

# Introduction

## Shanghai—Real and Imaginary

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Shanghai is paradoxically encompassing and distancing, familiar and enigmatic. It has a complex history as a quasi-colonial city, the birthplace of Chinese communism, and icon of twenty-first-century capitalism. The dramatic social, political, and economic transformations the city has undergone since the end of the first Opium War in 1842 and continuing into the twenty-first century make it especially interesting for study today. In discourses of the West, East Asian countries, and even other Chinese regions, Shanghai has been portrayed as quintessentially exotic, associated with romance and decadence, and alternately labeled the “Pearl of the Orient” and the “Whore of Asia.”<sup>1</sup> Changes over the past three decades have further complicated the multifarious representations of Shanghai: the city contains and defies binaries of East and West, traditional and modern, communism and capitalism, cosmopolitanism and provincialism.

While other cities of the world are likewise cosmopolitan and culturally hybrid,<sup>2</sup> Shanghai is unique in its historical international diversity and social, economic, and cultural contradictions. From a small fishing village named the “city upon the sea” due to its strategic location at the mouth of the Yangzi River on China’s east coast, Shanghai was one of the very few Chinese cities to develop national and international trade before the Opium Wars. In 1843, Shanghai became one of five Chinese treaty ports forced to open to foreign trade and administrative control after Britain won the First

Opium War against the Qing dynasty, and quickly became a quasi-colonial city divided into extraterritorial concessions and settlements run by Great Britain, France, the United States, and Japan. Capitalism surged following the Revolution of 1911 and the establishment of the Republic of China, which lasted from 1912 to 1949. While Shanghai flourished financially into the 1930s due to an influx of foreign business and migrants from other Chinese regions, the city's cosmopolitanism and cultural modernity were accompanied by economic exploitation and political domination that led to extremes of wealth, poverty, dissipation, and corruption. The international population of Shanghai grew after Russia's 1917 revolution and World War I; additionally, Jews from Iraq arrived via India to trade with and eventually settle in Shanghai. From 1937 to the end of World War II, Shanghai suffered social and economic decline under Japanese occupation. During the 1930s and 1940s, the extraterritoriality of the foreign concessions provided a safe haven for tens of thousands of European Jews. The "foreign Shanghai" of Western imperialism that reigned from 1842 to 1949 ended when the Communist Party triumphed over the Nationalists and founded the People's Republic of China. Shanghai experienced another dramatic change after Mao Zedong's death, with political and economic reforms that began as China transitioned to a socialist market economy. Thus, the 1980s were marked by an opening to the rest of the world, followed by Shanghai's reinvention as a financially global and technologically advanced city in the 1990s and into the twenty-first century.

Because Shanghai harnesses such conflicting forces, it simultaneously inspires admiration and provokes detestation. The city has inspired an incredible array of accounts that are particularly suited to a comparative approach. Shanghai from the end of the last Chinese dynasty to the present serves as a model for analysis due to its unique position in history and politics. Historically, Shanghai, as one of the great Chinese ports, provides an opening to the Western world and other East Asian countries. Politically, the city's long and complex history of extraterritoriality lays the framework for rich, intricate, and dynamic connections between events, peoples, languages, and literatures. The manifold transformations of Shanghai over this period reflect global developments of the past hundred years. This anthology addresses ways in which texts from the twentieth to early twenty-first centuries have rewritten past and present Shanghai to reflect how the city has transmuted in the global imagination, examines why and how Shanghai resists unequivocal interpretations, and questions what constitutes the city's authenticity and identity when fictive and factual representations merge.

