



## Mapping Memory, Nostalgia and Temporal Inflections in Select Films of Wong Kar-wai

Ria Banerjee

### Abstract

Wong Kar-wai's cinematic oeuvre is underlined by spatio-temporal inflections, serving as a lynchpin to the interrupted identity of the protagonists. Deploying the Freudian notion of melancholia, this paper explores Kar-wai's engagement with nostalgia as a 'morbid pathological disposition' that contributes to the affective appeal of his cinema. The characters in Kar-wai's cinematic repertoire internalise and embody memory as spectral traces that compromise the ability of the self to escape the emotional tailspin of their Sisyphean existence. The aesthetics of Kar-wai's filmmaking is rooted in the representation of unarticulated void and absent spaces through visual ellipsis—omitting details in favour of off-screen cues and insinuations. This paper will investigate the attendant implications of what Boym refers to as 'reflective' nostalgia to understand Kar-wai's perpetual preoccupation with the subjective registers of time.

**Keywords:** Memory, Nostalgia, Melancholia, Self.



‘It is a restless moment.

She has kept her head lowered...to give him a chance to come closer.

But he could not, for lack of courage.

She turns and walks away.’

(In the Mood for Love)<sup>1</sup>

‘All memories are traces of tears’

(2046)<sup>2</sup>

As a condensed, evanescent fraction of time, Wong Kar-wai’s rendition of the ‘restless moment’ accommodates a curious paradox: it stems from an ever-changing dynamics of stasis and flux, motion and emotion.<sup>3</sup> Kar-wai’s experiential negotiation of cinematic time is integrally associated with his recurrent thematic strands of memory and nostalgic retrospections. As one with Proustian overtones, Kar-wai’s conceptualisation of time is rooted in the regional geopolitics of postcolonial Hong Kong. Although scholars like Rey Chow remain critical and somewhat dismissive of such readings that contentiously presume that a film made in Hong Kong around 1997, ‘would invariably be approached as having something to do with the factographic reality of Hong Kong’s return to the People’s Republic of China’<sup>4</sup> this paper will situate Kar-wai’s depiction of memory and nostalgia as ‘representable and figurable in specific temporal and spatial terms.’<sup>5</sup> Wong Kar-wai’s cinematic oeuvre is underlined by spatio-temporal inflections, serving as a lynchpin to the interrupted identity of the protagonists. Deploying the Freudian notion of melancholia, this paper explores Kar-wai’s engagement with nostalgia as a ‘morbid pathological disposition’ that contributes to the affective appeal of his cinema.<sup>6</sup> The characters in Kar-wai’s cinematic repertoire internalise and embody memory as spectral traces that compromise the ability of the self to escape the emotional tailspin of their Sisyphean existence. The aesthetics of Kar-wai’s filmmaking is rooted in the representation of unarticulated void and absent spaces through visual ellipsis—omitting details in favour of off-screen cues and insinuations. This paper will investigate the attendant implications of what Boym refers to as ‘reflective’ nostalgia to understand Kar-wai’s perpetual preoccupation with the subjective



registers of time by focussing on *In the Mood for Love* (2000), *2046*(2004), and *Chungking Express* (1994).

### The Spectrality of Memory

Kar-wai's cinematic ventures dig into the role of memory as it stands in relation to different temporal constellations. Triggered by what Rossington and Whitehead refer to as 'memory boom,' scholars have often concentrated on the memory-time conundrum to comment on how the remembering self can engage in a continuous dialogue with a dismembered past<sup>7</sup>. The mechanics of total recall and selective erasure function along a temporal axis which is marked by a duality. On this dichotomy, Steven Brown and Paula Reavey note:

Memory sits then at the crossroads of two directions in which experience extends: one axis stretches back towards the past and forward to an anticipated future, the other axis mobilises memory to inform our current actions in relation to the world changing around us.<sup>8</sup>

In his pivotal essay entitled "Mourning and Melancholia", Freud expounds a systematic distinction while highlighting the striking interplay between the processes of mourning and melancholia. Despite their varying psychogenic manifestations, mourning and melancholia, in the Freudian schemata, are united by a shared commonality: both designate a response to loss. Freud posits:

Mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as fatherland, liberty, an ideal, and so on. As an effect of the same influences, melancholia instead of a sense of grief develops in some people, whom we consequently suspect of a morbid pathological disposition.<sup>9</sup>

Juxtaposed against its virulent counterpart, Freud theorizes mourning as a temporary affliction that leads to the realignment of affective attachment between the subject and the lost object, as it were. Melancholia, on the other hand, is suffused with a sense of ambivalence that alters the reductivist love/hate relationship between the subject and the object. The Freudian notion of melancholia translates into a state of sustained bereavement where memory and nostalgia are simultaneously curated as a 'morbid pathological disposition.'<sup>10</sup> Suffering from a sense of interrupted identity, Kar-wai's characters undergo a loss that is never fully crystallized to be mourned but must be enacted through repetitions and ritualistic performances. The spectrality of memory—in the form of fluid traces—disrupts the emotional equipoise of the self and compromises its innate ability to navigate the fractured fault lines between remembering and



forgetting. Internalizations of such memory-traces pave the way for a pathological conundrum that interferes with the cognitive and creative capacity of the subject to conduct strategic acts of erasure. Wong Kar-wai pathologizes nostalgia as a salient dispensation of the protagonists in the films discussed in this article. This pathologization thwarts all probable forms of resolution and redemption, thereby prolonging the aura of longing.

*In the Mood for Love* and *2046* exploits the cinematic conventions of the mise-en-scene and visual ellipsis to chronicle a journey—either a spatial or a situational one—in a temporally synergized manner. The conduit which facilitates this journey is the pathologization of nostalgia and the evocation of memories that resonates locally as well as globally. What is germane to the diegesis of *In the Mood for Love* and *2046* is that they function as romantic reveries, seeped in nostalgic and wistful yearning. The budding romance between Mr. Chow and Mrs. Chan, who rent adjacent apartments, takes shape against the revelation of their spouses' infidelity. The insularity of Hong Kong is incapacitated to offer any form of materialization (and consummation) to their relationship. Afraid of the proliferating gossip of the overbearing neighbours, a dejected Mr. Chow is compelled to leave Hong Kong for Singapore. *In the Mood for Love* and *2046* evokes memory through the strategy of defamiliarisation and a repetition of material objects. Mr. Chow becomes a curator of a past that informs his present. Memory in *In the Mood for Love* and *2046* conjures up a world that is simultaneously mortifying and harrowing since it offers varying perspectives to witness a past, not merely in hindsight, but to experience a present that is seamlessly becoming the past. Memory, for Mr. Chow in *In the Mood for Love* and *2046*, is not strictly experiential but rather existential—rehearsing the eternal human condition of anguish and loss. It is symptomatic of a deep-seated malaise that characterizes the hemiplegic space of urban Hong Kong. Kar-wai's films resist plain memorialisation by critically engaging with a past that refuses to offer any closure. Mr. Chow engages with the painful memories of aching heartbreak to repackage those memories to arrive at meaningful insights. An intoxicating whirlwind of delirium and angst, *Chungking Express* is a surreal meditation on the nebulous entanglement between memory and intimacy. Kar-wai craftily smuggles the familiar leitmotif of memory as a pathological condition through dazzling gastronomical allusions. Entangled in a tragi-comic triad of pain, pleasure, and pineapples, *Chungking Express* deploys the allegorical quality of canned pineapples as a condensed



metaphor for romantic misadventures. Cop 223 uses the expiration date on the pineapple can—May 1—to make a transition from the stranglehold of heartache. The comic absurdity that underlines such an analogy accentuates the pain of heartbreak all the more. Unlike the expiration date on the cans of pineapple, Kar-wai's characters are victims of memories that do not come with an expiry date. Unlike the fermented pineapples, these memories transfigure into mementos that lie outside the purview of time.

