



香 港 大 學

THE UNIVERSITY OF HONG KONG

Faculty of Arts

MAES Conference 2023

The 5th Conference of the Master of Arts in English Studies (MAES) Programme
Presentation of Students' Capstone Projects
School of English, The University of Hong Kong

20th May, 2023



SCHOOL OF ENGLISH
THE UNIVERSITY OF HONG KONG

Conference Programme

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Welcome

20th May, 2023

Dear HKU Community,

Welcome to the 5th annual MAES Conference, the culmination of our MA students' capstone experience in the School of English. We are very excited to be able to gather in person for this event this year. The students have been working hard, rising to the challenge of engaging in research in the field of cross-cultural studies and developing their unique perspectives in their respective streams of literature and linguistics.

The capstone experience consists of three outputs: an extended essay based on original research, a creative project based on the essay and a paper to be presented at this conference to a broader academic audience. The ground floor gallery of the Run Run Shaw Tower already showcases some of the highlights of the students' creative works in such areas as diaspora and post-colonial literatures, as well as posters on multilingualism, semiotic landscapes, and multimodal discourse analysis, among others. We have also launched a virtual art gallery through ArtSteps, an innovative, interactive platform that allows you to take 'tours' of multiple galleries, created by teams of students working on similar areas, genres, periods and approaches.

We hope you enjoy the presentations you are about to hear today and take the time to engage with the students and their works in their panels and in the virtual galleries. The diversity of their final projects attests to the diversity of the students in the MAES Programme and reflects the boundaries we wish to blur, re-draw, redress and question in our critical approach to English Studies.

All best wishes,



Otto Heim
Director, Full-Time Programme



Agnes Kang
Director, Part-Time Programme

Programme Schedule

Time	Session
08:30 - 09:00	Registration and Reception
09:00 – 09:20	Opening Ceremonies Welcome speeches by <ul style="list-style-type: none">· Professor Kendall Johnson (Head, School of English)· Dr Otto Heim (MAES Programme Director, FT/Literature)· Dr Agnes Kang (MAES Programme Director, PT/Linguistics)
09:30 – 11:00	1st session: 6 parallel panels
11:00 – 11:15	Break
11:15 – 12:45	2nd session: 5 parallel panels
12:45 – 13:45	Lunch Break
13:45 – 15:15	3rd session: 5 parallel panels
15:15 – 15:30	Break
15:30 – 17:00	4th session: 5 parallel panels
17:15 – 17:45	Closing Remarks and Awards Ceremony Presentation of Outstanding MAES Students and Creative Project Awards in Literature and Linguistics

For enquiries about MAES Programme or any of the capstone projects presented today, please contact:

Dr Otto Heim (ohheim@hku.hk) Director, Full-Time MAES Programme

Dr Agnes Kang (makang@hku.hk) Director, Part-Time MAES Programme

Dr Kristen Murray (kmurray@hku.hk) Instructor, Capstone Creative Projects

Ms Katie Wu (katiwu@hku.hk) Assistant, MAES Programme

ArtSteps: the MAES Creative Component digital gallery

Welcome to ArtSteps! In the final semester of the MAES programme, each student imagines a Creative Component project to express the key research findings in their Capstone Thesis. This process results in a diverse, intriguing range of artworks, including sculptures, collages, photographs, poems, digital paintings, short films, websites and interactive art pieces. Our MAES students share these unique creations through ArtSteps, a digital gallery site. The MAES student artworks are divided into thematically-cohesive galleries, featuring 4-5 artists per room, based on the central ideas in each student's Capstone research.

To view our students' creative efforts, please **click on the links** below. You may enter the galleries without signing in: simply press the 'play' button at the bottom for a tour of that gallery. The tour will proceed through all artworks, but the viewer can press the 'play' button to proceed promptly after each artwork. To learn more about any artwork, click on that piece when in front of it; the artist's Concept Statement will emerge to the left. If you would like to leave supportive comments, or ask questions about the artworks, please provide your email to sign up for ArtSteps.

Please join me in congratulating all our MAES students for designing these meaningful, radiant Creative Component projects.

Dr Kristen Murray

Adjunct Assistant Professor, Instructor for Capstone Creative Projects

Literature galleries

Group 1: Postcolonial Ecologies and Subaltern

<https://www.artsteps.com/view/643d30ece9038350fa5be02b>

CHEUNG Hiu Ching / KAUR Sundeep / LI Yuk Ting / SHEN Shuyi / YEUNG Rachel Alexandra

Group 2: Shifting Boundaries: Space, Place and Cities

<https://www.artsteps.com/view/643bba7cf5bd45513552d463>

LIANG Runying / LIN Jinzhi / SHEN Dominic William Yijia / WEI Qi

Group 3: Countering Empire and Discourses

<https://www.artsteps.com/view/643bbb063a7aae3e0127df27>

CHEUNG Tsz Wun / GAO Yuan / LIN Xiayuan / SHE Yili / ZHOU Yixian

Group 4: Writing Bodies

<https://www.artsteps.com/view/643bbb33bf3d834d02f83851>

CHAK Yuen Ping / MIAO Shiyu / ZHAO Xinyi / ZHOU Shiqian

Group 5: Performing Gender and Sexuality

<https://www.artsteps.com/view/643bbb81f5bd45513552d519>

CHAN Ka Shing / ZHANG Hanwen / ZHU Yanying / YU Wenshi

Group 6: Critiques of 'Othering'

<https://www.artsteps.com/view/643bbbc343bfd3919e5001c>

CHAN Hoi Ying / LI Yuman / SUN Yichen / WEI Wenshi / ZHOU Zihan

Group 7: Resituating the Asian-American Diaspora

<https://www.artsteps.com/view/643bbbeb7b33e3452a175fcc>

HE Yiru / KOUNG Sing Wai / SHU Yichen / ZHANG Yangzheng / ZU Menghan

Group 8: Negotiating Diasporic Identities

<https://www.artsteps.com/view/643bbbc2d9c7f1c03683f6f28>

LEUNG Wing Chau / LONG Ying / LU Yuqing / YU Jing

Group 9: New Narratives: History, Trauma and Memory

<https://www.artsteps.com/view/643bbc69db2550487637a228>

KWOK Hei / WANG Bo / WANG Shenqi / ZHENG Zhiqian

Group 10: Orientalism Revisited

<https://www.artsteps.com/view/643bbbc9ebf3d834d02f838bb>

HSIEH Hsin Yun / LO Nga Yee Germaine / QIAN Cheng / SADVOKASSOVA Darya / TANG Huiyu

Linguistics galleries

Group 11: News Media and Representation

<https://www.artsteps.com/view/6442094427b7cf2dd4ae3e93>

GE Fangmengxue / GUO Yunshi / LI Mengmeng / ZHANG Xiaoyu / GAO Yujie / BI Ke

Group 12: Higher Education and Online Discourses

<https://www.artsteps.com/view/643bbd22f5bd45513552d664>

KO Yik Yan Samantha / SHEN Shu Yao Sue / LIANG Yu Jia Lisa / KUANG Yongmei / HUANG Dan

Group 13: Multimodal Discourse Analysis

<https://www.artsteps.com/view/643bbd57bfa5cf568aa7b229>

LIU Changmao / XU Kaiyue / BAI Hanyu / SHI Yuhan Lily / SHI Ruiming Vivian

Group 14: Language in Use and Student Identities

<https://www.artsteps.com/view/643bbd7d56229151441995e0>

GRANHAM Manchester/ GUO Jiaqi / REN Rui / WAN Pei / LEE Mei Lan

Group 15: Identity Practices Online and Offline

<https://www.artsteps.com/view/643bbdbef5bd45513552d6d4>

ZHOU Ziyu / SUN Shang / LI Ruijie / BUTT Laveeza / LI Ziqi

Group 16: Wandering the Urban Space

<https://www.artsteps.com/view/643bbde3bfa5cf568aa7b57c>

CHEN Zhuoying / XUE Wanhe / ZHU Xiaolin / YU Ying Ying / KE Ruolin

Group 17: Gender Representation in Media

<https://www.artsteps.com/view/643bbe0ebfa5cf568aa7b583>

YU Jiaao / YANG Ying / ZHENG Lin / ZHU Yichen / TIAN Weiting / LIANG Zhaohui

Group 18: Gender Discourses and Ideologies

<https://www.artsteps.com/view/643bbe374d180a081e02ce43>

GUO Yingnan / SUN Mingyang / XUE Yumeng / YEUNG Hoi Yan / LAI Cho Yiu

Group 19: (Social) Media and Representation

<https://www.artsteps.com/view/643bbe64bf3d834d02f83907>

SEHAR Naveed / SI Weichao / CHEN Jia / KONG Danting Niki / KAM Pui Lam / LAW Yuen Ting

Group 20: Multilingualism and Language Use Across Contexts

<https://www.artsteps.com/view/643bbe9273ae095160b4e254>

GUI Xuan / KWAN Cho Ming / CHOW Chung Ting Jo/ HUANG Jing

Presentation Schedule

09:00-09:20	Opening Ceremony: Room CPD-2.58					
1 st Session	Panel A (Literature) [CPD-4.16] (Abstracts)	Panel B (Literature) [CPD-4.17] (Abstracts)	Panel C (Linguistics) [CRT-4.04] (Abstracts)	Panel D (Linguistics) [CRT-7.58] (Abstracts)	Panel E (Linguistics) [CRT-8.66] (Abstracts)	Panel F (Linguistics) [CRT-7.45] (Abstracts)
09:30-11:00	Orientalism Revisited Moderator: Ms Jennifer Gregory	Countering Empire and Discourse Moderator: Dr Anjuli Gunaratne	News Media and Representation Moderator: Mr George Cheng	(Higher) Education and Online Discourses Moderator: Dr Anya Adair	Multimodal Discourse Analysis Moderator: Dr Sinead Kwok	Gender Representation in Media Moderator: Dr Jennifer Gresham
	<u>Hsieh Hsin Yun, Sindy</u> Rewriting Orientalism in David Henry Hwang's <i>M. Butterfly</i> and Mineko Iwasaki's <i>Geisha: A Life</i>	<u>Cheng Tsz Wun</u> Exploring Patriarchy and Totalitarianism in Kafka's Works and Satrapi's <i>Persepolis</i>	<u>Ge Fangmengxue</u> Disabled Athletes of Paralympic Value: A Multimodal Critical Discourse Analysis	<u>Ko Yik Yan, Samantha</u> The Changing Discourse in the Marketization of Higher Education in Hong Kong	<u>Liu Changmao</u> The Visual Semiotic Differences of Chinese Film Posters for Domestic and Western Markets	<u>Zheng Lin</u> Wealthy "Appreciated" Man, "Scheming" Women and "Cybermaid": Gender and Power Inequality in China
	<u>Lo Nga Yee, Germaine</u> Representations of Oriental Women in <i>The Buddha in the Attic</i> and <i>A Concise Chinese-English Dictionary for Lovers</i>	<u>Gao Yuan, Johanna</u> Impossible Friendships in Forster's <i>A Passage to India</i> and Orwell's <i>Burmese Days</i>	<u>Guo Yunshi, Natalie</u> Media Representation of Adolescent Mental Health in Chinese Newspapers	<u>Shen Shuvao, Sue</u> A Multimodal Critical Discourse Analysis of Marketization on a Sino-US University Website	<u>Xu Kaiyue</u> A Multimodal Analysis of Traditional Chinese Medicine Commercials	<u>Zhu Yichen</u> Sex and Adolescence: A Case Study of a Sexual Education Book in Taiwan
	<u>Qian Cheng, Chandler</u> The Demonstration and Deconstruction of Orientalism in David Henry Hwang's <i>M. Butterfly</i> and Frank Chin's <i>Gunga Din Highway</i>	<u>Lin Xiayuan, Charlotte</u> Gendered Landscape and Diasporic Surrealism in Aimé Césaire's <i>Notebook of a Return to the Native Land</i> and Suzanne Césaire's "1943: Surrealism and Us" and "The Great Camouflage"	<u>Li Mengmeng</u> Media Representations of China: A Contrastive Study of Chinese and American News Reports on Saudi-Iranian Rapprochement	<u>Liang Yu Jia, Lisa</u> University Websites as the Gateway for Realizing Higher Education Marketization: A Case Study of HKU and Lancaster University	<u>Bai Hanvu</u> Multimodal Discourse Analysis of Florasis' Festival Posters in Domestic and Overseas Markets	<u>Tian Weiting</u> Menstrual Shame and Stigma in Advertising: A Multimodal Metaphor Analysis of Sanitary Napkin Advertising in China
	<u>Sadvokassova, Darva</u> Beyond the Machine: Subverting Techno-Orientalism Tropes in Haruki Murakami's <i>Hard-Boiled Wonderland and the End of the World</i> and David Mitchell's <i>Ghostwritten</i> ("Okinawa" and "Tokyo")	<u>She Yili</u> Death Under Colonial Rule in George Orwell's "Shooting an Elephant" and Wole Soyinka's <i>Death and the King's Horseman</i>	<u>Zhang Xiaoyu</u> Engagement Analysis of Reporter Voice on News Concerning Pharmaceutical Companies	<u>Kuang Yongmei</u> Persuasion and Self-Stigmatization: Chinese Overseas Students' Responses to the Stigmatized Label "Shui Shuo"	<u>Shi Yuhan, Lily</u> A Multimodal Discourse Analysis of Posters of <i>The Wandering Earth</i> Series	<u>Liang Zhaohui, Gloria</u> Women's Voices in Stand-Up Comedy: The Power of "Powerlessness"
	<u>Tang Huiyu, Margaret</u> The Embodiment and Elimination of Orientalism in David Henry Hwang's <i>M. Butterfly</i> and Somerset Maugham's <i>The Painted Veil</i>	<u>Zhou Yixian, Icy</u> A Harbinger of a New World: Reading Herman Melville's <i>Moby-Dick</i> and Bharati Mukherjee's <i>Jasmine</i> from the Perspective of Transnationalism	<u>Gao Yujie</u> A Critical Discourse Analysis of Newspaper Report on Extreme Heat Events	<u>Huang Dan, Danna</u> Teacher's Identity and Suggestive Selling in Live English Classes on Douyin	<u>Shi Ruiming, Vivian</u> Multimodalities in New-Style Tea Posters	
			<u>Bi Ke</u> Rivalry Hidden in <i>China Daily's</i> and <i>CNN's</i> News Reports on ChatGPT			

