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REPRESENTATIONS OF MASCULINITY AND THE INFLUENCE
OF BRUCE LEE IN FILM

by

Zhenxia Meng

A thesis submitted in partial fulfillment
of the requirements for the degree

of

MASTER OF SCIENCE

in

American Studies

Approved:

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UTAH STATE UNIVERSITY
Logan, Utah

2021

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ABSTRACT

Representations of Masculinity and the Influence of Bruce Lee in Film

by

Zhenxia Meng, Master of Science
Utah State University, 2021

Major Professor: Dr. Keri Holt
Department: English

This thesis is an annotated bibliography that lays a critical foundation for examining the performance of heroism, violence, male bonding, and masculinity in the movies of *Enter the Dragon* (1973) by Bruce Lee, *Hard Boiled* (1992) by John Woo, and *Kill Bill, Vol. 1* and *Vol. 2* (2003-04) and *Once Upon a Time in Hollywood* by Quentin Tarantino. I am interested in comparing the representations of masculinity in these films, focusing specifically on how Woo and Tarantino have been influenced by Lee's films. Before I can begin this comparative research project, however, I need to conduct extensive research into several specific subject areas, which is why I have decided to structure my thesis as an extended literature review in the form of an annotated bibliography. The purpose of this annotated bibliography is to identify and analyze sources that will help me track the traditional Chinese views and representations of masculinity, particularly regarding chivalrism and its representation in Hong Kong and Hollywood films. I am also interested in studying Western perceptions of Asian masculinity, which have been affected by the bias of Orientalism, which portrays Chinese and Asian masculinity in inferior terms compared to their Western counterparts. I would also like to examine the particular political, social, and economic back grounds that

inform the representations of masculinity in the films of Bruce Lee and later John Woo and Quentin Tarantino, which have appealed to audiences across the world.

(66 pages)

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INTRODUCTION

This thesis is an annotated bibliography that lays a critical foundation for examining the performance of heroism, violence, male bonding, and masculinity in the movies of *Enter the Dragon* (1973) by Bruce Lee and *Hard-Boiled* (1992) by John Woo. In addition to examining how these films have been influenced by traditional Chinese culture and the U.S. pop culture, I would like to write a journal article that compares the representations of masculinity in both films. But before I can begin this comparative research project, I need to conduct extensive research into several specific subject areas, which is why I have decided to structure my thesis as an extended literature review in the form of an annotated bibliography. The purpose of this annotated bibliography is to identify and analyze sources that will help me track traditional Chinese cultural discourses on masculinity, particularly regarding chivalry and its representation in Hong Kong and Hollywood films, and examine how Asian masculinity has been represented in both Hong Kong and American films in the twentieth century. I am also interested in studying Western perceptions of Asian masculinity, which have been influenced by the bias of Orientalism, which portrays Chinese and Asian masculinity as inferior terms compared to their Western counterparts. I would also like to examine the particular political, social, and economic contexts that inform the representations of masculinity in the films of Bruce Lee and later John Woo, which have appealed to audiences across the world.

To address these issues, I have organized my thesis to examine relevant sources in four specific categories. The first category, "Asian Masculinity in U.S. films," allows me to track the representation of Asian masculinity and heroism in American motion picture

arts before Bruce Lee. The second category, “Asian Masculinity in Hong Kong Films,” allows me to investigate masculinity in Hong Kong movies that draw on aspects of traditional Chinese masculinity and Hong Kong’s status as a colony influenced by the cultures of Britain and Japan. The third category, “Key Concepts in Asian Masculinity,” allows me to explore Chinese cultural views and representations of masculinity and the expectations Chinese culture places on men regarding masculinity. The last category, “Representations of Masculinity in Bruce Lee’s films,” helps me to scrutinize the representations of masculinity in Lee’s films from the perspective of traditional Chinese views of masculinity and the colonial influence of Hong Kong. Once I have completed the annotated bibliography for this thesis, I will be able to proceed with a detailed comparative analysis of the films of Bruce Lee and John Woo in my future academic work.

In organizing this thesis, I have drawn on the principles presented in *They Say/I Say: The Moves that Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein. Graff and Birkenstein argue that academic writing must engage with existing theories and arguments, “entering a conversation, summarizing others (‘they say’) to set up one’s own argument (‘I say’)” (xvii). Thus, for each work in my annotated bibliography, I summarize the major arguments and then respond to the summaries with my own response. This second paragraph will clearly identify my position and explain my responses to their arguments, drawing on the methods outlined by Graff and Birkenstein in Chapter 4 of *They Say/ I Say* and referring to specific films or other materials to support my position (55-67).

I will eventually use these annotations to explore how Chinese heroism was represented in both American and Hong Kong movies before the films created by Bruce Lee and how Lee's films changed these representations. These annotations will also allow me to explore how these representations of Asian/Chinese heroism are not mere propaganda for Westerners, but also how they have originated from traditional representations of heroism in Asian/Chinese culture. Based on this academic research, in a future paper I will use these annotations to study how movies such as *Hard-Boiled* (1992) by director John Woo and *Kill Bill* (2003) and *Once Upon a Time in Hollywood* (2019) by Quentin Tarantino not only inherited the heroic motif of Asian/Chinese masculinity but also transformed the representations of masculinity and martial arts pioneered by Bruce Lee with its own methods of gun fighting.

The four categories for my thesis and the sources examined within each category are listed below:

Category 1: Asian Masculinity in US films

Greene, Naomi. *From Fu Manchu to Kung Fu Panda: Images of China in American Film*.

Honolulu: University of Hawai'i Press. 2014.

Mayer, Ruth. *Serial Fu Manchu: The Chinese Supervillain and the Spread of Yellow*

Peril Ideology. Philadelphia: Temple University Press. 2013.

Said, Edward W. *Orientalism*. Vancouver: Vintage Books. 1979.

Zhu, Zheng. "Romancing "Kung Fu Master" from "Yellow Peril" to "Yellow Prowess"
in *Asian Journal of Communication*. Vol. 23, no.4 (2013): 403-419.

Category 2: Asian Masculinities in Hong Kong Films

Ku, Agnes S. M. "Masculinities in Self-Invention: Critics' Discourses on Kung Fu-Action Movies and Comedies." *Masculinities and Hong Kong Cinema*, edited by Laikuan Pang and Day Wang. Hong Kong: Hong Kong University Press, 2005.

Lin, Zhu. "Between Hong Kong and San Francisco: A Transnational Approach to Early Chinese Diasporic Cinema" in *Canadian Journal of History*. Vol. 54, no. 3, (2019): 345-371.

Yip, Man-Fung. *Martial Arts Cinema and Hong Kong Modernity*. Hong Kong: Hong Kong University Press, 2017.

Category 3: Key Concepts in Asian Masculinity

Boretz, Avron. *Gods, Ghosts, and Gangsters: Ritual Violence, Martial Arts, and Masculinity on the Margins of Chinese Society*. Honolulu: University of Hawai'i Press. 2011.

Hu, Lingshu. "Is Masculinity 'Deteriorating' in China? Changes of Masculinity Representation in Chinese Film Posters from 1951-2016." *Journal of Gender Studies*. Vol, 27. no, 3. (2018): 335-346.

Wong, Magdalena. *Everyday Masculinities in 21st-Century China: The Making of Able-Responsible Men*. Hong Kong: Hong Kong University Press, 2020.

Zurndorfer, Harriet. "Polygamy and Masculinity in China: Past and Present." *Changing Chinese Masculinities: From Imperial Pillars of State to Global Real Man*, edited by Kam Louie. Hong Kong University Press, 2016: 13-33.

Category 4: Representations of Masculinity in Bruce Lee's Films

Chan, Jachinnson W. "Bruce Lee's Fictional Modes of Masculinity." *Men &*

Masculinities. Vol. 2 no 4 (April 2000): 371-387

Shimizu, Celine Parrenas. "Claiming Bruce Lee's Sex: Memoirs of a Wholesome Wife,

Memories of the Salubrious Mistress." *Frontiers: A Journal of Women's Studies*.

Vol. 38, no. 3 (2017): 92-120.

Nishime, LeiLani. "Reviving Bruce: Negotiating Asian Masculinity through Bruce Lee

Paratexts in Giant Robot and Angry Asian Man." *Critical Studies in Media*

Communication. Vol. 34, no 2 (2017): 120-129.

CATEGORY 1: ASIAN MASCULINITY IN US FILMS

Greene, Naomi. *From Fu Manchu to Kung Fu Panda: Images of China in American Film*.

Honolulu: University of Hawai'i Press, 2014.

One of the few monographs that systematically examines the history of how Chinese people and culture have been represented in US films is *From Fu Manchu to Kung Fu Panda: Images of China in American Film* (2014) by Naomi Greene. Examining more than one hundred years of Chinese images and culture on American screen, Greene points out that, except for the years between 1942 to 1945 when America was an ally to China in fighting Japan and viewed China sympathetically, all other times American films portray the Chinese as a “Yellow Peril” or “Red Threat,” representing the Chinese as “...the devious and difficult heathen, the killers of girl infants, the binders of women’s feet, the torturers of a thousand cuts, the headsmen, the Boxer Rebellion and the Yellow Peril” (Greene 4). Hence, China is perceived as the devilish Orient, specifically, in the area of movies. “In this respect, it is noteworthy that even the noblest Chinese characters in these films are not free of racist stereotypes. On the contrary: idealized and stripped of human foibles, they often correspond to racial stereotypes as much as, say, an evil villain like Fu Manchu” (Greene 19). Fu Manchu is a hypnotic, mysterious Chinese doctor created by British novelist Sax Rohmer in 1912 to satisfy the psychological needs of the British to mirror their sense of superiority as citizens of the “Empire Where the Sun Never Sets.” The character of this weird evil Chinese villain was quite successful, and soon it was recreated in novels, comic books, on radio, television, and in film and film serials both in the Great Britain and America. It dominated the screens across the Atlantic until the end of the twentieth century. Because Fu Manchu represents the awful

Yellow Peril in one man, he quickly became a household character, and these stories of a Chinese villain were translated into more than ten languages including French, German, Spanish, etc. Therefore, the stereotypes of Chinese “torture, mercilessness, craftiness, and villainy doctor” were eagerly consumed across half the world (Greene 54). This Orientalist view of Chinese people and culture as an inferior and strange “Otherness” continues in current American cinema on Chinese, such as in the Hollywood films of *Mulan* (1998), and *Kung Fu Panda* (2008). For these two animated films for children and youth, Greene offers the following comment:

...just as fairy tales often testify to attitudes that are repressed or held in check elsewhere, these films bear witness to feelings and impulses that are not always openly acknowledged or expressed. Creating an image of China more unreal and imaginary than ever before, they turn that country into a site of spectacle as well as a repository of American attitudes and beliefs. In so doing, not only do they firmly erase the real China, but they also point to the creation of what might be seen as a new— and distinctly postmodern— form of Orientalism (182).

