Pei-yin Lin
University of Hong Kong

Affective Cold War in Hong Kong and Taiwan: Vernacular Sentimentalism in *Star, Moon, Sun* and *The Blue and the Black*

Abstract This paper expands on research regarding early postwar U.S.-supported literary institutions in Hong Kong and Taiwan, as well as emotions or sentimentalism in pre-1949 Chinese literature and contemporary Chinese cinema. Focusing on the dynamic between Hong Kong and Taiwan, particularly the popular literature of the 1950s and 1960s, this study addresses a gap in scholarship using a comparative and affect-centric approach, concentrating on the relatively overlooked mid-20th century period. Viewing sentimentalism as excessive emotionality in literature and synonymous with *wenyi* films, the paper examines the melodramatic narratives in Xu Su's *Star, Moon, Sun* (1953) and Wang Lan's *The Blue and the Black* (1958) along with their film adaptations. It explores how the shared melodramatic imagination in these novels provides insight into the early postwar social imaginaries of Hong Kong and Taiwan and the cultural exchanges between the two regions. It begins by setting the context of the Hong Kong–Taiwan collaboration, then proceeds to analyze three ways in which sentimentalism is manifested in the two novels. It posits that romance-driven sentimentalism serves as a critical lens through which to explore themes, narratives, and social implications in these works. The sentimental male protagonists, symbolizing alternative masculinity, represent a non-communist cultural subjectivity of "free China." The emphasis on moral values and spirituality, primarily portrayed through female characters, indicates a common moral imperative among the writers, aligning these postwar romances from "free China" with leftist Chinese literature and films from preceding decades.

Keywords sentimentalism, Hong Kong, Taiwan, *The Blue and the Black*; *Star, Moon, Sun*

In the context of global Cold War backgrounds, studies on early postwar literature from Hong Kong and Taiwan have been influenced by U.S.-supported literary institutions.[1] Critics harbor varying views on U.S.-backed culture, with some welcoming its byproducts, such as modernist literature

1. For a general study of Taiwan's U.S.-aid culture, see Wang Meixiang. *"Meiyuan wenyi tizhi xia de Taigang wenxue* (1950–1962)" ("Unattributed Power: Taiwan and Hong Kong Literature under the U.S. Aid Literary Institution"). PhD thesis, Graduate School of Sociology, Tsinghua University, 2015.

Literature and Modern China
doi: 10.54591/OFHA4959

and new criticism, while others critique American cultural imperialism. In addition to examining the U.S.-influenced literary establishment, research on love and emotions is gaining traction. Jianmei Liu explores the evolution of the enduring "revolution plus love" formula in modern Chinese literature; Haiyan Lee historicizes love as a moral discourse in New Literature and revolutionary literature; and Rey Chow analyzes sentimentality in contemporary Chinese cinema amidst globalization.[2] Both Liu and Lee touch upon revolutionary literature, prompting reflection on the connection between love and revolution. Lee employs the concept of "supplementary logic" to explain the role of romance in revolutionary literature, while Wang Ban (1997) posits that love is sublimed for the cause of revolution. In Chow's film studies, she redefines the sentimental, translating it as "*wenqing zhuyi*" ("warm sentiment-ism"), typically known for its "apparent emotional excess," as "an inclination or a disposition toward making compromises and toward making-do and even—and especially—that which is oppressive and unbearable" (17, 15, 18). Such unbearable realities include poverty, exile, and familial conflicts. Instead of critiquing or demystifying sentimentalism, Chow is concerned with how sentimentalism, though fabulated, has become a delicate identity negotiation process (within Chinese cinema) in a globalized age for cross-cultural recognition. Different from Chow's comprehensive perspective, Miao defines the sentimental as *qinqing*, equivalent to kinship relations, in her analysis of contemporary Chinese films, whereas Liu characterizes it as "poetics" (*shixue*) in her investigation of the aesthetic progression of modern Chinese literature from sentimentality to tragedy.[3]

From the existing studies, two main tendencies emerge. One focuses on pre-1949 Chinese literature or contemporary Chinese cinema, while the other concentrates on one specific literary or filmic production locale. This paper broadly defines sentimentalism as excessive emotionality. In literature, it manifests as authors crafting melodramatic narratives revolving around romance, moral dilemmas, patriotism, or characters immersed in emotional experiences. In cinema, the *wenyi* genre is a key channel for expressing sentimentality, as well as prioritizing emotions and feelings,[4] although other genres may also incorporate sentimental elements. As the cases analyzed in this paper are adaptations from fiction, aligning with the original notion of *wenyi* films as screen adaptations of foreign literature (Yeh 447), sentimentalism can be considered synonymous with *wenyi* films in this study.

2. See Jianmei Liu, *Revolution Plus Love: Literary History, Women's Bodies, and Thematic Repetition in Twentieth-century Chinese Fiction* (Honolulu: Hawai'i UP, 2003); Haiyan Lee, *Revolution of the Heart: A Genealogy of Love in China*, 1900–1950 (Redwood City: Stanford UP, 2006); Rey Chow, *Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility* (New York: Columbia UP, 2007).

3. See Hui Miao, *The Sentimental in Chinese Cinema* (Switzerland: Springer Nature, 2022); Liu Liping, *Xiandai zhongguo wenxue de "ganshang" shixue yanjiu* [*Enlightenment and sentimentalism: A study of Chinese modern sentimentalism*] (Beijing: Foreign Language Teaching and Research Press, 2020).

4. This resonates with the definition used in Tsai Kuo-jung's *Zhongguo jindai wenyi dianying yanjiu* [*Studies on Contemporary Chinese wenyi Cinema*] (Taipei: Film Library Press, 1985).

This paper expands the temporal scope of current research by focusing on the overlooked 1950s and 1960s period, exploring sentimental manifestations concurrently in two distinct settings—early postwar Hong Kong and Taiwan—by analyzing affect-centered literature within the context of anti-communism. The study also delves into the common habitus shared by writers and filmmakers in these regions. While building upon previous discussions regarding the intersection of aesthetics and politics, this paper introduces a slight twist by shifting the focus from the "love plus revolution" motif to a "love plus war/anti-Communism" theme in the U.S.-influenced Hong Kong and Taiwan.[5] The primary case studies selected for this research are Xu Su's *Star, Moon, Sun* (*Xingxing yueliang taiyang*, 1953) and Wang Lan's *The Blue and the Black* (*Lan yu hei*, 1958) due to their wide readership and canonical status.[6] *Star, Moon, Sun* is renowned as Hong Kong's top-selling *wenyi* (romance or literary) novel (Huang Nanxiang 2), whereas *The Blue and the Black*, serialized in *Zhongguo funü* (*Chinese Women Monthly*) for three years starting from 1954, is recognized as a significant anti-Communist novel that has been adapted across different media. Despite their popularity, critics have dismissed these works as "shallow" and "sentimental" *wenyi* pieces, attributing their appeal to the perceived emotional void experienced by young urbanites in a society constrained by societal taboos and doctrines (Hang 29). Rather than harboring a derogatory stance toward sentimentalism, I view the two novels as a starting point for reappraising the early postwar historical experience. My objective is to explore how the shared melodramatic imagination in these popular novels can offer insights into the early postwar social imaginaries of Hong Kong and Taiwan, as well as the cultural exchanges between the two regions. I term this perspective "vernacular sentimentalism," inspired by Hansen (1999), to explore the collective sentimental imagination that emerged in 1950s and 1960s Hong Kong and Taiwan. By examining the collaboration in *wenyi* filmmaking between these two regions, I aim to establish a "dual-city" approach to the sentimental discourse of "love plus war/anti-Communism," with the goal of capturing the development of a shared sentimental ethos. Furthermore, I will analyze the characteristics of the sentimental expressions in the case studies and discuss their wider implications.

The HK–Taiwan Link (and Beyond): Wenyi Film Collaboration and Vernacular Sentimentalism

The emergence of "middle-brow" sentimental literature and film production and consumption in Hong Kong and Taiwan during the mid-twentieth century

5. Examples include *The Asia Pictorial* which attracted several writers from Taiwan to participate in its writing competitions, and Hong Kong critic Lin Yiliang's (Song Qi), involved in the editorial work of the modernist journal *Wenxue zazhi* [*Literary Magazine*].

6. Both were chosen to be in the "100 Chinese-language Novels of the 20th Century" in a survey published by *Asia Weekly* in 1999.

was influenced by several factors. One was the HK–Taiwan film collaboration, which involved shooting on location in Taiwan or the migration of intellectuals and artists between the two regions, particularly after 1949. Certain scenes in MP&GI's *Star, Moon, Sun* (1961) and Shaw Brothers Studio's *The Blue and the Black* (1966) were filmed in Taiwan,[7] and the Nationalist government's (*Kuomintang*, hereafter the KMT) army took part in creating realistic war scenes in both films (Su 205; Huang R. 44). Around the mid-1950s, the KMT government introduced policies to facilitate the Taiwan/Hong Kong connections. Despite the restrictions on importing foreign films, HK-made films were deemed "local" by the KMT government, allowing them to benefit from governmental subsidies. The establishment of Hong Kong and Kowloon Cinema and Theatrical Enterprise Free General Association, commonly known as the "Free General Association," enabled Taiwan to foster a strong alliance with right-leaning filmmakers, actors, and actresses from Hong Kong.[8] While the film workers from Hong Kong may not have had explicit political affiliations, the lucrative market in Taiwan provided an incentive for them to maintain friendly relations with the KMT government. In addition to the external policies and context, the movement of artists between the two regions, such as director Yi Wen (also known as Evan Yang) of *Star, Moon, Sun* and director Doe Ching (Tao Qin) of *The Blue and the Black*, played a noticeable role in facilitating the dynamic connections between Hong Kong and Taiwan during the early postwar years.

Utilizing Bourdieu's notion of habitus, the cultural and social inclinations of the artists involved are instrumental in molding the *wenyi* attributes of the films. Yi Wen, Doe Ching, Xu Su, and Wang Lan, all hailing from scholarly backgrounds, contribute significantly to the cultural and social dispositions reflected in their works. Yi was a skilled scriptwriter, lyricist, and director. The film was released by MP&GI after they won the copyright battle against Shaw Brothers. Similarly, Ching studied Diplomacy at Shanghai's St. John's University and gained recognition as a translator before graduating. He started directing at Changcheng Studio, then moved to Shaw Brothers and MP&GI. While at MP&GI in the late 1950s, he honed his unique style, showcased in his renowned film *The Blue and the Black*, released by Shaw Brothers before his death. Both he and Yi were St. John's University alumni with parallel career paths,[9] evolving from scriptwriters to acclaimed directors, notably in *wenyi* films.

7. Other HK films, such as He Menghua's *Journey to the West* (*Xiyouji*), and Luo Zhen's *Too Late for Love* (*Fenghuo wanliqing*), were also partially shot in Taiwan. Those directors based in Thailand, Vietnam, Singapore, and Malaysia planned to come to Taiwan to make films, too. See Huang Jianye, ed., *Kuashiji Taiwan dianying shilu* 1898–2000 [*The Chronicle of Taiwan Cinema 1898–2000*] (Taipei: Wenjianhui, 2005), 480.

8. Hong Kong's film workers in the early post-war years had to be members of the Free General Association to be able to work and screen films in Taiwan. See Zuo Guifang's "*Taigang dianying de hudong (yi)* [The Taiwan–Hong Kong Film Interactions (One)]," in Huang Jianye, ed., *Kuashiji Taiwan dianying shilu 1898-2000 [The Chronicle of Taiwan Cinema 1898-2000*] (Taipei: Wenjianhui, 2005), 22.

9. Yi Wen's father Yang Tianji was a cultured high-ranking KMT official. Yi grew up in an intellectual environment, befriending the Shanghai-based new-perceptionist writers. He left Shanghai for Hong Kong via Taiwan. Doe Ching came from a highly professional background; his father was a successful accountant in Shanghai.

Xu Su and Wang Lan also share a common literary and artistic background. Upon arriving in Hong Kong in 1950, Xu worked as an editor at Freedom Publisher and later established Highland Press in 1951, which published *Star, Moon, Sun* in 1954. He also contributed to journals like *Renren wenxue* (*Everyman Literature*) and *Hailan* (*Waves*). The Freedom Publisher, primarily comprising Youth Party members, held significant influence in Hong Kong's literary scene during the 1950s. Eventually, the Youth Party absorbed members from the Great League of Democratic China, including Xu Bin (Xu Su's original name). After this transition, Xu founded Highland Press. While Freedom Publisher focused on anti-Communist works, Highland Press offered a diverse selection, including literature for young readers and melodramatic novels. Wang, on the other hand, founded Red and Blue Publisher and engaged actively in various literary organizations upon moving to Taipei.

The network of literary and film personnel was crucial in expanding the popularity of both novels and ensuring the critical acclaim of their film adaptations.[10] The involvement of talents based in Hong Kong was advantageous to Taiwan's film industry, and the evident popularity of Hong Kong films in Taiwan during that period can be illustrated by looking at the year 1962 as an example. Li Han-hsiang's *Yang Guifei* was the top of the list of 1962 Taiwan's highest-grossing Chinese-language film, whereas Yi Wen's *Star, Moon, Sun* came in second place. Among the top ten box office hits, only two were produced in Taiwan and eight were Hong Kong films (Huang 419). *The Blue and the Black* was equally warmly received in 1966. It ranked as the fourth highest-grossing film in Taipei and emerged as the top-grossing Chinese-language film of the year.[11] In Hong Kong, it was the number one box office hit among all twenty Shaw Brothers films shown in 1966 (*United Daily News*, 8). Thanks to transcultural collaboration and the Shaw Brothers' theater network in Southeast Asia, the influence of these films extended beyond book sales. The popularity of *Star, Moon, Sun* reached beyond Hong Kong and Taiwan, with strong sales in Southeast Asia (Liu Shuyong 410; Qiu). Yanan's Singaporean background could have been a tactic to attract the Southeast Asian audience. The literary bond between Hong Kong and Southeast Asia is further demonstrated by Xu Su's Highland Press, which published works related to Southeast Asia by authors like Huang Sicheng and Huang Ya. In the 1960s,

10. *Star, Moon, Sun* won the best feature film, the best actress (Lucilla You), the best script, and the best color cinematography in the first Golden Horse Award in 1962. *The Blue and The Black* won the best film in the 1966 Asia Pacific Film Festival as well as one of the three best feature films—runner up in the fifth Golden Horse Award in 1967.

