

Abstracts of Oral Presentation

Part A: Literature

CHAN Pui Ki, Hera

Completing the Nigerian Narratives: Examining Gender Constructions in Chinua Achebe's *Things Fall Apart* and Chimamanda Ngozi Adichie's "The Headstrong Historian"

Chinua Achebe's *Things Fall Apart* (1958) and Chimamanda Ngozi Adichie's "The Headstrong Historian" (2008) both depict traditional Igbo life, showing how history can be reshaped through different gendered narratives from the precolonial period to the postcolonial period. In Achebe's *Things Fall Apart*, political, economic and religious realms are regarded as particularly masculine in precolonial Igboland, while Adichie's "The Headstrong Historian" reconstructs the postcolonial Nigerian narrative through presenting the marginalised female characters as the centre by depicting their rebellion of assigned gender roles in a patriarchal society, a reversal of gender politics in their economic contribution as well as political participations in the development of the Women's Council. Drawing on Judith Butler's theory of gender construction in terms of discriminatory representation of women in literature produced by men and the problem of gendered social obligations, this paper examines how Adichie's "The Headstrong Historian" completes rather than denounces Achebe's Nigerian narrative in *Things Fall Apart*, which reasserts the female voices in their social, economic, political participation in Igbo life. The paper further argues that she ultimately believes that the true power of cultural representation is the power to narrate Nigerian history and to perform their social identity. This paper will therefore look at multiple gender as well as social identities to complete the Nigerian narratives in precolonial and postcolonial times.

CHEN Juelin, Mabel

Exploring Japanese Female Diaspora's Silence in Julie Otsuka's *The Buddha in the Attic* and *When the Emperor Was Divine*

This paper analyzes the silence of Japanese diaspora women in *When the Emperor Was Divine* (2003) and *The Buddha in the Attic* (2011) by Julie Otsuka. This thesis draws on the theories of Avtar Brah, Malve Hon Hassel, and Jade Lee, including the concept of diaspora, as well as the study of silence in the first generation of Japanese immigrants. In Otsuka's two novels, she explores the reasons for Japanese immigrant women's apparent submissiveness and quietude in early twentieth century representations as working laborers and as internment people during World War II. These two books give a detailed description of their inner, ongoing psychological activity, which demonstrates they are sensitive and reactive. I will argue that Japanese diaspora women do not voluntarily maintain reticence, but instead cannot speak their minds due to language barriers, or their voices go unnoticed and unheard due to antagonistic political circumstances. This article aims to interpret the silence for survival purposes, renew the image of the muted Japanese immigrant woman who has been stereotyped as a silent group, and contribute to their portraits in history through Otsuka's depiction of their personality and inner thoughts.

DING Xinyi, Clarice

Analyzing Surveillance in (Neo-)Victorian Detective Fiction: From Arthur Conan Doyle's *The Sign of Four* and "The Man with the Twisted Lip" to Julian Barnes's *Arthur & George*

This essay analyzes the representation of surveillance in Victorian and neo-Victorian detective fiction within the lens of postcolonialism. Michel Foucault identifies the transformation of surveillance from physical discipline to the knowledge of subjection, which is developed by Caroline Reitz and Katherine Wees into the motif of analyzing (neo-)Victorian detective fictions. This essay applies their model of surveillance, develop the previous research in comparing two Victorian and one neo-Victorian detective fictions written in the late nineteenth century and the twenty-first century: "The Man with the Twisted Lip" (1891) as well as *The Sign of Four* (1890) by Arthur Conan Doyle, and *Arthur & George* (2005) by Julian Barnes. Through examining the foreign subjects in the detective narratives under the lens of surveillance, I argue that despite their similarity, Conan Doyle's "The Man with the Twisted Lip" and *The Sign of Four* negotiate the representation of English identity differently from Julian Barnes's *Arthur & George*, as the latter takes a step further and examines the very notion of Englishness itself.

FU Xinyue, Mary

From Ethnic Root to Multicultural Identity: Human-Land Affinity in *Minari* and *Eating Wildly*

Re-interpretation of Asian-American literature through the lens of ecocriticism is an emerging field. It mainly focuses on the ambivalent and fragile relations between the Asian diaspora and the American landscape as a result of historical oppression, othering, displacement and a lack of land ownership (Simal-González 91). However, human-land relation is redefined in Ava Chin's memoir *Eating Wildly: Foraging for Life, Love and The Perfect Meal* (2014) and Lee Isaac Chung's film *Minari* (2020). Drawing from Raymond Williams's definition of culture and material ecocriticism which upholds the narrative agency of non-human-others, this paper argues that affinity with a foreign land provides an opportunity to strengthen one's relation with one's ethnic root; furthermore, engagement with the American land renders it an arena for intercultural exchange, which facilitates the construction of Ava Chin's multicultural identity and subverts the lingering exclusionism and cultural hegemony in American society.

GAO Junze, Fisk

Trapped and Escaped: Reconstruction of the Protagonists' Life under Suffering in James Joyce's *Dubliners* and *A Portrait of the Artist as a Young Man*

This essay aims to decode the psychological world of three intellectual protagonists: Gabriel and Duffy in James Joyce's *Dubliners* (1914), and Stephen in *A Portrait of the Artist as a Young Man* (1916). All of these characters suffer from different types of paralysis, with their suffering functioning in different ways and leading each protagonist into their exclusive mindset. This essay also argues how in James Joyce's later work *A Portrait*, Stephen, in particular, suffers in a way that represents Ireland's political landscape. Moreover, to further explore the relationship between suffering and paralysis, I argue that the protagonists' different approaches to dealing with their suffering and paralysis not only lead them into different mindsets, but their suffering also enable them to mobilize insights that they get from suffering and turn them into meaningful actions, which eventually reconstruct their life.

GAO Shufang, Fanny

Identity Crisis of Japanese American Immigrants in Julie Otsuka's *When the Emperor Was Divine* and *The Buddha in the Attic*

A trend of research on Japanese American immigrants' internment history is emerging in diaspora literature, in which which cultural identity is interrogated. In this research, I examine how trauma is incorporated in the reshaping of cultural identity in Julie Otsuka's novels *When the Emperor Was Divine* and *The Buddha in the Attic*. This research is based on Stuart Hall's theory of cultural identity, investigating how Japanese American immigrants' identity is deconstructed and reconstructed during internment. In this research, the incorporation of trauma and identity is presented in the following three sections: trauma featured as reticence and repression, spiritual 'wokeness' represented by resistance and the reshaping of dual identities. The research also argues that by recalling the past and facing the traumatic history, Japanese immigrants find a way out of the dilemma and reshape their future.

GAO Weichu, Franklin

Exploring Japanese Americans' Identity Based on Assimilation in *The Buddha in the Attic* and *No-No Boy*

Japanese girls in Julie Otsuka's *The Buddha in the Attic* (2011) leave their hometown to marry Japanese American men abroad, becoming wives, mothers, and workers there. They try to become a part of western society but suffer unfair treatment because they are eastern strangers. Although they are working hard to pursue a decent life in western society like other Americans, there are problems caused by their Japanese identity. Similarly, the "No-No Boy" Ichiro in John Okada's novel also faces an identity crisis in America as a second-generation Japanese American. He admires other Japanese Americans' life because they could buy a house and become real Americans, but his family is filled with a sense of Japanese nationalism and his mother holds much hatred for America, which causes Ichiro's confusion over his identity. The two generations of Japanese Americans both try to become members of American society and confirm their identity by using assimilation strategies, and they confront many difficulties in the process, like language barrier and discrimination. This thesis argues that despite factors like language, discrimination and family that impede Japanese American women and Ichiro from identifying as Americans, they still struggle to become a member of the western society through assimilation strategies because they are influenced by local culture and community.

GUO Ying, Alicia

The Representation and Deconstruction of Savagery in Conrad's *Heart of Darkness* and *Almayer's Folly*

In his first novel, *Almayer's Folly* (1895), Joseph Conrad provides different perspectives on the notion of the savage through the depictions of the native Malay, the Arabs, and the half-white Malay girl. They all live relatively harmoniously with the only white European man, and they are no worse than him in terms of their appearance, language ability, and social behaviors. Conrad blurs the distinction between the so-called "savages" and the "civilized" in this novella. However, in his later novel *Heart of Darkness* (1899), the natives and the white men, who are converted from being civilized into savages, exhibit extreme savagery, and are depicted in acts of killing and cannibalism. Why does Joseph Conrad represent savagery so differently in these two works? This paper proposes that by representing the savage differently, Conrad is suggesting that the attempt to define "savagery" is useless. By analyzing these two works, I will argue that the different representations of savagery in these two novellas demonstrate that the terms "savage" and "civilized" are not limited to a particular group of people but are implicit within every individual.

HE Yiming, Phyllis

Stereotyping Oriental Female Bodies in Yoshiko Uchida's *Picture Bride* and Julie Otsuka's *The Buddha in the Attic*

This paper analyzes the orientalization of Japanese picture brides' bodies in Yoshiko Uchida's *Picture Bride* (1997) and Julie Otsuka's *The Buddha in the Attic* (2011). Drawing on Edward Said's theory of Orientalism, this paper explores how the Japanese female characters fight against racial discrimination by gaining agency of their own bodies through giving birth and doing physical labour. This essay also addresses the internal diversities among white characters. The co-existence of positive and negative white characters exposes the authors' attitudes towards the Japanese picture brides, which include sympathy for their painful sufferings and hope for a promising future.

HU Ying, Echo

Orientalism and Japanese Internment in Julie Otsuka's *The Buddha in the Attic* and Lauren Kessler's *Stubborn Twig*

Both Julie Otsuka's *The Buddha in the Attic* (2011) and Lauren Kessler's *Stubborn Twig* (1994) present the Japanese Americans' experiences of being discriminated against, and excluded from, the American society. Focusing on the resistance to the Orientalist ideologies of Japanese Americans and the different strategies they adopt, this essay draws on Edward Said's theory of Orientalism, and argues that although both works demonstrate the Japanese Americans' active resistance to discrimination and exclusion, the resistance strategies depicted in these two works are quite different. Through being silent and submissive, the Japanese Americans presented in *The Buddha in the Attic* occupy an invisible space and demonstrate a covert way to resist, while in *Stubborn Twig* the Japanese Americans become visible through pursuing personal careers and demonstrate an overt resistance to Orientalism by challenging stereotypes. Though the Japanese Americans from both texts still end up in internment camps during World War II, they demonstrate the possibility for blurring the racial boundaries and challenging the Orientalist ideologies.

HUANG Chen, Clove

An Exploration of Hybrid Identities in Joseph Conrad's *Heart of Darkness* and J. M. Coetzee's *Waiting for the Barbarians*

Instead of making polarized judgments between advancement and savagery, civilization and barbarism, science and superstition, hybrid identities offer an ongoing and fluid process of cultural amalgamation, assimilation and connection. Drawing on Homi K. Bhabha's concept of hybridity, this paper compares the hybrid identities in Joseph Conrad's *Heart of Darkness* (1899) and J. M. Coetzee's *Waiting for the Barbarians* (1980). The protagonists of the two works, Marlow and the old Magistrate, are analyzed as projections of cultural hybridism due to their ambivalent identities, both as the accomplices and opponents of colonialism. The more brutal figures, including Kurtz and Colonel Joll, are also analyzed as hybrid characters because, on one hand, they claim themselves as the embodiments of civilization and advancement; on the other hand, they tend to become depraved individuals under the influence of the colonized environment. Although both texts show that hybridism can either lead the characters into a humanistic realization of the brutal nature of colonialism or exacerbate their frenzy as loyal defenders of colonialism, I ultimately argue that while *Waiting for the Barbarians* criticizes colonialism in an implicit way, *Heart of Darkness* offers a more explicit condemnation against colonialism with its clearer settings and ironic message that the civility propagandized by the colonizers ends up being destroyed by the so-called barbarism.

KAUR, Kamal Preet

The Body Resists: An Exploration of Subaltern Resistance to Trauma in Mahasweta Devi and Arundhati Roy

Since the publication of Gayatri Spivak's 1988 essay "Can the Subaltern Speak?", the quest to find ways to seek a response from and fill the void of representation left by the silence of the subaltern has been pursued widely. This paper will examine how subaltern women living on the periphery of Indian society establish and recover their agency through their bodies. Characters' responses to traumatic events from Mahasweta Devi's *Breast Stories* (1997) and Arundhati Roy's *The Ministry of Utmost Happiness* (2017) are analysed to showcase subaltern resistance to state and social traumas. Both writers feature resistances that defy Eurocentric discourses around trauma and situate trauma responses in the respective contexts that inflict them. Dopdi, Gangor and Anjum's bold reactions to physical trauma and the implications of their actions in the social order of the nation are analysed to draw out a unified representation of fearless subaltern resistance against social and state-sponsored traumas in the Indian subcontinent.

