

## Notes on Terminology, Proper Names, and Film Titles

Since Asian American studies has criticized the term “oriental” as being racist, it may seem strange that I am resurrecting it for this study. My use of “oriental” rather than “Asian” is polemically motivated; I wish to rework Edward Said’s notions of orientalism to apply to the American contexts and to distance the image of Asia and Asians produced in these texts from any strict reference to actual Asians and Asian nations. Also, following Lisa Lowe’s practice in *Critical Terrains*, I do not capitalize the terms “oriental” and “orientalism” in order to emphasize the multiplicity and heterogeneity of objects and phenomena to which these terms refer.

I have written Chinese, Japanese, and Vietnamese surnames first and given names second to conform to the practice in these languages. The only exception is when such names have been partially Anglicized (e.g., Bruce Lee, Angela Mao). I use the last syllable of Vietnamese given names rather than the surname when referring to individuals (e.g., Ngo Dinh Diem is referred to as Diem or President Diem).

All film titles are followed by their year of release in parentheses at their first mention in each chapter. Names of characters in the films are followed by the actor’s name in parentheses at their first mention. Films with multiple release titles are referred to by their most frequently used title, usually for U.S. release. Generally I transliterate Chinese titles into Mandarin using the pinyin Romanization system.