

Study of Identity, Language, and Space in Cross-cultural Transcription

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Abstract

Crossing borders is a challenge to existing borders and the established order. It is an important means for ethnic minorities to cross various oppressive boundaries based on race and expand their living space. Mainstream societies dominated by the West constructed various race-centric borders in an attempt to maintain the white-centric racial order. Chinese Americans are facing constraints from mainstream society and trying to cross oppressive boundaries. As a literary work that reproduces the living experience of Chinese people in the West, cross-border literature reproduces the living experience of Chinese people in terms of language and space. By analyzing the identity confusion between *Kingston* and *The Woman Warrior*, the language crossover between *Wu Qishi* and *Everything I Never Told You*, and the characterization of *Crazy Rich Asians*, this paper explores western attitudes towards such literary works in Cross-cultural transliteration and adaptation and explores the significance of Cross-cultural communication in the crossover.

Keywords

Cross-cultural Transcription; Maxine Hong Kingston.

1. Introduction

In terms of the cross-border studies of Chinese literature, academic circles mostly pay attention to the cross-border phenomenon of Chinese literature in terms of race, gender, and culture. The focus of research is not the cross-border itself, but the identity of Chinese literature, which pays insufficient attention to the text and space cross-border.

The study of language, identity, and spatial transgression in western Chinese literature can not only analyze the operating mechanism of the boundary, the strategy of transgression, and the change of Chinese ethnic experience, to provide a reference for Chinese ethnic groups, but also examine the development trend of Chinese literary transgression, de-ethnonational and pluralism, and the creation and criticism space of Chinese literature.

Focusing on the mainstream society's discipline and resistance against the Chinese people, this paper discusses the transgression of language, text, and space in the Chinese people's literature, and holds that the transgression of language, text, and space in the Chinese people's literature is essentially the transgression of the Chinese people and the Chinese people's writers against the mainstream social racist ideology.

The paper with discipline and "provocative" as the theoretical framework, from "solution domain", "text" seams and space and the Angle of the relationship between power and ideology, focusing on the Chinese literary language, text, and the space of crossing the line, analysis of boundary operation mechanism, reading Chinese and Chinese American writers are faced with the discipline and them across the border from oppressive overstepping and discusses the meaning of crossing the line.

The first chapter takes Maxine Maxine Hong Kingston and *The Woman Warrior* as the object and discusses the identity transgress in Chinese American literature from author to work. The

American mainstream society expected the early Chinese to appear as silent, passive, and lack subjectivity as the racial "other" to safeguard the authority of the white people. The irrational speech represented by ghost stories in *The Woman Warrior* reappears the courage and strategy of the Chinese people in the United States, liberates the language components repressed by the mainstream society, and deconstructs the cultural hegemony of mainstream centrism in the United States. In addition, Chinese-American literature crosses linguistic and cultural boundaries, forming linguistic "hybridity" and "defamiliarization effect", and realizing the dialogue between different languages and cultures and the values behind them.

The second chapter focuses on the text transgression in Chinese American literature, taking Wu Qishi's "Everything I Never Told You" as an example, and focuses on analyzing the ways of text transgression as well as the inspiration and challenge of text transgression to Chinese American literature creation and criticism. Text transgressions refer to the difference between the ethnic identity of the writer and the ethnic identity of the protagonist in the text, or the text surpasses the traditional themes and themes of Chinese literature. This chapter analyzes two kinds of text transgressions -- the classic Chinese writers' text transgressions of universal themes and the new Chinese writers' text transgressions of traditional themes and themes of Chinese literature, and thus analyzes the current trend of Chinese literature creation transgressions, de-ethnicization, and diversification.

