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Maoist Laughter
( 毛時代的笑 )

Edited by Ping Zhu, Zhuoyi Wang, and Jason McGrath

During the Mao years, laughter in China was serious business. Simultaneously an outlet for frustrations and grievances, a vehicle for socialist education, and an object of official study, laughter brought together the political, the personal, the aesthetic, the ethical, the affective, the physical, the aural, and the visual. The ten essays in Maoist Laughter convincingly demonstrate that the connection between laughter and political culture was far more complex than conventional conceptions of communist indoctrination can explain. Their sophisticated readings of a variety of genres—including dance, cartoon, children’s literature, comedy, regional oral performance, film, and fiction—uncover many nuanced innovations and experiments with laughter during what has been too often misinterpreted as an unrelentingly bleak period. In Mao’s China, laughter helped to regulate both political and popular culture and often served as an indicator of shifting values, alliances, and political campaigns. In exploring this phenomenon, Maoist Laughter is a significant correction to conventional depictions of socialist China.

Ping Zhu is associate professor of Chinese literature at the University of Oklahoma and the author of Gender and Subjectivities in Early Twentieth-Century Chinese Literature and Culture.


Jason McGrath is associate professor of Asian languages and literatures at the University of Minnesota and the author of Postsocialist Modernity: Chinese Cinema, Literature, and Criticism in the Market Age.
New

Negotiating Inseparability in China
The Xinjiang Class and the Dynamics of Uyghur Identity
(在中國協商團結：新疆班與維吾爾族身份認同的變動)

Timothy Grose

This is the first book-length study of graduates from the Xinjiang Class, a program that funds senior high school–aged students from Xinjiang, mostly ethnic Uyghur, to attend a four-year course in predominately Han-populated cities in eastern and coastal China. Based on longitudinal field research, Negotiating Inseparability in China: The Xinjiang Class and the Dynamics of Uyghur Identity offers a detailed picture of the multilayered identities of contemporary Uyghur youth and an assessment of the effectiveness of this program in meeting its political goals. The experiences of Xinjiang Class graduates reveal how young, educated Uyghurs strategically and selectively embrace elements of the corporate Chinese Zhonghua minzu identity in order to stretch the boundaries of a nonstate-defined Uyghur identity. Timothy Grose also argues that the impositions of Chinese Mandarin and secular Chinese Communist Party (CCP) values over ethnic minority languages and religion, and physically displacing young Uyghurs from their neighbourhood and cultural environment do not lead to ethnic assimilation, as the CCP apparently expects. Despite pressure from state authorities to urge Xinjiang Class graduates to return after their formal education, the majority of the graduates choose to remain in inner China or to use their Xinjiang Class education as a springboard to seek global citizenship based upon membership in a transnational Islamic community. For those who return to Xinjiang, contrary to the political goal of the program, few intend to serve the CCP, their country, or even their hometown. Instead, their homecomings are marred by disappointment, frustration, and discontent.

Timothy Grose is an assistant professor of China studies at Rose-Hulman Institute of Technology.
China has traveled a unique road to reach its present economic significance in the world with corporate governance central to political and economic policy. In this book, Bob Tricker and Gregg Li look at a variety of companies in China and the challenges they face. Based on in-depth interviews with business leaders, entrepreneurs, auditors, bankers, lawyers, and others closely involved in corporate governance in China, they argue that corporate governance involves more than company law, governance guidelines, and the rules of the stock exchanges and regulatory authorities. Culture and ethics lie at the core of corporate governance. In Chinese business these are still evolving, and business-government relations continue to change. It is vital to understand how business people and officials act in practice in China. They also explain how the regulatory framework of corporate governance in Hong Kong increases the sophistication. As more and more companies based in mainland China are listed on the Hong Kong Stock Exchange and increasingly dominate the Hong Kong market, the business worlds of China and Hong Kong become intertwined and grow together.

After a brief introduction to the basic theories of corporate governance and the evolution of corporate governance in China, the book guides the reader through current issues and practices in both mainland China and Hong Kong. Topics like Chinese culture and ethics, the regulatory corporate governance framework in mainland China and Hong Kong, the function and practice of the board of directors in China, and the governance of Chinese companies abroad are covered.

Bob Tricker currently holds honorary professorship at the Open University of Hong Kong. He drafted Hong Kong’s corporate governance code and is the author of Corporate Governance and Business Ethics.

Gregg Li is a board member of the Urban Renewal Authority, Cyberport, and a member of the Advisory Board of the Centre for Family Business at the Chinese University of Hong Kong.