Another figure that strengthens the weak, but evil, Fu Manchu image is the Yellow Man (played by Richard Barthelmess) in the movie of *Broken Blossoms* (1919) by DW Griffith. In the film, the Yellow Man is a sickly Chinese storekeeper in London dressed in silk Manchu coat and pants. Just as Greene argues, this film portrays this Chinese character as an inferior spectacle, as the Yellow Man deliberately bends his waist and squints his eyes to make the character seems weird and weak in the street of London.

The Yellow Man also presents a false image of Chinese culture through his soft hat with long fake braid on his head and the traditional cotton shoes on his feet. The truth is that, since the year of 1911, followed by Xinhai Revolution led by Dr. Sun Yet-sen, Chinese men performed with great resolution, courage and tenacity to overthrow Manchu power, and Chinese men did not keep their braid anymore, especially by 1919 (Leibold, 3). The film further presents the Yellow Man as an alien weak spectacle in a scene where he plays the pipa, a Chinese instrument, in a London port. In this scene, the camera emphasizes the Chinese man's skinny, feminine long fingers, which helps to eliminate the masculine qualities of Chinese men and rationalize the weakness and alien traits of the Yellow Man. The film also portrays the Yellow Man's inferiority by opposing him to Battling Burrows (Donald Crispy), a white British boxer fighter. For the Yellow Man, his ideal love is Battling Burrows's slave-like wife Lucy (Lillian Gish). Of course, when the affair is found out by Burrows, his "pure and holy" love is wrecked like "broken blossoms." The theme of the story is that the love of this strange Chinese man for a white man's wife is unacceptable. The film continues to associate the Yellow Man with ideas that seem weak and incompetent for white audiences by depicting his Buddhist philosophy, which emphasizes nonviolence, "Do not give blows for blows. The Buddha says: 'What thou dost not want others to do to thee, do thou not to others'" (Broken Blossoms). The Yellow Man also seems afraid of women and dares not communicate with a young, energetic white lady in brothel. Facing a beautiful white girl, he pretends to not see her. His fellow Chinese men are quite similar to him. They live together by smoking opium and gambling as entertainment, sometimes they do businesses with prostitutes. But none of them has their own family on the land of "barbarous Anglo-

Saxon, sons of turmoil and strife,” and they do not bring any positive Chinese family culture and civilization to the new country for them (*Broken Blossoms*). However, their white opponents are kinetic and aggressive, suggesting their physical strength compared to the Chinese men.

Greene also argues that, in American culture, Chinese continue to be represented as irreplaceable alien “Otherness.” She explores how, in recent decades, although Chinese people and culture are no longer represented by Fu Manchu as an evil doctor for Americans to appreciate and despise at the same time, American films continue to show fears about the development of the People’s Republic of China and Chinese people. Specifically, Greene argues that.... “Fears of China arguably prompted the United States to fight in Korea and, later, in Vietnam” (1). Furthermore, Greene quotes Nicholas Kristof from *The New York Times* on December 10, 2003, “The most important thing happening in the world today is the rise of China,” and US fears about Chinese power cause Chinese culture to continue to be represented as a Red Threat” for people of the United States (Kristof). Whatever the despised evil peril in the early of the twentieth century or the currently pestering threat to the Americans, Greene argues that the Chinese still belong to the “Otherness” of the Orient.

I agree with Greene on the ongoing representation of negative Chinese images to Westerners, especially white Americans. The argument in the book is a good explanation of why American politicians often mention China and the Chinese in their public speeches as an ongoing disturbing threat to America. If America has replaced Europe in controlling the Orient, then China has replaced the Middle East as the “Otherness” of ideologies for Americans. These negative representations are still visible in current TV

shows. In the TV series of Star Trek, a starship called the USS Shenzhou was disabled and abandoned after the Battle at the Binary Stars in 2256. Although it is said it serves for American military in the film, yet, actually, Shenzhou is the name of Chinese spacecraft. Clearly, the director represents the Chinese space program as an inferior competitor to that of the Americans by portraying the Shenzhou as “disabled and abandoned,” which relieves Americans from this potential rivalry (“Battle at the Binary Stars”). By trying to deemphasize the power of China and portraying the Shenzhou as an obvious target to be loathed and disdained, this representation shows how Chinese people and culture are still represented as threat that must be diminished and controlled in US culture, just as Greene argues.

Mayer, Ruth. *Serial Fu Manchu: The Chinese Supervillain and the Spread of Yellow Peril Ideology*. Philadelphia: Temple University Press, 2013.

In the book, Mayer traces the origin and the development of Fu Manchu, a pervasive racist stereotype and offensive ideological construction of a Chinese character that was popular across the Atlantic throughout the 20th century. The figure was first created as a literary image by a British novelist Arthur Ward, pen named Sax Rohmer, and the first story was published in 1912. Since it was a "Yellow Peril" fiction designed to reflect and highlight Anglo-Saxon purity and manly rigor, the Fu Manchu narrative was quickly serialized in the British literary periodical *The Story-Teller* and welcomed in the American magazine *Collier's Weekly*, two popular magazines across the Atlantic at that time. The first cinematic character of Fu Manchu came out in 1923 by British filmmakers with the fifteen-chapter serial called *The Mystery of Fu Manchu*. Posters

plastered London's subway stations boasted that more than 100,000 Fu Manchu novels had been sold. Then in the 1920s, Hollywood discovered the commercial value of the figure and produced *The Mysterious Dr. Fu Manchu* in 1929. With the iconic interpretation by Karloff in *The Mask of Fu Manchu* in 1932, the figure was established in visual popular culture as an archetypal image of villainous Chinese. (Mayer 3-4). From 1912 to the end of the 20th century, the evil Chinaman Fu Manchu was reiterated in novels, comic books, on radios, televisions, in films and film serials for households across the Atlantic. All the figures based on Fu Manchu bear the ideas associated with the Yellow Peril. The recurring figures of various media and entertainment are all immediately readable attributed "to Fu Manchu's Chineseness—there is little subtlety and little surprise in the phobic iterations on the yellow peril theme that appear in all sorts of Fu Manchu narratives from the 1910s to the present" (Mayer 11). It looks as he is weak but sometimes, he has some weird strength in daily life including his relationship with women.

I agree with Mayer's account and analysis of the stereotyped Chinese image of Fu Manchu in Western culture, especially when I relate this to the Chinese Exclusion Act by American Congress in 1882, which enabled white Americans to perceive Chinese as odd and villainous, a perception that is closely linked to the Fu Manchu character. The author argues that the success of the Fu Manchu figure is due to the "Yellow Peril" view of Chineseness in America. In contemporary American film, Chinese characters are still often represented in unusual, contradictory terms that suggest that they are an alien "other." A recent distorted Chinese image is Po in the *Kung Fu Panda* movie series, which began in 2008, followed by serial films in 2011 and 2016, directed by Mark

Osborne. Unlike the negative character of Fu Manchu, Po is not an evil villain. Nevertheless, he is represented as completely incompetent at the beginning of the movie. In most of the cases he falls and crumbles on ground due to his big belly obstacles his eyesight for his feet and what he can do is to groan or moan. According to Hye Jean Chung, the story sarcastically “merges two seemingly contradictory bodily images: the round, cuddly body of a roly-poly panda and the hard, muscular body of a kung fu artist” (30). The panda, Po is the “dragon warrior” predicted by Ooguwaw in the film to defend the peace of the valley where lives his Shifu of a rabbit, Master of Ooguwaw-a turtle and the “Furious Five” of Monkey, Mantis, Crane, Viper and Tigress. But he is scorned by the Tigress that his “fat butt, flabby arms and ridiculous belly,” which disgraces kung fu. “If you have any respect for who we are and what we do you will be gone by morning,” says the Tigress, who has no compassion or respect for Po.

For most part of the movie, Po has nothing to do with kung fu. But when the previously designated “Dragon Warrior”-Tai Lung, a huge grey cat, betrayed Shifu, the disappointed Shifu gives the secret book of martial arts “Warrior Scroll” to Po to empower and transform him into a genuine “Dragon Warrior” to replace Tai Lung. At the end of the story Tai Lung wants to kill Shifu for the “Warrior Scroll”. Luckily Po arrives and defeats Tai Lung. He protects Shifu and the whole valley from the vicious Tai Lung. After the fighting beating away Tai Lung the “Furious Five” and all other residents in the valley come to cheer the victory and celebrate Po as real “Dragon Warrior”, while Po greets them with a pan on his head. The movie ends with the dialogue between Po and Shifu. “Want to get something to eat?” Po asks, and Shifu answers “Yeah.” Therefore, instead of transforming Po into a hero, the movie continues to represent him in ridiculous

terms as a gluttonous and stubborn panda. Although Po is not evil or threatening like the traditional Fu Manchu character, Po is still similar to Fu Manchu because he is portrayed as incapable and sometimes having some alien force.

Said, Edward W. *Orientalism*. New York: Pantheon Books, 1978.

Orientalism by Edward W. Said is a fundamental work of post-colonial criticism. Said was born and raised in the Middle East and then immigrated to the United States with his family to receive his education. As a Palestinian-American, Said had the experience of being an insider as he is part of Middle Eastern culture, and he is also an outsider because he understands US perspectives on the culture of the area and other Asian countries. Specifically, Said was interested in the perception of Westerners regarding the East and its people. Beginning in the 17th century, with their industrialization and developed economic and political strength, western countries represented by the Great Britain and France started their colonial endeavor in the Middle East. In order to dominate people and occupy resources in the Middle East countries, Western scholars and politicians constructed a system of language about the Eastern world to degrade its people, history, and culture. Edward Said calls this phenomenon “Orientalism.” The study of Orientalism has become an emerging academic area for studies of the Eastern world and the Western world since the late 1970s. Said writes, “The Orient was almost a European invention, and had been since antiquity a place of romance, exotic things, haunting memories and landscapes, remarkable experiences” (Said 1). After World War II, as the United States became the most powerful country in the world, these political and academic ideologies of Orientalism were inherited by Americans

towards Japanese and Chinese. In short, Orientalism is “a Western style for dominating, restructuring, and having authority over the Orient” (Said 3). Said is the first scholar to extract the outline of this colonial and post-colonial structure of language and concepts by Westerners on Easterners.

