



香 港 大 學

THE UNIVERSITY OF HONG KONG

Faculty of Arts

MAES Conference 2021

The 3rd conference of the Master of Arts in English Studies (MAES)
Presentation of students' research projects,
School of English, The University of Hong Kong

22nd May, 2021



SCHOOL OF ENGLISH
THE UNIVERSITY OF HONG KONG

Conference Programme

Programme Schedule

Time	Session
09:00 – 09:25	Opening Ceremonies Welcome speeches by <ul style="list-style-type: none">• Professor Julia Kuehn (Head of School of English)• Dr Haewon Hwang (MAES Programme Director)• Dr Agnes Kang (Capstone instructor, linguistics)• Dr Kristen Murray (Capstone instructor, literature)
09:35 – 11:00	1st session: 4 parallel panels
11:00 – 11:10	Break
11:10 – 12:35	2nd session: 6 parallel panels
12:35 – 13:35	Lunch Break
13:40 – 15:05	3rd session: 6 parallel panels
15:05 – 15:15	Break
15:15 – 16:40	4th session: 5 parallel panels
16:50 – 17:15	Closing Remarks and Awards Ceremony <ul style="list-style-type: none">• Dr Jaspal Singh (Capstone instructor, linguistics) Presentation of Outstanding MAES Students and Creative Project Awards in Literature and Linguistics

During breaks and lunchtime, we invite you to explore the diverse range of students' creative projects by visiting our online gallery:

<https://english.hku.hk/Postgraduate/MAES/page/StudentCreativeProjects2020>
(password: maes2020)

Please feel free to leave comments and feedback on the Moodle page. (Note this is only accessible to the HKU community)

For enquiries, please contact
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Schedule of Parallel Sessions

Opening Ceremonies: Room CRT-7.45 Zoom link: https://hku.zoom.us/j/5675752238 Meeting ID: 567 575 2238						
Session	Panel A (Literature)	Panel B (Literature)	Panel C (Literature)	Panel D (Linguistics)	Panel E (Linguistics)	Panel F (Linguistics)
09:00-09:25						
09:35-11:00	Otherring Spaces/Spaces of Otherness: (F2F) Moderator: Prof Julia Kuehn Room: CRT-7.45 Zoom link: https://hku.zoom.us/j/7477188862 Meeting ID: 747 718 8862	Alienation, Trauma, Madness: (F2F) Moderator: Dr Jennifer McMahon Room: CRT-7.58 Zoom link: https://hku.zoom.us/j/9181742275	-	Linguistic Analyses of Literature and Film: (HYBRID) Moderator: Dr Anya Adair Room: CRT-4.04 Zoom link: https://hku.zoom.us/j/94194635128?pwd=cnp2MHQ4dU42aWR5VFNwL1ICRVFMOT09 Meeting ID: 941 9463 5128 Password: 241079	Multimodality 1: (F2F) Moderator: Mr George Cheng Room: CRT-8.66 Zoom link: https://hku.zoom.us/j/7906773153?pwd=RGd5L2xHREpsMIN2ZlpZOXI1aWxPUT09 Meeting ID: 790 677 3153 Password: 112233	-
	<u>Cheung Yuen Ting Maggie</u> The Trans-Atlantic Modernist <i>Flâneuse</i> : Ways to Remain Invisible in the Streets	<u>Chan Tuen Lai Adrian</u> Trauma and Madness: Between the Colonizer and Colonized	-	<u>Cai Weiting</u> Contextualization and Semantic Extension of Propositions Containing a Character Name: A Comparative Analysis of <i>The Importance of Being Earnest</i> and <i>Waiting for Godot</i> (F2F)	<u>Zhang Shiyu</u> Decoding Visual Grammars - A Multimodal Discourse Analysis of the Covid-19 Vaccine Poster in Hong Kong	-
	<u>Han Jiayu Rain</u> Space and the Subconscious in <i>Metamorphosis</i> and <i>Invisible Man</i>	<u>Li Ka Wing Josephine</u> Alienation and the City in <i>Down and Out in Paris and London</i> and <i>The Waste Land</i>	-	<u>Dong Qi</u> Filial Piety and Revival of Confucian Ideology in China: A Case Study of the Film <i>Hi, Mom</i> (online)	<u>Xiao Yuge</u> Visual Grammar and Visual Argument: A Multimodal Analysis on Two Posters of <i>Mulan</i>	-
	<u>Tai Pun Shuen</u> Transforming Identities in <i>The Reluctant Fundamentalist</i> and <i>Burnt Shadows</i>	<u>Lui Koon Chung Alfred</u> The Subversion of Imperial Stability through the Uncanny: The Postcolonial Gothic in Jean Rhys's <i>Voyage in the Dark</i> and <i>Wide Sargasso Sea</i>	-	<u>Wu Zhuohang</u> Gender and Ideology in Translation: A Case Study of three Chinese Translations of <i>Dubliners</i> (online)	<u>Wu Zhipeng</u> Please Mind the Gap: The Suppressed Speech Today	-
	<u>Ward Adam</u> No Place Like Home: Exploring Space and Identity in <i>The Reluctant Fundamentalist</i> and <i>Minaret</i>	<u>Chan Cheuk Ying Anika</u> The Forlorn Fate of the 'Rhys Woman': A Feminist Reading of Jean Rhys's <i>Good Morning, Midnight</i> and <i>Voyage in the Dark</i>	-	<u>Yung Lok Tin Oliver</u> Hypocrisy of Our Times: The Perpetuation of Patriarchal and Heteronormative Ideologies in Rotten Tomatoes User Reviews of the LGBTQ+ Superhero Television Series <i>Batwoman</i> (F2F)	<u>Ye Xining</u> The Music-Enhanced Approach and English Pedagogy: An Exploratory Study with Songs and Singing in Facilitating the Learner's Willingness to Speak	-
	-	-	-	<u>Li Mingyang</u> A Reflection on Communicative Relativity: An Integrational View (online)	-	-
11:00-11:10	Break					

Session	Panel A (Literature)	Panel B (Literature)	Panel C (Literature)	Panel D (Linguistics)	Panel E (Linguistics)	Panel F (Linguistics)
11:10-12:35	<p>‘Gender Trouble’: (F2F) Moderator: Dr Kristen Murray Room: CRT-4.04 Zoom link: https://hku.zoom.us/j/6215227944?pwd=QUZrTWtDc1gvekJxVWVXQVhNdjE1Zz09 Meeting ID: 621 522 7944 Password: 812340</p>	<p>Fantasy, Folklore and Hybridity in Diaspora Literature: (F2F) Moderator: Dr Claire Gullander-Drolet Room: CRT-8.66 Zoom link: https://hku.zoom.us/j/4106945633 Meeting ID: 410 694 5633</p>	<p>Theory of Structures/Structures of Theory: (HYBRID) Moderator: Dr Otto Heim Room: CRT-7.45 Zoom link: https://hku.zoom.us/j/95465865007?pwd=eUNvTlF2SGhqc054NkNYZmZOZWJNdz09 Meeting ID: 954 6586 5007 Password: 914984</p>	<p>Analysing Political Discourse: (HYBRID) Moderator: Dr Ricky Chan Room: CRT-7.58 Zoom link: https://hku.zoom.us/j/9576303412?pwd=WEVkn3VQc3RWT000SVNpQ3puWXhlUT09 Meeting ID: 957 630 3412</p>	<p>Understanding Kongish: (ZOOM) Moderator: Dr Daniel Weston Zoom link: https://hku.zoom.us/j/93502893915 Meeting ID: 935 0289 3915</p>	<p>Language and the Internet: (ZOOM) Moderator: Dr Brian King Zoom link: https://hku.zoom.us/j/91256574419?pwd=UnNvRGJWSG93ZkhabilK1RBa3VvZz09 Meeting ID: 912 5657 4419 Password: 105830</p>
	<p><u>Chan Wing Fai Jason</u> Breaking the Concept of Hegemonic Masculinity: An Analysis of Male Characters in Graham Greene’s <i>The Quiet American</i> and David Henry Hwang’s <i>M. Butterfly</i></p>	<p><u>Shing Hui Ying Cherry</u> “Otherness” in Twentieth Century Asian-American Theatre: The Use of Fantasy in the Construction of Cultural Identity in David Henry Hwang’s <i>M. Butterfly</i> and Frank Chin’s <i>The Chickencoop Chinaman</i></p>	<p><u>Zhang Junlin</u> Belated Consolations: Reading Kazuo Ishiguro’s <i>The Unconsoled</i> and <i>The Remains of the Day</i> from the Theory of Chronotope (online)</p>	<p><u>Cheung Ka Hei</u> Politeness and Political Correctness in Donald Trump’s Tweets Addressing the Coronavirus during the COVID-19 Outbreak (F2F)</p>	<p><u>Hon Wing Yi</u> How Does Kongish Fit in the Polyglossia of Contemporary Hong Kong?</p>	<p><u>Liu Qiqi</u> Discourse Analysis of Internet Jargon in the Chinese Internet Companies</p>
	<p><u>Zhang Jingya Stephanie</u> Queer, Covert Living Spaces in <i>Farewell to My Concubine</i> and <i>M. Butterfly</i></p>	<p><u>Li Lai Nam Anna</u> Ghosts, Tigers, and the Folkloric Chinese American Hybrid Identity in <i>The Woman Warrior</i> and <i>How Much of These Hills is Gold</i></p>	<p><u>Chen Miu Ching Doris</u> Exploring Hypertext Fiction in Jorge Luis Borges’s <i>The Garden of Forking Paths</i>, ‘The Library of Babel’ and Alejandro González Iñárritu’s film, <i>Babel</i> (online)</p>	<p><u>Choy Sin Yee</u> A Critical Discourse Analysis of Boris Johnson’s Speeches on Brexit (online)</p>	<p><u>Kwok Wing Sheung</u> A Qualitative Investigation into the Reasons why Educated Young Adults in Hong Kong Use Kongish in Daily Communication</p>	<p><u>Zhang Yu</u> Two Chinese Overseas Students’ Media Ideologies of Translanguaging in Online Communication</p>
	<p><u>Gao Junyi Iris</u> Cross-Gender Asian Spies: Gender Fluidity in <i>M. Butterfly</i> and <i>The Last Princess of Manchuria</i></p>	<p><u>Wong Tsoi Tim Milly</u> The Impact of Cosmopolitanism on Cultural Identity in <i>In the Castle of My Skin</i> and <i>Small Island</i></p>	<p><u>Choi Yeuk Hin Christy</u> <i>Hag-Seed</i>: A Parodic, Postmodern Response to <i>The Tempest</i> (F2F)</p>	<p><u>Zuo Yiwen</u> The One without Misogyny: How Jacinda Ardern Performs Femininity as a Female Political Leader (F2F)</p>	<p><u>Tam Ka Man</u> Kongish and Identities</p>	<p><u>Liang Yingxin</u> Pragmatic Study on Hedges in English News on Epidemic from the Perspective of Adaptation Theory</p>
	<p><u>Xu Ziyu Zoe</u> An Unbearable Lightness: Abstract Utopian Fantasies and Queer Self-Acceptance in <i>Giovanni’s Room</i> and <i>Swimming in the Dark</i></p>	<p><u>Leung Cheuk Hang Louis</u> Asian Immigrants against American Racial Supremacy in Younghill Kang’s <i>East Goes West</i> and Edith Maud Eaton’s <i>Mrs. Spring Fragrance</i></p>	<p><u>Nicholls Emily</u> Have Critique’s Revels Ended? Rita Felski, Jacques Derrida and the Critical Challenges of <i>The Tempest</i> and <i>Endgame</i> (F2F)</p>	<p><u>Kam Yi Kwan</u> A Linguistic Analysis of Joseph R. Biden’s Language in the United States Presidential Campaign (online)</p>	<p><u>Lai Kwok Wa</u> An Analysis on the Possibility of Making Kongish a Creole Language in Hong Kong</p>	<p><u>Pan Shangshang</u> Agreement for Disagreement: An Ideological Analysis of Negative Comments in the Yang Li Incident</p>
12:35-13:35	Lunch Break					

