

THE EDUCATION UNIVERSITY OF HONG KONG

INTERNATIONAL SYMPOSIUM ON HONG KONG LANGUAGE AND LITERARY CULTURE: JAPAN AND HONG KONG



香港教育大學

The Education University
of Hong Kong

DATE: MAY 21ST, 2021
TIME: 08:30-16:00
IN ONLINE MODE

Organizer:
Faculty of Humanities, The Education University of Hong Kong
Research Centre for Chinese Literature and Literary Culture,
The Education University of Hong Kong



**FACULTY OF
HUMANITIES** | 學人院文
人能弘道 *Humanity can broaden the Way*

中國文學文化研究中心

Dr. Michelle Gu

Associate Dean of Faculty of Humanities,
The Education University of Hong Kong

WELCOME SPEECH

Good morning, welcome distinguished speakers, colleagues and audience. On behalf the Faculty of Humanities at The Education University of Hong Kong. It is my pleasure to welcome you to the “International Symposium on Hong Kong Language and Literary Culture: Japan and Hong Kong”.

Let me begin by appreciating the Research Centre for Chinese Literature and Literary Culture for organizing this event. I understand that it was postponed from last summer due to the pandemic. I applaud Dr Yip Cheuk Wai and his team, and all the colleagues who make this symposium possible, knowing that it’s taken the efforts of many to assemble such a diverse group of speakers and audiences today. Making the symposium online allows people from all around the world can easily access, which is also related to today’s topic: cross-border cultural exchange. As speakers from today’s symposium are going to present, from the development of modern language, educational system, to popular cultures, we are learning from each other in many different areas. There has been knowledge exchange, and cultural, linguistic, and

literary interactions between Japan and Hong Kong since a hundred years ago, and they are still happening today. I am sure that the impressive lineup of speakers will bring their own refreshing take on it. I particularly look forward to hearing our keynote speaker, Professor Huang Ying-che, speak on Japan’s scholarly attention in the past 20 years.

One of the institutional priorities of our university is for students to capitalize on local and international networks through which they develop a global perspective. Indeed, in this symposium, we will engage with intersections of disciplines, societies, and cultures. I encourage the student commentators to share their insights in the roundtable sessions, and I thank the speakers in advance for their enthusiasm and comments.

As geographical distance doesn’t stop us to sharing ideas, language is also not a problem. I wish today’s symposium all success in allowing us to discover new possibility from the past and reshape the angle we prospect the future. Thank you.

Dr. YIP Cheuk Wai

Director of Research Centre for Chinese Literature & Literary Culture, Education University of Hong Kong

WELCOME SPEECH

Dear Prof. Huang Ying-che, Acting Dean of Faculty of Humanities, Dr. Koo, scholars, research students and participants, good morning.

There is 2786-kilometer distance and 1-hour time difference between Japan and Hong Kong. Considering we can overcome the geographical and temporal constraints, to meet and have discussion with the help of Zoom, I am very grateful under such the pandemic time.

In recent years, Hong Kong became a place that both the East and the West concern. In fact, in terms of literature, languages and cultures, the importance of Hong Kong has never been forgotten. As a research centre situated in a university in Hong Kong, building a platform to discuss Hong Kong is always our mission and responsibility. In today's symposium, presenters will bring us to visit different landscapes in Hong Kong and Japan, travel to different historical temporalities over the century, look for Hong Kong memories

in different historical contexts. I look forward to hearing the knowledge sharing by scholars from different background. In the roundtable session in the afternoon, young scholars from Japan, Hong Kong and mainland China will share their thoughts in research. I wish new minds would bring us new thoughts.

We have been preparing the conference for over a year. Many thanks to members of the research centre and all supports provided by the Faculty of Humanities. The symposium cannot be delivered without contributions by all scholars and students participated. Hope you all have a fruitful day. Stay healthy. Thank you very much.

SYMPOSIUM INTRODUCTION

On May 21, 2021, the International Conference on Hong Kong Language and Literary Culture: Japan and Hong Kong, organized by the Faculty of Humanities and the Research Centre for Chinese Literature and Literary Culture of the Hong Kong University of Education, was successfully held. The conference was originally scheduled to be held physically in the fall of 2020 but was postponed several times due to the outbreak of the pandemic. It is finally realized this year as an online conference with live streaming on online platforms. The success of the symposium was brought by the support and dedication of all involved members, who worked hard for cross-regional knowledge exchange under such the difficult circumstance.

The conference consisted of four parts: a keynote speech, a panel on literature and culture, a panel on language and culture, and a final roundtable session. Dr. Gu Mingyue Michelle, Associate Dean of the College of Humanities, and Dr. Yip Cheuk Wai, Director of the Center for Chinese Literature and Culture, were invited to give opening remarks, explaining the concept

of the conference and welcoming overseas and local scholars and graduate students.

For the keynote speech, we are honored to invite Prof. Huang Ying-Che from Aichi University, Japan, to introduce the Japan's scholarly understanding of Hong Kong culture and literature. We also invited Prof. Chan Kwok Kou Leonard from National Tsing Hua University, Taiwan, to be the session chair. Professor Huang started from the Japanese society's concern for Hong Kong at the end of the last century, and cited examples of different writings, translations, literary works and seminars from Japan to illustrate the changes in the awareness of the Japan's academia on the subject of Hong Kong in the last two decades.

The panel on Literature and Culture was chaired by Dr. Au Chung-Tao. The topics of the four speakers covered literary texts, cultural phenomena, and visual art, in which there are perspectives on Hong Kong from Japan, and also reflections though the gaze to the others from Hong Kong. Professor Han Yanli's lecture focused on the image of Hong Kong in Japanese theatrical dramas

within the period of World War II. She brought a new perspective to the existing discourse on Hong Kong's internal culture by introducing a number of rare texts and materials. Dr. Saika Hiromi examined the representation of China from Hong Kong films after the left-wing social movement in Hong Kong since the late 1960s, where the body and landscape became narrative strategies. Prof. Wong Shu-Han Mary, drawing on a series of Ye Si's texts about Japan, analyzed the meanings and psychological transformations of his travel writings, in order to understand his humanistic care and worldview. Dr. Chan Chi Tak uses two fictional texts written in the late 1950s by Xu Su to illustrate how to deal with marginal historical memories through literary and political reflections.

The roundtable session was held in the afternoon and was moderated by Professor Lin Shao-Yang from City University of Hong Kong. Student commentators first presented their thoughts on the morning's presentations and raised questions on interested topics. Professor Lin summarized the presentations with extraordinary

insights and responded to comments that student commentators have given. The discussion went smoothly. There were more questions and responses from the general audience cannot be included in this introduction.

It is sad that the symposium can only be held as an online event. Wishing the pandemic will over soon that we might meet at the EduHK campus in the second or third symposiums to share our idea.