The influence of Orientalism still pervades in current political and social life in America. This biased view of Eastern inferiority is not only physical, but also intellectual and leads to racism against Asian and Asian-American people in the United States. Gina Marchetti observes that representations of Chinatown in Hollywood films reflect this ideology of white superiority. She argues that, in the film *Year of the Dragon* (1985), Chinatown “fulfills a commercial hunger for a domesticated otherness that can represent both the fulfillment of the American myth of the melting pot and play with the dangers of the exotic” (Marchetti, 204). The plot of the film insults Chinese culture and customs about their lunar new year by portraying Chinese men as violent criminals involved with organized crime and associating their criminal actions with the Chinese New Year of Dragon. According to Chinese tradition and custom, the moment when the residents light their fireworks is the most sacred moment to pray for an even better new year. The lunar new year of dragon means that the Chinese should get a double blessing from God. It is the time full of great significance to honor our ancestors and to show respect to our relatives and friends. It should not be associated with business, let alone something of bloody gun fighting, as it is in this film. By associating Chinese people and culture with crime, the movie degrades the faith and value of Chinese culture and humiliates their nationality for Western audiences. In 1980s, not long after the Reform and Open Policy by Chairman Deng, people had less contact with Hollywood than today. If Chinese

viewers had access to the film as they do today, probably there would have been protests to *Year of the Dragon* from the other side of the Pacific to resist the ongoing Orientalism. Because Hong Kong was a former colony of Britain (1842-1997), the racial discrimination in cultural and social life was powerfully supported by the government controlled by the Great Britain. In 1953, the Hong Kong government cooperated with the Colonial Office in Great Britain and issued censorship regulations on films in Hong Kong theaters to prevent movies of provoking “feelings of racial or national hostility” and such as that (Chang, 1). Thus, since the 1960s, Hong Kong “has played a significant role in shaping what is now one of the world’s most widely distributed popular cultural genres: action cinema” (Morris, 1). The cinema of action movies has acted as a contact zone where the national and local meet the Western scrutiny via Orientalism.

The theory by Said in *Orientalism* is never something occasional in American culture, and Orientalist views are still present in its movies. In the film *The Green Hornet* (2011) by director Michael Gondry, the character of Kato (acted by Chinese singer Jay Chou), who plays the assistant to the protagonist Britt Reid (Seth Rogen) is another example of humiliating Orientalist depictions of Chinese masculinity in American film. Chou is a Chinese man, but in the movie, he is given the Japanese name “Kato” as his first name, and from the beginning to the end of the film, he has no family name at all. He was a servant to Britt’s late father, and his job is to work on his cars and make his coffee. After the death of his boss, he becomes the sidekick of his son Britt. But Britt treats him as someone feminine. At the beginning of the film, Britt tells him that “Kato, I want you to take my hand and come with me on this adventure,” which suggests that Kato needs Britt’s help and protection (*The Green Hornet*). Kato senses Britt’s orientalist bias

towards him so he insists on his manhood and rejects him by saying “I’ll go with you, but I don’t wanna touch you” (*The Green Hornet*). This scene is important because it shows how this film represents orientalist stereotypes but also challenges them. In another scene, Britt continues to place Kato in a subservient role when he wakes up from a coma and checks his underwear and asks Kato, “Did you put this diaper on me?” (*The Green Hornet*). This question feminizes Kato by suggesting that he plays the role of a weak senior nanny to Britt. Although there are moments in this film where Kato challenges weak, subservient views of Asian masculinity, *The Green Hornet* still shows the phenomenon of orientalism in American movies.

Zhu, Zheng. “Romancing ‘Kung Fu Master’--from ‘Yellow Peril’” to “‘Yellow Prowess’” in *Asian Journal of Communication*. vol. 23, no.4, 2013: 403-419.

The author of the essay points out that, as one of the biggest immigrant minority groups in the United States, Chinese people have been portrayed in stereotypical and degrading terms as “Oriental Others” who are alien and weird to Americans. Chinese are represented as being outside of the structure of the “white self” and “black other” that construct American society, especially through Chinese images on American screens. To verify this argument, Zhu explores the relationships between Chinese martial arts fighters and their white wives or soul mates in three films, *The Tuxedo* (2002), *Kiss of the Dragon* (2001), and *Dragon: The Bruce Lee Story* (1993). By scrutinizing the daily work and life between Chinese men and white women, Zhu discloses how Hollywood movies position the success of Chinese martial arts fighters as the result of the intelligence, loyalty, and inspiration by their white spouses or partners to suggest that they are emasculated, asexual, and aggressive Asians. This binary contrast between the powerlessness of

Chinese men and firm support of white women articulates the inferiority of Chinese people and culture in a broad political and social scope. The discourse echoes the assertion by Said that “the dominant white group forbids ‘others’ to enter into its racial and cultural domain, even when those ‘others’ fight for the integration and assimilation” (Zhu 413). Martial arts fighters such as Jackie Chan, Liu, and Bruce Lee have achieved some success with their own capacities and skills of arts and strength on the American screen in films such as *The Tuxedo*, *Kiss of the Dragon* and *Dragon: Bruce Lee Story*. Their skill and strength have helped sweep away the evil and strange image of Fu Manchu which as often represented Chinese masculinity in society, but these actors and their films are still associated with an “Oriental Otherness” that continues to marginalize Chinese culture.

I agree with the argument by Zhu that Hollywood films have distorted the image of Chinese men and Chinese culture to promote an Orientalist ideology. At the end of the video from *The Tuxedo*, in less than five minutes, Jackie Chan is thrown or beaten on the ground nearly six or seven times, and each time he is stamped by the foot of a white American on his chest, or on his throat. This representation makes him appear weak, lacking dignity and deserving no respect. Similar to the “otherness” of Chinese in *Tuxedo* is the coded combination of Black-Yellow/Brown. The typical of this kind stereotype of Chinese is Lee starred by Jackie Chan in *Rush Hour* (1998) directed by Brett Ratner. The story is about the daughter of a Chinese consul at Los Angeles who is kidnapped by a criminal named Juntao (Ken Keung). Lee previously is a detective living in Hong Kong and a personal friend of the consul. Although he desperately wants to help the consul to rescue his daughter Soo Yung (Julia Hsu), he is supervised by an African American

detective Carter (Chris Tucker) according to the intention of FBI. “Now it’s your job to keep him out of sight and away from danger, you understand?” (*Rush Hour*). Carter is ordered, “The truth is this is an FBI operation” (*Rush Hour*). This depiction places Carter in the role of a babysitter, representing Lee as someone who cannot take care of himself. When Carter first meets Lee, he belittles him with the insulting questions, “Do you speak English?” and “Do you understand the words that are coming out of my mouth?” (*Rush Hour*). The doubt hints that Chinese are outside of the Western world. The comedy form shows racist bias, as Gates claims, “These Hollywood films with their Asian heroes are not intended to inspire America’s increasingly ethnically diverse demographic but to pacify and entertain America’s White mainstream” (Gates, 92). The team of Lee and Carter acts as overlapped “otherness” entertained by the Whites with scrutiny. In contrast to these examples, Bruce Lee’s films offer an empowered representation of Chinese men. In *Fist of Fury* (1972), where Lee’s character beats and kills a Japanese man for the death of his teacher, and *Enter the Dragon* (1973), where Lee defeats and kills the opium lord Han, Lee emerges as a symbol of strength, heroism, patriotism, and loyalty. While Jackie Chan’s role in *The Tuxedo* reinforces white superiority and candid Orientalism, Bruce Lee fights, beats and even kills his opponents in films with his powerful physique, determined will, Kung Fu skills, and his wisdom as a master of martial arts.

CATEGORY 2: ASIAN MASCULINITIES IN HONG KONG FILMS

Ku, Agnes S. M. "Masculinities in Self-Invention: Critics' Discourses on Kung Fu-Action Movies and Comedies." *Masculinities and Hong Kong Cinema*, edited by Laikuang Pang and Day Wang, Hong Kong University Press, 2005: 221-238.

This paper examines how Hong Kong has been world-famous for representing masculine bodies on screens, especially due to a Kung Fu craze initiated by Bruce Lee in the late 1960s and the recent gun fighting movies by John Woo. These particular representations of heroism and patriotism have stemmed from the nationalism of the Hong Kong people, which emphasizes assertiveness, strength, and power. Moreover, Ku articulates that these cinematic male bodies are an indispensable basis for understanding the cultural history of Hong Kong as a former colony of the British and Japanese. It may seem that the violence of fists or guns is merely for fun in the theater, yet the movies act as metaphors for the masculinity and nationalism of Hong Kong people living in the colonized city. For them, these representations of a strong male physique and bravery provide a supportive discourse of subjectivity for a city without its own sovereignty. As nationalism is perceived via the "assertiveness, power, strength, aggressiveness, and fierceness" of the male body, Ku argues that "Bruce Lee stood for ... Chinese nationalism as a way of feeling pride in one's identity ... Kung Fu films were particularly conducive to nationalism of the abstract kind...Lee is literally putting his bravest face (and body) forward in order to show that the Chinese need no longer be weaklings" (223; 224).

The merger of martial arts, physical strength, and wisdom by Bruce Lee highlights how Chinese nationality is rooted in the "will to succeed," contrasting with the image of "Yellow Peril" that has dominated Hollywood since the early 20th century (225).

Ku argues that the Chinese masculinities represented by Bruce Lee in action movies such as *Fist of Fury* (1971) and *Enter the Dragon* (1973) have been inherited by John Woo in *Tomorrow Will Be Better* (1986). Compared to the tough fighting by Lee with his Chinese martial arts, Ku argues that, today, many people are more familiar with “John Woo (Wu Yusen)’s gunfighters of recent memory” (221). These strong physical masculinities in his films have led him to succeed Hollywood with movies such as *Face/Off* (1997). The heroism and patriotism in the action movies by Bruce Lee and John Woo provide a powerful demonstration of modern Chinese masculinities.

