

Amanda Nguyen "Vietnamese Veteran"
Annotated Bibliography

Movies:

Dolgin Gail, Franco Vicente, *Daughter from DaNang*. 2003, 83mins.

I plan on really using daughter from DaNang as an example for its use of translation and as a Vietnamese American its communication of the cultural values behind and beyond just a word. The word's power to visualize multiplicity connects cross cultural body language and various meanings to the presentation of the word. Relating this to how the disconnect can be exemplified and personified but this singular cross cultural direct translation. This reminds me of what can be lost beyond the direct meaning of words in translation. And helps me continue to think about how I can transcend the living breathing word in order to convey the same message with fewer words that cannot be misinterpreted or represented.

Hong Yunah. *Between the Lines: Asian American Women's Poetry*. USA 2001, 60mins.

Between the Lines: Asian American Women's Poetry is a great example and representation of taking the tradition style of documentary making and empowering the subjects through the cinematic language and juxta-positioning. More than anything it's about thinking outside the box within the 'talking heads' framing. I want to also focus on the metaphor braided into the images and poetic word that doesn't necessarily have to be in the form of poetry. I think that it's an extremely good reminder of subject portrayal and representation because the editing choices and style allow the subjects to be evolved in the process. It also brought in its obvious relationship of subjectivity that reinforced me of its non-profitting methods of viewer ship. The most important thing I can take away from this is the relationship to language that the film allowed each subject to develop and define within the format of the physical words which became a backdrop to a socio-political landscape creating an underlying invisible connection between the subjects, viewer, and maker.

Minh-Ha Trinh T. *Surname Viet Given Name Nam*. 1989, 108mins.

Surname Viet Given Name Nam is very much a documentary of Vietnamese women. This piece specifically touches upon everything I want to highlight. What was very interesting to me is the way she humanized her subjects and allowed their physically bodies to speak for themselves. Trinh Minh-Ha's subjects are living evidence of this specific experience, and she paint a beautiful portrait of positive empowering representation bound by a relationship of respect with her subjects. I want to focus on how she builds her subjective relationships off screen that also trust and respect to be articulated and presented on screen. Also the use of the non-traditional translation, using the voiceovers where you can still understand the Vietnamese, and using a Vietnamese American voiceover, and also the text through out her piece as an additional language beyond the spoken.

Onwurah, Ngozi. *And Still I Rise* (UK, 1993, 30 min.)

Onwurah's *And Still I Rise* is in a larger context is a discussion of a people and an experience of black people and specifically black women. I want to particularly focus on Onwurah's subjectivity in relationship to the way in which she represents her subjects in the film. She uses the style of reenactment of slavery and institutional oppression through the lens of objectification and classification. She does this in the metaphoric scenes were she creates the visual of black people (slaves) in cages and with the tight close ups exemplifies the feeling of confinement and no escape. She also does this in her sequences were women, naked are being measured and scientifically catalogue as objects for study. These elements are extremely important to my piece because I want to visually show and create a feeling of what "the other" experiences or have experienced through the confessional style of storytelling. I want to focus on the historical and scientific means of authenticating and at the same time objectifying and exploiting the exotic different other appealing to the empathy of the viewers senses. In relation to the categorizing/objectifying sequences I want to also create some reenactment of interrogation/interviews at the refuges. For me using Onwurah's work as a framework will help me build a portrait of a culture from personal experiences of the inside.

Yoo Soon-Mi. *Faith* (1999, 12 min)

Soon-Mi Yoo's work is an example of the way abstraction in terms of images can generate a memory or take the viewer to a place of experience and story. I want to stylistically use the repetition of familiar but abstract images to allow the viewer to find their own story within my subjects' personal experiences. I'm focusing a lot on the use of voiceovers and translation to communicate my subjects' experience beyond the word or direct translation. Also shifting the center and challenging the traditional use of voiceovers in documentaries that patronizing the subject of scientific/scholarly observation. I want to experiment with the way Soon-Mi Yoo used the Korean speaking voice in the back ground and English overlaying it and also contrasting it with the Korean written word visually. Her style also foregrounds the subjects' process of mourning and reconciliation which is very important in my project because I want this to be a beginning point of healing and acceptance of the struggles and loss due to the Vietnam War.