“This book not only brings into account certain arguably universal requirements of a flourishing economy and their implications in the general theory of governance adopted, but also pays attention to the environment of a changing China by including much grounding in the local conditions, inherited ideas, and political shifts.”

—Gordon Redding, founder of the School of Business (now the Faculty of Business and Economics), the University of Hong Kong
China’s new globalism plays out as much in the lives of ordinary workers who shoulder the task of implementing infrastructure projects in the world as in the upper echelons of power. Through unprecedented ethnographic research among Chinese road builders in Ethiopia, Miriam Driessen finds that the hope of sharing China’s success with developing countries soon turns into bitterness, as Chinese workers perceive a lack of support and appreciation from Ethiopian laborers and state entities. The bitterness is compounded by their position at the margins of Chinese society, suspended as they are between China and Africa, a poor rural background, and a precarious urban future. Workers’ aspirations and predicaments reflect back on a Chinese society in flux as well as China’s shifting place in the world.

"A trailblazing ethnography that at once humanizes and complicates our understanding of the China-Africa encounter. Taking us deep into the personal, social, and working life worlds of Chinese and Ethiopian construction staff and laborers, Driessen mounts a powerful challenge against the clichéd narrative of China in Africa as a case of neocolonialism masterminded by Beijing."

—Ching Kwan Lee, UCLA, author of The Specter of Global China: Politics, Labor, and Foreign Investment in Africa
A Chinese Melting Pot
Original People and Immigrants in Hong Kong’s First ‘New Town’
(融合華人：香港首個「新市鎮」的原住民及移民)

_Elizabeth Lominska Johnson_ and _Graham E. Johnson_

Drawing on almost fifty years of research and first-hand experience, Elizabeth Lominska Johnson and Graham E. Johnson have produced a masterpiece of ethnography, a fine-grained study of the transformation of a rural district into a chaotic industrial—and now post-industrial—city. Their work has implications far beyond its specific location; scholars of history, anthropology and sociology, urban planning, ethnomusicology, women’s studies, political science, ethnic relations, and China studies in general will all find it meaningful.

Tsuen Wan was incorporated into colonial Hong Kong in 1898. The original inhabitants were Hakka who were guaranteed land rights, which were central to later developments. After the Japanese war, the town was overwhelmed by vast numbers of immigrants—fleeing civil war and revolution—seeking employment in rapidly developing industries. The newcomers were welcomed as tenants, but in the absence of firm planning guidelines, their number far exceeded the town’s capacity to house and accommodate them. The original inhabitants were firmly rooted in villages and elaborate kinship organizations; the immigrants similarly relied on voluntary associations to help them face the many challenges that change brought into their lives. Over time, the government became more interventionist and developed Tsuen Wan as the first planned new town in Hong Kong’s New Territories. In recent years, the culture of the original inhabitants has been diluted and differences among immigrants have diminished as all have assumed a general Hong Kong identity.

The authors began studying Tsuen Wan while earning their PhDs at Cornell University. Both spent their professional careers at the University of British Columbia. Elizabeth Lominska Johnson was curator at the Museum of Anthropology, while Graham E. Johnson was professor of sociology.

‘I have no doubt that this is an important book. It covers a large number of topics that will intrigue sociologists, anthropologists, political scientists, and historians who work on developing societies. The book can be easily mined for data and comparative ethnography on a wide range of subjects from family organization to styles of leadership. For scholars focusing on Chinese society, this is a must-read.’
—James Watson, Harvard University
Emperor Qianlong’s Hidden Treasures
Reconsidering the Collection of the Qing Imperial Household
(乾隆秘寶：清宮收藏的再思考)

Nicole T. C. Chiang

Art History / China
October 2019
168 pp., 6" x 9", 6 color and 3 b&w illus.
HB 978-988-8528-05-9 HK$360 | US$46

In this stunning reassessment, Nicole T. C. Chiang argues that the famous Qianlong art collection is really ‘the collection of the imperial household in the Qianlong reign’. The distinction is significant because it strips away the modern, Eurocentric preconceptions that have led scholars to misconstrue the size of the collection, the role of nationalism in its formation, the distinction between art and artifact, and the actual involvement of the emperor in assembling the collection. No one interested in Chinese art will be able to ignore the ramifications of this important study.