*Revealing/Reveiling Shanghai: Cultural Representations from the Twentieth and Twenty-First Centuries* brings together essays from international and interdisciplinary perspectives on representations of Shanghai in film, art, literature, theater, and mass media that reveal and challenge existent perceptions of East and West. The anthology strives to engage a contemporary global readership as it moves from an Orientalizing gaze toward a set of nuanced, heterogeneous views on Shanghai, while recognizing, as the title suggests, that the act of revealing one experience or reality is always also a veiling, or concealing, of other viewpoints and interpretations. In *Mediasphere Shanghai: The Aesthetics of Cultural Production*, Alexander Des Forges asserts that “for twentieth- and twenty-first-century readers around the world, ‘Shanghai’ is a name with real power, denoting the quintessence of modernity in East Asia, whether conceived of as glamorous and exciting, as corrupt and impoverishing, or as a complex synthesis of the good, the bad, and the ugly” (1). The essays in this volume focus on literary, cinematographic, and performative representations of Shanghai that both endorse and contest ideological notions of “East” and “West,” “primitive” and “advanced” societies. These representations exhibit political amorphousness, volatile traditions, productive exchanges, and chronic threat and aggression in ways that parallel and presage the salient characteristics of our own global period, offering critical lessons for contemporary scholarship and historical understanding. By juxtaposing, analyzing, and evaluating multiple versions of Shanghai, this volume proposes a comparative method that can be applied to a wide range of literary and cultural contexts, in both academic and public spheres.

The choice of Shanghai reflects its combination of specificity and universality: a historically international, culturally overdetermined space, this Chinese city has been represented by writers from across the world as the embodiment of an exoticized “other” of the West and the East. At the same time, the city’s complexity calls into question both geographic and cultural divisions, and prevalent stereotypes and generalizations that continue today. The range of works discussed in this collection represents a wide variety of cultural contexts and stylistic interpretations of Shanghai, its history, culture, and people. Together, these chapters attend to the richness of imageries the city has inspired and cultivated.

The eleven essays in this anthology provide international and interdisciplinary perspectives on Shanghai across historical periods, media, and genres. They examine cultural constructions of the Chinese city and its residents in the contested discourse of Orientalizing China and “the East,”

and challenge binaries of East and West, traditional and modern, so as to reassess the Self-Other concept beyond stereotypes and explore these terms as nuanced, multifaceted, and interrelated. These chapters attend to social, political, cultural, and economic facets of Shanghai, and their thematic concerns, manifold and yet correlated, resonate with the critical issues of our contemporary situation. At a time when political and media framings have split the world into opposing national cultures and religious values, this collection offers alternative ways of seeing Shanghai, and thereby counters the arbitrary othering to which Shanghai and its people have been subjected.

The scope of *Revealing/Reveiling Shanghai* is cross-period, cross-cultural, cross-genre, and cross-disciplinary. The contributors of the anthology come from Asia, including the People's Republic of China, Hong Kong, Taiwan, and Singapore; Europe, including Britain and Italy; and North America, including Canada and the United States. The authors present texts by writers, artists, performers, and filmmakers from widely diverse cultures and communities within Shanghai. Represented are heterogeneous perspectives from within Shanghai and its foreign concessions, other areas within China, and foreign countries such as Japan, Britain, and the United States. The anthology explores film, literature, memoirs, primary historical documents, sculpture, street performance, architecture, and urban spaces. The chapters span a time period from the turn of the twentieth century to the present, and cover the social, political, economic, and cultural transformations from the end of imperial China through Nationalism, Communism and the Cultural Revolution, to the 1980s reform period and the turn of the twenty-first century.

The eleven chapters in this volume are organized around three themes that emphasize the various ways in which Shanghai has been represented over the past two centuries: "Old Shanghai Remembered and Imagined"; "Shanghai as Other"; and "Shanghai Reinvented for the New Millennium." The first four chapters, constituting "Old Shanghai Remembered and Imagined," set the tone for the entire work through their examination of Shanghai's representations from a diverse set of standpoints, at pivotal historical and political moments in the first half of the twentieth century.