Session	Panel A (Literature)	Panel B (Literature)	Panel C (Literature)	Panel D (Linguistics)	Panel E (Linguistics)	Panel F (Linguistics)
15:15-16:40	<p>Beyond Blue: Representing African/African-American Hybridities: (ZOOM) Moderator: Dr Anjuli Gunaratne Zoom link: https://hku.zoom.us/j/99771396917?pwd=RlJDWxo2VVpnTStjcWl1xTzFmUjZNUt09 Meeting ID: 997 7139 6917 Password: 797269</p>	<p>Negotiating Identities, Nationhood and Belonging: (ZOOM) Moderator: Dr Jessica Valdez Zoom link: https://hku.zoom.us/j/97900745457 Meeting ID: 979 0074 5457</p>	<p>Resistance, Rupture and Rejection of Gendered Identities: (ZOOM) Moderator: Dr Anya Adair Zoom link: https://hku.zoom.us/j/96259524379?pwd=OGxtRUxoTzRlV1NrK2w4RzczNDdEQT09 Meeting ID: 962 5952 4379 Password: 111329</p>	<p>English in Hong Kong: (ZOOM) Moderator: Dr Jacqueline Militello Zoom link: https://hku.zoom.us/j/93066183187?pwd=czFzQWJCYXdNQzJTeDM3eFlmWk1SQOT09 Meeting ID: 930 6618 3187 Password: 803221</p>	<p>Media Representations: (ZOOM) Moderator: Mr George Cheng Zoom link: https://hku.zoom.us/j/7906773153?pwd=RGd5L2xHREpsMIN2ZlpZOXI1aWxPUT09 Meeting ID: 790 677 3153 Password: 112233</p>	-
	<p>Xu Shuyue Yvonne Boundaries of Bodies: Surviving the Male Gaze in <i>Their Eyes Were Watching God</i> and <i>The Bluest Eye</i></p>	<p>Zhang Ran The White Creole Heroines' Afro-Caribbean Awareness as Anti-Imperial Resistance in Jean Rhys's <i>Voyage in the Dark</i> and <i>Wide Sargasso Sea</i></p>	<p>Zhang Xuanzhe Krystal Under Patriarchal Discipline: "Madwomen" in <i>The Bell Jar</i> and <i>Wide Sargasso Sea</i></p>	<p>Lam Ka Foon Matt Anxiety & Nervousness: Exploring the Interplay between One's Perceptions of English Accents and Neoliberal Ideologies from the Perspectives of Local English Teachers in Hong Kong</p>	<p>Huang Jian Metaphors Teachers Live by: A Comparative Case Study of Metaphor Use between Zoom Class and On-Campus Class</p>	-
	<p>Li Zihan Lizzie Healing Traumatic Memory in <i>Their Eyes Were Watching God</i> and <i>The Bluest Eye</i></p>	<p>Bu Yifan Viola Alienation of Immigrants in <i>The Lonely Londoners</i> and <i>The Emigrants</i></p>	<p>Liu Haochen Betty Bravery and Self-Love: Women's Resistance to Male Gaze in <i>Wide Sargasso Sea</i> and <i>The Autobiography of My Mother</i></p>	<p>Tam Kwok Ho A Study on the Linguistic Attitudes of Non-Native English Speakers in Hong Kong towards Varieties of English</p>	<p>Duan Xu A Linguistic Analysis of Verbal Humor in <i>Desperate Housewives</i> Based on the Theory of Humor and the Speech Act Theory</p>	-
	<p>Jiang Xiaoyu Olivia Establishing/Destroying Identity through Death in <i>Their Eyes Were Watching God</i> and <i>Passing</i></p>	<p>Nam Wonjung Grace Colonial Doubles in Robert Louis Stevenson's <i>Strange Case of Dr Jekyll and Mr Hyde</i> and James Joyce's "The Dead"</p>	<p>Tang Jiaan Maxine The Female Diaspora and Rejection of Hybrid Identity in <i>A Lover's Discourse</i> and "Hell-Heaven"</p>	<p>Wong Kam Hing Hong Kong People's Language Attitudes towards English - Is There Any Bias?</p>	<p>Nie Jingru A Study on Cosmetic Advertising Language Features</p>	-
	<p>Tang Kuanmin Jessica Africans under Western Domination in <i>The Thing Around Your Neck</i> and <i>The Bluest Eye</i></p>	<p>Yao Hao Eileen Fluid Identities: Dynamic Power Relationships in East-West Interactions in David Henry Hwang's <i>M. Butterfly</i> and <i>Chinglish</i></p>	<p>Zhu Jialin The Rupture of Gender Stereotypes in David Henry Hwang's <i>M. Butterfly</i> and <i>Chinglish</i></p>	<p>Lo Wai Tat Practise What One Preaches: An Investigation of Attitudes of Hong Kongers Towards the Hong Kong English Accent</p>	<p>Kwong Cameron Naming Hong Kong's Luxury Shoebox Apartments</p>	-
	-	<p>Ho Wai Hang Wesley Troubled Beings: Exploring Desire through Queer Bodies in Nicholas Wong's <i>Crevasse</i> and Ocean Vuong's <i>On Earth We're Briefly Gorgeous</i></p>	-	-	<p>Sze Yuen Fai 2019 Yuen Long Attack - A Comparative Analysis of News Representation in English</p>	-
16:50-17:15	<p>Closing Remarks and Awards Ceremony: Room CRT-7.45 Zoom link: https://hku.zoom.us/j/5675752238 Meeting ID: 567 575 2238</p>					

Abstracts of Oral Presentations

Part A: Literature

Bu Yifan

Alienation of Immigrants in *The Lonely Londoners* and *The Emigrants*

This paper will examine two novels of Caribbean diaspora after World War II, *The Lonely Londoners* (1956) by Sam Selvon and *The Emigrants* (1954) by George Lamming. Using Homi Bhabha's theory of "hybridity" as the theoretical foundation, I analyze the interactions between the immigrants and British society and argue that *The Lonely Londoners* reveals more alienation than Lamming's novel as the new immigrants attempt to interact more with local society, which ultimately rejects them. This paper will delve into the connection between alienation and hybridity by comparing the different extent of hybridities that form within different communities where the immigrants attempt to assimilate into the Empire.

Chan Cheuk Ying

The Forlorn Fate of the 'Rhys Woman': A Feminist Reading of Jean Rhys's *Good Morning*, *Midnight* and *Voyage in the Dark*

Jean Rhys's work has been commented on and criticised frequently as portraying helpless female protagonists. This paper aims to break away from the customary criticism of Rhys's 'failed feminism'. Specifically, it investigates whether the portrayal of the protagonists in *Good Morning*, *Midnight* and *Voyage in the Dark* are, in fact, reveals another form of feminist criticism. Although society constantly oppresses the women in the novels, the heroines have agency and can contemplate and judge the situation they are positioned in society. These results suggest that the character's observations and actions correspond to more recent feminist thought, especially in line with Judith Butler's gender performativity.

Chan Tuen Lai

Trauma and Madness: Between the Colonizer and Colonized

Identity crisis, dissociative identity disorder or split identities are proven to be associated with trauma which disconnects thoughts, memories and consciousness. This paper aims to reflect how representations of such mental states appear in *Mulberry and Peach* and *M. Butterfly*. In order to demonstrate the linkage of madness between both colonizer and colonized characters, I show that these traumatic experiences are represented by allusions, metaphors, similes and symbols. In the analysis, traumatic theorist, Cathy Caruth, provides evidence that trauma within character draws madness which reflect how narratives are portrayed through the character's consciousness, thoughts and memories. Analysing the use of madness, this paper essentially argues that in a postcolonial relationship, although the coloniser and the colonized both reveal aspects of madness, the colonized is still able to break the cycle and end their colonial relationships.

Chan Wing Fai

Breaking the Concept of Hegemonic Masculinity: An Analysis of Male Characters in Graham Greene's *The Quiet American* and David Henry Hwang's *M. Butterfly*

On one hand, hegemonic masculinity, which is a 'set of values established by men in power...to organize society in gender unequal ways '(Jewkes and Morrell 113), has been a widely discussed notion in literature. On the other hand, critics like Judith Butler thinks 'gender is a fabrication and...a fantasy instituted and inscribed on the surface of bodies... [it] can neither true nor false '(174). If hegemonic machoism, as a type of manliness, is simply an intangible concept fabricated by human beings and applied to human bodies, would it still be possible to 'possess 'it? In order to reveal the complexity of masculinity and how hegemonic masculinity and social relationships are intertwined, I look at two works of fiction, Graham Greene's *The Quiet American* (1974) and David Henry Hwang's *M. Butterfly* (1988). Though different in the place setting, both works show readers how multi-faceted and versatile machismo can be. Firstly, by comparing and contrasting characters' traits, I investigate the correlations between homosociality and determine how it impacts the perception of hegemonic manliness. Finally, by close reading the fluidity of gender and machismo presented by the male characters in the novel, I explain how the idea of hegemonic masculinity is deconstructed.

Chen Jie

The Influence of Spaces on Gender Identity in *Mrs Dalloway* and *To the Lighthouse*

Virginia Woolf's novels are representative of stream of consciousness literature and also reveal the height of modernism and feminism in the 20th century. This paper analyzes the influence of spaces on gender identity in *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927) by Virginia Woolf. Drawing on Henry Lefebvre's spatial theory that space is a product of social relationships, this paper explores the connections between women's mental situations and the roles that they play in private and social spaces. In *Mrs. Dalloway*, by tracing the landscapes of London, Woolf vividly describes the life and momentary psychology of the protagonists. Furthermore, these scenes transcend time, linking the past and the present. Through these representations, this paper will explore the way Woolf, as a female writer, demonstrates the link between spatial theory and imbalanced power structures in early twentieth century.

Chen Miu Ching

Exploring Hypertext Fiction in Jorge Luis Borges's *The Garden of Forking Paths*, 'The Library of Babel' and Alejandro González Iñárritu's film, *Babel*

This paper analyses how two fictions and a film introduce and elaborate the notion of nonlinear narration. The two fictions are *The Garden of Forking Paths* and 'The Library of Babel' written by Jorge Luis Borges, and the film is *Babel* directed by Alejandro González Iñárritu. Literary critics of these three works, who are mostly using modern or post-modern perspectives, focus on the novelty value rather than the necessity of hypertext in the three works. In this article, I argue that, by telling a story un-chronologically and unconventionally, the hypertext narration induces its readers and audience to think over its plot and try to link all of the fragmented episodes together. This is a new and

higher level of experience for readers and viewers.

Chen Run

The New Voice of Nigerian Immigrants: Adichie's Self-Consciousness of Racial and Cultural Discrimination

This paper analyzes hybridity issues of Nigerian female immigrants in the novels written by Chimamanda Adichie: *Americanah* (2013) and *The Thing Around Your Neck* (2009). Drawing on hybridity theories of Homi Bhabha in postcolonial discourse, this paper argues that in *The Thing Around Your Neck*, Adichie conforms to conventional diaspora narratives, which considers race as the key to identity construction, focusing on the ambivalence between blacks and whites; However, in *Americanah*, Adichie stresses that for non-American Africans in America, the historical and cultural dynamics shape the identity rather than racial ones, which concentrate on intergroup classifications among African-Americans and Africans who have recently immigrated to the US. In addition, Adichie expands the scope of African diasporic literature by narrating from female perspectives.

Cheung Yuen Ting

The Trans-Atlantic Modernist *Flâneuse*: Ways to Remain Invisible in the Streets

This paper argues that modernist *flâneuses* in trans-Atlantic modernist literature, particularly, Irene Redfield in *Passing* and Sasha Jansen in *Good Morning, Midnight*, employ performativity and mimicry strategies described by postcolonial and postmodern theorists in order to obtain invisibility and anonymity accorded to the traditional *flâneur*. Although discussions of the *flâneur* in trans-Atlantic modernist and postcolonial literature addressing race and ethnicity have emerged in recent decades, *flâneuses* who are biracial or perceived as an outsider in trans-Atlantic modernist literature remain understudied. The *flâneuses* in both novels provide insights to this aspect in offering an alternate vision for public spaces, which can be heterogeneous and multiracial. The paper also aims to offer the potential for ethnic strategies to displace codified norms of movement in the cities. This paper draws upon the theoretical works of Deborah Parsons, Jeanne Scheper, Homi Bhabha, Judith Butler and Georg Simmel to analyze the characteristics of, and the strategies adopted by, the *flâneuses* in the novels. The paper concludes by arguing that modernist *flâneuses* destabilizes whiteness, disrupts, and subverts the power dynamics of the 'prejudice' and the 'prejudiced', the 'dominant' population and the 'inferior' immigrants.