I agree that the films by Bruce Lee and John Woo represent masculinities in relation to Hong Kong nationalism. Specifically, the film *Hard Boiled* (1992) is a typical action movie with gun violence directed by Woo. The plot of the film consists of a series of gunfights involving the protagonist Tequila portrayed by Chow Yun-fat, a police officer seeking revenge for his friends and combating the crime which would destroy the city. Just as Ku argues, Tequila’s quest for justice on behalf of his friend and for the good of the city articulates the “the discourse of masculine-nationalism” in the theaters of Hong Kong (224). When “Tequila” and his colleagues are trying to arrest a gang of gun smugglers in a tea house, one of his colleagues, Benny, is killed by one of the smugglers. To demand justice for Benny, “Tequila” insists on shooting the murderer instead of arresting him against the instruction by his boss. He is aware that he may lose his job for the decision, but justice for his colleague weighs heavier than his own career. Tequila’s desire to do anything for justice, no matter how high the consequences, exemplifies his patriotic spirit. His reflection on these consequences also shows Ku’s argument that Hong Kong action movies “manifested ‘strong emotions more suited to the restlessness of the

times" (223). The restlessness corresponds to the situation of Hong Kong, which had been freed from the cruelty by Japanese after the Second World War, yet it still remained a colony of Great Britain until 1997. The nationalist focus of Alan and Tequila's masculine violence emerges at the end of the story. To rescue an undercover cop, Alan, from the hands of Wong, head of the smugglers, Tequila follows instructions by Wong to humiliate himself in the basement of a hospital. To protect Tequila from the danger of shooting by Wong, and, more importantly, to protect the hospital from bombing by Wong, Alan grabs Wong's gun to shoot himself through the stomach to let Tequila shoot and kill Wong. Both Tequila and Alan feel relieved that the hospital and the city are protected and safe from the dangers by Wong and his gang of smugglers, and their overriding interest in protecting the public illustrates their nationalism. The last scene of the movie shows Tequila and Alan putting paper cranes in the river of Hong Kong to celebrate the new beginning of their lives and the city, once again illustrating the nationalist outcome of their masculine violence. Ku argues that the Hong Kong action genre has been dominated by this fusion of nationalism and masculinity, where nationalism "assumes coherence, unity, and correspondence among individual psychology" and masculinity "stresses incoherence, indeterminacy, localism, and hybridity in identity formation..." (230). Because both Tequila and Alan use their physical strength when it is necessary to help their families, friends, and nation, these characters illustrate the "coherence and unity" of their nationalist feelings. And, at the same time, because Tequila must make a difficult choice between his job and fighting for justice for his friend, his character also expresses the "incoherence, indeterminacy, localism, and hybridity" of their identities, which defines Chinese masculinity, and he asserts himself as an ideal masculine hero by making

the right choice for justice. In this way, *Hard-Boiled* demonstrates the fusion of nationalism and masculinity that Ku explores. In this film, the physical strength, loyalty, courage, and willingness to sacrifice for friend and the city, exemplified by Tequila and Alan is in line with the argument by Ku that male masculinities in Hong Kong stress heroism and patriotism.

Lin, Zhu. "Between Hong Kong and San Francisco: A Transnational Approach to Early Chinese Diasporic Cinema." *Canadian Journal of History*, vol. 54, no. 3 (2019): 345-371.

The article explores the Chinese American filmmakers represented by Esther Eng (1914-1970), who produced films to boost the morale of the Chinese during the Chinese-Japanese War (1930s-1940s). Eng was "the first Chinese American female director of Chinese-language films in both China and the US in the 1930s and 1940s" whose work promoted Chinese belonging and cultural intimacy for diasporic Chinese around World War II (Lin, 347). By tracing the flows of talents, ideas, and resources of films within China and beyond, Lin concludes that the Chinese diasporic film acted as a "contact zone" for Chinese people across the Pacific for the decades of 1930s and 1940s during the World War II. Born in San Francisco as a third generation Chinese American, Eng followed her parents to the Mandarin Theater for Cantonese next to her community in the 1910s and 1920s. Lin argues that the ancient Chinese tales at the theater helped Eng to establish her Chinese cultural identity. With the advent of sound motion pictures in 1920s, Chinese filmmakers, including some Cantonese opera performers, transformed Cantonese opera into the earliest Chinese American movies. As the staff for these films consisted of American Chinese and Chinese from Guangdong, Hong Kong, and Shanghai, these films

were transregional and transnational art, and they were popular “in diasporic Cantonese communities in and out of China” (Lin, 354). The same traditional culture helped Chinese in exile to establish their common nationality and their own identity on foreign land. As Lin writes, these “two-way interactions between Hong Kong and San Francisco thus complicate the landscape of the production and distribution of early” Chinese American movies (355). In 1935, a Chinese named Kwan Man-ching screened *The Life Line*, a documentary about Chinese military resistance towards the invasion by Japanese in Shanghai from 1931 to 1932. Inspired by this film, Eng produced film *Heartaches* in 1935 to illustrate the love story of a Chinese singer and “a young pilot trained in the US” (Lin, 355). The singer finances her boyfriend’s training for the war between Japanese and Chinese, and she refuses her boyfriend’s love and urges him to fight for the Chinese. After fulfilling his military mission, the pilot returns to America with a new wife. Eng used the patriotic theme to boost the morale of Chinese in and out of China for the war and establish respect for Chinese nationality during this tough time for Chinese. To unite people for the war, she replaced Cantonese in the film with Mandarin. This is the first Hollywood film with the language of Mandarin produced by Chinese filmmakers. Then the American born and raised Eng brought this film to Hong Kong to start her own career as a transnational director and work for Chinese people. Both the theme and the distribution of *Heartaches* displayed Eng’s patriotic passion that, although she was American by law, she took China as her motherland, and she made her contribution for Chinese during the Chinese-Japanese war. Over the rise of sound pictures, from 1935 to 1941, Hong Kong replaced Shanghai as the main place for making Mandarin films. “In 1936 patriotic films exploded, with successful examples such as Kwan Man-ching’s

Resistance (Dikang 抵抗, 1936), Tianyi Company's Patriotic Flower (Aiguohua 愛國花, 1936), and Joseph Sunn Jue's New Army Force (Shenglijun 生力軍, 1936)" (Lin, 357).

In 1937, Eng produced another patriotic film, *National Heroine*. Premiered in March 1937, "it portrays a young female pilot who enrolled in the military to defend the country" and it is starred by a Cantonese performer Wei Kim-fong (Lin, 357). Not long after this, in July 1937, Beijing was subjected to war by Japanese. Lin writes, "as a diasporic filmmaker working in Hong Kong during the Second Chinese-Japanese War, Esther Eng was a pioneer in making patriotic films" (358). The movies produced and distributed by Eng greatly united and encouraged Chinese across the Pacific to defend China during the war resisting Japanese.

I agree with the argument by Lin that the Chinese diasporic cinema represented by Esther Eng between San Francisco and Hong Kong in the early 20th century acted as a pillar of Chinese spirit during World War II. By portraying Chinese women as patriotic and heroic protagonists, the films by Eng about the war encouraged both Chinese women and men to shake off the poor and weak stereotype of Qing Dynasty and to face the Military action from imperial Japanese with courage and determination. This should be one of the crucial elements why the Chinese could sustain the war, and, with the help from Americans, we defeated the Japanese at last. Bruce Lee's film *Fist of Fury* (1972) follows the pattern set by Eng's films by showing Chinese fighters who take revenge on the Japanese. The movie *Fist of Fury* shows how Bruce Lee acted as Chen Zhen fights and kills a gang of Japanese martial fighters at the end of the story happens in Shanghai. The Japanese who own a martial training agency in Shanghai do bad things towards Chinese including killing Huo Yuanjia, the master of Chen Zhen also the owner of

Chinese Jing Wu School. In the film the Japanese send a sign bears Chinese words of “Sick Man of East Asia” to Jing Wu School to humiliate Huo and other Chinese. Bruce Lee returns the sign to the Japanese agency and single-handedly beats all apprentices and their coach. Scared by his overwhelming martial arts and powerful spirit of heroism and nationalism, two of the apprentices swallow the paper of the characters torn by Lee to present their confession to Bruce Lee and Chinese. Then Lee wants to have a walk in a park, but he is refused by the guard with a sign “No Chinese and Dogs Allowed.” At that time a Japanese man approaches him to tell him that if he behaves like a dog then he can be allowed to go into the park. Lee pounds the disgusting Japanese and his fellow guys heavily and kicks off the sign. In the movie Lee defends justice and dignity of Chinese again and again in face of the insult from senselessly aggressive Japanese and teaches them solid lessons. The character of Lee in *Fist of Fury* is similar to Eng’s work by providing an encouragement and inspiration for the Chinese to view themselves in relation to the Japanese at and after the Chinese-Japanese War. As it is claimed they are about “the entwinement between the transnational and the national” and its political notion to support the mother country when it was invaded and humiliated by imperialism Japanese (Lin, 365).

Yip, Man-Fung. *Martial Arts Cinema and Hong Kong Modernity*. Hong Kong: Hong Kong University Press, 2017

This work explores the overlapped relationship between Kung Fu films produced in Hong Kong and the transformation of the city itself. Yip writes that the famous “Hong Kong Spirit” and “the positive energy and tenacious resolve” in Hong Kong actions movies “has allegedly propelled the city’s amazing socioeconomic growth” (1). The

author argues that martial arts is not only a genre that has dominated Hong Kong's theaters, moreover, it has been a metaphor of the city's rapid and successful modernization in the postwar era. The core values of Kung Fu movies produced by Hong Kong filmmakers such as the morale of competition and conquest "have shaped and defined the modern self-identity of Hong Kong people" (Yip, 2). This has been proved by the double transformations of both culture and economy in Hong Kong since the mid-1960s and early 1970s. That period is a crucial stage for Kung Fu films to develop from traditional swordplay to the tight fighting of "real kung fu," also called "new school martial arts" (Yip, 6). The typical phenomenon of this era is the *Wong Fei-hung* series based on the real Cantonese heroic adventurer of more than one hundred films produced over twenty years between 1940s to 1960s (Yip, 5). Another source of this surge of martial arts films is that novelists such as Jin Yong and Liang Yusheng provided many excellent Kung Fu fictions for the filmmakers, such as *Books and Swords*, *Gratitude and Revenge* (1956), and *Dragon and Tiger Fight in the Capital* (1954). During this time, Hong Kong replaced Shanghai as the major Chinese city for producing and circulating of films. Yip declares that the "staunch masculinity" in the Kung Fu films was quite popular among Chinese domestic and overseas (7). Yip argues that "Thanks to Bruce Lee and the kung fu craze associated with him," Hong Kong martial arts films reached their peak in early 1970s with movies such as *The Big Boss* (1971) and *the Way of the Dragon* (1972). With *Enter the Dragon* (1973) Bruce Lee cooperated with Hollywood, and martial arts films started to appeal to audiences of Americans, Europeans, and those in African countries. Along with Kung Fu films distributed from Hong Kong on screens all over the globe during the 1970s, there was a boom of the economy in Hong Kong. With

tremendous economic growth, the city developed into one of the most prosperous cosmopolitan areas within 30 years after global wars. Since the early 1970s, both martial arts movies and Hong Kong businesses have become new symbols of modern Chinese lifestyles.

