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Lost Generation in the City: Spatial Subjectivity in Chen Huo's *Made in Hong Kong*

Recent scholarship on China often focuses on the nation's response to historical trauma, such as the rising attention on Scar Literature's function to alleviate trauma of Cultural Revolution. However, little scholarship has paid attention to how the nation and the individual respond to the transformation of landscape due to the impact of global capitalism and the change of the nation's politics. And less scholarship has focused on the construction of memory and space for the Chinese in Diaspora. This research thus hopes to provide a critical perspective on studies of memory with a change of focus from studying "trauma" to studying the "everyday life." This research thus focuses on the cinematic representation of the change of national space and how it negotiates between the legacy of collective memory and urban transformation. Tracing how "space" demolishes, reconstruct and negotiate individual and collective memories to formulate various cultural understanding of "Chineseness" in Fruit Chen's *Made in Hong Kong* and Edward Yang's *Once and Once Again* (*Yiyi*), I argue that Chinese in Diaspora constructs a space of their own through both a nostalgic remembering and a narcissistic reiteration of the past. I will further discuss various local understanding of a gradual globalized concept, Chineseness, and how such identity is reconstructed and negotiated in the struggle between the containment of the nation and the privatization of memory.

Personal Information: