



Jean-Baptiste saves Camille from the slave traders. ©1999 Columbia TriStar Home Video.

the way Camille becomes “the Red Princess,” a mythical nationalist, and later communist, hero.

Indochine is an extremely useful source for teaching a critical history of imperialism/colonialism in Southeast Asia. Showing both the dark side of the colonial system, as well as the seductive pleasures enjoyed by the French elite, the film would be an excellent addition to courses on the history of Việt Nam, Southeast Asia, and Colonialism. Despite its strengths, the film should not stand alone. It needs a solid historical introduction to contextualize the rather melodramatic narrative. When paired with critical readings on French rule in Southeast Asia, such as Tran Bu Binh’s *Red Earth: A Vietnamese Memoir of Life on a Colonial Rubber Plantation*, students will be able to see the colonial period in Southeast Asia from multiple perspectives.⁶ ■

NOTES

1. Nicola Cooper, *France in Indochina: Colonial Encounters* (Oxford: Berg, 2001), 203–218, and Panivong Norindr, *Phantasmatic Indochina: French Colonial Ideology in Architecture, Film, and Literature* (Durham NC: Duke University Press, 1996), 131–154, and Lilly V. Chiu, “Camille’s Breasts: The Evolution of the Fantasy of the Native in Régis Wargnier’s *Indochine*” in Kathryn Robinson and Jennifer Yee, eds. *France and Indochina: Cultural Representations* (New York: Lexington Books, 2005), 139–152.
2. Edward W. Said, *Orientalism* (New York: Vintage Books, 1979).
3. Eric T. Jennings, “Visions and Representations of French Empire,” *The Journal of Modern History* 77 (September, 2005), 701–721, is one of the few academic reviews to note that Wargnier’s film does provide a sharp and strong critique of French rule in Việt Nam.
4. Frantz Fanon, *The Wretched of the Earth* (New York, Grove Press, 2005), 40.
5. Salman Rushdie, *Imaginary Homelands: Essays and Criticism, 1981–1991* (New York, Penguin, 1991), 91–92.
6. Tran Tu Binh, *The Red Earth: A Vietnamese Memoir of Life on a Colonial Rubber Plantation*, trans. John Spagens, Jr. (Ohio: Ohio University, Center for International Studies, Center for Southeast Asian Studies, 1985).

MICHAEL G. VANN is Assistant Professor of History at Sacramento State, where he teaches a wide range of courses on Southeast Asia, Imperialism/Colonialism, and World History. He has published many articles on the history of racism and racial identity in colonial Southeast Asia, including an analysis of the image of the colonial exotic in French film. He is currently preparing a manuscript on race and power in French colonial Hanoi.

LOSERS AND WINNERS

DIRECTED BY ULRIKE FRANKE AND MICHAEL LOEKEN

DISTRIBUTED BY FIRST RUN/ICARUS FILMS

DVD, 96 MINUTES, COLOR, 2006

Reviewed by Jennifer Rudolph

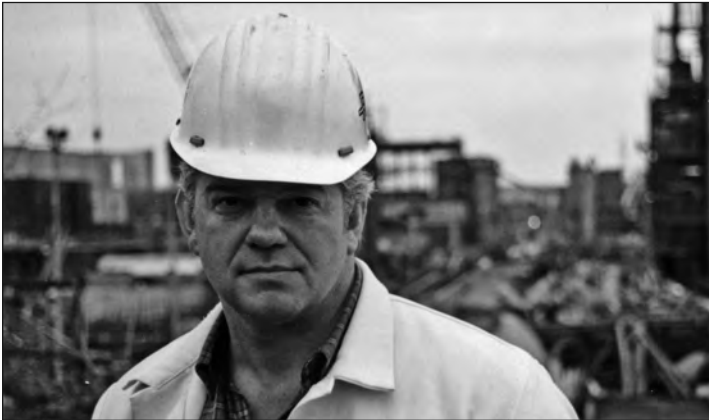
What happens when the German efficiency and discipline that built the world’s most modern coking plant collides with the frontier industriousness of China and its hunger for modern industry? *Losers and Winners* vividly portrays such an encounter by documenting the issues, perceptions, and emotions surrounding the purchase of Germany’s Kaiserstuhl coking plant by a Chinese company, and the subsequent dismantling of the plant in preparation for its shipment and reassembly in China. By chronicling the eighteen-month dismantling process, the filmmakers expose the clash between the perspectives and cultures of the German breakdown crew and the Chinese managers and laborers who were sent to take the plant apart—piece by piece. It is a close-up view of the two sides of globalization.



Night view of the Kaiserstuhl coking plant. © 2006 filmproduktion loekenfranke.