In the first section of the anthology, Graham J. Matthews's essay, "Shanghai and the Birth of Chinese Nationalism: The May 30th Movement and the *North-China Daily News*," draws on Slavoj Žižek's description of subjective, systemic, and symbolic violence to reassess the representation of China's May 30th Movement in the Shanghai British mouthpiece, the *North-China Daily News*. On May 30, 1925, a crowd gathered outside of the

Louza Police Station in Shanghai to protest the arrests of students who had demonstrated in response to the killing of a Chinese worker at one of the Japanese cotton mills. Under the orders of Inspector Edward Everson, Chinese and Sikh constables opened fire on the crowd, killing and injuring many protestors. Over the following weeks, strikes and protests spread across the city and led to the formation of a Chinese national consciousness. Matthews argues that the subjective violence of the Chinese protesters contrasted with the systemic violence perpetrated by the Shanghai British that had ensured the smooth functioning of an unequal and unjust socioeconomic order. Writers for the *North-China Daily News* condemned the Chinese protesters and adopted a belligerent, unapologetic tone. Matthews's essay reveals that the Chinese protesters reacted not merely to the shootings but to the complex figure or image of Western imperialism that they perceived as the attitude behind the shootings. In constructing its ideological vision of China, the *North-China Daily News* also produced a particular ideological vision of the West. In revealing the subjective violence of the May 30th Movement, the newspaper simultaneously revealed systemic violence and oppression, which left the Shanghai British blind to the violence they had perpetrated themselves and further fanned the flames of Chinese nationalism. The chapter discloses the ways in which the city of Shanghai, a physically and symbolically contested space, played host to competing visions from both Chinese citizens and the Shanghai British. Matthews analyzes the multifaceted responses to the rise of Chinese nationalism in the early twentieth century, and the ways in which the most influential newspaper in China then attempted to impose anachronistic imperial values onto an unfamiliar culture.

If Matthews traces the political climate of prewar Shanghai through a series of journalistic documents, Gabriel F. Y. Tsang examines a prewar film in order to present Shanghai's architectural configuration both as an embodiment of the urban dwellers' complex social network and as a shaping force of their personalities and behaviors. His essay, "The Architectural Structure of Prewar Shanghai: Analysis of the *Longtang* Setting in *Street Angel* (1937)," focuses on Shanghai director Yuan Muzhi's iconic film *Street Angel* and attends to how the structure and trope of the Shanghai *longtang* (alleyway houses) illustrate Shanghai in the cultural imagination of the period preceding World War II. Tsang first outlines the etymological origin, historical context, architectural structure, and communal culture of the Shanghai *longtang*, then offers a close reading of *Street Angel* to illustrate the ways in which the crowded environment and substandard living conditions of the *longtang* shape the personalities and behaviors of the film's characters. Tsang

contends that Yuan's early black-and-white films, produced in Shanghai prior to the Second Sino-Japanese War (1937 to 1945), constitute more reliable sources for tracing the social and political economy of Old Shanghai than images produced and circulated by contemporary media. He cites Wong Jin's *The Last Tycoon* (2012) and Jiang Wen's *Gone with the Bullets* (2014) as two contemporary films marked by aesthetic overdetermination and historical distortion of Old Shanghai. In contrast, *Street Angel* employs Shanghai's urban structures to reveal and critique the social, political, and economic layering of 1930s Shanghai, at the city's peak of capitalistic development and on the eve of the impending war.

Mariagrazia Costantino's article continues Tsang's discussion of Yuan Muzhi's cinematic representation of Old Shanghai. "'City Lights' and the Dream of Shanghai" analyzes a collage of scenes featured in two of Yuan's films, *Scenes of City Life* (*Dushi fengguang*, 1935) and *Street Angel* (*Malu tianshi*, 1937), to illustrate Chinese cinema's reenactment of the myth of Old Shanghai as the epitome of Chinese modernity and cosmopolitanism. Costantino contrasts the different functions and meanings of this recycled footage in the two films. Whereas in *Scenes of City Life* the collage is presented as a peasant family's fantasy of Shanghai, an illusion taken from movies and magazines and materialized only in dreams, in *Street Angel* it becomes a synthetic representation of Shanghai's celebrated lifestyle in the 1930s. Costantino argues that *Street Angel* presents a programmatic vision and teleological statement on the urban space as a contested terrain of antagonistic social forces, and that the immersive nonlinear narrative of *Scenes of City Life*, largely relying on flashbacks, is closer to a contemporary sensibility of representation and meaning. She describes how Yuan's sequence is adopted as both a signifier to address the symbolic presence of light in contemporary images of Shanghai and a parameter of the many implications and reenactments of the myth of Shanghai as the embodiment of Chinese visual modernity. The essay concludes with Costantino's assessment of the "moral" legacy of Yuan's filmic representation as both self-conscious and self-exoticizing within contemporary films and videos by artists such as Yang Fudong, Yang Zhenzhong, and Cheng Ran.

