

BLURRED LINES?

The dialectics of the margins and the mainstream in *The Wedding Banquet* (Ang Lee, 1993) and *Saving Face* (Alice Wu, 2004)

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Asian-American artistic representations developed in the 1960s and 1970s in a context during which minorities' rights, whether they be those of women or ethnic minorities, were at the core of social movements. Cinematic representations were one of the numerous means used in the media industry as well as the cultural sphere to fight against mainstream and dominant representations of Asian Americans.¹ As Darrel Y. Hamamoto argues in his introduction to *Countervisions: An Asian American Film Criticism* (Hamamoto and Liu, 2000): 'Along with film, self-consciously *Asian American* writing, music, theater, fine arts, and criticism began to assert themselves against the institutionalized racism that had marginalized or excluded creative and intellectual work by Yellow people in the United States' (Hamamoto and Liu, 2000, p. 1). Various anthologies of film criticisms and of Asian-American studies thus flourished between the 1970s and the 2010s to explore these prolific creative endeavours.² They offer insights into the various art forms experimented and genres tackled by Asian-American film and video makers. For instance, *Countervisions* presents cinematic works which explore the trauma experienced by Asian immigrants coming to America and by Asian-Americans who suffered from exclusion and internment (see, for instance, *Days of Waiting*, Steven Okazaki, 1989); it also deals with the transnational experience of the Asian diaspora in the United States (*The Wedding Banquet*, Ang Lee, 1993). These anthologies underline the heterogeneity of the Asian-American cinematic culture, thus putting emphasis on the plurality of Asian-American identities. In addition, they explore the tensions and variations in the meanings of Chineseness developed in those cinematic productions.

These tensions result from the entanglement of questions of race, gender and nationality, all mingled in the stereotypes created by mainstream society: the *unassimilable alien*, the *China Doll* or the *model minority*, to name a few. These reflect the tension between Asian-American identities and discourses of Americanness, which Peter X. Feng called 'a crisis in the definition of what it means to be American' in

his work *Screening Asian Americans* (Feng, 2002b, p. 1). It is thus not surprising that movies such as Ang Lee's *The Wedding Banquet* raise questions of race, gender and citizenship as the bases for the construction of their plots. *The Wedding Banquet* and *Saving Face* (Alice Wu, 2004) offer relevant illustrations of the tensions derived from representations of Chineseness in Asian-American productions, a tension we may interpret as being at the heart of the dialectics of the margins and the mainstream.

This dialectical relation between the margins and the mainstream is even more acute when the theme of homosexuality is tackled. *The Wedding Banquet* and *Saving Face* address the issue of being queer and Asian in the United States: Wil, *Saving Face*'s heroine, is a successful Chinese-American surgeon who remains closeted to her family and who has to deal with her own mother's rejection from the Chinatown community of New York for being single and pregnant; *The Wedding Banquet*'s main protagonist, Wai Tung, is a successful entrepreneur, openly living with his boyfriend Simon in Manhattan, but who also remains closeted to his parents, living in Taiwan. It is my contention that movie directors Alice Wu and Ang Lee aim at blurring the lines between the margins and the mainstream in order to offer new definitions of what it means to be Chinese-American in the United States. I will show that this is done through the use of theatricality and masquerade. I will first analyse how directors Lee and Wu stage 'Chinese authenticity' in order to reveal stereotypes. This will lead me to study how, by queering the communities and using the notions of theatricality and performance, both directors point at the notion of Chineseness and normativity as being social constructs and even performances. I will eventually show that, by blurring those lines, the two movies claim their American Chineseness from a plurality of perspectives, especially in the context of transculturalism and transnationalism.

Staging authenticity: entering the realm of mainstream expectations of Chineseness

The Wedding Banquet and *Saving Face* resort to a whole range of cinematic techniques in order to expose mainstream stereotypes. However, before they do so, the two movies show that the elaboration of references of mainstream expectations of Chineseness is a necessary step in the opposition of dominant ideologies. This is the reason why the two directors first endeavour to convey a sense of Chinese authenticity, to the point that *Saving Face*, for instance, stands intentionally on the verge of stereotyping. We will see that both movies illustrate Peter X. Feng's contention in his work *Identities in Motion: Asian American Film and Video*: 'Asian American cinematic identity neither conforms to nor merely resists dominant ideology' (Feng, 2002a, p. 5).

