his father keeps a mistress and a baby girl. As a high school drop-out, Moon becomes his mother’s object of scorn. While he admires and imitates heroes of action films in both local and international cinemas, he lacks any heroic stature and offers no hope and future from his mother’s point of view. Tired of such a shattered situation, his mother also shirks her parental responsibility and runs away. Moon does not have a proper job, leading a wretched life by collecting debts for triad gangsters. During this meaningless business, he meets Ping and flirts with her. Witnessing Ping in a similarly unhappy family and suffering from a terminal disease, Moon wishes to save her but in vain. With a pistol from Brother Wing, one gangster leader, he also fails to carry out an assassination assignment of murdering

two businessmen from Shenzhen. After this failed mission, he is attacked by an unknown gangster and then hospitalized. He survives the murder only to be informed of Ping's death. As Sylvester is proved useless to the gangster, he is then tragically gunned to death. Knowing this sad news, Moon decides to shoot Brother Wing. As a successful avenger of his friend's death, he is finally exiled on a path of no return. After killing Brother Wing and another gangster Fat Chan, he commits suicide, following in Susan's footsteps. He ends his journey of death right before the Hong Kong handover in 1997. In his ghostly acousmatic voice, he narrates the last scene of the film where he has a spiritual communion with Ping, Sylvester, and Susan.

The symbolic meanings of Moon depend largely on the roles and functions of the two primary female characters and Sylvester. Like Moon, Ping grows up in a fatherless family. Being abandoned, she and her mother are continuously harassed by loan sharks and triad gangs. With her fatal kidney disease, she hopelessly awaits her impending death. Unlike Moon who motivates his own actions, Ping is more passive and has no control over her life. Even the issue of her kidney transplant is communicated between her mother and the social worker. Her destiny is in the hands of failing adults who do not have the ability to protect her. She flirts with Moon and enjoys being with him and Sylvester. They spend their time together in congested housing estates and in the graveyard. Toward the end, Moon moans over the brevity of her life and laments that he could not save her. In a similar way, Susan embarks on a short and tragic journey. She is also portrayed as a lower-class inhabitant as her aged parents reside in a public housing estate. The depiction of her unfortunate romantic relationship with her teacher is brief but serves well to parallel the experiences of abandonment shared by the other youngsters. She remains a voiceless apparition who appears in Moon's wet dreams and fantasies until the very end of the film when she reads aloud her own dead letter. She figures as

an image rather than a fully developed character. Her victimhood illuminates the disaffection of other youngsters, especially Sylvester who is constantly subject to other people's maltreatment because he is mentally retarded. Again and again, he is bullied by teenage schoolboys in the street and in the public toilet. While he is the one who picks up Susan's dead letters, he does not have a clear idea of the message of death. However, he is not immune from death and suffering. Like Ping, he does not have control over his life. He follows Moon around, hopelessly seeking protection which can only be temporary. He is killed by triads when he is no longer instrumental. A moving, albeit inarticulate and unheroic character, he shares all the other youngsters' longing for care and concern in a heartless city. He expresses his innocent yearning for communion through his crush on Ping and his genuine friendship with Moon.

The most interesting things about the film cannot be recapitulated precisely and thoroughly by the plot summaries and character sketches above. To show how the bleak destinies of the youngsters are intertwined with each other, Chan develops a film narrative with a unified set of interdependent elements which include color, sound, voice, characterization, and camera shots and movements. The recurrent motifs of death, such as suicide, terminal disease, dark indoor spaces, graveyard, hospital, and murder, unravel an ensemble of death voyages. The repeated use of major scenes and images which provide parallelism and echoes of rhythm contributes to the poetic power of the film. The artistic employment of parametric elements such as sound and voice-over are central to understanding the possibility of communication in the ghostly afterlife of the characters. The later chapters of this book demonstrate how these film elements illuminate the themes of youth, death, marginality, and alienation.

There exists a variety of methods to reading films, including film-formalistic analysis, theory-driven approaches informed by Marxism, psychoanalysis, feminism, semiology, and more recent

cultural studies approaches. This book offers some historical, cultural, and theoretical perspectives to the reading of Chan's remarkable film, emphasizing the importance of textual studies and strategies of reading the film images of death and marginality in their historical and cultural contexts. Instead of adopting a segment-by-segment analysis, it is organized through major arguments and topics pertaining to the social and cultural milieu of Hong Kong and the rest of the world. This approach also stresses the need to decipher the history of a given film's production, distribution, and reception, exploring related issues of authorial intention, intersubjectivity, and imagined communities.

While emphasizing *Made in Hong Kong*, the book sheds comparative light on Chan's later work and other categories of Hong Kong and global cinema. While genre classification is never neat and stable, *Made in Hong Kong* is discussed in relation to genres such as ghost, gangster, and martial arts films as well as stories about problem youth and growing up. To interrogate the notion of "independence," Chapter 2 discusses the problem of periodization and classification of independent films in Hong Kong, and illustrates how Chan's "independent motivations and intentions" have shaped the politics of access and recognition that he plays out in his cinematic practices. It foregrounds the ways in which aesthetic and cultural values are disseminated and circulated in a deterritorialized global space.

What follows are two chapters to be read in conjunction with each other. Chapter 3 explores Chan's "impure" realistic film style in Hong Kong's specific cinematic context and in comparison with other filmmakers in world cinema and contemporary Chinese-language cinema. Chapter 4 shows that genre subversion in *Made in Hong Kong* is done with the mobilization of "realistic" elements as an effective means of defamiliarization. My argument is that "realistic motivations," as neo-formalists would call them, do not only aim to "reflect" but also to "defamiliarize" the "real." I call

this endeavor, following Guy Debord, an “art of *détournement*” to indicate that artistic recoding of the heroic young gangster genre in *Made in Hong Kong* is both a strategy of resistance and an articulation of voices from the grassroots. Realism as a style is then a form of social and cultural critique.

Chapters 5 and 6 continue with this issue of marginality in the socio-economic dimension by focusing on Chan’s “quasi-realism,” which refers to his mixed use of surrealist and ghostly elements in his “social-realist” films. Through the conceptualization of the “ghostly city” as an aesthetic category in his films, haunting as an epistemology serves as an antidote to mystification. While the study of aesthetics may entail what is universal and generalizing, the feeling of homelessness is contextualized in the history of Hong Kong’s low-cost housing estates and other similar marginalized urban spaces. This historicized view of “the ghostly” in what is local, grassroots, and unique in Hong Kong cannot be understood without reference to how the homogenizing and hegemonic forces are suppressing and repressing the histories of forgotten people and spaces. This observation of the local-global connection offers different views to understanding the film as an epitome of localism. Chapter 6 in particular is primarily concerned with how this demystification of “the ghostly” provides access to the “secrets of class” inherent in the haunting feeling. It analyzes how “the ghostly” generates possibilities of countering estrangement and alienation at the levels of representation and reception, and asks how we can speak about personal expression and purposeful horizontal communication in a world of many constraints. While admitting the limitations of the Romantic notion of “the personal,” it is enlightening to see how “the personal” offers ways of surviving in an intersubjective web of socio-economic relations.

