critical zone 3

A FORUM OF CHINESE AND WESTERN KNOWLEDGE

Edited by Douglas Kerr, Q. S. Tong and Wang Shouren

香港大學出版社
HONG KONG UNIVERSITY PRESS

南京大学出版社
NANJING UNIVERSITY PRESS

Hong Kong University Press
14/F Hing Wai Centre
7 Tin Wan Praya Road
Aberdeen
Hong Kong

Nanjing University Press
22 Hankou Road
Nanjing 210093
PRC

This edition is available in mainland China exclusively from Nanjing University Press, in the Hong Kong Special Adminstrative Region and the rest of the world exclusively from Hong Kong University Press.

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library.

Printed and bound by NanJing Amityprinting Co., Ltd.

Contents

Introduction

Douglas Kerr, Q.S. Tong, and Wang Shouren

Locations

In the beginning (which was in 2004), *Critical Zone* committed itself to playing a part in the articulation of a global community of scholarship — articulation both in the sense of expression, and in something like the physiological sense of constituting a joint or connection, binding different parts to work together. We wanted the publication to be a forum enabling a dialogue across regions and boundaries, and in particular helping scholars in China and elsewhere to know about each other's work and to take part in the collective effort to create and benefit from an intellectual globalism. As we publish the third number of *Critical Zone*, the remarkable development of China and changes elsewhere are every day altering the material and psychological conditions in which we do our work, but that original aim has not lost its urgency or its value. It is reflected, as in previous numbers, in the architecture of this volume, in which a section of original English-language essays is followed, in Part II, by a sample of publications from China, in English translation, on themes chosen to show important developments and preoccupations in work being done in Chinese.

It is an important part of the ethos of *Critical Zone* that it is a collaborative venture, a collaboration partly expressed in the sharing of editorial and publication labours between Hong Kong and Nanjing. This scene of publication exemplifies a leading theme of the current volume, in being located in two places, in Hong Kong and the mainland of China, and we begin this volume with a

number of essays devoted to Hong Kong topics. It seemed undesirable, though, to segregate these essays away in a section of their own, and so in Part I there is an open border, as it were, between the Hong Kong material and other matters. Its openness has always been, for good or ill, constitutive of Hong Kong — an early bastion of "free trade" and the open market, a refuge and opportunity for different generations of immigrants, a factor in the often painful "opening" of China and a conduit for the forces of modernization; in the absence of much in the way of natural resources or its own space, Hong Kong could be said to be the creation of its openness, and to depend on this quality. It has always been open to traffic and, in Rey Chow's felicitous phrase, "a particular kind of passageway";[1] so here Part I begins with four essays on aspects of Hong Kong's culture and history, but then after John Carroll's narrative of an episode in Hong Kong's involvement in a phase of twentieth-century geopolitics, takes passage elsewhere in the globe in the two essays that follow. Appropriately Part I of the essays in this volume has the shape of an opening-out, from Hong Kong to the world. But this is not simply a move from the local to the global, though these terms certainly come under scrutiny here. Hong Kong, if anywhere, is already a global location, a condition reflected in one way or another in all of the Hong Kong essays here — in literary, ethnomusicological, cultural and historical studies. Meanwhile Jonathan Arac's essay on W.D. Howells, while pursuing a particular American argument about the rhetoric of realism and the politics of demography in the United States, is also putting the same questions as motivate Kwai-Cheung Lo's essay about Hong Kong's "minorities". Who is my neighbour? How can they be rightly represented? The subject of Ronald Judy's essay, the last in Part I, is how the human future is imagined (and misimagined). The topic could hardly be more global in scope. Yet when he appraises the trope of a new Middle Ages, Judy's account of orality in pre-print cultures and the constitutive relation between storytelling and community picks up a strangely moving resonance from Bell Yung's essay on Dou Wen, the blind Cantonese "singer of tales". It is a question of the critical practice of sympathetic imagination — another of Ronald Judy's concerns — to shuttle back and forth between familiar and unfamiliar locations, to see the connections between the large scale and the small. In particular, those of us who work in the humanities need to remind ourselves — because there is never a lack of intellectual acrimony and institutional squabbling to help us forget — that the humanities constitute one thing, a body of knowledge and a project of investigation in which boundaries are there to be crossed and nothing human can be considered foreign.[2] Part I of this volume tries to acknowledge this idea of humanistic knowledge as a neighbourhood.