11:00-11:15	Break [CRT-7.45]					
2 nd Session	Panel A (Literature) [CPD-4.16] (Abstracts)	Panel B (Literature) [CPD-4.17] (Abstracts)	Panel C (Linguistics) [CRT-4.04] (Abstracts)	Panel D (Linguistics) [CRT-7.58] (Abstracts)	Panel E (Linguistics) [CRT-8.66] (Abstracts)	Panel F (Linguistics)
11:15-12:45	New Narratives: History, Trauma and Memory Moderator: Dr Jennifer Gresham	Re-situating the Asian-American Diaspora Moderator: Dr Haewon Hwang	Language in Use and Student Identities Moderator: Mr George Cheng	Identity Practices Online and Offline Moderator: Dr Anya Adair	Gender Discourses and Ideologies Moderator: Ms Charmaine Kong	—
	<u>Kwok Hei, Harold</u> Seamus Heaney's <i>North</i> and Ciaran Carson's <i>The Irish for No</i> : Hybridity in Northern Ireland's Cultural Identity	<u>He Yiru, Edith</u> Identity Crisis of Vietnamese Americans and Resistance in Viet Thanh Nguyen's <i>The Sympathizer</i> and Thi Bui's <i>The Best We Could Do</i>	<u>Graham Manchester</u> English Accent Preferences of Hong Kong Secondary School Students: An Updated View	<u>Zhou Ziyu, Yannis</u> Digital Translanguaging as a Means of Identity Performance	<u>Guo Yingnan</u> A Multimodal Discourse Analysis of Gender Stereotypes in <i>Otome</i> Games	
	<u>Wang Bo, Wonder</u> Overcoming Trauma with Support of Women Communities: The Womanists Icons in <i>The Color Purple</i> and <i>Jasmine</i>	<u>Koung Sing Wai, Sylvia</u> Identity and Assimilation of "Picture Brides" in Julie Otsuka's <i>The Buddha in the Attic</i> and Yoshiko Uchida's <i>Picture Bride</i>	<u>Guo Jiaqi</u> Mainland Chinese Students' Experience in Multilingual Hong Kong	<u>Sun Shang</u> Actors' and Actresses' Identity Construction Through Positioning in Sina Weibo	<u>Sun Mingyang</u> A Critical Discourse Analysis of Lines in <i>Modern Family</i> : The Self-Esteem Changes of Housewives After Their Career Transformation Into Working Women	
	<u>Wang Shenqi, Clair</u> Diasporic Identity and Transmission of Memories: On Postwar American Immigrants in <i>The Best We Could Do</i> and <i>Maus</i>	<u>Shu Yichen, Steve</u> (Re)constructing Mother's Land: Postmemory and Hyphenated Identities in Thi Bui's <i>The Best We Could Do</i> and Amy Tan's <i>The Bonesetter's Daughter</i>	<u>Ren Rui</u> Chinese Undergraduate Students' Mental Health and Identity Construction During the Three-Year Pandemic	<u>Li Ruijie</u> A Multimodal Study of Printed Clothes From the MAES Student Community	<u>Xue Yumeng</u> Consumerism and Gender Ideologies of "Queens Day" Shopping Festival	
	<u>Zheng Zhiqian, Joanna</u> The Incurability of War Trauma: Process of Healing Veterans' Trauma in <i>Mrs. Dalloway</i> and <i>The Sun Also Rises</i>	<u>Zhang Yangzheng, Anna</u> Struggle and Rebirth: Identity Construction of Chinese-American Women in Maxine Hong Kingston's <i>The Woman Warrior</i> and Celeste Ng's <i>Everything I Never Told You</i>	<u>Wan Pei</u> Language Choice and Identities: Insights From Multilingual Mainland Students in Hong Kong	<u>Laveeza Butt</u> Associations Between Culture and Email Communication Among University Students in Hong Kong	<u>Yeung Hoi Yan</u> Non-Binary Individuals' Experiences With the Use of Pronouns and the Importance of Gender Neutral Language	
		<u>Zu Menghan, Meghan</u> Reconstructing Cultural Identity in Thi Bui's <i>The Best We Could Do</i> and Amy Tan's <i>The Joy Luck Club</i>	<u>Lee Mei Lan</u> Identities and Translanguaging of Students in Schools of Different Mediums of Instruction	<u>Li Ziqi</u> A Multimodal Critical Discourse Analysis of Shenzhen and Hong Kong High Schools' Digital Landscapes	<u>Lai Cho Yiu</u> Language and Gender in a UK Reality Show: Critical Discourse Analysis on the Speech Styles Demonstrated by the Contestants in <i>Interior Design Masters</i>	
12:45-13:45	Lunch Break					

3 rd Session	Panel A (Literature) [CPD-4.16] (Abstracts)	Panel B (Literature) [CPD-4.17] (Abstracts)	Panel C (Literature) [CRT-4.04] (Abstracts)	Panel D (Linguistics) [CRT-7.58] (Abstracts)	Panel E (Linguistics) [CRT-8.66] (Abstracts)	Panel F (Linguistics)	
13:45-15:15	Shifting Boundaries: Space, Place and Cities Moderator: Dr Simon Ng	Postcolonial Ecologies and the Subaltern Moderator: Dr Haewon Hwang	Critiques of ‘Othering’ Moderator: Dr Claire Gullander-Drolet	Wandering the Urban Space Moderator: Ms Charmaine Kong	Multilingualism and Language Use Across Contexts Moderator: Mr George Cheng	—	
	<u>Liang Runying</u> Ethnic Community as a Third Space in Maxine Hong Kingston’s <i>The Woman Warrior</i> and Jhumpa Lahiri’s <i>The Namesake</i>	<u>Cheung Hiu Ching, Katie</u> Decolonial Ecology and Environmental Racialisation in <i>The Marrow Thieves</i> and <i>The Deep</i>	<u>Chan Hoi Ying, Ellen</u> Gender Inequalities in Charles Dickens’ <i>Hard Times</i> and Min Jin Lee’s <i>Pachinko</i>	<u>Chen Zhuoying</u> Constructing Elite Space: The Semiotic Landscape of Shopfront Signages in Tai Kwun	<u>Gui Xuan</u> B2B Sales Conversation Pattern: An Analysis of Online and Offline Differences		
	<u>Lin Jinzhi, Josie</u> Heterotopia and Caribbean Travel Writings: Jamaica Kincaid’s <i>A Small Place</i> and V.S. Naipul’s <i>The Middle Passage</i>	<u>Sundeep Kaur</u> Subaltern Resistance: Exploring the Role of Silence and Submission in Julie Otsuka’s <i>The Buddha in the Attic</i> and Khaled Hosseini’s <i>A Thousand Splendid Suns</i>	<u>Li Yuman, Mia</u> From Victims to Perpetrators: An Analysis of Indian Immigrant Women in Bharati Mukherjee’s <i>Wife and Jasmine</i>	<u>Xue Wanhe</u> Language, Power and Space: A Multimodal Discourse Analysis of Graffiti Landscapes in Hong Kong	<u>Huang Jing</u> Multilingualism in Bottom-Up Signs: A Linguistic Landscape Study of HKU		
	<u>Shen Dominic William Yijia</u> Rethinking Cosmopolitanism: Hong Kong Expatriate Experiences	<u>Li Yuk Ting, Donna</u> Re-Imagining Postcolonial Identity in Shakespeare’s <i>The Tempest</i> and Wong Kar-wai’s <i>Chungking Express</i>	<u>Sun Yichen, Grace</u> What Should I Be in the United States: A Comparative Analysis of <i>The Woman Warrior</i> and <i>The Bluest Eye</i> from the Perspective of Cultural Identity	<u>Zhu Xiaolin</u> Multilingualism and Glocalisation in Advertisements at the Central MTR Station	<u>Kwan Cho Ming</u> Native-Speakerism in the Employment of English Language Teachers in Japan		
	<u>Wei Qi, Iki</u> Urban Space as the Entity for Urban Self: Jean Rhys’s <i>Good Morning Midnight</i> and Italo Calvino’s <i>Invisible Cities</i>	<u>Shen Shuvi, Kelly</u> Exploring the Non-human and Human Subalterns: A Postcolonial Ecocritical Study of Joseph Conrad’s <i>Heart of Darkness</i> and V. S. Naipaul’s <i>A Bend in the River</i>	<u>Wei Wenshi, Joyce</u> Subverting Orientalism in Bharati Mukherjee’s <i>Jasmine</i> and Jhumpa Lahiri’s <i>The Namesake</i>	<u>Yu Ying Ying, Athena</u> Multilingualism in the “Back Garden of Hong Kong”: A Study of the Linguistic Landscape in Sai Kung Through the Lens of Tourists	<u>Chow Chung Ting Jo</u> World Englishes Used in Dialogue and Subtitles in Hong Kong Movies		
		<u>Yeung Rachel Alexandra</u> India’s Voiceless Subalterns: Analyzing Female Subordination in Bharati Mukherjee’s <i>Jasmine</i> and Anita Desai’s <i>Fasting, Feasting</i>	<u>Zhou Zihan, Selina</u> The Duality of Space: An Exploration of Gender Stratification in <i>Mrs Dalloway</i> and <i>Good Morning, Midnight</i>	<u>Ke Ruolin, Rolyn</u> “A Digital Gateway to Everything [Offline] M+ Has to Offer”: A Study on the Semiotic Landscapes of the M+ Homepage			
15:15-15:30	Break [CRT-7.45]						

4 th Session	Panel A (Literature) [CPD-4.16] (Abstracts)	Panel B (Literature) [CPD-4.17] (Abstracts)	Panel C (Literature) [CRT-4.04] (Abstracts)	Panel D (Linguistics) [CRT-7.58] (Abstracts)	Panel E (Linguistics) [CRT-8.66] (Abstracts)	Panel F (Linguistics)
15:30-17:00	Performing Gender and Sexuality Moderator: Dr Simon Ng	Writing Bodies Moderator: Dr Otto Heim	Negotiating Diasporic Identities Moderator: Dr Claire Gullander-Drolet	(Social) Media and Representation Moderator: Dr Kristen Murray	Female Identity and Representation Moderator: Mr George Cheng	—
	<u>Chan Ka Shing, Stephen</u> Queer Identity in Pai Hsien-Yung's <i>Crystal Boys</i> and David Henry Hwang's <i>M. Butterfly</i>	<u>Chak Yuen Ping, Lori</u> Villainesses' Masquerade: Reviewing the Female Grotesque in the Carnavalesque Scenes of <i>Invisible Cities</i> and <i>Kiss of the Spider Woman</i>	<u>Leung Wing Shan</u> Exploring the representation of cultural identity and values in food narratives: Julio Ortega's "Las Papas", Madeleine Thien's "Simple Recipes", Jhumpa Lahiri's "When Mr Pirzada Came to Dine" and Janice Shinebourne's "Red Bean Cakes: New York and London"	<u>Si Weichao</u> How Does the Use of Emojis Affect the Popularity of Food Posts on Xiaohongshu? A Case Study on Hong Kong's <i>Bakehouse</i>	<u>Sehar Naveed</u> How Social Media Decides Who You Are: A Case Study of How Muslim Female Fashion and Beauty Influencers are Represented on Social Media Platforms	
	<u>Zhang Hanwen, Wendy</u> Exploring Gender Identity Crisis in <i>M. Butterfly</i> and <i>Tipping the Velvet</i>	<u>Miao Shiyu</u> All Part of Me: Exploring Bodily Transformation and Cultural Identity in Afrofuturist Literature	<u>Long Ying</u> Exploring Identity Confusion of Diaspora Groups in Bharati Mukherjee's <i>Jasmine</i> and Samuel Selvon's <i>The Lonely Londoners</i>	<u>Chen Jia</u> Stancetaking and the Interlocking Conflicts Regarding Hijab Imitation in China	<u>Kong Danting, Niki</u> Representing or Being Represented: Construction of Female Images in Perfume Ads	
	<u>Zhu Yanying, Candice</u> Incomplete Deconstruction of Orientalism: A Comparative Analysis of Female Characters in <i>M. Butterfly</i> and <i>The Joy Luck Club</i>	<u>Zhao Xinyi</u> Imagining the Alien/Asian: Techno-Orientalism in David Mitchell's <i>Ghostwritten</i> and Maureen F. McHugh's <i>China Mountain Zhang</i>	<u>Lu Yuqing, Kayla</u> Exploring the Identity Crisis of the Zainichi in Min Jin Lee's <i>Pachinko</i> and Kazuki Kaneshiro's <i>Go</i>	<u>Kam Pui Lam</u> Sweetened Racism: Manipulating Language and Colour to Construct Identity	<u>Yu Jiaao</u> A Study on Female Identity in "Thirst Trapping" Photos on RED	
	<u>Yu Wenshi, Candice</u> Deconstructing Patriarchy: Silence and Motherhood in Maxine Hong Kingston's <i>The Woman Warrior</i> and Hisaye Yamamoto's <i>Seventeen Syllables and Other Stories</i>	<u>Zhou Shiqian, Jocelyn</u> Deconstructing Techno-Orientalism through Female Bodies and Sexuality in David Mitchell's <i>Ghostwritten</i> and Larissa Lai's <i>Salt Fish Girl</i>	<u>Yu Jing, Cetus</u> "What's in a Name?": Names and Naming in Bharati Mukherjee's <i>Jasmine</i> and Jhumpa Lahiri's <i>The Namesake</i>	<u>Law Yuen Ting, Karyn</u> Spotlighting Working Women on Diversity and Inclusion Websites: Linguistic Inclusion or Otherness?	<u>Yang Ying</u> Female Representation in National Periodicals: A Multimodal Discourse Analysis of <i>Women of China's</i> Front Covers	
17:15-17:45	Closing Remarks and Awards Ceremony: CRT-2.58					

Moderators List:

1st Session: 9:30am-11:00am

1. Ms Jennifer Gregory
Room: CPD-4.16
Panel: Panel A

2. Dr Anjuli Gunaratne
Room: CPD-4.17
Panel: Panel B

3. Mr George Cheng
Room: CRT-4.04
Panel: Panel C

4. Dr Anya Adair
Room: CRT-7.58
Panel: Panel D

5. Dr Sinead Kwok
Room: CRT-8.66
Panel: Panel E

6. Dr Jennifer Gresham
Room: CRT-7.45
Panel: Panel F

2nd Session: 11:15am-12:45pm

1. Dr Jennifer Gresham
Room: CPD-4.16
Panel: Panel A

2. Dr Haewon Hwang
Room: CPD-4.17
Panel: Panel B

3. Mr George Cheng
Room: CRT-4.04
Panel: Panel C

4. Dr Anya Adair
Room: CRT-7.58
Panel: Panel D

5. Ms Charmaine Kong
Room: CRT-8.66
Panel: Panel E

3rd Session: 1:45pm-3:15pm

1. Dr Simon Ng
Room: CPD-4.16
Panel: Panel A
2. Dr Haewon Hwang
Room: CPD-4.17
Panel: Panel B
3. Dr Claire Gullander-Drolet
Room: CRT-4.04
Panel: Panel C
4. Ms Charmaine Kong
Room: CRT-7.58
Panel: Panel D
5. Mr George Cheng
Room: CRT-8.66
Panel: Panel E

4th Session: 3:30pm-5:00pm

1. Dr Simon Ng
Room: CPD-4.16
Panel: Panel A
2. Dr Otto Heim
Room: CPD-4.17
Panel: Panel B
3. Dr Claire Gullander-Drolet
Room: CRT-4.04
Panel: Panel C
4. Dr Kristen Murray
Room: CRT-7.58
Panel: Panel D
5. Mr George Cheng
Room: CRT-8.66
Panel: Panel E

Abstracts of Oral Presentation

Part A: Literature

CHAK Yuen Ping, Lori

Villainesses' Masquerade: Reviewing the Female Grotesque in the Carnavalesque Scenes of *Invisible Cities* and *Kiss of the Spider Woman*

Both utilizing the frame narrative mode of telling bizarre anecdotes from the main character's voice, Manuel Puig's *Kiss of the Spider Woman* and Italo Calvino's *Invisible Cities* fascinate readers with a camp adventure that reconstructs readers' spatial and chronological imagination. Extending on Bakhtin's theory on carnivalesque in his critical work *Rabelais and His World*, this project is based on the analysis of the spectacles of *Invisible Cities* and *Kiss of a Spider Woman*. The major concern of the study is to answer the question of how the textual sculpture of carnivalesque characters such as bewildering villainies contribute to the restoration of daily order and reclamation of a new order that portrays a peculiar aesthetic standard that celebrates fright, danger, and abnormality. Other than Bakhtin's theory, Mary Russo's theory on female grotesque as she illustrated in *Female Grotesque: Risk, Excess and Modernity* would also be utilized during the analysis on the two texts for its intimate correlation to the carnivalesque textual spectacle.

CHAN Hoi Ying, Ellen

Gender Inequalities in Charles Dickens' *Hard Times* and Min Jin Lee's *Pachinko*

This essay explores the issue of gender inequality in the East and the West by examining the experiences of two female characters, Louisa from Charles Dickens's *Hard Times* and Sunja from Min Jin Lee's *Pachinko*. The essay aims to investigate whether women from the East and the West encounter comparable forms of discrimination and inequality from society and men. It employs conduct manuals to analyze the actions of Louisa and Confucianism to analyze Sunja, highlighting how their experiences are influenced by cultural and societal expectations in their respective regions. Louisa's character illustrates the struggles faced by women in the West, where they are often limited by societal expectations and patriarchal attitudes. In contrast, Sunja's character is shaped by Confucianism, which emphasizes hierarchical relationships and traditional gender roles, leading to the marginalization of women. Despite their different cultural backgrounds and experiences, both Louisa and Sunja struggle with gender-based discrimination and inequality, highlighting the pervasive problem of gender inequality across the globe. This essay argues that although the specific forms of discrimination may vary between the East and the West, the underlying causes are often similar, including patriarchal attitudes and societal expectations that limit women's opportunities and freedoms.

CHAN Ka Shing, Stephen

Queer Identity in Pai Hsien-Yung's *Crystal Boys* and David Henry Hwang's *M. Butterfly*

This paper explores the representation of queer identity in Pai Hsien-Yung's *Crystal Boys* and David Henry Hwang's *M. Butterfly*. Through a comparative analysis of these two works, this paper discusses and explores how Pai Hsien-Yung and David Henry Hwang construct queer identities in different cultural contexts, and more importantly, how the authors challenge and subvert dominant heteronormative discourses through their literary expressions and visions of sexuality and gender which challenge the traditional notions of masculinity and femininity, as well as sexual orientation. Through the lens of queer theory and cultural studies, this paper analyzes the complex intersections of gender, sexuality, ethnicity, and power in *Crystal Boys* and *M. Butterfly*. This paper also examines the experience of the characters, for example A-Qing in *Crystal Boys* and Song Liling in *M. Butterfly*, and gain understanding of gender identity and its relationship to societal norms and expectations. This paper illustrates, through recognizing and accepting the spectrum of gender and queer identity, as well as the fluidity of gender expression, equality and "humanistic cares" will be more likely to be achieved.