In contrast to the previous three chapters that revolve around the images of Old Shanghai represented in the 1920s and 1930s, Lisa Bernstein's essay examines how Old Shanghai is reimagined in literature more than half a century later. "Wang Anyi's *Song of Everlasting Sorrow: Memories of Shanghai as Commentary on Modern Society*" discusses how Wang Anyi's 1995 novel, *The Song of Everlasting Sorrow: A Novel of Shanghai* (*Changben*

ge), recuperates the historical period between the quasi-colonial 1930s and 1940s and the reform and development era of the 1980s to create a nuanced cultural narrative of China by self-consciously reproducing and ironically disassembling Orientalizing discourses of Shanghai and its women. *The Song of Everlasting Sorrow* fills in historical gaps, beginning with the founding of the Communist People's Republic of China in 1949, continuing through the Cultural Revolution of the 1960s and 1970s, and into the postrevolutionary resurgence of capitalism and globalization starting in the 1980s. By relating the life story of Wang Qiyao, an ordinary girl who symbolizes both Shanghai's typical, working-class population and the city itself, Wang's novel demythologizes modern Shanghai as depicted in the Orientalizing literature and films of the early twentieth and twenty-first centuries, and (re)connects it to China's historical and cultural past and present. Meanwhile, Wang Anyi calls attention to her own story's fictionality and nostalgia through her self-referential allusion to literary fiction as "gossip of the alleyways," and her use of a third-person narrator who allies herself with the contemporary reader to comment ironically on the novel's characters and events of the past. Bernstein argues that, through her use of a nostalgic, old-fashioned tone and literary style to represent ordinary people and their quotidian lives, in contrast to major events and prominent figures, Wang critically dismantles stereotypes and constructs a Shanghai for the everyday Shanghainese and our contemporary world.

The second section of the anthology, "Shanghai as Other," illustrates how Shanghai has been conceived as "Other" in accounts from both (semi) native and foreign viewpoints. The four chapters in this section explore representations of Shanghai from outsiders' perspectives. By examining Japanese, British, and American literature and films, the authors reveal foreigners' visions of the city as fundamentally Other. Lianying Shan's chapter enriches our understanding of the city's history by presenting a Japanese perspective and showing Japan's sustained fascination with Shanghai over time. Shan explores the significant role Shanghai has played in the work of Japanese writers, intellectuals, and artists in "Japanese Accounts of Shanghai in the Late Nineteenth and Early Twentieth Centuries." She examines representative Japanese literary texts and films about Shanghai to illustrate the changing images and meanings of the Chinese city in the Japanese imagination within different historical contexts. Situating the changing Japanese consciousness toward itself and China within the two countries' complex cross-cultural history, Shan shows how Shanghai is seen and depicted differently in various time periods for political, cultural, and personal reasons. By addressing

early Japanese accounts of Shanghai during the period before the Second Sino-Japanese War, Shan explores how Japanese writers and readers formed their views on modern China through these representations of Shanghai. She argues that Shanghai was used as a symbol to align Japanese identity with the West and dissociate Japan from its “inferior Other,” China.