---

1. Rey Chow, *Ethics after Idealism* (Bloomington: Indiana University Press, 1998), 168.
2. The point is eloquently argued in Edward W. Said, *Humanism and Democratic Criticism* (New York: Columbia University Press, 2004), 1–56.

The perception of location is partly a matter of scale; we all live in a building, and a planet. You can type your home address into Google Earth — benefiting from a technology developed for less amiable forms of surveillance — and watch the onscreen image zoom in from a point in space to an aerial photograph of your street; a click, and you are again looking down at the turning globe. (Poets have always had this sort of vision. There is an example at the beginning of Louise Ho's "Migratory", discussed in the essay that follows.) The modalities of the small and the large scale seem to shift sometimes disconcertingly into each other. An example is that of the Hong Kong and Shanghai Bank, established with a single branch in the colony of Hong Kong in 1865; a century later it had become a corporation on a global scale, which went on to mask its China-coast patrimony with the uninformative acronym HSBC, yet recognizes its global customers' desires in the marketing slogan "The world's local bank". If this means anything it's an instance of the corporation's interest in identifying and even promoting local communities and their needs in order to target and service them, and a reminder that it may be sentimental to assume a natural antagonism between local particularities and capitalist globalization, even if the latter's most visible effect on everyday life is often a dismal homogenization and the levelling of local differences.

An exercise in the phenomenology of location was undertaken around 1820 by a schoolboy with poetic ambitions, who asserted his ownership of a text of Virgil by writing in the flyleaf:

A. Tennyson
Somersby
In Lincolnshire
In England
In Europe
In the world
In the air
In space

With this inscription the young Alfred Tennyson may have only been enjoying an already ancient schoolboy joke.[3] Still, most of us probably never quite shake off this childish theory of our concentric relation with place, each of us starting from the body and name we inhabit, and working outwards into circles of increasing diameter and vagueness, decreasing knowability and emotional affect. It might be possible to feel attached to Somersby but who could feel they belonged in space? And yet oddly in this instance too there was an imaginative shift from the intimate to the vast and back. In 1874 Tennyson described a kind of waking trance he was able frequently to induce, from boyhood, through repeating his

3. Christopher Ricks, *Tennyson*, 2nd edition (Basingstoke: Macmillan, 1989), 11.

own name to himself silently, "till all at once, as it were out of the intensity of the consciousness of individuality, the individuality itself seems to dissolve and fade away into boundless being...". In this process he shortcircuited the steps from "Tennyson" to "space", from the ground zero of location to a sense of being everywhere, and from personality to the extinction of individual difference, "the loss of personality (if so it were) seeming no extinction but the only true life".[4] The schoolboy's inscription anticipates by a couple of generations a better-known instance, which we find early in James Joyce's *A Portrait of the Artist as a Young Man.*

> Stephen Dedalus
> Class of Elements
> Clongowes Wood College
> Sallins
> County Kildare
> Ireland
> Europe
> The World
> The Universe[5]

This is, as far as the evidence of the novel goes, Stephen Dedalus' very first piece of writing, this scrupulous record of the nine degrees of separation between himself and the universe. But in the spatial form of the novel, he is heading for incarnation as the writer who aspires to a positively Google-Earth vision, from above, refined out of existence, paring his fingernails. And meanwhile of course, in the transtextual life that awaits him, as his author's ironic avatar Stephen Dedalus will have a part to play in *Ulysses*, that great cosmopolitan novel which, still, has both feet firmly planted in the realist representation of a given historical day and the location of particular neighbourhoods, navigable streets, addresses that might be visited, and colloquial palaver.