11. The top three are the British James Bond film *Thunderball* and the American films *The Sound of Music* and *Battle of the Bulge*, respectively. Other popular Chinese-language films (ranking fifth and sixth) were Taiwan-made ones—*Many Enchanting Nights* [*Jidu xiyang hong*] adapted from Qiong Yao's eponymous novel, and *Fire Balls* [*Huanwo heshan*] in the "healthy realist" style. Huang Jianye, ed., *Kuashiji Taiwan dianying shilu 1898-2000* [*The Chronicle of Taiwan Cinema 1898-2000*], fn. 7, p. 523.

Xu launched the monthly journal *Dangdai wenyi* (*Current Literature*) which made an impact in Southeast Asia.[12] Chinese-speaking communities in the region likely embraced these novels and *wenyi* films because of a common pan-Chinese sensibility shared with readers in Hong Kong and Taiwan.

Interestingly, the box office result of *Star, Moon, Sun* was better than Wong Ho's film *14000 Witnesses*, based on the 1954 true story about 14,000 anti-Communist Korean War criminals' arrival in Taiwan. *Star, Moon, Sun* ranked ninth on the list of ten highest-grossing films in Taiwan in 1962 (Su 201). If the war context served as an audience-appealing element, then the greater success of *Star, Moon, Sun* suggests that audiences were drawn to its love theme. Compared to the novel, in which A-Lan's fiancé, Li Zhizhong, dies in the war, the film allows Li to re-encounter A-Lan, helping her to dissuade Jianbai from pursuing his love for her, as requested by A-Lan. While Li may be seen as a "clear current amid the overflow of love" (Pan 8), he is almost denied romantic love. His helping A-Lan implies that the national is again prioritized before the personal because, in doing so, Jianbai is expected to devote himself fully to the nation. Moreover, his feelings for A-Lan remain subtle and unrequited. In comparison, Jianbai is largely emotion-driven and only occasionally patriotic. Although his indecision about love causes the plotline to be "mutually off-setting" or "ridiculous" (Leung 168), Jianbai remains the last character in the novel and film that sticks to his feelings. He even claims that for true love, even life can be sacrificed.

The sentiments evoked through these two novels and their film adaptations open the possibility to reconsider early Cold War experience. Compared to modernism and the publication competition between the left- and right-wing forces, the melodramatic works by Xu Su, popular among readers at that time, remain nearly unexplored. Xu's *Spark* (*Xingxing zhi huo*) was the first novel published by the author after arriving in Hong Kong; it has a similar love-plus-war plotline to *Star, Moon, Sun*. *Spark* was advertised as "a realist novel mixed with blood and tears in a free literary field."[13] This indicates that the niche of Xu's creative works lies in providing melodramatic tales set outside Communist China. Critics have expressed reservations about the film's aesthetic quality. For example, Sam Ho claimed that Yi was at his best when shooting small films (*xiaopin*) and was not well-suited for large-scale and big-setting films (Suzi). Du Yunzhi echoed Ho's view, considering that Yi was a master of man/woman love, rather than that of heroic or epic films. The 2009 exhibition "The Lasting Affection" (*Ernü qingchang*), organized by the Hong Kong Film Archive,

12. For an analysis on this journal's network, see Ngai Ling Tun's *Dangdai wenyi yanjiu: Yi Xianggang, Maxin, Nanyue de wenxue chuangzuo wei zhongxin de kaocha* [*A Study on Current Literature: An Investigation Focusing on the Literary Creation of Hong Kong, Malaysia, Singapore, and South Vietnam*] (Hong Kong: Tiandi tushu, 2019).

13. See the inserted page at the end of *Star, Moon, Sun* that advertises the second edition of *Spark*.

further highlighted Yi's unique portrayal of human emotions. However, this characteristic of Yi should not be considered a "flaw," as the love-heavy narrative often effectively reflects the tension between the audience's desire for comfort and the ideological backdrop in which these films were created.

Compared to the "soft" evaluations surrounding the novel *Star, Moon, Sun* and Yi's directorship, The *Blue and the Black* was praised as a representative work within the "anti-Communist and nostalgic" (*fangong huaixiang*) or "diasporic" framework. This suggests that the novel's sentimentalism is deemed less significant than its contextual portrayal. If the sentimentality of *Star, Moon, Sun* is downplayed, then the case for *The Blue and the Black* is unconditionally "elevated" to justify its standing as a classical wartime novel. As for Ching's adaptation, the evaluation seemed more neutral. Wang Jicong praises the film for being "faithful to the original novel" (*Central Daily News,* 9) while Chung Po Yin (*Hong Kong Memory*) and Huang Ren (44) commend it as a notable achievement of the Shaw Brothers' *wenyi* films. This acclaim likely stems from Ching's concluding the film with a humanitarian touch, reuniting Tang Qi and Xingya instead of depicting Tang Qi's involvement with the guerrillas as a frontier nurse. While Wang Lan's novel explores the dual themes of "love" and "anti-Japanese war," the film accentuates the former, resulting in a narrative that is less politically charged.

Nevertheless, the dominant love theme, based primarily on the male protagonists' superfluous amorous passions and love, is subject to sociopolitical constraints. In other words, love may not be sufficient to make a change. In *Star, Moon, Sun*, it is either deemed impossible (as in the case of A-Lan), compensated (such as Qiuming's religious pursuit), or subdued (such as through Yanan's devotion to the "greater" national cause). In *The Blue and the Black*, Tang Qi's pursuit of love is both compensated and subdued, whereas her antithesis Meizhuang's pragmatism and self-centric manner in love illustrate the fickle and expedient nature of love. To elaborate further, I will provide close reading of both novels below, focusing on the three shared characteristics of sentimentalism: emphasis on pure love, sentimental male characterization, and hyperbolic rhetorics.

Extolling Pure and Altruistic Love

The sentimentality of *Star, Moon, Sun* is predominantly showcased through its male protagonist Xu Jianbai's complex love entanglements with three females. Xu Su, in his preface, already specified that the novel did not aim to make a profit by pleasing the targeted readers with sensational plotlines. Rather, it hoped to bring some "love, heat, and light" to the readers (1954, unpaginated). Unsurprisingly, it emphasizes positive qualities of life rather than a desire-driven romance, like the "sublimation" process coined by Wang Ban (1997).