The film captures the palpable tension between the Germans, literally watching their livelihoods being taken from them, and the Chinese, practically giddy with thoughts of furthering China’s modernization. One German worker bitterly comments that Kaiserstuhl is being moved to China to advance coke production for China’s steel industry, with additional plants to be built with Kaiserstuhl as a model. He laments that he knows what is happening, and that “we’d better watch out.” His fear of the repercussions of the shifting patterns of labor in the globalizing world is tangible.

On the other side, the Chinese workers proudly see their work in Germany as a symbol of an ascendant China with a glorious future. One of the Chinese managers, looking at a poster of two Mercedes Benz cars, captures the views of both sides when he explains that the old Mercedes is driving away from him and that the new one is driving toward him. After this job is done, he’ll get the car of his choice and drive into the fu-



Gerd Seibel, DSK assistant project manager. © 2006 filmproduktion loekenfranke.



Chinese workers on the job site. © 2006 filmproduktion loekenfranke.

ture. Later in the film, he comments that he hopes the next factory that he's sent to dismantle is Airbus, but by that time, he hopes that the Germans are manufacturing spaceships and that the need for coking plants has been left far behind. His view is rosy, with everyone benefiting from the positive trajectory of globalization.

In addition to the differing impacts of globalization on the workers, the culture clash between the two groups is fascinating. The Germans are incredulous at the speed and lack of environmental and safety consciousness of the Chinese workers. The Chinese find the Germans' meticulous observance of regulations, especially safety regulations, and the resultant German disapproval of Chinese methods condescending. But the Chinese managers are confident that only successful results count in the end. China, in their view, is the clear winner here.

Losers and Winners has much to offer students of China, Germany, globalization, sociology, and labor. For those who don't want to immerse themselves in the dynamics of this sometimes dry film, the "Culture Clash," "Exemplary Workers," and "End of the Era" sections capture the main themes effectively. Each can easily be used independently in the classroom. ■

JENNIFER RUDOLPH is Associate Professor of Asian History at the Worcester Polytechnic Institute and a founding member of the Urban China Research Network. Her book *Negotiated Power in Late Imperial China: The Zongli Yamen and the Politics of Reform* (Cornell East Asia Series, 2008) examines institutional functioning and reform in late nineteenth-century China. She is currently researching the legacies of colonialism and the formation of identity in Taipei.

TEACHING NARRATIVE ANALYSIS WITH A&E'S BIOGRAPHY

Hồ Chí Minh

AN A&E BIOGRAPHY PRODUCTION
DISTRIBUTED BY A&E HOME VIDEO
DVD, 50 MINUTES, COLOR, 2000

Kim Jong Il

AN A&E BIOGRAPHY PRODUCTION
DISTRIBUTED BY A&E HOME VIDEO
DVD, 50 MINUTES, COLOR, 2003

Dalai Lama: The Soul of Tibet

AN A&E BIOGRAPHY PRODUCTION
DISTRIBUTED BY A&E HOME VIDEO
DVD, 50 MINUTES, COLOR, 2005

Reviewed by John Sagers

A &E's *Biography* series provides a valuable source for analyzing narrative and representation of Asian subjects on American commercial television. Focusing on programs about the Tibetan Dalai Lama, North Korean dictator Kim Jong Il, and Vietnamese revolutionary Hồ Chí Minh, this essay will outline a method for classroom analysis of historical stories and what these stories mean for their target audiences.

Historical accuracy is a concern when using any documentary in class, and *Biography* programs often raise questions. For example, if Kim Jong Il's personal life is shrouded in secrecy, why indulge in speculation? Does it matter if film footage illustrating Hồ Chí Minh's travels show mistreatment of colonized Africans and Asians that he may not have witnessed himself? How should we evaluate statements of Hollywood actors and Tibet activists about the Dalai Lama's spiritual depth? It is important to raise these questions, and debunking the programs could make interesting term paper assignments.

However, with limited class time and additional research, we can set aside factual issues for the time being and analyze the historical narratives on their own terms. *Biography* programs usually follow a similar structure of dramatic narrative.¹ In the first few minutes, the protagonist confronts a serious problem. Pausing five minutes into the program, we can ask what kind of story we expect given the introductory remarks. "The fourteenth Dalai Lama of Tibet is a monk, politician, diplomat, and Nobel Laureate. He is also the spiritual and secular leader of a nation that only exists in exile. Tibet, the lost kingdom, once known as Shangri-la." This suggests a tale of heroic struggle to preserve a lost culture. Hồ Chí Minh's story is one of persistence against all odds: "He was small even by Vietnamese standards. Only four feet eleven inches tall and barely 100 pounds, he appeared frail. . . . Perhaps no leader in history has resisted the guns of the enemy