

transformation of objects in Cubism, Dada and Surrealism as well as Kafkaesque metamorphosis, rather than Lewis Carroll's *Alice's Adventures in Wonderland* which Au parallels in Chapter 3. Identifying more diverse modernist referents can potentially open up comparisons with more modernisms, which in turn help define Hong Kong modernism.

Overall, this book is a commendable contribution to the study of Leung's works and Hong Kong modernism at large not only to Sinologists and Chinese literature scholars, but also to a much wider audience in the Anglophone world by connecting Leung's works to modernisms, allowing valuable access to his large oeuvre, mostly yet to be translated. It is a laudable venture and is of immense value to scholars and readers of Hong Kong literature near and far, who are encouraged to consult Au's contributions and to further validate her findings with the writings by other Hong Kong (modernist) authors.

Found in Transition: Hong Kong Studies in the Age of China. By Chu Yiu-wai. Albany, State University of New York Press, 2018. 296 pp. Hardcover. ISBN: 9781438471693.

Reviewed by Pinky Lui Chung-man

Moved by the torrents of the Umbrella Movement in 2014 and the ever-shifting momentum of Hong Kong politics, Chu Yiu-wai's book, *Found in Transition: Hong Kong Studies in the Age of China* (2018), presents a continuous effort in dissecting Hong Kong as a place of memory and culture. It is a timely update on Chu's previous book, *Lost in Transition: Hong Kong Culture in the Age of China* (2013). Amidst the trajectory from lost to found, Chu asks about the fate of Hong Kong in relation to its intricate position historically, culturally, and theoretically. Inspired by the transition found in the artistic media of films, television, and popular music, Chu regards Hong Kong

Studies as the necessary path to secure a hopeful future for the city and its people in the five chapters of the book.

The book is weaved together by not only its forward-thinking discussion on how to “re-research” Hong Kong, but also by an abundant use of quotes from films, television, and popular music. Chu’s ability to find resonance and resilience within the arts is demonstrated by the title of the Introduction, “Are We Dead Yet” quoted from *The World* (2004) directed by Jia Zhangke 贾樟柯. Throughout the book, Chu stresses that Hong Kong Studies can be a site where scholars in and on Hong Kong continuously fight for academic acknowledgment of the value of Hong Kong’s popular culture and the ways they constitute the formation of Hong Kong identity. Repeating the question from *The World*, Chu anticipates that such acknowledgment “is just the beginning” for Hong Kong culture and its people to find themselves in the many transitions of politics and cultures, ignited by the currents of the Umbrella Movement and the rising localist sentiments (24).

Chu offers in Chapter 1 a re-examination of what Hong Kong is in the face of hybridization. Venturing into the questions posed by the chapter title, “My City? My Home?”, Chu discusses the death of Hong Kong for the locals as expressed in Fruit Chan’s 陳果 dystopian film *The Midnight After* (2014) about a group of people who finds themselves transported to a Hong Kong “where all signs of humanity have vanished” after passing through the Lion Rock tunnel (34). Chu argues that this sense of despair and dehumanization echoes in our political reality as Hong Kong is being annihilated by the only half-acknowledged promise of “One Country, Two Systems.” Through a field trip in Kowloon City, he criticizes the hypocrisy of government civil campaigns such as “Faces of Hong Kong” that aim to merely replicate the Lion Rock spirit by offering the disillusionment of nostalgia, when in fact the old Hong Kong has been “strangled by the urbanization process dominated by developmentalism” (52). Instead of drowning in nostalgia and collective memory, Chu urges

that the route to future is to “keep the same open, hybridized environment where different Hong Kong peoples can find a home to belong to” (52). Only by acknowledging its own uniqueness and inevitability of hybridization can Hong Kong stop its “self-erasing” in the face of mainlandization (56). Therefore, as the world changes, the city, too, must change and come to terms with its fluidity to survive in the age of China.

Chapters 2 and 3 investigate how Hong Kong Studies in the aspects of self-writing and language can contribute to the journey of the city’s self-searching. Chu points back to Hong Kong culture as a source of resistance with Hong Kong studies as the method to realize the city’s potential to write for itself in face of hybridization through tracing the city’s “disposition, propensity, and momentum” (77). Focusing on postcoloniality in Chapter 2, Chu reflects upon the China model by foregrounding the inapplicability of postcolonial theories on Hong Kong as a “postcolonial anomaly” (23) since it is always in transition “between colonizers” (60), as described by Rey Chow. He also applies Gayatri Spivak’s question “can the subaltern speak” to the city, and proposes Hong Kong Studies to be the method in which Hong Kong comes to be regarded its own entity in “a third space between postcolonialities” where the city can write for itself in forms of Hong Kong literature (77). This would require the dedication of scholars working on Hong Kong to stop the threat of erasure by tracing the city’s “path of cultural hybridization,” for example by categorizing Hong Kong literature along with projects such as the interdisciplinary “James Wong Study” (study on the Hong Kong singer–lyricist–songwriter James Wong Jim 黃露) that can highlight “the creative hybridization of Hong Kong culture” (78).