The title refers to the three female protagonists—A-Lan (the "star"), Qiuming (the "moon"), and Yanan (the "sun").[14] The sentimental tone is established from the beginning with narrator Jianbai reminiscing about his childhood memories of listening to grandmother's stories while gazing at the stars. A-Lan, Jianbai's childhood sweetheart, is introduced, setting the stage for a pure and innocent relationship that is deemed scandalous due to A-Lan's arranged marriage. On the verge of getting married with his cousin Qiuming, Jianbai feels his responsibility for A-Lan, urging her to elope with him. In high school, Jianbai becomes attracted to the strong-willed editor from Southeast Asia, Su Yanan, while A-Lan writes to him and asks him to love Qiuming.

Each heroine represents a distinct archetype. A-Lan represents the frail and sickly country girl with few alternatives in her life. Qiuming resembles the May Fourth "enlightened" woman. As an educated woman from a respectable family, she doubts that marriage will always bring happiness to women, even though she yearns for a marriage based on "a spiritual unification of two people" (79). Yanan epitomizes a man-like heroine who prioritizes national welfare over her personal emotions. Considering Jianbai's feelings for A-Lan and Yanan, Qiuming does not insist on her betrothal with Jianbai. A-Lan abandons the idea of elopement out of moral considerations, not wanting to hurt Qiuming.

Unable to resolve his love triangle, Jianbai flees and coincidentally encounters Yanan. When he discovers A-Lan has submitted her creative works to the publication under Yanan's charge, the three women become intertwined. Yanan then realizes her feelings for Jianbai. She values spiritual congeniality and believes it is "a union of [two individuals'] spirit and soul" (202). This proclamation resembles Qiuming's extensive discussion with Jianbai on the nature of love. In both instances, pure love is seen as a paramount quality in a relationship. The narrative emphasizes not only pure love, but also selfless love, as all three women sacrifice their happiness for Jianbai's sake.

The novel's love-centric sentimentalism halts temporarily with the outbreak of the Marco Polo Bridge Incident, enhancing Yanan's devotion to national survival. During the journey southward, she remains calm and determined, contrasting other protagonists who are either physically sickened or emotionally shattered by the wartime casualty. Yanan's brevity in public affairs can be seen as a camouflage of her emotional vulnerability, considering that she grew up in a broken family, needing to be self-reliant at an early age. In the film, she rejects a soldier's declaration of love to her, stating that she has chosen her nation over love.

The celebration of altruistic love is revealed through the choices made by the three heroines, guided by the Chinese concept of "sacrificing for someone's

14. Yao Xueyin's 1944 novel *Chunnuan huakai de shihou* (The Flower-blossoming Springtime) also uses the metaphor of the star, moon, and sun to refer to the female characters. Xu Su faced allegations of plagiarism, but he denied them.

sake" (*chengquan*) as a female virtue. Chen Xianmao incorporates Confucian principles such as "forgiveness" (*shu*) and "courtesy" (*rang*) to elucidate the self-sacrifice of these female characters, claiming that they merit inclusion in the monument of chastity (310). A-Lan lets Jianbai go twice, understanding Qiuming's affection for him and Jianbai's love for Yanan. She lives a life dedicated to others—initially for Qiuming and later for her patients. Yanan declines Jianbai's proposal, encouraging him to be with Qiuming, while Qiuming steps back from pursuing Jianbai's love and ultimately chooses to become a nun in Hong Kong. All three women opt to distance themselves from Jianbai out of deep affection for him.

The concept of *chengquan* is particularly evident in both A-Lan's and Yanan's farewell letters to Jianbai, as well as in their diaries. In Yanan's diary, she details how she financially supports Jianbai by paying him generously for his articles out of her own pocket. A-Lan's diary reveals her selfless nature as she shows concern for Jianbai, worries about Qiuming, and suppresses her feelings for Jianbai to protect Yanan. Jianbai only understands A-Lan's departure after his friend Ziyun clarifies that she wants Jianbai and Yanan to be together. This self-sacrificing mindset unites the three women and is foundational for the female bonding depicted in the film. In contrast to the novel, where A-Lan and Yanan never cross paths, A-Lan encounters Yanan and conveys Jianbai's affection to her in the film. Yanan fulfils her promise to visit A-Lan after the war, and both Qiuming and Yanan are present when A-Lan passes away. A scene symbolizing their deep friendship in the film shows A-Lan attempting to knit sweaters for Qiuming and Yanan using red thread. Qiuming holds onto the wool while, after A-Lan's passing, the ball of wool rolls to Yanan's feet. The absence of Jianbai in this scene could invite a feminist interpretation, but that can be problematic as these heroines consistently consider Jianbai and prioritize the feelings of others. Their thoughtful and rational demeanors stand in stark contrast to Jianbai's emotional outpouring and sentimentality.

In *The Blue and the Black*, romance serves as the core to convey its anti-Communist message. The interplay between the political and personal love narratives, however, invites deeper analysis. Set between 1937 and 1950, the novel explores Xingya's tangled relationships with the strong-willed orphan Tang Qi, and later with the indulged warlord's daughter Zheng Meizhuang. The symbolic title portrays "blue" as synonymous with "freedom and benevolence," representing KMT rule, while "black" embodies "degeneration and downfall," encompassing the Japanese, pro-Japanese, and Communist influences. It can also be understood contextually as an implication of the U.S. (blue)/U.S.S.R. (black) confrontation. Wang Lan once called for readers' maximum effort and greatest sacrifice to reach the result of blue's victory over 'black' ("*Lan yu hei*

houji", 20). Given this novel's intimate connection between personal love and external wartime context, the "blue" can be interpreted as Tang Qi's self-reliant struggle, while the "black" represents Meizhuang's hedonism.

The intertwining between the collective and personal in the novel can be interpreted as a reflection of Xingya's rational and emotional facets respectively, as the story is told primarily from his perspective. The narrative opens with Xingya feeling melancholic after encountering Tang Qi, only to be reminded by his friend He Li of his duty to combat Japan. This sets the stage for the central theme of love versus war in the novel. While Xingya values the anti-Japanese war, he also cherishes his pursuit of love. His distress mounts when he learns Tang Qi's family's plans to wed her to a prominent pro-Japanese man. He believes a man's ability to protect a woman reflects his capability to defend his country. Xingya aspires to dedicate himself to both the greater good and his personal desires but is frequently reminded that prioritizing the collective is essential. His inner turmoil intensifies when his friend He Meng urges him to enlist in the anti-Japanese forces. Different from Xingya's hesitation, Tang Qi is portrayed as a proactive and self-reliant career woman whose progressive behavior challenges conventional feminine norms. The sexual assault on Tang Qi by her employer—a doctor with strong ties to the Japanese—highlights the gendered nationalist perspective that implies only men, or at least not "fallen" women like Tang Qi, are deemed capable of safeguarding the nation's survival. The incident further reinforces the love and (anti-Japanese) war connection. Tang Qi's series of hardships function in the novel as a journey of moral purification, culminating in her refusal of Xingya's love as she embraces Christianity and yearns to join the frontlines. The fusion of religious devotion and anti-communist beliefs in her character delivers a distinct political message as the novel concludes.