The focus on Hong Kong which gives this volume its starting point articulates a distinctive Hong Kong experience, in less familiar forms and narratives than the films which are Hong Kong's most familiar cultural exports. There is room for more knowledge of Hong Kong both in the rest of China, and further afield. That knowledge can sharpen a sense of the place's differences but also its Chinese commonalities, a decade after it ceased to be a colony and was replaced, as it

---

4. *The Letters of Alfred Lord Tennyson,* eds. Cecil Y. Lang and Edgar F. Shannon, volume III 1871–1892 (Oxford: Clarendon Press, 1990), 78–79.

5. James Joyce, *A Portrait of the Artist as a Young Man,* ed. Seamus Deane (London: Penguin, 2000), 12. The rubric is then reformulated on the opposite page as "Stephen Dedalus is my name, / Ireland is my nation. / Clongowes is my dwellingplace / And heaven my destination." To the young Stephen there is an aesthetically satisfying teleology to this. "He read the verses backwards but then they were not poetry."

were, in the geography of China. For Hong Kong has not always been easy to see, and not just for the reason that in recent decades it has been changing so fast as to create something of a blur around it. The commonplace descriptors of the place, from the "barren rock" famously despised by Queen Victoria's Foreign Secretary Lord Palmerston, to the cultural desert which it has more recently seemed to some of its neighbours and indeed inhabitants, have spoken of a kind of emptiness, while more positive characterizations — contact point between East and West, bridge, gateway, port, hub, exchange — often still tend to reduce the place down to a point, a position without extension of its own, or a function always serving something else. Even Hong Kong's spectacular material success has been read as a sign indicating an emptiness — of idealism, national identity, political agency, cultural capital.[6] In reflecting on Hong Kong, this number of *Critical Zone* tries to do something to substantiate a place which is sometimes seen (or not seen) as an empty and frictionless medium through which trajectories pass at speed, whether human or material traffic or the transaction of ideas — this seeming featurelessness perhaps now exacerbated by the flattening process of globalization with its tendency to make everywhere indistinguishable from everywhere else. The idea is to make some space, to enable the place to be seen not as a dimensionless point of contact, but as a zone.

The juvenile Tennyson and Dedalus both place their national location in the unobtrusive middle of the expanding gyre of their address — rather misleadingly, as it happens, since both were to go on to become writers who in different ways had ambitions to be a poet for their nation. In some obvious ways globalization is a problem for the nationalism which for centuries made coherent the map of the world, with now a new proliferation of transnational forces and groups and identities, a political fragmentation and decentralization especially in the developing world, and the emergence of new cosmopolitanisms. An announcement of the death of nationalism would be premature however, and especially in Asia.[7]

The reinvention and institutionalizing of the Olympic Games by the International Olympic Committee in 1894 was seen by some of its sponsors as promoting individual sportsmanship as an antidote to the combative nationalisms of the nineteenth century, but for many others it was another and spectacular medium for expressing them. The nation, its achievement and claims, has inevitably been one of the principal themes of public discourse throughout 2008, China's Olympic year. And meanwhile for both the central and the Hong Kong governments, participation and pride in China's Olympics, and the prodigious economic development symbolized by the Games, has been a focus to consolidate

6. See Chow, *Ethics After Idealism*, 168–178.

7. The debate between nationalism and forms of cosmopolitanism is staged in *Cosmopolitics: Thinking and Feeling beyond the Nation*, eds. Pheng Cheah and Bruce Robbins (Minneapolis: University of Minnesota Press, 1998).

Hong Kong people's sense of national belonging, a participation in the national imaginary which has always seemed incomplete or compromised as a result of Hong Kong's colonial history. Since 1997, and in fact since some time before the official resumption of Chinese sovereignty, large-scale economic, financial and infrastructural initiatives have been afoot to integrate Hong Kong more fully into national systems. To the poet Louise Ho in her 1997 poem "Island", it seemed she was living in "an international city becoming national"; yet it was not simply an international city before 1997 nor is it straightforwardly a national one today. There is no seamless fit between Hong Kong and the mainland, and there seems to be a recognition, on both sides of what is still a border, that although Hong Kong is certainly a Chinese location, it is not or not yet simply another Chinese city. The place's awkwardness, though open to misprision, may in the long run be of as much value to China as its stock market and other vaunted amenities.