KE Ningning, Phoebe

Hybrid Identity in Japanese Americans: An Analysis of *No-No Boy* and *The Buddha in the Attic*

By drawing on Homi Bhabha's idea of "the third space" and hybridity theory, along with Stuart Hall's theory of cultural identity, this paper will explore the differences in hybridity between first and second generations of Japanese Americans (also referred to as *issei* and *nisei*, respectively) in Julie Ostuka's *The Buddha in the Attic* (2011) and John Okada's *No-No Boy* (1957). These two texts complement each other as Ostuka's work primarily reveals *issei*'s hybridity before World War II, while Okada's work focuses more on *nisei*'s hybridity construction during and after the war. It is worth mentioning that in different historical periods, the *issei* and *nisei* show some tendency to a single fixed identity—Japanese and American identity, respectively. However, I argue that in the diasporic context, the two generations demonstrate different hybrid identities, in which the first generation, to some extent, actively engages with American culture; similarly, the second generation takes an active interest in Japanese root culture. As such, their hybrid identities challenge American hegemony and improve in some sense their marginalized position in the diasporic context.

LAI Chun Ho, Raz

Orientalist Discourse in Joseph Conrad's *Heart of Darkness* and V.S. Naipaul's *A Bend in the River*

This paper investigates the orientalisation of Africa through Joseph Conrad's *Heart of Darkness* (1899) and V.S. Naipaul's *A Bend in the River* (1979), and points to western ideologies and cultural hybridities as the main factors behind the characters' isolation. Edward Said's Orientalism is mainly applied to examine how the western characters execute the process of orientalising the African landscape and its inhabitants. In addition, Homi Bhabha's concept of hybridity assists in looking further into the protagonists' cultural hybrid identities. This study argues that Eurocentrism leads both novels' protagonists to orientalise Africa; however, their cultural hybridisation eventually causes alienation in their homelands. Concerning a postcolonial comparison of both Conrad and Naipaul's works, this paper provides a detailed analysis of Africa as the Other. The binaries between the civilisation of Europeans and the savagery of Africans are also revealed through the protagonists' dehumanisation of the natives. Ultimately, this paper analyses the main characters' self-awareness of experiencing alienation due to cultural hybridism, subverting Bhabha's hybridity as a negative outcome.

LAM Sze Yan, Gladys

Queering Asian-American Masculinities in David Henry Hwang's *M. Butterfly* and Ocean Vuong's *On Earth We're Briefly Gorgeous*

Asian American masculinity has been a critical topic in cross-cultural studies as well as gender studies. Previous studies have relied on the historical context to examine Asian American masculinities and bodies. However, not much attention has been given to the transformation of queer Asian American masculinity in contemporary literature. By analysing David Henry Hwang's *M. Butterfly* (1988) and Ocean Vuong's *On Earth We're Briefly Gorgeous* (2019), this research examines the movement of queering Asian American masculinities in contemporary texts between the twentieth century and the twenty-first century. Drawing on Judith Butler's ideas on the performance of gender, this research will focus on how Hwang and Vuong queer Asian American masculinities through the protagonists' bodies in different aspects. By taking a close look at the descriptions of the protagonists' bodies and their performativity in both texts, this research considers how Hwang starts to reveal the Asian American body covertly, while Vuong queers the Asian American body in a more overt way to embrace the possibilities of hybrid Asian gender identities in contemporary Asian American contexts.

LAU Ping, Kelly

Subverting the Occident in David Henry Hwang's *Chinglish* and *M. Butterfly*

This project provides new insight into David Henry Hwang's plays *Chinglish* (1989) and *M. Butterfly* (2012) by examining them through Orientalism. Both *Chinglish* and *M. Butterfly* grapple with a major concern of east-west cultural relations that tackle Orientalism in ways of reversing the power relations and stereotypes. The essay demonstrates how Hwang attempts to dismantle the trope of Orientalism yet reveals, at the same time, the complexity of reconciling the cultures of the east and the west ultimately. Hwang's two productions *M. Butterfly* and *Chinglish* draw on the escalating attention to the controversial discussion on cultural debates. Though scholars have provided a myriad of reviews on the two plays, most of them are based on gender-related issues or Asian American cultural relations. Not many critics delve into the topic of reverse orientalism and its implications. To address the gap, two research questions are formulated in order to analyze the two chosen texts. The first research question aims to find out if Hwang succeeds in dismantling oriental stereotypes at the end of the two plays. The second question focuses on whether the ways Hwang suggests to challenge Asian stereotypes to have others see past them offer ways of moving forward. I argue that Hwang manages to subvert Orientalism in his plays by reversing the gaze and altering the positions of Orient-Occident dominance. However, his intention may lead to a further intensified polarization of the east and the west.

LAU Yan Ting, Tinny

Constructing the Hong Kong Local Identity: Hybridity in the Poetry of Kit Fan and Louise Ho

Hong Kong local authors have long strived to speak for the city's unique geopolitical position and represent local identity. While major literary publications are written in Chinese, some writers have devoted themselves to another way of creative expression—writing Hong Kong in English. As unusual as it may seem, English is an effective medium to represent Hong Kong local identity in *New Ends, Old Beginnings* (1997) and *Incense Tree: Collected Poems* (2009) by Louise Ho, as well as *Paper Scissors Stone* (2010) and *As Slow as Possible* (2018) by Kit Fan. These poetry collections are the representation of the "third space", a term coined by Homi Bhabha, where they explore the formation of Hong Kong's unique and dynamic perspectives. By distinguishing the city from both Chinese and British culture yet deeply entrenched in both, both demonstrate how Hong Kong has her original local characteristic that cannot be defined by either culture. Ho, with most of her works published before the handover, hints at the anxiety for the city after the handover, concerning mostly the potential of China's quasi-colonial influence; on the other hand, post-handover poet Fan highlights the in-betweenness of a new emerging identity, by showing a doubly colonized voice constantly switching between Chinese and British cultures. To resist against the colonial voices, Ho urges Hong Kong citizens to anchor the local spirits that can anchor themselves; Kit Fan situates himself in a space where the boundary of the "third space" becomes blurred, being a space that constantly oscillates between national and international, local and global.

LAW Ka Ling, Celidh

Creole Women's Empowerment Through the Hybrid Gaze in Jean Rhys's *Voyage in the Dark* and *Wide Sargasso Sea*

In Edward Said's discourse of Orientalism, the binaries of the west/non-west contribute to a culturally divided society in which the non-west is depicted as inferior and less civilised. In *Voyage in the Dark* (1934) and *Wide Sargasso Sea* (1966), Jean Rhys utilises her Creole heroines' hybridity to dismantle the colonial mindset. Despite their unrecognised identity, the heroines do not adopt the western opinions of who they should be, and they capitalise on their otherness to unsettle colonial powers. Her heroines of European descent, born in the Caribbean, are not regarded as English but the "Other" from the west's perspective. On the one hand, the heroines struggle to search for a sense of self due to rejection of their identity. Meanwhile, the otherness derived from this unique identity empowers them to overturn authority to reclaim agency at certain moments in the novels. This paper examines how they use their Creole identity to attain this goal through the framework of Homi Bhabha's "hybridity" and "Third Space". I argue that these heroines, despite all of the suffering under western powers, establish a hybrid gaze that destabilises the notion of binary oppositions of the west/non-west through utilising the Creole language and revealing the flaws of western perspectives of the non-west. Consequently, the heroines go further in the deployment of extreme means to revert to their Caribbean identity.

LEE Sukwah, Sharon

Resisting the Male Gaze 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 male gaze shapes the minds of viewers accordingly and justify the actions and responses of both male and female characters. Though written more than thirty years apart, both novels set the scene in early twentieth-century African American societies, written by female authors who consciously utilise the lens of the male gaze in both cultural and structural aspects. While the cultural aspect solidifies as obstacles the heroines encounter, the male gaze permeates the narrative voice structurally, showcasing a survivor-victim relationship through silencing some characters but not others. Hurston's *Their Eyes Were Watching God* sets the precedent for the resistance to the male gaze and identifies the restrictive nature of cultural norms and expectations through sixteen-year-old Janie. Despite being written over thirty years later, Morrison's *The Bluest Eye* reiterates similar obstacles faced by the younger eleven-year-old Pecola Breedlove, though she is ultimately unable to resist the male gaze. The two female authors incorporate the male gaze consciously to create this striking contrast and corroborate the effects of the resistance against the male gaze versus oneself.

LEE Yi Hang, Kammy

Vision as the Site of Loss: Understanding Gazes in Trauma Narratives of Japanese American Internment

The race-based Japanese American internment in World War II is a personal and collective trauma captured in fictional works and memoirs in Asian American Literature since the postwar times. Embodying the repetitive and fragmented nature of trauma as theorized by Sigmund Freud and examined by Cathy Caruth in her discussion of its irrepresentability, trauma narratives are characterized by their incoherent and dissonant voices. In this paper, I argue that John Okada's *No-No Boy* (1957), Julie Otsuka's *When the Emperor Was Divine* (2002), and Lauren Kessler's *Stubborn Twig* (1994) employ the gaze instead of the voice as the central mode of representation in re-telling the incarceration trauma. As the incarceration is rooted in internees' visible racial differences, this paper explores how vision is an important locale where trauma occurs whenever gazes are cast at and exchanged between characters as their voices are repressed. Drawing on Michel Foucault's panoptic gaze and Jacques Lacan's gaze as a desire for self-completeness, this paper examines how such gazes reappear unexpectedly and disruptively to perpetuate characters' traumatic memories associated with surveillance and feelings of inferiority. Finally, the paper demonstrates how vision offers opportunities for recuperation when the traumatized begin to see beyond the traumatizing gazes and realize they are undefined by these gazes.

LEUNG Kwong Chun, Willie

Complexity as Paranoia: Cultural Paranoia in Thomas Pynchon's *The Crying of Lot 49* and *Bleeding Edge*

This paper analyses the representation of cultural paranoia in two novels written by American author Thomas Pynchon: *The Crying of Lot 49* (1966) and *Bleeding Edge* (2013). These two novels are both considered postmodern fiction that involve a detective figure and subvert conventions of detective fiction, like structural clarity and social interconnectedness. Through subverting the conventions of detective fiction, *The Crying of Lot 49* and *Bleeding Edge* reveal that cultural paranoia is an omnipresent force that concerns anxieties about America as a nation. Such anxieties, as a component of cultural paranoia, also exist in alternative realities and across different layers in the narratives. *The Crying of Lot 49* and *Bleeding Edge* are also connected by their understandings of cultural paranoia as an unstoppable force that is capable of transforming postmodern identity and subverting mainstream American culture through excess of information.

LIN Binghui, Bianca

"Enemy Aliens" and "Others" Under the Stars and Stripes: Japanese Americans' Hybridized Identity and Their American Dream

Julie Otsuka's *The Buddha in the Attic* and *They Called Us Enemy* by George Takei, Justin Eisinger, Steven Scott and Harmony Becker are both set during World War II, discussing and telling stories of Japanese Americans' experience of being discriminated, segregated, and oppressed by white Americans for their hybridized identity during the internment period. Though the two texts share the same background, they are distinct in the narrative subject and perspective, thus contributing to the different attitudes and reflections towards the internment experience. In contrast to *The Buddha in the Attic*, which focuses on Japanese women's collective voice, *They Called Us Enemy* reveals the real cruelty at that time from an innocent little boy's point of view. Employing Homi Bhabha's postcolonial theory of "identity", this paper will examine the construction of the Japanese Americans' hybridized identity during the internment period in these two books and discuss the distinct perceptions of the American Dream between picture brides and the little boy, George.

LIN Changzi, Lorraine

Subverting Gender Hierarchy in Chinua Achebe's *Things Fall Apart* and Chimamanda Ngozi Adichie's *Purple Hibiscus*

This paper analyzes the subversive side of the female Others under gender hierarchy in pre-colonial and post-colonial representations: *Things Fall Apart* (1957) by Chinua Achebe and *Purple Hibiscus* (2003) by Chimamanda Ngozi Adichie. The Othering process distinguishes the dominant position of the Self and the marginalized the Others. Under gender hierarchy, women are the Others oppressed and subjugated by their male counterparts in the two novels. However, they have the inherent potential to subvert the male-dominant power structure. In *Things Fall Apart*, women show characteristics not confined to the male logic that defines and assigns, while female characters take actions to resist the domination and subjugation of the patriarchal society in *Purple Hibiscus*. Drawing on Muzaffar's argument that women should oppose the stereotyped gender characteristics defined by their male counterparts, asserting their values and unique features in order to subvert the imbalanced gender structure, the analysis of the two novels presents female characters demonstrating the subversive side of the male-female gender hierarchy. This essay would argue that the marginalized female Others in the two novels have characteristics not bound by the attributes the dominant power attaches, and they have the inherent potential to subvert the gender hierarchy.