I agree with the arguments by Yip about the intertwined development between martial arts cinema and Hong Kong modernity. As for Chinese films, Wong Fei-hung and Bruce Lee are names familiar to nearly every household whose movies represent incredible heroes with overwhelming power to destroy any evil force. The outcome of the interweaving of the martial arts films and modernity in Hong Kong is that the music and fashion of Hong Kong citizens in those films have become the trend for mainland Chinese to imitate. Take John Woo's film *Hard-Boiled* (1992) as an example. This film represents Hong Kong as a modern city with tall buildings. It also depicts the entertainment life of its citizens in the evenings. People enjoy all kinds of beverages and music in bars and ladies wear fashionable dresses. Dreams for big fortune stir some of them to engage in illegal businesses including illegal arms transactions. The film also associates Hong Kong with the values of integrity, courage and heroism represented by Tequila (Chow Yun-Fat), who combats the crimes to defend the security of the city even with the cost of their lives. It has been common understanding that Hong Kong action movies are embodiment of the patriotism of the Chinese by representing how Chinese people strive and embrace challenges and opportunities. "The folk hero of Cantonese master Wong Fei-hung, played by Kwan Tak-hing as the prototypical Confucian patriarch in over 70 Hong Kong films from 1949 to the 1980s, was re-invented in the *Once Upon a Time in China* series (Tusi, 1991, 1992, 1993, 1994) layered with anti-colonial patriotism"

(Yang, 62). Chinese nationalism encourages men to be heroic and brave, and the Hong Kong movie industry always represents this masculine strength of Chinese for the country of China.

CATEGORY 3: KEY CONCEPTS IN ASIAN MASCULINITY

Boretz, Avron. *Gods, Ghosts, and Gangsters: Ritual Violence, Martial Arts, and Masculinity on the Margins of Chinese Society*. Honolulu: University of Hawai'i Press. 2011.

The book articulates that manhood and masculinities represented by violence and martial arts constitute the core characters of gods, ghosts, and gangsters represented in Chinese culture and society. For Boretz, masculinity “is an amalgam of flexible characteristics, potentials, attributes, qualities, attitudes, and behaviors...desire for unrestrained physical and emotional autonomy” (28). Boretz argues that the long history of traditional Chinese martial arts sprang from the desired masculine qualities of power and violence associated with Chinese manhood and patriarchy. In Chinese culture, ideal masculinity is connected to high social status, which must be demonstrated and recognized by respect from others. Ideal Chinese masculinity is represented by a person who is confident, who has strong ideals, and who has the responsibility to show moral and social leadership for the public. Only such a man qualifies to serve ritual masculine functions and make himself an agent of patriarchal society. These qualities are instrumental for the progress of the individuals who bear it and the society the individuals belong to. In exploring these ideas, Boretz identifies an apparent contradiction between the emphasis on violence and aggression in Chinese masculinity and the emphasis on moral integrity and authority. The figures of gangsters exemplify this contradiction. As Boretz writes, “The gangster identifies with the righteous hero, whose transcendental moral and positive social value are validated by the apotheosis and official recognition of martial heroes such as Guan Gong. He thereby rationalizes his role as legitimate within

the established social structure, rather than recognizing in his alienation from the mainstream a legitimate reason to challenge the hierarchy (38). Boretz declares that even a sketchy examination of Chinese cultural production would conclude that “the military or martial (wu) and the civil or literary (wen) are important constituent categories of Chinese thought, history, religion, ruler-ship, and everyday social life” (40). The seemingly contrasting ambition to be martial and civil constructs the Chinese ideal for authority and order in both the public and domestic sphere. In China, strong martial arts skills are the means for creating a secure civil nation for citizens. The images and folklore of gods, ghosts, and gangsters represent the aggressive masculinity that defined Chinese political order and military force. They are all tangible and kinetic symbols of the power inherent in violence.

I agree with Boretz’s argument that Chinese masculinity is defined by the contrasting qualities of violence and civility, which are both connected to moral integrity. This model of masculinity is visible in the Hong Kong film *Once Upon a Time in China and America* (1997), directed by Sammo Hung. In this film, the Cantonese national hero Wong Fei-hung (Jet Li) displays violence, manhood, and heroism in the American West. The most crucial scenes that illustrate the contradictory elements of martial arts (wu) and wisdom (wen) in Chinese masculinity occur when Wong Fei-hung beats a gang of twenty or thirty Native American bandits who ambush him and his fellow people. In this scene, Wong is attacked by villainous Native Americans who beat him with sticks, knives, and axes. These are powerful weapons that they want to use to kill Wong. Wong, however, shows his physical strength as a master of martial arts. He kicks and pounces, and he fights them successfully. He does not use weapons, he only uses his physical strength to

defeat the whole gang, which exemplifies the Chinese masculine ideal of prowess in martial arts. After he fights the Native Americans, he is then attacked by a modern armed cowboy. The cowboy looks down on Wong, dismissing him as “shit,” but Wong fights back. In this scene, Wong again shows his physical strength by using his martial arts skills and fighting without weapons. He also shows moral integrity by fighting someone who insults him and who seems to have evil qualities because he attacks Wong without just cause. In these two fights, Wong’s physical and emotional strength are on display, exemplifying Boretz’s claims about the physical power and integrity associated with Chinese masculinity. In terms of his appearance, Wong has an outdated appearance, wearing a long braid and a traditional white Chinese clothing, which conveys the traditional ideas of Chinese civility that Boretz also emphasizes. Wong continues to illustrate Boretz’s argument by showing how, in addition to violence, he can also act like an educated and civil gentleman, which illustrates the fundamental structure of the *wen/wu* dyad that defines Chinese masculinity (Boretz, 42). Although Wong displays manliness, he is never a simple rude guy. In San Francisco, he manages to replace the corrupt mayor of the city who always bullies the Chinese with his friend-- Billy, an honest person he meets on his trip. Here, Wong shows his value for civic order and social justice in the context of politics, rather than just through physical combat. The deeds of Wong on his trip in American West is in line with the opinions of Boretz that “*wu* is the power of controlling violence with force, to forestall chaos by uprooting or obstructing its causes, and serves only to defend and protect the legitimate moral/political order against disruptive forces both within and from outside of society” (43). Masculinity of Chinese

men bear the content of martial arts, wisdom, and responsibility for both Chinese and non-Chinese people.

Hu, Lingshu. "Is Masculinity 'Deteriorating' in China? Changes of Masculinity

Representation in Chinese Film Posters from 1951-2016." *Journal of Gender Studies*, Vol, 27. no, 3 (2018): 335-346.

The paper examines the changes in Chinese masculinity within the media and the causes for this transformation over the past six decades. According to research based on Chinese film posters from 1951 to 2016, the author concludes that, during the past half century, the image of Chinese men has shifted from a hegemonic depiction of manual workers or soldiers to more diversified depictions of urbanized businessmen who enjoy economic success in the environment of globalized business and treat women more nicely than their predecessors (Hu, 335). In contrast to this, in the past, Chinese men in media demonstrated their manhood due to their physical strength and manual labor (336). Whether for the power of their physique in the middle of 20th century or economic achievement in current time, Chinese men have been viewed as superior to women within Chinese culture. Specifically, Hu argues that, with more choices and opportunities for Chinese men within the context of commercial globalization, the characteristics of masculinity have been both transformed and enlarged. Within Chinese films, men not only have greater economic success and shoulder bigger social responsibility than before, at the same time, they treat women more gently than their fathers or grandfathers did due to their financial achievement and the influence from Westerners (Hu, 337). Hu draws on the Opening and Reform policy announced in the late 1970s to divide film posters in two groups, examining those produced before and after the policy. After the policy, these

posters “are decreasingly involved into risk and violence over time” (Hu, 339). Economic prosperity and urban living have challenged the importance of traditional martial strength for them. As Hu writes, “The process of modernization and globalization may also cause the shifting of Chinese masculinity” (337). Furthermore, Hu observes that “the boom in romance films reflects that the preference for de-sexualization in traditional Chinese culture has gradually faded away” (339). The male gaze in the posters from recent decades suggest that Chinese men aspire for love from women like their western counterparts, and Hu concludes that, in contemporary films, modern Chinese masculinity is rooted in a loving partnership with a woman and a commitment to their families.

I agree with Hu’s argument about the evolution of Chinese masculinities during the past decades from Mao’s era to modern time. In the 1960s and 1970s, most of the film posters promoted male cooperation with the war and agricultural production and the male friendship within these cooperative actions. The poster of the *Tunnel Warfare* (1965) directed by Ren Xudong represents a typical image of this model of Chinese masculinity. The movie illustrates the tunnel war where Chinese farmers fought the Japanese invaders in northern China. Two key figures, Gao Chunbao (Zhu Longguang) and Gao Laozhong (Wang Bingyu), stare towards the east angrily in fighting postures. Gao Chunbao is going to throw the grenade in his right hand to enemies, while Gao Laozhong, with a gun before his chest, is going to make a leap towards enemies in the eastern direction of them. Posters from this period after the foundation of the People’s Republic in 1949 and before the opening and Reform Policy of the 1970s are mainly about war and the collective construction of dams and reservoirs. Masculinity is represented by men fighting together in war or doing manual work together. However, in recent years Chinese men and women

on movie posters illustrate new representations of Chinese masculinity. Chinese men are still represented as brave and heroic, but their actions are set in the business world and male characters are more respectful toward with women. The film *Comrades: Almost a Love Story* (1996) directed by Peter Chan tells the story of Chinese men and women in the era of migration and economic globalization, and its poster is a typical one of current Chinese theaters. The male protagonist Xiaojun Li (Leon Lai), a naive northerner of China, moves to Hong Kong to seek fortune and meets a girl Qiao Li (Maggie Cheung) from Guangdong Province. On the poster of the movie, Xiaojun wears a black suit and Qiao wears a gray party dress, and they embrace each other closely. Their clothing suggests that they are successful professionals, associated with white collar careers. Behind of them several skyscrapers stand high above the metropolis of Hong Kong. These images illustrate Hu's argument that the clothing styles, and scenery together suggest that, since the "Reform and Opening," the previous representations of Chinese masculinity through the qualities of physical or martial strength have been challenged. These images of Xiaojun and Qiao suggest that the new generation of Chinese men "is less frequently associated with toughness and greatness" but "are more likely to be urban residents" (Hu, 342). From the image, audiences can read out that the account is about both men and women seeking fortune together with courage and equality in Hong Kong. The poster is an epitome of this new model of Chinese masculinity in modern society. The film *So Young* (2013) directed by Zhaowei, also provides a new representation of masculine desire for current Chinese young men. The three central characters, Lin Jing (Han Geng), Chen Xiaozheng (Mark Chao), and Zheng Wei (Yang Zishan), are undergraduate students who want to pursue further studies abroad after earning their

bachelor's degrees in China. Studying abroad is a new symbol of male strength and power for these modern Chinese men. The poster of the story depicts a group of young college students including Lin, Chen, Zheng. In the poster, these characters and their fellows wear casual students' clothes, and they jump and shout in joy with their arms open wildly against the background of the sky. This image evokes their individual ambitions and big dreams towards their future. Unlike their fathers or grandfathers working together to fight wars or build big construction projects, these young Chinese men show their masculinity through different methods by pursuing their studies, traveling abroad, and embarking on careers in business to contribute to their country. Embracing the world and learning from Westerners have become core values of new Chinese masculinity.