Books and articles

Freeman, *Hearts of Sorrow: Vietnamese American Lives*

This is a collection of narratives from Vietnamese American addressing issues of struggles including the refugee experience and life in American and also critiques of American values and discipline. Freeman attempts to address "the problem with these growing views and stereotypes was that the Vietnamese as personas were overlooked (10). This is an extremely critical reference point because the book tries to not only focus on the refugee or war experience but the cultural values and customs of the Vietnamese people including various political perspectives that are evident but not the focal point of discussion. This is very important to my work because my main micro focus is specifically 3 Vietnamese women. The book will help me as a chronicle of experiences that I can refer back to and will assist me in mapping a pattern of specifically in one instance of the refugee experience and its affects on my family's values and also upon myself as the daughter of Vietnam war 'veterans'. The text also provides useful statistics of emigration numbers that I could possibly use to give context in my film maybe in the form of titles.

Minh-Ha Trinh T. *Woman, Native, Other*. Indiana: Indiana University Press, 1989.

Trinh T. Minh-Ha, author of *Woman, Native, Other* explores through a multitude of writings and literature maps the differences and experience of the 'other' in the context of feminism and postcoloniality. This dense study of the juncture between linguistics and ideology covers methods of understanding the origins of knowledge and history. This text provides a framework that I can use to explore the how language borders our understanding of "the other." It also defines cultural theory's relationship to knowledge and subjectivity and its roots in establishing identity. This is important to my project because Trinh T. Minh-Ha provides valuable insight to theories behind cultural, collective, and personal identity through a subjective lens of experience.

"Ngozi Onwurah: A different concept and agenda" in *Women Filmmakers of the African and Asian Diaspora* by Gwendolyn Audrey Foster, 1997.

This article discusses the method in which Onwurah uses the body to displace historical ethnography and documentary and employs the body as a metaphor that rejects colonial domination. The body is the landscape to understanding history and an experience in relation to the style of auto-ethnography. This is very important because through my work I want to empower my subject using the physical body as evidence a proof of an historical event and amount from "others" eyes. The stories I want to present become metaphors of a scarred body ready to heal. The healing in my pieces comes from the inside out and begins with first hand experience and weaves the complex interconnectedness of generational interpretation. I want to use auto-ethnography to open dialogue about a history that we as Americans want to forget and deny.

Pope, Barbara Corrado. "Text of Difference and Ways of Knowing: On Teaching Patricia Hill Collins, Gloria Anzaldua and Trinh Minh-Ha." *Transformations* 11 (2000). 14 Mar 2006

In this article Pope compares the styles and writings of Patricia Hill Collins, Gloria Arizaldua, and Trinh Minh-Ha on ethnicity, identity, and difference in the framework of feminism and post modern theory. These comparisons are not to focus on the authors differences but to understand their experienced realities based on their "cultural location"

directly related to their power in society. By discussing and contrasting these scholars "differences" in style it emphasizes their discussion of use of language and the process that knowledge is validated. The article discusses the idea of the western self in relation to the "native" or "other" and how it becomes the rationale used to justify oppression and exploitation. There are also some interesting techniques that Gloria Anzaldua of "code switching" where she slips into Mexican Spanish to emphasize the multiplicity of identity. This allows the author or "framer" to act as the mediator between the subjects and the audience. This kind of subjective relationship to the material dispels the idea that objectivity the truth and are something that needs to be achieved in theoretical work. This is extremely useful to my work because these three women give perspective on the ways in which I as an artist can present my work. They also contrast each other in their approach to writing about cultural theory which I can learn a lot from the way I choose to authenticate and validate my knowledge sources which in this case of personal stories and experience and relate them to a large pattern of oppression and resistance.

Ty Eleanor and Goellnicht Donald C. *Asian North American Identities Beyond the Hyphen*. Indianapolis: Indiana University Press, 2004.

Asian North American Identities explores through the analysis of specific media and literary text the issues of identity for Asian Americans. It discusses representation, subjectivity, assimilation, and community through different Asian American scholar who comment on these issues within the context of hyper capitalism and post modern theories. This is specifically useful to me because it investigates the identity formation of the Asian American in the context of writing and self writing. This is relevant because it helps me understand the historic context of writing in a post modern time.

Online Sources:

Minh-Ha, Trinh T. "Not You/Like You." 1 Dec 1997. 17 Mar 2006
<<http://www.colorado.edu/English/ENGL2012Klages/trinh.html>>

This discusses the way western cultures form identity in relationship the "not you" or "not self." Also bringing to light the western cultural dichotomy of binary opposition

where the self or identity is defined by "the other." The self or identity is maintained by the subversion and oppression of "the others" ability to self define. What I can use from this article is the notion of the participate observer who is both a subject and self within the "other" context for example being Vietnamese and doing an ethnography on my community. She also explores the inappropriate other that rejects the forced definition of self to reclaim an identity that isn't appropriated by another's objective. This is useful to me because I want all subjects to ideally embody this inappropriate other status through their stories and experiences.