As Bell Yung tells the story, in his youth the blind singer Dou Wen could slip easily across the border between Guangzhou and the colony of Hong Kong, yet later in his life he found himself stranded, because of changes in technology and musical taste, in a place where he and his talent were no longer much regarded; he had not moved but a cultural displacement around him produced an effect of alienation which threatened his livelihood. Meanwhile Kwai-cheung Lo's essay shows that a similar struggle to be visible characterizes Hong Kong's non-Chinese minorities, some of whose families have lived in the city for generations. For the poet Louise Ho, a desire to bear witness to what is unique and valuable about Hong Kong, while all the time the place was in the grip of historical forces that would change it forever, leads not simply — as it might have done — to melancholy and nostalgia but to a foregrounding of the problematic of location, as the first essay here tries to show. Exile may be elected, for any number of reasons, or it may be enforced by economic or political violence. Then again, being onsite, even being tolerated to an extent, is not the same thing as belonging or being allowed to belong. For the refugee or immigrant or indeed for long-term (even aboriginal) inhabitants of a place, belonging too may be chosen but it can equally be denied. In the relational positioning of self and other, located and estranged modalities, commonality and difference seem to pursue each other round in a circle. How can both be justly represented? In the case of the Howells novel at the centre of Jonathan Arac's essay, the orthography of every word of the immigrant's speech that acknowledges his difference also confirms his dislocation, suggesting he has no natural place in the community to which he has in fact contributed so much.

The problematics of location can be studied anywhere; in this number of *Critical Zone* we start with Hong Kong. Ronald Judy's essay begins with the idea that imagination has played a key role in the history of cartography. In the years of Cold War, Hong Kong's location made it — to its own discomfort — a strategic point on the map of the world, a geopolitical space. John Carroll's historical essay, in his words, "tries to move beyond the idea that space is a stage — a static

backdrop to events — or that space is a determinant of human affairs, trying instead to understand space as a dynamic and dialectic vehicle that both shapes and is shaped by those affairs in important symbolic and material ways". A dynamic cartography needs to take account both of where we are and what we do, whether it is a matter of what we experience of the immediate and local, or how we imagine (if we can) our global future.

Translations

Like its predecessors, this volume of *Critical Zone* includes a collection of essays translated from Chinese. Although independent from the first part of the volume, these translations in Part II are concerned with China in its global contexts and they resonate with some of the essays in Part I. In different ways, they all attempt to respond to the question of China's place in the world — how it should see itself as a member of the world, rather than as the world, and especially how it should understand its historical relationships with the major world powers, which continue to function as important terms of reference for China's perception of itself in the world. Since the Opium War in the mid nineteenth century, which led to the collapse of the myth of China as self-sufficient, autonomous, and independent of the need to cultivate and develop productive relations with the rest of the world, the modern history of China has never been able to transcend the collective memories of its repeated experience of humiliation in its encounters with the West and Japan. Within the critical paradigm of the local in relation to the global, nationalism presents one of the most challenging issues that China is faced with today, not least because it often sets down the terms in which Chinese national identity is discussed and debated, though perhaps not so much as an ontological issue as an epistemological one.

Nationalism is an entrenched local feeling inscribed and preserved in a nation's collective memories. As "an inflamed condition of national consciousness," nationalism, Isaiah Berlin observes, "usually seems to be caused by wounds, some form of collective humiliation."[8] Derived from the collective experience of loss and defeat at the hands of foreign powers, nationalism is a negative feeling; it inculcates as well as profits from a sense of collectivity and solidarity among members of the nation, imagined or otherwise, especially at times of major national crisis or during a period of national ascendancy. As a collective attitude, psychology or consciousness, nationalism is developed and consolidated through the passage of time, and its historical depth constitutes the basis of the

8. Isaiah Berlin, "The Bent Twig: On the Rise of Nationalism," in *The Crooked Timber of Humanity: Chapters in the History of Ideas*, ed. Henry Hardy (London: John Murray, 1990), 245.

moral authority with which it defines and determines a citizen's position on matters related to the nation as a whole.