Notes

Chapter 1 Introduction: History beyond the Death Trips

- 1 Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction*, 31.
- 2 The names that are used in the book follow those that appear in the English subtitles of the film. Those that appear in the brackets indicate the *pinyin* and Cantonese transcription respectively.
- 3 See “Interview with Fruit Chan” in Appendix 1 of this book.
- 4 The term “the cruel tragedy of the youth” comes from Nagisa Oshima’s famous film *Cruel Story of Youth* made in 1960. Fruit Chan admits that Oshima is one of his important influences from international cinema. See Chapter 3 for details.
- 5 See “*Made in Hong Kong*. A Production File,” VCD (in Cantonese), produced by Nicetop Independent and Team Work Production House (Hong Kong: Shu Kei’s Creative Workshop, 2001).
- 6 “The New Hong Kong Cinema” that I refer to here draws on the claim made by the Series General Editors of “The New Hong Kong Cinema Series”: “The New Hong Kong Cinema came into existence under very

- special circumstances, during a period of social and political crisis resulting in a change of cultural paradigms. Such critical moments have produced the cinematic achievements of the early Soviet cinema, neorealism, the ‘nouvelle vague,’ and the German cinema in the 1970s and, we can now say, the New Hong Kong Cinema” (from the Series Preface).
- 7 Walter Benjamin, “Theses on the Philosophy of History,” in *Illuminations*, 255.
 - 8 See Chapter 2 for more on Lam Wah-chuen, whose *The Runaway Pistol* (2002) was inspired by his collaboration with Chan when they produced *Made in Hong Kong*. See Xiao Bai, “The Indie’s Search for Space within the Commercial Institution” (in Chinese); and Bryan Chang, “Independent Mediations,” in *The Age of Independents: New Asian Film and Video*, ed. Bobo Lee.
 - 9 See Appendix 2 of this book for details.
 - 10 Miriam Hansen, foreword to Oskar Negt and Alexander Kluge, *Public Sphere and Experience: Toward an Analysis of the Bourgeois and Proletarian Public Sphere*, xiv.
 - 11 See Natalia Chan Sui-hung, “The Cruel Tragedy of Youth: On Fruit Chan’s *Made in Hong Kong*,” in *Cinedossier*, trans. Doris Li-wen Chang; Yau Ka-fai, “3rdness: Filming, Changing, Thinking Hong Kong”; and Bono Lee, “*Made in Hong Kong* and the Experience of Public Housing Estates” (in Chinese). *Made in Hong Kong* is often praised for its close attention to what is most local.
 - 12 Manuel Castells, “Grassrooting the Space of Flows,” in *Internationalizing Cultural Studies: An Anthology*, ed. Ackbar Abbas and John Nguyet Erni, 630.
 - 13 See Appendix 1, “Interview with Fruit Chan.”
 - 14 US\$1 equals HK\$7.8.
 - 15 In “*Made in Hong Kong*. A Production File,” Fruit Chan expresses his preference for this sense of authenticity associated with amateur actors.
 - 16 Fruit Chan received financial support from film fund associations in Japan, Korea, and France. See Appendix 2 of this book.
 - 17 People often mistake *Public Toilet* as the third piece of the “Prostitute Trilogy,” but in fact the trilogy is still incomplete.

- 18 See Emanuel Levy, *Cinema of Outsiders: The Rise of American Independent Film*, Greg Merritt, *Celluloid Mavericks: The History of American Independent Film*, and Esther M. K. Cheung, "Dialogues with Critics on Chinese Independent Cinemas."
- 19 See Peter Wollen, "The Auteur Theory," in *Film Theory and Criticism: Introductory Readings*, ed. Leo Braudy and Marshall Cohen.
- 20 See Appendix 1: "Interview with Fruit Chan."
- 21 Wendy Gan, *Fruit Chan's Durian Durian*, 25–41.
- 22 Tony Rayns, "Made in Hong Kong," 48.
- 23 See Gan's view.
- 24 Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance*, 33.
- 25 See Appendix 1: "Interview with Fruit Chan."
- 26 Timothy Corrigan, "The Commerce of Auteurs: Coppola, Kluge, Ruiz," in *A Cinema without Walls: Movies and Culture after Vietnam*, 104.
- 27 See Audrey Yue, "In the Mood for Love: Intersections of Hong Kong Modernity," in *Chinese Films in Focus: 25 New Takes*, ed. Chris Berry.
- 28 See Chapter 4 for references to their films.
- 29 Law Kar, "An Overview of Hong Kong's New Wave Cinema," in *Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau, 32.
- 30 See Lam Keeto's short comment on *Little Cheung* on Hong Kong Film Critics Society Homepage (in Chinese), http://www.filmcritics.org.hk/big5/?mod=articles&task=show_item&cat_id=0144&item_id=00000353 (accessed August 31, 2004).
- 31 Chan, "The Cruel Tragedy of Youth," 80.
- 32 Chan, "The Cruel Tragedy of Youth," 77.
- 33 Chan, "The Cruel Tragedy of Youth," 80.
- 34 Wimal Dissanayake, "The Class Imaginary in Fruit Chan's Films."
- 35 See Yau Ka-fai's abstract to "Cinema 3: Towards a 'Minor Hong Kong Cinema'."
- 36 Yau, "Cinema 3," 560.
- 37 Laikwan Pang, "Death and Hong Kong Cinema," 19.
- 38 Pang, "Death and Hong Kong Cinema," 22.
- 39 Shu-mei Shih, "After National Allegory," in *Visuality and Identity: Sinophone Articulations across the Pacific*, 149.

Chapter 2 Authenticity and Independence

- 1 This is sometimes included as the subtitle of Jean-Paul Sartre's major work *Being and Nothingness: An Essay on Phenomenological Ontology*. See also Esther M. K. Cheung's claim: "[l]imited independence is our ontological condition" in "*Durian Durian: Defamiliarisation of the 'Real'*," in *Chinese Films in Focus II*, ed. Chris Berry.
- 2 Bryan Chang, "Independent Meditations," in *The Age of Independents: New Asian Film and Video*, ed. Bobo Lee, 31.
- 3 May Fung, "i-Generations: A Tentative Study" (in Chinese), in *i-Generations: Independent, Experimental and Alternative Creations from the 60s to Now*, ed. Hong Kong Film Archive; Connie Lam, "Hong Kong Independent Scene in the 90s," in *The Age of Independents*, ed. Lee.
- 4 See Fung, "i-Generations," 5.
- 5 Fung, "i-Generations," 5.
- 6 See Lam, "Hong Kong Independent Scene in the 90s," 4.
- 7 See Fung, "i-Generations," 4.
- 8 See Law Kar, "The Significance of *The Arch*," in *A Comparative Study of Post-War Mandarin and Cantonese Cinema: The Films of Zhu Shilin, Qin Jian and Other Directors*. For a comprehensive study of Tang Shu-shuen, see Yau Ching, *Filming Margins: Tang Shu Shuen, a Forgotten Hong Kong Woman Director*.
- 9 See n18 in Chapter 1.
- 10 Stuart Klawans et al., "Round Table: Independence in the Cinema."
- 11 Greg Merritt, *Celluloid Mavericks: The History of American Independent Film*.
- 12 Chuck Kleinhans, "Independent Features: Hopes and Dreams," in *The New American Cinema*, ed. Jon Lewis, 308.
- 13 Chang, "Independent Meditations," 31.
- 14 Long Tin, "Is There Independence after Entering the Mainstream?" *The 28th Hong Kong International Film Festival: Festival News*, no. 2 (2004), <http://www.hkiff.org.hk/hkiff28/eng/info/fn25.html> (accessed August 31, 2004).
- 15 Sam Ho, "The Hong Kong Indie: New Times, New Art."
- 16 Yau Ka-fai, "3rdness: Filming, Changing, Thinking Hong Kong."