Compared to the original novel, Doe Ching's adaptation places a stronger emphasis on the theme of love. The war theme and anti-Communist message are notably less pronounced or even absent in his interpretation. In the novel, the He brothers are the main prompters of Xingya's patriotism. However, a scene in the film shows Xingya's inclination toward discussing love with He Meng when he delivers He Li's letter. Doe Ching also strengthens Tang Qi's image as a character devoted not only to the common good but also to Xingya; exemplified by his composition of the lyrics for the interlude titled "Waiting Foolishly" (*Chichi di deng*) to emphasize the latter. Furthermore, the film concludes on a positive note as Tang Qi arrives in Taiwan and is reunited with Xingya. In parallel with the film's focus on love, its anti-Communist theme present in the original novel becomes weakened. A striking deviation occurs in the film where Xingya is seen as being shot by the Japanese instead of the Eighth Route Army as depicted in the novel. In the novel, the anti-Communist

standpoint plays a crucial role in establishing the foundation for the romantic relationship between Xingya and Meizhuang. By downplaying this element, the film becomes less politically charged and more entertaining, likely driven by the Shaw Brothers' intent to market the film primarily on its romantic theme.

Sentimental Males and Accompanying Gender Politics

Both novels showcase a sentimental male protagonist from a relatively affluent background. Nevertheless, the female characters span a spectrum, creating intricate gender dynamics within the characterization. In *Star, Moon, Sun*, Jianbai's indecisive and emotionally driven personality contributes greatly to the novel's sentimentality. He joins the army with the objective of finding Yanan. He gains courage to fight against the Japanese only when thinking of Yanan. He often reproaches himself for his inability to commit to one woman. While recovering in Kunming, he is tormented by nightmares in which all three women hold him accountable for not returning their affection. Although he initially chooses to marry Yanan upon their post-war reunion, Jianbai's subsequent pursuit of Qiuming after Yanan's departure for Southeast Asia highlights his emotional indecision, contrasting with the unwavering loyalty demonstrated by the women toward him.

The emotionally fragile Jianbai is antithetical to the resolute heroines. A-Lan, despite her humble beginnings, pursues her literary interest and contributes to the war effort by serving on the frontline medical team. Qiuming participates in a troupe entertaining army units, while Yanan is portrayed as a capable student leader and courageous soldier. Jianbai's sentimentality allows him the freedom to explore love more openly, driven by personal motivations rather than national concerns. The females, mostly characterized by their moralistic and altruistic virtues in both national and personal realms, demonstrate faithfulness to Jianbai but find themselves restricted from fully expressing their true emotions. Qiuming even quotes from Confucianism, Daoism, and Christianity to explain the importance of being self-disciplined emotionally and behaviorally. Consequently, their lives are all tragic. Xu confesses that he is influenced by Western philosophy and the Eastern notion of "destiny" (*yuanfen*), considering tragedy can move people more easily. He further adds that *Star, Moon, Sun* is set to be a tragic story. While critics contend that the novel's wartime backdrop adds credibility to its tragedy (Du 296), it is worth noting that the true essence of tragedy stems from the heroines' quest for the purity of love, imbuing the narrative with a poignant sentimentality.

The novel's female-centric moral message is conveyed through the repeated emphasis on Platonic love, verified typically through Jianbai's interactions with his three lovers. Qiuming maintains a non-sexual relationship with Jianbai and

eventually sublimates her feelings for Jianbai through her religious belief. Yanan and A-Lan both control their physical contact with Jianbai. While rowing a boat under the moonlight, Yanan could not help but throw herself into Jianbai's arms, asking him to declare his love for her. While Jianbai's desire is ignited by trying to "hold a physical body mixed with all of the three [A-Lan, Qiuming, and Yanan]" (Xu 202), Yanan swiftly sits up and instructs Jianbai that love occurs when two people's souls are in harmony. Later, Yanan suppresses her affections for Jianbai by pushing him away. Likewise, when A-Lan leans against Jianbai and caresses his face, hair, and chest, she feels embarrassed and concerned about potential gossip. The novel discourages the expression of affection through physical contact, allowing it to focus on the female protagonists' prioritization of either collective welfare or selfless devotion to Jianbai.

Jianbai's emotional irresolution results in his exclusion from being appropriated into the novel's moral discourse. Several instances depict Jianbai's uncertainty in choosing between the women in his life, whom he symbolically refers to as the star, moon, and sun, lending a poetic essence to the narrative. For instance, Jianbai experiences emotional turmoil upon receiving a letter from A-Lan. In the letter, A-Lan quotes the German writer Clemens Brentano's poem to express her feelings for Jianbai, causing her letter to be "extra-flowery." This chapter ends with Jianbai dramatically professing his love for A-Lan, telling her he has never forgotten her, much like he has never overlooked the shimmering stars when the moon graces the sky. This declaration hints at Jianbai's inclination toward loving multiple women, foreshadowing him as a self-fashioned Don Juan figure who operates with minimal moral constraints. His solitude at the end could be seen as a symbolic punishment, yet he sacrifices the least and receives the most love. His "freedom" entails a sentimental and relatively "effeminate" (male) subjectivity as a symbol of postwar Hong Kong.

In *The Blue and the Black*, Xingya is depicted as timid, sentimental, and lacking in worldly experience, often seen as a younger brother figure. To serve his country, Xingya excels physically as a champion athlete at the university. His ultimate amputation alludes to Communist oppression, while also underscoring his vulnerability when compared to the robust and able-bodied He Li. The two female protagonists are also depicted in opposition to each other. Meizhuang's childlike personality resembles Xingya's, yet he perceives her as pampered, carefree, and innocent, providing a refreshing contrast amidst tumultuous times. On the other hand, Tang Qi is characterized as strong-minded, patriotic, and thoughtful, despite the sacrifices she makes for her autonomy.

The tangled relationship between the male and female characters creates a dual narrative of personal/love vs. national/Nationalist. For Wang Lan, personal and national destiny are tightly bound and inseparable (Chang 43). But for Xingya, the two appear incompatible. Throughout the novel, Xingya

continues to oscillate between rationality and sentimentality, as well as between patriotism and personal love. His pessimism over his relationship with Tang Qi pushes him to focus on wartime politics. His missing Tang Qi distracts him while serving the army, although occasionally Tang Qi becomes a source of strength for Xingya during fierce battles. Later, also because of his unsmooth relationship with Meizhuang, Xingya becomes devoted to politics. Overall, the national aspect appears quite dominant, and is often associated with positive connotations such as freedom and peace. Tang Qi is praised more because of her patriotic devotion than her self-reliance as a woman, which again exhibits Wang Lan's emphasis on the national.