In Europe, nationalism was invented, we're told, at the beginning of the nineteenth century, although the term nationalism might have been coined in the late eighteenth century by Herder.[9] If the desire for the establishment of the nation-state, and for self government, was the major condition of possibility for the rise of European nationalism, in China nationalism emerged in the late nineteenth century primarily as an emotional reaction to external aggressions or coercive trade arrangements. Given the particularities of the modern history of China, Chinese nationalism is often intertwined with the imperatives of national survival and territorial integrity. Not surprisingly, therefore, it's often compounded and confused with patriotism, and as such it has received very little critical attention in China. It's then of special interest to note the emergence in recent years of more sober critical reflections on some of the major historical events in modern China which not only take to task established historical verdicts on those events but also argue for the need to rethink the past in order to understand the present and develop a clearer sense of the future.

In "Modern Chinese Nationalism and the Boxer Movement", Li Weichao offers a discussion of Chinese nationalism as a structure of historical feeling that has played a decisive role in defining China's relations with the Western powers. According to Li, nationalism expresses itself, typically, in the form of mass movements; it demands unquestioned faith and action on the part of individual members of the nation, especially at moments of national crisis, and its emotional intensity is comparable to religious zeal. For Li, the expression of such intense nationalistic feeling is nowhere more manifest than in the Boxer Rebellion at the beginning of the twentieth century. However, as Li shows in the essay, valorization of such historical events as the Boxer Rebellion is inseparable from larger political or ideological convictions in China. While political leaders such as Dr. Sun Yat-sen and Mao Zedong, who considered revolution to be the only or most effective means to their political objectives, were more inclined to draw on the Boxer Rebellion as a source of legitimation for large-scale social movements, leading progressive intellectuals such as Chen Duxiu, Li Dazhao, and Lu Xun were critical of it for its anti-modern and anti-progressive ethos. This divergence in opinion on the Boxers is significant, not only because it shows how Chinese historiography often responds to political demands, but also because it is indicative of an absence and therefore the need of a general recognition of the dangers of nationalism and organized social violence as its manifestation.

---

9. See Isaiah Berlin, *Three Critics of the Enlightenment: Vico, Hamann, Herder*, ed. Henry Hardy (Princeton: Princeton University Press, 2000), 206. *Oxford English Dictionary* records the earliest appearance of "nationalism" in the English language in 1798.

In "The Cultural Origin of the Boxer Movement's Obscurantism and Its Influence on the Cultural Revolution", Wang Yi shares that suspicion of mass movements as a strategy for obtaining political objectives. What is of special interest in Wang's critical account is the link he makes between the Boxer Rebellion and the Cultural Revolution, two large-scale mass movements of extraordinary social violence that bear striking similarities in their mobilization of the masses in resisting, destabilizing and overthrowing the existing order of things or the established structure of power. Wang Yi understands the historical continuity between the two not only in terms of their shared commitment to mass violence, but more importantly, on the basis of the fact that the Boxer Rebellion was evoked and appropriated for the justification of the Cultural Revolution. For Wang, mass movements in China often have a shared belief in the myth of the totality, sanctity, and inviolability of the will of the masses.

In China, history writing has never been simply a scholarly endeavour, and a revision of historical events can become a major public issue. Controversies surrounding the history textbooks in Shanghai, as discussed in the interviews with the two historians Su Zhiliang and Zhu Xueqin, included in this volume, tell us perhaps more about the complexities and difficulties in the representation of history than the technical question of what should be included in the textbooks. History has always had a prominent presence in the contemporary life of China.

