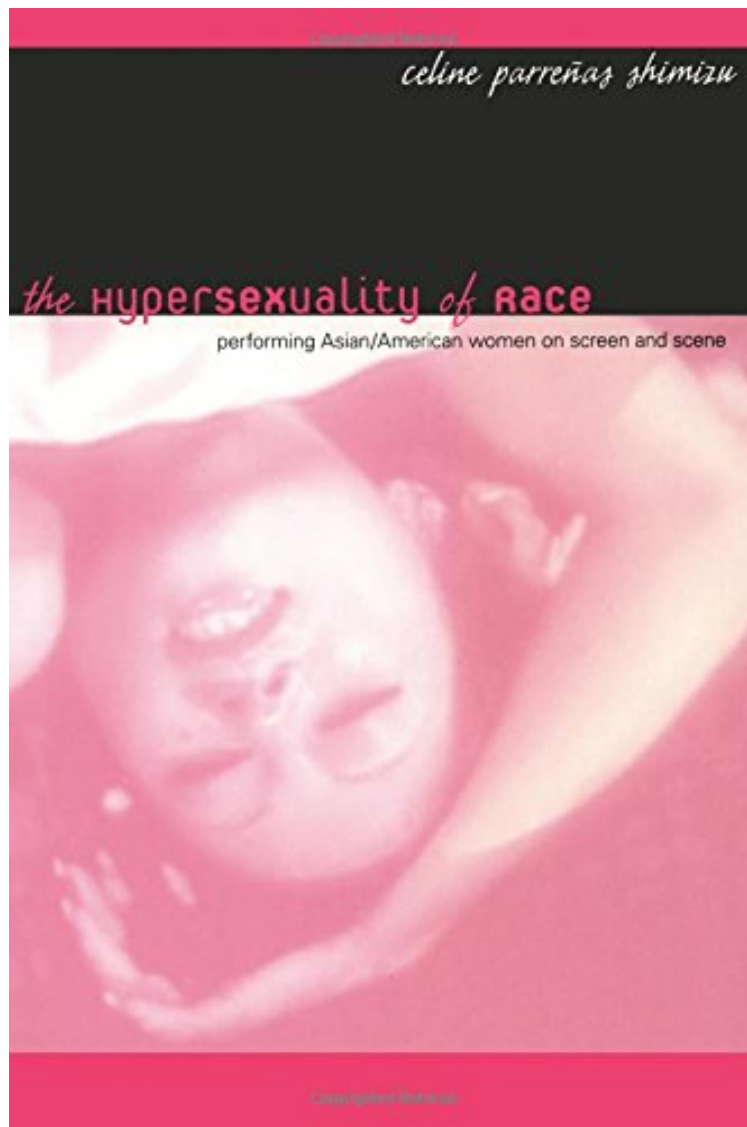


(Free pdf) The Hypersexuality of Race: Performing Asian/American Women on Screen and Scene

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Celine Parrenas Shimizu

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Celine Parrenas Shimizu : The Hypersexuality of Race: Performing Asian/American Women on Screen and Scene before purchasing it in order to gage whether or not it would be worth my time, and all praised The Hypersexuality of Race: Performing Asian/American Women on Screen and Scene:

0 of 0 people found the following review helpful. But the fact is that for better or worse a great many different cultures exist in ...By mj. In truth I can not completely make up my mind about the merit of this book but I will say that it is

