Presenting Hybridity: Hong Kongese in Koon-chung Chan's *Hong Kong Trilogy*

by

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Abstract

This dissertation examines the characteristics, such as inclusivity, dynamism, creativity and otherness, of hybridity in the Hong Kong Trilogy written by Koon-chung Chan. He states clearly that hybridity does not simply mean a mixture and shallow exchange of cultures that exists in Hong Kong. Chan believes that it innovates a local culture with Hong Kong as the mainstay and it consolidates the identity of Hong Kongese by clearing the differences between Hong Kongese and the people in the neighbouring areas. The concern and the pursuit for identity of the Hong Kongese is a contemporary occurrence in Hong Kong society and academia. Due to Hong Kong's colonial background, Hong Kongese cannot avoid the effects of both Chinese and colonial cultures that have affected and will continually affect them in the post-colonial period. Hybridity provides a postcolonial perspective to assess the behaviours and thoughts of the protagonists and their relationship with their society in the stories. The protagonists show a 'so far yet so close' relationship between Hong Kong and themselves. The complexities of how they give themselves an identity intertwine with their relationship with their families and community.

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Introduction

      Chan, Koon-Chung is a cultural figure who works well in different disciplines, for example journalism, social movements, and literature, and a writer who draws attention not only from the literacy circle of the place he come from, Hong Kong, but also around the world. In 2013, Chan was named as "Annual Writer" (年度作家) by the Hong Kong Book Fair. As defined in a report from 2010, the "Annual Writer" is selected by the Hong Kong Trade Development council, which hosts the Hong Kong Book Fair, from a group of influential writers. It represents a confirmation of the achievement of a writer's literacy work (Yan). The Hong Kong Trade Development council cited the appreciation of Chan's interdisciplinary works as a reason for his award. Recently, Chan has focused is on writing fiction novels. His controversial fictional work, *The Fat Years* (alternative names *Sheng Shi: China 2013* or *The Age of Prosperity)*, was published in 2009, and was selected as one of the finalists of the Jan Michalski Prize for Literature in 2013. A member of the committee of the Jan Michalski Prize for Literature commented that "The author, Hong Kong citizen Koon-chung Chan, paints a dystopian view of China, tapping into the view that the nation is just a little too proud of itself. In the novel, Chan has the government drug the water, making the populace forget a month of chaos and a brutal crackdown that restored order" (Epstein).

      Chan explicitly states his opinion about hybridity in his various commentaries as it has affected a wide range of elements of his daily life and the life of other Hong Kong citizens like him, such as the development of canton-pop-music and the city development in Hong Kong. Hybridity is a term related to the word hybrid, whose origin stems from the field of biology. According to the Oxford English Dictionary, hybrid refers to the offspring of two

animals or plants of different species, or (less strictly) varieties. The concept of hybridity has

been formulated in Homi K. Bhabha's postcolonial studies in the 1980s. Bhabha states that

hybridity is "a problematic of colonial representation and individuation that reverses the effect of

the colonialist disavowal" (162), and makes "violent dislocation of the act of colonialization

[that] becomes the conditionality of colonial discourse. The presence of colonialist authority is

no longer immediately visible" (163). From Bhabha, it is shown that hybridity is a way to oppose

the cultural hegemony of colonial discourses and it is a way to reinterpret the cultural-

intertwined and ambiguous situations occurred in both colonial and post-colonial periods.

Koon-chung Chan defines hybrid as "the combination of two or more origins. The

combination is irreversible and cannot be separated" (*Next Decade* 43). He believes that

hybridity is a fact that should be accepted, recognized, respected for, and proud of (*Next Decade*

104). As Chan believes that hybridization shows the intermingling of multi-cultures happen in

the cosmopolitan city - Hong Kong, and as it represents the spirit of innovation by making use of

multi-cultures (*Next Decade* 104).