Emperor Qianlong’s Hidden Treasures: Reconsidering the Collection of the Qing Imperial Household argues that the size of the collection was actually smaller than previously stated. Moreover, the idea that the collection put the whole of the empire on display (and thereby promoted political unity) does not square with the reality that most of the collection was hidden away. Instead, the collection was primarily for the emperor’s gaze alone. Chiang further explains that the collection was largely the product of work done by many specialists working at the Qianlong court, noting that the emperor often assumed a more supervisory role.

Preliminary drawings, patterns, models, and prototypes of the items made in the imperial workshops also formed an important part of the collection, as they served to establish standardized models used to run the imperial household. The collection was thus both broader and narrower than previously stated.

Dr. Nicole Chiang’s research interests include the art and material culture of China’s Qing dynasty, cross-cultural studies, collecting histories and theories, and museum studies.
“This is very personal and private, but I’ve told you everything.” Old Chan thus gives voice to the attitude expressed in all thirteen stories told in this intimate oral history of life at the margins of Hong Kong society, stories punctuated by laughter, joy, happiness, and pride, as well as tears, anger, remorse, shame, and guilt.

Illustrated with photos, letters, and other images, Oral Histories of Older Gay Men in Hong Kong: Unspoken but Unforgotten gives voice to the complexities of a “secretive” past with unique hardships as these men came to terms with their sexuality, adulthood, and a colonial society. The men talk with equal candour about how their sexuality remains a complication as they negotiate failing health, ageing, and their current role in society.

While fascinating as life histories, these stories also add insight to the theoretical debates surrounding identity and masculinity, coming out, ageing and sexuality, and power and resistance. Confined within the heteronormative culture prescribed by government, family, and religion, these men have lived the whole of their lives struggling to find their social role, challenging the distinction between public and private, and longing for a stable homosexual relationship and a liberating homosexual space in the face of deteriorating health and a youth-obsessed gay community.

Travis Kong is a leading sociologist of Chinese sexuality with a specialization in masculinity, homosexuality, and male prostitution. He is an associate professor of sociology at the University of Hong Kong, co-editor of Sexualities, and the author of Chinese Male Homosexualities: Memba, Tongzhi and Golden Boy.
In *Indonesian Cinema after the New Order: Going Mainstream*, Thomas Barker presents the first systematic and most comprehensive history of contemporary Indonesian cinema. The book focuses on a 20-year period of great upheaval from modest, indie beginnings, through mainstream appeal, to international recognition. More than a simple narrative, Barker contributes to cultural studies and sociological research by defining the three stages of an industry moving from state administration; through needing to succeed in local pop culture, specifically succeeding with Indonesian youth, to remain financially viable; until it finally realizes international recognition as an art form. This “going mainstream” paradigm reaches far beyond film history and forms a methodology for understanding the market in which all cultural industries operate, where the citizen-consumer (not the state) becomes sovereign.

Indonesia presents a particularly interesting case because “going mainstream” has increasingly meant catering to the demands of new Islamic piety movements. It has also meant working with a new Ministry of Tourism and Creative Economy, established in 2011. Rather than a simplified creative world many hoped for, Indonesian filmmaking now navigates a new complex of challenges different to those faced before 1998. Barker sees this industry as a microcosm of the entire country: democratic yet burdened by authoritarian legacies, creative yet culturally contested, international yet domestically shaped.

**Thomas Barker** is associate professor and head of Film and Television at the University of Nottingham Malaysia. He was previously a visiting researcher at National Chengchi University, UCLA, and Universitas Indonesia.
Remapping the Sinophone
The Cultural Production of Chinese-Language Cinema in Singapore and Malaya before and during the Cold War
(重繪華語語系版圖：冷戰前後新馬華語電影的文化生產)

Wai-Siam Hee

In a work that will force scholars to re-evaluate how they approach Sinophone studies, Wai-Siam Hee demonstrates that many of the major issues raised by contemporary Sinophone studies were already hotly debated in the popular culture surrounding Chinese-language films made in Singapore and Malaya during the Cold War. Despite the high political stakes, the feature films, propaganda films, newsreels, documentaries, newspaper articles, memoirs, and other published materials of the time dealt in sophisticated ways with issues some mistakenly believe are only modern concerns.

In the process, the book offers an alternative history to the often taken-for-granted versions of film and national history that sanction anything relating to the Malayan Communist Party during the early period of independence in the region as anti-nationalist.

Drawing exhaustively on material from Asian, European, and North American archives, the author does not minimize the complexities produced by British colonialism and anti-communism, identity struggles of the Chinese Malayans, American anti-communism, and transnational Sinophone cultural interactions.