### Nostalgic Decadence

Imported from the medical repertoire as 'the disease of an afflicted imagination', Svetlana Boym's deliberations on nostalgia had opened the floodgates for a more comprehensive meaning of the term.<sup>11</sup> Boym's theorization is based on a differentiation between two distinct yet overlapping brands of nostalgia—restorative and reflective. For Boym, restorative nostalgia is a way of viewing the past as an immutable category that defies the resurrection of newer possibilities. Reflective nostalgia, on the other hand, reconfigures the past as a repository of alternate significations. As a conceptual category, it offers a certain degree of flexibility and is in a state of perpetual kinesis. In *The Future of Nostalgia*, Boym contends:

If restorative nostalgia ends up reconstructing emblems and rituals of home and homeland in an attempt to conquer and spatialize time, reflective nostalgia cherishes shattered fragments of memory and temporalizes space [...] Reflective nostalgia does not pretend to rebuild the mythical place called home; it is 'enamored of distance, not of the referent itself.' This type of nostalgic narrative is ironic, inconclusive and fragmentary. Nostalgics of the second type are aware of the gap between identity and resemblance; the home is in ruins or, on the contrary, has been just renovated and gentrified beyond recognition. This defamiliarisation and sense of distance drives them to tell their story, to narrate the relationship between past, present and future.<sup>12</sup>

Kar-wai's solipsistic Hong Kong becomes a hub for his estranged and disillusioned inhabitants who must negotiate what Yiman Wang concurs to be the 'pre-postcolonial nostalgia,' triggered by the cultural anxiety over Hong Kong's fateful handover to China.<sup>13</sup> The disappearance of Hong Kong's socio-cultural space—one that was deemed authentic—was met with cynicism and apprehension. Hong Kong had always occupied a liminal space in the historical imaginary. The handover, on the one hand, had signalled emancipation from the strangulating forces of the British Empire and yet, on the other, it promised a new colonial order under the Chinese governance. The pre-postcolonial nostalgia is not a benign hankering for a past but an urgent



need to reclaim and reinforce a distinctive Hong Kong(ese) subjectivity against the invasion of a new kind of colonialism. As Wang observes:

The fundamental loss, in the context of Hong Kong people's pre-postcolonial anxiety, is the anticipated and feared loss of Hong Kong's self-perceived socio-political position and subjectivity after the 1997 handover.<sup>14</sup>

This article will argue how the pre-postcolonial nostalgia that operates in the select films of Wong Kar-wai is an offshoot of Boym's reflective nostalgia which is keen to reconstruct as well as deconstruct the past in the face of an uncertain future.

Kar-wai's films are a cinematic response to the pre-postcolonial nostalgia which is exhibited both as a part of diegetic reality and as a structural device that binds his films together. The nostalgia that is evoked in these films contribute to Kar-wai's transnational affiliations while remaining mindful of the socio-political milieu of Hong Kong itself. Kar-wai's postcolonial protagonists in both these films remain unmoored in their rootless nocturnal escapades and aimless wanderings across Hong Kong. *In the Mood for Love* (2000) is a lyrical ode to the paradoxes of desire and missed encounters that contain the seeds of bitter-sweet nostalgia. Set in the early 1960's, the narrative epicentre of *In the Mood for Love* revolves around two neighbours—Mr. Chow, essayed by Tony Leung Chiu-wai, and Mrs. Chan, essayed by Maggie Cheung—who glide through the infidelity of their respective spouses by avoiding a direct confrontation. In an attempt to unravel how it all started, the two embark on a role play to dramatise an event which has unfolded in the past. The seemingly innocuous past becomes the cornerstone on which they predicate their present reality. Through a virtual enactment, Mr. Chow and Mrs. Chan attempt to retrace the inception of a possible affair, thereby opening a doorway not only to a past but also to a future. At the heart of the movie is a spatio-temporal void of ungratified desires and muted affections. The void generates a longing that shares the basic lineaments of Boym's reflective nostalgia. This pre-postcolonial nostalgia helps the characters to anchor their experiences in a spatial matrix which is slipping away. This nostalgia acts upon an unpalatable past to transfigure it into a malleable present which safeguards the characters from the onslaught of a threatening future. The growing intimacy between the two characters unfolds in a space marked by surveillance and gossip. Kar-wai's personal migratory history from Shanghai to Hong Kong at the age of five finds expression in the way he translates that longing