The third chapter of the paper takes the Hollywood film *Crazy Rich Asians* as an example to discuss the Cross-cultural space boundary under the adaptation. As for the development of Chinese female actors in Hollywood, representative stars such as Huang Liushuang, Michelle Yeoh, and Liu Yulin have become great representatives of the eastern image, which satisfies the ignorant imagination of the eastern women in the west. Among the male actors, Bruce Lee, Jackie Chan, and other male representatives of the generation of martial arts masters show Chinese martial arts culture incisively and vividly in Hollywood movie scenes, which has aroused the attention of the west to the Oriental martial arts culture. Released in 2018, it tells the story of Chinese Americans in the face of love from the eastern traditional family culture shock film, as a Chinese film, to release the cost of \$30 million in less than three weeks of the bonus of 1.7 billion of dollars at the box office, and made a more than \$230 million in global box-office performance, has become the North American ticket for nearly a decade, one of the best romantic comedies enhances the Chinese group's collective sense of honor. In China, however, the box office is not the same, on Douban, 6.1 points of evaluation, on the Internet more caused the productions can't reflect the Chinese group controversy and discussion, the box office in China encounter cold shows it is a customized for North American audiences rather than for a Chinese audience custom film.

2. Kingston and the Woman Warrior: Reinventing Identity and Crossing Boundaries

Kingston is the third of eight siblings. When Kingston was a child, the Tang family was so poor that 10 people huddled together in a humble apartment. To support his family, Townend worked from dawn to night running a small storefront for a small profit Lanying runs up and down hospitals near and far doing "day jobs." Even so, the couple's income is not enough to feed the family. Although the soup home material lacked, the children's spiritual food is very rightened was too busy making a living to discipline his children, but he was after all a traditional intellectual full of poetry and prose. With his profound literary accomplishment, he influenced Hong Kingston imperceptibly.

As for Zhu Lanying, it is a story-telling expert, whether it is *Nv Wa*, *Jingwei* reclamation, *Yugong* *Yishan*, or *Chengmen Lixue*, *Hua Mulan* *Congjun*, *Liaozhaizhiyi* can be easily, vividly speak for half a day. Although young Hong Kingston uses the American way of thinking to understand and

comprehend the good, evil, beauty, and ugliness, she is soon impressed by the legendary colors and vivid details. In this way, Hong Kingston slowly developed a strong interest in literature. The woman warrior with the actual situation and the application of the technique of the Chinese American women's gender issues facing mainly criticizes the Chinese patriarchal culture, to the patriarchal society and gender discrimination issued a strong challenge, attacked the decadent feudal ethics and hypocrisy, irony, the harm of the feudal marriage system, attacked the Chinatown Chinese feudal patriarchy.

For oppressed Chinese women, the silence of Aunt Nameless, Aunt Yuelan, and "I" are all caused by China's misogynistic culture and the concept of "son preference". So "I" rose to fight, try to fight for their freedom, for the silence of their vindicated. Kingston's position openly about their women, in the context of cultural misreading of American critics, express clearly, "hope readers to read from the perspective of women's liberation the woman warrior" according to professor Zhangzi Qing said, "remember to Kingston 1996 buy Chinese translation copyright the woman warrior, Kingston care much about the translation of her Chinese name, care" pavilion "words again and again without 'woman'.

Oral narration plays an important role in Maxine Hong Kingston's *The Woman Warrior*. In the text, oral narration with folk features such as storytelling and soul-summoning rap can be seen everywhere. Novels with the mother England narrator tells the nameless aunt story begins, ends in narrator tells the story of Jesson, the whole works to some extent can be seen as mother and daughter two people tell the story of the collection?

These dictation activities are given importance as a criterion of normality and madness, of talent and incompetence. Yinglan through the way she told a story to judge her crazy, because "the difference between a madman and a normal person is that normal people always have new ways to tell a story, but a madman always tells the same story". In *The Woman Warrior*, Yinglan is portrayed as a skilled storyteller, and the narrator, influenced by her mother's storytelling, finds herself "in the great power of her mother's storytelling"

The oral activities in the text, especially the irrational speech such as ghost stories and ghost rap, have not been fully paid attention to the relationship between the Chinese American experience and its subversive function. From the perspective of crossing the boundary, the irrational speech in the text conveys the courage and strategy that Chinese Americans need to survive in the United States through the oral activities between mother and daughter.

