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Re-/Dis-”Connected”: Linguistic Identity and Ideologic Bifurcation in Hong Kong Cinema

Benny Chan's "Connected" is said to be the first Chinese language remake of an American film. Behind the production stand Emperor Motion Pictures from Hong Kong, the state-run mainland China Film Group Corporation, as well as the Chinese branch of Warner Bros. One might assume that a film with this kind of mixed financial background is an augury of joint ventures to come - territories and populations divided by severe differences in *Weltanschauung* coming together to share a common narrative experience. The author argues instead that the seemingly unobtrusive switch from the Hong Kong “dialect” version to the mainland's “standard language” version reveals two very distinct readings each tailored to corroborate respective differences in world views, a feat accomplished without an alternative ending à la “Infernal Affairs”. The paper will interrogate linguistic shifts in the cinema of post-handover Hong Kong in contrast to developments during colonial times and explore their implications in the stress field of postcoloniality, Balkanization, separatism, recolonialization and return to the motherland.