While Shan’s article explores the significant role that Shanghai has played in the work of Japanese writers, intellectuals, and artists from the late nineteenth century to the early twentieth century, Jennifer E. Michaels focuses on Jewish refugees’ memories of the Chinese city during World War II. In “Shanghai: City of Sin—City of Hope: Representations of Shanghai in Memoirs by Jewish Exiles and in Literary Texts about This Diaspora,” she presents widely varied depictions of Shanghai in the accounts of Jewish refugees who fled to the city from Europe during the war. Michaels works on a variety of literary and nonliterary sources from the time, including memoirs and documentary films, and two recent novels, *Farewell, Shanghai*, by the Bulgarian author Angel Wagenstein, and *Shanghai fern von wo* (*Shanghai Far from Where*), by the German writer Ursula Krechel. She reviews the refugees’ perceptions of Shanghai’s ethos and the diversity and often extreme Otherness of its population. Michaels’s analysis presents Shanghai as unique in its acceptance of Jewish refugees, who, denied access to most other countries, entered this Far Eastern city in desperation. Of the estimated 18,000 to 20,000 mostly German and Austrian refugees who found safe haven in Shanghai, the majority spent a decade in the city. However, most of these refugees knew little or nothing about Shanghai and its inhabitants before they arrived, but relied instead on negative stereotypes of the city’s criminality or romanticized visions of its mystery. Michaels provides an incisive assessment of the conflicting views expressed in the refugees’ representations of Shanghai. The essay illustrates the stark contrast of the city as both a benefactor of persecuted foreigners and an exploiter of its own Chinese citizens.

Grant Hamilton’s chapter echoes Michaels’s essay in sketching wartime Shanghai from international expatriates’ perspectives. “J. G. Ballard’s Shanghai: The Ur-Postmodern City” offers a British view of Shanghai in the 1930s and 1940s, based on the childhood and adolescent experiences of the renowned British science fiction writer J. G. Ballard. Hamilton asserts that “to understand the significance of Shanghai to Ballard’s writing is at the same time to recognize the significant place that Shanghai holds in Western literary thought.” Hamilton explains Ballard’s close affinity with Shanghai and the city’s impact on the novelist’s subsequent writing, presenting an

in-depth examination of Ballard's account of Shanghai as a "test-metropolis of the future," as he describes in his 1991 novel *The Kindness of Women*. Hamilton's essay labels Shanghai as "the ur-postmodern city of Western literary thought" and contends that Ballard's writing prefigures the works on images and reality taken up by late-twentieth-century cultural theorists such as Jean-François Lyotard, Jean Baudrillard, and Fredric Jameson. Through a close reading of Ballard's "autobiographical" fiction—*Empire of the Sun*, *The Kindness of Women*, and *Miracles of Life*—Hamilton argues that Ballard's Shanghai is ultimately the world's first postmodern city: a complex territory that simultaneously comprises chaos and order, privation and excess, history and image, which has subsequently been transferred to the collective consciousness of the West.

Chu-chueh Cheng's chapter also examines fictional narrative about Westerners' displacement in Shanghai during World War II, but focuses on how and why the Chinese city is constructed as the exotic Other in contemporary cinema. In "Shanghai in *The White Countess*: Production and Consumption of an Oriental City through the Western Cinematic Gaze," Cheng analyzes why the 2005 Merchant-Ivory production of *The White Countess* sets a Western romance in a pre-World War II Shanghai setting and what the film reveals about the Western vision of the Chinese city. Cheng compares the film's screenplay with its source text, Junichiro Tanizaki's *The Diary of a Mad Old Man*, to show how changes reflect particular and purposeful choices that lead to a portrayal of Shanghai as "a case of postmodern spectacle and simulation loop" for the Western imagination. Her essay lays out the inversions *The White Countess* undergoes in its transformation from novel to film, in order to produce a recognizable Shanghai for its Western audience, turning postwar Tokyo into prewar Shanghai, literary Shanghai into cinematic Shanghai, the Chinese native into the Chinese alien, the besieged city into the disgraced countess, and local nostalgia into a global commodity. These reversals reinstate a repertoire of Old Shanghai stereotypes upon which the cinematic Shanghai is modeled, and which serve to reconcile two conflicting demands of contemporary Western and global audiences: preserving the city's glamorous past and exploiting its culturally and economically profitable present.