The novel's characterization reflects a gendered value system, with Xingya torn between the "blue" represented by Tang Qi (her love for Xingya and contribution as a wartime nurse) and the "black" symbolized by Meizhuang (her lavish lifestyle and father's Communist leanings). Xingya grapples with a decision between two women who represent contrasting perspectives on love and life. Tang Qi prioritizes national peace over personal happiness, adding a moralistic undertone to the novel, while Meizhuang focuses on fulfilling her own desires and distancing herself from political upheaval, seeming self-serving. Meizhuang's penchant for luxury is often criticized as a moral flaw, setting her in contrast to the humble Tang Qi. However, Meizhuang's pursuit of material wealth encapsulates the essence of personal fulfillment. Unwilling to settle for a modest existence, she seeks partners who can provide her with opulence. Meanwhile, Tang Qi eventually decides to join the fight against Russia on the western Yunnan battlefield. Despite seeming to sacrifice personal love for the nation, she believes that taking an anti-Communist stance will lead to a bright future where she can be reunited with Xingya. In this regard, the collective and the personal are viewed as compatible, yet their realization is seen as a sequential process.

Meizhuang views Taiwan as a temporary sanctuary, contrasting with Tang Qi's vision of it as a utopian, anti-Communist bastion. This distinguishes Meizhuang from nationalist rhetoric, granting her the autonomy to evade assimilation into the grand narrative. However, the novel ultimately casts her as a "fallen" woman and reinforces its conservative moral stance by implying that Xingya will choose the "virtuous" woman and reunite with Tang Qi. The sentimental tone persists as Xingya feels a sense of melancholy and seeks guidance, but this introspective moment is quickly eclipsed by a more "masculine" narrative centered on the nation. In the climax, three male characters (He Li, Huiya's husband, and Xingya's best university friend) all implore Xingya to rally for the nation's cause. For example, Huiya's husband suggests that the only way for Xingya to meet Tang Qi again is for all of them to devote themselves to the anti-Communist struggle to recover the nation,

like Tang Qi's perception discussed above. Tang Qi's self-sacrifice thus can be seen as fitting into this "masculine" narrative, while Xingya's apprehension and Meizhuang's self-centeredness embody a more "feminine" and individualistic viewpoint. While Meizhuang is marginalized in the narrative due to her moral ambiguity, Xingya's life trajectory is realigned.

Overall, Xingya's sentimentality and wimpish personality as well as Meizhuang's hedonism and self-centrism considerably sabotage the novel's masculine political messages. Only toward the end do the two become compatible, although the open ending does not guarantee Xingya's reunification with Tang Qi. If considering this novel a bildungsroman of Xingya, then his love for Tang Qi, associated with national salvation, is crucial to his growth. However, this nationalist narrative is repeatedly diluted by Xingya's self-reflection about love. Moreover, it is "framed" within Xingya's perspective. Commencing with the claim that falling in love twice is a stroke of misfortune,[15] and culminating in Xingya's reaffirmation of his love for Tang Qi, the novel's romantic theme remains prominent and continues to blend with Wang Lan's war-driven and anti-Communist perspective, reconfirming his view that the national and personal realms are interconnected.

Hyperbolic Rhetorics and Genre Reflections

Both *Star, Moon, Sun* and *The Blue and the Black* are enriched with abundant plot twists, typical in love fiction to enhance its readability. However, in terms of literary techniques, the former is distinct in its rich cross-cultural literary references, while the latter stands out in its adroit employment of narrative suspense. In *Star, Moon, Sun*, besides quoting Brentano, the novel has other intertextual devices employed at the beginning of the story, enhancing its female characterization. For instance, Jianbai recites a poem by the Roman poet and astrologer Marcus Manilius when thinking of A-Lan. The poem uses metaphor to describe the beauty of a woman such as her star-like bright eyes and "walking on the stars with her snow-white bare feet" (Xu 18). Two chapters later, Qiuming sings the "Moonlight Song" from the German Romantic poet Novalis' mythical work Heinrich von Ofterdingen (1802) when she visits Jianbai during his illness. The quoted lines depict the dreamy night scenes under the moonlight, which matches well with Qiuming's charm. Yanan quotes the German theologian Schleiermacher and the British poet Shelley to demythify the holiness of first love and to suggest that promising to love someone forever is unreasonable. When Jianbai goes to find Yanan in her place, Yanan is translating a play by Shakespeare. Jianbai finds Tolstoy's *The Sisters* on Yanan's bookshelf, feeling that A-Lan and Qiuming are like sisters, whereas Yanan is like Scarlett in *Gone with the Wind*.

15. The first page of the novel contains only two lines: "If a person only falls in love once in his life, then he is lucky. Sadly, I did twice."

To enhance the female characters' personalities, Xu Su incorporates quotes of loving or romantic lines, infusing a lyrical and sentimental layer into the novel. The several coincidences within the plotline intensify the novel's sentimentalism, as well. Examples include Jianbai's encounter with Yanan when running away from home, his bumping into A-Lan's fiancé when searching for Yanan, his reunion with A-Lan at the hospital, A-Lan's getting to know Yanan, and Jianbai's two chance meetings with Qiuming (at a wartime concert and at a Christmas mass in Hong Kong). These coincidences enhance the novel's dramatic effect, turning Jianbai's tangled love into a hyperbolic melodrama in which "the tragic elements become diluted" (Wong 194).

Several other features of the novel help strengthen its melodramatic quality and are conducive to evoking sentimental emotions. One prominent aspect is the absence of any villainous character throughout the entire narrative. Instead, altruism is consistently emphasized. Yanan's complicated background and dramatic "fingertip touch" with Jianbai on the battlefield are two compelling examples. When Yanan was young, she was abducted and sold to a wealthy businessman in Singapore, who, interestingly, turns out to be her biological father who previously abandoned her and her mother. As her fate improves, Yanan runs away to escape a forced marriage arranged by her father. By a stroke of luck, she coincidentally boards the fishing boat of Brother Jin, a childhood companion whom Yanan had shepherded in the past. With Brother Jin's assistance, Yanan returns to China and secures a position as an editor to sustain herself.

When Jianbai enlists in the military and catches sight of Yanan amidst the chaos of battle, he instinctively abandons his weapon and rushes toward her. Yanan also moves closer to Jianbai, who touches Yanan's fingertip before losing consciousness. This sentimental and somewhat clichéd scene is further embellished in the film adaptation by depicting the two characters embracing and rolling down a hill, thereby prompting feelings of tenderness.

In *The Blue and the Black*, Wang Lan skillfully maintains suspense regarding Tang Qi's whereabouts, leaving Xingya curious about her life in Tianjin during his absence. As the novel progresses, Xingya's cousin reveals Tang Qi's involvement in "heroic" acts, including working as a hostess to save money for an air ticket to Chongqing to reunite with Xingya, bribing individuals to rescue He Li from prison, and supporting He's underground anti-Japanese activities. While Xingya's family changes their opinion of Tang Qi and admires her deeds, Xingya struggles with conflicting emotions, feeling unable to sustain his love for her due to what he perceives as her past "betrayal" in declining to accompany him to the South. Seeking equilibrium, Xingya resolves to move forward, prioritizing his obligations as Meizhuang's fiancé, and dedication to work, over Tang Qi's altruism.