Choi Yeuk Hin

Hag-Seed*: A Parodic, Postmodern Response to *The Tempest

This paper explores the intertextuality between William Shakespeare's *The Tempest* (1611) and Margaret Atwood's *Hag-Seed: 'The Tempest' Retold* (2016) - a postmodern, parodic re-telling of the Shakespearean play, in particular the notions of freedom and imprisonment manifested through the characterization of the protagonist. As a faithful re-adaptation of *The Tempest*, *Hag-Seed* narrates the tale of Felix, the contemporary, intertextual double of Prospero, and a former theatre director of Shakespearean plays orchestrating his revenge on those who wronged him through Literacy through

Literature, a prison Shakespeare programme he teaches at Fletcher County Correctional Institute. As a parody, *Hag-Seed* addresses the complexities of Shakespeare's play and introduces new questions as well as new perspectives on the play; as such, transforming readers'/ audience's understanding of *The Tempest*. Whereas Shakespeare's Prospero returns active agency to the audience at the end of *The Tempest* and thus relies on audience's approval to attain freedom, Atwood's Felix takes that agency and empowers inmates to take creative liberty in creating post-play imaginary endings for major characters, breaking the cycle of imprisonment, and allowing the resolution of *Hag-Seed* to be a source of closure for himself and other characters. What are the elements that make *Hag-Seed* a postmodern, parodic response to *The Tempest*? How does the movement from audience-based agency to character-based agency urge audience/ readers to consider theatre as a symbol of freedom and liberty? By considering the way Atwood updates aspects of the play and elaborates on their meanings, this paper analyses the representations of freedom and imprisonment and considers their parodic implications.

Gao Junyi

Cross-Gender Asian Spies: Gender Fluidity in *M. Butterfly* and *The Last Princess of Manchuria*

Comparing Lilian Lee's *The Last Princess of Manchuria* (1995) and David Henry Hwang's *M. Butterfly* (1988), this essay will examine how the act of cross-dressing of Asian spies questions gender divisions and exposes the performativity of gender. This project is primarily based on Judith Butler's theory of gender construction, who contends that gender does not exist naturally, but is socially constructed. This paper further explores the relationship of gender performances with cultural contact - the act of crossing cultures for Song and Yoshiko also signifies the crossing of gender for these protagonists. Juxtaposing the endings of these two texts, this essay finally argues that the multidirectional cross-dressing with its interplay of ambiguous national identities problematizes the performance of gender, suggesting fluidity as well the risks of challenging gender norms.

Han Jiayu

Space and the Subconscious in *Metamorphosis* and *Invisible Man*

This essay will focus on Franz Kafka's *Metamorphosis* and Ralph Ellison's *Invisible Man* by comparing the connotations of space and the subconscious in the two works. In *The Production of Space*, Henry Lefebvre argues that space "subsumes things produced and encompasses their interrelationships in their coexistence and simultaneity" (73). Based on this view, the bedroom in *Metamorphosis* and the underground in *Invisible Man* both contain relationships between protagonists and others. However, space can essentially represent or embody the development of the subconscious at the same time. In other words, space is a medium to reflect and expose self-awareness. In this paper, I argue that Kafka positions the narration from *within* while Ellison elaborates on an 'exterior' perspective, alluding to different mental strategies of the two protagonists. With references to critics, such as Thomas Halse and Roman Karst, this paper enables a connection between two modernist authors, providing a lens through which discussions of writing space can be approached from different eras and backgrounds.

Ho Wai Hang

Troubled Beings: Exploring Desire through Queer Bodies in Nicholas Wong's *Crevasse* and Ocean Vuong's *On Earth We're Briefly Gorgeous*

This research investigates how queerness is represented in Nicholas Wong's poetry collection *Crevasse* and Ocean Vuong's novel *On Earth We're Briefly Gorgeous* and the ambivalence within their depiction of homosexual relationships. Using the theory of "abjection" by Julia Kristeva and queer theory, I focus on otherness and homosexual desires of both characters. Instead of relying on the performative nature of gender, I argue that both texts seek to untether queer bodies from queerness by showing a variety of aspects of queer struggles and the homosexual relationships.

Huang Wen

Accepting or Resisting Gender Norms: The Trouble of Gender in Virginia Woolf's *Mrs. Dalloway* and *Orlando*

Under hetero-normative discourse, Clarissa and Orlando, both with ambiguous gender, are constrained by gender norms in Virginia Woolf's *Mrs. Dalloway* (1925) and *Orlando* (1928). Drawing upon Judith Butler's concept of gender "performativity" and Monique Wittig's argument on suppressed female sexuality in patriarchal society, this essay explores how the two texts destabilize gender boundaries to encourage freedom of gender expression. This essay highlights the queer experience of Clarissa and Orlando in the two texts and their different attitudes towards gender norms to show the development of Woolf's idea of non-binary gender. Comparing the two texts, this essay argues that Clarissa tries to challenge gender norms but becomes confined by them. However, Orlando is capable of breaking away from the social constraints on women, after her experience of gender shifting through different time periods and societies. I examine three aspects of gender norms: feminine standards for dressing, social requirement for women's responsibilities and virtue, and social expectations in heterosexual relationships. I argue that Orlando can break gender restrictions only after a fantastic journey of gender-switching, or she would be restricted to gender norms like Clarissa, which suggests that destabilizing gender boundaries can only be imagined but not achieved in reality.

Huang Yili

Liminality in James Joyce's *Dubliners* and V.S. Naipaul's *Miguel Street*

Focusing on the colonial context in James Joyce's *Dubliners* (1914) and V.S. Naipaul's *Miguel Street* (1959), this essay examines the reasons for the common desire to escape from one's homeland and the psychological complexity behind such desire. The limiting environment for individual achievement in the colonies causes the desire to escape to Britain, but to escape does not mean breaking the bond with the homeland completely. This essay contends that the characters in two texts struggle between their allegiance to their place of origin and the affinity for Englishness. The colonial encounter leads to what Homi K. Bhabha calls a "liminal space", where cultures coexist and where the colonizer and colonized cannot be defined as separate entities. In this liminal space, the conflicting affiliations of the characters in the two texts indicate their complex relationships with the colonizer, which cannot be considered merely as resistance or admiration, but a mixture of both. Moreover, by examining the different

manifestation of the negotiation of cultural identity in different social backgrounds of the two texts, this essay looks beyond Bhabha's definition and opens the possibility of a more comprehensive understanding of liminality and cultural ambivalence.

Jiang Xiaoyu

Establishing/Destroying Identity through Death in *Their Eyes Were Watching God* and *Passing*

This essay aims to explore the self-development of heroines under the impact of death in two novels, *Their Eyes Were Watching God* and *Passing*. The thesis will explore the heroines' dilemmas and analyze the authors' depiction of the heroines' struggle with their crisis of identity. In the analysis, I will argue that both of the heroines complete a form of "self-sacrifice" when encountering death in the novels.

Leung Cheuk Hang

Asian Immigrants against American Racial Supremacy in Younghill Kang's *East Goes West* and Edith Maud Eaton's *Mrs. Spring Fragrance*

Although early twentieth century in America does not seem to have much connection to post-colonial contexts, Asian experiences in America as immigrants offer a similar overview when unmasking the collision of two different philosophies at intercultural exchanges. During the era, "All 'alien' people were expected to shed their racial and ethnic identities and be assimilated as 'loyal' Americans" (David Wand, 1971). While both texts, Younghill Kang's *East Goes West* (1937) and Edith Maude Eaton's *Mrs. Spring Fragrance* (1912) reveal aspects of American racial supremacy, I argue that hybrid characters attempt to subvert this cultural dominance. Throughout the argument, I employ W.E.B Du Bois's theory of 'double consciousness' to support the view that the "exile's sense of space is dislocated in that no place offers itself as home" (Kim, 1996).

Leung Lok Man Romance

Embodying Modernity: The Representation of the 'Modern Girl' by Mu Shiyong and the 'Flapper' by F. Scott Fitzgerald

This paper examines the representation of two types of the *femme fatale*, including the 'Modern Girl' in 1930s China and the 'flapper' in 1920s America, in narratives written by New Sensationalist author Mu Shiyong and American modernist writer F. Scott Fitzgerald. Comparing the flappers in "Winter Dreams" (1926) and in "A Woman with A Past" (1930), as well as the Modern Girls in "Craven 'A'" (1932) and "The Man Who Was Treated as A Plaything" (1933), this paper analyses how modern women of different social and cultural background challenge traditions and patriarchal expectations in the course of seeking sexual liberation to achieve self-agency. Their act of expressing themselves sexually reinforces the tension and ambivalence they experienced, which is best described by Marshall Berman's notion of a "maelstrom". Reacting to the sexualised gaze of their male counterparts and social restraints, they aggressively engage in love affairs and embody the new experiences and racial changes associated with modernity which are both desired and resisted in their respective urban sites.

Li Ka Wing

Alienation and the City in *Down and Out in Paris and London* and *The Waste Land*

The research paper focuses on social alienation in T.S. Eliot's *The Waste Land* and George Orwell's *Down and Out in Paris and London*. I examine how livelihood and the environment in the city could have a positive links to protagonists' social relationships. Not only do they affect the social relations of the poor, but they also influence other social classes as well. Despite the fact that *The Waste Land* and *Down and Out in Paris and London* demonstrate social alienation of individuals, the texts also reveal some level of hope and new life after the war.

Li Lai Nam

Ghosts, Tigers, and the Folkloric Chinese American Hybrid Identity in *The Woman Warrior* and *How Much of These Hills is Gold*

Folklore as magical realism has been a favoured medium in negotiating the immigrant hybrid identity in diasporic writing, and Asian American works are no exception. Not only rooted in realistic native culture but also drawn from the imaginary, folklore becomes a third space in which reconciliation is possible between Asian American characters' split identities. This paper focuses on how folklore features in two Chinese American novels - Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* and C Pam Zhang's *How Much of These Hills is Gold* - in the exploration of hybridity (Du Bois, Bhabha) and melancholia (Eng, Han). Both take advantage of folklore's hybrid nature to articulate Chinese American identity, but there is nevertheless a shift between Kingston's approach in her mid-70s canonical *The Woman Warrior* and Zhang's contemporary *Hills*. I argue that Kingston gives voice to the Chinese immigrant experience, just as she risks Orientalism, while Zhang presents a decentring view in her blending folklore from China and the Wild West, revealing a development from an American-centric hybridity to one more focused on the Chinese diaspora's ambiguous experience.

Li Zihan

Healing Traumatic Memory in *Their Eyes Were Watching God* and *The Bluest Eye*

In Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and Toni Morrison's *The Bluest Eye* (1970), the characters find it difficult to interpret and heal their traumatic history and memory, against white mainstream American culture. Based on Ron Eyerman's analysis of the African Americans' identity construction in *Cultural Trauma* (2002), Paul Ricœur's study of the victims' recovery after experiencing traumatic events in *Memory, History, Forgetting* (2000), and Pierre Nora's study of the individual's roles in examining the individual memory and the community's history in "Between Memory and History" (1989), this paper studies the two primary texts from the perspective of trauma narrative. By analyzing the omniscient influence of white American culture and the difficulty of escaping from racial discrimination, this paper analyzes the significance of narrating one's experience to overcome the discriminatory practices and come to terms with oneself. The traumatized characters, who belong to a community that has suffered throughout history, learn to reflect on their experiences

and make their narration heard in the community, which ultimately allows them to deal with their personal and collective trauma.

Liu Haochen

Bravery and Self-Love: Women's Resistance to Male Gaze in *Wide Sargasso Sea* and *The Autobiography of My Mother*

In patriarchal society, women have been subjected to a series of judgments and oppression from the male gaze. This paper explores how the female protagonists in Jean Rhys's *Wide Sargasso Sea* (1966) and Jamaica Kincaid's *The Autobiography of My Mother* (1996) resist the male gaze in their romantic relationships. In this paper, the theory of male gaze put forward by Laura Mulvey's work "Visual Pleasure and Narrative Cinema" (1989) will be used to analyze the similarities and differences of the two female protagonists' resistance. This paper argues that Antoinette and Xuela's resistance to the male gaze do have some similarities, but they also present significant differences in the excessive actions they take in countering the male gaze.

Liu Yulin

Ecofeminism in Virginia Woolf's *Orlando* and *To the Lighthouse*

Ecofeminist approaches challenge patriarchal and anthropocentric ideas by connecting feminism closely to ecology. These approaches also provide a critical lens to scrutinize literary works. In Virginia Woolf's two major works - *To the Lighthouse* (1927) and *Orlando* (1928), the ecofeminist perspective reveals the author's careful deployment of nature and natural imagery, which she uses to explore both the relationship of humans and nature, and the relationships between men and women. This essay examines the two novels to argue that Woolf is deeply aware of the imbalanced relationship between humans and nature, as well as women's intimacy with nature, while her novels offer suggestive approaches to reconstructing ecological harmony by strengthening these connections.