- 17 See Gan's classification in *Fruit Chan's Durian Durian*, 18–20.
- 18 Gan, *Fruit Chan's Durian Durian*, 19. See also Cheuk Pak-tong's discussion of the New Wave Cinema through which Gan derives her generalization.
- 19 See Elise McCredie, "Clara Law: An Impression of Permanence," <http://www.realtimearts.net/rt43/mccredie.html> (accessed June 30, 2004).
- 20 Raymond Williams, *Marxism and Literature*.
- 21 Edmond Pang, Carol Lai, Barbara Wong, and Wong Ching-po are cases in point. These young filmmakers have all produced experimental pieces before making their industrial debut.
- 22 See Esther M. K. Cheung, "Introduction: Cinema and the City at a Moment of Danger," in *Between Home and World: A Reader in Hong Kong Cinema*, ed. Cheung and Chu.
- 23 Williams, *Marxism and Literature*.
- 24 Appendix 1: "Interview with Fruit Chan."
- 25 See Chang, "Independent Meditations," 30.
- 26 See Ho, "The Hong Kong Indie," 9.
- 27 See Cheung, "*Durian Durian*."
- 28 Tony Rayns, "Made in Hong Kong," 48.
- 29 Michel de Certeau, *The Practice of Everyday Life*, 30.
- 30 It took the Best Screenplay prize and Qin Hailu won as Best New Artist at the 20th Hong Kong Film Awards.
- 31 Sources of these rare archives come from Fruit Chan's agent at Nicetop Independent.
- 32 See Audrey Yue, "*In the Mood for Love*: Intersections of Hong Kong Modernity," in *Chinese Films in Focus: 25 New Takes*, ed. Chris Berry.
- 33 See Xiao Bai, "The Indie's Search for Space within the Commercial Institution," 36–38.
- 34 Alexander Horwath, "Hong Kong International Film Festival 2000," <http://www.fipresci.org/festivals/text/hkah.html> (accessed August 31, 2004).
- 35 See Esther M. K. Cheung, "The City That Haunts: The Uncanny in Fruit Chan's *Made in Hong Kong*," in *Between Home and World*, ed. Cheung and Chu.
- 36 Charles Taylor, "The Politics of Recognition," in *Multiculturalism: Examining the Politics of Recognition*, ed. Amy Gutmann.

- 37 Mette Hjort, "Danish Cinema and the Politics of Recognition," in *Post-theory: Reconstructing Film Studies*, ed. David Bordwell and Noel Carroll.
- 38 This assertion may be at odds with the postmodernist view that identity is "made" rather than "given"; while there is no room for this debate at length in this context, what needs to be stressed here is the filmmaker's intention and motivation to be "true" to himself. It is hard to verify one's motives and intentions but it can be generally observed that authentic self-expressions are valued by many indie filmmakers. Such discursive practices always translate into action and deeds even when some of them are seeking financial support from the industry.
- 39 *Bugis Street* (1995), a film about the transvestites and transsexual prostitutes in Singapore's red-light district in the 1960s, enabled Yonfan to attract greater international attention. His subsequent films, *Bishonen – Beauty* (1998), *Peony Pavilion* (2001), and *Color Blossoms* (2004), show an obsession for sexuality, homosexuality, and eroticism. Fruit Chan worked with Yonfan in writing *Bugis Street* and in producing *Color Blossoms*.
- 40 See Michael Warner, "Publics and Counterpublics," 56n3, 57.
- 41 See Appendix 2 for a list of overseas film festivals in which Chan's films have been screened and circulated.
- 42 Mette Hjort and Scott MacKenzie, eds., "Dogma 95 Manifesto and Its Progeny," in *Purity and Provocation: Dogma 95*, 199.

Chapter 3 There Are Many Ways to Be Realistic

- 1 Victor Shklovsky, quoted in Kristin Thompson, *Breaking the Glass Armor: Neoformalist Film Analysis*, 197.
- 2 Thompson, *Breaking the Glass Armor*, 16, 198.
- 3 Thompson, *Breaking the Glass Armor*, 200.
- 4 Thompson, *Breaking the Glass Armor*, 198.
- 5 See Appendix 1: "Interview with Fruit Chan."
- 6 Li Cheuk-to, "Young and Dangerous and the 1997 Deadline," in *Hong Kong Panorama 96-97*, ed. Hong Kong Urban Council, 10.

- 7 See Wendy Gan, *Fruit Chan's Durian Durian*, and Wendy Kan, "The Real Hong Kong: Fruit Chan Captures the Wrenching Transition of the Ex-British Colony," *Time Asia*, March 8, 1999, <http://www-cgi.cnn.com/ASIANOW/time/asia/magazine/1999/990308/fruit1.html> (accessed August 31, 2007).
- 8 Bono Lee, "Fruit Chan's Style" (in Chinese), *Hong Kong Economic Times*, January 13, 2000, Music and Culture section; Esther M. K. Cheung, "*Durian Durian*: Defamiliarisation of the 'Real'," in *Chinese Films in Focus II*, ed. Chris Berry; and Li Zhanpeng, "The Absurd Fruit Chan" (in Chinese), *Macao Daily News*, February 25, 2004, Literary supplement.
- 9 Appendix 1: "Interview with Fruit Chan."
- 10 My translation. Author unknown, "DV is Free: Dialogues with Jia Zhangke on Film in a Digitalized Era" (in Chinese), *Let's DV*, <http://video.sina.com.cn/dv/2005-09-09/140610700.html> (accessed August 31, 2007).
- 11 Michael Berry, "Jia Zhangke: Capturing a Transforming Reality," in *Speaking in Images: Interviews with Contemporary Chinese Filmmakers*, 192.
- 12 Sandra Shih, "TIDF Documents 129 Versions of Reality," *Taiwan Journal*, November 17, 2006, <http://taiwanjournal.nat.gov.tw/ct.asp?xItem=23486&CtNode=118> (accessed August 31, 2007).
- 13 See Cheung, "*Durian Durian*."
- 14 See Chapter 2 in this book where "independent filmmaking" is discussed in relation to Charles Taylor's idea of the moral dimension of the self.
- 15 Chris Berry and Mary Farquhar, "Realist Modes: Melodrama, Modernity, and Home," in *China on Screen: Cinema and Nation*, 77.
- 16 Stephen Teo, *Hong Kong Cinema: The Extra Dimensions*, 138.
- 17 Teo, *Hong Kong Cinema*, 138.
- 18 See Robin Gatto and Nassim Maoui, "Fruit Chan: The Career Interview," in *FilmFestivals.com*, August 29–September 8, 2002, http://www.filmfestivals.com/cgi-bin/fest_content/festivals.pl?debug=&channelbar=&fest=venice&page=read &partner=generic &year=2002&lang=en&text_id=23127 (accessed August 31, 2007).