Through irrational speech, Yinglan conveys to Maxine the cross-border courage of not being afraid of ghosts and the cross-border strategy of "making trouble", while the narrator also transfers the courage and strategy conveyed by her mother's irrational speech into the context of America, and expands his own living space by fighting and crossing the boundary. These irrational statements themselves are the irrational use of language, which liberates the suppressed language elements of the Chinese people in the mainstream society and challenges the cultural hegemony of Logos-centrism in mainstream American society.

In *The Woman Warrior*, Inland's ghost stories and exorcism rap emphasize courage in the face of ghosts, which metaphorically conveys to Maxine the courage and determination needed to live in America. Part tells the story of multiple ghost stories, English teaching in medical school displacement ghost stories, Mr. Fox's story, England on the bridge at night in the ghost story, high into the Dead Sea monster in the Qing dynasty and eat siren food story, Chen mountain peaks of the tang dynasty ate the thor tribute and cut down the story, the tang dynasty Wei Pang shot full of eyes and eat Fried meat regiment story, the story of a scholar in Hangzhou eat frogs?

The protagonists in these stories show great courage in the face of ghosts, Yinglan in the College of Obstetrics and Gynecology of exorcism is a miniature of the words. The ghosts and spirits in the text not only convey the courage to fight against the mainstream society to the narrator but

also suggest to her the strategy of fighting against the white people -- to make trouble for the white people employing alias and avoid the potential danger. In the exorcism and evocative rap, Yinglan uses pseudonyms to confuse ghosts and spirits, with the characteristics of "troublers". Mr. Gates believes that Esu, the "troublemaker", is "a troublemaker in his mediation as a mediator". On the one hand, it interprets the will of the gods to the human beings, and on the other hand, it communicates the wishes of the human beings to the gods, similar to Hermes in Greek mythology.

Many of the characteristics of Yansu, such as "disturbance and reconciliation, betrayal and loyalty, openness and isolation, blocking and rupture", can be attributed to the nature of its troublemaker.

Gates' discussion of Esu can be used to analyze the ghosts and spirits in *The Woman Warrior*. It is a pity that "*The Woman Warrior*" cannot dig deeper into the other culpable cause of the tragic fate of "Unknown Woman" and "Aunt Moon Lan" -- the American racial discrimination system.

If it had not been for the long-standing "Chinese Exclusion Act" in the United States, there would not have been the fact that aunts and aunts were forced to remain widows, and there would not have been subsequent tragedies.

As a result, the critical force of *The Woman Warrior* is weakened.

Fortunately, Hong Kingston had already addressed racial discrimination in her 1980 book, "*Chinaman*".

3. Wu Qishi and "Everything I Never Told You": The Reconstruction of Identity under the Different Narrative

In 2014, Wu published her debut novel "*Everything I Never Told You*", becoming a shining new star among the new generation of Chinese writers. The novel has been named one of the best books of the year by NPR, the San Francisco Chronicle, Entertainment Weekly, and The Huffington Post, among others.

The novel follows the experience of the James family, a mixed-race Chinese family, and recreates the trauma caused by racial and gender discrimination through a variety of complex and subtle family relationships. In the novel, the author integrated the patrilineal and matrilineal writing traditions of traditional Chinese literature and continued to write about race and gender issues, but the emphasis of writing and the way of representation has changed. First of all, the family relations represented in the novel are more extensive, covering five kinds of relationships: husband and wife, father and son, mother and daughter, father and daughter, brother and sister. Secondly, the conflict between parents and children is not manifested as the intergenerational conflict of identity in traditional Chinese literature, but points to the contradiction between "bloodline" and "identity", as well as the trauma of racial and gender discrimination. Thirdly, the gender issues the novel focuses on are not against the patriarchal culture in China, but the gender discrimination in the society.