Lui Koon Chung

The Subversion of Imperial Stability through the Uncanny: The Postcolonial Gothic in Jean Rhys's *Voyage in the Dark* and *Wide Sargasso Sea*

In Orientalist discourse, the colonizing empire is depicted as a space of stability and civilization due to technological advancement resulting from scientific rationalism. Originating from a position of superiority, the colonizer embarks on a quest of civilizing the less scientifically advanced and "primitive" people. In *Voyage in the Dark* and *Wide Sargasso Sea*, Jean Rhys utilizes the West Indian supernatural voodoo practice of *obeah* and a delineation of a hostile English landscape to disrupt this western image of a secure and cultured empire. This paper examines the two Rhys novels through the framework of the postcolonial Gothic, which combines Freud's concept of the uncanny with the eighteenth-century Gothic and (post)colonial discourse. The postcolonial Gothic describes an 'unhomely' state in which the familiar suddenly becomes unfamiliar and the illusive secure space of home emerges as threatening. I argue that Rhys's deployment of Gothic features serves to subvert imperial stability by acting as a stark contrast to western rationalism. In this process, the colonized

Creole heroines' identities return to their West Indian roots, accounting for an eventual failure of the colonial project both abroad in the colonies and in the heart of the Empire.

Nam Wonjung

Colonial Doubles in Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* and James Joyce's "The Dead"

Scholars have widely analysed Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886) through various approaches; however, they have not scrutinised it from a postcolonial perspective, despite the text's distinct application of colonial ideologies shaped by the English. To justify its colonisation, England established beliefs that degraded the colonised as "inferior". The portrayal of the double in Stevenson's novella resembles these contemporary ideologies. This imperial project was not limited to the Scottish, as the Irish were also regarded as "uncivilised" and "barbaric." James Joyce's "The Dead" (1914) is exemplary in its illustration of the colonised Irish relating to these English notions of Irishness. Stevenson and Joyce's doubles differ in relation to the specific time period and nation's dynamic with England. While the former is a composite Gothic double that must be fiercely repressed and examined, the latter is a post-Gothic double displaced onto a separate individual that later merges into one. Furthermore, Stevenson's double entails the intimate relationship Scotland has with England as it is considered more equal than Ireland. In spite of endeavours to separate the doubles, the two texts exemplify their inseparability as the characters develop ambivalence. This study sheds light on the experience of the colonised from Scotland and Ireland, focusing on the literary depictions of doubled identities.

Nicholls Emily

Have Critique's Revels Ended? Rita Felski, Jacques Derrida and the Critical Challenges of *The Tempest* and *Endgame*

Rita Felski's manifesto *The Limits of Critique* (2015) seeks to decentre critique's eminence in literary studies to make space for more positive modes of engaging with literature. Her approach, however, resembles the deconstructive methods which she describes as counterproductive. Furthermore, in her attempts to draw together more generous approaches, she ignores the positive and generative potentialities of Jacques Derrida's deconstruction. To exemplify this contention, I examine Felski's suppositions about the ethos and reading practices of deconstruction in conjunction with two texts that reflexively and ambivalently engage with questions of interpretation: William Shakespeare's *The Tempest* (1611) and Samuel Beckett's *Endgame* (1957). The challenges that these texts pose highlight several contradictions between Felski's characterization of deconstruction and her postcritical commitments. I argue that *The Tempest* collapses Felski's dualistic characterization of critical moods, showing that its audience can experience enchantment while also interrogating art's power to enchant. Similarly, I refute Felski's depiction of deconstruction as a linguistic prison-house, by exploring the ways that Beckett's experimental language-play signals the generative and emancipatory potential of destabilizing traditional structures of language and interpretation. I also analyse how *Endgame*, a text closely associated with deconstruction complicates a reading style that promises to both follow the text

and avoid the tenets of poststructuralism. Through analysing these plays, as well as Derrida's articulation of deconstruction, I highlight both the affirmative ethos of deconstruction and several points of overlap with postcritique. I suggest the generative potential of a postcritical approach that more actively incorporates elements of Derrida's deconstruction.

Shing Hui Ying

“Otherness” in Twentieth Century Asian-American Theatre: The Use of Fantasy in the Construction of Cultural Identity in David Henry Hwang's *M. Butterfly* and Frank Chin's *The Chickencoop Chinaman*

With reference to Edward Said's theory of Cultural Imperialism, in postcolonial East-West relationship, an imbalanced power dynamics persists between the superior West and the inferior East. The West sees the non-west with a euro-centric gaze and maintains its stereotypical orientalist ideals on the East. The stereotypes extend beyond national boundaries and become a problem of ethnicity. An imbalance in the power relations is also manifested in the twentieth century post-war America, between the mainstream white community and the marginalised Asian Americans. Both Frank Chin's *The Chickencoop Chinaman* (1972) and David Henry Hwang's *M. Butterfly* (1988) resist such racial oppression of the West and the marginality of the East. These Asian-American playwrights, with the use of fantasy, illustrate the struggle of their protagonists to construct a cultural identity. Applying the theory of Ambivalence by Homi Bhabha, this paper aims to discuss how the power fantasy of the characters are projections of their respective inner desires, creating a space for the experimentation of cultural identities of both the postcolonial oppressor and oppressed. This paper also sheds light on how the rupture of the power fantasy ultimately permits the realisation of the multiplicity of truths.

Tai Pun Shuen

Transforming Identities in *The Reluctant Fundamentalist* and *Burnt Shadows*

This paper explores the idea of differentiated identity. In Moshin Hamid's *The Reluctant Fundamentalist* and Kamila Shamsie's *Burnt Shadows*, both the main characters are discriminated against because of their race. They are compelled to fulfil the “signs” of their identities; otherwise, they will be considered as defective and different. The characters are not treated as equals, so they create alternate illusions which temporarily convince them that they are deserving. In that process, the characters learn to validate themselves. Also, the process of self-affirmation forces Changez and Hiroko to repossess the authority in controlling, but not reassembling, their identity. All in all, the essence of identity is the state of “becoming” and “being”. (Hall, *Cultural Identity and Diaspora* 225)

Tang Jiaan

The Female Diaspora and Rejection of Hybrid Identity in *A Lover's Discourse* and “Hell-Heaven”

The essay observes a similar pattern in the rejection of the hybrid identity of the immigrant heroines in Xiaolu Guo's *A Lover's Discourse* (2020) and Jhumpa Lahiri's ‘Hell-Heaven’ from the short story collection *Unaccustomed Earth* (2008). Such an act of rejection is based on the presupposed idea of hybridity, defined by Homi Bhabha, which causes an in-betweenness in the immigrants' understanding

of their own cultural identity. Their coping techniques involve at first an act of finding a double or creating a duplicated homeland in which their old identity is safe from changes or distortion. This act is carried out by playing the cultural and gendered role of mother and wife according to the expectation of the homeland culture. However, based on a culturally pre-defined understanding of identity, this method of finding one's own identity is subverted. These two texts challenge how hybridity as a preposition, in any specific cultural context, limits our understanding of identity as a constantly shifting motion that negotiates with cultural, national and gender aspects of personhood. It is in these shifting moments that individual identity is created and the subject empowered.

Tang Kuanmin

Africans Under Western Domination in *The Thing Around Your Neck* and *The Bluest Eye*

In previous centuries, Western colonizers' sense of superiority led to discrimination and the perception that the colonized were the "Other". Although many Africans have attempted to resist white domination, some Africans remain deeply affected psychologically by the influence of Western culture. This research compares Chimamanda Adichie's 'Jumping Monkey Hill' and 'The Headstrong Historian' (2008) with Toni Morrison's *The Bluest Eye* (1970). These two texts use various characters' encounters and experiences to convey the hardships and psychological effects of Western colonization on African culture. The stories reveal how some characters face self-hatred and some advocate for their own culture to resist Western domination. Through analysis from the perspectives scholars Lucy Jarosz, Frantz Fanon, and W.E.B. Du Bois, it is evident that Western powers have been constructed discourses to bring about "enlightenment". This process causes the colonized Africans to experience an 'inferiority complex' (Du Bois 8) that pressures them to pursue Western cultural standards.

Tang Lam Ophelia

The Exotic Land from European Visions: The Foreign Otherness of Nature in the Eighteenth-Century English Exploration Journals of Captain James Cook and Sir Alexander Mackenzie

The landscape was considered one of the components of informational value for eighteenth-century British travellers as they carried out their exploration in different regions of the globe. Yet under the development of the British Empire in the eighteenth century, the depiction of landscape also demonstrates the hegemonic relationship between the land and the explorer. Explorers provided the record of their exploration on behalf of the Empire, with the authors depicting the existence of "otherness" in several aspects of the foreign land and culture. This research focuses on the construction of "otherness" in foreign landscape depiction through the analysis and close reading of *The Voyages of Captain James Cook* by British Captain James Cook and *The Journals and Letters of Sir Alexander Mackenzie* by Scottish explorer Sir Alexander Mackenzie. Several aspects of foreign landscape, which includes the depiction of foreign fauna, natural plantation, and the natural challenges encountered in the course of exploration are analysed for the construction of "otherness" and the growing hegemonic relationship between the Europeans and foreign lands. From their depictions of different types of landscape, both Mackenzie and Cook seem to construct "otherness" within their consciousness. While Mackenzie's exploration journal reveals how both positive and negative emotions construct the

concept of “otherness” in the natural landscape, Cook’s discourse on “aesthetics”, socio-economic concerns and the interest of the Empire leads to a similar construction of “otherness”.

Ward Adam

No Place Like Home: Exploring Space and Identity in *The Reluctant Fundamentalist* and *Minaret*

This essay will examine how the main characters in *The Reluctant Fundamentalist* (Hamid, 2007) and *Minaret* (Aboulela, 2007) construct a sense of identity and home through their interactions with different spaces. Using Stuart Hall’s ideas of cultural identity and diaspora as a starting point, this essay argues that the characters of Changez and Najwa construct different kinds of identity based on their relationship to home and the spaces around them. Their experiences in those spaces lead them to divergent ideas of who they are and where they belong.

Wong Tsoi Tim

The Impact of Cosmopolitanism on Cultural Identity in *In the Castle of My Skin* and *Small Island*

Under the notion of cosmopolitanism, cultural identity is often reshaped and reconstructed by the immigrants through encounters with colonialism and racism. Cosmopolitanism suggests that individuals may consider themselves as world citizens. Yet the identities of the Caribbean people who live in England, or who have been colonized by the Empire, are affected by the cosmopolitan society. *In the Castle of My Skin* (2016) by George Lamming shows an ideal version of cosmopolitanism. On the other hand, *Small Island* (2004) by Andrea Levy redefines cosmopolitanism as a limited idea. By drawing different characters’ perspectives together, this paper analyses the notion of cosmopolitanism from several literary journals. The purpose of this paper is to critique the concept of cosmopolitanism in *In the Castle of My Skin* (2014) and *Small Island* (2004) and illustrate how the two texts erode the idea of cosmopolitanism. This paper argues that cosmopolitanism is idealized..

Wu Yue

The Collapse of Binary Oppositions: Hybridity in Joseph Conrad’s ‘An Outpost of Progress’ and Chinua Achebe’s *Things Fall Apart*

In postcolonial studies, the concept of binary thinking between the colonizer and the colonized has highlighted a sense of imbalance and cultural conflict. This paper uses Homi Bhabha’s theory of “cultural hybridity” to examine the interface of cultural differences and compare the power dynamics within the colonial system. Specifically, this paper will explore how Joseph Conrad’s ‘An Outpost of Progress’ (1898) and Chinua Achebe’s *Things Fall Apart* (1958) demonstrate the influence of cultural hybridity through the collapse of protagonists’ binary oppositions and subversion of the relationship between the colonizer and colonized. This paper sets forth the idea that Conrad and Achebe both deconstruct the Western hegemonic perspective and racial stereotypes in colonial system. While Conrad reveals the pernicious exploitation of colonial expansion, Achebe disintegrates the colonial gaze which objectified African people.