Hee shows how Sinophone multilingualism and the role of the local, in addition to other theoretical problems, were both illustrated and practised in Cold War Sinophone cinema. Remapping the Sinophone: The Cultural Production of Chinese-Language Cinema in Singapore and Malaya before and during the Cold War deftly shows how contemporary Sinophone studies can only move forward by looking backwards.

Wai-Siam Hee is associate professor of humanities at Nanyang Technological University, Singapore. He is the author and editor of more than five books and several articles.

Also by Wai-Siam Hee 許維賢:

重繪華語語系版圖
冷戰前後新馬華語電影的文化生產
December 2018
PB 978-988-8528-00-4
Celebrating the twentieth anniversary of the formation of the Hong Kong Sheng Kung Hui (Anglican Church) Province in 2018, *Thy Kingdom Come: A Photographic History of Anglicanism in Hong Kong, Macau, and Mainland China* is a richly illustrated history of the past 200 years. Although connected to the British colonial government, Hong Kong bishops always sought to relate the Church to Chinese society, making this story predominantly Chinese.

The book is divided into five parts. Part I explores the beginnings of Anglican and Episcopal missions in China. Part II relates the history of the Chung Hua Sheng Kung Hui (CHSKH) from 1912 to 1951, a turbulent time in China, when the church’s challenge was to respond to change in every facet of society. Part III illustrates the history of the Diocese from 1951 to 1981, during which new churches, schools, and clinics were established. Part IV records Hong Kong’s transition from colonial rule to the return to China; it was during these years that Bishop Peter Kong-kit Kwong developed parish ministries, strengthened missions in education and social welfare, and solidified relations with the church in China.

Part V describes new developments in the Hong Kong Sheng Kung Hui.

《爾國臨格：港澳及內地聖公宗圖片史》豐富地勾勒出香港聖公會過往 200 年的歷史, 以慶賀香港聖公會教省成立 20 週年 (2018)。縱然聖公會與英國殖民政府有著千絲萬縷的聯繫,但香港的主教常常尋求教會與中國社會的連結,從而使整部歷史成為了一部以華人敘事為主的歷史。

本書分為五部分。第一部分探索了在華聖公宗早期之歷史；第二部分則講述 1912–1951 年中華聖公會的歷史, 其時中國正處於一個動盪的時代, 教會需回應因社會變遷所帶來的挑戰；第三部分勾勒出 1951–1981 年的教區歷史, 此時新的教堂、學校及醫院紛紛落成；第四部分記錄了香港從殖民地到回歸中國的轉變。其時正值鄺廣傑主教主理時期, 鄺主教發展了牧區事工, 並加強了教育、社會福利方面的服務,亦鞏固了與中國教會的關係；第五部分則描述了香港聖公會新的發展方向。
A Special Standing in the World
A History of the Faculty of Law at The University of Hong Kong
(香港大學法律學院史)

Christopher Munn

The Faculty of Law at the University of Hong Kong is one of the cornerstones of the rule of law in Hong Kong. Established in 1969, when Hong Kong was little more than a colonial ‘legal backwater’, the Faculty has contributed widely to the transformation of Hong Kong into a flourishing and dynamic jurisdiction under ‘one country, two systems’, in which Hong Kong maintains its freedoms and its common law system as a Special Administrative Region of the People’s Republic of China. The Faculty has been instrumental in fostering a legal profession firmly rooted in Hong Kong and able to function bilingually in Chinese and English, a vital feature of Hong Kong’s modern legal system. Its graduates now make up over half of Hong Kong’s legal profession and over half of the Judiciary. Its teachers have played a key part in modernizing the law and establishing Hong Kong law as a field of scholarship. The Faculty is now a centre of research in a wide range of fields, from public law and human rights to financial law and comparative Chinese law. The history of the Faculty is therefore in many ways the history of the law and the legal profession in modern Hong Kong.

Published to mark the Faculty’s 50th anniversary in 2019, this book traces the history of the Faculty from its origins as a small Department of Law to its present position as one of the world’s leading law schools. Drawing on archival materials, published sources, and interviews with teachers and alumni, the book explores the history of the Faculty in the context of Hong Kong’s recent legal, political, and social history. The first two chapters examine the Faculty’s long prehistory when, for over a hundred years, most of Hong Kong’s lawyers had to go to England for their training. The remaining six chapters deal alternately with the internal history of the Faculty and its impact on the development of law during the most recent, often turbulent, fifty years of Hong Kong’s history.