for his lost homeland in *In the Mood for Love*. By recreating a community of Shanghainese expatriates, (for instance, the landlady who remains engrossed in her game of mah-jong from *In the Mood for Love*) Kar-wai's Hong Kong of the 1960's contains the remnants of his native Shanghai. Although Kar-wai cinematically manufactures nostalgia through a concatenation of techniques, the movie remains cynical of transporting the viewers to an idealised past. Instead, it is a past which has to be manoeuvred carefully, rather cautiously, to evade the prying eyes of the socio-political panopticon. Mr. Chow and Mrs. Chan are compelled to rent a room away from their lodgings to avoid speculations in the form of 'gossip'. The nostalgia that is invoked throughout the movie is not a lamentation over the discovery of loss but rather an invitation to fathom its latent possibilities. Reflective nostalgia registers the irrevocable dimension of loss. The irrevocable dimension of this loss is crystallised in the final sequence where a dejected Mr. Chow whispers a secret into a tree hole—a secret which is never disclosed and remains outside the purview of conjectures. Shot inside the hallowed precincts of a temple in shambles at Angkor Wat, the scene espouses the fusion of presence and absence, space and time, loss and gain. Burying the confession into the tree hole liberates Mr. Chow, if only briefly, from the pangs of ungratified desire and unfulfilled dreams. The epigraphic intertitle is a simultaneous acknowledgement of the potency of reflective nostalgia to accept the irrevocability of loss and its tragic dimensions.

He remembers those vanished years.

As though looking through a dusty window pane,

The past is something he could see but not touch.

And everything he sees is blurred and indistinct.<sup>15</sup>

Struck by the euphoria of globalisation, nostalgia in *Chungking Express* is transferred from living beings to fetishized objects. This transference is achieved through a surfeit of visual signifiers. These signifiers can be read as Kar-wai's interpretation of a collective psychological malaise that afflicts the citizens of Hong Kong. Ironically, Cop 223 and 633 — preservers of law and order — succumb to this debilitating nostalgia. Both remain morbidly fascinated with inanimate objects — tins of pineapple, used items of former lovers — onto which they project



their anguish and despair. Faye, the love interest of Cop 223, betrays a more whimsical form of melancholic nostalgia by surreptitiously rearranging the decor of his house in his absence. The narrative function of nostalgia in *Chungking Express* is not the invocation of a mood, but of a cinematic mode that seeks to deflect emotions from subject to object.

### **Taming Time, Framing Time**

Kar-wai's films stand at the intersection of multiple temporalities. Todd McGowan categorically stresses on the atemporal dimension of Kar-wai's cinema that defies chronological fixation.<sup>16</sup> Kar-wai's formulation of an atemporal matrix is premised on a dynamic conception of time that verges on a sense of timelessness.

Deleuzian distinction between Movement-Image and Time-Image marked the emergence of a new temporal aesthetic by making the 'thematisation of temporality' its major point of departure<sup>17</sup>. Whereas Movement-Image is an image of 'pure mobility extracted from the movement of characters'<sup>18</sup> and offered an 'indirect image of time'<sup>19</sup>, Time-Image, standing in sharp contradistinction to movement-image, provided a direct image of time. In the words of Todd McGowan:

The time-image shows the ontological priority of time by taking the focus away from action that unfolds in chronological or spatialized time. Instead, the spectator experiences time directly through say, Welle's depth of field which juxtaposes past and present in a single shot.<sup>20</sup>

Thus, by subordinating movement to time as it were, films of the Time-Image are transformed into becoming films of the seer and not of the agent. Time-Image, as a conceptual category of inquiry, is imbued with a flexibility that allows different temporal dimensions to simultaneously intersect, interact and coexist. Linearity is completely dissolved as past, present and future seamlessly merge into one another. Richard Rushton, explicates the complex dynamics that unfurl as one ventures to locate the Deleuzian Time-Image in relation to a historical understanding of the past. Rushton argues:

Films which are of the movement-image return to the past or question the past in the hope of closing down the past: they search the past in order to find definitive answers in that past: [...] By contrast, films of the time-image go into the past in order to open up the past, to render it malleable and questionable, and also to allow it to become retrievable and open to reinvention. Time-image films go into the past in order to enter that past as a zone of experimentation.<sup>21</sup>