There are patriarchal and matriarchal writing traditions in Chinese American literary creation. Frank and Shawn Wong, Chinese male writers try to deconstruct mainstream social stereotypes of Chinese, to construct the Chinese hero temperament, formed in the course of the creation of patriarchal writing tradition, Kingston and Amy Tan to the Chinese patriarchal culture, overseas Chinese female writers through mother-daughter relationship represent ethnic Chinese in the United States of life experience, formed in the course of the creation of matrilineal writing tradition. For a long time, the two writing traditions appeared in the form of hostility, which caused the gender dispute in Chinese literature. Grind Guy think, Chinese American literature, in general, there are represented by Frank, Shawn Wong, etc. of cultural nationalism and

represented by Amy tan, Kingston feminist two factions, the former mainly through the relationship between the father and the son criticism of racial politics in the United States, construct the Chinese men's masculine image, the latter mainly through by analyzing the relationship between this mother and the woman identity, criticized the patriarchal culture of China.

The motifs of the novels of these two schools are grouped by Francis as "father and son" and "mother and daughter"

In continuation of the traditional Chinese literature, the writing of the racial and gender issues in the whole combined a maternal and paternal writing tradition in Chinese literature writing tradition, and realize the race in the Chinese traditional literature and gender issues represent the way of innovation, focus on carving a conflict between "origin "and" identity ", and the U.S. gender discrimination.

Writers use a similar branch of narrative structure to represent the racial and gender issues one by one James racial discrimination and Marilyn experience discrimination as a branch of the fork, independently, and then in through blood mix, after they got married in children, through the relationship between the members of the family showed.

As a father the desire of the ethnic Chinese in the United States and mother as the desire of women to become doctors focus on Lydia's body, let her become the family reflects the focus of the race and gender issues.

In terms of race, the writer try reappearance of the figure is a conflict between "origin" and "identity", namely the Chinese to the approval by the mainstream of American culture club will "otherness" cognitive setback, rather than identity conflicts in traditional Chinese literature, or Chinese male sexual image construction of = in terms of gender, and the writer's criticism to China is not "misogyny" color of the patriarchal culture, but the women in the context of the gender discrimination of suffering and struggle.

In addition, the novel also pass sibling relationship recreates the racial and gender discrimination caused by trauma, the Chinese literary tradition is the subject and theme of another innovation.

The difference between "the body of the writer" and "the body of the text" in the novel also presents a double sense of text transgression. By setting her work in the fictional Ohio town of Midwood, Woolsey reinterprets the experiences of the James family before and during the Civil Rights Movement through an alternate narrative of the present and the past and reveals the social and historical context of the story and its changes.

Midwood, in mid-western Ohio, is insular and bigoted, like Anderson's Winesburg.

James was marginalized, had few friends, and could not integrate into the local white community no matter how hard they tried, and Lydia's death became the talk of the neighborhood. The isolation and self-isolation of the Lees stem in large part from the racially discriminating social environment in Midwood.

Through newspaper reports and neighbors' comments, she describes the social and cultural environment of the James family and the mainstream American society's views on the Chinese family and reveals the inevitability of the tragedy of the James family from the social level. Another social and historical context that the novel reveals is gender discrimination and the civil rights movement.

When introducing the background of Marilyn's growth, the author Outlines the social and historical context of gender discrimination with Marilyn's personal experience.

In high school, when Marilyn asked her principal to switch from homemaker economics to shopping-based economics, she was repulsed in 1952. "Girls still wear skirts to school," she said. "It was still radical."

In the seventh chapter of the novel, the author mentions the civil rights movement, the advancement of women's status, Yale and Harvard began to accept female students, which strengthened Marilyn's expectations for Lydia. In this way, she places Marilyn's experience and her relationship with her mother and daughter in the social and historical context of sexism and feminism, showing the obvious characteristics of the female pedigree literary tradition, while the feminist side of the novel is interwoven through the mixture of bloodlines and racial discrimination.

The author's representation of feminism in the novel is aimed at the mainstream American society, unlike traditional Chinese female literature? Like pointing the finger at China's patriarchal culture.