SYMPOSIUM SCHEDULE

Time	Speaker	Affiliation	Topic
08:30-08:45	Welcome Speech Dr GU, Mingyue Michelle Associate Dean of Faculty of Humanities, The Education University of Hong Kong		
	Keynote Session Session Chair: Prof. CHAN, Kwok Kou Leonard Department of Chinese Literature, National Tsing Hua University		
08:45-10:00	Prof. HUANG, Ying-che	Faculty of Modern Chinese Studies, Aichi University	The Understanding of Hong Kong Culture and Literature in Japanese Academia in the Last 20 Years
	Literary Culture Session Session Chair: Dr. AU, Chung To Department of Literature and Cultural Studies, The Education University of Hong Kong		
10:00-10:20	Prof. HAN, Yanli	Graduate School of Arts and Sciences, The University of Tokyo	The representation of China and Hong Kong in wartime Japanese stage productions
10:20-10:40	Prof. WONG, Shuk-han Mary	Department of Chinese, Lingnan University	Yasi and Japan: From <i>Zaijingdouhuochezhan</i> to <i>Xunluzaijingdou</i>
10:40-11:00	Dr. SAIKA, Hiromi	Faculty of Art and Design, Kyoto University of Art and Design/ Kobe Gakuin University	The Tactics of Hong Kong Left-wing Cinema After Cultural Revolution: The Representation of Landscapes in The Enigmatic Case
11:00-11:20	Dr. CHAN, Chi Tak	Department of Literature and Cultural Studies, The Education University of Hong Kong	The "Historical Memory" of Hong Kong Literature

Time	Speaker	Affiliation	Topic
11:20-11:35	Discussion		
11:35-11:45	Break		
	<p>Language Culture Session</p> <p>Session Chair: Dr. CHIN, Chi On Andy</p> <p>Department of Linguistics and Modern Language Studies, The Education University of Hong Kong</p>		
11:45-12:05	Prof. YOSHIKAWA, Masayuki	Graduate School of Arts and Sciences, The University of Tokyo	The Days of Toddling Together: A Brief Introduction to English Learning in the Mid-19th Century
12:05-12:25	Dr. SUZUKI, Takeo	Faculty of Law, Waseda University/ Department of Communication in Culture, Atomi University	Comparison and future prospects of the education policies and practices of mother tongues/dialects in Japan, Taiwan and Hong Kong
12:25-12:45	Dr. KATAOKA, Shin	Department of Linguistics and Modern Language Studies, The Education University of Hong Kong	"Hong Kong Style Japanese": A product of cultural exchange between Japan and Hong Kong
12:45-13:05	Dr LAU, Chaak Ming	Department of Linguistics and Modern Language Studies, The Education University of Hong Kong	Cantonese pronunciation of Japanese proper nouns
13:05-13:20	Discussion		
13:20-14:30	Lunch Break		
14:30-16:00	<p>Roundtable</p> <p>Session Chair: Prof. LIN, Shaoyang</p> <p>Department of Chinese and History, The City University of Hong Kong</p>		

RULES OF PROCEDURE

- 1 The time allocated for the keynote session is 75 minutes, including speaking time and Q&A.
- 2 The presentation time allocated for each speaker in the literary culture session and the language culture session is 20 minutes.
- 3 The discussion time allocated at the end of the literary culture session and the language culture session is 15 minutes.
- 4 The discussion time allocated for the roundtable session is 90 minutes.
- 5 The presentation time allocated for each student commentator in the beginning of roundtable session is 8 minutes. The further discussion time is not limited, until the end of the session.

— INTRODUCTION OF SPEAKERS —
AND TOPICS

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KEYNOTE SPEECH

— SESSION CHAIR —

Prof. CHAN, Kwok Kou Leonard

Department of Chinese Literature, National Tsing Hua University

KEYNOTE SPEECH

TOPIC

**The Understanding of Hong Kong
Culture and Literature in Japanese
Academia in the Last 20 Years**

SPEAKER

Prof. HUANG, Ying-che

Faculty of Modern Chinese Studies, Aichi University

ABSTRACT

During World War II, Hong Kong has been occupied and ruled by the Japanese army (1941-1945). In 2017, Ann Hui's film "When Will the Moon Be Bright" depicts the brutality of the Japanese army and the bravery of the Hong Kong guerrillas against Japan during this period. In 2018, the University of Hong Kong conducted an opinion survey on Hong Kong residents' favorability towards foreign countries and regions. It is found that 32.8% Hong Kong people are favorable to the Japanese government that the figure even increases in the following years. In a recent survey on the favorability of Japanese people in more than 10 countries, including Hong Kong, China, Taiwan, and Macau, Hong Kong people are the most favorable Japanese people, accounting for 68.1%, while only 5.8% Hong Kong people have bad feeling.

According to the Hong Kong Government's statistics in 2017, Japanese people took the third place (1,230,100) after Taiwan (2,017,550) and Korea (1,487,670) in the number of foreign visitors visiting Hong Kong. Toru Kurata, a Japanese academic and expert on Hong Kong, has pointed out that in recent years Hong Kong has been a valuable partner of Japan in East Asia because of its transparent political and social situation, fair system, low

corruption and minimal political crisis until recent years. This, coupled with the fact that both regions face common problems, such as the ageing of young children, de-industrialisation and the move from high growth to stable growth, has made the Japanese feel fondly about Hong Kong.

According to the survey by author, Japanese media and scholars have been publishing articles and books about introductions and studies of Hong Kong since the 1940s. Especially from 1984, the time that Sino-British declaration on the question of Hong Kong was signed, to around 1997, the handover, a large number of works on Hong Kong issues were published in Japan, mostly on the history and politics. Since 2002, due to multiple social movements occurring in Hong Kong, publications on Hong Kong studies in Japan have become more lively and diversified, especially the number of works on Hong Kong culture and literature has increased.

This report will crawl through the changes in Japanese scholars' understanding of Hong Kong culture and literature in the last two decades. The author would also like to further discuss whether there is room for a "Hong Kong community" in these discourses. The author would also like to further discuss whether there is room for a "Hong Kong commonwealth" in these discourses.

— INTRODUCTION OF SPEAKERS —
AND TOPICS

—
LITERARY CULTURE SESSION

— SESSION CHAIR —

Dr. AU, Chung To

Department of Literature and Cultural Studies,
The Education University of Hong Kong

LITERARY CULTURE SESSION

TOPIC

The representation of China and Hong Kong in wartime Japanese stage productions

SPEAKER

Prof. HAN, Yanli

Graduate School of Arts and Sciences, The University of Tokyo

ABSTRACT

Founded in 1917 by Sawada Shojiro and other members, Shingokugeki has always maintained the performance as male-centered style. After 1931, as Japan entered its wartime regime, the Shingokugeki began to receive critical acclaim for its war-themed plays. As the Japanese theater critic Osasawa Yoshio noted, the masculine image of the Shingokugeki was a perfect fit for the war era. From the performance records, we can see that motifs like “China,” “Hong Kong,” or “Chinese” were often found in many of the war-themed plays performed between 1931 and 1945. These plays, despite of the

frequent performances during the war time, have been completely forgotten after the war. Comparing with literature and film, the format of stage performances is extremely difficult to study. In this presentation, I will try to revive the content of the plays by reading the performance materials and explore the representations of China and Hong Kong in the Japanese stage during the war.