Kar-wai's films offer an array of such Deleuzian Time-Images by manipulating the cinematic temporal reality to document the subjective registers of human experience. The characters find themselves in a temporal suspension of perpetual limbo where absence, distance, and indifference collapse into one another. Formal distortion of chronological time is introduced through repetitions, visual ellipsis, and fragmentations. By rupturing the linear flow of time, human experience is given a languid texture. The agentic attribute of the films that betray the lineaments of Time-Image allows the characters the freedom to shift between different time zones, thereby dismantling the linkage between time and event. *In the Mood for Love* marks the apotheosis of Kar-wai's directorial career wherein the narrative reality structures a compelling premise to investigate time's relation to human predicament. *In the Mood for Love* finds Mr. Chow and Mrs. Chan united in their grief, a pain that emanates from the mutual knowledge of their adulterous partners. Each tries to salvage the situation by simulating similar scenarios and enacting a role-play. The role-play operates at an interstitial space—a space of in-betweenness. By slipping in and out of their identities continuously to alleviate their sufferings, they oscillate between the real and the virtual. The vacillation between different time zones, different personas, and different planes of experiential reality generates a lingering sense of time looming large over the fate of the couple. Time-Image induces an impression of an ever-expanding sense of time—time that is stretchable beyond perceivable limits. The abundance of mirrors in Kar-wai's cinematic oeuvre furthers this aspect of interaction amongst different temporalities—the real and the virtual. Virtual images generated through reflections on the surface of the mirror situate Mr. Chow and Mrs. Chan at the cusp of this transition between the actual and its simulation. This can be interpreted as a reference to the multiplicity of selves which they are forced to negotiate. The splintered selves of Mr. Chow and Mrs. Chan, as seen in the mirror, conflate the boundary between the real and the imagined. Their role play thus produces a Time-Image which accommodates their entangled dualities and multiple affiliations. Time-Image is generated through repetition. The graphic splendour associated with *In the Mood for Love* can be attributed to a subtle interplay between innovation and repetition. Mundane and quotidian experiences like visiting a local eatery are repeated time and again. This ritualistic repetition at the beginning of *In the Mood for Love* is shot in slow motion with the figures of Mr. Chow and Mrs. Chan gliding down the stairs. This walk is complemented by a haunting score that seemingly arrests the passage of time. Action, here, is deferred in favour of a mood- the mood that is vicariously



experienced by the spectators through its optical and sensory illusion. The repetition of the sequence that follows Mr. Chow and Mrs. Chan brushing past each other does not contribute much towards the advancement of the narrative design; it captures dismembered shrapnel of time that amplifies the intensity and monotony of a Sisyphean existence. *In the Mood for Love* illustrates another form of Time-Image by spatialising time. *In the Mood for Love* deploys space not merely as a site for the action to be unleashed. Space, in Kar-wai's cinema, is imbued with the wounds of time by sustaining the historical legacy of the past. When Mr. Chow whispers his secret into a tree hole at the end of the movie, the spatial is metamorphosed into the temporal. The spatial hollow of the tree houses the temporal void of their unconsummated relationship. The compulsive predominance of clocks, dates, and calendars—markers of clock time as it were—is ironically juxtaposed against the internal time which informs the divergent subjectivities of the protagonists. Spatial imaginary in *2046* approaches the future to recreate an appropriate site where the remembered past can be re-animated. The emotional repression manifested in *In the Mood for Love* is resurrected in *2046* where Mr. Chow, the journalist turned writer is caught in a whirlwind of tempestuous liaisons with a succession of women. Ironically, each woman he encounters is an incarnation of Mrs. Chan. The futuristic spatio-temporal topography of *2046* functions as Bakhtin's chronotope—a space-time capsule which functions as a metaphorical referent to eternity. Wai foregrounds eternity as a spatial construct, subverting its traditional associations with the temporal. The movie envisages *2046* as a “place where nothing ever changes.” (*2046*)<sup>22</sup> The narrative trajectory of *2046* replaces the reticent Mr. Chow from *In the Mood for Love* with the flamboyant author. Although an unbridled libertine by temperament, Chow in *2046* remains trapped in a past of his own making by latching onto the memories of his former lover, Mrs. Chan (Su-Lizhen) — an attachment that sabotages his equation with other women. Kar-wai's narrative design, once again, dislodges the neutrality of clock time by inserting a temporal circuitry in the form of loops and repetitions. Kar-wai obfuscates the space-time distinction by rendering the futuristic space of *2046* accessible through temporal transmutations. It is only after emotionally exhausting temporal transitions do the characters in *2046* realise that the quest for access to the realm of the eternal is futile; the access is ingrained in the attempt. Time in *Chungking Express* is a dizzying medley of montages. The movie commences with a chase sequence that culminates in a momentary encounter between Cop 223 and a mysterious blonde in a bleached wig. Kar-wai's craftsmanship offers an exhilarating