- 19 See Laikwan Pang, *Building a New China in Cinema: The Chinese Left-Wing Cinema Movement, 1932–1937*; Zhang Yingjin, *Chinese National Cinema*; and Berry and Farquhar, *China on Screen*, on different modes of realism in Chinese cinema.
- 20 See Ng Ho, “The Confessions of a Film Anarchist,” in *Hong Kong New Wave: Twenty Years After*, ed. Provisional Urban Council.
- 21 Literary and filmic examples include Zhao Zifan’s *Halfway Down* (1953), Li Kuang’s *North Light* (1953), Sima Changfeng’s *Spring in Northern Country* (1959), and *Home, Sweet Home* (1950, dir. Yueh Feng).
- 22 Zhang Zhen, “Building on the Ruins: The Exploration of New Urban Cinema of the 1990s,” in *The First Guangzhou Triennial: Reinterpretation: A Decade of Experimental Chinese Art (1999–2000)*, ed. Wu Hung et al., 113.
- 23 Marshall Berman, *All That Is Solid Melts into Air: The Experience of Modernity*, 15.

Chapter 4 The Art of Détournement

- 1 Guy Debord, *The Society of the Spectacle*, 133.
- 2 Together with the concepts of derive and the spectacle, *détournement* comes from the Situationist International. See Ken Knabb, ed., *Situationist International: Anthology*, 50.
- 3 Debord, *The Society of the Spectacle*, 144.
- 4 Debord, *The Society of the Spectacle*, 145–46.
- 5 Chris Jenks, “Watching Your Step: The History and Practice of the *Flâneur*,” in *Visual Culture*, ed. Stephen Jenks, 154.
- 6 See Meaghan Morris, “Transnational Imagination in Action Cinema: Hong Kong and the Making of a Global Popular Culture,” 182.
- 7 Thompson, *Breaking the Glass Armor*, 18.
- 8 Thompson, *Breaking the Glass Armor*, 19.
- 9 The series includes *Young and Dangerous 1* (1996), *Young and Dangerous 2* (1996), *Young and Dangerous 3* (1996), *Young and Dangerous 4* (1997), *Young and Dangerous 5* (1998), *Young and Dangerous: The Prequel* (1998), and *Young and Dangerous 6: Born*

- to be King* (2000). The first three parts had a box office of around HK\$63.1 million in total. However, the popularity of the series did not last long. Its last part had a box office of only HK\$7.7 million.
- 10 Examples include *The Storm Riders* (1998), *Dance of a Dream* (2001), *Infernal Affairs* (2002), and *Initial D* (2005).
- 11 See the description in the jacket cover of the video. Artists who participated in this project include Nose Chan, Leung Chi-wo, Art Jones, Ellen Pau, Olive Leung, Sara Wong Chi-hang, tamshui:\, and Mathias Woo. *Star City* was curated by Elaine Ng and produced by Nose Chan.
- 12 Lisa Odham Stokes and Michael Hoover, *City on Fire: Hong Kong Cinema*, 81.
- 13 See Greg Urban, *Metaculture: How Culture Moves through the World*, 260–65.
- 14 See discussion in Chapter 2.
- 15 Wimal Dissanayake, *Wong Kar-wai's Ashes of Time*, 94.
- 16 Dissanayake, *Wong Kar-wai's Ashes of Time*, 95.
- 17 Dissanayake, *Wong Kar-wai's Ashes of Time*, 84.
- 18 Stephen Ching-kiu Chan, "Figures of Hope and the Filmic Imaginary of *Jianghu* in Contemporary Hong Kong Cinema," in *Between Home and World*, ed. Cheung and Chu, 304.
- 19 Examples include King Hu's *Dragon Inn* (1967) and *A Touch of Zen* (1970), Chang Cheh's *One Armed Swordsman* (1967) and *Blood Brothers* (1973), Tsui Hark's *The Butterfly Murders* (1979) and *Zu: Warriors from the Magic Mountain* (1983), and Ching Siu-tung's *Duel to the Death* (1983), *A Chinese Ghost Story* (1987), and *Swordsman 2* (1992).
- 20 The more recent examples of turning the *jianghu* into a political allegory are Johnnie To's *Election 1* (2005) and *Election 2* (2006).
- 21 Li Cheuk-to, "Young and Dangerous and the 1997 Deadline," 10.
- 22 My translation. The theme song "I can take charge" is sung by the rock group Wind Fire Sea. Its group members, Jordan Chan, Michael Tse, and Jason Chu, play the roles of Chan Ho-nam's comrades in the series.
- 23 John G. Cawelti, "The Concept of Formula in the Study of Popular Literature," 389.

- 24 David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 86.
- 25 The translation is taken from the English subtitle in the film.
- 26 Ng Ho, quoted in Stephen Ching-kiu Chan, "Figures of Hope and the Filmic Imaginary of *Jianghu* in Contemporary Hong Kong Cinema," in *Between Home and World*, ed. Cheung and Chu, 303.
- 27 The protagonists in gangster films who are in a state of homeless include young Ho-nam (Nicholas Tse) in *Young and Dangerous: The Prequel*, Dagger (Francis Ng) in Cha Chuen-yee's *Once Upon a Time in Triad Society 2*, Kau (Lau Ching-wan) and Matt (Francis Ng) in Wai Ka-fei's *Too Many Ways to Be No. 1* (1997), and perhaps the most typical of all are the hitmen in Johnnie To's *Exiled* (2006), just to name a few.
- 28 See Julian Stringer, "'Your Tender Smiles Give Me Strength': Paradigms of Masculinity in John Woo's *A Better Tomorrow* and *The Killer*," in *Between Home and World*, ed. Cheung and Chu.
- 29 Stokes and Hoover, *City on Fire*, 82.
- 30 It is stated in the film that 1956 was the year when the slum fire happened, but the correct year of this major fire in Hong Kong's history is 1953.
- 31 Jenks, "Watching Your Step," 154.
- 32 Stokes and Hoover, *City on Fire*, 82.
- 33 Graham B. McBeath and Stephen A. Webb, "Cities, Subjectivity and Cyberspace," in *Imagining Cities: Scripts, Signs, Memory*, ed. Sallie Westwood and John Williams, 252.
- 34 Laikwan Pang, "Death and Hong Kong Cinema," 28.

Chapter 5 In Search of the Ghostly in Context

- 1 See Appendix 1 in this book.
- 2 See Esther M. K. Cheung, "*Durian Durian*: Defamiliarisation of the 'Real'."
- 3 Terms such as "ghosts," "specters," "haunting," and "hauntology" have entered into critical vocabulary of cultural and urban studies. A genre of spectrality in critical literature is in the making with the general

aim of coming to grips with the new world order after the events of 1989. One of the most notable contributions of course is Derrida's *The Specters of Marx*, which provides an important critique of this new world order that proclaims the death of Marx and Marxism.