LITERARY CULTURE SESSION

TOPIC

**Yasi and Japan: From
Zaijingdouhuochezhan to
Xunluzaijingdou**

SPEAKER

Prof. WONG, Shuk-han Mary

Department of Chinese, Lingnan University

ABSTRACT

Before the death of Yesi, I have written a journal paper about his book *Xinguoziranlai*, analyzing the Taiwan he depicted from the angle of travelogue. That was the first time that Yesi traveled oversea. Since then, his literary and cultural horizon extended gradually. This study aims to contribute to the discussion about Yesi's travelogue. I suggest that the writing about Japan by Yesi can be recognized into two phases. The first phase was in the 1970s, when he went to Taiwan, China, and then detoured to Japan, leaving some fresh and touching proeses. The second phase began around 1997. He met some close friends from Japan and organized photo exhibitions and publications with them. There were also rich productions, such as poems,

novels, and proeses, not mentioning Yesi's all-time favor, Japanese movies. Within these two periods, Japan has changed, as well as Hong Kong. From shapeshifted cultural contexts of Hong Kong, travelogue for Yesi is not merely a piece of record or an expression of feeling, but also a reflection of the city he living through traveling oversea. In this paper, by reading two passages of Yasi's Japanese travelogues, comparing two different literary genres, I attempt to present the multipule meanings of Japan to Yasi, within different social and cultural contexts of Hong Kong, in the voice of the nation, and under the anxiety of the handover.

LITERARY CULTURE SESSION

TOPIC

The Tactics of Hong Kong Left-wing Cinema After Cultural Revolution: The Representation of Landscapes in The Enigmatic Case

SPEAKER

Dr. SAIKA, Hiromi

Faculty of Art and Design, Kyoto University of Art and Design/
Kobe Gakuin University

ABSTRACT

This paper focuses on Hong Kong left-wing cinema after Cultural Revolution. This historical incident, from 1966 to 1976, had more impacts on the left, which had had close ties with Chinese Communist Party (CCP) than the right-wing cinema, which had supported Kuomintang (KMT), because CCP criticized the leftist films as polluted productions which exploited mountains and rivers in mainland China. Moreover, the radical ideas and movements of the extreme leftists which were influenced by Cultural Revolution, especially the 1967 riot, had been feared and avoided by many Hong Kong citizens. Such social circumstances led the left-wing film companies restrain themselves from producing, thereby their film market had shrunken. Before Cultural Revolution, the leftists and the rightists had competed, sometimes collaborated, equally. However, after the incident, the number of the leftist films had declined drastically, instead, the right-wing film companies, such as Shaw Brothers and Golden Harvest, had come to dominate the domestic and overseas film market since the mid-1960s. In particular, the right-wing wuxia and kung fu movies, including King Hu, Chang Cheh and Bruce Lee, got a great success in foreign countries. Thus, these right-wing films has been known as Hong Kong cinema, the other seldom has been introduced to overseas. In other words, Hong Kong film history is prone to be viewed from the only one side. It is significant to review it from both sides.

Although the leftist film companies had been discreet during Cultural Revolution, after CCP announced reform and open-door policies in 1978, they started to

produce films with new tactics in order to confront the right. The tactics is to shoot a film in mainland China and appeal to Hong Kong people by the novelty, but nostalgic, landscapes. Immediately after the announcement, the left had the advantage to be approved to shoot in the mainland more easily than the right, because the left had connection with CCP originally. Taking advantage of shooting in mainland, the left utilized vast natural landscapes which had not existed in Hong Kong. For the left, just the mainland landscapes represented images of the real Chineseness. In this point, Johnnie To asserted that his directorial debut, *The Enigmatic Case* (1980), achieved superiority over King Hu's films, *A Touch of Zen* (1971), *Legend of the Mountain* (1979), *Raining in the Mountain* (1979), which were shot in Taiwan or Korea. Nevertheless, Hu also has been known as the auteur who explores and represents the Chineseness. This paper compares the two Chineseness in three issues: composition of actors and landscapes, action scenes, and images of Buddhism. The analysis of their films will reveal that the landscapes in *The Enigmatic Case*, as being in contradiction with the vastness, restricts freedom and restrains bodies of the actors.

Through above discussion, this paper attempts to reevaluate the cinema style of Johnnie To. Today, he has been called the auteur of Hong Kong cinema, and his debut film has been almost excluded from his filmography. However, his filmmaking method that is sticking to shoot in actual locations can be regarded as deriving from the first work, which utilized and adapted the leftist tactics to his cinema style.

LITERARY CULTURE SESSION

TOPIC

The “Historical Memory” of Hong Kong Literature

SPEAKER

Dr. CHAN, Chi Tak

Department of Literature and Cultural Studies,
The Education University of Hong Kong

ABSTRACT

The “historical memory” in Hong Kong literature involves reflection on cultural identity and ideology. Writers from different eras, in response to the needs of the times, transformed the remembrance of “historical memory” into literary lyricism, while also turned the sense of fragmentation and contradiction of “historical memory” into another form of contemplation on “history” and “emotion” at the same time. This paper is a discussion about that through examples of Xu Xu’s (1924-1981), Li Bihua’s (1958-), and Tung Kai-cheung’s (1967-)'s works.

— INTRODUCTION OF SPEAKERS —
AND TOPICS

—
LANGUAGE CULTURE SESSION

— SESSION CHAIR —

Dr. CHIN, Chi On Andy

Department of Linguistics and Modern Language Studies,
The Education University of Hong Kong

LANGUAGE CULTURE SESSION

TOPIC

The Days of Toddling Together: A Brief Introduction to English Learning in the Mid-19th Century

SPEAKER

Prof. YOSHIKAWA, Masayuki

Graduate School of Arts and Sciences, The University of Tokyo

ABSTRACT

In a modern society where Hong Kong people and Japanese people are increasingly interacting with each other, it is not difficult to understand the phenomenon of borrowing Japanese words (i.e., foreign words) into the Cantonese vocabulary system in Hong Kong.

However, the borrowing of words between Hong Kong and Japan is not a special phenomenon only occurred in the modern time. In the mid-nineteenth century, as Hong Kong was ruled by the Britain and Japan faced the end of Edo Shogunate, a wave of exchanging new concepts of words between Hong Kong and Japan took place. The “English-Chinese Dictionary” by Wilhelm Lobscheid (1822-1893) (printed in Hong Kong from 1866 to 69), which is a dictionary including a wide range of words, has been published in Japan a decade later (known as Wakokubon). The forms introduced by this dictionary generated a huge influence on the Japanese vocabulary at that time. Thus, this Hong Kong published dictionary has molded the Japanese terms of newly introduced concepts in the early Meiji period.

