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“Oriental” Express: Traveling Masculinities in *The Man From Hong Kong* and *Mao’s Last Dancer*

This paper draws on theories of race and masculinity to look at representations of Chinese male protagonists in *The Man From Hong Kong* (1975) and *Mao’s Last Dancer* (2009), Australian co-productions with Hong Kong and the US, respectively. I focus on the physicality of the characters and the martial arts and dance genres through which their “hard masculinities” are foregrounded. Part of a growing trend in Western popular media, these representations celebrate East Asian men as “martial arts machines” and occasionally, as in the films examined, showcase their sexual desirability by giving them white female romantic partners. This pattern seems to break radically with the historical view of East Asian men in much of the West as socially, sexually and politically passive – a view reflected in their invisibility and marginalisation in popular media. In my analysis, I trace the development of this shift by considering how these films continue to rely on orientalised modes of presenting Chinese masculinity, and how they attempt to deviate from or go beyond those modes.