LIU Chang, Lauren

Internalization of Hybrid Identity: Interpreting Partial Assimilation as the Self-Presentation of Japanese American Diaspora in Julie Otsuka's *When the Emperor Was Divine* and *The Buddha in the Attic*

Implicit in American Orientalist discourse is the blatant racism that racializes or even criminalizes Asian Americans. In this essay, I will explore how Japanese Americans, in Julie Otsuka's *When the Emperor Was Divine* and *The Buddha in the Attic*, engage themselves in the process of Americanization while maintaining a high level of ethnic identification with Japanese ethnicity, as noted in David J. O'Brien and Stephen S. Fugita's research. Although both novels demonstrate how Japanese Americans navigate their way through displacement and alienation, *Buddha* presents the hybridized cultural identity through dominant self-portrayals of Japanese picture brides' varied transnational experiences while *Emperor* captures the pluralistic existence of western and eastern awareness within Japanese Americans' around the forced incarceration. Ultimately, Japanese Americans deploy partial assimilation as self-presentation to resist the elimination of Japanese ethnicity in a perceptually racist society. The essay, therefore, will argue that in both Julie Otsuka's novels, partial assimilation, as the self-presentation of Japanese American diaspora, mediates the internalization of their hybrid cultural identities, which not only reconfigures the pre-fixed binary oppositions entrenched in American Orientalism but also attests to their agency and subjectivity in resistance to perpetual elimination of Japanese ethnicity.

LIU Yuanhao, Grace

Punk Style and Western Classics: Iranian Middle Class Women's Practices of Cultural Resistance in *Persepolis* and *Reading Lolita in Tehran: A Memoir in Books*

This essay takes Stephen Duncombe's understanding of cultural resistance as a starting point to analyze the practices of cultural resistance presented in two autobiographical works by Iranian female writers: Marjane Satrapi's *Persepolis* and Azar Nafisi's *Reading Lolita in Tehran: A Memoir in Books*. Iranian literature in the new century has witnessed a rise in women's writing. These female writers are mostly middle-class and possess a strong sense of self and are rebellious. By focusing on the cultural resistance practices in the two texts, this essay intends to illustrate that Iranian women's cultural resistance is the result of western cultural influences and middle-class status. To begin with, middle-class status provides Marjane Satrapi and Azar Nafisi with access to western culture on both a material and a spiritual level. Also, the plurality of Iranian middle-class women's identities creates a sensitivity in which the influence of western culture stimulates their practices: Satrapi's pursuit of punk style and Nafisi's reading group are both expressions of resistance. At the same time, their practices prove that cultural resistance has effectively awakened Iranian women's resistance to fundamentalism and the pursuit of individual freedom, which refutes Duncombe's view that cultural resistance may hinder development and progress.

LIU Yuhao, Laurence

Others: The Alienation of Japanese Immigrants' Identity and Orientalism in *When the Emperor Was Divine* and *The Buddha in the Attic* by Julie Otsuka
The Buddha in the Attic and *When the Emperor Was Divine* both describe the discrimination Japanese suffered when they immigrated to the United States. The western culture's self-belief of superiority creates a stereotype eastern culture, thus making immigrants the "others" in a cultural atmosphere where white people dominated. Based on the methodology of text analysis and critical analysis, this project analyzes the discourse behaviors and emotions of characters in the novels, and combines orientalism as a theoretical basis to explore the process of Japanese immigrants being alienated as others during the immigration era and World War II. This essay further studies the impact of western cultural values of orientalism on eastern culture.

NGAN Ling, Linly

Gender Performativity Analysis of Shakespearean Patriarchal Plays: *The Tempest* and *King Lear*

King Lear (1605) and *The Tempest* (1610) are two plays by William Shakespeare that explore how women have evolved in the seventeenth century. This paper analyzes the women in Shakespearean plays from the submissive victimized Cordelia to Miranda who has the autonomy to propose her marriage. Steven Mullaney (2000) notes that seventeenth century Renaissance culture and the public expected an ideal, virtuous blameless female character to take revenge, as women are expected by the Renaissance audience to maintain a high moral standard. Therefore, Cordelia shows altruism to her selfish father. However, Miranda is not as submissive as Cordelia, and she could pursue her marriage with an open-minded kind father. The father-daughter relationship between King Lear and Cordelia is oppressive whereas the one between Prospero and Miranda is open-minded. Cordelia resists the love test and rescues her father; she shows that women are suppressive and silent. Miranda is courageous with more freedom to choose her marriage with her father's protection. I will argue that the Shakespearean plays' thematic directions are different, from Cordelia who is suppressive under misogynistic Renaissance culture, to Miranda, who has the freedom to make marital decisions under the British Great Exploration period (Loomba 2002).

PAN Enling, Lin

Bridging the Gap: Rethinking Place and Non-Place in the Diasporic Novels of Xiaolu Guo

In Chinese British writer Xiaolu Guo's bildungsromans *A Concise Chinese-English Dictionary for Lovers* (2007) and *A Lover's Discourse* (2020), the female protagonists, who are Chinese students, are situated in different (non-)places in the UK in which they interpret and challenge the production of a space in order to understand cultural differences in diversified spatial representations, and to navigate a dislocated self in a diasporic context. This paper explores place and non-place in Guo's novels, such as a peepshow room and a boat house, and analyzes how the binary of place and non-place is negotiated and transcended by female characters who acclaim subjectivity in the process of reinterpretation of a (non-)place. Spatial theories of Henri Lefebvre's triad of space and Marc Augé's non-place will be applied to investigate the production of (non-)places, with the focus on individuals' spatial practices, including the mentalities, bodily experiences, and affective expressions of the female protagonists, and how such spatial activities open possibilities for reclaiming female autonomy and subjectivity.

TSANG Hoi Yee, Vivianna

Liberation of the Self Amid Internal Orientalism in *Their Eyes Were Watching God* and *The Color Purple*

This paper evaluates the extent to which the female protagonists in novels written by African American women authors, Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and Alice Walker's *The Color Purple* (1982), can challenge the conventions found in the Black community in twentieth century America. Focusing on the internal hierarchies found in a love relationship and brought on by differences in socioeconomic status and how women look, this paper employs the notion "internal Orientalism", which is developed from Edward Said's post-colonial theory Orientalism, to examine whether Janie and Celie, the two female African American characters in the texts, can subvert the values of the dominant culture and overthrow the power structure between the Self and the Other. Through exploring the aforementioned internalized oppression, this paper argues that although both Janie and Celie fail to completely revolt against and transform the social system in the African American community, Celie makes more progress than Janie, thereby being closer to becoming a fully liberated black woman and shaking the deep-seated conception of an unequal society.

WANG Yunlan, Beatrice

From the Fixed Past to the Unknown Future: The Third Space Before and After Traumatic Events in *The Buddha in the Attic* and *Snow Falling on Cedars*

Guterson's *Snow Falling on Cedars* and Otsuka's *The Buddha in the Attic* are both set in the period before or during the Japanese internment period, which is the focus of many Japanese American diasporic novels. Though these two stories that are narrated differently, both authors aim to show readers the existence of the cultural space between the Americans and Japanese Americans before that traumatic war and the internment, and the possible space where the fixity and stability of their interracial relations in the past can be subverted, and the tendency of the interracial relation between them become a question. This project therefore will aim at analyzing the third spaces before and after the war and the internment, to argue for the thesis statement: the third space that exists before the substantial traumatic events allows for a cultural third space space where Japanese people struggle to fit in in the tension brought about by racial discrimination and hybridity issues, but the substantial traumatic events offer a prospect of a third space of a transitional period where the fixity and stability of the past is overturned, and where the future becomes an open question in terms of interracial relations. The research methodology of this project will be a comparative analysis of textual details. Through this project, I hope to contribute to the ongoing academic conversation in Japanese American diasporic literature in a post-colonial context.

WONG Ka Man, Emily

Approaching Trauma: Reconstructing Identity and Healing in Vietnamese American Diaspora Communities

The dominating narrative surrounding Vietnamese American refugee discourse revolves primarily around the political turbulence that occurred during the Vietnam War. Consequently, these depictions generate an arguably one-dimensional image of Vietnam as a site of unrest, and its people as synonymous with political tension. For that reason, this paper intends to join the growing body of research that shifts the focus of political warfare to concentrate on the subjective narrative which accounts for the traumas and struggles that Vietnamese American refugees face on a personal level. In the case of refugees, migration was an act of survival, yet the traumas that developed during and after the journey continue to cast a shadow that looms over their present realities and affect subsequent generations. Notably, the traumas often remain unaddressed, which in turn cause them to fester and linger over time. Consequently, such unhealed wounds manifest themselves as a cycle of intergenerational traumas that continues to bleed over into future generations. Lan Cao's *Monkey Bridge* (1997) and Thi Bui's *The Best We Could Do* (2017) that explores the pervasiveness of intergenerational trauma and the detrimental effects it has on interpersonal relationships and identity. Incorporating Jeffrey Prager's concept of a "lost childhood and generation", I intend to examine the repercussions and detrimental effects of the transmission of intergenerational trauma. I conclude that Cao and Bui's work offer a critical insight into a possible solution in breaking the cycle of intergenerational trauma. They examine the role of truth, vulnerability, and the act of retracing family history as components in the formulation of reconciling with past traumas and ending the cycle of suffering.

WONG Hiu Man, Jessica

Between the Body and the Mind: Stream of Consciousness in Joyce's *A Portrait of the Artist as a Young Man* and *Dubliners*

Delving into modernist works about cultural resistance, namely James Joyce's *Dubliners* and *A Portrait of the Artist as a Young Man*, this paper explores how modernist's "inward turn" and its interests in personal experience converge and negotiate with Homi Bhabha's "liminality", which tackles cultural differences through the removal of all pre-assumed meaning of signs. Under Joyce's pen, the late Victorian Dublin is paralysing—hegemonic ideologies, especially Catholicism and nationalism, subjugate and confine the individual's power to pursue their true passions, if at odds with these ideologies. Building on Bhabha's "liminality", John Rickard argues that the liminal space of Dublin—sites within the city, but away from the heart of it—empowers characters to resist. Yet, noting the gap between the external, physical liminal space and modernism's "inward turn", this paper looks into the characters' stream of consciousness within these liminal sites, and notices the tensions between the mind and the body, wherein the mind, initially suppressed or disconnected from the body, gradually takes more control over it, along with the characters' growing ability to resist. Hence, the body and the mind become the symbols for the confining and resisting forces respectively. Considering the new interpretative meanings of signs found within their negotiative process, liminality should be considered internalised.

WONG Yuen Ting, Jamie

Hybridity and Female "Others" in Jean Rhys's *Wide Sargasso Sea* and *Voyage in the Dark*

Poor, young, white Creole females often play as protagonists in Jean Rhys's works such as *Wide Sargasso Sea* and *Voyage in the Dark*. The main characters in the novels, Antoinette Cosway and Anna Morgan, grew up in Caribbean countries and encountered English people or culture due to changes in their family. Despite their own Caribbean cultural identity, Antoinette and Anna are forced to adapt new values and lifestyles which were dominant in the society. Being a "hybrid", they are not accepted and are considered as an "Other" of both groups. In *Wide Sargasso Sea* and *Voyage in the Dark*, both female protagonists underwent hybridity in their cultural identity. Despite their hard work in adapting and reconstructing a new cultural identity, they were rejected and alienated by their family, friends, lovers, the black and the white due to their differences from the groups around them. This essay argues that hybridity does not function positively when inequality in terms of economy, race and gender are involved. Instead, an "other" would be formed if an individual is suppressed, like Antoinette Cosway and Anna Morgan in *Wide Sargasso Sea* and *Voyage in the Dark*.

WU Han

Reversed Mimicry in Conradian Stories

Homi Bhabha's mimicry theory provides crucial insight to postcolonial literature and offers a reconsideration of colonialism in Conrad's stories. This essay explores the idea of "reversed mimicry" in three Conradian stories which feature the phenomenon where colonizers also demonstrate a proclivity to mimic the stereotypical traits of the natives in the colony. In the two African fictions from Conrad, Kayerts and Carrier in "An Outpost of Progress" (1896) are childish caricatures, and Kurtz in *Heart of Darkness* (1899) is a violent savage. Yet Conrad's later work, "The Secret Sharer" (1909), evolves to depict reversed mimicry in general humanity regardless of racial differences, because the hero Leggatt mimics people from the primitive culture that question modern jurisdiction even though he is surrounded by the westerners. By perusing these three primary texts and critical theories such as Homi Bhabha's mimicry and Rene Girard's mimetic desire, this essay explores the extension of reversed mimicry in "The Secret Sharer" and the effects of it, which lie in the ambiguity of culture and nature, and the failure to civilize the Other.