Characters and 'trappings'

If *Saving Face*'s heroine is an American-born Chinese, Wai Tung in *The Wedding Banquet* was born in Taiwan but immigrated to the United States as a young boy. Nevertheless, both characters are construed in a way which reflects American

society's expectations in terms of Chinese-American identities, as the model minority stereotype is fully deployed in both films. Indeed, they are integrated, gifted and active members of mainstream society. Wil is the gifted surgeon, the 'whizz kid', while Wai Tung is portrayed as an entrepreneur and speaks perfect English, the perfect embodiment of New York's young and urban professionals. In *Saving Face*, other characters participate in this construction of Chineseness: Ma, Wil's mother, plays the part of the germ-obsessed mother and meddling matchmaker. Played by Chinese actress Joan Chen, Ma is portrayed as a conservative character, trying to bring Wil back into the Chinese community of Flushing by means of mahjong parties and attendance at traditional community banquets. Other characters also populate this 'authentically Chinese' stage, such as Wil's grandfather, Professor Gao, who practises *tai chi chuan*, and Old Yu, who tells fortunes to people.

However, the two films depart from each other in the way they stage what we may call the 'trappings' of Chineseness. In *Saving Face*, the scenery presented is that of Flushing, home of the Chinese community of New York, with its Chinese calligraphy adorning the shop windows. The film takes the viewer through the motions of close-knit family relationships, and cooking lessons in the banquet and dinner scenes. On the contrary, in Ang Lee's film, Chineseness is thus introduced in the American household as a consequence of transnational ties, here the coming of Wai Tung's parents to visit him. It is only once Wai Tung's parents come to New York that the characters fully integrate Chinese traditional elements into their lifestyle and decorations: Simon cooks a traditional Chinese dish to greet his guests; Wai Tung's parents offer traditional wedding gifts to Wei Wei, including a red envelope and Ma's own *chi pao* wedding gown she has kept all these years. In other words, in both films, Chineseness is linked more to the elders' desire to maintain traditions than to that of the Chinese-American second generation. Chineseness is integrated into the (adult) lives of the second generation not because the younger generation desires this, but because of the pressure from their parents.

Intertextuality

Chineseness is also construed in the two works by means of intertextual and cultural references to mainstream cultural productions. This is part of the cinematic tradition for Asian-American moviemakers, as Peter X. Feng underlines in *Identities in Motion*: 'Asian American makers construct Asian American cinematic identity by locating their subjectivities in relation to dominant cinematographic discourses, signifying on cinematic conventions by repeating them ironically or "splitting" them' (2002a, p. 2). This is indeed what takes place in *Saving Face*, which makes very specific references to Chinese-American cultural works, one of which is the novel *The Joy Luck Club* (Amy Tan, 1989). This novel can be considered as portraying a mainstream representation of Chinese Americans: it has been criticised for depicting stereotypical characters, emblematic of a model minority, thus catering to mainstream society's orientalist tastes. This mainstream cultural representation of Asian Americans is clearly denounced in Ang Lee's and Alice Wu's movies. For instance, during Wai Tung's wedding banquet, one of

the white guests comments on the party: 'God, and I thought the Chinese were meek, quiet, math whizzes.' To this comment a Chinese guest, played by Ang Lee himself in a cameo appearance, replies: 'You're witnessing the results of 5,000 years of sexual repression.' This remark can be understood on two different levels: it can either be considered as ironic in the sense that it mocks mainstream clichés of the Chinese, or it can very well function as a counter-stereotype, meant to exaggerate and exceed the previous one, thus debunking or cancelling its performative effect.

Intertextual references to Amy Tan's works and to mainstream representations of Chineseness are also found in *Saving Face*, and in a much more explicit manner. Indeed, in a scene during which Ma enters a video store and endeavours to find the stack of Chinese movies, she comes upon various titles, all of which refer to works produced by Western and/or mainstream directors: *The Last Emperor* (1987), a biographic work about the last Chinese emperor Pu Yi, was directed by Bernardo Bertolucci; *The Joy Luck Club* (1993), a film based on the novel by Amy Tan, was directed by Wayne Wang, who also directed the movie *Maid in Manhattan* (2002); last are pornographic movies. The titles of the pornographic movies which are displayed on screen explicitly refer to the combination of the stereotypes of the *China Doll*, the docile Asian woman, and of the *Dragon Lady*, the sensual Asian woman, both considered as sexual objects via the white Western male gaze.