Apart from the language exchange of wording, Hong Kong and Japan also

had a strong connection in terms of the English learning. “Revised Chinese and English Phrase Book” (1860) by Fukuzawa Yukichi (1835-1901) is a well-known English textbook in Japan. The book is a revised version of “Chinese and English Phrase Book” that he had purchased from the United States, added with Japanese phonetic alphabets. Later research revealed that the book “Chinese and English Phrase Book” (Xiedetang. 1855) is the base text of the “Revised Chinese and English Phrase Book”. This may be considered as one of the examples of language exchange between Hong Kong and Japan. However, it remains unknown whether Xiedetang is a bookstore in Hong Kong. Therefore, this study will pick the “Chinese and English Phrase Book” published in Hong Kong (Hang Mao, 1860; Hang Mao was a bookstore in Sai Ying Pun) and compare it with the “Revised Chinese and English Phrase Book”, in order to examine the similarities and differences of English phonetics between these two English textbooks. Through that, we can have a deeper understanding of the English phonetics in Hong Kong and Japanese textbook in the nineteenth century.

LANGUAGE CULTURE SESSION

TOPIC

**Comparison and future prospects of
the education policies and practices
of mother tongues/dialects in Japan,
Taiwan and Hong Kong**

SPEAKER

Dr. SUZUKI, Takeo

Faculty of Law, Waseda University/ Department of Communication
in Culture, Atomi University

— ABSTRACT —

The declaration on the Rights of Indigenous Peoples by the UN (2007) and the UNESCO Atlas of Languages in Danger (2010) have made a serious impact not only on linguistic researchers, but also on many engaged in the nation's language education. Also impacted is the preservation/restoration of traditional linguistic heritage. This raises a variety of issues in many countries/regions. Given this situation, Japan, Taiwan, and Hong Kong share a highly complex sociolinguistic situation where multiple dialects (in addition to different

indigenous languages in some cases) are being used with a distinction of the high/low variety. In this presentation, we will briefly compare the general differences in the language education policies as well as the actual sociolinguistic situation in these countries/regions in order to view a possible horizon for a future multilingual society.

LANGUAGE CULTURE SESSION

TOPIC

**“Hong Kong Style Japanese” : A
product of cultural exchange between
Japan and Hong Kong**

SPEAKER

Dr. KATAOKA, Shin

Department of Linguistics and Modern Language Studies,
The Education University of Hong Kong

ABSTRACT

Looking back to the history, the Japanese culture are always influenced by the Chinese culture, not mentioning that the Japanese language borrowed words from the Chinese language. Since the Meiji era, Japan absorbed the Western culture. Given that there were no corresponding Japanese words, newly introduced terms can only be made of Chinese morphemes. These words were later brought back to China by Chinese students, who studied in Japan during the late Qing Dynasty, and became a major part of the modern Chinese vocabulary.

According to Chow Kai Wing (2016), although some Chinese words are always being considered to be borrowed from Japanese, such as “bank” (銀行) which can firstly be found in the “A Dictionary of the Chinese Language” by W. Lobscheid in Hong Kong within 1866-1869, and appeared in Japanese later. At that time, there were many missionaries in Hong Kong introducing

Western culture through Chinese language, so that it is not surprising that Japanese people created Japanese vocabulary based on these Chinese publications. These show that the creation of new words is closely related to the cultural exchange.

Since the mid-twentieth century, the Japanese culture spread to Hong Kong through television dramas, movies, animations, music, magazines, and other media, accompanying with the introduction of Japanese vocabularies. Heading into the 21st century, Japanese vocabularies, both in oral and written form, started developing their own styles in Hong Kong. This report reviews the history of cultural exchange between Japan and Hong Kong, and then explores the semantic and grammatical characteristics of “Hong Kong-style Japanese”.

LANGUAGE CULTURE SESSION

TOPIC

**Cantonese pronunciation of Japanese
proper nouns**

SPEAKER

Dr LAU, Chaak Ming

Department of Linguistics and Modern Language Studies,
The Education University of Hong Kong

ABSTRACT

Japan is a popular tourist destination and also a major source of popular culture for Hong Kong people. As both places belonging to the cultural sphere of Chinese character, Hong Kong people are generally familiar with various Japanese proper nouns (names of places, people, and organizations), regardless of whether they know Japanese or not. This paper examines the stable and temporary borrowings of Japanese proper nouns in Cantonese, and summarizes problems and methods of handling such the loanwords by Cantonese speakers in Hong Kong. Problems can be generally classified into three categories: (1) internal problems in Cantonese (polyphonic characters, tonal modulation, and avoidance of vulgarity); (2) problems with Japanese kanji (old and new fonts, Japanese kokuji); and (3) the handling of non-kanji Japanese proper nouns. The handling method of Japanese proper nouns in Hong Kong Cantonese can

be recognized as a simple transformation of morphemes of Japanese proper nouns into Chinese characters or English words that are readable in Cantonese. In the cases that Japanese pronunciation is required, the common 6-1-4 tone order of foreign loanwords will be adopted, regardless of the original Japanese tone. Such the method of handling Japanese proper nouns does not depend on knowledge of the Japanese language, but only a way allowing Hong Kong people not knowing Japanese able to talk about Japanese people and events within the Cantonese context. I believe that this method contributed to the dissemination of Japanese culture in Hong Kong.

— **ROUNDTABLE SESSION** —

ROUNDTABLE SESSION

INTRODUCTION

- 1** The discussion time allocated for the roundtable session is 90 minutes.
- 2** In the beginning of roundtable session, each student commentator is allocated approximate 8 minutes for a short speech, sharing opinions about any presentations. The further discussion time is not limited, until the end of the session.
- 3** Public Audiences may raise questions in the chat room. Depending on the situation, speakers and student commentators could respond to these questions. It is not necessary to respond to all questions and comments from the public audiences.

ROUNDTABLE SESSION

SESSION CHAIR

Prof. LIN, Shaoyang

Department of Chinese and History,
The City University of Hong Kong

STUDENT COMMENTATORS

(In alphabetical order of surname)

Ms. CHEN, Yan Yi

Department of Literature and Cultural Studies,
The Education University of Hong Kong

Mr. NG, Wing To Richard

Graduate School of Language School of Language and Culture,
Osaka University

Ms. XU, Yu Ji

Department of Chinese and History,
City University of Hong Kong

Mr. ZHOU, Hang Yi

School of Journalism and communication,
Renmin University of China/ Aichi University

Ms. CHEN, Yan Yi

Doctoral student,
Department of Literature and Cultural Studies,
The Education University of Hong Kong