XU Jiayi, Irene

Exploring Hybridity of the Younger Generation in Chinua Achebe's *Things Fall Apart* and Chimamanda Ngozi Adichie's "The Headstrong Historian" and "My Mother, the Crazy African"

Hybrid identity is a feature of postcolonial literature. Since Homi Bhabha put forward the theory of hybridity in *The Location of Culture*, the idea of hybrid identity has been expanded. Chinua Achebe's *Things Fall Apart* (1958) and Chimamanda Ngozi Adichie's "The Headstrong Historian" (2008) and "My Mother, the Crazy African" (2009) reveal colonial influences on the younger Igbo generation. The change of their names from one language to another and the conflicts between generations are the process of adapting to the hybrid society of African culture and western culture. The authors respond to hybridity of the colonized by the characters' final choices of self-identity: turning to the west, or acknowledging Igbo identity. Based on Bhabha's research on hybridity, this paper will compare the tendencies of the younger generation and explore the ideological transformation in hybrid identity of Igbo people from the 20th century to the 21st century. Achebe mourns the collapse of Igbo culture in colonial times, but Adichie expects the recognition of Igbo identity in the west. Although the authors arrange opposite endings of hybrid identity for the characters in the struggle between Igbo and western culture, their choices between the two cultural identities are matters of survival and belonging in hybrid society in different eras.

ZHAN Zhilin, Kareny

Resist or Succumb: An Analysis of Female Japanese Immigrants' Identities in Julie Otsuka's *The Buddha in the Attic* and Kazuo Ishiguro's *A Pale View of Hills*

Julie Otsuka's *The Buddha in the Attic* (2011) and Kazuo Ishiguro's *A Pale View of Hills* (1982) are Japanese diaspora literature about the migration of Japanese women who moved to the US and the UK through marriage during World War II. While both Otsuka and Ishiguro reveal the multiple identity dilemmas experienced by female Japanese immigrants in western countries, the causes of immigrant women's traumatic memories and endings are different. Otsuka describes the plights of picture brides in the US from a collective perspective without central characters. However, Ishiguro focuses on one main protagonist, Etsuko, who has a strong determination to immigrate to the US. Despite the cultural similarities of the novels' perspectives, few scholars have compared the identity construction of the female characters in the two novels. This paper examines the novels' depictions of psychological and cultural traumas to study how immigrants solve their identity crises by embracing diverse cultures and reconstructing their transnational identities instead of holding an either-or culture identity. A comparative analysis based on Homi Bhabha's and Stuart Hall's theories of cultural identity allows for a newly nuanced study of how these immigrants confront identity crises and construct their identities.

ZHANG Haiyun, Helene

Spatial Narrative Analysis and Comparison of *The Buddha in the Attic* and *Obasan*

This paper analyzes the narrative types of *The Buddha in the Attic* and *Obasan* from the perspective of spatial criticism, as well as the function and effects produced by the various types of narrative strategies. Based on Lefebvre's concept of "spatial triad", this paper selects a series of crucial scenes from the two works that reflect the characters' daily lives, and divides them into geographical space, psychological space and social space. The scenes selections focus especially on the Japanese picture brides' experiences in America, as well as a Japanese Canadian family's struggles and their traumas during and after World War Two. Through dividing spatial types, this paper aims to unpack the artistic structure of the two novels in terms of their time, place, setting, and the overall narrative sequence. Using Foucault's theory of social space and power, the thesis focuses on the common dilemma faced by Japanese citizens in a prejudiced western society, as well as how the general dilemma concretely affects their lives.

ZHANG Yueshan, Maria

The Narrative Voices in Julie Otsuka's *When the Emperor Was Divine* and *The Buddha in the Attic*

Julie Otsuka's two works, *When the Emperor Was Divine* and *The Buddha in the Attic*, describe the painful experiences of different groups of Japanese Americans in the United States throughout World War II. The two works also reflect the lack of identity of Japanese Americans. According to Koven's speaker role theory, the change of narrative perspectives of the author, interlocutor, and character can reflect the different attitudes of various subjects towards the same event (Koven 168). This essay argues that the two novels apply different forms of narrative voices but convey similar connotations and implications from the books' author. It concludes that the shifts of narrative voices in Julie Otsuka's two novels facilitate the revelation of Japanese Americans' identity loss and trauma.

ZHANG Yuqi, Esther

Detecting the Patriarchal Membrane in the Illustration of Women in Agatha Christie's and Arthur Conan Doyle's Detective Fiction

The depiction of female characters and the persistence of patriarchal ideology in detective novels have always been the focus of many feminist scholars. Yet, none have examined women's images from the perspective of Otis's "membrane model". By combining the model with the examination of female images, this study intends to bridge the gap of the membrane theory in its application in feminism study and offers a multi-layered understanding of the illustration of western women during the time of intense gender negotiation. To achieve this, this paper interrogates the representation of female characters in British detective stories written in the late nineteenth century and the outbreak of World War II by two pivotal authors of this genre: Arthur Conan Doyle's ("The Man with the Twisted Lip", "A Scandal in Bohemia") and Agatha Christie (*Five Little Pigs*). Drawing on Otis's membrane model, this essay argues that writing during a time of intense negotiation of gender norms, both Doyle and Christie have presented female characters with an extent of agency and traits of defiance, but such female agency and defiance is limited, and women are always rendered excluded, penetrable and kept under male containment, however unconventional they may be.

ZHU Shiyi, Beatrice

Wanderers in the Looking Glass: Visions of Emptiness and Self Representations in Joseph Conrad's *Heart of Darkness* and *The Rescue*

This essay analyzes the representations of foreign spaces (landscape/seascape) as emptiness or voids in Joseph Conrad's novels *Heart of Darkness* (1899) and *The Rescue, A Romance of the Shallows* (1920). Drawing on John Peters's arguments in terms of the blurred boundary between the self and the other under the limited narrative point of view in his *Conrad and Impressionism* (2004), this essay examines the relationship between the characters' self-perception and their visions of emptiness. This essay argues that the two British travelers' experience of the empty space reflects their frustration with the social roles they have assumed: a male colonial officer or a married woman, without the option to choose their own lifestyle as part of the colonial enterprise or in an unsatisfactory marriage; at the same time, it allows them to explore a new, more flexible identity that distances them from their old social relationships. Finally, this essay examines Conrad's use of personal pronouns in the descriptions of the void, and it argues that the use suggests the constant shifts between the involvement and the effacement of a narrative self. This finding challenges John Peters's argument that the visions in Conrad's writings are always contextualized into the limitations of individual perceptions. Instead, it argues that the visions of emptiness go beyond the confinements of individual locations and personal experience.

Part B: Linguistics

AN Liuwei

Is it Criticism? Western Vloggers' Presentation of China's COVID-19 Protocol on Chinese Social Media

This study analyzes western vloggers' narrative of China's COVID-19 prevention protocol on a popular Chinese social media website. During the pandemic, these vloggers are exposed to western media's criticism of China's handling of COVID-19, and observe China's prevention and control protocol firsthand. The criticism and observation conflict with each other and place these vloggers into a double bind, in which the acceptance of one message violates the other (Bateson et al., 1956). This study examines how these vloggers' double bind identity forms through their online vlogging practices, and how vloggers cope with the dilemma based on Bamberg's three-level narrative positioning framework (1997). The analysis highlights these vloggers' comparison of the COVID-19 protocols between China and western countries, and also considers the vloggers' online interactions with the Chinese audience who influence their narrative and behavior. It finds that, although vloggers are trapped in a double bind, they show politeness in order to avoid criticism for their presentation of China's COVID-19 prevention efforts, and to present alignment with the Chinese audience, thereby eliminating the anxiety caused by the double bind.

AU Hoi Lun

Critical Discourse Analysis of Carrie Lam's Rhetorical Strategies and Imposition of "Politically Legal" Patriotism

Based on a discourse-historical approach to critical discourse analysis, this paper situates the Chief Executive (CE) Carrie Lam's political discourse in the historical context of the national security legislation in post-1997 Hong Kong. This paper analyzes 10 transcripts of Lam's speeches and responses to the queries and criticism concerning the national security law. This paper provides a qualitative analysis that identifies rhetorical strategies used by Lam to (not) answer questions as (1) evasion by refocusing the question, (2) omission of elaboration, and (3) alternative interpretations, with the support of empirical frameworks: "shifting" (Gabrielsen et al., 2020) and "practical argumentation" (Fairclough & Fairclough, 2012). Analyzing her role between Hong Kong and Beijing, this paper argues that her discourse is a medium through which Lam purposefully imposes "politically legal" patriotism, a pro-Beijing, patriotic citizenship characteristic of its explicit subscription to Beijing's policy vision in Hong Kong, to yield acceptance of these authoritarian beliefs and values as inevitable, natural and normative. Knowledge of the CE's rhetorical strategies and the purpose of using them can help people detect evasions and arguably falsifications of facts, and better understand post-1997 Hong Kong-China relations.

BIAN Zizhuo

Performing Gender Identity Outside the Mainstream: The *Feizhuliu* Women of Mainland China

This essay investigates the different representations of women's identity in China's *feizhuliu* (non-mainstream) subculture. Different from their female counterparts outside the *feizhuliu* community, *feizhuliu* women have their own interpretations of femininity and gender performativity. Based on the multimodal discourse analysis of women's facial expressions, fashion styles and languages represented in self-portrait images, it is observed that *feizhuliu* women tend to take advantage of visual elements and written text in self-portrait images to differentiate themselves from the roles they are expected to play in gender stereotypes. This essay discusses the extent to which the self-representations of *feizhuliu* women diverge from the traditional images of women and argues that *feizhuliu* women empower themselves, to some degree, by taking different strategies to perform gender. In this essay, the discussion over the empowerment and representations of women in *Feizhuliu* subculture is based on Cameron's research in gender performativity and Hall's study in the dynamic structure in lip service.

CAI Yubing

Communicating Sexuality: A Multimodal Discourse Analysis of Durex's Social Media Posts in Mainland China, Hong Kong, and Taiwan

Durex, a British brand of condoms, has promoted its products on different social media platforms across various regions. Given the different degrees of social acceptance to the topic of sexuality in Mainland China, Hong Kong, and Taiwan, this paper explores the similarities and differences in the communication of sexuality in Durex's posts on social media in these three regions. Drawing on multimodal discourse analysis, specifically Kress and van Leeuwen's grammar of visual design and Barthes' semiotic theory, the study will focus on data from Weibo and Instagram to investigate how Durex localizes its contents on social media. Durex's posts are deconstructed from the perspectives of composition, placement, and the interplay between images and texts. The signifier and signified are also analyzed to decode the symbolic meanings. The findings show that although Durex's posts in these regions are similar in that they all employ festivals, social events, and so forth to promote its products, Durex Mainland China is more implicit in its presentations, while Durex Hong Kong and Taiwan cover sex-related concepts explicitly and directly. The project is expected to provide a new lens through which we can examine how languages interplay with images to communicate sexuality in different geographical areas.

CHAN Chi Nok

Revisiting "Cultural Hybridity": Comparing the Translation of Road Signs in Sheung Wan and Tung Chung

Influenced by the bilingual history of Hong Kong, Gortor's (2006) viewpoint concerning the link between road signs and culture, together with Song's (2020) observation of the four translation methods have provided an account of the change in translation strategies. This project focuses on witnessing the change of the naming and translation strategies of road signs as a part of the linguistic landscape: from English-oriented in the past, to a shift to catering for Chinese culture and development today. This project considers the population profile of Sheung Wan and Tung Chung, together with a comparison of translation techniques of the two districts, along with a questionnaire delivered to 43 respondents, to establish a connection between the linguistic landscape and culture. We find a rather static linguistic landscape in Sheung Wan, revealing the success of the preservation of the culture. On the contrary, Tung Chung respondents gave a relatively lower rating in self-assessment of road sign-comprehension compared to those living in Sheung Wan, showing the challenge in utilizing road signs as a means to promote culture. Furthermore, all respondents value road signs more for their practical uses rather than their cultural, historical and aesthetic values, undermining the promotion of identity and the preservation of history through one's daily exposure to linguistic landscapes such as road signs.