Xu Shuyue

Boundaries of Bodies: Surviving the Male Gaze in *Their Eyes Were Watching God* and *The Bluest Eye*

This paper analyzes responses to the male gaze in African-American novels in the early twentieth century: *Their Eyes Were Watching God* (1937) by Zora Neale Hurston and *The Bluest Eye* (1969) by Toni Morrison. Drawing on Laura Mulvey's theory of the male gaze, which argues that women are displayed for male's evaluation and the bodies of women bear male desires, this paper investigates the connection between the dominant patriarchy and girlhood. This paper also utilizes Judith Butler's theory that the body is formed through the sex-assuming process, shaped by regulatory norms. The paper will also analyse concepts of body boundaries in these two books. This paper ultimately argues that different responses to male gazes result in distinct constructions of bodies: *Their Eyes Were Watching God* provides a possibility of negotiating body boundaries by alertness toward the male gaze, while *The Bluest Eye* illustrates how relinquishment to the male gaze brings rewriting and deprivation of a girl's body.

Xu Yinan

Voluntary or Involuntary? Exploring the Interplay between Language Use and Identity Construction in "The Headstrong Historian" and *Americanah*

In *The Thing Around Your Neck* (2009) and *Americanah* (2013), Chimamanda Ngozi Adichie explores the African diasporas in America. Her fiction depicts African immigrants' lives and identities. This paper explores the relationship between language use and identity, particularly in terms of the dilemmas African immigrants face. This paper uses the cultural identity theory of Stuart Hall to delve into the key idea of language as central to identity construction and the interplay between language use and identity construction: language choices people make to present their identities are voluntary; a language one speaks always contains one's ethnic history which represents part of the identity; language choices are not entirely free from ethnic history.

Xu Ziyu

An Unbearable Lightness: Abstract Utopian Fantasies and Queer Self-Acceptance in *Giovanni's Room* and *Swimming in the Dark*

Contemporary queer literature, such as Tomasz Jedrowski's novel *Swimming in the Dark* (2020), often quotes James Baldwin's *Giovanni's Room* (1956) as a significant influence. Baldwin's and Jedrowski's novels both contemplate the tension between internalised queerphobia and self-acceptance, picturing an outlook on life that oscillates between bleak reality and utopian ecstasy. This paper applies Jose Esteban Muñoz's notion of abstract and concrete queer utopia. While *Giovanni's Room* and *Swimming in the Dark* embody the idea of abstract queer utopia to criticise internalised queerphobia, these novels also demonstrate how abstract queer utopia can be potentially redeemed. This concept of abstract queer utopia transforms into concrete utopian hope – a model of queer utopian feeling that promotes self-acceptance.

Yang Lan

The Manifestation of Communication in Textualized Consciousness in *Mrs. Dalloway* and *As I Lay Dying*

In Virginia Woolf's *Mrs. Dalloway* (1925) and William Faulkner's *As I Lay Dying* (1930), the two authors structurally embody the fundamental tones of stream-of-consciousness as the narrative modes of these modernist novels. Blurring the distinction between each point of view, Woolf pictures a large community embedded in London that associates each figure with a communal bond. In contrast, Faulkner's fragmental illustrations hardly bridge one with another. Thus, Woolf underlines social interactions while Faulkner amplifies the disjunction between individuals. The conflicts emerge via divergent subjective perceptions. Using Dorrit Cohn's *Transparent Minds* to elaborate on the perspectival narrative technique, this research contrasts the tight community and dynamic interactions that Woolf depicts in *Mrs. Dalloway* against Faulkner's fragmentized Bundren family in *As I Lay Dying*, where each character metaphorically maintains as isolated fragment as a result of the breakdown of communication. Therefore, by plunging into the textualized consciousness, both Woolf and Faulkner expose modernist perceptions about the little meaning that verbal language can convey.

Yao Hao

Fluid Identities: Dynamic Power Relationships in East-West Interactions in David Henry Hwang's *M. Butterfly* and *Chinglish*

In the European colonial perspective, the prevailing stereotype of the underdeveloped East grants the West a reasonable excuse to exert hegemony. However, such a stereotype ignores the dynamic nature of this relationship. David Henry Hwang's two plays *M. Butterfly* (1988) and *Chinglish* (2012) question the stereotyped relationship between the East and the West and depict a dynamic power set in East-West interactions. This paper, drawing upon Edward Said's statement about the East-West power relations, argues that the plays' European protagonists' create fluid identities after losing power; this counters Western hegemony and constructs a new image of the East. Moreover, compared with *M. Butterfly*, where only Gallimard's identity is more Asian-like, *Chinglish*'s protagonists Xi Yan and Daniel approach the cultural identities of each other with respect and understand their cultural differences, thereby breaking the East-West binary oppositions.

Yau Wai Kit

The Return of the Orientalist Gaze: Colonialism and Imperialism in Joseph Conrad's "An Outpost of Progress" (1898), "Heart of Darkness" (1899) and "Youth: A Narrative" (1899)

Scholars of Joseph Conrad's fiction have analysed his portrayal of the colonised. For instance, Peter Firchow (2000) says that "nowhere in the novel does Conrad or any of his narrators, personified or otherwise, claim superiority on the part of Europeans on the grounds of alleged genetic or biological difference" (p. 10-11) whereas Chinua Achebe (1977) calls Conrad a "thoroughgoing racist" (p.10). Edward Said's (1978) concept of "Orientalism" demonstrates the unequal coloniser/ colonised relationship and shows how the colonized are perceived as the 'Other' through the 'Orientalist gaze' or 'colonial gaze'. This gaze, however, can be reversed or returned by the colonised or sometimes the

coloniser upon the coloniser, which signals the shift or change of power dynamics in the coloniser/colonised relationship. Written in the close proximity of time with rather similar settings, these three Conrad works – “An Outpost of Progress” (1898), “Heart of Darkness” (1899) and “Youth: A Narrative” (1899) – are analysed in relation to the reversal of the gaze, arguing that the Orientalist gaze can be dismantled or subverted.

Zhang Jingya

Queer, Covert Living Spaces in *Farewell to My Concubine* and *M. Butterfly*

Over the past fifty years, literary critics have expanded research on gender and sexuality; in this work, queer studies have gained increasing attention. This essay explores the oppression and covert living space of queer protagonists in *Farewell to My Concubine* (1985) and *M. Butterfly* (1986). This paper uses Butler’s concept of gender performativity to elucidate the non-binary subject of queer, demonstrating how onstage performance satisfies gender desires. Next, this paper elaborates on the heteronormativity and the panoptic gaze in the two stories, both of which causes characters to constitute a private space where they mimic the onstage performance for queer expression. Ultimately, violence and self-discrimination affect the characters’ identities. This paper argues that queer characters find the greatest form of freedom to express their desires and identities when they are allowed to perform their genders without the panoptic gaze. In this way, the paper discloses queer suppressed living circumstances and appeals for more space for queer free expression.

Zhang Junlin

Belated Consolations: Reading Kazuo Ishiguro’s *The Unconsoled* and *The Remains of the Day* from the Theory of Chronotope

Memory belongs to the past in a linear sequencing of temporality, yet the interference of space questions such definitive categorization; the past revives at the provocations of memories. In *The Remains of the Day* (1989), Kazuo Ishiguro posits the narrative of Stevens within the post-World War I English upper class society as an English butler. In *The Unconsoled* (1995), however, Ishiguro centers the novel around the international pianist Ryder who is constantly travelling both physically and mentally as he struggles to understand his circumstances. This paper attempts conducts a contrastive study on the spatio-temporal narrative of these two novels through the theory of chronotope. Employing seemingly different approaches to organize the spatio-temporal narrative of two novels, Ishiguro questions whether possible consolations could be achieved with individual or collective amnesia.

Zhang Ran

The White Creole Heroines’ Afro-Caribbean Awareness as Anti-Imperial Resistance in Jean Rhys’s *Voyage in the Dark* and *Wide Sargasso Sea*

Cultural identity, an essential issue in postcolonial discourse, is usually juxtaposed with the discussion of the discursively constructed black/white binarism under colonial discourse. A relate issue is how people under the oppression of colonization and imperialism negotiate their cultural identities and resist cultural hegemony. Jean Rhys’s first novel *Voyage in the Dark* (1934) and last novel *Wide*

Sargasso Sea (1966) both focus on the identity crisis of white Creole women who seem to be on the side of the colonizer but are also oppressed by imperial cultural hegemony. This paper, which is underpinned by Homi K. Bhabha's cultural hybridity theory, explores how the female protagonists in both novels negotiate their cultural identities through their African-Caribbean awareness. This awareness highlights the importance of individual subjectivity in shaping a hybrid and heterogeneous cultural identity, but uncovers the ambivalence and hybridity in colonial identity. The hybridity in both the heroines' and the colonizer's identity demonstrate the hybrid nature of culture, which unveils and subverts the hypocritical essence of the colonizer/colonized binarism.

Zhang Xuanzhe

Under Patriarchal Discipline: "Madwomen" in *The Bell Jar* and *Wide Sargasso Sea*

This paper, originating in personal experience and interest, examines women's resistance to systems of gender hegemony, especially patriarchal discipline, which brings restriction to the female body. This paper works to understand and demonstrate how women can counter these forces through performing self-destructive behaviors and becoming madwomen. In Sylvia Plath's *The Bell Jar* (1963) and Jean Rhys's *Wide Sargasso Sea* (1966), the female protagonists either suffer from, or are punished by, patriarchal discipline, but successfully rebel against it near the end. The major theoretical works that are consulted are Foucault's *Discipline and Punish* (1975), *The History of Sexuality* (1976), Butler's *Bodies That Matter* (1995) and Gilbert and Gubar's *The Madwoman in the Attic* (1979). The first three books provide the foundation to investigate the relationship between the body and institutional power, while the last works draws a further connection between madness and rebellion. This research seeks to deconstruct the stereotypical image of madwoman, as it appeared in previous literary works, and to provide readers with a new way to think about female rebellion.

Zheng Qiyuan

Feminism in the History of the Igbo Tribe: Comparing Interpretations in *Things Fall Apart* and "The Headstrong Historian"

Things Fall Apart, as Chinua Achebe's pioneering work, demonstrates a unique African cultural achievement, while neglecting the significance of women in its restoration of national honour. In Achebe's novel, the historical role that Igbo women play in the power systems is erased; women portrayed as the private property of men. By establishing intertextual connections, Chimamanda Ngozi Adichie challenges such female subordination, attempting to revise the problems of stereotypes created by Achebe's single narrative. Adichie enriches the life experiences of Igbo women, showing their complexities and drawing people's attention to the fact that women and men have equal strength and wisdom. Furthermore, Adichie is concerned about the plight of contemporary Nigerian women in an oppressive patriarchal society with male-centred marriages, as a consequence, women are encouraged to reclaim their voices. This paper first analyses Achebe's key character and the intimidation of his wives, as well as the tragic situation of women in general. Yet Adichie's story redefines the unequal relationship between males and females, changing the stereotypes created by Achebe. In conclusion, this paper focuses on the loss of African women's discourse power and the social pressures these

women continue to face. The analysis covers different interpretations of feminism in the two texts, discussing the situation of Igbo women as the subaltern in the postcolonial context.

Zhu Jialin

The Rupture of Gender Stereotypes in David Henry Hwang's *M. Butterfly* and *Chinglish*

This paper examines gender stereotypes in David Henry Hwang's two plays - *M. Butterfly* and *Chinglish* - with particular focus on notions of Western whiteness and Asianness. Judith Butler's theories of "gender performance" lays a theoretical foundation for this paper on the fluidity of gender and the rupture of manliness and effeminacy. However, as gender stereotypes are dissolved to some degree in both plays, the four characters in Hwang's works also provide alternatives for gender dilemmas. In short, Hwang disrupts gender binaries while appealing for a more inclusive perspective on gender identities.

Part B: Linguistics

Cai Weiting

Contextualization and Semantic Extension of Propositions Containing a Character Name: A Comparative Analysis of *The Importance of Being Earnest* and *Waiting for Godot*

This essay explores the semantic extension of propositions containing character names, Ernest and Godot, based on their sound-image patterns through contextualization in two drama plays, *The Importance of Being Earnest* and *Waiting for Godot*. The analysis on the meanings of words used as character names reflects that the transparency of words used as character names is negatively correlated with the conventionality of signification. Ernest is less transparent than Godot in literal meaning with a higher degree of conventionality in signification. The analysis of two propositions indicates that the degree of relevance between the literal and implicated meanings of a proposition in the context given by a play bears a positively correlated relation with the extent to which the semantic range of the proposition is extended. The high-degree relevance of literal and implicated meanings of “waiting for Godot” makes it likely to be used independently as an allusion to create a context similar to that in the play, while the oppositeness of meanings in “it is important to be Ernest/earnest” implicated in the story is much more context-bound: it may be vague and is more likely to be interpreted as its literal meaning if used independently in daily life.