The last section of the book, "Shanghai Reinvented for the New Millennium," attends to Shanghai's recent past and present, and extends into the foreseeable future. In "The Shanghai Lady 1880s–1990s: A Fictional Figure Adrift in the Maelstrom of Chinese Modernity," Andrew David Field provides an overview of the way in which the figure of the Shanghai Lady

evolved over this period, from courtesans to dance hall performers to film stars, as it blurred the boundaries between actual women and a culturally constructed symbol of “the feminine,” which came to represent Shanghai both as a city and as a concept. Field uses this iconic figure as a way of tracing the transformations of Shanghai and the shifting representations of Shanghainese women over the past century. He refers to original materials on Shanghai’s Jazz Age nightlife and a study of the Shanghai writer Mu Shiying to illustrate how the Shanghai Lady, portrayed in the media culture of the 1920s and 1930s as a “femme fatale,” reflected male desires and anxieties over the emergence of women in the public sphere. He then demonstrates how the re-emergence of Shanghai as a cosmopolitan and consumerist epicenter, beginning in the 1980s, revived the figure of the femme fatale when women writers and cultural producers in Shanghai were shaping their own versions of female identity. Field posits that Communism under Mao helped empower Chinese women and wrest their identities and sexualities “from the male-centric projections that characterized the earlier periods,” but also notes the contemporary “resurgence of colonial-era imagery surrounding the Shanghai Lady and continuous efforts to connect her image to a now mysterious and highly mythologized cultural legacy of the pre-Liberation era, often for commercial purposes.” His essay highlights the importance of this figure to the construction of a new Shanghai for the twenty-first century, and discloses the disputed and disputable nature of the Shanghai Lady within current media culture.

The image of the Shanghai Lady evolves with time, and Heather Patrick’s chapter arrests an image of the modern Shanghai woman in the current millennium. “Constructed City, Constructed Self: Wei Hui’s *Shanghai Baby* and the Unfixing of the Modern Self” explores how Wei Hui, a Chinese writer of the post-1970s generation, represents Shanghai in her semiautobiographical novel *Shanghai Baby* as a mirror of the modern self in all its unease. The novel was published in 1999 and subsequently banned by the Chinese government for its licentious subject matter and brash portrayal of the “new” generation to which Wei Hui belongs. Patrick adopts the critical lens of gender studies and concentrates specifically on the performative aspects of gendered roles in early modern Chinese fiction to demonstrate the text’s “unfixing” of the self in modernity—an unfixing precipitated by internal socioeconomic forces, post-Mao reform, and the late-twentieth-century influx of capitalism and its accompanying ideology into Shanghai. She argues that Wei Hui unmasks the performative nature of conventional gender roles and identities by making Shanghai itself—a city

pulsing with anxiety wrought by the relentless gaze of the outside world—a character within the narrative.

If Patrick represents modern Shanghai as a mutable self, Fang Xu explores the essence of the Shanghainese's identity through the exclusivity of their vernacular. The final chapter of the anthology, “‘Only Shanghainese Can Understand’: Popularity of Vernacular Performance and Shanghainese Identity,” raises two questions from the Shanghai community's perspective: Who counts as Shanghainese? And what role does the Shanghai dialect play in signifying and solidifying a Shanghainese identity? A native Shanghainese herself, Xu contrasts the cosmopolitan inclusiveness of Shanghai celebrated by outsiders with the alienation endured by “native” Shanghainese after the loss of the Shanghai dialect, which used to constitute “the sound of the city.” Xu argues that the sense of estrangement at home becomes even more acute when millions of Shanghainese witness their native city's transformation, face a massive influx of internal migrants, and endure a changing social stratification. Xu then discusses the popularity of a new interpretation of Shanghai's Huaji Xi vernacular performance art called Haipai Qingkou, as performed by Zhou Libo, a professionally trained Huaji Xi comedian. A traditional art form born on the streets of Shanghai at the turn of twentieth century, Huaji Xi comedy uses the Shanghai dialect to reflect various facets of city life, especially involving the working class and urban poor. Due to the unintelligibility of the Shanghai dialect to Putonghua-speaking migrants, Huaji Xi vernacular performance becomes an exclusive public space for speakers of the Shanghai dialect. The resurgent popularity of Haipai Qingkou among native Shanghainese who are marginalized geographically, socioeconomically, and linguistically—given that the current sound of the city is in Putonghua—suggests that attending a performance by Zhou Libo becomes an enactment of one's Shanghainese identity. Xu argues that this vernacular theater serves as a vehicle for “native” Shanghainese to reassert their cultural and place-bound identity. Through the exclusive linguistic code that this theater adopts, Shanghainese at once (re)claim their entitlement and voice their discontent at being left out of the construction of a cosmopolitan Shanghai. Complementing the textual and visual aspects of life in Shanghai, Xu's work provides the city's auditory dimension. The last essay comes full circle in articulating the volume's title and contention that literary and artistic representation simultaneously unveils and reveals—recovers and re-covers—the truths about Shanghai, its meanings, and its people.