CHAN Kei Hung

Brandscape Along Nathan Road Before and After the Handover: An Investigation on How Commercial Signs Evoke Consumerism and Establish the Cultural Zeitgeist

This research investigates how public commercial signs construct Hong Kong people's perception of the local cityscape. Thanks to burgeoning economic developments, Hong Kong has been recognized internationally as a financial power, as one of the Four Asian Tigers. Hong Kong's prosperity is associated with its vibrant cityscape. In the 1990s, neon signs covered Nathan Road; after the handover, LED boards still tower over the main streets and alleyways. This research explores the manifestation and the correlation between branding signs and spatial meaning in the community with the linguistic landscape-related theories. The research will also consider the impact of various forms of advertising in different periods in the 1990s and 2000s, such as Neon Signs, LED board signs, and public transport-body advertisements. With the immersive experience of branding promotion, this research aims to discover how the settings evoke consumerism and, more importantly, establish a cultural zeitgeist—the spirit of the community.

CHAN Pak Wai

The Construction of Social Stratification in the Linguistic Landscape of the Redeveloped Yue Man Square

This essay discusses the social stratification reflected and constructed in the linguistic landscape of the redeveloped Yue Man Square. By examining both the linguistic and semiotic resources on the shop signs on different floors inside the building with a combination of quantitative and qualitative approaches, it is found that elitism is constructed on the upper floors through linguistic stratification, and the power of the former shopkeepers, who are mainly from the working class, is limited by the regulations imposed on the design of shop signs by the authorities, i.e., the Urban Renewal Authority and the Yue Man Square Management Company Limited. Key findings from the qualitative comments gathered from the interviews with former shopkeepers have also reaffirmed their limited power in relation to the authorities. In contrast to the aim of providing a commercial-residential space for communities of different social classes, the newly established linguistic landscape of Yue Man Square can be seen to have further deepened social stratification in the district, in which the former shopkeepers and hawkers, who are from the working-class, are marginalised.

CHEN Feifan

Perpetuating or Challenging Patriarchal Discourses: Representations of Female PhDs in Chinese News Media

In recent years, the stigmatization of female PhDs has aroused heated academic discussion in Chinese news media. This group, supposed to represent women's empowerment, is often demonized as "the third gender" because of the stereotypes about their lack of sexual attractiveness and the perceived threat they pose on patriarchal domination. It is undeniable that media coverage plays a significant role in the spread of such stereotypical impressions. Under the broader framework of feminist critical discourse analysis, this study employs van Leeuwen's legitimation strategies, and finds that the representation of female PhDs in Chinese news media both perpetuates and challenges patriarchal ideologies in post-socialist China, which indicates entanglement between traditional gender norms and modern egalitarianism. In the perpetuation of discourse, the reports legitimize patriarchy mainly by describing the plight of female PhDs in the marriage market and in childbirth, as well as the sexualization of them, while in the resistance of this discourse, de-legitimization is realized by praising the PhD-holders' personal qualities and achievements. However, the frequency of this perpetuated discourse leads to female PhDs' marginalization and the devaluation of self-worth.

CHEN Miner

Varied Intercultural Construction in English Textbooks in China: A Multimodal Critical Discourse Approach

Though studies such as Setyono and Widodo (2019) and Shin, Eslami and Chen (2011) have focused on the cultural construction of local and international English textbooks around the world, few have focused on published English textbooks in China in a longitudinal comparative approach. This study investigates the cultural representations and designs in textbooks for their pedagogical use. The analysis is modeled on Ledin and Machin's (2018) multimodal critical discourse approach, and incorporates Aiello (2012) and Floch's (1995) views on visual data analysis to examine how visual representations and design treatments in the 2004 and 2019 editions of *Senior High Textbook English Compulsory Book 1* have changed in relation to intercultural construction, associated social values, and national policies. The findings suggest that there are representational shifts: from collective, distant, hierarchic groups in the 2004 edition, to independent, confident, supportive and abstract individuals in the 2019 edition. These modifications imply a change in social values, in which individuals are valued, respected and supported more than before. The study will also consider the impact imposed by national government guidelines in the 2017 New English Curriculum Standards, which places a heavier stress on the cultivation of cultural and intercultural awareness.

CHEN Tingping

Media Representations of Chinese International Students: A Corpus-Assisted Critical Discourse Analysis

Chinese students have become the largest group of international students in the western world, including in the UK, Australia and the USA. English-language media's construction and labeling of this group have caused much controversy in China. However, little research has been undertaken to show how Chinese international students are represented in media discourse. To fill this research gap, this study, deploying critical discourse analysis and the data-based approach, analyzes the frequency of content words, collocations, and concordances in 20 English-language news reports to examine the media's representations of Chinese international students, and the discursive strategies used to construct this group's images and identities. The findings show that English-language media emphasize the commercialization of education and present Chinese international students as buyers of diplomas and degrees. Furthermore, Chinese international students are presented as rich but ultimately powerless, and suffering from depression.

CHEN Yining

Visual Grammar and Visual Social Network: A Multimodal Analysis of Representations of Female Protagonists in *Captain Marvel* and *Wonder Woman*

The study discusses the representation of female protagonists in *Captain Marvel* (2019) and *Wonder Woman* (2017). Multimodal analysis for visual grammar and visual social network is conducted on posters and dynamic images, respectively. The data is chosen from the first released posters and 40 frames in the films to investigate the representation of the female protagonist. The study reveals the visual construction of powerful world-saving heroines, associated with positive traits such as courage and persistence. Social interactions of the female leads are also in focus, in which features such as relationship cherishment, pursuing a career and taking responsibility are found. The similar constructions of these female roles indicate a departure from the common stereotype, which is often subordinate and reduced to romantic (sub)plots. The representational change also reflects the increasing influence of women in the film industry, mirroring a change in attitude in society.

CHEN Yining

Is Volunteer Tourism Altruistic or Commodified? A Comparative Study of Volunteer Tour Websites in Three Countries

Volunteer tourism, which has grown in popularity in recent decades, has come under fire for no longer being purely altruistic, with critics focusing on the commodification of the practice. This paper compares three volunteer tour websites from three countries to investigate how these websites attract and persuade visitors at an early stage and whether they are altruistic or egoistic. Considering that these websites contain visual and verbal elements, multimodal discourse analysis will be applied to investigate the images and texts that appeared on the project introduction pages on each website. Batson's (1990) structure of altruism will be incorporated to analyze the data. This paper hypothesizes that projects in different economic development areas will have different publicity strategies on volunteer tour websites. The findings show that altruism, which is being commodified in volunteer tourism, is no longer pure but mixed with egoism.

CHOI Tsz Wa

Linguistic Analysis of Smartphone Companies' Advertising Slogans

This essay investigates the advertising slogans of two smartphone companies, Apple and Xiaomi. Twenty slogans from the two latest smartphone campaigns, for the iPhone 13 Pro and the Xiaomi 12 Pro, were selected as data. This research uses content analysis to examine linguistic points of view such as phonological devices and syntax. The findings show that the advertising slogans are performed in sentences more frequently than words and phrases. Moreover, all types of illocutionary speech acts, in accordance with Austin's theory (1962), were found in the advertising slogans to provide a better, more attractive, and more unforgettable image to the target buyers.

DING Xin

Do “Older Sisters” Break the Age and Beauty Stereotypes?

A large number of studies focus on how women are portrayed in various media. Scholars have found that older females are underrepresented, a phenomenon known as “gendered ageism” (Barrett & Rohr, 2008). Based on previous studies, this research examines the Chinese reality show *Sisters Who Make Waves*, which features 30 female celebrities over the age of 30. It has been found that the programme incorporates both empowering and disempowering discourses. Although it sometimes facilitates female subjectivity, it cannot empower women authentically in the context of consumer culture. On one hand, some linguistic features and semiotic symbols in the programme endow older age with positive meanings, such as charm, courage, and inner beauty, and to some extent challenge beauty stereotypes and age discrimination towards women. On the other hand, advertisement breaks and speeches from the contestants reaffirm the over-exaggerated beauty standards for women and focus on women’s fear of aging. Furthermore, the discourse of “aging successfully” in the reality show reproduces ageist ideologies. The analysis of the reality show may provide insight for future linguistic research for discourse about gender and aging on television programmes.

FENG Danyang

How to Attract Men: A Critical Discourse Analysis of Chinese Audience Reactions to a Reality Show Guest

This research investigates Douban’s online users’ reactions towards Song Ji-ah, a controversial female guest on the Chinese dating reality show, *Single’s Inferno*. Song’s explicit way of talking received polarized reactions on social media in China. The research examines the online reactions to Song on the Douban discussion forum and analyzes these comments through the critical discourse analysis approach. Three themes associated with women’s notions in gender relationships are identified: backgrounded female’s name, impersonalization, and competition in gender relationships. The study further discusses how backgrounding women may deepen the prejudice and stigma against women, and how impersonalization reflects power structure in discourse. This study also notes that young Chinese women unconsciously turn the gender relationship into a power contest. The heated debates reveal the shifting gender ideologies and internal anxiety of Chinese women in the heterosexual marketplace.

FENG Yifan

Implementation of Cultural Awareness Training in China’s 2017 Senior High School English Language Curriculum

Previous studies have discovered that social cultural competence is an indispensable part of linguistic competence, which makes cultural awareness an important aspect of foreign language education. As a key objective of China’s latest version of senior high school English language curriculum, the promotion of cultural awareness is greatly emphasized in the curriculum standard document. This study aims to explore the implementation of cultural awareness accomplishment in three compulsory textbooks and their corresponding teacher’s guides. The cultivation of cultural awareness is based on the major curriculum content element of cultural knowledge. In terms of cultural knowledge, this study has found that almost all cultural knowledge requirements in the curriculum standard have been covered in textbooks and that only 3 out of 5 teaching strategy recommendations have been satisfied in teacher’s guides. Due to the limitations of researching the implementation through only the textbooks and teachers guides, the conclusion is preliminary. Future studies can focus on teachers’ classroom practices through observation, which can provide further data supplementary to text analysis.

FUNG Wing Tung

Attitudes of Hong Kong Secondary English Teachers Using Cantonese in Online Classrooms

The research aims to investigate the attitudes of Hong Kong Secondary English teachers using their first language (Cantonese) in their second language (English) classes held online. In a normal classroom setting, numerous studies have revealed that the use of L1 shows positive effects on the process of teaching and learning English (Shabir, 2017; Yavuz, 2012; Topolska-Pado, 2011). Due to the outbreak of COVID-19, many Hong Kong secondary schools have suspended face-to-face classes and have shifted to online learning. In this study, three English teachers from a Hong Kong secondary school that adopts Chinese as medium of instruction (CMI) were invited to participate in an online individual semi-structured interview. Participants were interviewed about their preferences and reasons for using Cantonese in their English online classrooms. Results show that all participants shared positive attitudes towards the use of Cantonese in their English online classrooms because of the virtual constraints. Occasional Cantonese could be utilized in favour of giving effective, cognitive and linguistic support to students.

GUO Qionsui

Face-Threatening Acts on a Chinese Talk Show: Analyzing Interviews on *The Stance*

Based on specific data from *The Stance* (立场), an online Chinese talk show, the research examines how the host, Yi Lijing, manipulates face-threatening acts intentionally toward the celebrity guests (Kienpointner, 1997) in order to provoke the guests to give detailed answers, and to respond to questions that have not yet been answered in former turn-takings. A qualitative approach is taken to analyze the use of Brown and Levinson’s politeness strategies and face-threatening and face-saving interactions. The data is derived from the discourse of the host’s interactions with ten celebrity guests. In the analysis, I present the whole analytical process of two interview clips between the host Yi and two celebrity guests separately to examine how face is threatened and managed interactively in the talk show settings. I will also investigate the preference for the choice of strategies in Yi’s talk show discourse and the factors that influence this choice.

HAN Bing

New Chinglish Innovations: Hybrid Homophonic Loanwords From a Translanguaging Perspective

New Chinglish has gained growing popularity as an English innovation on social media. Li’s (2016, 2020) research offers implications for analyzing the new linguistic phenomenon from a translanguaging perspective. Situating language creativity in Sinophone online contexts among bilingual interactors, several studies have investigated how English elements are readapted into the Chinese matrix by analyzing the word formation mechanisms. The current research takes a step further by focusing on a specific type of linguistic hybridity: hybrid homophonic loanwords. The corpus was compiled from comments on a Sina Weibo post by an online influencer named “Papi Jiang” (stylized as “papi酱”), who pioneered the participatory culture of hybrid homophonic loanword innovation. My study contextualizes New Chinglish by exhibiting netizens’ creative strategies, such as reappropriating various types of English donors into a variety of genres in the Chinese matrix to generate hybrid terms. Based on the premise of shared pronunciations between English donors and Chinese recipients, hybrid phonetic loanwords can be given semantic and rhetorical connotations. Key findings highlight the translanguaging practice’s dynamic, transformative, and playful nature, as well as its challenge to standard language purity. These discourse functions shed light on the ambivalent and sophisticated identities of translanguaging users in the digital age.