In the novel, the relationship between father and son does not represent the conflict between the father who identifies with Chinese culture and the son who identifies with American culture. James and Ness were both born and brought up in the United States, identified with American culture, and longed to integrate into the United States. They did not show any confusion between the two cultures, but they were discriminated against because of the color of their skin. The conflict between father and son reproduces the conflict between "lineage" and "identity" and the intergenerational transmission of the trauma caused by racial discrimination. This is the inheritance and innovation of the traditional motif "father and son" in Chinese American novels. The relationship between father and daughter is also Wu Rishi's innovation of traditional Chinese literary themes and themes.

In the past, Chinese American literary works generally took gender as the boundary, presenting the patrilineal writing tradition and the matrilineal writing tradition, which touched the relationship between father and daughter on the edge, and its criticism was often directed at the "misogynistic" patriarchal culture in China.

This arrangement of structure and the representation of race and gender reflect Wu Qi's inheritance and innovation of traditional Chinese literary themes and themes. Racism and gender discrimination are not new themes in Chinese literature, but in "Everything I Never Told You", Wu Chi explored the gender discrimination encountered by white women, and through the description of mixed-race Chinese families, the issue of race and gender was combined in the text, and the representation of this theme in traditional Chinese literature was innovative.

The reappearance of these themes also shows a higher literary quality, surpassing the obvious political nature in the discussion of race and gender in the past Chinese American literary works, and expanding the aesthetic field of Chinese American literary creation.

4. The Portrayal of Crazy Rich Asians

Narrative Structure: Asian family Melo comedy Crazy Rich Asians, a 2018 adaptation of Kevin Kwan's novel of the same name, directed by Chinese-American director Jon Chu.

The story centers on an Asian female intellectual who has long lived in the United States and follows her boyfriend home, only to discover that his family is one of Singapore's richest.

Singapore rich second generation Nick Yang proudly with beautiful generous, learning Zhu Ruiqiu proud of his girlfriend home to meet friends and relatives, but what she wants for Zhu Ruiqiu attitude is different from a rich family, Zhu Ruiqiu ideally on holiday with her boyfriend, through romantic times of disillusionment, to meet her is unprecedented pressure, the opposition of the boyfriend family and rival's spite all add a huge setback to two people love, especially her boyfriend's mother is very suitable, to hinder Zhu Ruiqiu with Nick.

The success of Crazy Rich Asians is another breakthrough of the "Orientalism" cultural narrative.

The famous contemporary American critical theorist Edward Said divided the definition of "Orientalism" into two layers. The first layer mainly refers to the differences in epistemology and ontology between the east and the west, which are due to the differences in the geographical environment between the east and the west.

The second meaning mainly refers to that since the colonial expansion, the west as the world trade center dominated the east, there is a restrictive and restricted relationship between the position of the two. For Said, "American cinema embodies the continuing influence of Orientalism."

Crazy Rich Asians present American society with different South Asian and East Asian cultures in the eyes of Americans.

For the evaluation of the film mixed, criticism is mainly due to the film retains the Hollywood for Asian stereotypes, Asia culture symbol, playing mahjong, pack dumpling, can hang red lanterns are on behalf of the carrier of culture in Asia, but lost at revealing the mystery of the film, in addition, the film English name directly to adopt a novel name, the name in the American mainstream culture has a certain negative meaning, therefore before the movie broadcast, a lot of the audience's psychological predisposition is not very optimistic.

But the film did not fight or eliminate stereotypes about Asia, but by most of the screen display the true face of an Asian group, overall, the film's story is not very novel too tube sheet, even some people even think that this film is an Asian version of the Cinderella, although there are similarities on the whole story, because of the background of the story and its different group makes the film coruscate gives new vitality.

"Golden" for the development of the plot rushed around the relationship between men and women the main progress, from the movie frame structure, the film follows the romantic comedy narrative logic, the film follows the Hollywood "family sitcom" narrative pattern, more around the role of women, family life, passion, and love, to expand, the conflict points focus on conflicts between two generations, the film explores the two generations of family and marriage values and cultural differences between China and the United States, so that the Asian immigrants and Asian audience have resonance.

For example, the female character Astrid is considerate to her husband at the beginning of the film. She does everything she can to satisfy her husband's loss of self-esteem and even never shows expensive things in front of her husband.