Wong, Magdalena. *Everyday Masculinities in 21st-Century China: The Making of Able-Responsible Men*. Hong Kong: Hong Kong University Press, 2020.

This work explores modern manhood in China. Wong found that both Chinese men and masculinities have been steadily studied since the turn of the millennium, and wealth has been a crucial standard to judge Chinese men's manhood. The society of China increasingly defined masculinities in terms of "commercial property ownership," similar to the discourse of "hegemonic masculinity" in the West (Wong, 3). Wong writes, "The wealthy, worldly, and worthy globe-trotting Chinese entrepreneurs are winning in the ideal masculinity stakes" (3). The ambitious, competent, and responsible men of wealth who currently represent Chinese cultural ideals are in sharp contrast to the modest ones from the military or working class who were idealized during the Great Proletarian Cultural Revolution (1967-1976) (Wong, 4). In the current robust time of China, both

men and women are expected to be able to succeed in their careers and be responsible for their families and communities, yet men are much more expected to show competence and responsibility. If women have a strong career, they are viewed as successful women, but not as desirable wives (Wong, 5). For men, apart from the material wealth (including properties and cars), the leisure they enjoy is another important indicator of their manhood since leisure means they possess capital to produce further wealth for themselves (Wong, 6). Wong argues that the rise of globalized commerce and business have contributed to the transformation of Chinese perspective towards masculinities. Both the wealth and leisure achieved from international business have equipped Chinese men to shoulder bigger family and social responsibilities. She writes, “Responsibility is a critical element in Chinese notions of masculinities,” which means that men should not only be successful with money for themselves. They should also show integrity and generosity toward their families, communities, or country (Wong, 7). Thus, the modern model of heroism for Chinese men is that they should be responsible with money for their families and responsible for their society to combat poverty, corruption and injustice (Wong, 8). Participation in global business has altered Chinese expectations towards masculinities and offered Chinese men different areas to succeed with wealth and social responsibility.

I agree with the argument by Wong that both financial success and social responsibility have been the standard for Chinese masculinities in 21st century. Directed by Peter Chan, *Dreams in China* (2013) manifests that the individual aspiration for financial success and huge achievement within the context of globalization is the new content of masculinities for Chinese men in modern society. Three friends, Cheng

Dongqing, Wang Yang, and Meng Xiaojun, graduate from the prestigious Beijing University in the 1980s. With the booming craze to study abroad in China, and especially to further studies in the U.S, the three try to get their visa. The result is that the humble Cheng is denied the visa because he cannot communicate fluently with the clerk, and the romantic Wang gives up his plan to study in America because he falls in love with an American girl in Beijing. Only Meng realizes his dream because his ambition to change the world impresses the interviewer at the embassy. For him, dreams “are what makes you happy even when you are just trying.” (*Dreams in China*). When he waves goodbye to Meng at the airport with Wang, Cheng flows tears of disappointment and sadness for losing the chance to enter into a greater world for his future career. Looking forward to the promising future in America, Meng declares that he would never return to China again to realize his American dream. Here, Meng seems to exemplify the new Chinese masculinity. Like Wong says in his book, he seems to represent an “able-responsible man” who can make money, which is a dominant and hegemonic form of masculinity in present-day China (2). Because he wants to seek this success in America, rather than China, however, Meng cannot exemplify these qualities of masculinity in a way that is acceptable to Chinese viewers. In contrast to Meng, Cheng finds a way to become an able-responsible man who can make money in China, allowing him to exemplify the new Chinese masculinity more successfully. Following the trend of aspiration for money in China and the opportunity to teach English for the large number of students who need to take the tests of TOEFL and GRE to study abroad, Cheng runs a training center in Beijing and obtains great success. Wang joins him for the business. Contrary to this, after he graduates in America, Meng finds no career and must work in a restaurant. This greatly

disappoints his confidence and self-esteem, as well as his belief that “we can change the world” (*Dreams in China*). With the invitation from Cheng, Meng flies back to join the language training school. By sending half million of students to study overseas the guys make the agency very profitable and successful, and they become major shareholders by issuing shares at New York Stock Exchange. They get dazzling wealth, and great reputation. Here, Cheng seems to exemplify Wong’s argument about Chinese masculinity, where “nowadays in China, ‘money represents the essence of masculinity; a higher income represents superior manliness.’ In short, businessmen set the new standard for heroic Chinese masculinity” (Wong, 3). However, the windfall money makes Cheng becomes more and more arrogant and aggressive to Wang and Meng. He is no longer a poor student, but an affluent businessman with authority of his company. The rapid success confuses them, and they struggle to balance money, fame, and responsibility. They could not maintain equal friendship as before for quarreling the right to dispose the training agency. Because he is unable to maintain his friendships, Cheng ultimately fails to represent ideal Chinese masculinity. As Wong argues, Chinese men should not only be successful with money, but they should also show integrity and generosity toward their families, communities, or country (7). By showing how Cheng’s friendships end with quarrels and personal struggles, this movie teaches a lesson about ideal Chinese masculinity. In order to be successful, Chinese men must have economic success, as well as success in their personal relationships. The movie is a great story to illustrate the transition of Chinese men and the society in China. By representing how the three young men embrace their opportunities to be entrepreneurs, win love, and pursue studies within the context of globalization, especially the wealth they gain from the training school

founded by Cheng and the divergence among them as a result, the story shows that personal entrepreneurship is the major content of Chinese masculinities in modern time.

Zurndorfer, Harriet. "Polygamy and Masculinity in China: Past and Present." *Changing Chinese Masculinities: From Imperial Pillars of State to Global Real Man*, edited by Kam Louie. Hong Kong: Hong Kong University Press, 2016: 13-33.

Zurndorfer's chapter explores the characteristics of Chinese masculinities and traces their evolution among Chinese men from the Yuan Dynasty to current society. According to Zurndorfer, Chinese masculinities are defined by four features. Chinese men should be filial to kinship bonds; loyal to official status; generous about economic benefits; and brave in their relationship with people of other races or foreigners (15). Zurndorfer writes, "these men exhibit what in the West are viewed as the desirable characteristics of masculinity--they are physically strong and powerful, and in possession of the qualities of courage, fortitude, endurance and stoicism" (17). The traits ensure a man's capacity to negotiate various relationships to benefit his family, clan, local fellows, or even the country of China. However, when the Manchu conquered the Han Chinese and established the Qing Dynasty to cement its ruling, the Manchu government legally humiliated Chinese men by requiring them to keep a long braid and only shave the hair on their foreheads (Zurndorfer, 21). Therefore, masculinities of Chinese men suffered terrible damage. This situation lasted into the early twentieth century after the Chinese people experienced the failure of Opium Wars and war with the Japanese. Due to the need of the nation to survive the war and interact with Western society, Chinese people began to wake up and rebel against the fragility imposed on them by Qing Dynasty. Chinese men started to aspire for robust manhood and idealize maleness rooted in physical

pursuits and valiant actions (Zurndorfer, 25). The crisis facing the country urged Chinese men to shake off the distorted ideology towards themselves from the Manchu government and emphasize their physical strength and mental courage. Zurndorfer argues that “years of fighting and displacement had challenged the ‘softness’ of intellectuals and thinkers and rendered militarized masculine identity no longer exceptional or unattractive” (25). Since the founding of the New Republic of China in 1949, people have been more secure regarding the authority of the country, and they have become even more successful in global markets (Zurndorfer, 25). With the aspirations and creativity of Chinese, the products “made in China” have been seen all over the world from the Eastern to the Western hemisphere.

I agree with Zurndorfer’s argument that, although Chinese men were deprived of manliness by the Manchu during the Qing Dynasty, in most of China’s history, Chinese culture had encouraged Chinese men to be courageous and brave to meet the requirements from their families, society, and nation. It is understandable that the image of Fu Manchu or “Chinese Yellow Peril” in Western films and popular culture is linked to the image of humiliated Chinese men promoted by the Qing Dynasty. However, since China’s efforts to resist Japanese invasion and Deng’s Reform and Opening China, Chinese people have demonstrated their desire to defend their country and help it prosper, which has led to new representations of Chinese masculinity. The movie *The Eighteen Fingerprints* (2008), directed by Gao Feng, is such a story about courage, aspiration, and creativity of Chinese men. It is set at the end of 1978. Because of flood and draught during previous years, villagers in Yan Village are paupers who must beg for their livelihood. One night seventeen men of the village came to the house of Yan Jiachang, the

head of the village, to decide to divide the fields to the eighteen households to plant crops. Desperately they wanted to get more crops for their families and to improve their lives. At that time, this deed was of great political risk because they don't know if the government would permit these ideas, and they worried there will be a violent response or their leader may be arrested. In *The Eighteen Fingerprints*, the farmers in worn clothes press their fingernails on the paper of the decision in the shabby house. They agree that, if Yan Jiachang is arrested and sent to prison, they would join together to support his family. That meeting of eighteen farmers motivated the reform for China's agriculture and farmers and completely changed the agriculture and lives of farmers in China. This film is based on a true story in northern Anhui Province in the winter of 1978. By dramatizing these events, this movie shows how Chinese men are willing to embrace change, which illustrates Zurndorfer's argument that Chinese masculinity is defined through the characteristics of being loyal and brave for the benefit of families and clans. Moreover, they are courageous enough to shoulder the potential economic responsibilities for their decisions. Their bravery for their families and village originates from a view of Chinese masculinity that is rooted in being filial, brave, loyal, and generous.

CATEGORY 4: REPRESENTATIONS OF MASCULINITY IN BRUCE LEE'S FILMS

Chan, Jachinnson W. "Bruce Lee's Fictional Models of Masculinity." *Men &*

Masculinities. Vol. 2, no. 4 (April 2000): 371-387.