CHENG Tsz Wun

Exploring Patriarchy and Totalitarianism in Kafka's Works and Satrapi's *Persepolis*

In Kafka's works, the distinctive theme of Kafkaesque exclusively describes the bizarreness and absurdity of bureaucracy and the arbitrary judgements which come from an authority. Satrapi's *Persepolis* illustrates life under the rule of authoritarianism from which systemic oppression is a constant occurrence. This essay will explore the power dynamics of patriarchal authority and totalitarianism in Kafka's short story and novel – "The Judgement" and *Letter to His Father* as well as explore how the Kafkaesque theme is entailed in the visuals of *Persepolis* by Marjane Satrapi. Foucault as a primary critic who centres on the power play and system dynamics gives insights into how the two concepts interrelate with each other, and Chute's analysis of graphic visuals investigates how the visuals represent the topic of trauma. Satrapi's *Persepolis* and Kafka's works are culturally diverse, yet the theme of patriarchy and oppression are shared. By investigating the link between a patriarchal authority and the form of totalitarianism, I argue that Kafka's works on patriarchy are extended to a societal context of systemic oppression and that, the Kafkaesque theme can be found in the visual style in *Persepolis*.

CHEUNG Hiu Ching, Katie

Decolonial Ecology and Environmental Racialisation in *The Marrow Thieves* and *The Deep*

Decolonial ecology concerns the Eurocentric narrative of nature as an exploitable resource serving as a tool of colonialism and imperialism. As contemporary speculative fiction, Cherie Dimaline's *The Marrow Thieves* aligns the traumatic history of Canadian indigenous communities with human-made ecological collapse to reinforce indigenous wisdom in establishing environmental justice as suggested by Malcom Ferdinand. *The Deep* by Rivers Solomon situates the characters in the ocean to construct a decolonial space for Black female slaves to engage the legacies of slavery by revealing environmental racialization which challenges the anthropocentric perception of nature to recognize the destruction of biodiversity and ecosystem health under the historical impacts of colonialism. This paper argues through realizing the interwoven relationship between nature and humans as victims of colonization, Dimaline succeeds in reclaiming the indigenous voice against the European stereotype of colonized community, while *The Deep* represents the parallel between the slavery experience with non-human species with association to an ocean-oriented cosmology. Although both novels exemplify the attempt to uphold a generational justice that calls upon for reparation of slavery and striving for indigenous dignity, they also anticipate the limitation of the decolonial power to reconcile with the non-human domain by presenting individual struggles amongst the collective resistance and the established hierarchy dominated by human agency.

GAO Yuan, Johanna

Impossible Friendships in Forster's *A Passage to India* and Orwell's *Burmese Days*

As anti-imperialist novels, both *A Passage to India* and *Burmese Days* engage with the problem of intercultural interpersonal relationships between the colonizers and the colonized. They both feature British officers and Asian characters willing to break down racial barriers to forge friendship, but neither of them succeed. As previous studies have analyzed that inequality cannot be built when the social environment fails to provide fertile soil for it to grow, this paper tries to answer the following questions: under the masquerade of friendship and kindness, how does national identity come into play? How did the British colonizers and the Asians differ in their roles in friendship? How does inequality distort and even destroy their friendship step by step? These questions serve as the starting point from which I trace the collapse of friendship as well as its relation to power dynamics. In short, this paper explores the ideological problems of one culture sexualizing, appropriating, marginalizing the other in the name of friendship.

HE Yiru, Edith

Identity Crisis of Vietnamese Americans and Resistance in Viet Thanh Nguyen's *The Sympathizer* and Thi Bui's *The Best We Could Do*

Identity issue is a concern for many Vietnamese American writers. Noting that Viet Thanh Nguyen's *The Sympathizer* and Thi Bui's *The Best We Could Do* echo and complement each other in terms of gender-related perspectives, this essay points out that taking both works into consideration provides a holistic perspective for analyzing the identity issue of Vietnamese Americans. *The Sympathizer* is usually considered as a man's experience of war and politics while *The Best We Could Do* is considered as a woman's story of family memory. In this essay, drawing on theories such as Stuart Hall's cultural identity and Judith Butler's frame, I suggest that the stereotypically portrayed women in *The Sympathizer* and the incompetent men in *The Best We Could Do*, those characters who are easily neglected in previous studies, actually play a role in reflecting the identity crisis of Vietnamese Americans. Furthermore, the prominent parts of these two works show the possibilities of empowering Vietnamese Americans from the experiences of the male and female protagonists respectively: the elimination of the constructed meaning of war by the spy experience of the hero in *The Sympathizer* and the resistance against authority discourse by the private memory of the heroine in *The Best We Could Do*.

HSIEH Hsin Yun, Sindy

Rewriting Orientalism in David Henry Hwang's *M. Butterfly* and Mineko Iwasaki's *Geisha: A Life*

This study aims to explore the rewriting of misrepresentations of Oriental women in David Henry Hwang's *M. Butterfly* (1993) and Mineko Iwasaki's *Geisha: A Life* (2002). According to Edward Said, the "Orient" is a colonial invention that allows the West to gain power over the East. The Orient is constructed as backward, uncivilized, and repulsive in Western narratives, and Oriental women are especially depicted as submissive, voiceless, and sexually suggestive. This study conducts a close analysis of *M. Butterfly* and *Geisha: A Life* to identify how these two works resist Orientalist ideas, for the former can be seen as a subversion of Giacomo Puccini's infamous opera *Madama Butterfly* (1904), and the latter is a response to Arthur Golden's historical fiction *Memoirs of a Geisha* (1997). Both *Madama Butterfly* and *Memoirs of a Geisha* romanticize stereotypical traits and assumptions of Oriental women, yet *M. Butterfly* and *Geisha: A Life* provide readers with an alternative perspective to imagine the Orient. This study thus compares the four texts and examines their differences with a view to understand how *M. Butterfly* and *Geisha: A Life* recreate the image of Oriental women under a more positive light.

KAUR, Sundeep

Subaltern Resistance: Exploring the Role of Silence and Submission as Tools for Defying the Oppressor in Julie Otsuka's *The Buddha in the Attic* and Khaled Hosseini's *A Thousand Splendid Suns*

In the field of subaltern studies, silence and submission have long been associated with disempowerment and oppression, used by those in power to ensure the passivity and compliance of marginalised individuals and groups. Thus, it is unsurprising that many scholars have zoned in on the silence and submission of subaltern characters present in Khaled Hosseini's *A Thousand Splendid Suns* and Julie Otsuka's *The Buddha in the Attic*, identifying the ways in which they reinforce power structures. However, little has been said about the use of silence and submission as tools for the subaltern individual to defy and resist dominant power structures. Therefore, this paper shall look at silence and submission as devices for the subaltern individual to not only ensure their safety, but to challenge dominant power structures by evaluating and analysing the depictions of subaltern agency in the aforementioned texts to develop a stronger understanding of how subaltern characters in these novels use silence and submission to negotiate and carve spaces for themselves within oppressive power structures.

KOUNG Sing Wai, Sylvia

Identity and Assimilation of "Picture Brides" in Julie Otsuka's *The Buddha in the Attic* and Yoshiko Uchida's *Picture Bride*

This paper analyzes the struggle of identity and assimilation of the Japanese picture brides in the United States in a postcolonial context after the Second World War. The two chosen novels are *The Buddha in the Attic* written by Julie Otsuka in 2012 and *Picture Bride* written by Yoshiko Uchida in 1997. The protagonists in both texts are Japanese picture brides who are being forced to immigrate to America and marry Japanese Americans. This paper draws on the arguments of Brygida, Spivak, Kim and Cisneros in terms of their opposing opinions on Japanese picture brides' complete assimilation to the American culture and the effacing of Japanese ethnic root and Japanese culture in a postcolonial context after the Second World War. This paper examines the extent of assimilation of the Japanese picture brides to American culture in different aspects and explores evidence from both texts to argue that the ethnic root of the Japanese picture brides has never been faded away. Instead, the Japanese brides insist on manifesting, appreciating, and valuing their Japanese culture, traditions, virtues, and values.

KWOK Hei, Harold

Seamus Heaney's *North* and Ciaran Carson's *The Irish for No*: Hybridity in Northern Ireland's Cultural Identity

Seamus Heaney and Ciaran Carson, in their poetry anthologies *North* and *The Irish for No*, examine the nature of the Northern Irish Troubles and the ways in which Northern Ireland's cultural identity has been impacted by its unique status as being a part of Great Britain. Having both lived through the Troubles, their anthologies share similar inspirations in the political conflicts experienced by Northern Ireland in the late 20th century. In a sense, Northern Ireland's unique status, as represented by Heaney and Carson, is reminiscent of Homi Bhabha's theory of cultural hybridity, where the cultures of subordinated nations alter as a result of interactions with the colonial nation, and the unique status of Northern Ireland as shown in Heaney and Carson's work, are somewhat comparable in this regard. Through experimentation with poetic form and themes like Irish landscapes in a way, for example, that evokes a sense of nostalgia for the past, Heaney and Carson engage with Northern Ireland's cultural hybridity in a variety of ways. Carson melds traditional Irish forms of storytelling and English literary conventions, using this as an analogy for Northern Ireland's cultural hybridity. Heaney evokes natural imagery, especially Irish landscapes, to portray the degree to which Ireland's tumultuous political history has become a part of its modern identity. Overall, the poets express a sense of dread and worry for the effect of the Troubles on Northern Irish cultural identity through their exploration of poetic form and themes, as well as a sense of nostalgia for the past.

LEUNG Wing Shan

Exploring the representation of cultural identity and values in food narratives: Julio Ortega's "Las Papas", Madeleine Thien's "Simple Recipes", Jhumpa Lahiri's "When Mr Pirzada Came to Dine" and Janice Shinebourne's "Red Bean Cakes: New York and London"

Food is an essential part of our lives as well as of literature. The way a character eats or cooks shows where he/she comes from. The cooking ingredients used reflect a self-identity and cultural connection. The memories of eating with loved ones show how cultures assimilate. The act of rejecting a food item indicates a rejection of an identity and/or a culture. This project explores how food represents the self-identity and cultural identity of the main characters in four stories: Julio Ortega's "Las Papas", Jhumpa Lahiri's "When Mr. Pirzada Came to Dine", Madeleine Thien's "Simple Recipes" and Janice Shinebourne's "Red Bean Cakes: New York and London". Some food memories are rosy while some are heart-breaking. Some characters appreciate their parents' cooking while some reject it. Some incorporate a wide variety of cuisines from other cultures in their cooking while some focus on home recipes. Each story reminds us of the importance of appreciating the effort and care one puts into cooking. Research journals of similar topics are used to support the findings: food represents a connection/disconnection with self-identity while simultaneously indicating how cultures assimilate/disconnect/reject each other.

LI Yuk Ting, Donna

Re-Imagining Postcolonial Identity in Shakespeare's *The Tempest* and Wong Kar-wai's *Chungking Express*

This paper explores the appropriation of colonial mimicry in Ariel and Police 633 in *The Tempest* and *Chungking Express* respectively. Bhabha suggests that the colonized other appropriate their culture to be blended into the colonizer's culture and to create a reformed other. He suggests this colonial mimicry eventually alienate one's culture and liberty. In analysing the two colonized characters, this research argues that mimicry acts as a boundary that limits and defines one's identity. This process eventually hinders one's achievement of liberty.

LI Yuman, Mia

From Victims to Perpetrators: An Analysis of Indian Immigrant Women in Bharati Mukherjee's *Wife* and *Jasmine*

Bharati Mukherjee's *Wife* (1975) and *Jasmine* (1989) are Indian-American diaspora literature describing the lives of Indian women before and after their immigration to America. In Mukherjee's writings, one of the two protagonists adapts to American culture and keeps pursuing her ideal life, while the other has difficulty fitting in and ends up in a mental breakdown, which attracts most comparative studies focusing on identity crisis and cultural conflict. However, this paper aims to examine the oppression endured and resistance shared by third world immigrant women behind the opposite endings. By drawing on postcolonial feminism, especially the ideas of Gayatri Chakravorty Spivak and Chandra Talpade Mohanty, I argue that as third world immigrant women, both protagonists are victims of multiple oppression from indigenous traditions and Western society; they both become perpetrators, using violence to resist oppression. It concludes that the protagonists suffer the oppression of traditional values, patriarchy, colonialism and Western feminism, but they do not succumb, turning from victims to perpetrators and challenging the oppression with physical and psychological violence; furthermore, their active resistance also counters Western feminism, namely that they are not "domesticated" and "victimized", but are in control of their own lives.

LIANG Runying

Ethnic Community as a Third Space in Maxine Hong Kingston's *The Woman Warrior* and Jhumpa Lahiri's *The Namesake*

Immigrants typically create ethnic communities to strengthen intra-ethnic solidarity and mutual support, which also serve as an important link with Asian ancestral culture. This paper comparatively analyzes the 1940-50s Chinese American community depicted in Maxine Hong Kingston's literary work *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976) and the post-1960s Bengali-American community portrayed in Jhumpa Lahiri's *The Namesake* (2003), the two largest branches of Asian-American groups in the United States. This research applies Homi Bhabha's notion of the Third Space and Louis Althusser's ideological state apparatuses as the theoretical underpinning to delineate the ideological impact of the two Asian ethnic communities on second-generation immigrants and how these communities affect their relationship with their Asian origin and host countries. I argue that ethnic communities are a third space that blends Asian cultural heritage and American mainstream culture. In this cross-cultural site, the racial commonality among members, on the one hand, brings a certain sense of belonging to the immigrants' descendants. On the other hand, certain racial characteristics may be reinterpreted by the second-generation immigrants, who are more exposed to the mainstream ideology of the United States than the first-generation elders and are considered to be a catalyst for their contradictions with mainstream American society.

LIN Xiayuan, Charlotte

Gendered Landscape and Diasporic Surrealism in Aimé Césaire's *Notebook of a Return to the Native Land* and Suzanne Césaire's "1943: Surrealism and Us" and "The Great Camouflage"

Aimé Césaire and Suzanne Césaire are representative figures of the Caribbean Surrealism and Negritude movement. Aimé Césaire's renowned poem *Return to My Native Land*, in which the evocation of Negritude appears frequently, is constituted of numerous surrealist imageries of the indigenous landscape and Caribbean aesthetics. Suzanne Césaire, who has long been overshadowed by her husband, expresses her urge to combine Caribbean Surrealism with the Negritude's anticolonial creed in her articles published in *Tropiques*. Among her seven existing articles, "1943: Surrealism and Us" and "The Great Camouflage" are most related to this project. Given the complexity of embedded imagery and connotation in these texts, this study focuses on the imagery of the landscape (e.g., volcanic eruption, cyclone, botanic profusion, etc.) to explore their symbolic meaning not only to Martinique, but also to the whole Caribbean islands. Meanwhile, the description of landscape is explicitly gendered. Aimé's landscape is penetrating with masculine or even masculinist connotation though it does show gender ambiguity and change of perspective in some fragments, like the masculinist Negritude movement itself. In contrast, Suzanne's landscape intends to present islands' beauty of fertility and abundance, which seems to be a more feminine perspective. This study is mainly composed of three parts: a) The Camouflaged Caribbean Landscape, b) Gendered Landscape and Diasporic African Identification, and c) Caribbean Surrealism Under the "Occupied Occupier".