HE Wanjing

Women's Representations in a Mercedes-Benz Advertising Campaign: a Multimodal Critical Discourse Approach

This study examines the advertising campaign of an automobile brand Mercedes-Benz, "She's Mercedes", through the approach of multimodal critical discourse analysis. By analyzing the visual elements and texts in the images and video advertisements on the campaign's official website, this study aims to examine how the advertiser presents the image of women in advertisements and identify the possible underlying ideologies. Typical images and one video advertisement are selected as examples for analysis. Using Kress and van Leeuwen's (2006) framework of reading images to unpack the visual elements in the advertisements, the study discovers that women are still being objectified by only showing part of women's body and depicting their motions to signify women's agency. It is also found that the advertisers create a fantasy world in the ads by using low modality images, which insulates the women from the real world and thus creates an imaginary relationship with the viewers. In these advertisements, women simply display their feminine characteristics in the fantasy world which contradicts with the campaign's core value of empowering women as a community.

HU Jinxuan

Stance-Taking and Marketed Bride Price as Traditional Chinese Marriage Custom

Bride price, a traditional Chinese wedding custom, originally refers to a payment given by the groom to the bride's parents, but is now often kept by the women themselves. This article demonstrates the marketization of this custom by examining different stances taken by online forum participants, especially young elites and male whose attitudes are ignored by previous studies. By focusing on a 2019 post on Zhihu, a Chinese question-and-answer website, involving "Lisa", the paper shows how participants illustrate their stances by instilling the custom with various meanings, indicating that the custom is gradually becoming a transaction in the heterosexual marketplace. In the face of opposition, some female participants support the custom by positioning it as compensation for childbirth. Moreover, factors that influence participants' stances are also explored: the study finds that the social network has a direct influence on an individual's stances. These findings echo previous studies concerning the marketized custom, and at the same time question arguments about the influence of education and region on people's attitude towards the bride price. Future studies can address the impact of this custom in other countries, as the practice of bride price is not confined to China.

HUANG Qifen, Kelvin

Comparative Studies of Language Attitude on Cantonese by Non-Speakers of Cantonese and Speakers in Guangzhou

Cantonese is originally the main language spoken in Guangzhou, a major city in southern China. In recent decades, a migrant population of workers and students has led to Putonghua becoming more and more common in the city. This research conducts a comparative analysis of language attitudes on Cantonese from different groups: students studying in Guangzhou who are not Cantonese speakers, and Cantonese-speaking students in the city, through a one-on-one interview. The results show that although groups express different opinions on Cantonese, they basically support the preservation of Cantonese and the promotion of Putonghua, i.e., Putonghua and Cantonese should be promoted simultaneously in the city to ensure the protection of the local culture and intercultural communication with others. Therefore, the author calls for policies ensuring co-promotion that can satisfy both groups in order to enhance mutual understandings and better intercultural communication.

HUANG Xinyi

How to Play With English: Code-Ambiguation in Modern Chinese Media

With the development of internationalization, English has become more and more influential in China. Bilingual texts can be seen everywhere, with many examples featuring puns created by the ingenious combination of Chinese and English: for instance, the milk tea chain "Comebuy" uses the similar-sounding pair of "甘杯" (/gān bēi/, "cheers") and the English "come buy" to persuade the audience to make a purchase. This is one of the practical applications of Chinese-English code ambiguation in our daily life. There have been many previous studies on code ambiguation in different places in Asia, but little attention has been paid to the social pragmatic function of Chinese-English code ambiguation in Chinese society, and its impact on intrapersonal communication among Chinese people. Through 16 examples of code ambiguation found in modern Chinese media, this paper analyzes three aspects of language creativity: phonological matching, semantic relationship, and pragmatic function. This paper finds that as English has expanded its influence in China, bilingual creativity in promotion discourse can enhance the domestic economy, and that bilingual creations have changed the monolingual communication mode of the Chinese people.

HUI Ting Tsun, Yoanna

How Learning About Careers Through English Textbooks in Primary School Shape Gender Stereotyping in Hong Kong

This paper discusses whether learning about careers through English textbooks can influence students' perception of gender differences, values and attitudes (Lee & Collins, 2008). Gender stereotyping and gender bias have long been studied by scholars worldwide. In this research, the focus is to analyze how English primary school textbooks in Hong Kong represent gender roles by showing different types of careers. The content and illustrations of a total of six sets of popular textbooks used in most primary schools are examined. This paper finds that females are no longer presented exclusively in domestic settings, and that more female images were found. Although some gender stereotyping still exists in the textbook series, there were noticeable improvements when compared to previous studies' findings. This paper concludes that texts and illustrations had a more balanced representation of males and females, and that new strategies of using unisex terms for identifying careers were also discovered in some newer textbooks.

IP Cheuk Chi

The Semiotics of Latina/o Stereotypes in *Modern Family*: Promoting and Obstructing Diversity

This paper analyses the semiotics of the two main Latino/a characters, Gloria and Manny, on the television sitcom *Modern Family* through the multimodal discourse perspective. Twenty screenshots and two videos from the show were selected and the visual grammar theory (Kress and van Leeuwen, 1996) was adopted in analyzing and explaining the results. The findings suggest that semiotics could affect receivers' impression of the speakers. This paper focuses on Latino/a stereotypes shown in the show by analyzing the semiotics of the main Latina character, Gloria Delgado Pritchett. She illustrates visual, audio and gestural semiotics that match with the traditional Latina stereotypes, including the way she dresses, how she talks, as well as her actions and behaviours. However, Gloria's son, Manny Delgado, shows a totally different set of semiotics that goes against the traditional stereotype. This paper analyses the differences in portrayals of the two main Latino/a characters to illustrate how the show simultaneously promotes and impedes diversity.

KONG Yik Lam, Charmaine

Traversing the Semiotic Landscapes of Cha Chaan Tengs in Hong Kong: A Local-Global Nexus

Also known as Hong Kong-style cafés, Cha Chaan Tengs (茶餐廳; hereinafter abbreviated as CCTs) have prospered since the 1950s as an affordable alternative to high-end European restaurants. As a space of ambivalence that fuses nostalgic belonging with cosmopolitan longing, CCTs form a fascinating site for probing the competing influences of localization and globalization. Through an ethnographically oriented linguistic landscape approach, this study examines how emplaced signs in four CCTs in Hong Kong Island make use of semiotic resources to encode and spatialize the competing discourses of local authenticity and global commercialization. More specifically, the paper argues that CCTs constitute a contested “third space” that allows for the negotiation of conflicting sensibilities, identities, temporal frames, affective responses, and indexical meanings on a local-global continuum. Findings reveal an increasing alignment with global orientations and a continuous infiltration of neoliberal ideologies, as exemplified by how elements of retro and nostalgia are marketed as “authentic” and commodified into cultural symbols “for sale”. The blurred boundaries between culture and consumption make way for an ever-evolving, multilayered landscape in the context of Hong Kong food culture.

KWAN Wing Yan

A Study of Hong Kong International Kindergarten Teachers’ Implementation of and Views on Teaching English With the Whole Language Approach

In Hong Kong, teaching English as a foreign language in kindergarten has been mandatory for the last decade. Previous educational research has found strong links between teaching methods and the effects on learners’ reading abilities (Phelps, & Zeng, 2009; Lane et al., 2009). In recent years, more Hong Kong international kindergartens apply the whole language approach in English teaching. However, there is a lack of research and figures to examine how pedagogical approaches encourage children’s readiness in kindergartens. To understand the actual practices implemented in Hong Kong international kindergartens, this research aims to investigate kindergarten teachers’ views on the implementation of teaching English with a whole language approach: to what extent do Hong Kong international kindergarten teachers consider the whole language approach as an effective teaching strategy to motivate children’s English reading ability? What is the difference between applying this approach to face-to-face classes and online classes? The research employs a mixed-method approach involving both quantitative and qualitative analyses. Fifty international kindergarten teachers were invited to participate in a questionnaire survey and an interview. Their views and comparisons of using the Whole Language Approach in-class and online will be of main focus in this research.

LAM Hong Ki, Hilkie

Parental Support for Young Students’ English Learning during the Pandemic

This research examines the effects of parental support on students’ English learning achievements during the pandemic. Parental support has become an important component in a child’s English learning during the COVID-19 pandemic. The cognitive skills and reading skills of a child could be influenced by the participation of the parents in their kids’ language learning process. During the pandemic, not only do students receive less exposure to English at school, the parents’ work schedules are also affected. Some parents are allowed to work from home, leading to a change of the parents’ participation and level of parental support in the children’s learning. Previous research has found that online learning brings pressure to both children and parents (Sari & Maningtyas, 2020). The aim of this research is to find out how parental support facilitates young students’ English language learning during the pandemic.

LAW Ka Ka

The Semiotics of Bubble Tea Advertising

This research considers how bubble tea shops index a hybrid of traditionalization and modernity which is not only labelled as authentic and time-honoured but also revolutionary and innovative. Many bubble tea brands position themselves as high-quality and traditional tea houses but offer innovative drinks using machines with standardised operation modes. The analysis focuses on the semiotic choices available in five bubble tea advertisements, including the design of containers, the presentation of ingredients and the decoration of storefronts. To present my data, I will include a few posts about bubble teas produced by different bubble tea shops on Instagram. As for the framework of the research, I situate it in the field of sociolinguistics, in terms of indexicality and commodification. Of the related studies on indexicality and consumer behaviour that focused on beverages, relatively few have investigated bubble tea specifically. This study examines how bubble tea brands successfully market their products, preserving traditional food culture and adopting innovative marketing strategies in Hong Kong.

LI Ching, Julia

The Role of Hong Kong English as an Identity Marker During the 2020s Migration Wave

Since the series of social movements in Hong Kong in 2019, there has been a significant net outflow of population from Hong Kong to the UK. Most migrants have shown a desire to demonstrate their Hong Kong identity as they expressed their intention to preserve their Hong Kongness in the overseas country. This study examines how Hong Kong migrants to the UK view Hong Kong English (HKE) as their identity marker during the 2020s migration wave. This paper first clarifies concepts of “identity” and how language preference constructs identity, then compares data collected to analyse how Hong Kongers exhibit their desired identity in light of migration. The research employs both qualitative and quantitative methods, namely a questionnaire survey and semi-structured individual interviews, to examine perceptions of HKE from both Hong Kong migrants-to-be and Hong Kong migrants who are already in the UK during the research period. The investigation reveals that HKE is a weak identity marker during the 2020s migration wave due to the evolved ideology behind Hong Kong identity after the social movements.

LI Jiayin

A Critical Discourse Analysis of China’s COVID-Related National Image in *The Wall Street Journal*

Negative portrayals of the Chinese existed in foreign media after the COVID-19 outbreak. This qualitative study uses Van Dijk’s critical discourse analysis model (1980) as a framework to explore the impact of COVID-19 on the portrayal of Chinese national image by analyzing the discourse of articles published in *The Wall Street Journal*. The analysis examines the micro and macro structures of selected online news articles. At the micro level, the related reports mainly use negative choice words and rhetorical figures such as metaphors to portray China. At the macro level, China’s global meaning is outlined through semantic structure. The fundamental reasons for misunderstandings about Chinese images at the social practice level may lie in the Cold War mentality, news media factors, and other cultural factors existing in the American ideological language community. Specifically, the study found that the conflicting implicit ideological perspectives on COVID-19 traceability in *The Wall Street Journal* are reflected in negative representations of the Chinese government as authoritarian and extremist.

LI Mengting

The Chinese #MeToo Movement in the Discourse of Chinese and UK News Media

Readers' ideas about the information delivered from the news are affected by news frames (Price et al., 1997). A news frame refers to how journalists compose news to optimize readers' acceptance (Valkenburg et al., 1999). A news video, like news in the written version, is edited in news frames. The latter focuses more on editing the content and visual elements such as pictures. However, news framing in news videos is far more complicated than that in written news. This study focuses on the visual and sound effects, such as background music and the speakers' volume. Twenty-two participants were invited to watch two news videos from *The South China Morning Post* and BBC News broadcasting Zhou's case globally. Based on the interviewees' reactions and by comparing the two news videos, the research investigates the readers' thoughts about the news, and finds that they are affected consciously and unconsciously by different news framing technologies.