The article examines the background for the Chinese male masculinities represented by Bruce Lee. Chan argues that, although Asian American men had been shaped by American popular culture as "wimpy asexual nerds" and "mythical 'orientalized' drops" and excluded from normative masculinities, Bruce Lee categorically dismantled the negative stereotypes and reconstructed Asian American manhood (371). With his two films *Return of the Dragon* (1972) and *Enter the Dragon* (1973) coproduced with Raymond Chow, Lee not only helped "popularize the Kung fu film genre among mainstream American audiences, but he also proved that a Chinese American male actor could reach American audiences as a leading man in spite of the history of institutionalized racism" manifested by American television and Hollywood producers before Lee's films (Chan, 373). Lee became a global hero not only for Asians but also for Americans. To recreate his heroic image for young people and "revive the nostalgia for a Chinese American hero," Universal Pictures spent fourteen-million-dollars to produce *Dragon: The Life of Bruce Lee* in 1993 to pay respect to the Chinese American martial master on the twentieth anniversary of his death (Chan, 373). The author claims that Lee constructed Chinese manhood on the basis of his racial and sexual negotiation. In film *Fist of Fury* (1972), the character of Chen Lung, performed by Lee, solely fights against the Japanese with his traditional Chinese heroism and nationalism, which is rooted in hatred towards Japanese. Chan argues that "Chen is the hero who sutures the historical and political wounds of the Chinese" (374). This heroism and

nationalism are consolidated by his heterosexual aggressive masculine physique. For example, at the beginning of the film *The Return of the Dragon* (1972), Lee's character Tang Lung meets his white rival, Colt, at the coliseum, and both take off their shirts. Lee's bare chest and his muscle "demonstrate a pristine masculinity" and declare "sexual behavior" for his fights (Chan, 378). Focused by the camera, their eyes suggest a homoerotic relationship, which defines and complicates the relationship between East and West which is defined by both aggression and attraction in the film. Chan argues that Lee's spirit of nonconformity and his violent fighting echo the civil movements in 1960s and 1970s, especially during the Vietnam War. By portraying a Chinese American hero "who uses his own body to resist the technological advancement of the West," Lee's masculinity becomes a metaphor for Chinese cultural strength (Chan, 384). Both Lee's masculine mastery over his rivals and push for equality helped transform Lee into an Asian American hero.

I agree with the statement by Chan that Lee challenged the discrimination towards Chinese from the Westerners by representing his dominant powerful virility. In the movie *Enter the Dragon*, with the help of Roper (acted by John Saxon), Lee roars and kills all the evil gang on the island including Han, the owner of the island himself and his bodyguard O'Hara (Bob Wall) with his martial arts skills to take revenge for the death of his sister and the crimes the gang commit. His muscles are in full strength for audiences when he wears no shirt or vest, as Chan declares, "Lee's character may communicate to the audience a more mundane message: the body has the potential to be a lethal weapon" (383). After killing all the gangsters of Han, Lee fights Han himself in his house. The Han's right hand wears a leather glove to punch the glass door to hurt Lee's bare upper

body with broken glasses, while his left hand wears a long sharp steel paw to puncture Lee. Although there are red blood marks by the steel paw on Lee's waist and face from Han, he protects himself from further injury from his rival through his use of martial arts. Lee's action in this scene illustrates Chen's argument that Lee "relies on his body, his only material possession, to defend himself against weapons such as knives, ice picks, chains, and iron bars" (Chan, 383). When Han picks up a spear and wants to harm Lee with a spear, Lee again, relies on his body rather than a weapon to attack Han. Lee kicks Han into a spear that has been stuck through the door, so that Han is ultimately killed by his own spear, rather than by Lee directly. This method of killing Han exemplifies Chan's argument that Lee displays his heroic characteristics by using "his own abilities to defeat the opponent (there are no technologically advanced gadgets to aid him), and he fights with his body, and not with guns, one of the phallic symbols of the West" (Chan, 384). Lee's performance in *Enter the Dragon* shows the victory of his body and martial arts over vicious weapons. This last scene of the movie is the thrilling representative of Lee's masculinity, which illuminates Chan's argument that his genuine masculinity is much more powerful than weapons in the hands of his rivals.

Shimizu, Celine Parrenas. "Claiming Bruce Lee's Sex: Memoirs of the Wholesome Wife, Memories of the Salubrious Mistress" *Frontiers: A Journal of Women Studies*. vol. 38, no. 3, 2017: 92-120.

The essay examines Bruce Lee's masculinity in relation to his virility, sexuality, and Asian identity by exploring the perspectives of his wife, Linda Lee, and partner, Betty Ting Pei. By marrying a white woman, Lee transgressed the bias towards Asian Americans in American popular culture, which disapproved of interracial marriage.

Shimizu argues that his marriage was also associated with his physical strength, conveying a sense of physical and sexual authority that helped establish a new “hegemonic manhood of color” (97). In the context of his marriage, Lee does not disavow his racial difference. Instead, he took advantage of his own identity as a Chinese and Chinese American man, combined with his interracial marriage, to promote his stardom (Shimizu, 99). For his young American fans, Lee’s marriage further emphasized how he embodies strength, and the connection of this strength to the practice of martial arts earned admiration and respect for his Asian masculinity. Shimizu emphasizes, however, how his masculinity was always connected to his sexuality. For American viewers, “His piercing dark eyes and handsome features ...was something as fresh and novel in their young lives as kung fu itself,” and she describes the “sheer animal magnetism” of Lee’s sexuality and intensity that informs his presence on screen (100). Shimizu also explores how Lee’s sexualized power specifically appealed to his wife, and she cites Lee’s memories of her husband, “I suppose the first thing I noticed about Bruce was the immense command he had of his body... the FINGER!” (98). If the words by Linda Lee emphasize the male physical power and attraction of Lee, the film he made with his lover, Betty Ting Pei, further discloses how his masculine identity was associated with sexual desire and vigor. Lee died in the bed of his co-star Betty Ting Pei, and she later produced and acted in the movie *Bruce Lee’s Last Days, and Last Nights* (1975), which fed public curiosity about the affair and magnified Lee’s status as a man of both physical and sexual strength in popular culture. The film depicts “previously unseen filmic representations of his virile passion for sex and other indulgent, manly pleasures,” and Shimizu argues that this image sweeps away the “otherness” of Asian men as asexual,

compared to white Westerners (Shimizu, 100). In addition to his sexual virility, the common comment by these two closely related women is that Lee was also humorous and loving man who comforted them and made them happy respectively. By exploring these perspectives, Shimizu concludes that Lee set a positive and idealized model of masculinity as both a good husband and ideal lover, transforming the way that American women and his fans viewed Asian masculinity.

I agree with Shimizu's argument that Bruce Lee created a new model of Asian masculinity associated with sexual virility and his wife's words that he had "the immense command" of his body (Shimizu, 98). In the movie he directed and starred as Lee, *Enter the Dragon*, he kills Han's bodyguard O'Hara because O'Hara was responsible for his sister, Su Lin's death. O'Hara tries to assault Su Lin makes she commit suicide when she cannot escape the situation, so Lee must take revenge on O'Hara for his sister. The revenge fully demonstrates Shimizu's words that Bruce Lee had "an upright and proper heteronormative and hegemonic manhood" (93). When Lee finds the dungeon on the island of Han at night, he manages to ring the siren of the dungeon and attracts all the watchdogs of the dungeon to beat him with long sticks, yet he beats down all of them with his Jeet Kung Do, especially at the end of the scene in the dungeon he plays nunchucks grabbed from one of watchdogs. He plays it very fast with the whistling from the nunchucks and nobody can approach him. What attract audiences are the turning nunchucks and the bulging muscles of his bared upper body. Lee has confidence in his own strength to destroy any evil. One scene in the film is that one of Han's man pushes the door open and informs him to attend the morning ritual in uniform. However, Lee points at the guy with his left foot and coldly refutes him, telling him "outside" (*Enter the*

Dragon). The calm word hints the following plot that all evil men on the island would be killed all together, as Shimizu argues that Lee is “the most legendary of Asian American male figures in the movies” (94). The everlasting image of Lee should be due to his physical strength, sexuality and protection towards women and the poor.

Nishime, LeiLani. “Reviving Bruce: Negotiating Asian Masculinity through Bruce Lee Paratexts in Giant Robot and Angry Asian Man.” *Critical Studies in Media Communication*. Vol. 34, no. 2 (2017): 120-129.

Nishime illustrates the reconstruction of Bruce Lee’s masculinity via the paratexts represented in t-shirts by Giant Robot, an online store and media platform focusing on Asian and Asian American popular culture, and an influential American blog *Angry Asian Man* which is responds to white hegemonic views toward Asian American and African Americans. A “paratext” describes texts that are produced to support and respond to an original text, and Nishime argues that these pop cultural paratexts activate the legacies of the Kung Fu action films by Bruce Lee in ways that shape and broaden “the articulation of Asian American masculinity” with an Afro-Asian cross-cultural influence in American society (121). In other words, Nishime argues that these paratexts reassert Lee’s masculinity to confront mainstream discriminatory ideologies towards Asian male characters in the US. For Nishime, paratextual analysis focuses “on the three ‘zones of transaction’ ...the transaction between reader and the marketplace and the transactions between the reader and text in terms of interpretation and navigation of the text’s meanings” (120). When analyzing Bruce Lee T-shirts sold by Giant Robot, for example, Nishime argues that this paratext, which “took a shirtless image of Lee and added headphones and a deck so the image then rewrote Lee as a DJ,” strengthens the

relationship of current Asian Americans with Asian American icons such as Bruce Lee (123). For Nishime, the t-shirt is a means of canonizing “Lee as one of the very few symbols of Asian American masculinity in its usual iconoclastic fashion” and implies the wearer’s positive relationship to Asian American cultural ideologies (124). The circulation of the t-shirt by Giant Robot also brought Lee’s films in public view again, allowing Asian Americans to revive their memories of strong Asian masculinity and break the conventional white-black structure for evaluating race and masculinity in mainstream US culture and incorporate the masculinity of their own race within that culture. Nishime argues that the obvious result of this interaction is the integration of Kung Fu and African American blaxploitation styles of representation (124). Nishime also examines the *Angry Asian Man* blog and the popular 2001 Kung Fu action figure of Bruce Lee by Yu, which both promote Asian male strength and ability in Lee’s work. The *Angry Asian Man* blog posts daily content of “announcements about the Asian American community, satirical musings about daily life, occasional biting comments about Asian American in the media, and anti-Asian sentiment in public life” (125). Nishime argues that the continuous “counter-hegemonic racial and gender narratives” represented on this blog help to create a positive subjectivity for Asian Americans (127). By focusing on pop cultural paratexts, Nishime’s arguments provide an alternative way for both academics and common people to understand that race is something alive, and that racial identities are shaped by interactions with cultural environments. Representations of Asian masculinity in popular culture show how stereotypical understandings of Chinese masculinity as weak and incompetent compared to white superiority are being replaced by new models that associate Asian masculinity with strength, skill, and integrity.

