



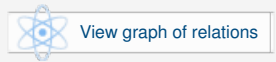
Film and Enigmatization : Nostalgia, Nonsense, and Remembering

Research output: Chapters, Conference Papers, Creative and Literary Works › Chapter in an edited book (Author) › Not applicable

Overview

Author(s)

[Linda Chiu-han Lai](#)



Related Research Unit(s)

[School of Creative Media](#)

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Esther C.M. Yau

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Abstract

Taking up the widely discussed topic of nostalgia, in "Film and Enigmatization: Nostalgia, Nonsense, and Remembering," Linda Lai sees nostalgia mingled with a sense of local community and faith in modern progress. Collective memories of history and everyday experiences become intertwined with the history of popular culture in a process Lai calls "enigmatization."

"Enigmatization" in this sense means reorganizing existing pop culture images to select the local audience as a distinct, privileged interpretative community. Understanding this imagery distinguishes those within from those "outside" by marking as special those viewers who share a similar pop culture history. Lai uses "enigmatization" as a theoretical trope to examine the phenomenon of how Hong Kong cinema deals with identity. She draws on two films in particular as examples— Peter Chan's *He Ain't Heavv. He's Mv Father!* (1993). Derek Yee's

C'est la vie, mon cheri (1993), and Clifton Ko's I Will Wait for You (1994) —and also on the work of Stephen Chiau. In preserving a textual domain where local expressions, memories and contentions find articulation, Hong Kong cinema takes up those themes conjured up by enigmatization at a time when regional identities are undergoing tremendous reconfiguration.

The general purpose of Lai's project is to identify the films that cites and re-encode popular Cantonese and Mandarin film conventions. Stephen Chow's nonsense comedies, which are directed against norms of social propriety and hence against what is being upheld in the official public domain, privilege local viewers with their wordplay, Cantonese slang, folk and burlesque humor, mischievous characters, and obsession with oral pleasures. In films such as Fight Back to School (1992), Justice, My Foot (1992), From Beijing With Love (1994), and Forbidden City Cop (1996), Lai identifies a "rhetoric of subversion."

While they give voice to subterranean, everyday local culture and practices, the nostalgic film and nonsense comedy also turn the former into material for mass consumption. Collective memories of history and everyday experiences are intertwined with the history of popular culture — with the idioms and icons of old television programs, forgotten or half-forgotten movies, headline news items, old songs, and popular music.

Bibliographic Note

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At Full Speed: Hong Kong Cinema in a Borderless World. ed. / Esther C.M. Yau. USA : University of Minnesota Press, 2001. p. 231-250.
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2001: "Film and Enigmatization: Nostalgia, Nonsense, and Remembering," anthologized in At Full Speed: Hong Kong Cinema in a Borderless World, ed. Esther C.M. Yau, (Minneapolis: University of Minnesota Press, 2001), 231-50 : ISBN 0-8166-3235-9. 2000: "HK Cinema in the 1930s: Docility, Social Hygiene, Pleasure-seeking & the Consolidation of the Film Industry," in Screening the Past (an electronic refereed journal on film and media arts published in Australia), issue #11. Officially Upload on 1 November 2000. I Told Them My Camera Was On (六度分離:準備好未?); 2004/2005, 24m. Screened at three festivals in Europe, including the 51st International Short Film Festival Oberhausen 2005 and the Rencontres Internationales Paris Berlin Madrid 2005. Also taking up nostalgia, in "Film and Enigmatization: Nostalgia, Nonsense, and Remembering," Linda Lai sees nostalgia mingled with a sense of local community and faith in modern progress. Collective memories of history and everyday experiences become intertwined with the history of popular culture in a process Lai calls "enigmatization." "Enigmatization" in this sense means reorganizing existing pop culture images to select the local audience as a distinct, privileged interpretative community. Understanding this imagery distinguishes those within from those "outside" by marking as special tho In a series of dreams, the poet's nostalgia for his homeland and his longing for his wife, his ambivalent feelings for Eugenia and Italy, and his sense of kinship with Domenico become intertwined. Written by Anonymous and Brian McInnis. Plot Summary | Add Synopsis. Previous critical comments about Nostalgia include 'the nearest to poetry that cinema can ever aspire'. There is nothing more one can add, this comment sums it up totally. I would say that this film is different every time I watch it, it's more than poetry, it's hypnotic to the state of Tarkovsky casting a spell on the viewer.