LI Yu Hin, William

How the Government Gain the Trust of Citizens During COVID-19

In the past two years, the COVID-19 pandemic has changed society in numerous ways. This study aims to analyse how the government gained the trust of citizens during the COVID-19 pandemic. Specifically, it investigates the articles published by the government monthly since the pandemic made its first appearance in Hong Kong, including ones encouraging citizens to vaccinate. To test the hypothesis that the government gains trust through giving confidence in its efficiency, discourse analysis is conducted on 25 published articles by the Chief Executive. The results show that the government emphasised the effort of the officials and how many policies were put into practice. These results suggest that the vaccination rate was initially low, as there is a mismatch between the focus of government and the expectation of citizens.

LIANG Yingxin

Semiotics Under the Masks: Perspectives of Cross-Cultural YouTubers

This essay examines how YouTubers with cross-cultural backgrounds use medical masks as a symbol to demonstrate their experience during the pandemic. By referencing their demonstration in the videos, this essay finds that they show their hybrid understanding of face masks as a symbol. These cross-cultural YouTubers demonstrate their fear and unaccustomedness to seeing people hiding their faces behind unfamiliar objects. It inheres in the semiotics of masks from the western perspective. On the other hand, they consider masks a correct answer at the time because masks are a measure of protecting themselves and others, as well as a source of a sense of security. These can be a novel understanding of medical masks as a symbol. This article links the discourse in the YouTubers' videos to the semiotics of medical masks from both western and eastern perspectives. As wearing masks has become a habit in the East, the YouTubers who have cross-cultural backgrounds act as pioneers and provide the semantic and pragmatic maps which illustrate their changing interpretation of medical masks.

LIN Zigan

Representations of the Youtube Celebrity Li Ziqi in Chinese and Foreign Media: A Corpus-Assisted Critical Discourse Analysis

Based on a complex of criteria of "news values", the news media has been criticized for selectively reporting events or presenting them with biases (Fowler, 1991). By employing a corpus-assisted critical discourse analysis, this study investigates how news discourse constructs the popular Chinese Youtube celebrity Li Ziqi differently in Chinese and in foreign mainstream media. Through different reporting focuses on Li's cultural influence and pastoral lifestyle, an ideological debate on Chinese cultural export and soft power is discursively embedded and disseminated in opposing camps. The analysis reveals that, even a co-acclaimed celebrity, whose representations accommodate different national superstructures, cannot escape from the clutches of the media's preconceptions of newsworthiness and ideology.

LING Yuebo

Female Empowerment or New Commercialism? How Does La Mer Constructs Its Image as a Lady's Product

Advertising campaigns reflect social ideologies. Since the MeToo movement, beauty advertisements aim to empower females to ride the wave of feminism and cater to female customers' preferences. By examining the linguistic and visual advertising discourse of La Mer in Mainland China, this paper will adopt multimodality and visual metadiscourse in investigating the video ads that feature five female ambassadors of different ages. This paper finds that La Mer tends to construct ideal female images of various ages in expanding their markets and slightly change the meaning of 贵妇 (lady) to an image possessing female autonomy. Its depiction of ideal females emphasizes females' occupational roles instead of roles in the private realms. This paper finds that the senior female images are career-centred, and even authoritative, without aging problems. At the same time, the younger generation is placed in a vulnerable position, by which La Mer situates itself as an accompanying role for females to fight against aging and skin problems. The paper concludes that the empowerment of females displayed in the ads is achieved through commercialism.

LIU Jingya

Positive Organic Skincare Image: A Multimodal Discourse Analysis of Brand Storytelling

In recent years, organic skincare has been heatedly discussed as people have become more aware of the importance of a healthy lifestyle. Organic skincare brands are also considered to be the representative of safe and healthy skincare, gaining the full trust of the public. From the perspective of social semiotics and multimodal discourse analysis, this paper investigates the specific common manifestations of organic skincare brands' positive images. The analysis of 25 organic skincare brands demonstrates that corporations construct themes of "virtuous and responsible", "scientific and professional" and "natural and safe" on the company story page to build a positive image. However, while most of the storytelling are based on their real research and development process and could be reliable, this paper also finds that there are still some discourses that are ambiguous and abstract that may be used to embody and confirm a good corporate image. Thus, as a marketing strategy, the main aim of these brands' storytelling is still to gain more consumers and make more profit. This paper concludes that consumers should stay sensible and not fall into the marketing trap when pursuing healthier skincare and lifestyle.

LIU Juqing

A Critical Discourse Analysis of Gender Portrayal at the Beijing Olympics in *China Daily*

This essay examines a significant change in the gender presentation and attitudes on gender equality from *China Daily* through the critical discourse analysis approach. By conducting a comparative analysis of the depiction of male and female athletes in the 2008 Beijing Summer Olympic Games and the 2022 Beijing Winter Olympic Games, the essay reveals that the ideology of gender asymmetry is no longer perpetuated in news coverage, given that social attitudes toward gender equality have been encouraged, along with changing views of the younger generations, as the objectives for gender equality and inclusion in all forms of communication have been reinforced by the International Olympic Committee. In order to ensure balance in the presentations of male and female Olympians, the previous gender-biased way of portraying women was inhibited, and replaced with an emphasis on personal ability and spirit rather than gender-appropriate traits. This essay finds that elite Chinese male and female athletes are currently portrayed as people with incredible competence and persistent determination.

LUO Jianing

Femvertising or Femwashing: A Critical Analysis of Dove’s “Real Beauty” Campaign

According to previous studies on femvertising, there is no agreement on its effectiveness and progressiveness in empowering women. To examine this phenomenon, this study chooses Dove’s popular “Real Beauty” Campaign as an example for diachronic analysis through the lens of feminism. By unpacking the linguistic and visual signs in videos and ads released on three major stages of the campaign—vote billboards, femvertising videos and product advertisements, this research aims to fully investigate the authenticity and effectiveness of Dove’s campaign in empowering women. The findings show that by portraying real and confident women with different sizes, ages, and complexions, Dove does question the narrow definition of beauty and teaches women about body acceptance and confidence. However, there are still some linguistic and visual signs conveying messages that contradict feminism, such as highlighting the significant role of appearances in women’s lives and shifting the responsibility of empowerment to women themselves. Furthermore, in product advertisements, Dove utilizes feminism for sale as it transforms self-esteem, confidence and care into tangible objects that can be gained through purchasing its products.

NGAI Wai Lam

A Critical Discourse Analysis of the HKSAR COVID-19 Website

In view of the current epidemic, various online platforms are used by the HKSAR government to spread official announcements and updated news more effectively and efficiently. An official website was set up to serve this purpose. By studying and analyzing the content of this website, we can obtain an in-depth and thorough understanding of what strategic policies and direction the current administration is adopting. The complex uses of languages and symbols this website contains would be examined through critical discourse analysis. Textual and visual data from the website are scrutinized in order to ascertain how the government demonstrates the power relations and what ideologies are hidden in these languages. Data from the website were extracted from Jan 2022 to March 2022 by screen capturing of the web page to preserve the interactive and changing content. The focus of this project would be the handling methods and strategies adopted by Chief Executive Carrie Lam to deal with the epidemic and what ideologies she wanted to convey through this campaign.

MAO Pan

A Critical Discourse Analysis of the Chinese Media’s Framing of Women Donors in the Commercial Egg-Donor Business

This paper uses critical discourse analysis to investigate the ways women egg-donors are depicted in the Chinese news media. In 2021, the Chinese actress Zheng Shuang, accused of abandoning surrogate babies in America, caused a commotion on social media and shone a light on the topic of compensated surrogacy. Little attention has been paid to the ways the image of donors is represented in Chinese news discourse. To fill this lacuna, this paper uses van Leeuwen’s social actors network model and conducts a critical discourse analysis of eggs selling news reports in Chinese media and investigates the dominant traits represented in the image of donors and the discursive strategies deployed to construct their underlying image. The findings show that women donors are depicted as vain, naive, and mercenary, and this study aims to shed light on the discourses revolving the donors’ image in relation to the wider sociocultural contexts.

SHEN Lin

China Chic: Constructing Beauty in Advertising

This paper discusses how beauty is constructed in local advertising of beauty products in China. National brands have enjoyed rapid growth in recent years and have had an increasing influence on women consumers. Advertising is used in this paper as a lens to examine how beauty is articulated and what ideologies are constructed in the discourse of those brands. Data are collected from posts on official accounts of beauty brands and analyzed under the framework of critical discourse analysis and multimodal analysis. The study identifies two ideas that are featured prominently in the advertising of these beauty products: patriotic and national pride in “China beauty”, and the liberation spirit of being beautiful belongs to the contemporary women of China. This analysis provides new perspectives for examining the beauty ideologies reflected in advertising in China.

SHI Yining

An Investigation of Multilingualism in Hong Kong’s Fashion Shopping Cyberspace

This essay focuses on the linguistic performance of Hong Kong’s fashion shopping websites. Hong Kong attracts consumers domestically and globally as a world-renowned duty-free port and shopping center. To meet different needs, most shopping websites in Hong Kong have language options for the shoppers’ convenience. Through the framework established in the quantitative research pioneered by Keles, Yazan and Giles’s in their study of the virtual linguistic landscape, this study compares the proportion of each language used in different sections of these websites and finds that English is the dominant language, regardless of the language setting. This study also finds that websites perform differently in the use of English, and that those containing upscale brands adopt more English in the online shopping environment. Such a linguistic trend could be explained by social, economic, and cultural values unique to Hong Kong.

SUN Qingru

Multimodal Discourse Analysis in Game Construction in “Honor of Kings” and “Arena of Valor”

Mobile Multiplayer Online Battle Arena (MOBA) games are becoming increasingly popular in China, with “Honor of Kings” (hereinafter “HOK”) being one of the best-known names in the field and “Arena of Valor” (hereinafter “AOV”) being its overseas version. Semiotic modes and mediums are integral to game construction, yet few compare game design and character construction in both local and international games from a linguistic perspective. This project will examine the discursive, verbal, and visual semiotic languages of games through three levels of multimodality, examining how they generate meaning and construct character identities and what design ideologies they follow. Xiao Qiao is the archetypal hero of HOK, and Krixi is a westernized hero transplanted from AOV through Xiao Qiao. By comparing the semiotic differences between Xiao Qiao and Krixi, it can be seen that the main factors guiding different character construction of the games are the eastern and western cultural and historical ideologies. This study contributes to an interdisciplinary experiment in linguistics, cultural studies, and game construction, aiming to link linguistics to current game development.

TANG Shujie

How does Olay Empower Women? A Multimodal Critical Discourse Analysis of Olay’s “Face Anything” Campaign

Physical representations constructed by advertising images influence our lives everyday. Studies have demonstrated that international brands have made the assumption that full equality of women has been realized (Michelle, 2006). However, women continue to struggle against biases. This study examines the portrayal of female images in beauty products that target women, and considers how these images reflect gender issues in society. Alexandra argues that Olay had perpetuated women’s stereotypical image to society (Alexandra, 1970). This essay will analyze representative printed advertisements of Olay’s “Face Anything” campaign and its associated video commercials in the campaign through critical discourse analysis, and use multimodal critical discourse analysis to explore how color, visuals, and verbal texts combined to interact with viewers and show the empowerment of women, and help Olay utilize female images that break down stereotypes to sell its products in the printed ads and video to improve the impact of the campaign and the brand.

TANG Yifan, Eva

Hidden Voices in News Report: A Critical Discourse Analysis of BBC News

This paper aims to explore how critical discourse analysis (CDA) can be used to analyze linguistic and discursive patterns of refugee representation in news articles and mainly focuses on overt and covert power relations in BBC news articles and proposes two research questions: 1) how are Afghan refugees represented on BBC News? and 2) In whose voice is the news reported, and how is this voice contextualized? The qualitative analysis is guided by CDA theories and studies and is performed on 30 news articles from the BBC News website in 2021 in relation to the Afghan refugee issue in Britain. Findings demonstrate that through positive self-presentation and negative other-presentation, elite groups influence mass media and make it natural to marginalize refugees, portraying them as the “others”. Through passivization and collectivization, refugees are depicted as vulnerable and are examined through the lens of number. Therefore, refugees’ voices are buried behind these ways of silencing. The study concludes that it is important to uncover how voices are integrated, and how ideologies and domination are intertwined with discourse.