This anthology brings together various artistic and media forms: literature and memoir; film and visual art; multimedia and performance art.

The widely diverse contexts allow *Revealing/Reveiling Shanghai* to focus on representations from international and interdisciplinary—literary, historical, cinematic, and sociological—perspectives that both perpetuate and defy the myths and stereotypes surrounding this unique city. Through the insights provided in these varied and yet intersecting studies of Shanghai and its people, culture, and history, we learn that we can never comprehend the city as a whole. Every attempt to reveal the city is also an act to distort and conceal aspects of this “place of tension and contradictions” (Yeh 5). Rather than a conclusive statement on Shanghai as a place and a cultural entity, this anthology aims to add thought-provoking discussions on a topic that will never exhaust itself and to invite further studies on a vibrant city that continues to captivate and confound.

## Notes

1. For example, Wen-hsin Yeh notes in *Shanghai Splendor: Economic Sentiments and the Making of Modern China, 1843–1949*, “Over the course of the twentieth century, the city has been alternately branded as China’s pride and shame, a place of infinite glamour and unequalled squalor” (5).

2. Other major cities around the world have been central to art, literature, and film, such as Berlin (*Berlin Alexanderplatz* by Alfred Döblin, 1929), London (*Bleak House* by Charles Dickens, 1853; *Mrs. Dalloway* by Virginia Woolf, 1925), New York (*House of Mirth* by Edith Wharton, 1905; *The Invisible Man* by Ralph Ellison, 1952; *The Bonfire of the Vanities* by Tom Wolfe, 1987), and Paris (*The Hunchback of Notre-Dame* by Victor Hugo, 1831; *A Moveable Feast* by Ernest Hemingway, 1964; *Moulin Rouge!*, directed by Baz Luhrmann, 2001). Like Shanghai, Istanbul and Hong Kong are cosmopolitan cities where the East meets the West that are heavily represented in the cultural imagination. The two cities’ geographical locations, historical circumstances, and political complexities have fascinated writers and film makers across multiple generations. Books and movies set in the two cities abound. Notable examples of books set in or about Istanbul include Agatha Christie’s *Murder on the Orient Express* (1934), Nobel laureate Orhan Pamuk’s *Istanbul: Memories and the City* (2003) and *The Museum of Innocence* (2007), and Elif Safak’s *The Bastard of Istanbul* (2006). Widely known films set in Istanbul include Norman Foster’s *Journey into Fear* (1943), the James Bond film *From Russia with Love* (1963), Grant Gee’s *Innocence of Memory* (2015), and two cinematic adaptations of *Murder on the Orient Express* (1974, 2017). Among memorable novels set in Hong Kong are Richard Mason’s *The World of Suzie Wong*, Timothy Mo’s *The Monkey King*, and James Clavell’s *Tai-Pan* (1966) and *Noble House* (1981). Globally renowned films

set in Hong Kong include Bruce Lee's martial art film *Enter the Dragon* (1973), Wong Kar-wai's romance films *Chungking Express* (1994) and *In the Mood for Love* (2000), and Ang Lee's *Lust, Caution* (2007).

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