LO Nga Yee, Germaine

Representations of Oriental Women in *The Buddha in the Attic* and *A Concise Chinese-English Dictionary for Lovers*

In *Orientalism*, Said argues that the colonial discourse produces the ideas about the West and the East. Orientalism categorizes the “imaginative geography” into the Orient and operates the “othering” mechanism which creates and reproduces universally recognized cultural stereotypes of oriental women—submissive, exotic and uneducated. *The Buddha in the Attic* written by Julie Otsuka depicts the Japanese picture brides’ lives in the United States and their internment camp experience during World War II, and *A Concise Chinese-English Dictionary for Lovers* written by Xiaolu Guo narrates a story of an intertwining romantic relationship with the learning of English in the United Kingdom of a Chinese student, Z. My primary research concern is to examine the cultural stereotyping images of oriental women and how they negotiate and reconcile with their diasporic experiences including encountering racial discrimination, alienation and objectification. At the same time, how their stories subvert the representations of an ideal, industrialized and superior power of the West. Both female authors reinforce the stereotyped image of uneducated, submissive and exotic women from the East which fits the “standard” of the Western perspective, yet they also present other qualities of Asian women such as persistence and endurance through their hardship. Both protagonists illustrate the formation of the West and the East is simply manmade, yet the cultural struggles between imperial and dominated societies continue into the present.

LONG Ying

Exploring Identity Confusion of Diaspora Groups in Bharati Mukherjee’s *Jasmine* and Samuel Selvon’s *The Lonely Londoners*

This paper focuses on the characters of Moses and Jasmine and compares the theme of identity reconstruction in Bharati Mukherjee’s novel *Jasmine* and Samuel Selvon’s *The Lonely Londoners* to explore the survival of diaspora groups and reveal the different choices made by them in the face of multiculturalism. The main research question leading to this analysis is as follows: How do these two characters navigate their identity reconstruction process in different socio-cultural contexts? In addition, this paper attempts to analyze how the different outcomes of the two characters’ search for identity reflect the cultural choices of diaspora groups in terms of cultural conflict and integration, and how they explore the issue of identity and achieve a sense of free subjectivity in the context of dual marginalized cultures and cultural contexts. To examine the complexity of the characters’ experiences, I will draw on critical theories of postcolonialism and cultural identity. It will state that Jasmine and Moses’ experiences mirror the larger themes of migration, cultural alienation, and the need for a sense of belonging that define the immigrant experience by examining their reactions to their environment in order to recreate their identities.

LU Yuqing, Kayla

Exploring the Identity Crisis of the Zainichi in Min Jin Lee’s *Pachinko* and Kazuki Kaneshiro’s *Go*

Pachinko and *Go* both describe Zainichis’ lives in Japan, family backgrounds, school lives, friendships, discrimination, fights and love stories. People in Zainichi communities carry Korean ethnic identity but at the same time, they are immersed in Japanese culture. Thus, in such a “third space” where two cultures collide, the Zainichi are struggling to locate their identities. Unlike the first generation who believe in going back home to Korea one day, which is embedded in a strong nationalism, the younger generation tends to view themselves as permanent residents in Japan. But their identities vary as to whether they see themselves as Korean, Japanese, or neither. Apart from the historical and political backgrounds that commonly set their identities in an unstable state, individual experiences also have a great influence on what kind of identities they form. As is depicted in the novels, parents’ guidance, classmates’ attitudes and lovers’ behaviors all account for the tracks of one’s identity development. For a long period of time, choices of Zainichi’s identities are fixed in several ways, and some Zainichis are turned down by their community because of naturalization.

MIAO Shiyu

All Part of Me: Exploring Bodily Transformation and Cultural Identity in Afrofuturist Literature

This research project examines the role of bodily transformation in Afrofuturist literature, focusing on two primary texts: Rivers Solomon’s *The Deep* and Nnedi Okorafor’s *Binti*. Drawing on critical race theory and feminist theory, the study analyzes how physical transformation reflects the complexities of cultural identity and the challenges of assimilation. By exploring these two texts, the research aims to reveal how Afrofuturist literature reimagines and reclaims Black cultural identity. The analysis is framed around two main themes: cultural identity and bodily transformation, and cultural identity and bodily transformation as a means of cultural adaptation. By examining the transformation of the Wajinru into mermaids in *The Deep* and the protagonist Binti’s physical transformation through her “edan” in *Binti*, the research argues that Afrofuturist literature employs bodily transformation to explore the complexities of cultural identity in the face of assimilation and erasure. The study also emphasizes the need to center Black agency and autonomy in the transformation process to avoid reinforcing harmful stereotypes and exoticism. The research draws on the critical analysis of Anissa Janine Wardi and Michael Hodapp to emphasize the importance of environmental justice and cultural preservation in Afrofuturist literature. The study’s conclusion highlights how Afrofuturist literature offers fresh perspectives on the world by challenging harmful narratives about Black bodies and emphasizing the significance of individual agency and adaptation in the face of cultural assimilation. Overall, this paper presents a critical examination of the paramountcy embodied transformation holds in Afrofuturist literature and its interplay with cultural identity. This offering contributes to an augmented comprehension of Afrofuturism as a genre of literature.

QIAN Cheng, Chandler

The Demonstration and Deconstruction of Orientalism in David Henry Hwang’s *M. Butterfly* and Frank Chin’s *Gunga Din Highway*

Edward Said opines that Orientalism is a stereotype of the East invented by the West. In this stereotype, the West is regarded as the superior self, while the Orient is considered to be the inferior other. As Chinese American writers, both David Henry Hwang and Frank Chin observe the Oriental presentation that Chinese Americans suffer in Western art performances. Hwang’s *M. Butterfly* (1989) and Chin’s *Gunga Din Highway* (1994) depict two Asian actors, Song Liling and Longman Kwan who act as stereotypical Oriental roles in Western mainstream culture. This research finds that both writers demonstrate the rootedness of Orientalism in Westerners’ minds drawing on the Oriental stereotypes in Western arts and Asian characters who cater to the Oriental stereotypes but adopt various strategies to deconstruct Orientalism. Hwang challenges the authenticity of Orientalism through Song’s spying over René Gallimard in disguise as a submissive female Oriental woman, while Chin deconstructs the effeminate and evil Oriental images in Hollywood by depicting the masculine and rebellious Ulysses Kwan.

SADVOKASSOVA Darya

Beyond the Machine: Subverting Techno-Orientalism Tropes in Haruki Murakami's *Hard-Boiled Wonderland and the End of the World* and David Mitchell's *Ghostwritten* ("Okinawa" and "Tokyo")

This paper discusses techno-orientalism, introduced by David Morley and Kevin Robins in their book *Spaces of Identity* in 1995, extending Edward Said's Orientalism by discussing the hyper-technologized portrayal of the East in Western media. This paper looks at the novels *Hard-Boiled Wonderland and the End of the World* by Haruki Murakami and *Ghostwritten* (chapters "Okinawa" and "Tokyo") by David Mitchell, exploring how the two novels subvert racial stereotypes associated with East Asia: a machine-like, unemotional, and hyper-technological advanced society, by using nuanced portrayals of Japanese culture and society via nature imagery. The novels offer a nuanced and comprehensive portrayal of Japan, including its interactions with technology, the natural world, and cultural traditions. The paper looks at how the authors use techno-orientalism motifs to create a disorienting mood in the novels that contrasts with natural imagery in the subsequent narratives. In order to demonstrate the preservation of customs and the nuanced identity of the Japanese people, it also looks at how surrealistic dualism and images of nature contrast the mechanical world in earlier chapters. This essay adds to the continuing discussion about how the East is portrayed in Western media and literature by stressing the opportunity to challenge stereotypes and offer a complex viewpoint.

SHE Yili

Death Under Colonial Rule in George Orwell's "Shooting an Elephant" and Wole Soyinka's *Death and the King's Horseman*

The paper analyzes the role that death played under colonialism, through the analysis of an essay and a play, George Orwell's "Shooting an Elephant" and Wole Soyinka's *Death and the King's Horseman*. These two texts, from an African and an English writer respectively, depict two cases of death through different perspectives and characters, one about a human and the other about an animal. The paper discusses the symbolism of death in the two works from a psychological and sociological perspective. This paper analyzes the meaning and connotation of death as an intention represented in colonial literature by drawing on scholars' explorations of the forms and historical development of colonialism in African countries. The comparative and analogical approach used in this essay analyzes the similarities and differences in the nature of the events in the two cases of death. Through these similarities and differences, the paper concludes that death in both works represents not only the end of life, but also the author's critique of colonial rule and the collapse and disintegration of this system.

SHEN Dominic William Yijia

Rethinking Cosmopolitanism: Hong Kong Expatriate Experiences

Contemporary Western media's narrative construction of expatriate experiences in Hong Kong often promotes an idealised perception of Hong Kong being a comfortable "multicultural hub [that readily facilitates] cross-cultural engagement" between the East and the West. In *Exciting Times* (2020) and *South China Morning Blues* (2015), both Naoise Dolan and Ray Hecht explore a variety of cosmopolitan complexities that interact with the lived experiences of expatriates in Hong Kong, extending outside the stereotypical Eurocentric biased perception of Hong Kong as another copy-and-paste Eastern globalised cross-cultural megacity. Through the millennial characters of Ava and Terry, Dolan and Hecht present critiques of contemporary capitalism and globalisation, demonstrating aspects of ostracization, estrangement, alienation, isolation, ethical ambivalence and an exacerbation of inequality in their characters' social interactions with people around them. This study aims to compare the expatriate experiences of Ava and Terry, looking at how the two authors' juxtaposition of their characters' transition into a multicultural yet also fragmented world in Hong Kong deviates from the universal Eurocentric application of cosmopolitanism. It advocates a need for ethical reflection that critically engages and rethinks the cosmopolitan identity that has been attributed by the West to expatriates living in Hong Kong.

SHEN Shuyi, Kelly

Exploring the Non-human and Human Subalterns: A Postcolonial Ecocritical Study of Joseph Conrad's *Heart of Darkness* and V. S. Naipaul's *A Bend in the River*

Drawing on Spivak's subaltern concept as well as postcolonial ecocritics Huggan and Tiffin's extension of this concept to non-human beings, this paper will explore two groups of subalterns in Conrad's *Heart of Darkness* and Naipaul's *A Bend in the River*: the jungle as the representation of non-human subalterns and lower-class people as human subalterns. By analyzing *Heart of Darkness* and *A Bend in the River* through the lens of postcolonial ecocriticism, the study will contribute to the study of this newly emerging criticism in African contexts and the comparative studies of the two novellas, as well as shed light on the jungle, which is a recurring image in *Heart* and *Bend* but rarely discussed in related research. This paper argues that by portraying the victimization and resistance of the jungle and the lower-class people during the colonial and postcolonial era in the center of Africa, both texts reveal concern for nature and lower-class people, as well as demonstrate the interconnectedness between natural ecology and social ecology.

SHU Yichen, Steve

(Re)constructing Mother's Land: Postmemory and Hyphenated Identities in Thi Bui's *The Best We Could Do* and Amy Tan's *The Bonesetter's Daughter*

Thi Bui's *The Best We Could Do* and Amy Tan's *The Bonesetter's Daughter* are both eminent works concerning first generation Asian Americans and their daughters. As second generation immigrants grow up in the United States, the daughters are distant from Asia not only physically, but also mentally. However, the parent-daughter communication generates the transmission of memory as well as the formulation of postmemory, enabling the second generation Asian Americans to (re)construct their idea of Asia, their mother's land. In this process, their perceptions of Asia go through a progressive change, which further lead to the reconstitution of their identities. Focusing on the inter-generational communication in the two novels, this paper demonstrates how the formation of postmemory has an impact on second generation Asian American immigrants' comprehension of Asia, forcing them to rethink the notion of motherland, to relocate their place between cultures, and to recreate their cultural identities. Drawing on Hirsch's theory of postmemory, it examines how postmemory contributes to the formulation of Asian-American hyphenated identity in the context of Asian American diaspora.

SUN Yichen, Grace

What Should I Be in the United States: A Comparative Analysis of *The Woman Warrior* and *The Bluest Eye* from the Perspective of Cultural Identity

By drawing on Stuart Hall's theory of cultural identity and Homi Bhabha's hybridity theory, the paper will investigate the dilemma and confusion in the process of searching for identities by analyzing the female characters in *The Woman Warrior* and *The Bluest Eye*. As American ethnic minorities, African Americans and Chinese Americans are coincidentally at a loss between American cultural hegemony and their original culture. In *The Bluest Eye*, the contrasting attitudes of the protagonist, Pecola, and the narrator, Claudia, towards white culture and black identity point to a clear path for African Americans to construct their cultural identity in a society of white supremacy. In *The Woman Warrior*, by reinterpreting traditional Chinese stories and juxtaposing them with her own experiences, the narrator reveals how to negotiate American culture and Chinese traditional culture, as well as discover her unique identity beyond these two existing cultures as a second-generation immigrant. By examining the confusion and reconstruction of cultural identity among different ethnic groups in the United States, this paper intends to have a better understanding of ethnic communities in the multicultural context and cross-cultural interaction from the perspective of identity dilemma.

TANG Huiyu, Margaret

The Embodiment and Elimination of Orientalism in David Henry Hwang's *M. Butterfly* and Somerset Maugham's *The Painted Veil*

This thesis analyzes the embodiment and elimination of Orientalism in British writer William Somerset Maugham's novel *The Painted Veil* (1925) and Chinese American writer David Henry Hwang's play *M. Butterfly* (1989), concentrating on the deployment of Chinese characters' behaviors and utterances that shows the writers' perceptions of Chinese. It marks the fixed recurring writing paradigm of Chinese characters in the novel as the reverse practice of the play, in which the protagonist breaks Orientalist stereotypes. By supporting and supplementing Said's Orientalism theory which criticizes Orientalists regarding the East as regularized writing, this thesis argues that the originality of Chinese protagonist displayed in *M. Butterfly*, particularly reflected in its distinction of character setting, literary forms and plots, overturns the conventional way in which the repetitive, stereotyped and peculiar behaviors of non-original Chinese role are portrayed as *The Painted Veil* does, to deconstruct Western cultural hegemony in Orientalism literature. Through textual analysis, this study compares the differences of accounts of Chinese roles. It also justifies that the writers' backgrounds influence their discrepant characterization processes. In addition, it illustrates how play, as a nontraditional literary form, has a positive effect on eliminating discourse hegemony.

WANG Bo, Wonder

Overcoming Trauma with Support of Women Communities: The Womanists Icons in *The Color Purple* and *Jasmine*

Distinguished from the earlier feminism promoted by middle-class white women, Alice Walker pioneers the concept of "Womanists" for women of color. *The Color Purple* (1982) and *Jasmine* (1989) feature women of color in America as heroines who endure dual oppression from white-dominated mainstream society and patriarchy within and outside their communities. Moreover, Celie and Jasmine suffer traumas hindering them from maintaining a robust personality to confront oppression. Celie's trauma originates from her stepfather's rape and sexual violence by her husband. Additionally, Jasmine's husband's death and her rape experience result in her trauma. Fortunately, their women communities offer them solid support, both mentally and materially, to heal traumas. However, Celie mainly relies on African-American women from a shared ethnic background with herself, whereas Jasmine obtains support from American women who cross racial and cultural barriers. After overcoming the traumas, the heroines complete their inner journey to develop a strong and steady personality. Celie forms independent self-consciousness and courageously fights against oppression. As for Jasmine, she disregards the identities shaped by men and actively controls her destiny. This paper argues that the female communities help the heroines overcome their traumas and construct robust personalities to confront dual oppression. Ultimately, they develop into womanist icons that control their destinies.

WANG Shenqi, Clair

Diasporic Identity and Transmission of Memories: On Postwar American Immigrants in *The Best We Could Do* and *Maus*

The discussions of memories and identity that emerge in Thi Bui's *The Best We Could Do* and Art Spiegelman's *Maus* involve familial history during World War II and the Vietnam War, as both authors are descendants of American immigrants. The chief aim of this paper is to investigate the connection between familial memory transmission and the construction of diasporic hybrid identity in a new social context. The present study adopts a comparative analysis method, incorporating the theories of post memory, sites of memory, cultural memory, and diaspora. The results showed that the two houses in America serve as sites of memory and space for everyday cultural practice, and the situatedness of different diasporic communities is emphasized by the depiction of these physical spaces. In addition, the transmission of traumatic experiences also passes survivors' sense of guilt, which significantly affects the self-awareness of the second generation. Via the similar lens of diasporic hybridity, different historical contexts reflect power dynamics between America and different ethnic groups among immigrants, and a cross-cultural discussion is formed.