- 4 Avery F. Gordon, *Ghostly Matters: Haunting and the Sociological Imagination*, 8.
- 5 Gordon, *Ghostly Matters*, 3.
- 6 Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance*, 76–79.
- 7 See Esther M. K. Cheung, “The Hi/Stories of Hong Kong”; and Ho-fung Hung, “Rediscovering the Rural in Hong Kong’s History: Tankas, Hakkas, Puntis and Immigrant Farmers under Colonialism.”
- 8 Henri Lefebvre, *The Production of Space*, 182–83.
- 9 Lefebvre, *The Production of Space*, 35.
- 10 Charles Baudelaire, “The Swan,” translated by Anthony Hecht, in *The Flowers of Evil*, ed. Marthiel and Jackson Mathews, 110.
- 11 See Marshall Berman, *All That Is Solid Melts into Air*.
- 12 See Li Cheuk-to, “Introduction,” in *Phantoms of the Hong Kong Cinema*, 9. He suggests what I would call a “socio-psychoanalysis” of the Hong Kong cinema. He argues that there is a “coincidence of the Horror genre’s resurgence with the territory’s preoccupation with its future and the question of China taking over control in 1997 . . . Since 1982, the Hong Kong cinema had produced on average, a total of ten Horror films per year.”
- 13 Stephen Teo, *Hong Kong Cinema*, 229.
- 14 Sek Kei, “The Wandering Spook,” in *Phantoms of the Hong Kong Cinema*, ed. Urban Council, 13.
- 15 The notion of the “uncanny” comes from Sigmund Freud’s explication of male neurotic fear. The source of his argument is based on the double semantic of the *unheimlich* which is the German term for “the uncanny.” As the uncanny involves what is unfamiliar and hidden at the same time, it incites fear, dread, and homelessness when *what is familiar returns as the unfamiliar*. If “the uncanny” refers to what is frightening and what arouses dread and horror, Hong Kong in the 1980s and 90s can be described as “an *unheimlich* house” — a haunted house. To extend the Freudian uncanny to the collective psychical

- condition of a people, we can see a striking parallel between repression and colonization. In the case of the people who either fled from their home or those who stayed and felt haunted, the “return” of the Chinese sovereignty was frightening. “Chineseness” — which at this historical juncture can be deciphered as a merging of nation and state — was both familiar and unfamiliar at the same time. If repression is the banishment of thoughts and impulses that conflict with the superego, colonial and capitalist modernity has in fact created a *habitus* for the people of Hong Kong. Although a total process of de-sinicization has never happened in Hong Kong, the possible “onset” of a communist regime even with the “Chinese” label would be unimaginable and haunting.
- 16 See *City on Fire* by Lisa Odham Stokes and Michael Hoover for their adoption of the Marxist approach in the analysis of film and its mode of production. See Stephen Chan, “Figures of Hope and the Filmic Imaginary of *Jianghu*”; and Blanche Wing-ki Chu, “The Ambivalence of History: Nostalgia Films as Meta-Narratives in the Post-colonial Context,” in *Between Home and World*, ed. Cheung and Chu, for the discussions of the middle-class people’s search for the status quo during the transition to 1997.
 - 17 Fredric Jameson, *The Cultural Turn: Selected Writings on the Postmodern, 1983–1998*.
 - 18 See Jameson’s chapter titled “The Brick and the Balloon: Architecture, Idealism and Land Speculation,” in *The Cultural Turn*. His views on “the second modernity” come from Charles Jencks.
 - 19 See Rey Chow, “A Souvenir of Love,” in *Ethics after Idealism: Theory, Culture, Ethnicity, Reading*; Leung Ping-kwan’s chapter on nostalgia films in *Hong Kong Culture* (in Chinese); Blanche Wing-ki Chu’s M. Phil thesis titled *The Representation of Space in Hong Kong Nostalgia Films*, Chapter 2; and Abbas, *Hong Kong*. See also Natalia Chan Sui-hung, “Rewriting History: Hong Kong Nostalgia Cinema and Its Social Practice,” in *The Cinema of Hong Kong: History, Arts, Identity*, ed. Poshek Fu and David Desser, for a discussion of other nostalgia films and a similar argument.
 - 20 See *Little Cheung, Durian Durian, Hollywood Hong Kong* for the former, and *Dumplings* for the latter.

- 21 My translation. Susanna T., "No Future! No Future! Fruit Chan Speaks about *Made in Hong Kong*," in *Hong Kong Panorama 97-98*, 54.
- 22 Refer to Yim Ho's *Social Worker, Episode 3* (1977), the ending of which suggests that young people are unavoidably influenced by the unfavorable living environment. Such a theme is also common in the early New Wave films about youth crime. The public housing is imagined as a residential area populated by broken families, prostitutes, triad society members, and drug takers. Among these residents are the rebellious or materialistic young people who are prone to committing crimes. Another example is Alex Cheung's *Man on the Brink* in which the public housing estate is like "a hell on earth," to quote from Ng Ho, "The Confessions of a Film Anarchist," 56. Other examples are Cha Chuen-yee's *The Rapist* and *Red to Kill* (both in 1994) focusing on rape cases, and Jeff Lau's *Out of the Dark* (1995) depicting public housing as a haunted and desolated space.
- 23 See Li Cheuk-to, "*Young and Dangerous* and the 1997 Deadline," 10.
- 24 See http://en.wikipedia.org/wiki/Shek_Kip_Mei_Estate for pictures of the seven-storey blocks and Mei Ho House (accessed August 31, 2007).
- 25 D. W. Drakakis-Smith, *High Society: Housing Provision in Metropolitan Hong Kong 1954 to 1979: A Jubilee Critique*, 44.
- 26 Abbas, *Hong Kong*, 86.
- 27 See Drakakis-Smith, *High Society*, 44; and John K. Keung, "Government Intervention and Housing Policy in Hong Kong: A Structural Analysis."
- 28 Ludmilla Kwitko, *Local Manifestations and Global Linkages: The Political Economy of Public Housing in Hong Kong*.
- 29 Keung, "Government Intervention and Housing Policy in Hong Kong."
- 30 This legitimacy crisis associated with events in mainland China during the Cultural Revolution had coincidentally turned the MacLehose era into a period during which a kind of "home at Hong Kong mentality" was nourished.
- 31 See Lui Tai-lok, "Home at Hong Kong," in *Changes in Hong Kong Society through Cinema* for a detailed discussion of "home at Hong Kong mentality" and the contested views of housing expressed by government and pressure group documentaries.

- 32 Lefebvre, *The Production of Space*, 39.
- 33 Henri Lefebvre, *Writings on Cities*, 173.
- 34 David Harvey, "From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism," in *The City Cultures Reader*; ed. Malcolm Miles et al.
- 35 Susanna T., "No Future! No Future!" trans. Haymann Lau, 57.
- 36 See *Chief Executive's Policy Address 1998* and *The Hong Kong Housing Society Annual Report 1998*. The following quotation is taken from the latter, "As Hong Kong prospers, our citizens' rising standard of living has prompted a keen desire for home ownership," 69.
- 37 Michel Foucault, "The Eye of Power," in *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, ed. Colin Gordon.
- 38 See Mette Hjort and Sue Laver's critical introduction to their edited volume *Emotion and the Arts* for a very clear account of the differences and similarities between the cognitivist and the social constructivist views of emotion.
- 39 Hjort and Laver, *Emotion and the Arts*, 8-9.