To revisit the past is to reflect on the present. The modern history of China starts with the Opium War, a war that not only exposed China's total inability to defend its coastal lines but also radically altered the course of its modern history. For more than 150 years since the Opium War, China has been obsessed with the idea of the need for superior military architecture. The perception of China's naval capabilities, for example, has been an important measure of China's military modernity and for that matter China's modernity more generally. Several essays in this volume are concerned with the modernization of China's naval capabilities and what it might mean for China in the world. Ye Zicheng and Mu Xinhai's essay "On the Development Strategy for China's Sea Power" considers the very notion of sea power and its ramifications and argues for the urgent need to understand the relationship between political structure and military structure. A nation's sea power doesn't necessarily depend on the size of its naval forces, a lesson which one would think China should have already learned from its defeat in the Sino-Japanese war in 1896. Although some of the most informed thinkers in the late Qing period such as Guo Songtao and Yan Fu argued for the need to reform China's social, cultural and legal institutions in order to maximize its military capabilities, how to plan for the development of China's military power in relation to or as part of its overall social development remains, as Ye and Mu demonstrate in their essay, an unresolved question.

Similarly, Zhang Wenmu in "On China's Sea Power" argues that the development of China's naval power should be contemplated with the nation's practical needs and ultimate interests in mind. Considering the conditions of

China's economic development, Zhang believes that it's only realistic and sensible for the country to seek the establishment of limited sea power for the protection of its territorial integrity. Like many others, Zhang is concerned that historical memories of repeated setbacks the Chinese navy has experienced since the mid nineteenth century might inspire more assertive military ambitions at present. He argues that China must forgo the paths of the global sea powers such as Britain in the nineteenth century and the US in the twentieth century, and should be always on guard against the possibility of repeating the failure of the former Soviet Union in seeking to establish unlimited hegemony at sea. However, Zhang also notes that insofar as the future of Taiwan and long-term economic development remain China's core interests, it must make all efforts to keep abreast of the newest military technologies in the world and develop in all possible ways asymmetrical military capabilities by, for example, developing submarines and underwater military technology. This line of thinking seems to have been developed out of a broad consensus among the strategists in China and may therefore be suggestive of the possible emergence of similar strategies in other areas in the near future.

In a world that's increasingly globalized, China is an inevitable part of an emergent new international order, and its development is necessarily a world development. In "On China's Foreign Policy Strategy," Yu Xilai and Wu Zichen present an overview of the mutations and shifts of China's foreign policy in accordance with or perhaps in response to political and ideological demands at different times. Worth noting in their discussion in particular is the conspicuous lack of a more formalized procedure in which a consistent foreign policy might be conceived, formulated and implemented. That China's foreign policy has been *ad hoc* shows just how it has been shaped by the local ideological demands of the Cold War, and how political needs were sometimes prioritized over national interests. Based on their historical analysis of China's foreign policy and of its inadequacies during the Mao era, Yu and Wu argue that China should adopt a pragmatic foreign policy without ideological influence, and must pursue the path of peaceful rise or peaceful development, not just as a strategy but as a long-term policy that is informed by a historical understanding of the needs as well as limits of China in relation to the rest of the world.

Over the past decade or so, the growth of China's economic power and its possible rise to a world power have been the main source of a particular structure of feeling in China — a combination of excitement and depression, hope and disappointment, pride and fear. Underlying this structure of feeling is a whole set of problems, prominent among which is the question of where to locate what could be clearly defined as Chinese, be it Chinese thought, learning or value. The double task is to locate what is Chinese in Chinese culture, and to find China's place in the twenty-first-century world. Admittedly, China's economic achievement over the past three decades has had no historical precedent, its present social and political conditions are vastly different from those under which the Boxers were mustered as a collective response to the coercive presence of the foreign

powers, and China's newly-acquired confidence shouldn't be confused with nationalism. However, insofar as the forces of nationalism remain active in China, it's only pertinent to remind ourselves that the tension between the local and the global continues to be a challenge that can't be evaded. Further, unless a more sophisticated and mature understanding of such historical events as the Boxer Rebellion is reached, it will continue to be difficult to imagine China's economic ascendancy as a historical opportunity to redefine China's place in the world, and to help bring about a new world order conducive to peace, growth and international democracy.