Christopher Munn is the author of Anglo-China: Chinese People and British Rule in Hong Kong, 1841–1880 (HKUP, 2008) and a co-editor of the Dictionary of Hong Kong Biography (HKUP, 2012) and Meeting Place: Encounters across Cultures in Hong Kong, 1841–1984 (HKUP, 2017).
How can we best serve the interest of a family member who becomes mentally incapacitated because of ageing? How can parents of children with autism or Down syndrome arrange their affairs so their children will be taken care of even when they are gone? In light of the ageing population and increased life expectancy, these problems are likely to increase. *A Practical Guide to Mental Health Law in Hong Kong* will be a good starting point for preparing for the upcoming challenges before it is too late.

This book is divided into three parts. Part I consists of twelve modified case studies based on real-life scenarios, which provide an introduction to the relevant mental health law in Hong Kong. Part II highlights the legal procedures and practical considerations for managing the property and affairs of persons suffering from mental incapacitation (MIPs). Part III addresses alternative planning tools such as wills, enduring powers of attorney, and advance medical directives. The book ends with a discussion of the way forward for Hong Kong, with reference to the mental health law and legal practices in other common law jurisdictions pertinent to the protection of the interests of MIPs.

Family members, caregivers for MIPs, and professionals who are in disciplines relevant to the care of the MIPs will find this book a highly informative resource. It will also be useful for legal practitioners who are not familiar with this area of law.

*Sherlynn G. Chan* is a graduate of the University of Hong Kong and a solicitor of the High Court of Hong Kong with over 25 years’ experience. She is an accredited general and family mediator. She worked in the Legal Aid Department and Official Solicitor’s Office for over 11 years. She has acted on behalf of litigants under disability, handled contentious probate and family matters, and has been appointed by the High Court as committee of the estate of MIPs. She served as a deputy district judge in the Family Court in 2014.

“It is opportune for a book on mental health law in Hong Kong to be published. Sherlynn G. Chan’s work represents a substantial contribution to the promotion of sound and proper engagement of the legal process in this area. It provides useful and up-to-date guidance to practitioners in this field. I would highly recommend it to lawyers and students.”

—The Honourable Mr Justice Johnson Lam Man Hon, Vice-President of the Court of Appeal of the High Court
Medical Negligence in Hong Kong and How to Avoid It
An Introductory Guide
(香港醫療疏忽法簡介)

Cheong Peng Meng

Medical Negligence in Hong Kong and How to Avoid It provides essential information concerning the potential legal liabilities that medical professionals face when they treat patients. An easy-to-read reference, this book discusses landmark medical negligence case and analyzes medical malpractice specifically in the context of practicing medicine. It is divided into two parts. Part I sets the stage by giving an account of the development of negligence law in common-law jurisdictions including Hong Kong and ends with a discussion of selected medical negligence cases decided in Hong Kong courts. Part II sets out the practical issues relating to negligence law, including risk management, procedures to manage complaints and lawsuits, and alternative dispute resolution.

Cheong Peng Meng is an associate consultant in orthopaedics and traumatology at the Hospital Authority of Hong Kong. He is also an honorary clinical assistant professor at both the University of Hong Kong and the Chinese University of Hong Kong.
香港雙語法制
語言與翻譯
(Bilingual Legal System in Hong Kong: Language and Translation)
湛樹基、李劍雄 編

《香港雙語法制：語言與翻譯》是迄今唯一較全面回顧及展望香港雙語法制發展的專著，也是第一本用中文撰寫的相關作品。全書共五章，互相扣連。第一章指出培訓法庭傳譯員是發展雙語法制極重要的一環；第二章討論香港法院如何解決雙語法例的分歧；第三章探討法律人員在法庭使用中文發言的問題；第四章提出如何在香港的大學培養語文與法律兼擅的人才；第五章闡釋翻譯判決書涉及的問題與處理方法。

湛樹基，香港大學法律專業學系客席副教授，主持法學士課程「法用中文（第一部分）」科目和法學專業證書課程「中文與法律執業」科目。

李劍雄，法律語言學博士，曾於大學教授法律翻譯。

雙語法制在香港實行了數十年，尚要克服不少困難，才能發展完備。本書提供了全面且嶄新的視角，分析成功實踐雙語法制的必要元素，無論是法律從業人員，還是對此議題感興趣的讀者，均可從中獲得啓發，並更加了解如何鞏固香港的法治基礎。
《多語言、多文化環境下的中國語文教育：
理論與實踐》是關於香港少數族裔學生的中文
文學與教學的實踐研究成果，一方面提供紮實
的理論基礎，另一方面分享豐富的教學經驗。書
中推介的教學法在信度、效度、教學效能等方
面均經過仔細和嚴謹的科學驗證，確保可有效
提升少數族裔學生以中文作第二語言的學習
能力和成效。