Nevertheless, these representations of mainstream expectations of Chineseness are in fact all mingled with ironic comments either by the characters or by means of the directors' filming techniques, thus revealing the existence of a more subversive Asian-American cultural identity. They call the mainstream definition of Chineseness into question and offer variations of Chineseness, variations which emerge from the films' queer storylines.

Saving face or the necessity of masks and closets: a subversion of traditional Chineseness

The aim of directors Lee and Wu is to discuss the tension between ethnic, sexual and generational issues, a tension which is at the heart of Asian-American identities as represented in literary and cinematic works. Their protagonists have to cope with the issue of remaining on the margins both of society and of one's ethnic community. Consequently, the concept of saving face is at the core of these two works' various plots and subplots: in Alice Wu's film, 'saving face' is both the title of the movie and one of the main stakes of the plot. Ma does not want to be her father's disgrace, and she accepts several attempts at matchmaking to avoid the burden and shame of being a single mother. In *The Wedding Banquet*, Wai Tung endeavours to plan a fake wedding in order to relieve his parents from the angst of having no filiation and to relieve Wei Wei from the threat of being deported. Nonetheless, saving face becomes a social and family stake as well as a burden once the masquerade of the union is set in motion. It leads Ma, Wil and Wai Tung to closet themselves and wear symbolic masks, hiding their true feelings and their definitions of Chinese-American identities.

The closet is a metaphor developed in the 1990s by queer theorists such as Eve Kosofky Sedgwick in *Epistemology of the Closet* (1993):

'Closetedness' itself is a performance initiated as such by the speech act of a silence – not a particular silence, but a silence that accrues particularity by fits and starts, in relation to the discourse that surrounds and differentially constitutes it.

(Sedgwick, 1993, p. 3)

The concepts of closets and masks are explored in the two movies and call into question the norms of Chinese communities, whether it be those from Taiwan in *The Wedding Banquet* or those from New York in *Saving Face*. Indeed, in both movies, it first seems that being gay and being Asian are incompatible: Wil breaks up with Vivian while Wai Tung transforms his Western and gay home into an authentically traditional Chinese household. The metaphor of the closet may also apply to Ma, who hides her pregnancy from her friends and parents and tries to live a very normative and traditional Chinese lifestyle. The closet thus becomes a metaphor for the world in which individuals live when they hide their sexual orientation from others and 'perform' a heterosexual and heteronormative identity. The consequence is that characters have to rely on theatricality and secrets to maintain their family's well-being. As a consequence, the two movies' seemingly progressive subplots seem to first maintain queer characters in a subordinate position: they have to abide by the rules of traditions and remain as closeted as possible. The transformation of Wai Tung and Simon's apartment is the movie's most cogent illustration of the powerful effect of the closet.

'Degaying' Wai Tung's apartment

Wai Tung's apartment experiences what Peter X. Feng calls 'degaying' (Feng, 2002a, p. 186): it is re-created to reflect what it socially and culturally means to be Chinese and heterosexual. The apartment has to be rearranged before Wai Tung's parents arrive, so that it becomes a typical Chinese apartment. Consequently, Chineseness and normativity are in this scene redefined through the suppression of what is considered to be marginal and non-Chinese, and the inclusion of objects which define Chineseness and a heterosexual lifestyle. Video cassettes and photos of naked men are suppressed, as well as pictures of the couple, or even pictures of a shirtless Wai Tung. These objects are replaced by representations of heterosexuality: a picture of Wai Tung in a military costume; what a 'normal' couple is – a picture of Wei Wei and Wai Tung embracing; and what Chineseness consists of, in the form of three calligraphy scrolls replacing the posters on the walls. In this masquerade, there is no room for Simon, who, being gay and a bachelor, is emblematic of social margins. This is made very explicit in the scene during which Wei Wei shows the family how well the *chi pao* wedding gown suits her, as Simon turns his back to the camera and watches the scene from behind the wall. He has become a contemplative guest in his own house, the audience of a theatrical play. This 'degaying' process reflects the tension at work when Chineseness is

redefined in an American and even transnational context: the movie is subjected to a variety of audiences, from the Taiwanese audience to the mainstream American audience, and also the queer audience in both countries. These audiences impact on the definition of Chineseness offered by Lee, and the treatment of queer (in) visibility in the film illustrates these multiple and contradictory influences.