Chan's hybridity seems simply means mixed, such as mixing of cultures, mixing of

purposes, even mixing of old and new architectures (such his idea about city development)

(K.C.Chan *My Generation* 34-41, 135-145). Especially, Chan illustrates the productive and

inventive power of hybridity in the establishment of Hong Kong's culture and Hong Kongese'

identity (*Next Decade* 104-105). Chan believes hybridization helps the people who live in Hong

Kong to establish an identity for themselves as 'Hong Kongese' and thus creates the culture of

Hong Kong as a hybrid culture (*Next Decade* 105). According to the author of Critical Theory

Today: A User-Friendly Guide, "they (the postcolonial theorists) assert that this hybridity […]

does not consist of a stalemate between two warring cultures but is rather a productive, exciting,

positive force in a shrinking world that is itself becoming more and more culturally hybrid"
(422). The complexities of identity in Hong Kong have caused an avalanche of lively discussion
among society and academia after Hong Kong's sovereignty handover in 1997. It is easy to see
how the people of Hong Kong are concerned about the complexity of their identity; Anthony
Cheung referred to Kahn's writing in 1998 as "de-colonization of statehood as many new places,
Hong Kong is not immune from the nation realized through the transition phase nationalist
consciousness; traditional ethnic nationalism is turning to look for cultural identity in pursuit of a
single economic development as the goal is not sufficient to sustain the whole community to
read" ("Identity of Hong Kong" 15).

According to both Homi Bhabha and Koon-chung Chan's discussions about hybridity, in
this paper, hybridity is used to analyze the behaviours and thoughts of the people who are
immersed in the events and physical environments with influences of more than one culture. It is
also used to apply on an analysis on the carriers of culture, such as ideologies of the society and
the symbolic places, which immerse in the historical background and setting with influences of
more than one culture. The highlight of what Chan says about hybridity will be further discussed
in part 1. The historical background of Hong Kong leading to the hybridity of its culture will be
briefed in part 2. Parts 3 and 4 of this paper will pay attention to how the fictional works written
by Chan to exemplify the concept of hybridity by using one of Chan's fictional stories in the
Hong Kong Trilogy.

The *Hong Kong Trilogy* consists of three stories: *'Repulse Bay'* Qian Shui Wan (1978),
'Nothing Happened' Sheme Dou Meiyou Fasheng (1998), and *'Cando Restaurant'* Jin du
Chacanting (2003). These stories were written by Chan during three different decades. On the
surface, they seem to be unrelated and independent from each other. Koon-chung Chan stated in

the introduction of Hong Kong Trilogy that the title of the book was given by the publishing editor, which indicates the compilation of these three stories into the *Hong Kong Trilogy* were not the author's intention. However, when examining the years during which these three stories were written, it is shown that Hong Kong faced various important events during those years. Each background event of the stories affects the protagonists and their decisions. The characteristics of the characters in each of the *Hong Kong Trilogy* stories reflect a realistic depiction of Hong Kong people. Therefore, the title *Hong Kong Trilogy* for the collection of these three stories is not arbitrary or meaningless.

The characteristics of hybridity are not only represented by the events and the places, but also by the characters in the *Hong Kong Trilogy*. Chan arranged the three protagonists to show hybrid cultural identity in different situations. The influences of the families on these three protagonists affect their hybrid cultural identity. Each of these protagonists struggle with the physical and emotional distance they feel from the place which they called Home - Hong Kong. For the relationship between the people and the land, Bhabha discusses the concept of nation, and mentions "Freud's concept of the 'narcissism of minor differences' - reinterpreted for our purposes - provides a way to understanding how easily the boundary that secures the cohesive limits of the Western nation may imperceptibly turn into a contentious internal liminality providing a place from which to speak both of, and as, the minority, the exilic, the marginal and the emergent" (213-214). The protagonists from the *Hong Kong Trilogy* all struggle with the issue of their distance with Hong Kong even though they went through different situations.

This paper focuses on the characteristics of hybridity or hybrid cultural identity, as shown in the stories and the protagonists in *Hong Kong Trilogy*. As mentioned above, Koon-chung Chan has stated clearly his positive attitudes towards the influence of hybridity in his various

commentary works or critiques. The central aim of this dissertation is to examine Chan's

fictional work and assess how the characteristics of hybrid identity affect the actions, behaviours

and thoughts of each protagonist in terms of the relationship between themselves and Hong

Kong.

The first two parts of Chapter 1 of this paper will focus on the understanding of the

importance of Koon-chung Chan and his work, *Hong Kong Trilogy*. The third part of chapter 1

will review the scholarship on the *Hong Kong Trilogy* and some of Chan's other writings, in

order to help clarify the theme of hybridity in Chan's writing. The fourth part of chapter 1 will

compare and contrast Chan's view of hybridity and some post-colonialists' view of hybridity.

Chapter 2 of this paper will focus on understanding of the relationship between post-

colonialism and hybridity by going through both concepts. The first part of chapter 2 will discuss

hybridity and Hong Kong, as well as using Hong Kong's history to reinforce the understanding

of hybridity. The second part will use various arguments made by different sociologists about the

general and unique situation that is faced by both the colonized and post-colonized Hong Kong.