Details can be found through this movie, the movie at the beginning of the patriarchal repressed women, but in the movie is about to end, her husband tried to put his extramarital affairs are attributable to the cause of Astrid, Astrid and change the traditional attitude, resolutely forward theory with her husband, and respond to your duty is not to let the other side feel he is a man, from here we can see that the female independent consciousness began to awaken, against the patriarchal society to step by step.

This story reveals the preference for sons over daughters in traditional Chinese society. In traditional Chinese culture, women have a low status and can only listen to men and elders. Women lose weight and are in a dominant position in the family.

As the Chinese immigrated to the United States, they grew up in American society and were influenced by western culture. They did not accept the influence of traditional Chinese Confucian culture and ethics. They had obvious feminist awareness and were able to pursue, desire, and have themselves.

In Crazy Rich Asians, the heroine, Rachel Chu, bears a close resemblance to Cinderella in western fairy tales, while the hero, Nick Yang, plays the role of a spoony prince.

Due to the continuous progress of society, the prince and princess in the fairy tale have been transformed in the traditional sense, which makes the audience feel strange and numb. Although Cinderella's storyline hasn't changed, setting it in a rich family gives viewers a sense

of reality. Although the movie tells a story that is rarely realized in real life, it attracts the audience by combining the development background of the current era. After all, the story of Cinderella is always in people's minds. In the film, for the heroine from a single-parent family, the mother of the hero is not recognized, which reflects the differences between Chinese and Western culture and the two generations of immigrants in their concept of family.

The traditional Eleanor demanded that her son marry someone of equal social background, believing that Rachel Chu would neither look the other way nor show respect for her elders.

On the contrary, Rachel cannot agree with Eleanor's concept, and the male lead Nick Yang insisted on pursuing their marriage and happiness. But because of the persistent pursuit of love, finally overcome all kinds of block, at the end of the film, she and the male master eventually go together, but with some clever plot design, stick to the audience, such as at the end of the film, because the Japanese family suffered humiliation, heroine flying away in an attempt to fly back to New York, the story? At the end of the film, the hero played the heroine with his sincerity, which gradually eased the audience's mentality and pushed the love film to a new height.

5. Conclusion

As a minority, the survival experience of Chinese Americans in the United States, especially in the context of racism, is fundamentally manifested as the struggle between being disciplined and anti-disciplined.

Based on the power goal of building and maintaining race and order, the mainstream society constructs oppressive boundaries around language, text, and space, and tries to control the Chinese people's bodies and shape their subjects through various means of "technology of power" that integrate physical control and discourse construction.

These Omnidirectional, detailed and three-dimensional disciplinary measures trigger the spirit and behavior of the Chinese people to cross the border, and they show the spirit of crossing the border against authority and oppression. The transboundary text in Chinese literature reflects the change of Chinese experience and the trend of transboundary, de-ethnic, and pluralistic literary creation.

With the change of social and cultural context, the double or even multiple marginalized groups in Chinese ethnic groups such as mixed-race and queer begin to attract people's attention, and their life experiences, especially the issue of identity, are also reproduced in Chinese literature. Compared with ordinary Chinese people, mixed-race, queer and other Chinese people's life experience is more complex, showing the crossing of multiple boundaries such as race, gender, and sexual orientation, which further enhances the heterogeneity of Chinese literature and makes Chinese literature show a trend of diversified development.

However, in the context of globalization, due to the development of modern means of transportation, the phenomenon of population cross-border flow and cultural mixing caused by wars, immigration, study abroad and business is becoming more and more obvious, and the phenomenon of crossing boundaries in literary creation is also becoming more and more obvious.

Many writers cross the ethnic boundaries and take characters outside their ethnic groups as serious protagonists, which forms the phenomenon of cross-border writing in current literary creation. For example, non-Chinese writers write about Chinese experiences, and Chinese writers take non-Chinese characters as serious protagonists. The diversification and transgression of the Chinese literary creation deserve further attention.

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