PARTICIPANTS' REFLECTIONS

In the seminar, Professor Chan Chi Tak discussed the writing of historical memories of Xu Su, a south-coming literati, and his concern to the liberal literature and the politics of writing in the contemporary time, by focusing on two his works, *Xingxingzhihuo* (1952) and *Yingziguniang* (1960). What is inspiring is that Professor Chan regarded the reprint of *Xingxingzhihuo*, which is considered as a work with strong political appeals, as a starting point to bring out the debate on the direction of literature and politics between Taiwan and Hong Kong in the mid-1950s. Such the discussion allowed a new dialogue for the research about the literary interaction between Hong Kong and Taiwan, which also presented another aspect of studying the idea exchange about modernism within these two places, particularly among the 1950s and the 1960s. What I am more interested in, and

think can be followed up is how Xu Su, as an insider who lived through the war, recalled, and told the history in his fictional narrative. Can he fulfil what he suggested in the preface of *Yingziguniang*: “Keep your attitude calm and objective. Downplay your personal feelings”? It also can be read parallelly to works by Hong Kong writers in the 1980s and the 1990s, who, as outsiders of history, put their imaginations into the writing of history (for example, in Lilian Lee’s *Rouge* (1985) and Dung Kai-cheung’s *Yongshengjie-xingshuaishi* (1995), the writers used historical materials as their writing materials, explored Hong Kong’s history through imagination and fiction, and examined the memory of the city and its residents from the perspectives of love, female ghosts or spirits). It is worthwhile to think about what such this kind of writing exert impact on literary values.

Mr. NG, Wing To Richard

Doctoral student,
Graduate School of Language School of Language and Culture,
Osaka University

PARTICIPANTS' REFLECTIONS

Participating in the symposium as a student commentator was a very meaningful experience. The symposium started with the keynote speech by Professor Huang Ying-che. Professor Huang is a specialist in modern Chinese History and Taiwanese Literature. His research studies on the dissemination of the Lu Xun's writings in Taiwan and the history of Chinese diasporic intellectuals are so fascinating that have a strong impact on my own research projects. My proposed dissertation topic is about the writing and representation of Chinese migration in East Asia and Sinophone Literature so the meticulous scholarship on the biographies of Chinese diasporic literati provided me with a very strong framework on depicting the footprints and moving experiences of people with different backgrounds.

In the keynote speech, Professor Huang shifted his focus to the scholarship of Hong Kong culture and society in Japan. With his consistent style, he has provided a detailed literature review. From the literature review, it is shown that since 2002, as a result of several social movements in Hong Kong, Japanese publications on Hong Kong studies have become livelier and more diversified, especially in the area of Hong Kong culture and literature.

Professor Huang puts that Hong Kong has its own queerness which makes its culture that is inherited from Chinese tradition but shows a very different picture from modern China. The case study of translation and related academic activities of Dung Kai-cheung's novel Atlas shows that Hong Kong literatures hold a unique position in field of Chinese literature in that Hong Kong writers have much lesser political and ideological pressure when writing their pieces. Due to such a unique position, there would at least be a point of view called "Hong Kong perspective" that allows us to reexamine the development of Chinese modern literature and the possibility of the alternative development models.

Besides the keynote speech, I find the talk provided by Dr. Chan Chi Tak very fascinating. In his talk, he focused on the historical memory in Hong Kong literature. According to Dr. Chan, the historical memory shown in fictional works created in colonial Hong Kong involves the reflection of cultural identity and ideology. From the observation of Dr. Chan, it is shown that writers of different eras, in response to the needs of the times, have transformed the reminiscence of historical memory into literary lyricism, and at the same time sensed the fragmentation and contradiction of

historical memory to achieve another kind of meditation on “history” and “qing” (emotion, affect). Dr. Chan particularly paid attention to Hong Kong writer Xu Su(1924-1981)’s writings in the 1950s and 1960s. Xu Su encountered an ideological dilemma in the cold war era and found it frustrating in being labelled as a writer producing “rightist” writings. Being placed in such an era of clash of civilization, Xu Su can only resort to lyrical writings that shows that he powerlessness in response to the drastic changes of the world trends.

I have written a research article that discusses a little about the dichotomy of historical memory and person memory. Person memory is easily forgotten unless it is turned into historical memory, whilst historical memory has its characteristic of collectiveness that might distort the memory of the individuals it represents. Indeed, from Prof. David Wang’s studies on the modernity

of Chinese lyricism, we know that lyrical writings in modern China are those which act against the writings in pursuit of revolution and enlightenment. When Chinese writers fail in participating in the progressive project of modernity, they resort to lyrical writings that manifest their failures and original intentions. This sort of record of failure tells us the history of what people had expected and of why eventually the expectations were not turned into reality. Studying Xu Su’s novels, and also the agglomeration of Hong Kong literatures can shed light on our understanding to the countless episodes that are hidden by the grand narratives, such as the “history of revolution” and “good stories.”

Ms. XU, Yu Ji

Doctoral student,
Department of Chinese and History,
City University of Hong Kong

PARTICIPANTS' REFLECTIONS

I am honored to be a student commentator of the International Symposium on Hong Kong Language and Literary Culture: Japan and Hong Kong. Although my current doctoral research has little to do with Hong Kong literature and culture, the contemporary relations between Hong Kong and Japan is an academic topic worthy for paying attention. Such the topic is one of the significant concerns of Chinese/area studies, and also a research direction from the global perspective. Unlike the “Taiwan-Japan” historical connection, the 50-year long Japanese colonial era, or the British colonial period of Hong Kong, the “three years and eight months” Japanese occupation in Hong Kong is not being recognized until recent years (e.g., *Zuokunchoucheng: Rizhanxianggangde-dazhongshenghuo*, *Tunshengrenyu: Rizhishi qi-xianggangrende-jitihuiyi*, and *Zhuoshixiaomo: Rizhishi qi-xianggangrende-xiujianshenghuo*),. However, through this symposium, there are three things that I have learnt: (1) the reception and translation of modern and contemporary Hong Kong literature

in Japan and the writing about Japan by Hong Kong writers (such as Yesi); (2) the representation of Hong Kong and China in Japanese plays during the war period; (3) the usages and transformations of Japanese words after being imported into the Cantonese language environment, or vice versa. What I am more interested in is that, by saying that the concern to Hong Kong of contemporary Japanese intellectuals (not the general society) is related to the handover and the social movements in recent years, we might question whether those “concerns” have their corresponding subjects in the Japanese context. From the perspective of literature, culture and even language, the connections and interactions between Hong Kong and Japan have never ended, and even keep shaping perceptions of each other in many ways. Thus, I would say one of the most significant meaning of this symposium is reminding us of the importance to explore the resonance among Asian districts, such as the relation between Japan and Hong Kong.

Mr. ZHOU, Hang Yi

Doctoral student,
School of Journalism and communication, Renmin University of China/
Graduate school of China Studies, Aichi University

PARTICIPANTS' REFLECTIONS

Participating “International Symposium on Hong Kong Language and Literary Culture: Japan and Hong Kong”, I have learned so much and there are three things that I would like to share.