Opposing mainstream definitions of Chineseness: the subversion of wedding ceremonies

The heteronormative definition of Chineseness is also denounced as a masquerade during both Ma's and Wai Tung's wedding ceremony. This masquerade is an address to the viewers and a progressive message as it debunks the patriarchal ambitions of the elders. In Alice Wu's film, Ma is turned into a runaway bride as she refuses to marry Cho, thus leading her father to lose face in public. Ma and Cho are on the verge of getting married when Wil suddenly appears on stage, interrupting the ceremony. At this point, the movie's spectator is turned into the spectator of a vaudeville play, with cries from the audience, Wil exposing the wrong suitor, and then Xiao Yu suddenly standing up and acknowledging the paternity of Ma's baby. The scene ends with Wil and Ma deserting the stage. Not only is the factiousness of the whole engagement pointed at by Wil, but through this climactic turn of events, the whole wedding, built in what appears to be authentically Chinese – the red curtain, the framed picture of the couple-to-be, the Chinese adornments here and there – is denounced as a performance.

On the contrary, in *The Wedding Banquet*, the two protagonists go through the ceremony and their vows. However, the wedding ceremony – and thus heteronormativity – is also exposed as a theatrical performance. First of all, during the ceremony at the town hall, Wai Tung and Wei Wei are portrayed as stage actors who do not know where to stand, or their part: Wei Wei, overwhelmed, cannot follow the script, the scene verging on the burlesque: 'Wee-Wee . . . Wee-Wee . . . holding to have . . . husband . . . mine . . . better and richer . . . no poorer . . . till sickness and death' are the official vows she pronounces. In addition, other protagonists reveal the theatricality of the whole event. For instance, before the wedding banquet takes place, pictures of the couple are taken by a professional photographer: 'Would the groom raise his left shoulder? Chin up. Smile. Show your white teeth. Like you love each other', he commands, thereby playing the part of a stage director.

These comments on the part of the photographer can be interpreted as metafictional comments which further denounce the pressure of heteronormativity and the essentialist definition of Chineseness. Likewise, in *Saving Face*, we can mention a scene during which Chinese 'biddies' are gathered over dinner, mixing culinary appreciations with comments upon Ma's predicament: 'It's better than the soaps!' 'More intrigue!' 'More eel!', the spectator hears. This mixing of comments turns them into a revisited version of the Greek chorus. In Ang Lee's film, the dialogues between Wai Tung and Simon can be compared to offstage comments, allowing us to draw a parallel with *Saving Face*'s Greek chorus: 'How was my performance on the first day?' asks Simon, to which Wai Tung replies: 'About a B-plus.' In a second scene, Wai Tung asserts: 'The final act. And then they're out of here.'

Thus, the purpose of the two directors does not merely consist of debunking the essentialist interpretations of Chineseness or heterosexual norms. Their ambition is to construct new meanings of American Chineseness. By doing so, these two movies underline the conflicted position of Asian-American movie makers: through cinematic works, they construct variations of what it means to be Chinese, but somehow reveal the pressure from their heterogeneous audiences. As Gina Marchetti argues in her chapter '*The Wedding Banquet*: Global Chinese Cinema and the Asian American Experience':

The Wedding Banquet is not unique in its playing out of fantasies about the overseas Chinese for a mixed Asian and Western audience. In fact, there has been a boom in recent years in films set in American and European Chinatowns, usually produced by Hong Kong or Taiwanese concerns. Like *The Wedding Banquet*, most of those films deal less with the development of an Asian American identity among Chinese immigrants than with the creation of a transnational sense of Chinese identity.

(Hamamoto and Liu, 2000, p. 292)

Gina Marchetti's analysis allows us to make a comparative study of Lee's and Wu's works. If *The Wedding Banquet* appears to explore questions of identities and transnationalism, it remains the site for a great number of contradictory positions, such as the tension between a progressive queer storyline and a return to a traditional moral order by the end of the movie. Homosexuality is shown in *The Wedding Banquet* as non-threatening, even 'sanitized', to quote Peter X. Feng (Feng, 2002a, p. 184). This can be attributed to the intertwining of issues of national identity and heterosexuality: 'When nations are implicitly defined by ethnic homogeneity, as they are in cultural nationalism, then homosexuality threatens ethnic minorities and hegemonic national unity alike' (2002a, p. 171). On the contrary, *Saving Face*'s happy ending seems to reconcile the margins, represented by Flushing's community, with mainstream society.