I agree with this article's argument that the various paratexts associated with movies by Bruce Lee show how his body and work with martial arts promote an ongoing narrative of violence and strength for Asian masculinity. The power and influence of these paratexts is evident in the ways that Asian Americans and African Americans imitate the image of style of Lee, but also how white Americans also use Lee's films as a model for masculinity. The most typical example is *Kill Bill* (2003 & 2004) by Quentin Tarantino. Many elements of plot and choreography in the movie are similar to Lee's films *Enter the Dragon* and *Game of the Death*. First and foremost, they are all action films about revenge and that show the exploitation of gender. Particularly, the bright yellow suit on the protagonist The Bride (Uma Thurman) in *Kill Bill* is the same color and style of that Bruce Lee wore in his last film *Game of the Death* (1973). By using a similar costume, Tarantino's film becomes a paratext for *Game of Death*, and Tarantino uses this connection to empower The Bride, associating her with the same integrity and capacity of Bruce Lee to conquer any evil power in the fight between justice and vice. It could be said that the film *Kill Bill* is an homage to Lee as the pioneer of action movies in Hollywood. In the end of *Kill Bill I*, the Bride kills Johnny Mo (Chia-Hui Liu) by thrusting a sword through him, and she holds the handle of the sword to make the killed Mo revolve. This scene is similar to the scene in the end of *Enter the Dragon*, when Lee kills the crime lord Han by puncturing him through a spear stuck in the rotating glass door. As Nishime declares, this scene becomes a "paratext to Lee's performance of masculinity" (124). While Nishime focuses on how these paratexts "renegotiat[e] Lee's placement within U.S racial hierarchies," however, I argue that *Kill Bill* is a paratext that renegotiates gender hierarchies (Nishime, 124). Instead of simply transforming

perceptions of Asian masculinity, *Kill Bill* draws on Lee's example to transform perceptions of white women. These paratexts expand the discourse surrounding Asian Americans and white femininity within American popular culture by associating these racial and gender categories with power, violence, courage, and justice. This film draws on Lee's example to transform not only racial representations but also gender boundaries to empower white woman with the courage and strength to defeat all her opponents.

Quentin Tarantino also uses Bruce Lee as a paratext in *Once Upon a Time in Hollywood* (2019). Tarantino presents this film as a comedy-drama, and he set the image of Bruce Lee as both a negative and positive character, while generally representing him as a martial arts master. Within this film, the character of Bruce Lee is presented in exaggerated comic terms, but Tarantino also emphasizes his skill and knowledge as a fighter. Although in the fighting scene between Kato (Bruce Lee) and Cliff Booth (Brad Pitt), Kato is beaten by the latter, Tarantino highlights Lee's martial philosophy when Lee tells Booth "Now I admire Cassius Clay. I do. What I admire is in his sport, there's an element of true combat." This sentence presents Lee as an admirable figure with respect for combat, which showcases Lee's role in improving public perceptions of the combat power of Chinese martial arts. Originally, Chinese martial arts had been used for self-defense and physical fitness. By using Lee as a paratext for Chinese masculinity and martial arts in *Once Upon a Time in Hollywood*, Tarantino portrays Lee as an admirable a kung fu warrior without bias towards race or gender.

CONCLUSION

The material I have presented in this annotated bibliography lays a foundation for understanding Asian/Chinese masculinity and its embodiment in U.S. movies, particularly *Enter the Dragon* by Bruce Lee. *Enter the Dragon*, which Lee directed and starred in, drew on the influences of Hollywood and Lee's own experiences with various Asian cultural traditions to change the opinions of Westerners towards Chinese and Asian men, particularly through his use of the martial arts philosophy of Jeet Kung Do (JKD). The heroic spirit and the violence Lee presented in the film created a new genre of martial arts film in the United States, which influenced perceptions of masculinity for white Americans and African Americans as well.

I believe Lee's work, particularly his representations of Chinese masculinity, have influenced films such as *Hard-Boiled* (1992) by John Woo, and *Kill Bill* (2003) and *Once upon A Time in Hollywood* (2019) by Quentin Tarantino. During recent years, there has been significant scholarship on Asian/Chinese masculinity, yet there has been no exploration of the influence of Bruce Lee's representations of masculinity upon the films of John Woo and Quentin Tarantino. Building on the work I have done in this annotated bibliography, I am interested in examining how Woo and Tarantino's films have been influenced by the aesthetics and martial arts of Bruce Lee.

Each of the categories for my annotated bibliography has laid a foundation for examining this influence. By examining the first two categories, "Asian Masculinity in the U.S. Films" and "Asian Masculinity in Hong Kong Films," I have learned about the discrimination towards Asian/Chinese culture and the distorted representations of Asian and Chinese masculinity in American theater and film in the early half twentieth century.

Serial Fu Manchu: The Chinese Supervillain and the Spread of Yellow Peril Ideology (2013) by Ruth Mayer and *From Fu Manchu to Kung Fu Panda: Images of China in American Film* (2014) by Naomi Greene provided useful insights about discriminatory representations of Asian and Chinese masculinity, and their work has inspired me to explore how Lee, Woo, and Tarantino challenge those representations and represent Asian masculinity in more responsible terms. The article by Zhu Lin “Between Hong Kong and San Francisco: A Transnational Approach to Early Chinese Diasporic Cinema” (2019) also impressed me deeply with its analysis of how Chinese masculinity was represented in heroic terms to defend Chinese nationalism during the war with the Japanese and China’s colonization by Western countries before the Second World War. Lin’s attention to the development of these representations of Chinese masculinity over five thousand years lays a useful historical foundation for examining how representations of Chinese masculinity continue to change in the films of Lee, Woo, and Tarantino.

The third category, “Key Concepts in Asian Masculinity,” helped me trace the origin of Asian/Chinese masculinity and its evolution from its association with manual labor, warfare, and agriculture in ancient China to its current connections to urban life, greater gender equality, and economic globalization. I became familiar with the history and evolution of Chinese masculinity from the traditional physical power and martial arts to modern society of being more open-minded for the opportunities of education and fortune across the globe. “Is Masculinity ‘Deteriorating’ in China? Changes of Masculinity Representation in Chinese Film Posters from 1951-2016” (2018) by Hu Lingshu illustrates the evolution of masculinity for current Chinese men to capture more global opportunities to empower themselves and contribute more for their families,

communities and country. The essay emphasizes that, although the forms of representations of Asian/Chinese masculinity change in different eras, Chinese films consistently associate Chinese masculinity with the qualities of individual integrity and a commitment to being beneficial for the community and the nation. Drawing on these arguments, I can assess how Lee and Woo embody and transform traditional representations of Asian/Chinese masculinity. For example, in *Hard-Boiled*, Tequila (starred by Chow Yun-fat) a Hong Kong Police officer, to take revenge for his killed colleague and to save the city from the hands of a gang of arms smugglers he fights with the gangs regardless of his own job or even life. Asian/Chinese masculine aesthetics takes man as the protector of his hometown or country.

My annotations for the fourth category, “Representations of Masculinity in Bruce Lee’s Films,” have helped me understand specific aspects of Lee’s representations of Asian masculinity and its influence on other films, particularly regarding his representations of sexuality, physical strength, and his caring and protective attitude for justice. In the article “Bruce Lee’s Fictional Models of Masculinity” (2000), Chan points out that, for his dominant powerful virility, Lee challenged racial discrimination and became the global hero not only for Chinese, but for Americans and people of all other races and nations as well. The argument consolidated my thoughts about the masculinity and martial arts by Bruce Lee in his five films including *Enter the Dragon*. Since the 1970s, the martial arts, plot, choreography, even music and costume in Bruce Lee’s films have influenced countless films, TV series and electronic games, and the films by John Woo and Quentin Tarantino exemplify this influence.

Ultimately, I would like to write a journal article that explores how Woo's film *Hard-Boiled* and Tarantino's *Kill Bill* and *Once Upon a Time in Hollywood* have been influenced by Bruce Lee's film *Enter the Dragon*. Of all Woo's movies, *Hard Boiled* is famous for its protagonist, Tequila, performed by Chow Yun-fat, who plays a policeman who takes revenge for his colleague and would sacrifice anything to protect his city from the damage of an arms gangsters. The story of the film is quite similar to *Enter the Dragon*, including the plots of destroying an evil gangster, the violence of fights, male intimacy, and the choreography of fighting scenes. The two movies also portray the traditional Chinese chivalric spirit and share a heroic representation of masculinity rooted in integrity, physical strength and wisdom. The different historical periods represented by these films also make it possible to examine the representations of masculinity of Asian/Chinese in different eras of colonialism, post-colonialism and after the handover of Hong Kong to mainland China.

For Quentin Tarantino, Bruce Lee is the highest standard for him to imitate with respect to his representations of Chinese masculinity and martial arts. In the end of *Kill Bill I*, the Bride kills Johnny Mo (Chia-Hui Liu) by thrusting a sword through him, and she holds the handle of the sword to make the killed Mo revolve. This scene is very similar to the scene in the end of *Enter the Dragon*, when Lee kills the crime lord Han by puncturing him through a spear stuck in the rotating glass door. As Nishime argues, this scene is a paratext to performance of masculinity by Lee that renegotiates Chinese masculinity within racial hierarchies in the United States. These paratexts expand the discourse surrounding Asian Americans, African Americans, and white femininity within

American popular culture by associating these racial and gender categories with power, violence, courage, and justice.

Based on the research of existing scholarship about Asian/Chinese masculinity, it is obvious that Bruce Lee and John Woo represent the traditional chivalric spirit of masculinity in Asian/Chinese culture in their films. Lee combined the martial arts and violence of Chinese masculinity to fight imperialist representations of Chinese men or Chinese culture. Woo drew on Lee's work to continue representing Chinese masculinity in heroic terms in the context of economic globalization, emphasizing that, compared to material good and temptation, Chinese men cherish the principles of justice, integrity, and nationalism. The films of *Enter the Dragon* and *Hard-boiled* reject the bias and absurdity of Orientalism. The success of *Kill Bill*, and *Once Upon a Time in Hollywood* indicate that the strength, skill, and beauty of Chinese masculinity that was first represented by Bruce Lee are still popular and inspiring ideals for people of all races and nations, and Tarantino likewise draws on Lee's example, while also using Lee's films to reimagine gender roles for men and women. By drawing on the scholarship in this annotated bibliography, my article will explore the origins, development, and effects of representations of Asian/Chinese masculinity in the films of Lee, Woo, and Tarantino, examining how these representations take different forms within different contexts, depending on their national and international situations.

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