serious attempt to take on a very difficult topic and for that reason I can see why a lot of people might choose to dismiss this work. But the fact is that for better or worse a great many different cultures exist in our world. In many of these cultures poverty is an ever present reality which some choose to solve in a way that other may not agree with. If in fact there is hypersexuality the real question may be why. In any case the book tries to look objectively at the issue and provides what could be insights not commonly known. 4 of 6 people found the following review helpful. Makes you think (or confused) By J. Ly Without giving anything away, the book advocates a step back from rigidity, from seeing things as "good" or "bad" in terms of how a "good" woman is a "good woman," or what makes her "bad." By thinking more about other things, we can engage in a more accurate commentary or discussion, not one that is dictated by hegemonic understanding, but one that is more balanced to the individual's experience. At least, that's what I got from reading it. I'll be honest here, this book was assigned to me for an undergraduate course. I'm not here to pick apart the chapters and tell you what I agree/disagree with (because for all I know, I totally misinterpreted the entire book). I'm only really here to describe how the book felt to me as a whole. Was it interesting? The questions it posed to get you thinking worked, you could imagine the book presenting you with a concept or idea, and you would respond back with "go on, explain." Then, the book would explain it to you, but you'd feel quite lost, because one, you don't know how you're talking to an inanimate book, and two, you may understand what is written on the pages, but for some reason, it won't click in your head and you might not get exactly what the author is trying to say. Also, while talking about bias and myself fully aware that my comment on bias is most likely also biased, I couldn't shake the feeling of "me-seach." It's not that she doesn't do research, as she does list other authors, works, and cites them. But for some people (mostly people in my major, psychology, who are also taking this course with me), we've had more than one discussion about how the book shifts from a self-analysis of a particular piece of media, and balancing it with the occasional "This other author says..." Again, that's just how it feels (chapter 3 would be a good example of this). She lists her sources, but other times it simply feels like you're reading the author's interpretation of a movie scene or such. If you can deal with that, power to you, it's just something that my friends and I kept talking about for some reason. To put it another way, the book has the feeling of movie-art-food-wine critic, which for some they'll enjoy being told how to perceive something, and for others will rub off the wrong way and come off as unscholarly. In terms of style, you'll definitely pick up that the author is quite passionate about the topic. Professor Shimizu also happens to be the professor who is teaching the course I'm enrolled in. I'm glad she's enthusiastic, but her lectures are not what's being discussed. Strictly speaking on her book, I felt as though she could have really shortened the book, not because I'm a caveman who hates reading, but because once the concept is introduced and explained, you have another 20 pages on it and somewhere along the way you might get confused. If "short and sweet" isn't the goal here, then I'd have no idea on how to deliver the knowledge in an efficient and retaining way. To be fair, this is the second time around I'm reading this. I ordered this before my course began, had over a week off of school, so I figured what the hell. I came into this book as a person who wasn't going to have the author literally there to lecture me on what to take away, so I was like the everyday person who would buy this book. Then again, maybe not, because you'd probably be very interested in race and gendered studies, and that is something that outside of psychological study, I have very little experience in. So maybe that's why I was lost. Now I'm currently going through it again, this time with Shimizu holding lectures in class. Maybe that's why I feel like the book could have been less fluffy, because she does a great job of condensing the material in lecture, and when I read about it, I'll understand some of it and then realize maybe I don't because she's kept writing about a concept and maybe I missed something. But her lectures would say otherwise. So, I'd buy this book if you are: Genuinely interested in the book's description, Looking for work in gender/sex/race to critique or expand on, who knows, Enrolled in Shimizu's course and have no other choice, because confusing book is more useful than no book. I think. 9 of 12 people found the following review helpful. Towards a race-positive, sex-positive feminist ethics By Noah This is an excellent book to read for a critical, careful, and nuanced look at race and sexuality. Instead of getting caught up in questions of "good" or "bad" representations of Asian women, Shimizu foregrounds the authorship of the performers themselves, and the active viewing practices of audiences, to demonstrate what she terms "the bind of representation" and "the hypersexuality of race." Instead of worrying about "good" and "bad" sex, Shimizu demonstrates how sexual moralism reinforces attempts to control women's bodies. Through analysis of on-screen sexuality in feminist films, she points the way towards a race-positive sexual ethics that takes desire, agency, pain and survival seriously. This is a great book to teach in any class dealing with race and sexuality (or race or sexuality!), and a great book to read for anyone with an interest in those subjects.

In *The Hypersexuality of Race*, Celine Parreñas Shimizu urges a shift in thinking about sexualized depictions of Asian/American women in film, video, and theatrical productions. Shimizu advocates moving beyond denunciations of sexualized representations of Asian/American women as necessarily demeaning or negative. Arguing for a more nuanced approach to the mysterious mix of pleasure, pain, and power in performances of sexuality, she advances a theory of productive perversity, a theory which allows Asian/American women and by extension other women of color to lay claim to their own sexuality and desires as actors, producers, critics, and spectators. Shimizu combines theoretical and textual analysis and interviews with artists involved in various productions. She complicates

understandings of the controversial portrayals of Asian female sexuality in the popular Broadway musical *Miss Saigon* by drawing on ethnographic research and interviews with some of the actresses in it. She looks at how three Hollywood Asian/American femme fatales Anna May Wong, Nancy Kwan, and Lucy Liu negotiate representations of their sexuality; analyzes 1920s and 1930s stag films in which white women perform as sexualized Asian characters; and considers Asian/American women's performances in films ranging from the stag pornography of the 1940s to the Internet and video porn of the 1990s. She also reflects on two documentaries depicting Southeast Asian prostitutes and sex tourism, *The Good Woman of Bangkok* and *101 Asian Debutantes*. In her examination of films and videos made by Asian/American feminists, Shimizu describes how female characters in their works reject normative definitions of race, gender, and sexuality, thereby expanding our definitions of racialized sexualities in representation.

The *Hypersexuality of Race* promises to be an influential and perhaps notorious book. Refusing to shy away from the complexity of sexuality and its contradictory meanings, Celine Parreñas Shimizu does not distinguish between positive (or politically correct) and negative sex acts but rather situates Asian (American) women's expressions of sexuality in relation to racial formation, class consciousness, and other discourses of identity. She emphasizes context and contingency. Peter X Feng, author of *Identities in Motion: Asian American Film and Video*