WEI Qi, Iki

Urban Space as the Entity for Urban Self: Jean Rhys's *Good Morning Midnight* and Italo Calvino's *Invisible Cities*

To complement the picture of urban space in literary works through the lens of individual experience which is stressed by modernists, this paper studies the representation of urban spaces, including specific surroundings and space in general, in terms of their influence on subjectivity and identity construction in two modernist texts, Italo Calvino's *Invisible Cities* (1974) and Jean Rhys's *Good Morning Midnight* (1939). With reference to Ricoeur's theories on categorization of space and Malpas's argument on the relationship between place and human experience, this paper first looks at the geometric space and lived space in both novels, and examines how people identify themselves under the influence of places with indexical signs, converting geometric space into lived space, and allow lived space to filter their perspectives of new places. Urban space, in this sense, is an entity of personal experience which cannot be covered by a unified definition. This essay thus argues that both Sasha Jensen in *Good Morning Midnight* and Marco Polo in *Invisible Cities* depend on a series of symbols to repeat and strengthen their knowledge of previous experiences, revealing millions of possible interpretations of one city varying from person to person as well as the intangible nature of urban space.

WEI Wenshi, Joyce

Subverting Orientalism in Bharati Mukherjee's *Jasmine* and Jhumpa Lahiri's *The Namesake*

As contemporary South Asian literature, the novels *Jasmine* (1989) and *The Namesake* (2003) are composed by diasporic Indian women writers Bharati Mukherjee and Jhumpa Lahiri, focusing on the portrait of Indian American immigrants. The analysis in this paper unfolds from the images of women immigrants to investigate whether Orientalism is perpetrated, which is a relatively new perspective in the research on the two novels. Drawing on the notion of re-Orientalism developed from Edward Said's postcolonial theory of Orientalism, this paper argues that both female protagonists Jasmine and Ashima have overall challenged Orientalism since they have subverted the negative stereotypes of Indian women and reversed the East-West cultural power relations, although the characters present limitations due to slight patriarchal tendencies. Rather than being generalized as uncivilized, sexual, and obedient women to cater to Westerners' Orientalized preconception, the characters are portrayed as well-educated women, not possessing alien sexuality, nor confined by the shackles of wifehood and maternity despite their little reliance on men. From their preservation of India's reasonable customs and partly adverse criticism of America, they also resist the dichotomous cultural structure which positions them as the Other. The difference is that Jasmine contributes more explicitly to shattering stereotypes, while Ashima is highlighted in breaking the binary opposition because of their different marriage state.

YEUNG Rachel Alexandra

India's Voiceless Subalterns: Analyzing Female Subordination in Bharati Mukherjee's *Jasmine* and Anita Desai's *Fasting, Feasting*

Bharati Mukherjee's *Jasmine* and Anita Desai's *Fasting, Feasting* both delve into the theme of subalternity, in which women in India are marginalized and relegated to less significant roles. Both novels explore the complex experiences of women who resist and challenge the patriarchal norms of Indian societies, revealing the struggle for agency and autonomy in a male-dominated world. In order to examine Hindu women's limited ability to speak for themselves while living in India, this research project will reference Spivak's seminal essay, "Can the Subaltern Speak?" Many scholars have already examined their subalternity due to the deeply rooted patriarchal values in India. My project is to shed light on the key to their subordination, which is the traditional beliefs in Hinduism. I will further argue that the traditional values in Hinduism, particularly dharma, serve as a catalyst for Hindu women's subalternity. By analyzing Hindu religious texts and practices, I aim to uncover how these beliefs perpetuate the marginalization of women. Ultimately, I hope my research will contribute to a better understanding of how religion and culture play paramount roles in Hindu women's subordination while they are residing in India.

YU Jing, Cetus

"What's in a Name?": Names and Naming in Bharati Mukherjee's *Jasmine* and Jhumpa Lahiri's *The Namesake*

The beginning stage of diaspora, such as the smuggling trips of illegal migrants or the period of time when they first arrive in the country of immigration, focuses on the ambivalent state of migration. In both of the two books, *Jasmine* and *The Namesake*, this ambivalence is particularly evident in the contradictions between the educational experiences and ethnic traditions of the two female protagonists, Jasmine and Ashima. The aim of this paper is to identify, through a detailed textual study, the contradictions between the two female protagonists, and how the creation and resolution of these contradictions help the characters to develop as immigrants with a diverse identity.

YU Wenshi, Candice

Deconstructing Patriarchy: Silence and Motherhood in Maxine Hong Kingston's *The Woman Warrior* and Hisaye Yamamoto's *Seventeen Syllables and Other Stories*

Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976) and Hisaye Yamamoto's "Seventeen Syllables" and "Yoneko's Earthquake" in *Seventeen Syllables and Other Stories* (1988) all share the asymmetrical gender power relations that result in traditional Asian culture's silence and suppression of women. The mothers regard the silence and suppression as cautionary tales to prevent their American-born daughters, the narrator Maxine, Rosie and Yoneko, from repeating the mistakes the protagonists in the stories had to demand on the abandonment of woman's autonomy in the system. However, there is little literary research on the daughters' identity regarding the differences between the purposes of the mothers' cautionary tales and daughters' responses. By examining the daughters' behaviors and ideas towards mothers' lessons as well as their fathers, who are the authority figures under patriarchy, this paper argues that the daughters demonstrate disobedience to their mothers' instruction to some extent and question and resist gender inequality in traditional Asian patriarchy, which illustrates the split in the identity of mother-instilled identity via cautionary tales and reinvention of their Asian-American identity.

ZHANG Hanwen, Wendy

Exploring Gender Identity Crisis in *M. Butterfly* and *Tipping the Velvet*

Chinese-American author David Henry Hwang's *M. Butterfly* and British author Sarah Waters' *Tipping the Velvet* both spend extensive text and plot portraying the protagonists' confusion, struggles, and dilemmas with their gender identities. Judith Butler's gender performativity theory plays a crucial role in analyzing the protagonists' drag performances and social activities, explaining how the protagonists become anxious about their gender identity due to the change of external symbols and how they try to construct a new gender identity in the process of cross-dressing. This essay focuses on the gender identity process of the protagonists, Song Liling and Nancy, and compares the process of Song and Nancy's reconstruction of gender identity by applying Butler's theory. Both Song and Nancy experience confusion, disorientation, and reconstruction of their gender identities in a social environment strictly limited by binary gender norms. Nancy is eventually able to reconstruct her gender identity and achieve acceptance of her external symbols that violate social norms and her sexual orientation that challenges the hegemonic system of heterosexuality. However, Song Liling fails to reconstruct a complete gender identity because, unlike Nancy, born and raised in Victorian society, as an Oriental living in the West, Song Liling's gender identity cannot escape the influence of the power relations between East and West. Therefore, this essay argues that gender identity undergoes a process of collapse to reconstruction due to the violation of binary gender norms and the demands of heteronormative hegemonic institutions. However, as a projection of East-West power relations, the reconstruction of gender identity is influenced by geographical identities and dynamic power structures.

ZHANG Yangzheng, Anna

Struggle and Rebirth: Identity Construction of Chinese-American Women in Maxine Hong Kingston's *The Woman Warrior* and Celeste Ng's *Everything I Never Told You*

In Maxine Hong Kingston's *The Woman Warrior* and Celeste Ng's *Everything I Never Told You*, Chinese American female characters experience identity confusion and crisis in the process of constructing their own identity. *The Woman Warrior* tells the struggles of two generations of Chinese women in American society from the perspective of a young Chinese girl, showing the living conditions and identity confusion of Chinese Americans to the world. A special feature of the novel is that it combines Chinese mythology with American reality, making the novel both realistic and mythical. *Everything I Never Told You* tells a Chinese American family's search for and reflection on their own identity, triggered by Lydia's suicide. Both novels explore the issues of family relationships and cultural conflicts that Chinese American women encounter in the process of constructing their own identities, and point the way for Chinese American women to construct their cultural identities. Using Homi Bhabha's theory of hybridity and the third space, Edward Said's theory of Orientalism, and Gayatri Spivak's theory of aphasia as the theoretical basis, this essay analyzes the identity construction process of Chinese American women in these two novels. In addition, this essay will explore the factors that lead to their identity confusion and identity crisis, as well as summarize the ways in which they successfully construct their identities or the reasons why they fail to do so.

ZHAO Xinyi

Imagining the Alien/Asian: Techno-Orientalism in David Mitchell's *Ghostwritten* and Maureen F. McHugh's *China Mountain Zhang*

Drawing on the postcolonial theory of techno-Orientalism and the notion of "the Alien/Asian", this paper examines the representation of Asia and Asians in two award-winning speculative fictions of the 1990s: David Mitchell's *Ghostwritten* (1999) and Maureen F. McHugh's *China Mountain Zhang* (1992). While the majority of speculative fictions deal with racial tensions and anxieties by ignoring them, these two novels rather put Asia/Asians at the center of their futuristic narratives, serving as a springboard for an interrogation of public sentiments and a re-evaluation of the configurations of techno-Orientalism. Despite their tendency to sidestep techno-Orientalism through decentered narratives, this paper argues that both *Ghostwritten* and *China Mountain Zhang* demonstrate re-configured techno-Orientalist imaginations: while both novels re-articulate techno-Orientalist discourses by naturalizing the alienation of Asian subjects and the geographical alienation of Asia as summarized by the notion of "the Alien/Asian", they also complicate traditional techno-Orientalist imaginations through their instrumentalization of premodern Asian philosophies. By presenting Buddhism and Daoism as threatening yet revitalizing elements approximating technology, *Ghostwritten* and *China Mountain Zhang* showcase the possibility of incorporating premodern Asian philosophies into techno-Orientalist imaginations and the ambivalence therein.

ZHENG Zhiqian, Joanna

The Incurability of War Trauma: Process of Healing Veterans' Trauma in *Mrs Dalloway* and *The Sun Also Rises*

Virginia Woolf's *Mrs Dalloway* and Ernest Hemingway's *The Sun Also Rises* both portray the struggle of World War I veterans with war trauma after they leave the battlefield. This paper investigates the veterans' unsuccessful trauma-healing process in both novels. The theories applied in the analysis include Judith Herman's *Trauma and Recovery* and Jonathan Shay's *Achilles in Vietnam*. Their research provides a scientific and fundamental approach to trauma healing that contains establishing safety, acknowledging and processing trauma, and reconnecting with the community. However, the veterans in these two novels, Septimus Smith and Jake Barnes, could not access these necessary conditions for healing trauma. The main reason is that the patriarchal society of the World War era believed that war was glorious and a symbol of masculinity while ignoring its brutal side. This prevented Septimus Smith and Jake Barnes from rebuilding a sense of security as victims of war. They faced invisible pressure from the patriarchal society, suppressing their right to confess their trauma. Nevertheless, the patriarchal society's interpretation of the war also affected their close partners and friends. Instead of helping them to heal the trauma, their partners became accomplices of the patriarchal society and exacerbated their war trauma.

ZHOU Shiqian, Jocelyn

Deconstructing Techno-Orientalism through Female Bodies and Sexuality in David Mitchell's *Ghostwritten* and Larissa Lai's *Salt Fish Girl*

This paper analyzes the representation of Asian female bodies in David Mitchell's *Ghostwritten* (1999) and Larissa Lai's *Salt Fish Girl* (2001). Partially examining the concept of techno-Orientalism, the existing literature suggests that the two novels empower Asia by portraying it as a technologically advanced region. However, this essay will begin by critiquing the dehumanizing portrayal of Asian female bodies in the two novels, examining the capitalist exploitation of women's bodies and the lack of humanness in Asian characters through Cheng's concept of ornamentalism. Following the critique of objectifying Asian women as a source of technological innovation and capital, this essay will explore whether the two novels successfully subvert the techno-Orientalist ideologies of Asian women. I argue that *Ghostwritten* avoids perpetuating techno-Orientalism but still presents Asian female characters in a mystified and exoticized manner. The novel reduces Asian female characters to mere objects of sexual desire and denies their humanity. In contrast, *Salt Fish Girl* employs posthuman figurations to transform the passive techno-Orientalized body of its characters into a tool for dismantling the patriarchal system and exploring various gender possibilities. It also exemplifies Rich's notion of the lesbian continuum by portraying the empowerment of Asian women through female bonding, which breaks down the patriarchal ideals imposed by male characters and challenges the Orientalist imagery of Asian women.

ZHOU Yixian, Icy

A Harbinger of a New World: Reading Herman Melville's *Moby-Dick* and Bharati Mukherjee's *Jasmine* from the Perspective of Transnationalism

This paper analyzes the depiction of Asian migrants in two novels: Fedallah in Herman Melville's *Moby-Dick* (1851) and Jyoti in Bharati Mukherjee's *Jasmine* (1989). Using arguments from the field of transnational identity, this paper examines the transnational travels and the resilience of two Asian characters, arguing that by adapting to their transnational communities and combining the home and host country identities, these two Asian characters challenge the traditional dualistic view of imperial discourse that places the home (the society of origin of immigrants) in opposition to the host (the society of settlement) in terms of geography, economy, race, and culture, thus breaking down simplistic or one-dimensional representations of transnational identities and acting as harbingers of a future world in which dichotomies of West and East will be eliminated and transnational practices for the common good of home and host countries will become the norm.

ZHOU Zihan, Selina

The Duality of Space: An Exploration of Gender Stratification in *Mrs Dalloway* and *Good Morning, Midnight*

Virginia Woolf's *Mrs Dalloway* and Jean Rhys's *Good Morning, Midnight* are both set in the interwar period and are both examples of stream-of-consciousness writing. Despite the fact that women's behaviour in both texts conforms to gender expectation, consciousness can break the limitations of space and reflect their desire and mental state. This paper explores the interaction of gender and space to define women's disadvantaged position in the power relationship and also to identify their self-protection methods in a patriarchal society. Based on Daphne Spain's argument that women's lack of socially-valued knowledge restricts their mobility in spatial institution, this paper analyzes the relationship between Clarissa and Sasha's education level and their experiences. The education received by both women revolves around how to become a good wife, not the knowledge shared by men that is required to find a decent job recognized by the public. Despite belonging to different socioeconomic groups, gender stratification is a common problem faced by women at that time, and both women attempt to regain power in space by material means. This paper argues that space is of duality, which not only intensifies gender stratification but also provides women with the opportunity to gain power.

ZHU Yanying, Candice

Incomplete Deconstruction of Orientalism: A Comparative Analysis of Female Characters in *M. Butterfly* and *The Joy Luck Club*

David Hwang's *M. Butterfly* (1986) and Amy Tan's *The Joy Luck Club* (1989) are masterpieces of Chinese American literature. Taking Edward Said's Orientalism as the lens, this examines *M. Butterfly* and *The Joy Luck Club*'s subversive deconstruction of Orientalism as well as their limitation and incompleteness through the analysis of female characters in the two works. My research encompasses not only the major characters, such as Song Liling and the immigrant mother and daughter, but also focuses on those marginalized female figures, such as Song's liaison and servant, and traditional women in Chinese feudal society, all of whom suffer from the otherness of race, gender, and cultural identity under the Orientalist gaze. Through close analysis, this paper argues that Hwang overthrows the Orientalist stereotypes of Eastern women established by *Madama Butterfly* via the subversive "female" figure Song Liling, while other female characters in the play fail to present a sound image of Chinese women fall outside Orientalism. Amy Tan asserts Chinese immigrants' self-subjectivity and makes a powerful dismantling of Orientalist stereotypes by allowing women to break the silence and narrate their story. However, some traditional female characters in feudal Chinese society are portrayed as ignorant and superstitious, victimized by exotic Chinese cultures and traditions, which reinforces Orientalist prejudices against China.

ZU Menghan, Meghan

Reconstructing Cultural Identity in Thi Bui's *The Best We Could Do* and Amy Tan's *The Joy Luck Club*

This paper examines the reconstruction of immigrant women's cultural identity in *The Best We Could Do* (2017) and *The Joy Luck Club* (1989). These two traumatic narratives illustrate a set of mother-daughter relationships that must endure across generations and cultures to maintain a balance between Asian heritage and culture and American aspirations. Questions regarding "identity" and "home" are integral in exploring Asian American immigrant experiences. Thi Bui and Amy Tan suggest this situation in their works by expressing a strong sense of loss and revealing wounds on the backs of immigrants with queries like "who am I" and "where do I belong" hidden in their descriptions. The experience of being a cultural minority for Asians is characterized by external (social) and internal (individual) factors, and the search for self-definition is motivated by these contradictory circumstances. Thus, constructing a new identity continues to be a top priority for Asian American communities. As it examines the narratives of the two works with such a dynamic, relational concept of cultural identity, this paper will shed light on the difficult journey of the second generation of immigrants to finally establish their own cultural identity, as well as the significance of studying the degree to which the subject's anxiety trumps the anxiety of cultural identity, or vice versa, in order to respond to the question of existentialism.

