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Minor Movies? On the Cinematic Language of Wong Kar-wai

Watching Wong Kar-wai's movies it is obvious that his films are none of the typical Hong Kong cinema ones. Refusing to be simple action entertainment they are often telling us stories of twisted relationships unfamiliar to the major language of the cinematic mainstream. Wong Kar-wai surely has his own unique idiom of storytelling.

Sticking to this point, we can focus on the issue whether or not Wong Kar-wai's cinematic language can be described as minor literature in the Deleuzean sense. That is a language allowing minor positions rarely being shown within the cinematic mainstream discourse to articulate themselves. By doing so, minor literature is a critical intervention because it points to and challenges the representational gaps of mainstream cinema's major language. Following this argument, the paper at hand will try to find possible answers through a close reading of Wong Kar-wai's 1997 movie *Happy Together*.