

CONTENTS

ix	EDITOR'S INTRODUCTION
xxv	ACKNOWLEDGMENTS
	PART 1. MODERNITY AND POSTCOLONIAL ETHNICITY
2	1. The Age of the World Target: Atomic Bombs, Alterity, Area Studies
4	Seeing Is Destroying
9	The World Becomes Virtual
11	The Orbit of Self and Other
14	From Atomic Bombs to Area Studies
20	2. The Postcolonial Difference: Lessons in Cultural Legitimation
30	3. From <i>Writing Diaspora</i>: Introduction: Leading Questions
31	Orientalism and East Asia: The Persistence of a Scholarly Tradition
37	Sanctifying the "Subaltern": The Productivity of White Guilt
41	Tactics of Intervention
44	The Chinese Lesson
48	4. Brushes with the-Other-as-Face: Stereotyping and Cross-Ethnic Representation
49	The Inevitability of Stereotypes in Cross-Ethnic Representation
56	5. The Politics of Admittance: Female Sexual Agency, Miscegenation, and the Formation of Community in Frantz Fanon
59	Race and the Problem of Admittance
61	Community Formation and Sexual Difference: A Double Theoretical Discourse
64	What Does the Woman of Color Want?

68	The Force of Miscegenation
72	Community Building Among Theorists of Postcoloniality
76	6. When Whiteness Feminizes: Some Consequences of a Supplementary Logic
77	Is "Woman" a Woman, a Man, or What? The Unstable Status of Woman in Contemporary Cultural Criticism
82	PART 2. FILMIC VISUALITY AND TRANSCULTURAL POLITICS
84	7. Film and Cultural Identity
92	8. Seeing Modern China: Toward a Theory of Ethnic Spectatorship
124	9. The Dream of a Butterfly
127	"East Is East and West Is West, and Ne'er the Twain Shall Meet"
131	"The Beauty . . . of Her Death. It's a . . . Pure Sacrifice"
134	The Force of Butterfly; or, the "Oriental Woman" as Phallus
137	"Under the Robes, Beneath Everything, It Was Always Me"
138	"It's Not the Story; It's the Music"
140	Madame Butterfly, C'est Moi
145	Coda: New Questions for Cultural Difference and Identity
148	10. Film as Ethnography; or, Translation Between Cultures in the Postcolonial World
152	The Primacy of To-Be-Looked-At-ness
154	Translation and the Problem of Origins
160	Translation as "Cultural Resistance"
163	The "Third Term"
165	Weakness, Fluidity, and the Fabling of the World
167	The Light of the Arcade
172	11. A Filmic Staging of Postwar Geotemporal Politics: On Akira Kurosawa's <i>No Regrets for Our Youth</i>, Sixty Years Later
179	Coda
180	12. From <i>Sentimental Fabulations</i>, Contemporary Chinese Films: Attachment in the Age of Global Visibility
181	Introduction
182	Highlights of a Western Discipline
187	Image, Time, Identity: Trajectories of Becoming Visible
191	Defining the Sentimental in Relation to Contemporary Chinese Cinema

196	13. The Political Economy of Vision in <i>Happy Times</i> and <i>Not One Less</i>; or, a Different Type of Migration
201	Altruistic Fictions in China's <i>Happy Times</i>
206	How to Add Back a Subtracted Child? The Transmutation and Abjection of Human Labor in <i>Not One Less</i>
215	NOTES
269	INDEX