The last part of chapter 2 will discuss the effect of hybridity on the Hong Kongese and how both

western and Chinese cultures make up the identity for the Hong Kongese.

Chapter 3 of this paper is a close reading of the text of *Hong Kong Trilogy*. It will

illustrate inclusivity, dynamism, and creativity of hybridity as shown in the three stories in

the *Hong Kong Trilogy*. By paying attention to the different characteristics of hybridity, the

reader is able to construct a different understanding of Hong Kong in the stories.

Chapter 4 of this paper will contribute as a follow up discussion of chapter 3 as it will

first discuss whether the characteristics of 'otherness' is presented in each protagonists and how

otherness affects them. Chapter 4 will also discuss how otherness affects the relationship

between each protagonist and their families, and their relationship with Hong Kong. The last part of the chapter will discuss how the result of otherness affects the protagonists' decision to either stay where they are or go back to Hong Kong, or leave Hong Kong and then move to another place.

"Hong Kongese" has been accepted as a formal word in the Oxford English Dictionary since March 2014. The official entry of "Hong Kongese" into the Oxford English Dictionary gives a hint of the identity identification that the Hong Kongese are now facing. This thesis asserts that the people of Hong Kong cannot avoid the effects of both Chinese and colonial cultures that have affected and will continually affect them. However, we can pay attention to how the hybridity produced by both cultures establishes the identity of "Hong Kongese" and creates Hong Kong's localism. Those who want to understand the origin of the Hong Kongese identity would benefit from understanding how hybridity influences it.

Chapter 1 - Background of *Hong Kong Trilogy*

Koon-chung Chan, the author.

Koon-chung Chan (陳冠中) became very famous for his contribution to Hong Kong culture. "Hong Kongese" is one of the most controversial words mentioned in his works. It is more appropriate to describe him as a cultural contributor rather than as a writer, as he worked in different disciplines, such as journalism, social movement, and literature. Chan has published serveral of commentary on "Hong Kong" in newspapers and social magazines. He has expressed his opinions about Hong Kong by inspiration from the designing of the city, the history of Hong Kong, movies, music, and so on. He even wrote a book called *My Generation of Hong Kongese (我這一代香港人)* to illustrate the generation who were born in Hong Kong in the 1950s, grew up in the 1960s and became the pillars of the society in late 1970s. In this book, Chan ironically stated that this generation succeeded by chance and admitted that he wanted to contribute to the society of Hong Kong society by influencing it in his own way.

Chan was born in Shanghai, China in 1952, and immigrated to Hong Kong with his family when he was four years old. He stated in his writing that he belonged to the generation of baby boomer after 1949 (K.C. Chan *My Generation* 3). Chan added that the significance of this generation of baby boomers is to be the first generation to have grown up in Hong Kong, to have stayed in Hong Kong and to have recognized Hong Kong as their home and themselves as Hong Kongese (Chao). A Hong Kong reporter and writer, Kei Hui (許驥) has agreed with Chan's classification of his generation. Hui stated that Chan's generation can be said to be the first generation raised in Hong Kong and educated completely in Hong Kong education system. This

generation have the values and the horizon of Hong Kong culture when they see the world. Hui

calls it "Hong Kong Thinking (香港思維)".

During the 1967 Hong Kong Leftist riots (六七暴動), Chan remembered that his father

had experienced the chaotic period in China and thought that Hong Kong was no longer safe; In

1972, Chan's family immigrated to Canada. However, once they became landed citizens, Chan

returned to the University of Hong Kong to continue studying for his bachelor's degree in

sociology (Wu). Chan explained that he did not choose to stay in Vancouver as he wanted to do

something related to Chinese culture, and the population of Chinese people in contemporary

Vancouver at the time was only around one hundred thousand; Given this, it was very hard to

develop a career based on Chinese culture there (Wu). Chan completed his Bachelor of

Sociology at the University of Hong Kong in 1974. Unlike the other graduates who chose to join

Hong Kong government or business industry,[1] Chan chose to go to Boston University to study

journalism. Chan had his own ideas and dreams, and made them come true. "This shows Chan's

decision of choosing be a person devoted in culture industry" (Wu).