1. Review of academic history: The keynote lecture by Prof. Huang Ying-che, “The Understanding of Hong Kong Culture and Literature in Japanese Academia in the Last 20 Years” presented this point. By reviewing the writing on Hong Kong in Japanese scholarship, he combs history of perceptions changing and dynamic images of Hong Kong literature and literary culture in Japan, which help us to understand the agenda of this conference. It also allows us to comprehend the academic context and development of the theme of this symposium, so that the discussion of every topic became concrete and reasonable

2. The introduction of Mainland China's experience: Although the main theme of this symposium is about Japan and Hong Kong, I suggest to consider cases of mainland China (especially Shanghai) as subjects for the parallel reading, in order to have a deeper understanding of literary and cultural interactions between these two places. For

example, we could explore the similarities and differences of the Hong Kong literature in the Japanese academia, and the mainland China's literature in the Japanese academia. How do those similarities and differences form? Who are the scholars or writers that influenced the writing of Hong Kong literature about Japan? In addition, mentioning the case of Shanghai, it reminds me Bao Tianxiao, a novelist and newspaper editor. From Shanghai to Japan, then to Taiwan in 1948, finally settling down in Hong Kong until his death, Bao could be a case for studying the change and non-change of the trans-regional Chinese literature and literary culture, and also those in different times.

3. Dialectic of High-Low and Literature-Communication: I noticed that Prof. Huang Ying-che has mentioned two completely opposing accounts. The first is that Prof. Kin Bunkyo recognizes *Muyushu*, which is considered as heretical folklores in the mainland China, as a symbol or even a representation the value of the hybrid cultural condition of British Hong Kong. The second is the writer Dung Kai-cheung's assertion of that Hong Kong literature has not eroded by the commercialism, popular

culture, and political power, and retains its purity until today. The “purity” means the nature of diversity, popularity, and hybridity of East and West, new and old. These two notions toward the popular culture are opposite to each other. The latter one has ignored the disseminating environment of literature. I am not trying to reject the writing of pure literature or elegancy of Hong Kong literature but attempt to highlight that literature is not something floating on air. If we agree that literature is not only a result of the personal practice by the author, but it invites the participation of readers, then after the creation of the literary work, it will not enter readers’ mind directly and exert effect. For instead, it goes through a series of processes of communication, such as publication, printing, circulation and reading. Social structures and human relations also

interact with the communication process. Different senecio of communications will result in different social conditions. Omitting any step of the communication process will lead to unknown consequence to the development of literature. Surely, Hong Kong literature is not the exception.

Ms. SU, Liuzhu

Master Student,
Graduate School of Arts and Sciences,
The University of Tokyo

PARTICIPANTS' REFLECTIONS

Hello, my name is Su Liuzhu. I am currently studying at the University of Tokyo, Graduate School of Arts and Sciences, with concentration in Language and Information Sciences. I grew up in Guangxi. My main research interests are Zhuang languages and ancient Zhuang characters.

Thank you for the research centre inviting me to write a reflection. As a linguistics student, I was very impressed by the statistics about the loanwords from Japanese in Hong Kong and Taiwan that Dr. Kataoka delivered. We (me and my friends) always thought that Hong Kong is “pro-Britian” and Taiwan is “pro-Japan”, so that Taiwan seems to be the one borrows Japanese words the most. It is surprised that words such as “hodai” appeared more frequent in the news in Hong Kong compared with Taiwan and other regions. It reminds me that in my future research, I should pay attention to not being limited by the stereotypes.

In the discussion session, the phenomena that many Hong Kong novels about food and drink being translated into Japanese, are raised. Although the subject matter of translation is

determined by the translator, depending on the differences of socio-cultural context, the focus will change case by case. Many things that we think ordinary may seem spectacular for the others. Therefore, learning other's culture may help us to promote our own culture in a better way. For me, I should have a deeper understand of Japanese culture, in order to promote Zhuang language and culture in Japan. Moreover, it also reminds me, as my teacher Dr. Yoshikawa said that it is important to take care of the feelings of readers and listeners when I write and publish papers in the future. Explaining relevant knowledges adequately is also necessary.

Finally, seeing your teachers' enthusiasm for the language and culture of Hong Kong has strengthened my determination to embark on the study of Zhuang language and culture research. I hope I can be a good scholar as today's presents.

Dr. Huang Kuan-hsiang

Post-doctoral researcher,

Department of Literature and Cultural Studies, The Education University of Hong Kong/

Research Centre for Chinese Literature and Literary Culture, The Education University of Hong Kong

PARTICIPANTS' REFLECTIONS

Hello, I am Huang Kuan-hsiang, from Taiwan, currently working as a post-doctoral researcher at the Education University of Hong Kong. Today's keynote speech and presentations are very inspiring. Professor Huang Ying-che's lecture on the overview of the literary research on Hong Kong in Japan, and the issue of dissemination and translation of Hong Kong literature mentioned by the participants, reminded me of a special case in the literary history that I want to share with you.

Qiu Yong-han, a Taiwanese author, ran on exile to Hong Kong because of participating independent movement in 1948 and being listed as wanted by the Taiwan government. He then went to Japan in 1954. From August to November 1955, he published his novel *Hong Kong in Taisyuu-bungei*, which led him to the Naoki Award (34th), one of the two most prestigious prizes in Japanese literature at the time. He is the first overseas author winning that award. In June 1956, *Hong Kong* was published by Kindai-seikatsu. However, Qiu changed his path to the development of business and financial market. He then obtained a huge success and became well-known in both Japan and Taiwan as a "god of investment

and business management", while his literary achievements were relatively unnoticed.

As a very special example, it makes us curious about how the Japanese literary community in the 1950s perceived Qiu and his works. This involved how the Japanese literary community at that time accepted such a foreign writer and how they imagined Hong Kong through his novel, as well as how the Japanese general society recognized and imagined Hong Kong at that time. Considering Qiu's Taiwanese background, experience in Hong Kong, and the history of being accepted and even awarded in Japan, we can ask many questions regarding with complex relation of literatures and cultures in the East Asian context. It can also serve a good case study for the transnational dissemination and acceptance of Hong Kong literature. Due to the handover, there was a boom of Hong Kong studies in Japan around the 1980s and the 1990s. The example of Qiu Yong-han provides us with a chance to re-think that the discussion of the relationship between Japanese and Hong Kong literature can be traced back to the 1950s at least. This could be an interesting and valuable research topic.