Part B: Linguistics

BAI Hanyu

Multimodal discourse analysis of Florasis' festival posters in domestic and overseas markets

Florasis, as a local cosmetic brand emerging in China in recent years, has gradually established its brand awareness in both domestic and overseas markets. The brand uses significantly different propaganda strategies in the two regions. Based on multimodal discourse analysis (MDA) and Kress and van Leeuwen's (2006) visual grammar framework, this paper will take Florasis' festival celebration posters as examples to analyze the brand's promotion strategies in these markets. In particular, visual grammar is used to analyze the words and images in the posters as well as their connotations and symbolic meanings. This paper will discuss how visual and textual elements work together in Florasis' posters to convey messages to customers, and how poster strategies differ in Chinese and global markets. The study will also reveal that adaptability to overseas markets and cross-cultural advertising to different cultural groups are necessary for Chinese brands to go global.

BI Ke

Rivalry hidden in *China Daily's* and *CNN's* news reports on ChatGPT

News reports tend to be regarded as "hard facts". However, they are never unbiased because the reporters always face the choice of ways to describe the events and contents to be included and excluded. Therefore, news reports inevitably serve particular ideological interests. To investigate what ideologies are demonstrated in science news discourse, this research compares *China Daily's* and *CNN's* news reports on ChatGPT, a recently launched AI chatbot, from the perspective of critical discourse analysis (CDA). By incorporating Martin and White's (2005) appraisal theory with Fairclough's (1995) three-dimensional model, this study conducts an automatic keyword analysis and a manual appraisal analysis with the help of UAM Corpus Tool version 6 to find out how news reports on ChatGPT differ in keywords use, attitudinal resources distribution and news sources. By examining keywords, evaluation resources and intertextuality, which foreshadows the Explanatory Stage of revealing the global economic factors and sociocultural contexts, it is found that the competitive relationship between China and America is implicitly portrayed. So far, studies on news reports from the perspective of CDA pay little attention to technology-related news. This study may enrich research on news discourse by exploring the portrayal and evaluation of such a novel AI product.

BUTT Laveeza

Associations between culture and email communication among university students in Hong Kong

Email is one of the most widespread forms of communication in professional settings worldwide and with expanding global networks, it has become increasingly important to investigate the relationship between culture and discourse in order to facilitate effective exchanges. This study was thus carried out among culturally-diverse university students in Hong Kong to investigate whether email practices vary by culture and the resulting implications for cross-cultural communication. An online survey was conducted to collect students' email messages, and their preferences and attitudes regarding specific email practices. Fifteen responses were received and descriptive discourse analysis and quantitative analysis were carried out. Though some variation was found in the length of emails between students of different cultural backgrounds, similarities were more commonly observed in most discursive features (such as tone and structure). Differences emerged in their email preferences and attitudes instead, with non-HK students demonstrating more flexibility in the choice of greetings and willingness to use informal features such as emojis, whereas HK students preferred more formally-structured greetings and found the use of emojis mostly unacceptable. These differences were minimal however and students from both groups used largely similar linguistic features and strategies in their emails, suggesting a culturally-neutral approach to email-writing.

CHEN Jia

Stancetaking and the interlocking conflicts regarding hijab imitation in China

This essay explores the Chinese feminism landscape by examining how people take stance in social media. Focusing on comments on a Chinese actress's incident involving Jin Chen, who imitates a Qatar tycoon and then later is accused of neglecting other women's suffering, the study applies stancetaking and positioning theory to examine how anti-feminists position others and themselves. Three strategies are identified. Firstly, anti-feminists position Chinese feminists as fake feminists ("Women Boxer") to undermine Chinese feminism's legitimation by separating feminism from gender equality. Defaming feminists as fake draws hatred from both men and women who refuse to align with feminists. Secondly, anti-feminists position Chinese feminists as betraying the nation based on nationalism, by drawing on the west-related development of Chinese feminism and China's current relationship with Qatar. Lastly, in addition to positioning feminism, anti-feminists position themselves as supportive of gender equality while proposing pseudo-feminist solutions to undermine gender equality and harm women's rights. Through the above ways, anti-feminists establish their superiority over feminists and thus achieve their goal of destroying feminism.

CHEN Zhuoying

Constructing elite space: The semiotic landscape of shopfront signages in Tai Kwun

In recent years, the ideology of eliteness in semiotic landscape studies has gained growing attention. Tai Kwun, a leisure venue highly associated with fine dining and individual studio experience, has been recognized by the elite as a higher aesthetic representation of their lifestyles. This paper examines the semiotic landscape in Tai Kwun, and formulates the research question as how shopfront signages in the commercial area of Tai Kwun contribute to the construction of the elite space. Specifically, this study explores the shopfront signages of 33 stores in Tai Kwun using Jaworski and Yeung's (2018) framework, namely index frame, spectacle frame, and brand frame. Additionally, Scollon and Scollon's (2003) notion of situated indexicality are essential to supplement the understanding of elite space in this research. The findings suggest that the shopfront signages of commercial stores in Tai Kwun tend to prioritize aesthetics over functional information, employing markers of controlled accessibility to separate themselves from the general public.

CHOW Chung Ting Jo

World Englishes Used in Dialogue and Subtitles in Hong Kong Movies

Since the golden age of Hong Kong movies, generally considered to be the period from the late 1970s to the early 1990s, the use of English in Hong Kong movies has become increasingly diverse and complex, reflecting the city's unique linguistic and cultural identity. In addition to Cantonese and Mandarin, Hong Kong movies often incorporate a variety of World Englishes, including Hong Kong English, British English and American English, in both the dialogue and subtitles. By examining the use of World Englishes in Hong Kong movies, this research aims to contribute to our understanding of the role and implication of World Englishes and Hong Kong English on Hong Kong movie's dialogue and subtitles and to shed light on the complexities of language and identity in a multicultural and multilingual context.

GAO Yujie

A critical discourse analysis of newspaper report on extreme heat events

This study examines the discursive strategies employed by two influential newspapers, *People's Daily* and *The New York Times*, in their coverage of extreme heat events during the current Northern Hemisphere summer. Most previous studies have focused on a single study of media in the UK or the US. There is a lack of research on comparative studies between media outlets in developed and developing countries. Thus, this study seeks to identify similarities and differences in Chinese and American ideologically-driven content. To achieve this objective, Norman Fairclough's theory of critical discourse analysis is adopted, which aims to examine the emergence and ideological formation of textual, discursive, and social practices. The methodology of this paper is based on vocabulary (word choice) analysis. 15 news articles of each newspaper from June 1 to August 31, 2022 are chosen based on the keywords "extreme heat". The study discusses the influence of ideology on the construction of climate news. *People's Daily* has the function of representing the country's image and speaking for the Chinese Communist Party, thus reports more on workers' and governments' efforts. In contrast, *The New York Times* exhibits a heightened emphasis on environmental risks in its news coverage. This study can draw more attention to climate issues and prompt action to curb the deterioration of global climate.

GE Fangmengxue

Disabled athletes of Paralympic value: A multimodal critical discourse analysis

This essay examines the representation of disabled athletes on the official website of the International Paralympic Committee (IPC). Machin and Mayr's methodological framework of multimodal critical discourse analysis was conducted on 40 selected online articles with photographs covering 27 Paralympic sports from the IPC's website at lexical and iconographical levels. Results of the semiotic analysis, social actor analysis, and transitivity analysis show that Paralympians are represented as the manifestation of the core Paralympic values. Positive words are selected to connote their determination and courage as inspirational athletes equal to their counterparts. At the visual level, their gaze, poses, and transitivity indicate their perseverance, pride, unity, and determination; the vivid colors and blurred background stress their saliences as the focus of the photos. Disabled athletes are portrayed as active social actors with agency that empower readers with their spirits and unusual life experiences. Previous works on the online representation of Paralympians seldom discuss them from the perspective of Paralympic values; the framework provided by Machin and Mayr is also less often cited. Hence, this paper can provide a new angle to attract more attention to the Paralympic athletes.

GUI Xuan

B2B sales conversation pattern: An analysis of online and offline differences

This conversation analysis research demonstrates the differences in conversation patterns between online and offline business-to-business (B2B) sales modes. The study focuses on online chatbox dialogue and offline face-to-face talks, in which a seller and a buyer communicate the details of an order or make a business agreement. The analysis indicates how language use in online and offline B2B conversations differs in three dimensions: achieving business objectives, relationship construction and maintenance, and employee professionalism. For online conversation, the content is mostly one-sided instructions, and meaning tends to accomplish business objectives. The professionalism of the employee is reflected in the simplicity of the language and familiarity with the product or company information. On the contrary, in offline conversations, the overall atmosphere is relatively relaxed and there is much overlap in the chat. The intimacy level and maintenance of the relationship can be confirmed by a few jokes. This analysis shows the social value of language use in online and offline B2B conversations, which can be useful for business owners in choosing suitable modes for business communications.

GUO Jiaqi

Mainland Chinese students' experience in multilingual Hong Kong

Focusing on mainland students' experiences in Hong Kong, the study explores the challenges faced by mainland students and how they position themselves in this multilingual context through their narratives of cross-border studying experience. Data were collected from semi-structured interviews with eight mainland students. Bamberg's (1997) narrative positioning analysis is used as the theoretical framework. Adopting a qualitative approach, the study reveals that the mainland students' main challenge in Hong Kong comes from communication with local people, with some participants also feeling that it is challenging to understand the lectures at school. It is also found in the research that participants identify themselves as frustrated and embarrassed non-local students with language-usage difficulties in Hong Kong through their narratives. However, they also reveal their willingness to learn the local language, which indicates their negotiation in this multilingual context. The study helps researchers and educators learn about mainland students' identities and understand the difficulties they encounter during their studying experience. It will have implications for the government and universities to provide support for mainland students to help them deal with difficulties and challenges in multilingual Hong Kong.

GUO Yingnan

A multimodal discourse analysis of gender stereotypes in otome games

Otome games, which has been quite popular in the Chinese domestic gaming market in recent years, is a type of relationship simulation game that is designed for female players, who take on the role of the female protagonist and participate in romantic activities with male characters. Often, the images highlighted in the otome games are males who embark on romantic storylines with the female protagonist, leaving the portrayal of females in otome games largely ignored. Based on Kress and van Leeuwen's visual grammar theory (2006) and Royce's intersemiotic complementarity theory (2007), this study uses the method of multimodal discourse analysis to examine the images of females depicted in the promotional videos of China's most influential otome game, *Mr Love: Queen's Choice*, to explore the existence of gender stereotypes in Chinese otome games. The study finds that whether in appearance, behaviour or relationship, gender stereotypes about females exist, which may provide an insight for future studies about gender stereotypes in otome games from a linguistic perspective.

GUO Yunshi, Natalie

Media representations of adolescent mental health in Chinese newspapers

In China, the number of young people suffering from mental disorders is alarmingly huge. However, given the extent of this issue, little research has been done to determine how teen mental problems are represented. To fill the knowledge gap, this essay conducts a critical discourse analysis of adolescent mental health news reports from 2012 to 2022 and examines the way in which the media has depicted it. This study's findings suggest that there is diversity in the representations of adolescent mental health in Chinese media, providing insight into how mental health representations in the media affect society as a whole, not just those who are afflicted.

HUANG Dan, Danna

Teacher's identity and suggestive selling in live English classes on Douyin

Livestreamers whose username contains “英语” (“English”) and “老师” (“teacher”) give English lectures and sell English courses in their livestreams on Douyin (Chinese TikTok), as a great demand for online English education has arisen after the spread of COVID-19. These livestreamers' self-positioning as English teachers and salespersons are manifested in the promotional discourse they use to advertise and sell courses. This study adopts positioning theory (Davies & Harré, 1990), especially “reflexive positioning” in which people position themselves with their utterances, to investigate how the livestreamers position themselves as teachers and salespersons with their promotional discourse. The research finds that by using verbs related to education, addressing themselves as teachers and audiences as students or parents, and speaking like teachers who provide assistance in an educational setting, give suggestions and set goals for students, they position themselves as professional, trustworthy and authoritative teachers; their reflexive positioning as salespersons is indicated by their use of verbs and nouns related to trade, intention to establish a closer relationship with audiences by addressing them as “friends”, and most importantly the presence of online selling locutions such as “拍” (“tap”, which means “buy” in Chinese). This study argues that the two positionings work together to convince audiences of the value of the courses being sold and boost sales.

HUANG Jing

Multilingualism in bottom-up signs: A linguistic landscape study of HKU

Linguistic landscape refers to the physical manifestation of language characters in a public space. The linguistic landscape is not only a part of society but also plays a crucial role in the functioning of the University of Hong Kong, given the multicultural context of the city. On campus, various organizations display banners and signs, which have transformed the environment into a unique linguistic landscape. This paper aims to explore the linguistic features of the bottom-up signs and the language groups responsible for their creation at the University of Hong Kong. The influence of school language policies is also discussed. This study reveals the different distribution of English and Chinese groups on the signage: Chinese is the dominant status when indicating behavior, while English is the dominant language on information promoting signage. Campus policies and people's linguistic preferences have contributed to construct this linguistic landscape phenomenon. This finding of private signage seeks a deeper comprehension of the linguistic power representation as well as the impact of language policy factors on the production of the linguistic landscape.

KAM Pui Lam

Sweetened racism: Manipulating language and colour to construct identity

Although the non-Chinese population in Hong Kong is increasing, minorities still suffered from lack of opportunities and underrepresentation. Studies about job or education opportunities for the non-Chinese population conducted deserves the awareness of both the government and the general populace. A previous pilot study on how the mainstream broadcast channel of Hong Kong presents Southeast Asians as gangsters, domestic helpers or criminals revealed that the entertainment and media industry perpetuates the stereotypical representation of Southeast Asians. In this study, the scope would be wider and more in-depth in that representations of not only Southeast Asians, but also Whites are examined. This research paper will examine how racial identity is shaped by language and colour. By doing so, the paper will explore the implication of the use of language in the construction of EM characters since language and colour are manipulated by the industry to represent the non-Chinese community, which in turn perpetuate the stereotypical, yet toxic, image of them.

KE Ruolin, Rolyne

“A digital gateway to everything [offline] M+ has to offer”: A study on the semiotic landscapes of the M+ homepage

Among all means of post-industrial urban reinvention, cultural tourism is preferred due to its potential for improving a city's image. It seems that the involvement of culture, especially fine arts, can elevate consumer behaviour and promote consumption. Hong Kong's M+ Museum (M+) is involved in this means as an institution themed on contemporary visual culture. Its homepage, where people get acquainted with the museum, is an appealing site for probing how it presents itself to potential visitors. Through a website-oriented semiotic landscape approach, this study examines how M+ uses semiotic resources to encode its theme and promotional needs. More specifically, the paper argues that, besides physical landscape, an institution's sense of place can be encoded via online space. Findings reveal that the homepage's semiotic resources collaborate to introduce the museum as a dynamic and creative place of contemporary visual art and invite people into this vitality and creativity, which are M+'s selling points. Moreover, although M+ includes its homepage as part of its extended definition of a museum, the online site is merely a complementary and promotional space for the offline space where people can purchase the products, services and experiences provided by M+.

KO Yik Yan, Samantha

The changing discourse in the marketisation of higher education in Hong Kong

Over the past few decades, more students have been enrolling in higher education, and new institutions have been established globally, making it more accessible to everyone. This shift from elite to mass to universal access has revolutionised the education system. Universities aim to draw in the most proficient students as they pursue acceptance into their desired academic institutions. Websites have become essential for institutions in this digital era to communicate practical information. Researchers have studied how market ideology has permeated the higher education discourse, but more attention needs to be given to the practices of Hong Kong universities. Using a hypermodal approach, the paper analyses the progressive changes in the discourse observed on the homepage of the Hong Kong University of Science and Technology, a top-ranked young university in the world, from its establishment in the 1990s until the present day. The study investigates visual and verbal semiotics including design features, word clauses, images, and navigation content. Findings reveal that the university homepage is increasingly inclined towards adopting global business principles and practices. Rather than simply disseminating information and expressing core values, the homepage focuses on creating a unique identity and constructing a professional brand image.