Chan Yuen Ching Wendy

Global Semiotic Landscapes along the Hiking Trails in Hong Kong: A Reflection of Social Cultures and Values

This paper analyses the semiotic landscapes along a hiking trail in Hong Kong. It suggests that certain social cultures and values are manifested through the use and meaning of different signs under the influence of globalization. It is found that global commercial brands have successfully integrated into the local community of Hong Kong and are well recognized by citizens. Moreover, maintaining good personal hygiene has become a part of people’s daily life due to the global pandemic of COVID-19. It is also worth noticing that some features of global social media are used as tools of communication because of the high popularity enjoyed by these online networking platforms in Hong Kong.

Cheuk Miu Sze

Code-switching in the ESL Classroom in Hong Kong Secondary Schools

Over the years, there has been debate on whether code-switching should be used in classroom. This paper aims to explore the effectiveness of using code-switching and code-mixing in the ESL (English as a second language) classroom. Interviews were conducted with two English language teachers teaching at CMI (Chinese medium of instruction) secondary school. It is assumed that students with relatively weaker English ability should be taught with mixed-code. The paper intends to give a wider viewpoint on how and why code-switching is used in English language classroom.

Cheung Ka Hei

Politeness and Political Correctness in Donald Trump's Tweets Addressing the Coronavirus during the COVID-19 Outbreak

Donald Trump, the former American President, and a social media fanatic, always expresses his political views on social media. Such platforms not only allow him to achieve his political goals via online political campaigns, but also help to maintain his 'face' or attack others' 'face' through posting his 'face-saving' or 'face-threatening' remarks (Brown and Levinson 65). This essay explores the impacts of Political Correctness to the 'face' of Trump himself or the addressee through identifying the types of Politeness and Impoliteness Strategies employed by Trump when discussing the Coronavirus during the COVID-19 Outbreak. A qualitative research design is adopted to analyse Trump's Coronavirus tweets from 2020 to 2021. The findings of the study have revealed that Politeness Strategies, like Positive and Negative Politeness, are used to formulate 'face-saving' or politically correct tweets for maintaining the 'face' of Trump as a politician who facilitates the enforcement of government policies in diplomatic manners. On the other hand, four types of Impoliteness Strategies, which are Bald On Record Impoliteness, Positive Impoliteness, Negative Impoliteness, and Sarcasm or Mock Politeness, are applied to formulate 'face-threatening' or politically incorrect tweets for promoting Trump's 'face' through attacking the 'face' of the addressees.

Choy Sin Yee

A Critical Discourse Analysis of Boris Johnson's Speeches on Brexit

This paper takes a critical discourse analysis (CDA) approach to investigate the United Kingdom Prime Minister Boris Johnson's speeches that helped him gain support for Brexit. Boris Johnson established a historic milestone by leading the UK withdrawal from the European Union. He played an influential role in gathering support for the 'Leave' campaign in the months launching the referendum. He aimed to save the UK from its economic downturn. However, some politicians, economists and UK residents oppose Brexit as they are anxious about Brexit potentially damaging the UK's economy in the long term. Boris Johnson had the urgency to align people with him and gain people's support for Brexit. Language is the key mechanism through which one can make use of power and show vengeance to the powers exercised in the society by the dominant groups. An examination of the strategies of Boris Johnson's speeches reveal how he persuaded people to support him and Brexit.

Dong Qi

Filial Piety and Revival of Confucian Ideology in China: A Case Study of the Film *Hi, Mom*

Using the framework of critical discourse analysis, this paper analyzes the mother-daughter dialogues in the Chinese Film *Hi, Mom*, and explains them in the socio-cultural context with the revival of Confucianism in contemporary China. This paper argues that in the film *Hi, Mom*, with Jia Xiaoling in the role as a daughter, is constructed as an image of a filial child in conformity with filial piety of Confucian ideology. This discourse construction in mass media is conducive to enhancing the edification of the people by Confucianism which supports the maintenance of family and social orders.

Duan Xu

A Linguistic Analysis of Verbal Humor in *Desperate Housewives* Based on the Theory of Humor and the Speech Act Theory

This paper mainly analyzes verbal humor in *Desperate Housewives* from a pragmatic perspective of the theory of humor and speech act theory. It introduces three theories of humor, namely the superiority theory, the relief theory and the incongruity theory. However, analyzing language itself and using merely theories of humor cannot explain the generation of verbal humor. Therefore, speech act theory is introduced to analyze verbal humor in specific contexts from a pragmatic perspective. The data of this paper is selected from three scenes in *Desperate Housewives*. The verbal humor in the three scenes will be analyzed through the cooperation of the theory of humor and speech act theory, so as to better understand humor in communication. It not only improves our ability to appreciating humor, but also improves the effectiveness of intercultural communication through analyzing verbal humor in American television series.

Fung Pui Yee

French Language Policy to Non-Chinese-Speaking Students in Post-Handover Hong Kong

HK experienced a drastic change of French language policies after 1977. Education policies in relation to ethnic minority students and French language have been underexplored. The policy of enforcing a compulsory Chinese curriculum to the non-Chinese-speaking (NCS) students is the main cause of the shrinking of the French curriculum. This essay explores the political implication of the implementation of the said Chinese language policy to these NCS students and its impact on French teaching in the local school system. That NCS students must learn Chinese is the outcome of the decolonization process. The status of Chinese must be raised in the Chinese regime; the status of French should be lowered. The vulnerability of the French teachers in the whole process of decision-making is obvious. The voice of teachers play a very minor role. French education has always been peripheral and the government interferes freely. First, the imbalance of power is due to the fact that French is not an international language and lacks its bargaining power. Secondly, the population of French learners is limited to the minority groups, the NCS students. Thirdly, the argument that Chinese is a lingua franca in HK is undeniably strong in terms of linguistic, political, and social perspective. All these contribute to the disappearance of a French curriculum in the local system.

Hon Wing Yi

How Does Kongish Fit in the Polyglossia of Contemporary Hong Kong?

In recent year, it has become readily apparent that Kongish gained growing popularity in Hong Kong. Kongish is a hybrid form of English and Cantonese that used in computer-mediated communication in Hong Kong, which is slightly different from the Hong Kong English. This paper analyses the usage and the push factors of using Kongish in computer-mediated communication in the context of contemporary Hong Kong. The purposes of this paper are to find out the linguistic variation that is used in Hong Kong via instant messengers and attempt to understand the reasons of choosing to use Kongish instead of using English or Chinese in the online communication with peers. In particular, I

want to discover the relationship between Konglish and the concept of polyglossia in recent year under the circumstance of having advanced technological development. Methodologically, the computer-mediated communication of four interviewees were recorded for analysis and a number of preset questions were asked in order to get further information.

Hu Enda

Multimodal Study on Chat Apps

This is a multimodal study on chat apps under the frameworks of social semiotics and systemic functional linguistics. The study contains a general summary of meaning-making modes in the context of online chatting and analyses on four empirical examples, including the “yyds” abbreviation in 1) text-only mode; an image message in 3) image only mode; an emoji in 5) image with non-verbal messages and the @ function in 9) non-verbal messages. Examples are discussed to answer two questions: Firstly, what are the modes a user can adopt for online communication? And secondly, how can these modes fulfil the purpose of meaning making in each context? The study shows that there are mainly nine forms of meaning making in the online chatting context; transformations and transductions may occur in use and modes have various potentials for meaning making under different contexts.

Huang Jian

Metaphors Teachers Live by: A Comparative Case Study of Metaphor Use between Zoom Class and On-Campus Class

Many overseas students are forced to take Zoom classed due to campus lockdowns caused by the COVID-19 pandemic. Many parents and students are worried about online teaching quality. Teacher talk is vital to teaching quality and is one of the significant sources of students' language input. The provision of simplified input by teachers is conducive to students' comprehensive input. In addition, metaphor is also an important method for students to learn language because metaphor can help students to understand teacher talk in this way: metaphor draws connection between abstract concepts and students' daily concrete life experiences, making these concepts more acceptable and intelligible. By making the comparison of one on-campus class and one Zoom class taught by the same teacher from the same course on Youtube, the study found that the quality of teacher talk of Zoom class is better than that of on-campus class since the teacher uses metaphor more often. And he simplifies the complex concepts by using structural and ontological metaphor in “Explanation and Instruction” more frequently in the Zoom class.

Huang Yiwen

Are Network Buzzwords All about Playfulness? Carnavalesque Translanguaging of Secondary School Netizens

This paper is to explore the sociolinguistic motivation behind Chinese secondary school netizens' use of network buzzwords in a school context despite their teachers' language prohibitions. The data are drawn from observations of class interactions and ethnographic interviews of four students at a secondary school in Shenzhen. Through the lens of translanguaging, I classify four types of buzzwords

and analyze students' purposes of bringing this Low language into the High language context of the school. The findings can be interpreted with Bakhtin's notion of carnivalesque.

Jin Yilin

Reading the Playfulness of *Danmu* on Bilibili.com

Danmu, a special form of computer-mediated communication, has enjoyed great popularity among young people on Bilibili.com and spread to other main multimedia sites such as WeTV and iQIYI. Unlike common asynchronous comments, *danmu* creates an atmosphere where users can immerse themselves in "real-time" online interactions with others anonymously while watching videos. This qualitative study is based on semiotic modes from the affordances of Bilibili.com and users' innovative practices on textual and visual-graphic phenomena. Findings reveal that users post their self-styled subtitles spontaneously, use existing semiotic modes in innovative ways, and even create whole new symbols to make playful interactions with others. The essay aims to explore the playfulness of an innovative commenting system that combines social media with video contents in the Asian subculture context.

Kam Yi Kwan

A Linguistic Analysis of Joseph R. Biden's Language in the United States Presidential Campaign

Language is often seen as a persuasion device. Presidential language is the language suggested to be used by a president or presidential candidate to engage, communicate with or influence the public (Wilson, 4). In the political campaign, presidential debate takes an important role. Through the debates, the audience could not only know more about the political beliefs of the candidates but also the true personality of themselves. In order to gain voters in the political campaign, how to arouse the public sympathy by using the candidate's own language in the debates is crucial for the success (Sartika, 412). This paper analyses Biden's language in the 2020 United States presidential debates. By examining Biden's language use by comparing it to Trump's through Antconc and Aristotle's rhetoric, this paper discusses the communicative qualities and pragmatic phenomena of Biden's language. The result indicates that Biden takes advantages of using 1st person plural pronoun 'we' to unite people; medium to high value modulation 'will' and 'should' to affirm his beliefs and policies; and the understatement to disagree or accuse to show his politeness and diplomacy. To conclude, the findings of this paper appeared to be that Biden shapes himself as a sophisticated, caring and loving leader, who not only understands Americans' needs, interests and hopes but also acts as a role model to embrace, respect and love, and thus gain votes.

Kwok Wing Sheung

A Qualitative Investigation into the Reasons why Educated Young Adults in Hong Kong Use Kongish in Daily Communication

Kongish is "[a] blend of English and Cantonese" which was born in Hong Kong in 2015 (Sewel & Chan 598). It rapidly spread among the young generation and has become their common language. Due to the fact that the data presented by other scholars and students in analyzing the reasons of using

Kongish of a particular group in a comprehensive way appears to be somewhat thin, I have conducted a qualitative investigation into the reasons why educated young adults in Hong Kong use Kongish in daily communication. Considering the adoption of Liberal Studies and cultural dilution, the interviewed young adults use Kongish to represent Hong Kong identity and resist the loss of local creation. Typing Kongish is also quick and convenient which aligns with the fast culture of this generation. Furthermore, they can make it humorous and playful when texting their friends. Such subgroup culture is one way to preserve their creation so that it can bind the community of Kongish users. By applying ideas and examples from individual interviews with educated young adults, I will show and elucidate that local identity, in-group culture and playfulness are the reasons for using Kongish in daily communication.