The novel then refocuses on Xingya and Meizhuang in Tianjin. After discovering Xingya's past with Tang Qi, Meizhuang leaves for the Southwest. The novel returns to political narrative, including the Communist infiltration of the central government. Amidst Xingya's victory in the local senator election, anti-Communist sentiments are conveyed. As the political situation worsens, Xingya and Tang Qi reappear. A plot twist occurs when He Li confesses to discouraging Tang Qi from going South several years ago. However, the climax is prolonged with dramatic twists devised by Wang Lan. First, He Li passes on Tang Qi's message begging Xingya to leave Tianjin for safety. Second, Tang Qi writes to Xingya twice, emphasizing the same plea. Lastly, He Li reveals to Xingya that he had asked Tang Qi to stay behind. The confrontation between He Li and Xingya is intense, almost escalating into a physical altercation. However, Xingya quickly regains composure and apologizes for his impulsiveness. Amid their reconciliation, Tang Qi contacts Xingya, reigniting their love. The novel then shifts to Xingya's journey to Shanghai and Chongqing, set against the backdrop of the Communist takeover of Nanjing, Taiyuan, and Guangzhou. Xingya and Meizhuang eventually flee to Taiwan separately, leaving Xingya alone as Meizhuang settles abroad with another man and Tang Qi sets off to become a frontline nurse.

In considering the fictional rhetoric employed within a specific genre, it becomes appropriate to reassess the applicability of existing labels such as romance, war fiction, or anti-Communist fiction. While the first two descriptors can be aptly applied to both novels under discussion, *The Blue and the Black* is also interpreted as a work with anti-Communist undertones. Chen Fangming has summarized three tips for producing anti-Communist literature: a contrast between brightness and darkness, evil never prevailing over good, and the employment of healthy realism (157). Wang Dewei further elaborates that the bright endings of most anti-Communist novels not only cater to the need for political propaganda but also reveal the exilic authors' desire to rationalize history (146–7; 154). Chen Chien-chung redefines anti-Communist writing as historical fiction and exile literature, regarding *The Blue and the Black* as an example of history witnessed from an exilic perspective (9–44). These revised views suggest that the monolithic "anti-Communist literature" is inadequate to explain the core of *The Blue and the Black*: Xingya's sentimentality. It is perhaps more productive to consider anti-Communism as a theme instead of a genre. Although the novel's love-related quality is becoming more widely recognized, most existing scholarship remains concerned with its context, or how the personal is appropriated into the national. In fact, the novel's treatment of China's civil war and the anti-Japanese war remains significant in the valorization. Ye Shitao, for instance, considered *The Blue and the Black* as lacking a "concrete and profound social background" (99).

However, neither Xingya nor Jianbai is an overtly anti-Japanese hero. Xingya's patriotism is often prompted by or intertwined with his love for Tang Qi, while Jianbai joins the army for personal interest. The sentimentalism in both novels is intricately woven into emotional ambivalence of their male protagonists. Contrasts emerge when compared to other characters, such as He Li's unwavering dedication to the nation, He Meng's reserved affection for Xingya's cousin Huiya, and Tang Qi's selfless sacrifice. Similarly, the three female characters in *Star, Moon, Sun* persist in their love for Jianbai, even though they may pursue other paths. While the depiction of love in these works does not directly challenge the national theme, it adds nuances and offers a reflective affect-centric lens on the past.

Conclusion

This paper argues that the primary theme of *Star, Moon, Sun* and *The Blue and the Black* is love rather than war or anti-Communism. By exploring the cultural connections between Hong Kong and Taiwan during the 1950s and 1960s, particularly in terms of collaborative filmmaking and the network of writers and directors, this paper traces the general audience's interest in love-centric narratives in these two non-communist locales. Departing from prior scholarship that undervalues the significance of romance fiction and *wenyi* films in Hong Kong and Taiwan's literary and filmic history in favor of politically-engaged and ideologically-correct works, this paper reevaluates the cultural and artistic impact of these regions using romance-driven sentimentalism as a critical prism through which to explore the themes, storylines, and social implications embedded within these two early postwar creations. It identifies three key characteristics discernible in both works. Although the film adaptations maintain the core plotline, they exhibit notable differences, such as emphasizing female bonding and reducing politically-charged details. Their popularity demonstrates the niche and demand for Chinese-language *wenyi* productions.

Both novels' enduring impact lies in their shared vernacular sentimentalism that celebrates love within the confines of national cause or conventional values. In *Star, Moon, Sun*, there is even lengthier discussion about the discourse on love. The male protagonists' emotional experiences related to love in both novels are the main repositories of sentimentalism, while the female characters, except Meizhuang in *The Blue and the Black*, are typically constrained by societal expectations and traditional ethics. Feminist critics may critique this gender imbalance, where only men enjoy the privilege of experiencing complex love relationships without significant compromises. A Cold War-informed perspective may view these emotionally expressive male characters as emblematic of the subjective position of "free China" during the 1950s and

1960s. Both Jianbai and Xingya provide an alternative portrayal of masculinity, while their female counterparts signal a departure from the predominantly male-centric nationalist narrative. The emphasis on moral values and spirituality over materialism, especially in the portrayal of female characters, suggests a shared moral imperative among the writers, which makes these early postwar romances from "free China" not entirely at odds with leftist Chinese literature and films from preceding decades. The narrative exaggerations in these works invite a reevaluation of existing literary valorizations and genre classifications. Sentimentalism, therefore, should not be devalued; instead, it provides a viable lens through which to explore a history marred by wars and shaped by diverse ideologies.

Works Cited

Chang, Tang-chi. "*Zai fenghuo zhong yingxiang lantian—Wang Lan* Lan yu hei *de jiaguo qinghuai* [Facing the Blue Sky in the Flames of War—Familial and National Sentiments in Wang Lan's *The Blue and the Black*]." *Shengming fengjing: Renwu zhuanfang* [*Life Scenery: Interviews*]. Wenshizhe, 1992, pp. 42–56.

Chen, Chien-chung. "*You 'lishi wenxue' yu 'liuwang wenxue' de jiaodu chongdu Taiwan fangong xiaoshuo* [The Historical Testimony and Self-salvation for People in Exile: Re-reading Taiwan's Anti-Communist Novels in the Perspectives of 'Historical Literature' and 'Exile Literature']". *Wenshi Taiwan xuebao [Taiwan Studies in Literature and History*], no. 2, December 2010, pp. 9–44.

Chen, Fangming. "*Di shiyi zhang fangong wenxue de xingcheng jiqi fazhan* [Chapter 11—The Formation and Development of Anti-Communist Literature]". *Lianhe wenxue* [*Unitas*], no. 199, May 2001, pp. 149–177.

Chen, Xianmao. "*Xu Su xiaoshuo yu rujia sixiang*" ["Xu Su's Fiction and Confucian Thoughts"]. *Xu Su juan* [*Xu Su's Collection*], edited by Huang Nanxiang. Sanlian, 1998, pp. 305–319.