Chapter 6 In Search of the Ghostly in Urban Spaces

- 1 See Avery F. Gordon, *Ghostly Matters: Haunting and the Sociological Imagination*, 8.
- 2 See Appendix 1 for the interview. Although it is in a very difficult context, C. T. Hsia's view on "low culture" in traditional Chinese literature is comparable. See C. T. Hsia, *The Classic Chinese Novel: A Critical Introduction*.
- 3 Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely*, 10.
- 4 Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Hannah Arendt, 237.
- 5 Walter Benjamin, *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz, 147.
- 6 Gordon, *Ghostly Matters*, 50.
- 7 See Pam Morris, ed., *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev, and Voloshinov*, 184.

- 8 Morris, Editor's notes, *The Bakhtin Reader*, 181.
- 9 See Kristin Thompson, *Breaking the Glass Armor*; and David Bordwell, *Narration in the Fiction Film*. They have noticed that in narrative films certain devices such as color, camera movement, and sonic motifs will become "parameters" when they are repeatedly used.
- 10 See Gordon, *Ghostly Matters*, 8.
- 11 David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 66.
- 12 See Bliss Cua Lim, "Spectral Times: The Ghost Film as Historical Allegory," 292, 299.
- 13 In a statistical report on suicide cases in Hong Kong in 2006, out of 1187 cases, 614 people killed themselves by jumping off the rooftop. See Suicide Prevention Service, http://www.sps.org.hk/sps_stat.htm (accessed August 31, 2007).
- 14 Long Tin, *Post-1997 and Hong Kong Cinema* (in Chinese), 137–39.
- 15 See also Natalia Sui-hung Chan, "The Cruel Tragedy of Youth: On Fruit Chan's *Made in Hong Kong*," because Long Tin derives the idea of the fatherless youngsters from her.
- 16 Julia Kristeva, *Strangers to Ourselves*, 195.
- 17 Ulf Hannerz, "Cosmopolitans and Locals in World Culture," in *Global Culture: Nationalism, Globalization, and Modernity*, ed. Mike Featherstone, 239.
- 18 Kristeva, *Strangers to Ourselves*, 195.
- 19 Chan, "The Cruel Tragedy of Youth," 78–79.
- 20 Bono Lee, "*Made in Hong Kong* and the Experience of Public Housing Estates" (in Chinese), 54.
- 21 My own previous work on the representations of the housing estates in *Made in Hong Kong* can be tied to my own childhood experience of growing up in one of these housing estates.
- 22 Vidler, *The Architectural Uncanny*, 167.
- 23 Vidler, *The Architectural Uncanny*, 169.
- 24 Roger Caillois, quoted in Vidler, *The Architectural Uncanny*, 174.
- 25 Michel Chion, *The Voice in Cinema*, 4, 21.
- 26 See Roland Barthes, "Semiology and Urbanism," in *The Semiotic Challenge*.
- 27 Chion, *The Voice in Cinema*, 140.

- 28 Susanna T., “No Future! No Future!” 57.
- 29 This connection with Lu Xun was inspired by Professor Lu Tonglin’s talk on Chan’s *Dumplings* at the University of Hong Kong. The talk titled “New ‘Diary of Madman’ in the Era of Global Capitalism” was delivered on June 5, 2007.

Chapter 7 Epilogue: Grassrooting Cinematic Practices

- 1 Henri Lefebvre, *Writings on Cities*, 173.
- 2 See Esther M. K. Cheung, “Introduction: Cinema and the City at a Moment of Danger,” in *Between Home and World*, ed. Cheung and Chu, 250.
- 3 Miriam Hansen, Foreword to Oskar Negt and Alexander Kluge, *Public Sphere and Experience: Toward an Analysis of the Bourgeois and Proletarian Public Sphere*, xvii.
- 4 See Esther M. K. Cheung, “*Durian Durian*: Defamiliarisation of the ‘Real,’” in *Chinese Films in Focus II*, ed. Chris Berry.
- 5 Manuel Castells, “Grassrooting the Space of Flows,” in *Internationalizing Cultural Studies: An Anthology*, ed. Ackbar Abbas and John Nguyet Erni, 630.
- 6 Castells, “Grassrooting the Space of Flows,” 629.
- 7 Arjun Appadurai, “Grassroots Globalization and the Research Imagination,” in *The Anthropology of Politics: A Reader in Ethnography, Theory, and Critique*, ed. Joan Vincent, 272, 274.

Appendix 2 Funding Sources and Awards

- 1 Figures from Hong Kong Film Archive.

Bibliography

- Abbas, Ackbar. *Hong Kong: Culture and the Politics of Disappearance*. Hong Kong: Hong Kong University Press, 1997.
- Appadurai, Arjun. "Grassroots Globalization and the Research Imagination." In *The Anthropology of Politics: A Reader in Ethnography, Theory, and Critique*, edited by Joan Vincent, 271–84. Malden, MA: Blackwell Publishing, 2002.
- Barthes, Roland. "Semiology and Urbanism." In *The Semiotic Challenge*, translated by Richard Howard, 191–201. Berkeley: University of California Press, 1994.
- Baudelaire, Charles. *The Flowers of Evil*. Edited by Marthiel and Jackson Mathews. New York: New Directions, 1989.
- Benjamin, Walter. *Illuminations*. Edited by Hannah Arendt, translated by Harry Zohn. New York: Schocken Books, 1969.
- . *Reflections: Essays, Aphorisms, Autobiographical Writings*. Edited by Peter Demetz, translated by Edmund Jephcott. New York: Schocken Books, 1978.
- Berman, Marshall. *All That Is Solid Melts into Air: The Experience of Modernity*. London and New York: Verso, 1982.

- Berry, Chris, and Mary Farquhar. *China on Screen: Cinema and Nation*. Hong Kong: Hong Kong University Press, 2006.
- Berry, Michael. *Speaking in Images: Interviews with Contemporary Chinese Filmmakers*. New York: Columbia University Press, 2005.
- Bordwell, David. *Narration in the Fiction Film*. London: Methuen, 1985.
- Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 2008.
- Castells, Manuel. "Grassrooting the Space of Flows." In *Internationalizing Cultural Studies: An Anthology*, edited by Ackbar Abbas and John Nguyet Erni, 627–36. Malden, MA: Blackwell Publishing, 2005.
- Cawelti, John G. "The Concept of Formula in the Study of Popular Literature." *Journal of Popular Culture* 3, no. 3 (1969): 381–90.
- Chan, Natalia Sui-hung. "The Cruel Tragedy of Youth: On Fruit Chan's *Made in Hong Kong*." In *Cinedossier: The 34th Golden Horse Award-Winning Films*, 77–81. Taipei: Golden Horse Film Festival, 1998.
- . "Rewriting History: Hong Kong Nostalgia Cinema and Its Social Practice." In *The Cinema of Hong Kong: History, Arts, Identity*, edited by Poshek Fu and David Desser, 252–72. Cambridge: Cambridge University Press, 2000.
- Chan, Stephen Ching-kiu. "Figures of Hope and the Filmic Imaginary of *Jianghu* in Contemporary Hong Kong Cinema." In *Between Home and World*, edited by Cheung and Chu, 297–330.
- Chang, Bryan. "Independent Meditations." In *The Age of Independents: New Asian Film and Video*, edited by Bobo Lee, 30–31. Hong Kong: Leisure and Cultural Services Department and Hong Kong Arts Centre, 2000.
- Cheung, Esther M. K. "Built Space, Cinema, and the Ghostly Global City." *The International Journal of the Humanities* 1 (2005): 711–18.
- . "The City That Haunts: The Uncanny in Fruit Chan's *Made in Hong Kong*." In *Between Home and World*, edited by Cheung and Chu, 352–68.
- . "Dialogues with Critics on Chinese Independent Cinemas." *Jump Cut: A Review of Contemporary Media*, no. 49 (2007). www.ejumpcut.org.
- . "*Durian Durian*: Defamiliarisation of the 'Real'." In *Chinese Films in Focus II*, edited by Chris Berry, 90–98. Hampshire and New York: A BFI book published by Palgrave Macmillan, 2008.