Continuing with a linguistic argument, Chu in Chapter 3 focuses on the issue of Cantonese and the Chinese language campaigns. Since the government’s implementation of Putonghua as the Medium of Instruction (PMI) in 2008 pushes local education to be

further mainlandized, the diminishing status of Cantonese as a language has weakened Hong Kong's self-writing. Chu suggests that Cantonese is an indisputable influence on Hong Kong cultural identity, as local popular culture is found upon artists such as Sam Hui 許冠傑 and James Wong who channel a unique Hong Kongness in their lyrics that are hybrids of "colloquial Cantonese, modern standard Chinese, and classical Chinese" (111). It is precisely the fluidity of Cantonese as an "effective mix to articulate Hong Kong identity" in the 1970s that confirms how essential it is to study Hong Kong popular culture in order to retrieve and reestablish an updated Hong Kong awareness (111). The chapter concludes that the city must speak for itself in its own language and invest in its own culture through Hong Kong studies, so that the people can tell their subaltern story beyond the frame of postcolonialities.

The final two chapters of the book can be read as a two-part analysis on Hong Kong cinema and its two ways of survival, respectively Mainland–Hong Kong co-production (Chapter 4) and new Hong Kong Cinema (Chapter 5). Moving from the literary arts, Chu transits to the demise of Hong Kong cinematic arts under the Closer Economic Partnership Agreement (CEPA), which recognizes co-productions as domestic films, to explore the ways of survival through the case study of Milkyway Image 銀河映像 in Chapter 4 (117–120). Chu emphasizes that those who refuse to go north for funding, such as Johnnie To and his associates in Milkyway Image, have contributed to a new era of Hong Kong films that "[present] a subject of difference as well as multiple perspectives not presentable in the co-production model," exploring sensitive issues censored by the Chinese government and relentlessly writing Hong Kong without foreign interference (128). Similar to the parallels Chu has drawn between the fate of Hong Kong and local icons, such as Chow Yun-fat in Chapter 1 and James Wong in Chapter 3, he proposes To's trajectory as a filmmaker and businessman to be a way out of the conundrum of Hong

Kong cinema: by using the revenues from co-produced blockbusters to fund local films on a smaller scale, the success of Milkyway Image in striding across both the Mainland and Hong Kong may shed light on a new wave of Hong Kong films can make the most out of its constraints.

The last chapter of the book communicates a sense of optimism, as Chu discusses the use of Cantopop in new Hong Kong Cinema, using nostalgia as a means to bring Hong Kong culture forward. Citing Royal Brown's theories on "musical-visual-narrative interaction," Chu places the development of Hong Kong identity from the 1970s together with how Cantopop songs intertwine with Hong Kong cinema to show that as Cantopop and Hong Kong films diminish in the public radar, Hong Kong identity falters (157). Chu uses Amos Why's 黃浩然 *Dot 2 Dot* (2014) and Benny Lau's 劉偉恆 *Wong Ka Yan* (2015) to make the point that in recent Hong Kong films set in the past, the use of Cantopop regenerates both film and music to re-search for Hong Kong culture (168-169). Chu further proposes that the allegorical use of Cantopop songs can become a method for filmmakers to "[realize] the importance of relocalization in co-productions," reusing iconic tunes to put forth the presence of Hong Kong on Mainland screens in a new context (167). Chu concludes by criticizing soulless recycles of Hong Kong-flavored cinematic and musical materials in Stephen Chow classics' reboots in the Mainland, while at the same time holding faith onto the "inheritance and transmission of Hong Kong culture" across the arts to help Hong Kong find itself again, despite the challenge of a changing era as China rises as a global power (177).

The book closes on the proposal of Hong Kong Studies as method for the city to find itself in transition and hybridization. Chu has particularly demonstrated the interdisciplinary nature of Hong Kong Studies by interspersing Cantopop lyrics among his arguments on Hong Kong culture and identity. Concluding with a quote from Wong Kar-wai's *The Grandmaster* (2013), the book

pleads Hong Kong to “light a lamp while there is even one breath” and remembers the unyielding Lion Rock spirit (199). As a leading scholar and the director of the Hong Kong Studies Program the University of Hong Kong, Chu’s book stands as a significant text for the development of an interdisciplinary Hong Kong studies in the inevitable process of transition and in the age of China that is impossible to ignore. To locate Hong Kong amidst a time of change, the people must value their culture with the blessings of the past and venture together toward the future of their city and home.

Screening Communities: Negotiating Narratives of Empire, Nation, and the Cold War in Hong Kong Cinema. By Chang Jingjing. Hong Kong: Hong Kong University Press, 2019. 246 pp. Hardcover. ISBN: 9781349949311.

Reviewed by Mitchell Ma and Mira Chow

Hong Kong cinema has often been lauded as an important symbol of the city’s unique identity. Known for its slapstick comedies and kungfu action films from the 1980s and 1990s, Hong Kong cinema gives people the false impression of an apolitical fantasy world. While there is ample research on Hong Kong cinema from the 1970s onward, the period before this time has often been overlooked. *Screening Communities* by Chang Jingjing challenges the apolitical image and addresses this gap by examining the role of Hong Kong cinema in shaping the local community during the 1950s and 1960s, a crucial transitional period in Hong Kong’s history which saw its transformation from an entrepot port of trade to an industrialized metropolis.

At the onset of the 1950s, Hong Kong was still recovering from the ashes of war and the population consisted mainly of refugees and recent migrants from mainland China, who have little sense of belonging with the colony. To them, Hong Kong was a temporary shelter