Kwong Cameron

Naming Hong Kong's Luxury Shoebox Apartments

This essay surveys the history of Hong Kong residential building names. Because of Hong Kong's unique bilingual environment, most Hong Kong buildings have an English name. It is found that there have been various trends for naming residential buildings in English during different periods in Hong Kong's history. This essay examines these trends and discusses possible reasons why they emerged. In particular, this essay discusses how the naming trends can be explained by Jan Blommaert's theory of emblematic versus linguistic functions of names in a globalized world.

Lai Kwok Wa

An Analysis on the Possibility of Making Kongish a Creole Language in Hong Kong

Kongish firstly appear in 2015 after the formation of a Facebook page called 'Kongish Daily' and was widely used among the public in Hong Kong. In the recent years, the unique linguistic features of Kongish have been recognized as being a language variety in Hong Kong. Having the characteristic of the mixture of English and Chinese (Cantonese), Kongish can be defined as a pidgin language. However, researchers rarely focus on the possibility of the future development of this pidgin language becoming a creole language in Hong Kong.

Lam Ka Foon Matt

Anxiety & Nervousness: Exploring the Interplay between One's Perceptions of English Accents and Neoliberal Ideologies from the Perspectives of Local English Teachers in Hong Kong

Do English teachers experience anxiety over their accents when it comes to speaking in English? This paper reports on a qualitative study into people's perceptions of English accents and language ideologies from the perspectives of two local English teachers, focusing on how the interplay between the two drives both English teachers to position themselves within a global economy of English accents. Using the two participants' narratives of how their perceptions of different English accents and lived experiences in Hong Kong, the findings revealed that both participants' desires to have a native-like accent were affected by the positive images associated with native accents and their intimate connection with high levels of proficiency in English. It was also suggested from the data that both

participants regarded native accents as symbolic capital which might turn into economic and social capital (Bourdieu, 1991) for their professions. An ideology of accentlessness was also discovered from one English teacher's narratives, suggesting that speaking English 'without an accent' might be discouraged in Hong Kong. Furthermore, both participants showed signs of nervousness which might be closely related to neoliberal ideologies. This paper also calls for the need to delve more deeply into an analysis of the interplay between one's perceptions of English accents and language ideologies.

Li Mingyang

A Reflection on Communicative Relativity: An Integrational View

The proposal of communicative relativity highlights functional differentiation of languages in intercultural situations, showing that language can not only influence people's world views but also their actions and beliefs. Communicative relativity is adopted to account for some issues related to intercultural communication. This article uses integrational linguistics theory as a lens to see whether communicative relativity can explain those issues in a satisfactory way. Integrational linguistics is founded by Roy Harris and can always provide an opportunity to rethink the orthodox linguistic theories. From an integrational point of view, there are mainly two aspects of communicative relativity that are rejected: firstly, communicative relativity implies that signs (or words) pre-exist in the language system and are the same to the speakers, thus shaping or influencing people's mind and actions in the same way; secondly, communicative relativity contends that peoples do different things because they speak different languages and belong to different speech communities. Language is treated as something shared in the speech group, and this can lead to discriminations and stereotypes. At the same time, communicative relativity underlines hearability of other languages, signifying the importance of acknowledging others' perspectives, which integrational linguistics would generally agree with. In the end, it suggests that further study can help us gain a holistic understanding of integrational linguistics as a framework and integrate it fully into the critiques of communicative relativity.

Liang Yingxin

Pragmatic Study on Hedges in English News on Epidemic from the Perspective of Adaptation Theory

Hedges are of essential linguistic strategy in our regular interaction, the recent high-profile epidemic news are no exception. The purpose of the study is to investigate the adaptation to various factors made by journalists while utilizing hedges. Using a qualitative corpus analysis, this study analyzed the application of hedges in English news on COVID-19 adapts to various contextual correlates. 542 pieces of news release on Hong Kong epidemic situations were collected from January, 1st 2021 to March, 30th 2021 under the item COVID-19 of news.gov.hk, which is one of the most authoritative media on the topic. The employment of hedges in the self-established corpus was found to achieve communicative goals, which consist of hedges as adaptation to objectivity within the physical world, and hedges as adaption to writers' mental worlds. This study is conducive to enriching pragmatic research on hedges in English news on the epidemic. Moreover, this paper can not only assist reporters

to appropriately use hedges, but also help readers to correctly understand those news.

Liu Qiqi

Discourse Analysis of Internet Jargon in the Chinese Internet Companies

Internet jargon refers to a collection of vocabulary frequently used by all people engaged in the Internet industry. Chinese Internet companies are expanding rapidly, and their management systems have not kept up. In order to strengthen the internal recognition of corporate culture, to instill business models to investors and the public, they exaggerate what they have done to obtain more investment. Abuse of Internet jargon started here. This paper is to talk about whether Internet jargon is necessary or not in the Chinese internet companies. Discourse analysis of ByteDance company annual party's public speech has been analyzed. Though Internet jargon is beneficial on the cultural and economic level, it also adversely impairs the improvement of Internet efficiency, erodes Chinese and raises the threshold for dissemination of Internet knowledge.

Liu Yongjian

“You are not qualified to say that you are a professional English major, if you fail the TEM-4&8”: A Narrative of an English Major in China under Heavy Anxiety and Pressure

In an analysis of one interview with Olivia and me, we co-construct our feelings towards English proficiency tests which are required by English majors. Our feelings involve a series of negative emotions caused by those tests. We discuss the limitations of English proficiency tests, as sources of pressure, due to lack of practicability, their expensive price and their short expiry, or that fact that test-takers have only one chance to pass the test. We share an ambivalence between the exam-oriented English instruction in present-day China and the real purposes of English as a communicative instrument; The study also reflects that the language and education policy in China is not beneficial to engage with international communication.

Lo Wai Tat

Practise What One Preaches: An Investigation of Attitudes of Hong Kongers Towards the Hong Kong English Accent

This study aims to investigate Hong Kongers' attitudes towards the Hong Kong English (HKE) accent in two main areas - education and work. The target participants in this study were middle-aged professionals or workers in professional fields with tertiary education, and many of them are parents as well. An online questionnaire was administered to find out the demographics of participants and their attitudes towards the HKE accent. The respondents believed that the HKE accent did not affect their ability and confidence in communicating in English, and it is highly acceptable in both education and work. However, while they believed that the use of the HKE accent should be allowed in the workplace, it should not be used in education. They also reported that their HKE accent was perceived as unattractive both by themselves and by their listeners and it had negative impacts on their careers. If given a choice, they would prefer their children to study at international and overseas schools, in order to acquire the British accent (RP). This study discusses the perceived higher status of an L1

accent which can be the reason behind the contradiction of preferring RP when the personal experiences of the respondents did not show any drawbacks on having an L2 accent. The HKE accent as a solidarity marker in Hong Kong is also discussed. Many respondents agreed it represented the Hong Kong identity and some believed it should be recognised as a valid variety of English. It can be argued that Hong Kongers do not practise what they preach - 'The Hong Kong English accent and the Hong Kong identity are acceptable, but not good enough for my children.'

Lui Ki Ki

Affordances and Challenges of Incorporating Drama Education into English Language Teaching

This paper examines the affordances and challenges of incorporating drama into English language teaching. The affordances are analysed in terms of past experiences, present realities and future anticipation. I argue that drama education is central to develop students' 21st century skills (The 4 C's of Education - Creativity, communication, collaboration, critical thinking), which are illustrated with empirical evidence. The challenges are analysed in terms of time, acceptability of traditional teachers, as well as feasibility and practicality due to a sophisticated examination curriculum. These findings suggest a need to strike a balance between drama education and traditional teaching.

Nie Jingru

A Study on Cosmetic Advertising Language Features

Due to the fierce competition in the cosmetic industry, more and more sellers choose to use advertising to promote their products and increase their customers' brand awareness. In order to attract consumers' attention, promote and sell products, the use of cosmetic advertising language is different from other everyday words. This thesis takes cosmetics advertising as the research object through the analysis of a large number of examples from the perspective of linguistics to explore its vocabulary and rhetorical features. The analysis also explains psychological, social, cultural and other factors in the formation of cosmetic advertising language art.

Pan Shangshang

Agreement for Disagreement: An Ideological Analysis of Negative Comments in the Yang Li Incident

Yang Li's joke that men are "ordinary but confident" in her stand-up comedy accidentally caused a big online controversy. Her supporters see this as a victory for women's right to judge men, but many people dislike her for various reasons, and some people even wrote to the government to report her for being sexist and stirring up gender antagonism. Why can a simple sentence in a performance known for offence provoke such a backlash? I gathered common objections and summarized their reasons, from which I extracted the values they held to oppose. I found that these objections ignored the inherent irony function of stand-up comedy and believed that Yang Li is first and foremost a public figure. On an influential stage, they reason, she must realize the public responsibility and follow a certain way of speaking. But such calls for harmony are exacerbating the polarization of opinion.

Sze Yuen Fai

2019 Yuen Long Attack - A Comparative Analysis of News Representation in English

A large-scale attack took place in Yuen Long MTR station in Hong Kong on 21 July, 2019. Not only did it cause serious damage and casualties, it also triggered much social discontent and hatred, leading to a series of protests and riots. As a medium of conveying meanings, language has the capacity to affect people's perception of an issue. This paper analyses two news articles reporting this attack published by South China Morning Post and the New York Times. They were both published on the following day after the attack - 22 July, 2019. To compare the news coverage of this attack in a meaningful way, both Hong-Kong-based and non-Hong-Kong-based news sources are included. A detailed analysis is conducted, focusing on aspects such as the number of news partakers reported, their corresponding roles, the sequence of events presented, and historical importance embedded. By probing into aspects like these, this paper encourages further exploration of the attack that has severe and lasting impacts on Hong Kong society. Most importantly, it brings about insights into how the power of language can bring about different news representations of the same incident.

Tam Ka Man

Kongish and Identities

The purpose of this paper is to discuss how attitudes towards the use of Hong Kong English (Kongish/HKE) change from 2015 to 2020 and how identities impact attitudes towards Kongish. Hansen Edwards (2016) conducts a quantitative study pre and post Umbrella Movement to explore the changes of identities and corresponding attitudes towards HKE. It is suggested that ethnic identity (identification as a Hong Konger) lies at the heart of acceptance and use of HKE. A positive relation of Hongkonger identity and acceptance of HKE is suggested. My research is a continuation of Hansen Edward's research. In this study, interviews were conducted with three Hong Kong residents to explore their attitude changes towards Kongish from 2015 and their relations with identities. The interviews reflect that the usage and acceptance of Kongish surges and that these changes match correspondingly with the boost to Hongkongers identity recognition.

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Tam Kwok Ho

A Study on the Linguistic Attitudes of Non-Native English Speakers in Hong Kong towards Varieties of English

This research study aims at investigating and ascertaining the reasons for an exonormative linguistic attitude of a group of Cantonese-English bilinguals in Hong Kong. Research studies on the linguistic demographics in the city have reported that those speakers whose first language is not English favour

the native forms of the language, namely the American and British varieties (see, e.g. Chan, 2013 & Groves, 2011). Informants were asked about their linguistic background and preferences for using given English varieties on various occasions and the reasons for their choices. It was found that native varieties, the American and British forms, were favoured over Hong Kong English. Such a scenario was due to the ideology that native forms are the only standard as well as the socio-cultural situation in Hong Kong. On the other hand, Hong Kong English, despite being a stigmatised form, is getting recognised and regarded as an entity reflecting Hong Kongers' cultural identity.

Wang Xinyi

Transcribing as a Playful Subversion to Consumerism: A Case Study on *Shiliji*'s Vlogs

This essay discusses the linguistic practice of transcribing as a playful subversion to the problematic aspects of the ideology of consumerism. The data are collected from vlogs made by *Shiliji*, a famous online celebrity. The transcribing subtitles in his vlogs consist of traditional Chinese characters, transliterated foreign words, emoji and other signs. The aim of this essay is to discuss the motivations and implications for using the transcribing practice to express people's critical thinking of consumerism in a sarcastic manner. I am also particularly interested in how the creative and dynamic linguistic process challenges the cultural values of cosmetic companies. In addition, I analyze the comment sections in *Shiliji*'s vlogs as a translanguaging space to see how participants make creative use of their language resources and engage in this translingual practice. Methodologically, this essay mainly applies the lens of translanguaging to analyze the data of two comment topics in *Shiliji*'s vlogs: a parody of web celebrities and a degrading style of pronouncing cosmetic brand names. I argue that the subversive nature of the transcribing phenomenon is significant for investigating the social-cultural context in social media platforms in China.

Wong Kam Hing

Hong Kong People's Language Attitudes towards English - Is There Any Bias?