本書分為四部分。第一部分根據社會學、社
會心理學、語言學等不同理論，以質性個案研究
分析香港少數族裔學生的中文學習和身份認同，並
分享不同案例的特點和成功因素；第二部分包含
課程設計和教學實踐的研究，除回顧香港大學教育
學院中文教育研究中心過去十年為香港少數族裔學生設計
的中文課程的成效和挑戰外，亦介紹課程的不同應
用和發展；第三部分以教學法為主，重點推介三
種實用且行之有效的教學法，探討如何有效提升少數族裔學生的中文學習動機、興趣，以及應用
高階思維的能力。第四部分討論香港少數族裔學生
中文學習的評估，除介紹不同的評估理論和方法外，亦總結過去十年的實踐經驗，以供香港及其他多
語言、多文化環境下的中國語文教育同工參考。
**Talk to Me in Cantonese**  跟我說廣東話  

_Betty Hung_ 孔碧儀

_Talk to Me in Cantonese_ is a comprehensive and self-paced textbook tailor-made for English-speaking learners with a basic knowledge of Cantonese. It consists of 10 lessons, each covering a real-life situation using dialogues and stories. Through systematic explanations of the grammar and sentence patterns introduced in the text, readers are able to acquire crucial grammatical structures needed to express themselves fluently and precisely. Each lesson reinforces grammar usage with a review and a wide variety of exercises. The Cantonese pronunciation practice in Appendix 1 serves a dual purpose: it exposes the reader to the richness of the Cantonese language by using slang and colloquial expressions to practise every element of Cantonese pronunciation.

This book is a sequel to _A Cantonese Book_, a popular textbook designed for beginning-level learners. Since there are very few books that help teach anything beyond survival Cantonese, _Talk to Me in Cantonese_ is suitable for anyone who wants to continue their study, no matter what text they used to start with. The book is enhanced by downloadable audio files by native speakers for all dialogues, stories, vocabulary items, and grammatical practices in the text.

_Betty Hung_ is an assistant lecturer in the School of Chinese at the University of Hong Kong. She is the co-author of _A Cantonese Book_ and _Hong Kong Unveiled_.

‘Cantonese language study materials available to the learners at the intermediate level are rather limited. _Talk to Me in Cantonese_, which provides knowledge and practices on useful grammatical patterns and on the Cantonese sound system, will be a great addition to the pool of textbooks on Cantonese.’

—_Lee Siu-lun_, The Chinese University of Hong Kong

‘_Talk to Me in Cantonese_ is suitable for learners who already have a grounding in survival Cantonese and want to continue their study for practical purposes. The distinguished features of the book, such as the Yale Cantonese Romanization, a collection of real-life dialogues, and various forms of exercises will help learners attain fluency in Cantonese more efficiently.’

—_David Yuen_, The Hong Kong Polytechnic University
Chinese Aspectual Particle *le*
A Comprehensive Guide
(汉语动态助词“了”：一了百了)

*Chungeng Zhu*

The Chinese language has no tense but has aspects. It relies on aspectual particles to express how an action or state relates to the flow of time. Among all Chinese aspectual particles, *le* (了) is the most frequently used and is notoriously elusive for non-native speakers to grasp.

*Chinese Aspectual Particle le: A Comprehensive Guide* is entirely devoted to *le*. It presents a systematic analysis of *le* and includes detailed illustrations of its usage. Breaking *le* down into *le*₁ and *le*₂, this book illustrates how *le*₁ forms the perfective aspect: when it is obligatory, incompatible, or optional, and when *le* can be interchangeable with *guo* (过) and *zhe* (着).

It shows how *le*₂ denotes a change of state, performs as a modal particle, and is used in discourse. By comparing Chinese grammar with that of English whenever relevant, the book makes the usage of *le* more accessible to English speakers. It also contains a plethora of illustrative sentences, a wide range of vocabulary, and abundant cultural information.