- . “Introduction: Cinema and the City at a Moment of Danger.” In *Between Home and World*, edited by Cheung and Chu, 248–71.
- . “The Hi/Stories of Hong Kong.” *Cultural Studies* 15, no. 3/4 (2001): 564–90.
- Cheung, Esther M. K., and Chu Yiu-wai, eds. *Between Home and World: A Reader in Hong Kong Cinema*. Hong Kong: Oxford University Press, 2004.
- Chion, Michel. *The Voice in Cinema*. Edited and translated by Claudia Gorbman. New York: Columbia University Press, 1999.
- Chow, Rey. “A Souvenir of Love.” In *Ethics after Idealism: Theory, Culture, Ethnicity, Reading*, 133–48. Bloomington: Indiana University Press, 1998.
- Chu, Blanche Wing-Ki. “The Ambivalence of History: Nostalgia Films as Meta-Narratives in the Post-colonial Context.” In *Between Home and World*, edited by Cheung and Chu, 331–51.
- . *The Representation of Space in Contemporary Hong Kong Nostalgia Films*. M.Phil. thesis. Hong Kong: Chinese University of Hong Kong, 1998.
- Corrigan, Timothy. “The Commerce of Auteurism: Coppola, Kluge, Ruiz.” In *A Cinema without Walls: Movies and Culture after Vietnam*, 101–36. London: Routledge, 1992.
- Debord, Guy. *The Society of the Spectacle*. Translated by Donald Nicholson-Smith. New York: Zone Books, 1995.
- de Certeau, Michel. *The Practice of Everyday Life*. Translated by Steven F. Rendall. Berkeley: University of California Press, 1984.
- Derrida, Jacques. *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*. Translated by Peggy Kamuf. New York and London: Routledge, 1994.
- Dissanayake, Wimal. “The Class Imaginary in Fruit Chan’s Films.” *Jump Cut: A Review of Contemporary Media*, no. 49 (2007). <http://www.ejumpcut.org>.
- . *Wong Kar-wai’s Ashes of Time*. Hong Kong: Hong Kong University Press, 2003.
- Drakakis-Smith, D. W. *High Society: Housing Provision in Metropolitan Hong Kong 1954 to 1979: A Jubilee Critique*. Hong Kong: Centre of Asian Studies, University of Hong Kong, 1979.

- Foucault, Michel. "The Eye of Power." In *Power/Knowledge: Selected Interviews and Other Writings, 1972–1977*, edited by Colin Gordon, translated by Gordon, Leo Marshall, John Mepham, and Kate Sopher, 146–65. New York: Pantheon Books, 1980.
- Freud, Sigmund. "The Uncanny." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol. XVII, translated by James Strachey et al., 224–25. London: Hogarth Press, 1964.
- Fung, May. "i-Generations: A Tentative Study" (in Chinese). In *i-Generations: Independent, Experimental and Alternative Creations from the 60s to Now*, edited by Hong Kong Film Archive, 4–7. Hong Kong: Leisure and Cultural Services Department, 2001.
- Gan, Wendy. *Fruit Chan's Durian Durian*. Hong Kong: Hong Kong University Press, 2005.
- Gordon, Avery F. *Ghostly Matters: Haunting and the Sociological Imagination*. Minneapolis: University of Minnesota Press, 1997.
- Hannerz, Ulf. "Cosmopolitans and Locals in World Culture." In *Global Culture: Nationalism, Globalization, and Modernity*, edited by Mike Featherstone, 237–51. London: SAGE Publications, 1990.
- Hansen, Miriam. Foreword to *Public Sphere and Experience: Toward an Analysis of the Bourgeois and Proletarian Public Sphere*, by Oskar Negt and Alexander Kluge, ix–xli. Minneapolis: University of Minnesota Press, 1993.
- Harvey, David. "From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism." In *The City Cultures Reader*, edited by Malcolm Miles, Tim Hall, and Iain Borden, 50–59. London: Routledge, 2000.
- Hjort, Mette. "Danish Cinema and the Politics of Recognition." In *Post-theory: Reconstructing Film Studies*, edited by David Bordwell and Noel Carroll, 520–32. Madison: University of Wisconsin Press, 1996.
- Hjort, Mette, and Sue Laver. *Emotion and the Arts*. New York and Oxford: Oxford University Press, 1997.
- Hjort, Mette, and Scott MacKenzie, eds. *Purity and Provocation: Dogma 95*. London: BFI, 2003.
- Ho, Sam. "The Hong Kong Indie: New Times, New Art." *Cinemaya: The Asian Film Quarterly*, nos. 61–62 (2003–04): 4–9.

- Hsia, C. T. *The Classic Chinese Novel: A Critical Introduction*. New York: Columbia University Press, 1968.
- Hung, Ho-fung. "Rediscovering the Rural in Hong Kong's History: Tankas, Hakkas, Puntis and Immigrant Farmers under Colonialism." *Hong Kong Cultural Studies Bulletin*, nos. 8–9 (1998): 2–16.
- Jameson, Fredric. *The Cultural Turn: Selected Writings on the Postmodern, 1983–1998*. London and New York: Verso, 1998.
- Jenks, Chris. "Watching Your Step: The History and Practice of the *Flâneur*." In *Visual Culture*, edited by Stephen Jenks, 142–60. London: Routledge, 1995.
- Kermode, Frank. *The Sense of an Ending: Studies in the Theory of Fiction*. New York: Oxford University Press, 1967.
- Keung, John K. "Government Intervention and Housing Policy in Hong Kong: A Structural Analysis." *Third World Planning Review* 7, no. 1 (1985): 23–44.
- Klawans, Stuart, Annette Michelson, Richard Peña, James Schamus, and Malcolm Turvey. "Round Table: Independence in the Cinema." *October* 91 (2000): 3–23.
- Kleinmans, Chuck. "Independent Features: Hopes and Dreams." In *The New American Cinema*, edited by Jon Lewis, 307–27. Durham and London: Duke University Press, 1998.
- Knabb, Ken, ed. and trans. *Situationist International: Anthology*. Berkeley, Calif.: Bureau of Public Secrets, 1981.
- Kristeva, Julia. *Strangers to Ourselves*. Translated by Leon S. Roudiez. New York: Columbia University Press, 1991.
- Kwitko, Ludmilla. *Local Manifestations and Global Linkages: The Political Economy of Public Housing in Hong Kong*. Ann Arbor, Mich.: U.M.I., 1990.
- Lam, Connie. "Hong Kong Independent Scene in the 90s." In *The Age of Independents: New Asian Film and Video*, edited by Bobo Lee, 3–4. Hong Kong: Leisure and Cultural Services Department and Hong Kong Arts Centre, 2000.
- Law Kar. "An Overview of Hong Kong's New Wave Cinema." In *At Full Speed: Hong Kong Cinema in a Borderless World*, edited by Esther C. M. Yau, 31–52. Minneapolis: University of Minnesota Press, 2001.