In Hong Kong, many people regard commanding proficient English as crucial in achieving academic and career success. Consequently, Hong Kong people are usually evaluated by their English proficiency at work and at schools. Therefore, an accurate evaluation on others' English proficiency is important. However, people's evaluation is not always objective, and may be affected by other non-language factors such as physical appearance and skin colour of speakers. The present study aims to explore Hong Kong people's language attitudes towards English, and whether bias exists when they evaluate other people's English proficiency. Six bilingual Hong Kong education psychologists were invited to attend a structured focus group interview to explore what factors they thought were related to English proficiency. The interview consists of two parts. In part 1, participants evaluated unknown speakers based on surface information such as photos of the speakers and the school they attend. In part 2, participants viewed the performance of the speakers and were asked if they changed their judgements. Results show that in the participants' minds, English proficiency is related to speakers' education background, physical appearance, skin colour, and family background. Understanding the result of this study allows people to be more aware of their own linguistic prejudice in evaluating

others' English ability at work and at schools.

Wu Zhipeng

Please Mind the Gap: The Suppressed Speech Today

Oracle is the antithesis of myth, as defined by Roland Barthes. Myth stands for oppressor's speech, while oracle is a speech read in an emancipative and rebellious way to expose ambivalence and power disparity of reality. Oracle is 'good', and myth is 'evil' in this sense. Oracle is also the shelter of speech that has been ignored, censored, forbidden, and driven out of discourse by power. This essay attempts to read a warning sign from an MTR train as an oracle today and reveal the unconscious and ideological behind the sign. Furthermore, by drawing resources from Jacques Lacan and Roland Barthes, a mechanism for attacking of the form of language can be realized through the re-reading of metonymy and metaphor. Finally, the origin of the oracle remains a question to be explored.

Wu Zhuohang

Gender and Ideology in Translation: A Case Study of three Chinese Translations of *Dubliners*

Feminist translation study has invited heated discussion in the past few decades. It was originated alongside the development of the western feminist movement, during a time when translation study turned its focus to cultural study and thus created a great environment for developing feminist translation study. In China, there are also studies that concern a feminist translation approach. However, due to historical and socio-cultural differences, feminist translation studies within China are bound to be different. This essay attempts to investigate the potential differences by comparing three Chinese translations of James Joyce's *Dubliners*, among which two of the three translators are female. In *Dubliners*, female characters are usually depicted in relation to men and end up being victims of a patriarchal society. It provides a great opportunity for feminist translation researchers to analyze how differently female and male translators see the oppressive life of the female characters in *Dubliners* and adopt different translation strategies.

Xiao Yuge

Visual Grammar and Visual Argument: A Multimodal Analysis on Two Posters of *Mulan*

This research discusses the arrangement and combination of visual elements in *Mulan*'s movie posters which are exclusively released in two respective countries. The analysis on images, taglines, layout, possible symbols, and the relations between them reflects the unique perspectives of the poster producers. The results show distinct differences as follows. The producer of poster one intends to present the movie *Mulan* as a fantasy story in Disney, and considers the viewers as outsiders by displaying attractive appearance of the protagonist, inserting gender symbols in visual elements, and avoiding implied interaction with the viewers. The story is told on the individual level, from the perspective of a brave woman who reconciles a dual image between the feminine and the masculine. The producer of poster two presents the movie *Mulan* as a historical story on a national level to fulfill a sense of ownership for the targeted audience. By displaying a positive and masculine image of the protagonist, high civilization of a nation, and evident interaction with the viewers, the poster intends

to arouse patriotism and national pride within the viewers.

Xu Jia

Functional Analysis of Code-switching as a Communicative Strategy: The Case of *The Big Bang Theory*

Most of the recent studies on code-switching focus on two or more specific languages, few on the functions of code-switching without specific languages. The present study is aimed at finding the functions of code-switching which happened in the famous American TV series *The Big Bang Theory*. All the scenes used in data analysis are transcribed in the written form. The scenes with code-switching were identified, translated, analyzed and then categorized according to various functions they show in their background and context. The basic analysis of functions in code-switching can be referred to from the works by Nilep, Gumperz, Blom and Auer. The finding shows that although code-switching happened among different languages, the functions of code-switching can be summarized as follows: switching for showing off abilities, for reconstructing information, for indicating emotion, for changing relationship and for better communication. This study hopes to give a more detailed insight into the functions of code-switching in the specific context rather than specific languages.

Ye Xining

The Music-Enhanced Approach and English Pedagogy: An Exploratory Study with Songs and Singing in Facilitating the Learner's Willingness to Speak

Understanding how to motivate English learners to speak with confidence has become one of the most heated topics associated with English pedagogy. In this study, I conducted an experiment based on music-enhanced pedagogy with an adult English learner who has basic English knowledge, and completed an interview with the participant to collect feedback on the effectiveness of teaching. In completing the procedures, to facilitate the learner's willingness and confidence to communicate in English, I advance the pedagogy with innovation based on the music-integration approach and set the original principles to apply in this methodology.

Yip Ying Tung

A New "COVID" Online Teaching Era: Any Change on Teachers' Attitudes on Using L1 in Teaching English?

Employing L1 in second language teaching has long been a controversial issue. Various parties hold different perceptions and no consensus is reached. Starting from 2020, given the outbreak of the COVID-19 pandemic, a prominent shift towards online teaching has emerged around the globe as schools have been suspended and normal face-to-face teaching has been prohibited. The educational sector has thus entered a "new era" of online teaching. As time goes on, many schools and teachers have started to question the effectiveness of online teaching to young kids and discuss the use of L1 in supplementing online lessons. Hence, this study not only examines teachers' attitudes on the use of L1 (Cantonese) in second language (English) teaching in Hong Kong primary schools, but also investigates any possible changes on their attitudes owing to the shift towards online teaching.

Questionnaires were distributed to 10 Hong Kong primary schools' English teachers and 3 participants were invited to join interviews. Results showed that most Hong Kong teachers reported using slightly more Cantonese in English-language classes because of the interactional, time and technological changes of learning methods. However, the way they change depends on several factors, such as their years of experiences as a teacher and their previous attitudes to using L1 in L2 classrooms.

Yu Pui Yan

Exploring How Diversified Language Proficiency of Newly Arrived Children in Hong Kong Affects Their Completion of a Cooperative Drawing Task

Students' learning is increasingly disparate in connection with language, nationality, and cultural background. There are many studies about the relationship between learning and linguistics, and most of them focus on cognition, culture, and social integration. The objective of this study is to explore how varying language proficiency influences newly arrived students' completion of a cooperative drawing task. The research was a multiple case study in which 6 students were divided into 3 groups according to their English level. A simple cooperative drawing task was assigned and was audio-recorded. The completion of the task was assessed based on the percentage of correct responses. The result from the drawing task indicated that: (i) the completion of the cooperative task is related to the level of students' English proficiency; (ii) the English communication between the weaker students was limited in the cooperative drawing task; (iii) the group with higher English proficiency was able to communicate with varying sentence patterns and strategies. The result highlights the importance of further assistance to the students with lower English proficiency in different subjects to raise the effectiveness of their learning. This study contributes significant knowledge to the education of new immigrants in Hong Kong. The implication of the findings for newly arrived students' language teaching and classroom practices are discussed.

Yung Lok Tin Oliver

Hypocrisy of Our Times: The Perpetuation of Patriarchal and Heteronormative Ideologies in Rotten Tomatoes User Reviews of the LGBTQ+ Superhero Television Series Batwoman

Postfeminist discourse claims that feminism is no longer relevant in contemporary society- an assertion that may seem somewhat convincing considering the increasing representation of LGBTQ+ and female characters in media. However, many dominant ideologies continue to be unnoticed by the general public, and they continue to perpetuate such ideas in the public discourse. To demonstrate this situation, this research investigates negative user reviews of the LGBTQ+ superhero show Batwoman, taken from the review-aggregation website Rotten Tomatoes. These reviews cite the show's portrayal of gender and sexuality to be unsuitable for the superhero genre. Three recurring themes in user criticisms were identified- an overemphasis on the gender and sexuality of Batwoman, the 'Mary Sue' traits she possesses that indicates a lack of characterization, and the demeaning portrayal of male characters to elevate the female characters. A feminist discourse analysis approach revealed the presence of many double standards in such criticisms, for the portrait of an ideal superhero show generated by users does not match conventions of the genre in reality, and subsequently these user reviews can be viewed as a

masculinist backlash that reinforces patriarchal and heteronormative ideologies.

Zhang Shiyu

Decoding Visual Grammars - A Multimodal Discourse Analysis of the Covid-19 Vaccine Poster in Hong Kong

Multimodal discourse analysis, a relatively new theoretical perspective of discourse analysis based on Systemic Functional Linguistics, is suitable for both written and visual discourses. With Kress and van Leeuwen's visual grammar as the theoretical basis, this paper will take the Covid-19 vaccine poster in Hong Kong, which blends various semiotic resources like colors and languages, as a multimodal discourse and discuss it from three aspects - representational meanings, interactive meanings, and compositional meanings. In doing so, this paper aims to answer the questions of what visual features and strategies are employed and what sociocultural realities and ideologies in the Hong Kong society are hidden in the advertisement. With those being understood, this paper may work to deepen the readers' understanding of visual grammar theory and its application, and to improve the reader's ability to decode multimodal visual designs so as to extract more information out of a single image and avoid being tricked by propaganda.

Zhang Yu

Two Chinese Overseas Students' Media Ideologies of Translanguaging in Online Communication

This essay is devoted to the investigation of two Chinese overseas students' diverse media ideologies of translanguaging expressions, which are embedded with foreign emblems. I conduct surveys and interviews with two Chinese students in the UK to gain insights into their ideologies of translanguaging in online communication. These ideologies are related to their decision-making of using or not using translanguaging. This study shows that they have ideologies of young age, impoliteness and cultural purity when they refuse to use translanguaging in online communication. The two participants report that they hold ideologies of time and effort saving, anti-racism and uniqueness for certain communities when using translanguaging. I analyse the reasons why there is an inconsistency between the two participants' ideologies of translanguaging and the previous findings and quantitative data collected from *Baidu Index*. This analysis takes the perspective of their unique identities and their physical locations. I also analyze the impact of translanguaging on Chinese standardization. I close by contending that much more efforts should be made on translanguaging to refrain from cultural interference and keep it developing as a human instinct.

Zhu Ling

A Multimodal Discourse Analysis of the "Lipsticks King" Jiaqi Li in Live Streaming E-Commerce Register

Due to the Covid-19 pandemic, 2020 witnessed another peak in the sales revenue of live-streaming e-commerce in China. Meanwhile, more and more people join in live streaming but only a few achieve phenomenal success. This article will conduct a multimodal discourse analysis of Jiaqi Li, who is a key opinion leader in the cosmetic and toiletry industry, to unveil his rhetorical charisma from the

angle of his gender advantage and ethos. I will also elucidate the *baifumei* identity that he shares with Chinese female customers through three examples in live streaming register. All these rhetorical strategies help him align with his female audience and further cultivate customer attachment and loyalty. With a large customer base, Jiaqi Li himself developed into a “human brand” (Thomson 104), a signifier of live-streaming e-commerce and an emergent phenomenon in the online shopping context. Vendors take advantage of the semiotic meanings of his name and photos to promote their products.

Zuo Yiwen

The One without Misogyny: How Jacinda Ardern Performs Femininity as a Female Political Leader

Past research has indicated that masculinity is deep-rooted as the institutional standard in the male-dominated domain of politics. As a result, misogyny permeates the political culture. Even female political leaders would degrade feminine attributes (e.g., softness, empathy) and perform masculinity (e.g., toughness, aggressiveness) in order to play the game acceptably and appear to be as competent as their male counterparts (Fletcher 653). Conversely, Prime Minister of New Zealand Jacinda Ardern subverts the masculine standards and performs femininity reflexively as a female political leader. In this research, empirical data collected from photographs, interviews, and public speech transcripts indicate that Ardern’s appearance represents female charisma that visually differentiates her from male political leaders as well as masculinized female leaders. The implicit or explicit self-categorization (e.g., mom, female, woman) is also perceived as a crucial aspect of her feminine performance. By redefining stereotypical feminine traits, such as motherhood and chastity, Ardern’s new image of femininity further empowers a new generation of Kiwi girls and women who are now able to aspire to pursue professional and successful careers in male-dominated domains while representing female charisma.

Panel Moderators and Facilitators

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