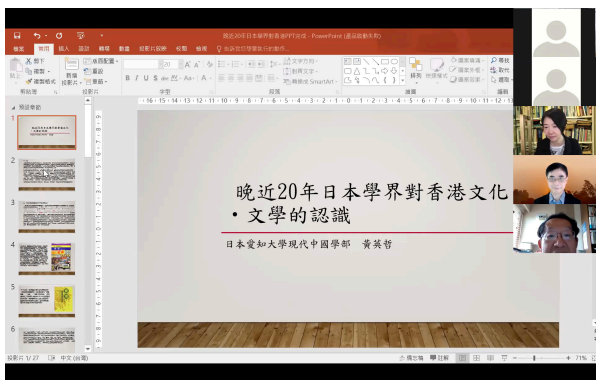
Group photo



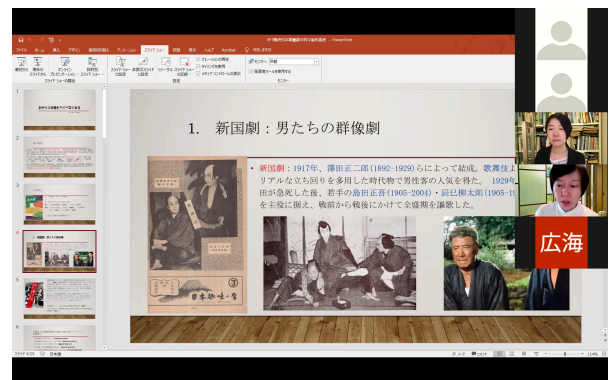
Dr. Michelle Gu



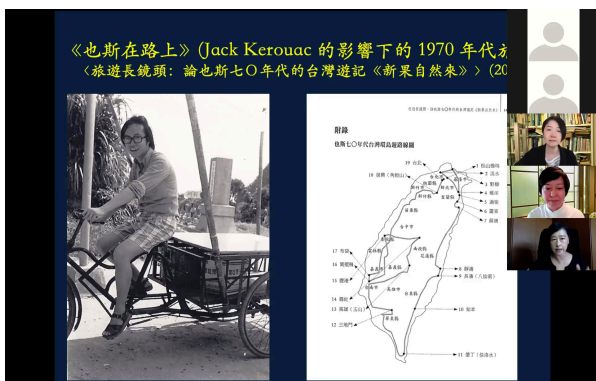
Dr. YIP Cheuk Wai



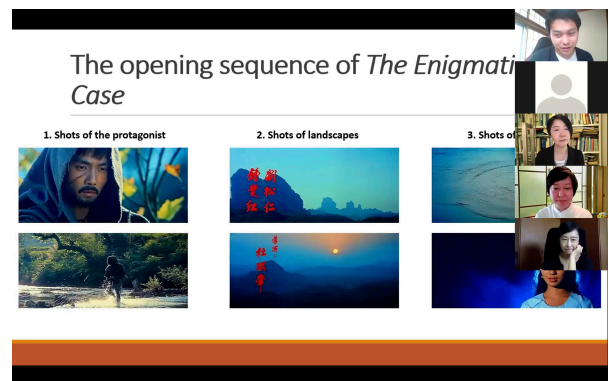
Prof. HUANG, Ying-che



Prof. HAN, Yanli



Prof. WONG, Shuk-han Mary



Dr. SAIKA, Hiromi

一、引論

- 「難道讀者只有極左或極右的兩種人？人是不是為討好別人而活著呢？作品是不是專看政客的眼色而下筆呢？」——徐達：〈關於「星星之火」〉（1958）
- 「我們都是被時代播弄的倒寫鬼，……，忠於國家，國家遺棄我們！忠於愛情，愛情毀滅我們！忠於真理，真理也欺騙我們！」——徐達：《櫻子姑娘》（1960）

Dr. CHAN, Chi Tak

恒茂版《華英通語》

(美國哈佛大學圖書館藏)

Prof. YOSHIKAWA, Masayuki

Examples of romanization systems

Genesis, Old Testament

Atayal romanization

Kimblayan ni Utux Kayal sqi Kwara Cinbwanan

1 Taring babay qa, khlayin ni Utux Kayal qu kayal ki hiwal! 2 Kwara hiwal qa mingbang, ru mbhu ni. Mincun qa bilong ka mamak, qa ana namu qa cyux shun ngu minkung, upiqin ni Utux Kayal ga mikhabaw mayawil babaw na qaya. 3 Kwaya! Utux Kayal mba, MKira qu syax. Maki qu syax la. 4 Kuan ni Utux Kayal qu syax ga biag. Biabaw masa pilocyan syu qu syax ki makum, 5 "Obyan" son nya qu syax, "Mhigan" son nya qu minkung. Heminax qu ghyun, mwah qu sasan, te qutux ryax dany.

6-7 Kwaya! Ioty Utux Kayal mba, "Mia's intumaw snabu kaka ngu qaya, ru tela ni sazing mika qu qaya." Mlaw meerey sya mlutaw babay qany la. Nema syax khlayin ni Utux Kayal qu intumaw snabu, ru piclan nya mikhabaw ki mikzik qu qaya. 8 "Kaya" son ni Utux Kayal qu intumaw snabu. Heminax qu ghyun, mwah qu sasan, te sazing ryax qany.

beginning	very Top.	create	Pass.	Gen.	one spirit	Nom.	sky and ground
Topic		verb		Oblique		Subject	

Dr. SUZUKI, Takeo

二人世界

- Japanese TV series “二人の世界”（竹脇無我、栗原小卷）
- The term “二人の世界” only refers to this series in Japan.
- Broadcast in the 1970's in Hong Kong
- “The world for two” represents the new type of family.

Dr. KATAOKA, Shin

問題提起

織田信長

考察の緣起は日本歴史人物の讀法。

織田信長 在香港粵語一般讀作 zik1 tin1 seon3 zoeng2, 其中「長」字讀成「年的 zoeng2, 並非按日語原義推導出的「長短」的 coeng4. 可見香港粵語在處理日語專名時不一定照日語的原有用法, 而是跟從粵語的內法則。

Dr LAU, Chaak Ming

Roundtable

Duration: 14:30-16:00 (GMT+8)

Session Chair

林 少陽教授
香港城市大學中文及歷史學系
Prof. LIN, Shaoyang
Department of Chinese and History
The City University of Hong Kong

Student Commentators

- Ms. CHEN, Yan Yi (陳燕怡) Department of Li and Cultural Studies, The Education Univer Hong Kong
- Ms. LIU, Miao (劉淼) Meiji University
- Mr. NG, Wing To Richard (吳國強) Graduate Language School of Language and Culture, University
- Ms. WANG, Xue Ju (王雪菊) School of Journalism and communication, Renmin University of China University
- Ms. XU, Yu Ji (徐育儀) Department of Chinese and History, City University of Hong Kong
- Mr. ZHOU, Hang Yi (周航屹) School of Journalism and communication, Renmin University of China/ Aichi University

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POSTERS



香港教育大學
The Education University
of Hong Kong

香港語言及文學文化 國際研討會：

International Symposium on Hong Kong
Language and Literary Culture:

日本 Japan and 與 香港 Hong Kong

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主辦：人文學院、中國文學文化研究中心



FACULTY OF
HUMANITIES | 學人文
人脈弘道, Humanity can broaden the Way

中國文學文化研究中心

21 / 05
2021

線上視像會議
09:00 - 17:30

【參加辦法】
有興趣參加旁聽的人士，請在4月23日前以電郵方式報名，電郵標題請注明「申請參加日本香港研討會2021」，隨信請附上姓名及聯絡電話，工作人員隨後會回覆確認。
此次會議將通過Zoom平台以線上視像會議方式舉辦，會議連結將在確認後傳送給報名者。