Chow, Rey. *Sentimental Fabulations, Contemporary Chinese Films*: *Attachment in the Age of Global Visibility*. Columbia UP, 2007.

Chung, Po Yin. "*Wenyi* films", *HKMemory*, hkmemory.org/shaw/genre_intro.php?genres=drama.

Du, Jian. "*Xu Su xiansheng changtan chuangzuo he wenxue piping* [Discussing Creative Writing and Literary Criticism With Mr. Xu Su]". In *Xu Su juan* [*Xu Su's Collection*], edited by Huang Nanxiang, Sanlian, 1998, pp. 293–304.

Hang, Zhi. "*Cong dazhong wenhua guandian kan sanshinian lai de changxiaoshu* [Examining the Past Thirty Years' Best-selling Books from the Perspective of Popular Culture]." *Cong* Lan yu hei *dao* Anye [*From The Blue and the Black to Dark Nights*], edited by *Shidai huati* Editorial Committee, Jiuda, 1987, pp. 28–29.

Hansen, Miriam. "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism." *Modernism/Modernity*, vol. 6, no. 2, 1999, pp. 59–77.

Huang, Jianye, editor. *Kuashiji Taiwan dianying shilu 1898–2000* [The Chronicle of Taiwan Cinema 1898–2000]. Wenjianhui, 2005.

Huang, Nanxiang, editor. *Xu Su juan* [*On Xu Su*]. Sanlian, 1998.

Huang, Ren. *Zhongwai dianying yongyuan de juxing (er)* [*The External Superstars of Chinese and Foreign Films (Part Two)*]. Duli zuojia, 2014.

Lee, Haiyan. *Revolution of the Heart: A Genealogy of Love in China, 1900–1950*. Stanford UP, 2006.

Leung, Ping-kwan. "*Qin Yu he Dianmao dianying de dushi xiangxiang* [Urban imagination in the films of Nellie Chin Yu and MP&GI]." *Guotai gushi* [*The Cathay Story*], edited by Wong Ain-ling, Hong Kong Film Archive, 2009, pp. 158–171.

Liu, Jianmei. *Revolution Plus Love: Literary History, Women's Bodies, and Thematic Repetition in Twentieth-Century Chinese Fiction*. Hawai'i UP, 2003.

Liu, Liping. *Xiandai zhongguo wenxue de "ganshang" shixue yanjiu* [Enlightenment and sentimentalism: A study of Chinese modern sentimentalism]. Foreign Language Teaching and Research Press, 2020.

Liu, Shuyong, editor. *Jianming xianggang shi* [*A Brief History of Hong Kong*]. Sanlian, 2009.

Miao, Hui. *The Sentimental in Chinese Cinema*. Springer Nature, 2022.

Ngai, Ling Tun. *Dangdai wenyi yanjiu: Yi Xianggang, Maxin, Nanyue de wenxue chuangzuo wei zhongxin de kaocha* [A Study on Current Literature: An Investigation Focusing on the Literary Creation of Hong Kong, Malaysia, Singapore, and South Vietnam]. Tiandi tushu, 2019.

Pan, Ting. "*Yingping* Xingxing yueliang taiyang *(xia)* [*Star, Moon, Sun* (Part II) Film Review]." *United Daily News*, Apr. 4, 1962.

Qiu, Liben. "*Xianggang, Dongnanya, buliaoqing* [The Endless Connections between Hong Kong and Southeast Asia]." *Yazhou zhoukan* Vol. 27 No. 36. September 2013).

Su Wei-chen. "*Guojia wenyi tizhi xia de Taigang dianying xushi: Yi yijiu liuling niandai Xingxing yueliang taiyang, Jietou xiangwei, Yangya renjia wei tantao fanwei* [Taiwanese-Hong Kong Film Narratives Under National Literary System: A Study Focusing on the 1960s Cases of *Star, Moon, Sun*, *Our Neighbor*, and *Beautiful Duckling*]." *Chengda zhongwen xuebao* [*Journal of Chinese Literature of National Cheng Kung University*], no. 53, Jun. 2016, pp. 189–222.

Suzi. "*Paozhi modeng wenyi shengshou—Yi Wen* [Creating the Master of Modern Literature and Art—Yi Wen]." Miss Suzi, Jul. 29, 2009, miss-suzi.blogspot.com/2009/07/blog-post_29.html.

Tsai, Kuo-jung. Zhongguo jindai wenyi dianying yanjiu [Studies on Contemporary Chinese wenyi Cinema]. Film Library Press, 1985.

United Daily News. "*Shaoshi Gongsi qunian zai Gang shangying ershibu yingpian, zong shouru jin gangbi yiqianwan yuan, yi* Lan yu hei *piaofang jilu zuijia* [The Shaw Brothers Released Twenty Films in Hong Kong Last Year, the Total Gross Income is Nearly Ten Million Hong Kong Dollars, *The Blue and the Black* Was the Highest-grossing Film]." Jan. 2, 1967.

Wang, Ban. *The Sublime Figure of History: Aesthetics and Politics in Twentieth-century China*. Stanford UP, 1997.

Wang, Meixiang. *"Meiyuan wenyi tizhi xia de Taigang wenxue (1950–1962)"* ["Unattributed Power: Taiwan and Hong Kong Literature under the U.S. Aid Literary Institution"]. PhD thesis, Graduate School of Sociology, Tsinghua University, 2015.

Wang, Dewei. "*Yizhong shiqu de wenxue? Fangong xiaoshuo xinlun* [A Disappeared Literature? Re-examining the Anti-Communist Novels]." *Ruhe xiandai, zenyang wenxue? Shijiu, ershi shiji zhongwen xiaoshuo xinlun* [*A New Analysis on Nineteenth- and Twentieth-Century Chinese-Language Fiction*], Maitian, 2008, pp. 141–158.

Wang, Jicong. "*Kan* Lan yu hei [Watching *The Blue and the Black*]." *Central Daily News*, Jul. 27, 1966.

Wang, Lan. "Lan yu hei *houji* [Epilogue of *The Blue and the Black*]." *Zhongguo yizhou* [*China Newsweek*], no. 429, Jul. 1958, p. 20.

Wong, Wai Leung. *Xianggang wenxue chutan* [*A Preliminary Exploration of Hong Kong Literature*]. Huahan wenhua, 1985.

Xu, Su. *Xingxing yueliang taiyang* [*Star, Moon, Sun*]. Highland, 1954.

Ye, Shitao. *Taiwan wenxue shigang* [*An Outline of Taiwan's Literary History*]. Wenxuejie, 1987.

Yeh, Emilie Yue-yu. "Pitfalls of Cross-cultural Analysis: Chinese *Wenyi* Film and Melodrama," *Asian Journal of Communication*, vol. 19, no. 4, December 2009, pp. 438–452.

Zuo, Guifang. "*Taigang dianying de hudong (yi)* [The Taiwan–Hong Kong Film Interactions (One)]." Kuashiji Taiwan dianying shilu 1898–2000, edited by Huang Jianye, Wenjianhui, 2005, p. 22.