*Chungeng Zhu* was formerly an associate professor of Chinese and English at the University of North Georgia and is a co-author of *A Chinese Grammar for English Speakers* (2013, 2016). His research interests include modern Chinese grammar and comparative literature.
New

Plum Blossom on the Far Side of the Stream
The Renaissance of Jiang Kui’s Lyric Oeuvre with Facsimiles and a New Critical Edition of The Songs of the Whitestone Daoist
( 鬲溪梅：論姜夔《白石道人歌曲》在清代的重現 )

Yang Yuanzheng

With this book, Yang Yuanzheng has produced what will long be regarded as a ground-breaking milestone in the voluminous scholarship on Jiang Kui (1155–1221). Based in part on his 2011 discovery of a major new source of Jiang’s work, Yang employs close textual reading and editorial interpretation of this text, augmented by meticulous examination of other material, to tease out an important and innovative explanation of why lyric songs enjoyed such a remarkable renaissance in the eighteenth century, a popularity that has continued through the present. Yang attributes the original revival of Jiang’s works to Qing dynasty oppression of the southern Chinese elite and points to an increasing sense of nostalgia as the reason for their enduring popularity.

Plum Blossom on the Far Side of the Stream’s accomplishment is to draw on work from many sub-disciplines—early Chinese song forms and their notation, the literary and political movements of early modern China, codicology, and iconography—and to make fresh contributions to these areas as well. This book reflects a unique breadth of scholarship: in addition to lucid argument regarding the reception of Jiang’s work, important facsimiles of three major manuscripts, five colour plates, and an audio CD are also included.

Yang Yuanzheng is an associate professor in the Department of Music, the University of Hong Kong.
This book highlights some of Kenneth King’s diverse contributions to international and comparative education, African studies and development studies over more than four decades. From his pioneering work on the first educational commissions to Africa, through his research on skills training in the informal sector, and on to his critical analysis of education in development agencies, this book makes influential materials available in one place. Appropriately, it illustrates his career-long connections with Kenya, but also his more recent engagement with Japan, China and India. It is the first CERC volume to pay significant attention to the policies and politics of skills development.

Kenneth King is an Emeritus Professor of the University of Edinburgh. He was based in and directed its Centre of African Studies for many years, and lectured on international perspectives in education and training in its School of Education. His research interests have addressed the politics and planning of skills development, including in the informal sector of the economy, aid policies towards education of both Western and Asian donors, and higher education cooperation. He founded NORRAG, the network for international policies and cooperation in education and training, in 1986, and edited NORRAG News until 2016. He was President of the British Association for International and Comparative Education (BAICE) from 2014–2016, and was one of the founding members of the UK Forum on International Education and Training (UKFIET).

Other recent CERC titles:

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The Soviet Legacy in China and Russia
Edited by Anatoly V. Oleksiyenko, Qiang Zha, Igor Chirikov, and Jun Li
September 2018
PB 978-988-14241-6-7

**Teachers as Tutors**
Shadow Education Market Dynamics in Georgia
Magda Nutsa Kobakhidze
May 2018
PB 978-988-14241-5-0
Durable, flexible and abundant in nature, bamboo has been used as a material and a subject in Chinese art for millennia. Because it bends in a storm but does not break, it was particularly associated with the integrity and personal virtue of the scholarly elite, who embraced its symbolic value by planting bamboo in their courtyards, observing it in the wild, and by producing, acquiring and displaying delicate bamboo objects suitable for various artistic pursuits, such as painting and calligraphy.

During the Ming dynasty (1368–1644), scholarly and imperial patronage transformed the carving of bamboo into a major art form. Artist-carvers and commercial workshops centred around present-day Shanghai and Nanjing produced large numbers of brush pots, wrist-rests, miniature landscapes, figurines and other objects. Many also worked in other materials soft enough to be manipulated with a knife—including rhinoceros’ horn and ivory—which shared a kind of loose identity under the heading of diaoke (‘carving’ in modern Chinese). Small in scale yet teeming with life, these works reflect prodigious technical skill and great imaginary involvement because of the unique shapes and contortions of the materials involved.

One of Hong Kong’s most vital artists, Antonio Mak Hin-yeung (1951–1994) left behind a rich body of sculptural work, as well as an extensive archive of drawings, preparatory sketches, and hand-written notes. Despite his artistic achievements and influence on generations of Hong Kong artists, little has been written about Mak. Standart features more than 500 drawings, collages, and notes by the artist from the 1960s to 1990s. This work is a comprehensive guide to Mak’s art and a window onto the ecology of contemporary Hong Kong art and culture. Personal and art historical essays by Valerie Doran, Eliza Lai, Leong Ka Tai, Neco Lo Che-ying, Christopher Mattison, and Blues Wong provide a critical apparatus for understanding the relationship between Mak, his drawings and the bronze sculptures that he was celebrated for during his life.