TSANG Hoi Ning, Kelly

A Content Analysis of Gender Stereotypes in Two Primary English Textbooks in Hong Kong

Educators have raised concerns about gender stereotyping in textbooks. According to the Hong Kong Education Bureau, a quality textbook should have “no bias in content, such as over-generalization and stereotyping” (2022). This study aims to examine the extent to which the Primary English textbooks *Primary Longman Elect* and *Ready* invade gender stereotypes through texts and visual images, guided by the content analysis approach. Both qualitative and quantitative methods are used in this study. Results show that gender stereotypes appear in terms of colour, occupation, characteristics and role models between male and female. The study concludes with suggestions on how the Hong Kong government could raise the teachers’ sensitivity to gender issues by teaching students with the right concepts with the textbooks.

WANG Anni

Constructing “A Paradise for Young Migrants”: A Multimodal CDA on Shenzhen’s Branding Campaigns

As the urbanization process has sped up in recent decades, cities have participated in branding campaigns to construct their identities in order to attract attention and commercial opportunities. Against this backdrop, this essay analyzes how Shenzhen, a first-tier Chinese city, attracts a substantial number of young migrants to reside through city branding. Under the framework of social semiotics, this essay uses multimodal CDA to examine the three genres that Shenzhen uses for promotional purposes: advertisement, high-tech public performance, and governmental articles. This essay concludes that Shenzhen utilizes the underlying meanings and ideologies embedded in different semiotic resources (i.e., verbal text and visual images) in each genre, as well as on the interplay of various genres to construct its identity as “a paradise for young migrants” to live in. This identity is characterized by the city’s core value of “young, innovative, modern, and inclusive” demonstrated through lexical choices, suppressions, and rhetorical tropes in the verbal text, and the meanings and salience of the components in the visual images. The branding process of Shenzhen sheds light on the promotional campaigns of other newly-established cities. It also provides a model for coping with population aging and labor shortage in Chinese urban regions.

WANG Binyue

The Myth of Female Victim-Blaming on Toutiao

This study discusses the blaming of female victims on Toutiao, a Chinese social media platform. In 2021, a girl went missing after a morning run in Hubei, China. The news was reported on Toutiao, and in online discussions, the participants blamed the female victim for her carelessness. They create the myth that female victims should take responsibility for crimes against women. This essay examines how the myth of female victim-blaming is constructed in these replies. The study will be based on a critical discourse analysis (CDA) approach and Fairclough’s three-dimensional model of CDA. It is found that at the text level, through some linguistic structures such as nominalization, participants rarely mention the criminal and often emphasize the female victim; these replies build a discourse where the responsibility of the criminal is hidden while the duty is transferred to the female victim. Particularly, in social practice, the study observes the gender inequality and gender order underneath the replies.

WANG Ningyi, Lisa

Gaze and Neocolonialism: The Philippines Visually Constructed in *Lonely Planet*

This paper examines the use of photographs of the Philippines, a country with colonial history, in the travel journal *Lonely Planet*. Following a multimodal critical discourse analysis, this paper examines the extent to which visual othering is still embedded in post-colonial touristic discourse. In these photographs, the participants’ gaze is empowered to draw lines or make connections between participants and readers. Gaze in photographs is discussed in conjunction with the participants’ race, occupation, and their environment. It proves that the image of the target country is passively and negatively constructed through subtle visual manipulation to “perpetuate the hegemonic structure”, very similar to the way imperialists did centuries ago.

WEN Xin

Gender Stereotypes of Women in Advertising: A Critical Discourse Analysis

Prior research suggests that the stereotypical images of women in advertising fall into four main categories: the “housewife”, the “sex object”, the “weak woman who is dependent on men” (Courtney & Lockeretz, 1971) and the “perfect women” (Lirola & Chovanec, 2012). These images limit women’s professional diversity, objectifying women as sexual tools for male consumption and portray women as weak and dependent on men. Moreover, these stereotypical images of women are mostly wrong. This research aims to explore how the linguistic features of advertisements displaying the stereotypes of females and how advertisers use linguistic strategies to influence people’s attitudes and ideology of women; it then seeks to establish a connection between discourse and society. The study employs Fairclough’s three-dimension framework as a research tool, and includes textual analysis, discourse practice analysis and social practice analysis in its investigation.

WONG Ching Ying, Mavis

A Critical Discourse Analysis of Carrie Lam’s Articles on the Omicron Variant

Language and leadership are always regarded as inextricably intertwining. This study uses critical discourse analysis (CDA) to investigate Hong Kong Chief Executive Carrie Lam’s official written articles posted on the governmental COVID-19 thematic website during the fifth wave of the pandemic, brought on by the Omicron variant. While some places choose to “live with the virus”, Lam decides to go against this strategy by imposing stringent social distancing rules and a series of anti-epidemic measures. This study analyses the situation through the theoretical framework of CDA to uncover Lam’s primary objective in delivering the official articles on Omicron to the public. The overall framework for the study is modelled on Fairclough’s three-dimensional stages which include description, interpretation, and explanation. To further develop the framework, the five categories of strategies of legitimization proposed by Reyes (2011) in political discourse within the scope of CDA are also adopted in this study.

WU Nap Yin

Investigating the Preference of Teacher's English Accent Among Hong Kong ESL Students

This research explores the students' preference in their English teacher's accent. Data was collected through an in-depth interview with eight secondary students who study English as a second language in Hong Kong. The research finds that factors such as intelligibility, authenticity and familiarity have influenced the participants' preference. A majority of the participants have expressed their desire to have their English teachers speak with a native accent. As for non-native English accents, Hong Kong English (HKE) or Mandarin-accented English (ME) are viewed negatively and are rejected by the participants. Such preference is motivated by both pragmatic reasons and political beliefs.

WU Xiaoying

Identity Construction: A Multimodal Discourse Analysis of YouTube Beauty Influencer Jeffree Star

Current research on the construction of beauty influencers' identities has focused on critical discourse analysis. Although Huang et al.'s (2020) study of beauty influencers pioneered visual analysis, it has not yet been able to integrate visual and discourse analysis properly. To fully understand how beauty influencer Jeffree Star constructs his identity in his videos, it is essential to capture his interactions with the audience and to start by observing his spontaneous performances rather than just studying his scripted lines. It is possible to see how people, especially social media influencers, are constantly producing and changing their identities they construct in the posted videos from the positioning and performativity perspectives. This study collects 20 beauty-related videos posted by Jeffree Star on YouTube. It uses multimodal discourse analysis, supplemented by corpus analysis, to explore how Jeffree Star's visual presentation, discursive strategies, and, in particular, his gender identity help him construct the identities he desires to be perceived by the audience from a visible perspective. This study reveals how Jeffree Star's multidimensional identities give him a particular cognitive orientation and positive emotional power, enabling him to create specific video spaces and gain recognition from female audiences.

XU Jiaqi

Stigmatization of Feminism in Nationalist Discourse: A Critical Discourse Analysis of a Chinese Anti-Feminist Online Forum

This research investigates the stigmatization of feminism in nationalist discourse by analyzing online comments on the Chinese female soccer team's victory in the 2022 Asian Cup amid the Chinese male footballers' loss in the World Cup. The misogynists in a Chinese anti-feminist online community are concerned about the potential female dominance over males due to the contrasting result of the two soccer teams. This study hypothesizes that the netizens' criticism of feminism is constructed in nationalist discourse by 1) connecting female footballers and feminists with western capital forces; 2) establishing hostile relations between China and the west; and 3) highlighting national identity in the comparison of female and male status. Therefore, this research argues that the online messages reflect netizens' prejudiced ideology against women. Meanwhile, the nationalistic discourse helps legitimize anti-feministic ideology, promoting the stigmatization of feminism and impeding the females' pursuit of gender equality in China.

YE Ruohua

News Representations of China's Zero-COVID Policy in *China Daily* and *The New York Times*: A Corpus-Assisted Critical Discourse Analysis

This study investigates the representation of China's zero-COVID policy in *China Daily* (CD) and *The New York Times* (NYT), and explores the socio-cultural context through corpus-assisted critical discourse analysis. In particular, Fairclough's (1989, 1995) three-dimensional model and Van Dijk's (2006) ideological square are adopted. The headlines analysis shows that although both countries' media present some neutral descriptions, CD holds a more positive attitude while NYT holds a more negative attitude towards the policy. Furthermore, the keyword analysis shows that CD focuses more on testing measurement and uses "comparison" and "authority" to emphasize its positive effects, while NYT focuses more on lockdown and border restriction measurements and uses "example" and "victimization" to stress its negative consequences. This may be attributable to several factors: (1) China's collectivism culture values society over individuals, while America's individualism culture values individual interests; (2) CD is a government running newspaper, while NYT is mainly run by entrepreneurs; and (3) the China-US relationship is undergoing a political intense period.

YE Zhangpeng, Freya

Discursive Analysis of "Vegan Memes": Legitimation of Non-Vegans' Negative Image Construction

This research explores "vegan memes" on Instagram. In mainstream culture, vegans are considered deviants and face marginalisation and stigmatisation. Vegans are motivated to challenge this negative perception. "Vegan meming" is one of the possible ways to achieve the goal. These memes criticise and condemn non-vegans' immorality, cruelty, and ignorance, whereby a negative image of non-vegans is constructed and legitimised. This research uses the multimodal critical discourse analysis approach to examine how these vegan memes are legitimised. It reveals that legitimisation is achieved in two main ways: (1) through direct accusation of the non-vegans' immorality and (2) indirect insinuation by depicting victimised vegans in non-vegan mainstream culture.

YU Chi Wai, Bella

"Who Are You?": A Pragmatic Analysis of Nicknames and Nicknaming Practices in Hong Kong

Different from given names, nicknames are more commonly used for person identification in a society. A person may acquire a number of nicknames during their lifetime, which may change over time from different social contexts. By using a certain nickname, power dynamic is implied between the namer and the named person. According to Searle's speech act theory, a nickname can be an utterance that performs various illocutionary acts. This paper explores the use of nicknames in Hong Kong, and seeks to uncover the relationship between nicknaming and the intention of speakers, and to provide a comprehension account of the communicative functions that a nickname performs.

ZHU Ziyi

Is Femvertising All About Selling? A Multimodal Discourse Analysis of Femvertising in Hong Kong MTR Stations

Femvertising, in which advertisers integrate pro-female content that challenges traditional/stereotypical female images, has been criticised for its commercial nature. This research raises two questions: (1) how do marketers design femvertising posters in Hong Kong public spaces, and (2) does the commercial component dominate the data? Previous data also suggest that femvertising is more effective in generating positive reputations for the brands than directly promoting sales. This essay takes femvertising posters specifically in two busy Hong Kong MTR stations, Causeway Bay and Tsim Sha Tsui, to investigate how they are presented with texts and semiotic resources. Multimodal discourse analysis provides a theoretical foundation for this research. The results suggest that these femvertising posters are also delivering feminist messages.

ZHUANG Lanxi

Fight to Free: Stancetaking and a Case Study of Resisting Online Misogyny

In September 2021, the influential rapper, Lil Nas X, pretended to be pregnant by mocking the pain of contractions and postpartum recovery, which triggered an intense controversy. A number of women argued that his fake pregnancy invalidates the agony that pregnant women suffer from, and considered his behavior as a form of online misogyny. Online misogyny serves to manipulate women by creating gendered shame, fear and distress (Smith, 2019). While numerous investigations have explored cyber-misogyny and females' responses to it, research has rarely been conducted from the perspective of intersubjectivity. Drawing on DuBois's stance triangle (2007), this study presents the stancetaking in women's fight responses to the misogynistic behaviors in the case of Lil Nas X's fake pregnancy on Twitter with an intersubjective lens. Through discourse analysis, the study finds that female participants evaluate the man's imitations of pregnancy as undesirable objects, and position themselves as victims of the misogynistic social discourse, and align with each other to underpin the anti-misogyny discourse. Their stances beget power to resist misogynistic discourse in online public space, and may shed light on their fighting against the patriarchal system in the offline world.

ZUO Linglu

Challenging Patriarchal Gender Norms: Female Comedians in *Rock & Roast*

Stand-up comedy, which serves to entertain the audience and make a critique simultaneously, is discourse-centred and content-rich. This essay aims to analyse how female comedians, Li Xueqin and Yang Li, challenge the patriarchal gender norms in their comic performances on the show *Rock & Roast*, and how the discourse negotiates among the institutional powers, commercial interests, and the dominant cultural context in Mainland China informing both the comics and the audience. Based on Fairclough's critical discourse analysis approach, this project argues that Li and Yang reveal or challenge the objectification of women through varied humour techniques including irony, allusion and subversive affirmation. Instead of directly subverting the gender norms towards women, Li employs self-deprecation to avoid confronting external targets, while Yang tends to project a seemingly submissive persona to include more audience in her narration. This research demonstrates the extension of the application of critical discourse analysis to the discourse of stand-up comedy and the exploration of specific strategies taken by female comedians.