Contributors

Jonathan Arac is Andrew W. Mellon Professor of English at the University of Pittsburgh and a member of the *boundary 2* editorial collective. His books include *Commissioned Spirits* (1979), *Critical Genealogies* (1987), *"Huckleberry Finn" as Idol and Target* (1997), and *The Emergence of American Literary Narrative* (2005). His recent work has addressed questions of world literature. The essay in this volume opens a new inquiry: how the internationalization of English in the United States has affected American fiction.

John M. Carroll is an associate professor of history at the University of Hong Kong. His research interests are in modern Chinese history, Hong Kong history, and imperialism and colonialism. Author of *A Concise History of Hong Kong* (Lanham, Maryland, 2007; Hong Kong: University of Hong Kong, 2007) and *Edge of Empires: Chinese Elites and British Colonials in Hong Kong* (Cambridge, Massachusetts: Harvard University Press, 2005; Hong Kong: Hong Kong University Press, 2007), Carroll is currently working on a history of foreign communities in late-imperial and republican China and on a study of the 1967 riots in Hong Kong.

R. A. Judy, Professor of Critical and Cultural Studies at the University of Pittsburgh, has received prestigious honors from the Ford and Mellon Foundations, and been a Fulbright Fellow at the Institut Bourguiba des Langues Vivantes, Université de Tunis I. A member of the *boundary 2* Editorial Collective, he was editor of two groundbreaking special issues: *Sociology Hesitant: W. E. B. Du*

Bois's Dynamic Thinking, which was awarded second place by the Council of Editors of Learned Journals in the category of Best Special Issue of 2001; and *Ralph Ellison: The Next Fifty Years*, co-edited with Jonathan Arac.

Douglas Kerr is Professor in the School of English at the University of Hong Kong. His publications include *Wilfred Owen's Voices* (1993) *George Orwell* (2003), and *A Century of Travels in China: Critical Essays on Travel Writing from the 1840s to the 1940s* (2007), co-edited with Julia Kuehn. *Eastern Figures: Orient and Empire in British Writing*, (HKU Press, 2008), deals with the history of representations of Eastern people and places from the time of Kipling to the postcolonial period. He is a founding co-editor of *Critical Zone*.

Kwai-Cheung Lo is currently teaching at the Humanities Programme of Hong Kong Baptist University. Author of *Chinese Face/Off: The Transnational Popular Culture of Hong Kong*, he has recently finished a book manuscript tentatively entitled *Excess and Masculinity in Asian Cultural Productions*.

Q. S. Tong is Associate Professor and Head of the School of English at the University of Hong Kong. He has been at work on issues and problems of critical significance in cross-cultural studies, with special attention to the historical interactions between China and Britain on different levels, political, cultural, and intellectual. He is an editorial member of several international journals including *boundary 2: an international journal of literature and culture*, and is a founding co-editor of *Critical Zone*.

Wang Shouren is Professor of English and Dean of the School of Foreign Studies at Nanjing University. He is Vice Chairman of the China English Language Education Association and Vice Chairman of the China Association for the Study of American Literature. His research interests are British and American fiction, literary history and English education in China. His publications include The *Theatre of the Mind (1990), Gender, Race and Culture* 性别，种族，文化 (1999; 2004), *New Literary History of the United States* 新编美国文学史 (2002) and numerous papers on English literature and cultural studies. He is a founding co-editor of *Critical Zone*.

Bell Yung was born in Shanghai, grew up in Hong Kong, and holds degrees from UC Berkeley, MIT, and Harvard. He has taught at HKU, CUHK, Cornell, UC Davis, and is currently Professor of Music at the University of Pittsburgh. His publications include *Cantonese Opera: Performance as Creative Process; Celestial Airs of Antiquity: Music of the Seven String Zither of China; Harmony and Counterpoint: Ritual Music in Chinese Context;* and *Understanding Charles Seeger, Pioneer in American Musicology*. His latest book is *The Last of China's Literati: The Music, Poetry and Life of Tsar Teh-yun*, forthcoming from the HKU Press.