再次，尋找麥顯揚 (1951–1994)。雕塑家麥顯揚因癌病去世後四十四年，即 2008 年，香港藝術館辦了一個名為《尋找麥顯揚》的回顧展。2018 年 6 月，Para Site 藝術空間將其活動室命名為「麥顯揚教育空間」。即使藝術造诣深厚並影響了香港不同年代的藝術家，麥顯揚對大眾來說仍是神神秘的，因爲坊間關於他的著作不多。本書載有麥顯揚由 60 年代至 90 年代留下的逾 500 張繪畫、拼貼和筆記，成為更多人認識麥顯揚的起點，也側寫八十、九十年代的香港文化藝術氛圍。
This catalogue is published on the occasion of Asia Society Hong Kong Center’s eponymous exhibition, A Story of Light: Hon Chi-fun, from March 12 to June 9, 2019, the pioneering Hong Kong artist’s first career-spanning exhibition in over a decade. The book includes a catalogue of all exhibited artworks, as well as four new essays and specially commissioned poems that illuminate the role that Hon played in the development of modern art in Hong Kong, and testifies to his enduring legacy as an artist who continually defied categorization and forged his own path of avant-garde abstraction.

Asia Society Hong Kong Center is a locally funded, independent non-government organization which was established in 1990. ASHK is dedicated to providing educational platforms that present balanced perspectives and promote critical understanding of topics that are relevant to Hong Kong, Asia and the region’s role in the world. Across the fields of arts and culture, education, business and policy, it seeks to provide insights, generate ideas and promote collaboration to address present challenges and create a shared future.
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Inside the World of the Eunuch
A Social History of the Emperor’s Servants in Qing China
(太監的世界：清朝皇帝奴僕的社會史)
Melissa S. Dale

Strait Rituals
China, Taiwan, and the United States in the Taiwan Strait Crises, 1954–1958
(海峽儀式：中國、台灣、美國和台海危機，1954–1958)
Pang Yang Huei

The history of Qing palace eunuchs is defined by a tension between the role eunuchs were meant to play and the life they intended to live. This study tells the story of how this group of people struggled to insert a degree of agency into their lives.

Based on analyses of newly available documents from Beijing, Taipei, and Washington, Pang Yang Huei challenges conventional wisdom that claims Sino-US misperceptions of each other’s strategic concerns were critical in the 1950s.

Popular Memories of the Mao Era
From Critical Debate to Reassessing History
(毛時代的民間記憶：從批判性辯論到歷史的再評價)
Edited by Sebastian Veg

Underground Front
The Chinese Communist Party in Hong Kong
Second Edition
(地下陣線：中共在香港的歷史，第二版)
Christine Loh

The present volume provides an overview of new forms of popular memory, in particular critical memory, of the Mao era. It examines the relation between popular memories and their social construction as historical knowledge.

This book is a pioneering examination of the role that the Chinese Communist Party has played in Hong Kong. The second edition goes into greater depth on the party’s view on “one country, two systems”, “patriotism”, and “elections”.

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Vincent Shing Cheng

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Based on first-hand information and established ideas in prison research, Hypocrisy gives an ethnographic account of reality and experiences of drug detainees in China and provides a glimpse into a population that is very hard to reach and study.

Text, Cases and Commentary on the Hong Kong Legal System
(香港法律制度的文本、案例和評論)

Michael John Fisher

Law / Hong Kong / China
February 2019
620 pp., 6" x 9"
PB 978-988-8390-97-7 HK$450 | US$60
HB 978-988-8390-96-0 HK$900 | US$120

This book covers all the topics encompassed in the syllabus for “Hong Kong Legal System”, as required for the Hong Kong Conversion Examination for PCLL Admission. It provides the basic primary source materials that underpin the subject.

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(香港合同法，第三版)

Michael J. Fisher and Desmond G. Greenwood
Third Edition by Michael J. Fisher

Law
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This is the most comprehensive contemporary textbook on Hong Kong contract law written primarily for law students. This third edition covers all basic contract concepts in a reader-friendly style and makes ample use of case illustrations.

China—Art—Modernity
A Critical Introduction to Chinese Visual Expression from the Beginning of the Twentieth Century to the Present Day
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David Clarke

Modern and Contemporary Art / China
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China—Art—Modernity provides a critical introduction to modern and contemporary Chinese art as a whole. It illuminates what is distinctive and significant about the rich range of art created during the tumultuous period of Chinese history.
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*Jing Jing Chang*

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