KONG Danting, Niki

Representing or being represented: Construction of female images in perfume ads

With the aim to find out how female images are constructed in contemporary perfume adverts, this article analyzes gender metaphors frequently observed in female perfume advertising and explores implied messages conveyed by them. After a multimodal analysis of 60 printed fragrance ads published in three women's magazines and on Instagram, it is found that the women models' images and the goods mutually represent each other by means of 4 main types of metaphors: PERFUME IS A FEMALE (BODY)/TREASURE/SWEET FOOD/MAGIC POWER. The results show that certain source-target correspondence is established through the metaphorical connotations, owing to which female images portrayed in perfume advertising are further stereotyped, objectified or alienated, reflecting and reinforcing sexism and imbalanced power relationship in gender. As extensive studies undertaken in both the fields of multimodal metaphor and fragrance advertising have offered enlightenment to this article, this research also contributes to the study of perfume advertising discourse by applying critical discourse analysis and multimodal metaphor together into the analysis of perfume ads, which helps to reveal the representations of female images as well as the underlying power relationship.

KUANG Yongmei

Persuasion and self-stigmatization: Chinese overseas students' responses to the stigmatized label "shui shuo"

Numerous Chinese overseas postgraduate students in the UK react against the stigmatized label "shui shuo" (水硕) through vlogs on Xiaohongshu, a user-generated content platform in China. "Shui shuo" is coined to devalue overseas students' diplomas and academic competence, leading to reputation loss in society. This study aims to investigate how Chinese overseas postgraduate students in the UK respond to the stigmatized label and how their responses reflect the Chinese internet culture characterized by an entertaining and self-mocking ambience through multimodal resources in vlogs. Adopting multimodal discourse analysis, this study conducts a qualitative analysis based on 30 vlogs collected from Xiaohongshu. Specifically, this study draws on Wang and Feng's (2022) semiotic framework for short video analysis to analyze the linguistic, visual and auditory elements in vlogs. The findings show that overseas postgraduate students mainly adopt two polarized response strategies: persuasive strategy and self-stigmatized strategy. Some try to persuade stigmatizers to change their negative attitudes through explanations and sadfishing, while some display their self-deprecating humour and transform public stigmatization into self-stigmatization. Their attention-seeking responses shaped by Chinese internet culture are presented in informal and non-serious forms accompanied by brisk melodies, funny lyrics, amusing memes and exaggerated expressions.

KWAN Cho Ming

Native-speakerism in the employment of English language teachers in Japan

Native-speakerism is referred to as a pervasive ideology in English language teaching (ELT). "Native speakers" often enjoy certain privileges in the ELT industry. Employers tend to favour native speakers regardless of their experience and educational background. This phenomenon can be observed in Japan. This research will look at job advertisements and websites of the English educational institutions in Japan and perform a multimodal critical discourse analysis to investigate the representation of preference of hiring Caucasians over people of other ethnic groups. Photos and videos of Caucasians are used as part of their advertising strategies. This suggests that the Japanese customers also have the preference of having Caucasian teachers over teachers of other ethnicities.

LAI Cho Yiu

Language and gender in a UK reality show: Critical discourse analysis on the speech styles demonstrated by the contestants in *Interior Design Masters*

This paper examines the relation between language and gender in the debut season of the UK reality TV show *Interior Design Masters*. It looks specifically into the ways in which the contestants speak and behave in the pre-makeover meetings without an assigned leader. In contrast with previous studies on gender representation in the reality shows, it is found that contestants of *Interior Design Masters*, including males, adhere largely to the feminine speech styles. They deploy a wide range of hedging devices and make conscious efforts to find common ground and give supportive feedback to their team members in order to achieve a unified design plan in meetings. The linguistic differences between men and women are more noticeable in the private sessions than in the pre-makeover meetings. There is a tendency for men to be more direct and blunt whereas women are presented as more emotional and vulnerable in the self-revelation moments. It is also found that females who adopt a strong, assertive tone tend to be negatively evaluated by their male partners.

LAW Yuen Ting, Karyn

Spotlighting working women on diversity and inclusion websites: Linguistic inclusion or otherness?

Diversity and inclusion (D&I) have become increasingly relevant for investors when evaluating investment assets, as D&I helps improve financial performance over time. Consequently, listed companies' D&I practices are now easily accessible on websites. However, Piller (2016) emphasized that linguistic repertoires can be "both inclusion and exclusion markers". Drawing special attention to women may create linguistic exclusion despite the gender-inclusive intention, through conveying an impression of "not by default accepted". This research seeks to explore the extent to which gender presentation of D&I websites could create linguistic inclusion or otherness towards working women. The study evaluates D&I websites of the top 40 companies in the Bloomberg Gender-Equality Index. It incorporates Garrett's (2010) user experience approach, and Formanowicz and Hansen's (2021) framework that outlines subtle linguistic cues forming gender biases, to analyze selected website samples. The research reveals the possibility of forming linguistic exclusion through stereotypical lexicon and visual prominence, among other strategies. The discussion aims to raise awareness of unintended othering towards women despite the inclusive intention. Moreover, language reform with gender-neutral or feminized language may not be always necessary, as different interpretation may lead to unintended othering towards the underrepresented group.

LEE Mei Lan

Identities and translanguaging of students in schools of different mediums of instruction

Translanguaging has evolved over time to expand beyond the classroom setting. This research investigates the under-explored translanguaging practices of secondary students in informal discussions outside the classroom. It analyses how students in schools of different mediums of instruction (MOI) not only make use of their repertoires in daily conversations, but also bring in their experiences, stances and identities. Drawing on the theories of stancetaking and translanguaging, the findings reveal that students, regardless of whether they are from a Chinese medium-of-instruction (CMI) school or English medium-of-instruction (EMI) school, agentively and creatively use their trilingual repertoire to construct socio-cultural identities. By comparing the language use and attitudes of CMI and EMI students, this research demonstrates that despite sharing some common identities and similar translanguaging practices, CMI and EMI students position each other as distant and having different social spaces. The findings suggest that more interactive activities between CMI and EMI schools should be held to foster mutual understanding. Given the social changes Hong Kong is presently experiencing, the result of this research can shed light on the formulation of future education policy and even an integrated society.

LI Mengmeng

Media representations of China: A contrastive study of Chinese and American news reports on Saudi-Iranian rapprochement

Adopting critical discourse analysis and the data-assisted approach, this study investigates representations of China regarding Saudi-Iranian rapprochement in Chinese and American mainstream news outlets. Keywords, concordances, and news sources are analyzed to find the linguistic patterns and features of related news reports. The findings show that Chinese news media construct a very positive image of China as a peace-loving nation, an effective cooperation facilitator, and a responsible great power, while American news media hold mixed attitudes towards China. On the one hand, China is portrayed as a successful mediator, making contributions to the stability of the Middle East region. On the other hand, China is portrayed as a threat and a beneficiary. Different representations of China at the social practice level may lie in historical, social, and news media factors.

LI Ruijie

A multimodal study of printed clothes from the MAES student community

Printed clothes have become a specific type of highly accessible communicative media and these texts on human bodies have formed a kind of mobile linguistic landscape. Based on social semiotics and functional linguistics, wearing printed clothes can be regarded as a conscious speech act, and in that it becomes a part of wearers' identity construction. This essay discusses how printed clothes as linguistic landscape reflect the identity of the MAES (Master of Arts in English Studies) student community. With samples of printed clothes collected during class time and interviews from individual owners of those collected items, a multimodal discourse analysis was conducted to explore individual students' preferences in picking printed clothes and ideologies related to texts on printed clothes. From the collected data, it is found that English takes the dominant status in all languages printed on clothes, as a medium of conveying cultures from English-speaking cultures. From the interviews, the sense of art is also an important factor influencing participants' sartorial decisions. The analysis can give a glance of the MAES community, in which individual members are connected by the mediums of English, literature, and art, as well as the pop culture informed by the English language.

LI Ziqi

A multimodal critical discourse analysis of Shenzhen and Hong Kong high schools' digital landscapes

Websites have become a crucial platform for educational institutions to introduce and promote their programs. High school websites act as a channel to showcase the institutions' educational values, beliefs, and philosophy to their prospective students and parents. These websites serve as an important tool for constructing and communicating their unique messages to the public. However, high school websites are not merely a neutral medium of communication but also represent a digital semiotic landscape that reflects cultural and social ideas related to education, gender, and socioeconomic status. The current study applies the multimodal critical discourse analysis method to investigate the ways high school websites in Shenzhen and Hong Kong use multiple modes of digital communication such as language and visual elements to construct school identity and communicate their educational philosophy to their audience. The study argues that the ways the websites arrange information and graphics reveal the social and cultural norms in the two places. In both Shenzhen and Hong Kong, schools emphasize the importance of educational excellence, holistic education, and international perspective. The findings also contribute to the existing literature on digital semiotic landscapes in education, particularly in the context of Shenzhen and Hong Kong high schools. Moreover, this research may inform educators and researchers on how schools use websites to communicate their educational philosophy and reinforce certain social norms. It may provide some basis for future improvement and collaboration between educational institutions in these two places.

LIANG Yu Jia, Lisa

University website as the gateway for realizing higher education marketization: A case study of HKU and Lancaster University

By applying the multimodal approach, critical discourse analysis, and the genre-analytical approach, this paper investigates how the discourse of marketization can be realized through multimodal texts on the official websites of the University of Hong Kong and Lancaster University. This study will analyze several rhetorical moves and discursive strategies like the linguistic choices and the content in the "About Us" section of the two universities' homepages, and will explore how communicative purpose can be achieved by multimodal texts. Through the study of multimodal texts on the websites of the two universities, this paper reveals the discursive strategies and images used to show the lifestyle and experience students will have, in order for these institutions to promote themselves and to stand out in a competitive higher education market and to create a positive and communicative social relationship with students.

LIANG Zhaohui, Gloria

Women's voices in stand-up comedy: The power of "powerlessness"

Humor serves as a socially acceptable means of challenging or subverting the status quo and the pre-existing power relations. In the male-dominated comedy industry, female comedians demonstrate how humorous discourse can amuse the audience while challenging the asymmetric power structure between genders. To uncover the linguistic and paralinguistic strategies that female comedians use to generate subversive humor, this research applies a pragmatic approach to exploring ten stand-up monologues by four female comedians: Margaret Cho, Katherine Ryan, Iliza Shlesinger, and Ali Wong. The paper also examines how races affect female comedians' presentation of subversive humor. Findings reveal that subversive humor manifests through the comedians' manipulation of discourse strategies such as metaphor and quipping, performance, and interaction with the audience. Female comedians empower themselves to challenge the authority of heteronormativity by objectifying conventional gender roles and norms as the butt of their jokes. Asian comedians mock the stereotypical perceptions of Asian women to criticize double-layered white masculinity. Nevertheless, discourse strategies like parody might perpetuate gendered stereotypes. New social expectations are imposed on the groups of people whom the female comedians imitate.

LIU Changmao

The visual semiotic differences of Chinese film posters for domestic and western markets

In order to fill the research gap on the differences of promotional posters released by Chinese films in different regions, this paper conducts a multimodal discourse analysis on the visual semiotic resources found in different versions of Chinese film posters for domestic and western (especially American) markets by drawing on Kress and van Leeuwen's visual grammar theory of representational meaning and interactive meaning (1996). It aims to reveal the design differences and publicity preferences of the posters between the two regions, along with its representation of Chinese culture. This study also explores the sociocultural variations from the contrasts. The findings show that, due to the different sociocultural contexts and values, people in different regions have formed various habits of using and appreciating visual semiotic resources: for example, Chinese-version posters tend to build social affinity with the viewers by employing represented participants that have both eye-contact and close "social distance" with the audiences, while western versions prefer to objectively provide information by using represented participants that keep longer "social distance" with the viewers and only "offer" information. Moreover, compared to posters for the Chinese market, western-version posters adopt more Chinese cultural elements as a way to attract more potential viewers with exoticism.

MANCHESTER Graham

English Accent Preferences of Hong Kong Secondary School Students: An Updated View

Previous studies have highlighted the emerging dominance of American English (AmE) in the English used by university students in Hong Kong. To further investigate the phenomenon and whether it affects those at an earlier age, the current study examines the English pronunciation features of 22 students from a Hong Kong secondary school. Features that appear and differentiate AmE, British English (BrE), and Hong Kong English (HKE) such as rhoticity, vowel distinction, and [l]-[r] confusion/deletion were examined. Participants' linguistic and educational background as well as their accent preference were also investigated to identify correlation between preference and production. Findings show that although AmE remains prevalent in the participants' English production, the participants are unfamiliar with the pronunciation features of the different English accents, and that there is an emerging preference for the local variant.

REN Rui

Chinese undergraduate students' mental health and identity construction during the three-year pandemic

It is evident that both global education and university students' mental health have been negatively impacted by COVID-19 in the past three years. Undergraduate students in mainland China have also suffered from mental health problems deriving from prolonged epidemic containment. This study examines the mental states of mainland Chinese undergraduate students during the epidemic period from a sociolinguistic perspective and compares their psychological states before and after the epidemic. Specifically, this paper focuses on analyzing their narratives based on Bamberg' three levels of positioning (1997). Through online interviews, the author investigates how these students describe their mental states through their own narratives to uncover and construct their special college student identities during the epidemic. This thesis provides a sociolinguistic perspective for the study of university students' mental health during the epidemic by analyzing their own innermost monologues through positioning theory.

SEHAR Naveed

How social media decides who you are: A case study of how Muslim female fashion and beauty influencers are represented on social media platforms

The representation of Muslim female fashion and beauty influencers on social media platforms is discussed in this study using critical disclosure analysis. The study focuses how Muslim female influencers sell their fashion and beauty items on social media platforms and how they are portrayed in this process. The findings suggest that Muslim female fashion and beauty influencers have been more prevalent recently on social media sites like Instagram, YouTube, and TikTok, and that they are frequently incorporating religious and cultural beliefs as well as their own personal style, beauty regimens, and lifestyle advice into their material. The study concludes that a complex and varied image emerges from the examination of both positive and negative perceptions of Muslim female fashion and beauty influencers on social media platforms. These influencers have been successful in establishing themselves in the fashion and beauty industries, promoting modest clothing, and dispelling myths regarding Muslim women's style preferences. Additionally, they have been able to advocate for social causes and spread encouraging messages through their platforms.

SHEN Shuyao, Sue

A multimodal critical discourse analysis of the marketization of Sino-US university websites

Along with the forces of globalization and free market competition, neoliberalism has reshaped the academic discourse in higher education around the world. The social and discursive practices of Chinese universities have been well investigated in previous studies, but few have shed light on Sino-US universities. The present study aims to demonstrate how much the neoliberal thought has influenced Sino-US universities in China. Adopting methods from critical discourse analysis and social semiotic approaches, this paper examines linguistic and semiotic elements from the "student life" section of the New York University Shanghai (NYUSH) website. It is found that university life is depicted as being about leisure, diversity, and self-improvement, and that students are positioned as agentive educational clients, with the university as the provider of the services, much like a global corporation.

SHI Ruiming, Vivian

Multimodality in new-style tea posters

This essay investigates how businesses shape their brand image through posters from the perspective of linguistics instead of economics, performing a qualitative analysis of 30 posters that were collected from the top three Chinese new-style tea brands on Weibo, which are Heytea, Mixue Ice Cream & Tea, and Naixue. By applying the concept of compositional meaning in visual grammar (Kress & van Leeuwen, 2006), the analysis focuses on the distribution, relationship, and prominence of signs in the posters. The typical way each brand displays its attributes can be found through the highlights of its poster, which can be the position of the product, the content of the text, as well as the size and color of elements. Through these posters, this study also addresses the socio-cultural motivation for the poster design, i.e., the perception of the new-style tea, the current situation of people's lives, and cultural transmission. This paper expands the existing scope of research on new-style tea and provides guidance for related enterprises.

SHI Yuhan, Lily

A multimodal discourse analysis of posters of *The Wandering Earth* series

Over the course of several decades, the practice of film advertising poster design emerged with the prosperous development of the film industry. Film posters incorporate various symbolic systems such as text, color, sound, and images. Science fiction film has become one of the most marketable genres in the current film market due to the accelerating pace of scientific and technological advancements. This film genre focuses on raising questions about the potential dilemmas that human beings might encounter in the future, rather than just on expression of scientific and technological fantasies. *The Wandering Earth* series is renowned for its imaginative stories and stunning visual effects. With a cumulative box office revenue of over eight billion yuan, these two films concerning space exploration witness the rise of Chinese science fiction movies and successful cultural exportation. This paper takes *The Wandering Earth* series as the research object and conducts a multimodal discourse analysis of their official posters in terms of representational, interactive, and compositional meanings. The findings indicate that the interplay of several semiotic resources not only realizes the meaning-making of the film posters but also represents the thematic essence and shared values of the series.