We will now further analyse these variations of Chineseness suggested in the two movies, variations emerging from the creation of new family and social configurations.

Transculturalism, transnationalism and a post-ethnic perspective: negotiating new definitions of Chinese-American identities

Variations of Chinese-American identities

Transnationalism and transculturalism are at the core of the two movies, but their impact is to be felt differently. In *The Wedding Banquet*, transnationalism in embodied by Wai Tung's parents who come from Taiwan to New York and literally and figuratively reshape Wai Tung's definition of what it means to be Chinese American. Indeed, his homosexuality is subordinated to the parents' desire for

filiation. The movie's ending reveals the tension at the core of the dialectics of transnationalism and national identity: Wai Tung cannot turn his back on his parents' desire for filiation, and he eventually marries and will become a father. Even though he maintains his relationship with Simon, both characters remain somehow in the closet. As Feng argues: '*The Wedding Banquet* renders homosexuality safe for multicultural consumption, permitting homophobic audiences to overcome their ethnic/cultural differences and unite on the importance of the nuclear family' (Feng, 2002a, p. 185). In fact, the Gao family in Lee's movie is presented as having the final say in the tension between descent and consent, a tension defined by Werner Sollors in his work *Beyond Ethnicity: Consent and Descent in American Culture* (1986):

Descent relations are those defined by anthropologists as relations of 'substance' (by blood or nature); consent relations describe those of 'law' or 'marriage'. Descent language emphasizes our positions as heirs, our hereditary qualities, liabilities, and entitlements; consent language stresses our abilities as mature free agents and 'architects of our fates' to choose our spouses, our destinies, and our political systems.

(Sollors, 1986, p. 6)

Nonetheless, despite a clear emphasis on affiliations of descent, there remains room for new social and family configurations in *The Wedding Banquet*. The most eloquent staging of family reconfiguration is to be found in the final scene, in which the five protagonists are waiting at the airport. As they all are bidding farewell, Wai Tung's father holds Simon's hand and tells him: 'Thank you for taking care of our son', which is the formal sentence he previously pronounced to Wei Wei when he first met her. On the contrary, to Wei Wei, the old man says: 'The Gao family will always be grateful to you', a means of acknowledging her part in the perpetuating of the Gao family's lineage, but which creates a formal distance between the two of them. Eventually, as the two parents are going through the security gate of the airport, they are turning their backs on their children and on the spectators of the film, as the scene is shot from the three friends' perspective. This way of filming is very symbolic in the sense that it reveals how the reconfiguration takes place: Simon and Wai Tung are embracing each other, and then Wai Tung includes Wei Wei in the embrace, so that the three are closely linked as a new extended family. The gay couple is subordinated to the injunction of filiation and cannot exist without this acceptance of filiation, but the configuration still departs from the norms and traditions, which are embodied in this scene by Wai Tung's parents who are leaving the country.

On the contrary, in *Saving Face*, the tension between the affiliations based on descent (in this case ethnic heritage, traditions, and social norms) and affiliations based on the notion of consent is best illustrated in Wil's coming out scene. Upon hearing her daughter's confession, Ma asks Wil to choose between two affiliations: being her daughter, or being gay. In Ma's mind, the two identifications cannot be reconciled. Wil's painful answer ('Then maybe I shouldn't be your daughter') clearly reveals that between descent and consent, Wil focuses on the notion of

consent, for she rejects an affiliation that is not inclusive. This idea of consent points to the fact that being Chinese and American is no longer considered as an obvious affiliation with all the trappings which come as a given (eating Chinese, speaking Chinese, and so forth), but more a matter of defining 'being Chinese' alongside a large continuum of other identities – being gay, being a mother, being a surgeon and so forth. This is what David Hollinger, in his work *Post-ethnic America: Beyond Multiculturalism* (2005 (1995)), called a post-ethnic perspective.

Post-ethnicity and transculturalism

A post-ethnic perspective is defined by David Hollinger as follows:

[It] favors voluntary over involuntary affiliations, balances an appreciation for communities of descent with a determination to make room for new communities, and promotes solidarities of wide scope that incorporate people with different ethnic and racial backgrounds.

