

**Pidduck, Julianne**, Université de Montréal, Canada

### **Queer Transnational Marriage Films: Negotiating Kinship, Sexuality and Culture**

Ang Lee's film *The Wedding Banquet* (1993) inaugurated a small cycle of 'world cinema' including *A Touch of Pink*, *Nina's Heavenly Delights*, *Chicken Tikka Massala* and *Saving Face*. Produced and distributed within a transnational and diasporic logic of cultural flows, these films introduce same-sex desire and relationships into South or East Asian diasporic family dramas. The wedding ceremony presents an audiovisual and narrative culmination of intergenerational and transnational conflict within the family – and of contradictory cultural norms around desire, sexuality and marriage. With particular reference to *The Wedding Banquet* and *Saving Face* (2004), this paper will explore how these films negotiate changing norms of gender, sexuality and kinship through transnational cultural encounters. Of particular interest is how the family comedy genre magically resolves some of the contradictions between same-sex desire and family values. Significantly, while affording a rare cinematic visibility for queers of colour, the "conditions of [this] visibility" (Teresa de Lauretis) is that filial duty and marriage retain their powerful centrifugal significance.