East-West Montage: Reflections on Asian Bodies in Diaspora. By Sheng-mei Ma. Honolulu: University of Hawai'i Press, 2007. 328 pp. Paper $29.00.

This is an ambitious book on a wide range of manifestations and representations of the Asian body in diaspora across the Pacific. It takes up film noir, the Asian American novel, musicals, the comic *Blackhawk*, the Dalai Lama in novels and films (such as Jean-Jacque Annaud's film *Seven Years in Tibet*), kung fu films, and Korean soap opera. It aims to be a dialectical analysis of both the failings of the montage between the Asian diaspora and the Christian West and its possibilities. It contributes to the thriving field of global circulation of iconic images inspired by or framing the Asian diaspora.

Drawing on theories of the likes of Paul Gilroy, Gloria Anzaldúa, Freud, and Homi Bhabha, Sheng-mei Ma suggests as part of the book's central thesis that "to accrue self-identity, the Asian diaspora needs to reflect on its physical and visceral feelings and think critically about its bodies . . . in diaspora" (xxii). The fourteen compact chapters of *East-West Montage*, which includes seven previously published articles or book chapters, are divided into seven sections, or "intercuts": "Asian Anus," "Asian Penis," "Asian Dubbing," "The Korean Wave," "Body Oriental," "Asian Magic," and "Asian Deceased." Ma maintains that these attributes are shared by a large number of people of Asian descent across geographical boundaries, East and West. Therefore, "'Asian bodies in diaspora,' by definition, masks a . . . montage between body and mind" (xvi).

The two chapters in "Asian Anus" explore Asian mores and symbols that are regarded as the most abject, such as bodily waste and the trope of the opium den, detailing how the Christian West's paranoia about "Oriental sin" feeds into its "obsession with the forbidden" (13). The "Asian Penis" section draws on Freud and Lacan to unpack the meanings of kung fu, as a genre and motif, in swordplay films. Chapter 4, for instance, analyzes,

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among others, film directors King Hu and Ang Lee and their association with Hong Kong cinema and what Ma terms "Honglywood" films and suggests that "the symbolic capital of an exotic Orient" leads transnational filmmakers to "further commodify and universalize culture-specific performances for a global audience" (75). Chapters 5 and 6 focus on two key issues in narrative and film pertaining to voice and body: the implications of voice-over and dubbing in Japanese anime and the separation of body and voice in fictions about Maoist China. The fourth section of the book moves on to the face. Ma explores the phenomenon of stars' fetishized faces in those Korean television dramas that became instant runaway hits across East and Southeast Asia and the Asian diasporic communities in the United States, a phenomenon he claims represents "Asia's wave of nostalgia for an essentialized tradition" (128). The last section examines the idea of aging and "the body that feels" in the lived experience of Hmong refugees and Chinese and Taiwanese retirees in the United States. The final chapter fills a lacuna in Asian American studies by including in its purview hitherto neglected immigrants' writings in the *World Journal*, an expatriate Chinese-language daily founded in 1976.

Ma, who dubs himself "Made in Taiwan for the U.S.A.," characterizes his book as "essentially an intangible, lyrical project of reading the elusive Asian diaspora at the montagelike intersections of East-West cultures," as a text that seeks to wed "the Enlightenment with myth, the scholarly with the poetic" (xv). To pull the diverse materials together, Ma deploys "montage" as a metaphorical resource, using it to examine how "on-screen" images of different body parts or attributes await "their birth off-screen inside the viewer's head" (xi–xii). Ma argues that while the body is trapped spatially, the mind exists temporally. However, some factual errors (renowned Chinese writer Qian Zhongshu's family name is misspelled as Qiao) and what Ma calls jump cuts in this exercise of montage sometimes disrupt an otherwise entertaining ride; he concedes that the fact "that some chapters . . . threaten to pull apart altogether only highlights the genuine experience of diaspora, which is constantly on the edge, about to fall apart" (xxiii). Within the same chapter, before an intriguing reading of a fascinating text reaches its apogee, readers are abruptly jolted out of it and forced into the next short, episodic account of a different work. In chapter 2, "Camp Scatology: A Comparative Study of Body (as) Waste in Japanese American Literature," one searches for clues as to why mainland Chinese writer Yang Jiang (who is not part of the Asian American community) and her account of suffering during the Mao era would have a place in a chapter on Japanese American internment narratives.

Nonetheless, *East-West Montage* is a useful resource for students and scholars of Asian diaspora studies who are looking for a fresh perspective on the rich and disparate cultural phenomena and texts that have materialized around the idea of the Asian body. As Ma argues, the idea of montage may well point to the future of Asian diaspora studies as a *sibuxiang* discipline ("unlike anything else").

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The Japanization of Modernity: Murakami Haruki Between Japan and the United States. By Rebecca Suter. Cambridge, MA: Harvard University Press, 2008. 250 pp. Cloth $39.95.

Murakami Haruki's popularity extends from his native land, Japan, to the West, especially to the United States, as well as to other (East) Asian countries, such as China, Taiwan, and South Korea. In the United States, English translations of Murakami's works, mostly novels, are often produced amazingly quickly by Jay Rubin, Alfred Birnbaum, and others, and Haruki may be the most translated among contemporary Japanese authors. He is also well known, especially in Japan, as a translator of American authors, including J. D. Salinger, Raymond Carver, and F. Scott Fitzgerald, among many others. In this book, Rebecca Suter, a lecturer in Japanese studies at the University of Sydney, underscores the significance of Haruki as a "literary and cultural mediator" between Japan and the United States.

The book is comprised of five chapters. Chapters 1 and 2 provide a theoretical outline and examination of the reception of Murakami's works in Japan and the United States, and the last three chapters offer textual analyses of Murakami's (mainly) short stories, focusing on linguistic experiments, such as phonetic alphabets for loanwords (katakana), Western (American) elements, such as capitalistic icons and low and high culture, and "other" worlds, such as fantastic worlds.

In the theoretical framework, Suter compares the Western notion of modernism with imperialism and orientalism with universalism, and articulates the Japanese concept of *modanizumu* (modernism) in the Meiji and Taisho eras and *kindaishugi* (literally, "ideology of the modern") after World War II. Suter boldly situates Murakami, whose writings are often

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