(Hollinger, 2005 (1995), p. 3)

In *Saving Face*, the tension between consent and descent finds reconciliation thanks to the opening of Wil's closet and Ma's acceptance of her homosexuality. Contrary to the Gao parents in *The Wedding Banquet*, Wil's family eventually welcomes new definitions of Chinese identities, based on the affirmation of one's sexual preferences despite the opposition of the elders: Wil eventually dates Vivian while Ma's relationship to Xiao Yu is acknowledged and accepted by the Flushing community and Ma's father, the patriarch of the community. Contrary to Lee's movie, there is no compromise and homosexuality has the final say in this configuration. This form of American Chineseness appears therefore as a social construct that is both the product of external forces (historical, social and cultural) and internal motivations (sense of agency, consent). In other words, *The Wedding Banquet* and *Saving Face* offer two different definitions of American Chineseness. If Wai Tung remains subordinated to patriarchal values despite a certain progressivism of the plot, Wil contradicts her family's and her ethnic community's values and so does Ma, who refuses to marry Cho despite the pressure from her father.

In Alice Wu's movie, we can assert that the notion of transculturalism is the one which allows reconciliation between these concepts of descent and consent, between traditions and assimilation, between the marginal and the mainstream. Indeed, transculturalism – the mutual and dialectic influence of two cultures, here the American and the Chinese cultures – is expressed and best embodied by actress Joan Chen, who plays the part of Ma. As a matter of fact, Chen is a famous Chinese actress who played in *Xiao Hua (The Little Flower, 1979)* by Tsien Chang and was then considered to be 'the Elizabeth Taylor of China'¹³ as a teenager. She also played in the movie *The Last Emperor*, which is also mentioned in *Saving Face*. This actress becomes the embodiment of the reciprocal cultural influences between the United States and China, a reconciliation of opposites which is being emphasised in Alice Wu's film.

To conclude, this chapter is aimed at analysing how *Saving Face* and *The Wedding Banquet* offer two examples of the numerous forms of expression of Chinese diasporas and cinemas, and the ways in which they reflect the numerous definitions of Chinese identities. These two films offer insights into variations of Chineseness because they present new configurations of Chinese-American lifestyles and identities. By counter-using stereotypes and displaying a sense of theatricality, Alice Wu and Ang Lee avoid falling into the pitfall of creating another essentialist representation of the Chinese diaspora. These histrionic characters, vaudeville scenes, and the metafictional and ironic tone underlying the dialogues function as various addresses to their audiences, offering new definitions of American Chineseness.

Nevertheless, we can argue that *The Wedding Banquet* points at the contradictions of identity construction in a context of transnationalism, which greatly impacts on the meanings of Chineseness: Chinese Americans still have to negotiate and compromise with the influence of their elders and their ethnic heritage – traditions and expectations – despite their living overseas. On the other hand, *Saving Face* argues for a more inclusive vision of Chineseness in the United States, contending that new configurations, based on affiliations of consent, can be created and maintained, and cultural opposites fully reconciled. Therefore, these cinematic works each reflect the concerns of their times and the challenges met by filmmakers when issues of ethnicity, nationality and sexuality are explored.

Notes

- Prior to the 1960s, Chinese characters appeared in movies which reflected mainstream dominant ideologies as well as the changing attitudes of the United States towards China. See Peter X. Feng's *Screening Asian Americans* (2002), which gives the example of *The Bitter Tea of General Yen* (Frank Capra, 1933), and that of *The Good Earth* (Talbot Jennings, 1937) (Feng, 2002b, p. 2).
- See the first anthology of essays about Asian-American film and media productions, *Roots: An Asian American Reader*, edited by Amy Tachiki, Eddie Wong, Franklin Odo and Buck Wong (1971); and Emma Gee's *Counterpoint: Perspectives on Asian America* (1976), offering an insight into the historical, social and cultural concerns of its time; *Countervisions: An Asian American Film Criticism*, edited by Darrel Y. Hamamoto and Sandra Liu (2000), which explores a whole range of works with historical, queer and other perspectives.
- See the following webpage from the California State University at Northridge: <http://www.csun.edu/mike-curb-arts-media-communication/cinema-television-arts/joan-chen-actress-director> (Accessed 21 January 2015).

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