【簡介】
為促進香港語文和文學文化的研究，以及日本與香港之間的學術交流，本研討會邀請來自日本的學者與研究生蒞臨，與本地學術界分享研究成果。當日發表主要語言為普通話、粵語及英語，歡迎各界人士親臨旁聽。

【主題演講】
黃英哲

愛知大學 教授

【主題演講題目】
晚近20年日本學界
對香港文化・文學的認識

【部分與會者名單】

吉川雅之 東京大學 教授
韓燕麗 東京大學 教授



POSTERS



香港語言及文學文化
國際研討會

日本 與 香港 2021



會議以線上形式舉行，當日將在Facebook及
Youtube上串流直播，詳情請留意本研究中心主
頁及活動專頁。



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中國教育文化研究中心

21 2021
05

線上視像會議
08:30 - 16:00

〔講者〕
黃英哲 教授 (愛知大學)

〔主題演講〕
晚近20年日本學界
對香港文化・文學的認識

〔文學文化部分〕與會者名單：

韓燕麗 教授 (東京大學)
黃淑嫻 教授 (嶺南大學)
雜賀廣海 博士 (神戶學院大學、京都藝術大學)
陳智德 博士 (香港教育大學)

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吉川雅之 教授 (東京大學)
鈴木武生 博士 (早稻田大學、跡見學園女子大學)
片岡新 博士 (香港教育大學)
劉擇明 博士 (香港教育大學)



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香港教育大學
The Education University
of Hong Kong

香港 日本 與 國際 研討會

Introduction

This symposium aims to explore the singularities of Hong Kong culture from a cross-cultural perspective, which helps to provide a common ground for constructive discussions about linguistic and literature studies. By promoting inter-cultural communications amongst Hong Kong and Japanese researchers, it is expected to throw light on our understanding of Hong Kong culture.

In order to achieve this purpose, this symposium includes the following: Panel and Roundtable discussions. Postgraduate students from both Hong Kong and Japan are cordially invited to the Roundtable section.

Arrangement

Postgraduate participants are expected to share their views in the Roundtable in the form of 5-10 minutes presentations. You can prepare PowerPoint or handouts if necessary. A certificate of participation will be issued to all postgraduate student participants afterwards.

The quota is limited. All successful applicants will receive a notification through E-mail.

Application method

For those who are interested to attend the symposium, to register, please send mail to konghp@eduhk.hk entitled "Application of Japan/HK symposium 2021". Please also include your name, contact number, and a brief bibliography in the mail.

The symposium will take place as online mode with ZOOM. Meeting link will be sent to you after confirmation.

21 / 05
2021
Fri

09:00-17:30
Online video
conference

Application
Deadline

Mar 20, 2021

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Contact Address: RCCLLC, B3-G/F-02, The Education University of

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Organizer: Faculty of Humanities; Research Centre for Chinese Literature and Literary Culture

International Symposium on Hong Kong Language and Literary Culture:
JAPAN & HONG KONG

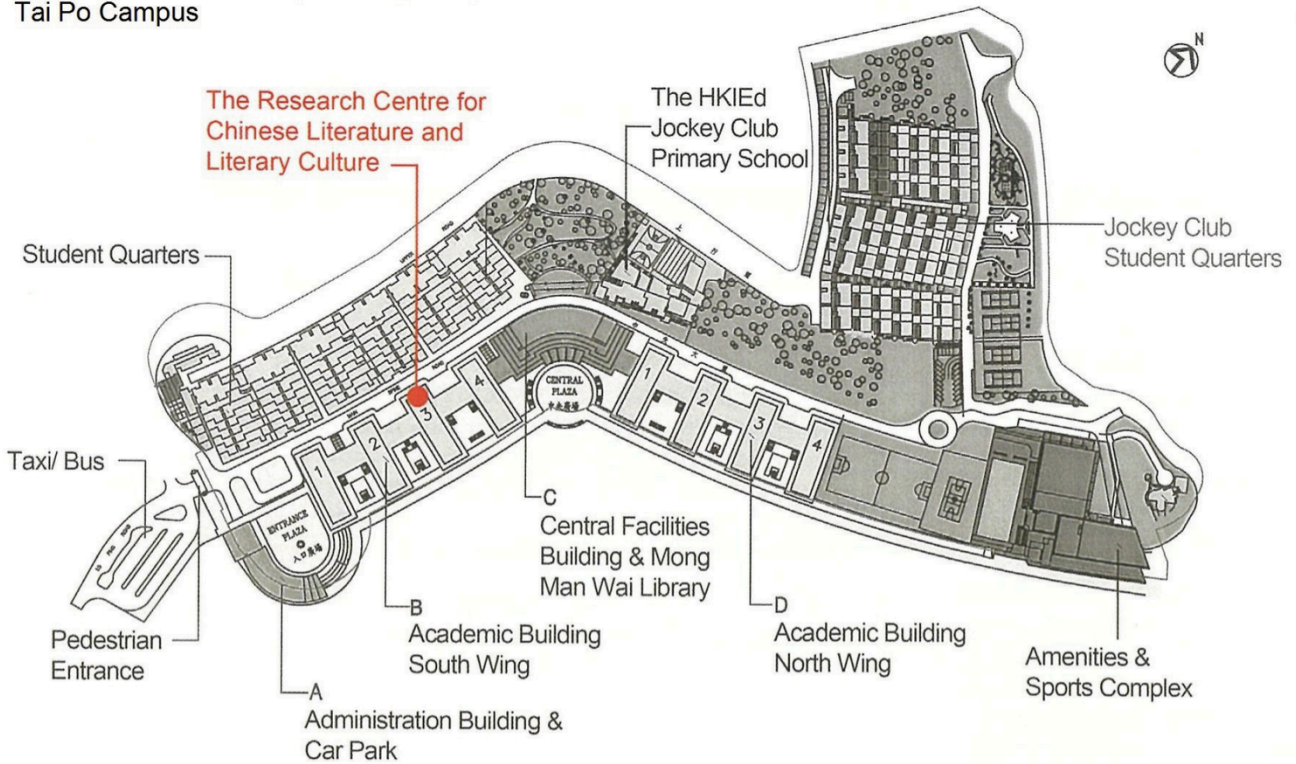


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Service Hours: Mon - Fri: 08:30 - 12:00 & 13:00 - 17:20
(Sat, Sun and Public Holidays: Closed)



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Dr. HUANG, Guanxiang (黃冠翔)

Ms. LAI, Yu Man (賴宇曼)

Mr. LEE, Cheuk Yin (李卓賢)

Mr. LI, Chung Tai (李宗泰)

Mr. LOI, Ho Man (雷浩文)

Mr. NG, Wing To Richard (吳穎濤)

Ms. WONG, Miu In Henri (黃妙妍)

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