experience of time by splintering it into micro moments—this assortment of micro moments is played out against the symbolic space of Hong Kong’s underbelly. Space and time feed off of each other in this chase sequence by generating a conundrum that is directly channelized into the thematic fabric of the movie. “At our closest point, we were just 0.01 cm apart from each other.” (*Chungking Express*)<sup>23</sup> The temporal is mapped onto the spatial and spatial proximity is defined in terms of brisk temporal anomalies. The first narrative mirrors the second one in its shared misfortune of its lovelorn protagonists—Cop 223 and Cop 633. The first story is an instance of mistimed love whereas the second one is an ode to misplaced love. Clock time remains incapacitated to render or resolve the inner turmoil of the characters and yet Kar-wai introduces it at regular intervals to suggest its unassailability. Space functions as a conduit to reinforce a connection between time and action (or inaction), coordinated by jumps and leaps from micro moments to years.

### **Cinematic Aesthetics**

Kar-wai’s cinematic aesthetics is a condensed expression of a legacy imported from European New Wave movements. Jump Cuts, tracking shots, step printing process, fragmentation, and freeze frames shape the texture of his cinematic material and subject it to a violent disfiguration of time. Kar-wai aestheticizes nostalgia, lending to it a lyrical quality, by fusing the classical with the postmodern. Neon-drenched colour palates capture the transitoriness of Hong Kong, as does his musical and aural motifs. Time is exploded into micro-moments in Kar-wai’s universe, allowing unfettered spatio-temporal mobility. Kar-wai privileges the absent spaces, the unarticulated void- it is in these neglected recesses that nostalgia thrives and memory lurks. Kar-wai’s visual aesthetics is the poetics and politics of visual absence, modulated through the strategic deflection of the camera movement. The off-screen space remains stitched to the visible frame by an absence that is pregnant with multiple possibilities. The intrusion of voiceover narration sustains the optical consistency of omissions and conflates different temporal constellations.

### **Conclusion**

Wong Kar-wai’s aesthetic temperament is a by-product of a unique visual stylization that bears his auteurial imprint. It stands at the interface of a temporal fusion and “a self-conscious



artificiality through the presentation of highly distilled cinematic vignettes composed of vividly recreated period objects.”<sup>24</sup> Kar-wai’s preoccupation with the temporal continuum is complimented by an intertextual continuum that runs along his trilogy in general and the select films in particular. Kar-wai’s films are a meditation on the elusive yet baffling, transient yet transcendental facets of human consciousness. Kar-wai’s treatment of Time as an ontological being—that can be manufactured, dilated, and stretched—is linked to the interpersonal drama of human affections and afflictions. Kar-wai’s cinematic aesthetics interweave a tapestry of affected sentimentality, nostalgic elusiveness and temporal regression to exemplify human life as a decentred assortment of inchoate fragments, lacking the verbal and visual grammar of emotional stability.

## Notes

<sup>1</sup> *In the Mood for Love*, directed by Wong Kar-wai (Block 2 Pictures, 2000).

<sup>2</sup> *2046*, directed by Wong Kar-wai (Sony Pictures Home, 2004).

<sup>3</sup> Joseph Kickasola, “It is a Restless Moment: Wong Kar Wai and the Phenomenology of Flow.” in *A Companion to Wong Kar-wai*, edited by Martha P. Nochimson. UK: Wiley Blackwell, 2015, p. 47.

<sup>4</sup> Yiman Wang, “Serial, Sequelae and Postcolonial Nostalgia: Wong Kar Wai’s 1960’s Trilogy.” in *A Companion to Wong Kar-wai*, edited by Martha P. Nochimson. UK: Wiley Blackwell, 2015, p. 421.

<sup>5</sup> Wang, p. 420.

<sup>6</sup> Sigmund Freud, “Mourning and Melancholia.” in *Collected Papers*, edited by Ernest Jones. London: Hogarth Press, 1917, p. 153.

