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### **Cantonese Opera in Diaspora**

Cantonese opera has most recently been enlisted by the UNESCO as an Intangible Cultural Heritage (ICH). This has been officially celebrated in Chinese communities in high profile. In spite of this kind of endorsement from establishments (that necessarily entails complicated cultural politics), Cantonese opera, since it reached its mature form in the early 20<sup>th</sup> century, has been performed and enjoyed in many corners of the world as a result of the transnational movements of Cantonese-Chinese people and culture. It is time that this cultural form be examined from a trans-border and multidisciplinary frame. This panel grouped together people in the fields of history, ethnomusicology, Chinese studies and cultural studies, aiming at initiating research work to understand the network of transnational cultural flow at various historical stages brought about by Cantonese opera that demonstrates a vibrant and defiant transnationalism that wove together myriad imminent issues of locality and identity, diaspora and cross-regional networks, regional culture and national heritage, tradition and modernity. This panel will present four papers that address the politics and meanings of “diasporic” Cantonese opera spanning from the early 20<sup>th</sup> century North American Chinatowns, through the edge of the USA—Hawai‘i, the Singapore-Malaya-Hong Kong-Canton South-East Asian network, to the present moment in Hong Kong, the Special Administrative Region of PRC.