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Historicizing Memories/Memorializing History: Ann Hui's *Song of the Exile* and *As Time Goes By: Personal Memoir of Hong Kong*

Female memories and histories, commonly thought as dwelling in the private realm of home, family, reproduction and love, have often been regarded as personal and trivial and hence being excluded from the production of normative history. This paper examines the intertextual representations of memory and history in *Song of the Exile* (1990) and *As Time Goes By: Personal Memoir of Hong Kong* (1997), the former a semi-biographical film and the latter a personal documentary of the Hong Kong auteur Ann Hui On-wah, and explores the ways in which the complicated relationships between female memories and the official history represented in these two works opens up a discursive space for the expression, contestation, and re-imagination of women as agents of historical production.