<sup>7</sup> Michael Rossington and Anne Whitehead, eds. *Theories of Memory: A Reader*. UK: Edinburgh University Press, 2007, p. 5.

<sup>8</sup> Steven Brown and Paula Reavey, “Experience and Memory.” in *Research Methods for Memory Studies*, edited by Emily Keightley and Michael Pickering. United Kingdom: Edinburgh University Press, 2013, p. 46.

<sup>9</sup> Freud, 153.



- <sup>10</sup> Ibid., 153.
- <sup>11</sup> Svetlana Boym, *The Future of Nostalgia*, New York: Basic Books, 2001, p. 4.
- <sup>12</sup> Ibid., p. 49–50.
- <sup>13</sup> Wang, p. 424.
- <sup>14</sup> Wang, p. 431.
- <sup>15</sup> *In the Mood for Love*, directed by Wong Kar-wai (Block 2 Pictures, 2000).
- <sup>16</sup> Todd McGowan, *Out of Time: Desire in Atemporal Cinema*, Minneapolis: University of Minnesota Press, 2011, p.6.
- <sup>17</sup> Ibid., 6.
- <sup>18</sup> Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam Minneapolis: University of Minneapolis Press, 1986, p. 25.
- <sup>19</sup> Gilles Deleuze, *Cinema 2: The Time-Image* trans. Hugh Tomlinson and Robert Galeta Minneapolis: University of Minneapolis Press, 1989, p. 22.
- <sup>20</sup> McGowan, p. 6.
- <sup>21</sup> Richard Rushton, *Cinema after Deleuze*, London: Continuum International Publishing, 2012, p. 74.
- <sup>22</sup> *2046*, directed by Wong Kar-wai (Sony Pictures Home, 2004).
- <sup>23</sup> *Chungking Express*, directed by Wong Kar-wai (Jet Tone Production, 1994)
- <sup>24</sup> Vivian Lee, “Infidelity and the Obscure Object of History.” in *A Companion to Wong Kar-wai*, edited by Martha P. Nochimson. UK: Wiley Blackwell, 2015, p. 378.

## References:

- 2046*. Directed by Wong Kar-wai. Hong Kong: Sony Pictures Home Entertainment, 2004.
- Boym, Svetlan. *The Future of Nostalgia*. New York: Basic Books, 2001.
- Brown, Steven and Paula Reavey. 2013. “Experience and Memory.” In *Research Methods for Memory Studies*, edited by Emily Keightley and Michael Pickering, 45-60. United Kingdom: Edinburgh University Press, 2013.
- Chungking Express*. Directed by Wong Kar-wai. Hong Kong: Jet Tone Production, 1995.
- Deleuze, Gilles. *Cinema 1: The Movement-Image*. Translated by Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minneapolis Press, 1986.
- . *Cinema 2: The Time-Image*. Translated by Hugh Tomlinson and Robert



Galea. Minneapolis: University of Minneapolis Press, 1989.

Freud, Sigmund. "Mourning and Melancholia." In *Collected Papers*, edited by Ernest Jones, 152-70. London: Hogarth Press, 1917.

*In the Mood for Love*. Directed by Wong Kar-wai. Hong Kong: Block 2 Pictures, 2000.

Kickasola, Joseph. "It is a Restless Moment: Wong Kar-wai and the Phenomenology of Flow." In *A Companion to Wong Kar-wai*, 47-79. Edited by Martha P. Nochimson. UK: Wiley Blackwell, 2015.

Lee, Vivian. "Infidelity and the Obscure Object of History". In *A Companion to Wong Kar-wai*, 378-396. Edited by Martha P. Nochimson. UK: Wiley Blackwell, 2015..

McGowan, Todd. *Out of Time: Desire in Atemporal Cinema*. Minneapolis: University of Minnesota Press, 2011.

Rossington, Michael and Anne Whitehead, ed. *Theories of Memory: A Reader*. UK: Edinburgh University Press, 2007.

Rushton, Richard. *Cinema after Deleuze*. London: Continuum International Publishing, 2012.

Wang, Yiman. "Serial, Sequelae and Postcolonial Nostalgia: Wong Kar Wai's 1960's Trilogy." In *A Companion to Wong Kar-wai*, 417-37. Edited by Martha P. Nochimson. UK: Wiley Blackwell, 2015.