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**Cape No. 7: A New Taiwanese National Identity without Repeating /
Restructuring Collective Colonial Memories**

This paper tries to provide a new strategy for constructing a national identity in postcolonial Taiwan. The author argues that national identity can be constituted through cinematic discourses. Moreover, such an articulation of the construction of a national identity and filmmaking is concerned by Taiwanese filmmakers after Japanese colonization that ended in 1945. The complex social, cultural, and political relations in post-war Taiwan have prompted the movement called Taiwanese New Cinema in the 1980s which aimed to provide a collective identity through representing the Taiwanese people's popular memories under the colonial rule. However, as the social context of Taiwan becomes more hybridized during the last decade, cinematic narratives which seek to form a national identity are more complex as well. In this paper, the author uses a 2008 Taiwanese film *Cape No. 7* (海角七号) to depict the dynamics of shaping a new Taiwanese identity.