- . “The Significance of The Arch.” In *A Comparative Study of Post-War Mandarin and Cantonese Cinema: The Films of Zhu Shilin, Qin Jian and Other Directors*, edited by Urban Council, 163–65. Hong Kong: Urban Council, 1983.
- Lee, Bono. “*Made in Hong Kong* and the Experience of Public Housing Estates” (in Chinese). *City Entertainment*, no. 482 (1997): 54.
- Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith. Oxford: Blackwell, 1991.
- . *Writings on Cities*. Edited and translated by Eleonore Kofman and Elizabeth Lebas. Oxford: Blackwell, 1996.
- Leung, Ping-kwan (Yesi). *Hong Kong Culture* (in Chinese). Hong Kong: Hong Kong Arts Centre, 1995.
- Levy, Emanuel. *Cinema of Outsiders: The Rise of American Independent Film*. New York and London: New York University Press, 1999.
- Li, Cheuk-to. “Introduction.” In *Phantoms of the Hong Kong Cinema*, edited by Urban Council, 9. Hong Kong: Urban Council, 1989.
- . “*Young and Dangerous* and the 1997 Deadline.” In *Hong Kong Panorama 96–97*, edited by Urban Council, 10–11. Hong Kong: Urban Council, 1997.
- Lim, Bliss Cua. “Spectral Times: The Ghost Film as Historical Allegory.” *Positions* 9, no. 2 (2001): 287–329.
- Long Tin. *Post-1997 and Hong Kong Cinema* (in Chinese). Hong Kong: Hong Kong Film Critics Society, 2003.
- Lui, Tai-lok. “Home at Hong Kong.” In *Changes in Hong Kong Society through Cinema*, edited by Urban Council, 88–92. Hong Kong: Urban Council, 1988.
- McBeath, Graham B., and Stephen A. Webb. “Cities, Subjectivity and Cyberspace.” In *Imagining Cities: Scripts, Signs, Memory*, edited by Sallie Westwood and John Williams, 249–60. London: Routledge, 1997.
- Merritt, Greg. *Celluloid Mavericks: The History of American Independent Film*. New York: Thunder’s Mouth Press, 2000.
- Morris, Meaghan. “Transnational Imagination in Action Cinema: Hong Kong and the Making of a Global Popular Culture.” *Inter-Asia Cultural Studies* 5, no. 2 (2004): 181–99.

- Morris, Pam, ed. *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev, and Voloshinov*. London and New York: Edward Arnold, 1994.
- Ng, Ho. "The Confessions of a Film Anarchist." In *Hong Kong New Wave: Twenty Years After*, edited by Provisional Urban Council, 55–59. Hong Kong: Provisional Urban Council, 1999.
- Pang, Laikwan. *Building a New China in Cinema: The Chinese Left-Wing Cinema Movement, 1932–1937*. Lanham, MD: Rowman & Littlefield, 2002.
- . "Death and Hong Kong Cinema." *Quarterly Review of Film and Video* 18, no. 1 (2001): 15–29.
- Rayns, Tony. "Made in Hong Kong." *Sight and Sound*, no. 8 (1999): 48.
- Sek Kei. "The Wandering Spook." In *Phantoms of the Hong Kong Cinema*, edited by Urban Council, 13–16. Hong Kong: Urban Council, 1989.
- Shih, Shu-mei. "After National Allegory." In *Visuality and Identity: Sinophone Articulations across the Pacific*, 140–64. Berkeley: University of California Press, 2007.
- Stokes, Lisa Odham, and Michael Hoover. *City on Fire: Hong Kong Cinema*. London and New York: Verso, 1999.
- Stringer, Julian. "'Your Tender Smiles Give Me Strength': Paradigms of Masculinity in John Woo's *A Better Tomorrow* and *The Killer*." In *Between Home and World*, edited by Cheung and Chu, 437–58.
- T., Susanna. "No Future! No Future! Fruit Chan Speaks about *Made in Hong Kong*." In *Hong Kong Panorama 97–98*, edited by Provisional Urban Council, 54–57. Hong Kong: Provisional Urban Council, 1998.
- Tambling, Jeremy. *Becoming Posthumous: Life and Death in Literary and Cultural Studies*. Edinburgh: Edinburgh University Press, 2001.
- Taylor, Charles. "The Politics of Recognition." In *Multiculturalism: Examining the Politics of Recognition*, edited by Amy Gutmann, 25–73. Princeton, N.J.: Princeton University Press, 1994.
- Teo, Stephen. *Hong Kong Cinema: The Extra Dimensions*. London: BFI, 1997.
- Thompson, Kristin. *Breaking the Glass Armor: Neoformalist Film Analysis*. Princeton, N.J.: Princeton University Press, 1988.
- Urban, Greg. *Metaculture: How Culture Moves through the World*. Minneapolis: University of Minnesota Press, 2001.

- Vidler, Anthony. *The Architectural Uncanny: Essays in the Modern Unhomely*. Cambridge, Mass.: MIT Press, 1992.
- . *Warped Space: Art, Architecture, and Anxiety in Modern Culture*. Cambridge, Mass.: MIT Press, 2000.
- Warner, Michael. "Publics and Counterpublics." *Public Culture* 14, no. 1 (2002): 49–90.
- Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.
- Wollen, Peter. "The Auteur Theory." In *Film Theory and Criticism: Introductory Readings*, edited by Leo Braudy and Marshall Cohen, 519–35. New York: Oxford University Press, 1999.
- Xiao Bai. "The Indie's Search for Space within the Commercial Institution" (in Chinese). *City Entertainment* 615 (2002): 36–41.
- Yau, Ching. *Filming Margins: Tang Shu Shuen, a Forgotten Hong Kong Woman Director*. Hong Kong: Hong Kong University Press, 2004.
- Yau, Ka-fai. "3rdness: Filming, Changing, Thinking Hong Kong." *Positions* 9, no. 3 (2001): 535–57.
- . "Cinema 3: Towards a 'Minor Hong Kong Cinema'." *Cultural Studies* 15, nos. 3–4 (2001): 543–63.
- Yue, Audrey. "In the Mood for Love: Intersections of Hong Kong Modernity." In *Chinese Films in Focus: 25 New Takes*, edited by Chris Berry, 128–36. London: BFI, 2003.
- Zhang, Yingjin. *Chinese National Cinema*. New York: Routledge, 2004.
- Zhang, Zhen. "Building on the Ruins: The Exploration of New Urban Cinema of the 1990s." In *The First Guangzhou Triennial: Reinterpretation: A Decade of Experimental Chinese Art (1990–2000)*, edited by Wu Hung et al., 113–20. Guangzhou: Guangdong Museum of Art: Art Media Resources, 2002.