SI Weichao

How does the use of emojis affect the popularity of food posts on Xiaohongshu? A case study on Hong Kong's *Bakehouse*

Emojis are popular and essential visual languages on social media. Posts with emojis receive 25.4% more interaction on Twitter (Kim, 2017), and 15% more on Instagram (Kmieckowiak, 2017), compared with posts without emojis. Many research conducted on the function of emojis have focused on popular social media platforms such as Instagram, Twitter, and Weibo, whereas relevant studies on Xiaohongshu are limited. This study used Hong Kong's *Bakehouse* as a case study to explore whether the use of emojis could affect users' behaviors ("likes", comments, and "collects") on Xiaohongshu, thereby influencing the popularity of the posts. 20 posts with similar photos, language styles, and containing the same information about the same food under the same category were collected, and 5 sets of posts with identical images and text were posted, the only difference being whether they contained emojis. This study quantified the popularity of the posts using the formula developed by Wang (2018) and found that the use of emojis positively influenced the popularity of the posts at a specific percentage. The reason for this was that emojis could show signs of friendliness, and are easier to process for human brains, thus conveying information more effectively.

SUN Mingyang

A critical discourse analysis of lines in *Modern Family*: The self-esteem changes of housewives after their career transformation into working women

The purpose of this study is to determine housewives' self-esteem changes after their career transformation into working women. Lines from the American hit TV series *Modern Family* are selected as research data for discourse analysis. This study uses critical discourse analysis (CDA) to examine the linguistic features and the psychological states of the speakers in the dialogues and monologues related to the female protagonist Claire to find out the changes in women's inner self-esteem levels when they play different social roles. It can be seen from the results that when women are housewives, the words and grammar used in their language are more inclined to express their ideas euphemistically and politely ask for the others' opinions, putting them in a weak position in the dialogue, which reflects their low evaluation of their social value. On the contrary, after becoming professional women, their discourse characteristics are more inclined to express ideas firmly and take the lead in the conversation, reflecting their higher self-esteem. The study has shown that women's self-esteem increases when they move from being housewives to working women.

SUN Shang

Actors' and actresses' identity construction through positioning in Sina Weibo

This paper analyzes the identity construction of actors and actresses in microblogs and the comments to these posts in Sina Weibo. The data of the analysis are 30 microblogs from three Chinese actresses and three Chinese actors, and 150 pieces of comments under these microblogs. In the analysis, the Davis & Harré's concept of acts of positioning (1990) is applied in a qualitative and quantitative combined approach. In categorizing the microblogs, Bolander and Locher's (2015) five types of positioning (personality, pastime endeavors, sense of humor, work and relationship) are used. The result shows that the positioning of personality occupies most parts, and detailed analysis with examples explains how the construction is accomplished with words. Through a subsequent analysis on the comments, we also find that most comments are supportive and thereby confirm the identity claims made in the microblogs. The research also suggests and calls attention to the following effect and public impact of such identity construction.

TIAN Weiting

Menstrual shame and stigma in advertising: A multimodal metaphor analysis of sanitary napkin advertising in China

This study investigates ten video advertisements for sanitary napkin products in China. Drawing on the framework proposed by Tang et al. (2020), a total of 45 multimodal metaphors have been identified, which can be subdivided into 17 categories according to the representation mode of their target domains and source domains. The most common source domains are WATER, VISITOR, and SILK, and the most frequently presented target domains are MENSTRUATION or MENSTRUAL BLOOD, SANITARY NAPKIN, and WOMAN. Moreover, the most popular multimodal metaphorical representations include S-vi-T-i, S-vi-T-vi, S-ve+vi-T-ve+vi, and S-ve+vi-T-i. The smart application of multimodal metaphor helps brands project positive properties (e.g., smooth, soft, and safe) to their products and consumers, vividly representing the good using experience of their products and improving the status of their customers. However, menstrual shame and stigma have also been presented in these advertisements, which are reflected by the avoidance of direct expression of "menstruation" and "menstrual blood," and mapping MENSTRUATION into negative source domains such as CHALLENGE and BONDAGE.

WAN Pei

Language choice and identities: Insights from multilingual mainland students in Hong Kong

This study examines how mainland Chinese postgraduate students from the Guangdong area construct different identities through language choice during their sojourn in Hong Kong SAR. By eliciting narratives from these multilingual students, it is found that they are neither reinforcing a mainland Chinese identity through the use of Putonghua nor faking a local identity through the use of Cantonese. Regardless of the two conflicting language ideologies, their language choice is simply made to facilitate communication and has helped advance understanding of some underlying reasons for the contesting discourses in Hong Kong SAR. Compared to the mastery of Cantonese, they attach much greater significance to English proficiency due to their common yearning for global mobilization and competitiveness. Applying Bamberg's positioning theory (1997), the analysis also views narrating as an interactional approach for constructing hybrid identities. This group of multilingual sojourner students has been suggested as a possible way to clarify misunderstandings and improve relationships between mainland China and Hong Kong SAR.

XU Kaiyue

A multimodal analysis of traditional Chinese medicine commercials

Of all advertisements, medicine advertisements are particularly relevant to individuals' health. Therefore, the content of these ads warrants close attention. By drawing on a multimodality theory, the study investigates the diverse semiotic resources utilized by a traditional Chinese medicine company in their TV commercials, and how these resources convey meanings to persuade potential customers to purchase their products. The research analyzes 20 traditional Chinese medicine advertisements using Halliday's systemic functional grammar and Kress and van Leeuwen's visual grammar, focusing on interpersonal and interactive functions, respectively. The study found that the advertisements associated medicines with care, affection, and happiness by utilizing a variety of verbal and visual resources. This implicit association suggests that owning traditional Chinese medicine equates to owning happiness, thus persuading the audience to purchase the products. Theoretically, this study provides a fresh perspective for the analysis of traditional Chinese medicine advertisements. Practically, advertisement producers can benefit from this research by gaining new insights to create more effective TV commercials.

XUE Wanhe

Language, power and space: A multimodal discourse analysis of graffiti landscapes in Hong Kong

As a unique social, cultural, and artistic phenomenon, graffiti is widespread in contemporary urban spaces and is a typical example of a linguistic landscape. Great importance has been attached to its shaping of the public discourse system as well as its ability to challenge and rebel against the spatial order defined by the mainstream discourse. As a space where oriental and Western cultures intermingle and different languages develop, Hong Kong has fertilized the flourishing of graffiti landscapes. Despite being considered a crime and punishable by the Hong Kong government, graffiti is still being created constantly in this city. This study aims to explore the dynamic of power relations between the bottom-up graffiti discourse and the top-down dominant discourse, which has been less addressed in previous graffiti-related studies. This study includes representative graffiti works in nine major districts of Hong Kong and employs the four principles of linguistic landscapes proposed by Ben-Rafael in the case analysis. The findings reveal the multimodal discursive features of graffiti works in Hong Kong and the three stages of power dynamics in the struggle. Finally, this study highlights the importance of graffiti in the redefinition of public spatial order, providing a new perspective and reference for subsequent linguistic landscape studies.

XUE Yumeng

Consumerism and gender ideologies of “Queen’s Day” shopping festival

In the digital age, major e-commerce companies are taking part in numerous online shopping festivals to encourage spending. Advertisers pull out all the stops to embellish their ads to draw customers’ attention. Looking into “Queen’s Day” on Taobao, this study conducts a multimodal critical discourse analysis of the ads in Chinese texts to investigate the interplay of strategies of promotion, women’s image, and gender ideology in the advertising discourse. Based on the work on visual grammar suggested by Kress and van Leeuwen (2006), this study harnesses the recommended representation-interaction-composition framework to analyze texts and visuals in ads. As the investigation shows, sign makers employ a variety of strategies to manipulate viewers, such as using adjectives, rhetoric and scientific-sounding words, constructing ideal images of women and taking advantage of the celebrity effect. The findings show that women in the ads tend to be portrayed as amiable, gentle, and seductive individuals with attractive appearance, while men are determined, professional and serious. It concludes that ads on Taobao during the Queen’s Day festival include gender ideologies against both women and men. Though the ads claim they can empower women, they actually impose gender ideology upon women.

YANG Ying

Female representation in national periodicals: A multimodal discourse analysis of *Women of China’s* Front Covers

This study examines female representations in the transnational periodical *Women of China*. Under the guidance of multimodal discourse analysis, this paper aims to investigate the predominant female image represented in the magazine and how this periodical employs visual semiotics to present women. The analysis incorporates 48 covers from 2019 to 2022 and adopts the theoretical framework of Kress and van Leeuwen’s visual grammar (2021). The findings reveal that these images predominantly feature the androgyny of women, blending femininity and masculinity in the represented participants. Nevertheless, these covers demonstrate weak narrative and monotonous presentation. Women are mostly depicted as reactors in a static manner, which suggests a lingering gender stereotype of passivity. Also, participants are presented as amicable but unapproachable, though an equal relationship and medium-close social distance are suggested between them and the viewers. The composition of this periodical indicates a close interplay between graphic and textual components. This study may contribute to the gender dynamics within a specific cultural context and help develop visual communication strategies that challenge stereotypes and promote diverse female portrayals.

YEUNG Hoi Yan

Non-binary individuals’ experiences with the use of pronouns and the importance of gender-neutral language

Non-binary persons have been experiencing several problems because of their sexual orientation. A good example is gender-neutral language. The group experiences the issue of failure by society to identify them using gender-neutral pronouns. These individuals argue their categorization is not he/she. Pronouns used to define the group have been them/they/theirs. Despite evidence of some binary individuals using these pronouns, this group still decries the lack of gender-neutral identification. This qualitative study examines these pronouns, experiences, challenges, and benefits accrued to non-binary persons. The study utilizes six participants from Hong Kong and the rest of the world. The latter are individuals who still have a connection with Hong Kong. These interviews were recorded after respondents granted consent. The study findings showed that participants understood why the public was confused about their identification. These respondents felt offended when binary persons assumed their request about avoiding pronouns like him/her to describe them. Moreover, participants noted that English is the most gender-neutral language. This study recommended the need for education, health, and workplaces to be inclusive and understand pronouns to use with non-binary persons.

YU Jiaao

A study on female identity in “thirst trapping” photos on RED

RED (Xiaohongshu), a popular social media application in China, features a large user base of young women and is a popular social platform for sharing lives and experiences. Today, the idea of feminism and equal rights for women, which originated in the west, are gradually being accepted by the Chinese society. These liberal ideals penetrate into the contemporary Chinese female communities and are integrated into traditional Chinese cultural concepts, resulting in conflicts and integration. This idea has led some Chinese female internet users to show their bodies and sexual charms more freely on social media. In this paper, multimodal critical discourse analysis is used to study how female users of RED construct their identities by posting “thirst trapping” photos. The research shows that female users mainly build two identities. One is to please and accept themselves by showing the beauty of their body and achieving self-worthiness as a means of empowerment. The other is to show their sexual attractiveness and emphasize their sexual value to gain attention and likes from male users. Both identities seek empowerment but are completely different from the core values.

YU Ying Ying, Athena

Multilingualism in the “back garden of Hong Kong”: A study of the linguistic landscape in Sai Kung through the lens of tourists

This paper aims to investigate the interrelationship between linguistic landscape, multilingualism and tourism in Sai Kung, a well-known tourist destination in Hong Kong. Data were collected by taking photos of the signs in the town centre of Sai Kung. A semiotic analysis is conducted to examine the signs. Moreover, this paper analyses the visual grammar of the signs using Kress and van Leeuwen’s theoretical framework. The findings reveal the existence of multilingualism in Sai Kung and how it helps construct a tourist-friendly environment by displaying authenticity and erasing the feeling of insecurity. The findings also emphasize the significance of non-linguistics elements in constructing meanings with linguistic elements in communicating with tourists.

ZHANG Xiaoyu

Engagement analysis of reporter voice on news concerning pharmaceutical companies

The rampant pandemic has endowed pharmaceutical companies with more power due to their pivotal influence on people’s lives. How reporters portray pharmaceutical companies will influence how the public recognizes them, further affecting the power they wield. This article explores the reporter voice held by CNN reporters in news articles related to two pharmaceutical giants, Pfizer and Johnson & Johnson. By analysing how reporters interact with referred voices, this article reveals that although reporters attempt to maintain objectivity on the surface, they display a tendency to mislead the audience by adding quotation marks to evaluative expressions made by other sources, affecting the genuine meaning of these expressions and indirectly muddling the intention of the message. Also, by using the counter-negation pattern to express opposite meanings regarding the two companies, the news agency exhibits apparent tilts towards Johnson & Johnson. Although almost every article contains voices made by political entities, by classifying news articles related to pharmaceutical companies into the business column and health column, CNN tends to lessen the political nature of news. Unpacking “reporter voice” in pharmaceutical news will deepen our understanding of how news agencies deploy language to convey implicit evaluation toward the expanding force.

ZHENG Lin

Wealthy “appreciated” man, “scheming” women and “cybermaid”: Gender and power inequality in China

This paper examines how gender inequality and power relationship are reflected and shaped through public discourse interactions on the Douyin short video platform in China, with a focus on the “Wanliu” incident. Using critical discourse analysis framework and Fairclough’s three-dimensional model, the study analyzes the identities constructed by the comments and power relations represented by the images of “old servant”, “young master”, “scheming woman” and “cybermaid” that emerged in the interactions among netizens, revealing their underlying implications for power relations and gender ideology. The paper concludes that this incident reflects persistent issues of identity and power inequality in contemporary Chinese society, perpetuated by traditional Chinese cultural values that favor money and status and patriarchal influences.

ZHOU Ziyu, Yannis

Digital translanguaging as a means for identity performance

This study conducts a case study on one transpositioning mainland Chinese student’s (Teagan) translanguaging practices posted on WeChat during the last semester of her undergraduate studies in Australia, and the subsequent first semester of Teagan’s postgraduate studies in Hong Kong, exploring how Teagan accordingly exploits and then meshes resources (translanguage) consistently or in diverse ways to present her self-chosen identities in these two different regions. Drawing on on-screen data and the analysis of Teagan’s techno-linguistic biography, this study shows that Teagan’s translanguaging-in-action features the inevitable merging of Australian colloquial and abbreviated expressions, Chinese language and Chinese dialect. In doing so, her deliberate embrace of Australians’ casual style, her identity as a high-level English player and a gastronome, and her (regional) Chineseness are then being projected and performed. This study contributes to the understanding towards the concept of translanguaging. Translanguaging-in-actions, while in some ways seeming similar to the simultaneous use of multiple languages, are in fact one performance, resulting from their creators invoking their innate unitary/personal communicative repertoire and purposely assembling it with some language features they have learned within certain particular socio-cultural communities, as well as affordances provided by digital platforms.

ZHU Xiaolin

Multilingualism and glocalization in advertisements at the Central MTR Station

This study surveys the visual profile of language use in advertisements at the Central Mass Transit Railway (MTR) Station in Hong Kong. It also aims to explore how linguistic resources are deployed for indexing glocalization in this particular space. It is observed that English and foreign languages in some cases present symbolic significance beyond informational function. The most common types of multilingual writing, overlapping multilingual writing and fragmentary multilingual writing, significantly explain the connection between languages in advertisements. In the highly modernized, urbanized and cosmopolitan Central MTR Station, the linguistic and spatial arrangement of advertisements presents both global and local considerations. This paper is mainly a linguistic landscape research to observe the intentional design of linguistic resources and spatial arrangements under the process of glocalization. It aims to provide new perspectives on the linguistic landscape design of advertisements in public places and further develop the internal space value of MTR Stations.

ZHU Yichen

Sex and adolescence: A case study of a sexual education book in Taiwan

Adolescence is a critical stage in the formation of gender recognition and awareness for teenagers. What they read and how they are educated in this period may have a significant impact in this respect. This essay analyzes gender representation in a sexual education book published and used in Taiwan. By examining the linguistic resources of the two versions of the book, it is found that significant efforts have been put into the book to make it gender-neutral, and simultaneously underline gender differences and diversity. Additionally, some questionable issues are reflected by the analysis that the gender image of adolescent girls and boys seem to be distorted in that boys are always portrayed to be the offenders, while girls are depicted as victims. This study adopts the systematic textual analysis methodology proposed by Numan (1993), and it emphasizes the dimensions of content, descriptive quality and coherence. The evaluation criteria for the sexual education book are adjusted from the reference of Halstead and Reiss’s study (2003) on sexual education and the relevant guideline provided by the Hong Kong Education Bureau.

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