Classified as an intellectual, Chan wrote and published many books, and he was involved

in many environmental activities. "Chan came to prominence in Hong Kong in the '80s as the

founder of the stylish *CityMagazine* (Haowai 號外). Those in the know will see the wink in the

many references to *Reading Magazine* (Dushu 讀書)—Chan was for a time its overseas

publisher" (Jaivin). Also, in the Jan Michalski Prize for Literature website, it was mentioned that

he had "made a living as a screenwriter, environmental activist and political campaigner"

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[1] As the economy of Hong Kong experienced a rapid development after a period from World War II to 1970s, many graduates chose to join Hong Kong Government or Business industry. Refer to Zhou 360.

(Hilton). Chan is the founder of the Hong Kong Film Directors' Guild. His screenplays were complimented by the movie circle of Hong Kong as his screenplays were nominated for Hong Kong Film Awards. Chan is also an environmental activist. In 1980s, he founded two environmental groups in Hong Kong. He also was invited to be the international board of directors of Greenpeace in 2008.

Chan marked his 40th birthday as a turning point. "Before the age of 40, he had stayed in Hong Kong most of his time. From 1992 to 1994, he lived in Beijing for more than two years; then went to Taipei and lived there for six years" (Wu). Chan commented on his living experience in Beijing and Taipei as two periods that constituted a wider horizon for him to observe the 1990s (Wu). Many people in Hong Kong were worried about the issue of regression in 1997 which led to a wave of emigration from Hong Kong; Many Hong Kongese moved further away from Mainland China, but Chan did the opposite (Wu). Chan remembered that

> "[he] came to Beijing in 1992. As [his] company in Hong Kong had bought a newspaper company called *Ming Pao* (明報) in 1991. There were two groups of people in the company. One wanted to do a news station with the concept of being a CNN for Chinese people, and there later was called Chung Tien Channel (中天頻道). Because Chung Tien Channel was banned in the mainland, the plan did not succeed. The other group of people which included [him] wanted to explore the Mainland China; so, [they] went to Beijing [in 1992]", and "[he] came to Mainland China with money. [His] goal was clear. [He was] developing a career about culture" (Wu).

Chan has never been absent from the circle of culture (文化圈). He has moved from establishing a magazine in Hong Kong in the1970s, being a screenwriter in Hong Kong in the 1980s, working in the TV industry of Taiwan in the 1990s, to being a publisher and a writer in Mainland China in the 2000s (Wu). He was named as a King of interdisciplinary cultural industry (跨界王) in Hong Kong, as he developed his career from Hong Kong to Mainland

China, and then Taiwan, and back to Mainland China, all based on culture. His domains include the managing and investing in magazines, movies, TV, music, books and publishing (Wu).

Undoubtedly, Chan is an intellectual with interdisciplinary accomplishments. However, he claimed that after sixty years, he was lucky to have a right to choose to be a writer (Yu). His identity as a writer was affirmed when he was awarded the "Annual Writer" (年度作家) from the Hong Kong Book Fair in 2013.

Chan's writing evolved from writing social commentary and critiques to writing novels. In 1981, he self- published his first book, *Marxism and Literary Criticism*《馬克思主義和文學批評》(K.C. Chan *Shi Hou* 38), which was about literacy critiques. His second publication was called *Taiyang Gao de Meng*《太陽膏的夢》(Dream of Tanning Lotion), which was a collection of Chan's commentaries published in the *CityMagazine* (K.C. Chan *President* Introduction about the writer). In 1996, he published his first television fiction called *Zongtong de Gushi* 《總統的故事》(A Story of President). In 1999, his novel, *Shenme Dou Meiyou Fasheng* 《什麼都沒有發生》(Nothing Happened), was published. This work was considered important and was complimented by David Wang because the image of Hong Kong reflected in it (*Hong Kong's Affection* 94). After that, he published a lot of commentaries about Hong Kong civilization and culture; one of them was *My Generation of Hong Kongese* 《我這一代香港人》. In this work, Chan reflected that his generation was a generation of true Hong Kongese because they succeeded in spite of their problems. He also stated that his generation needed to take the responsibilities of the strengths or weaknesses of Hong Kong society. Indeed,

he took action by taking responsibility and making contributions to Hong Kong society by using his social commentary and alerting Hong Kong people to their cultural identity.

Recently, his focus has been more on writing novels. His controversial work, *The Fat Years*, was published in 2009 and was one of the nominations for Jan Michalski Prize for Literature in 2013. This work was banned from publication in Mainland China as it was deemed controversial. Forbes reported that, "The author, Hong Kong citizen Koon-chung Chan, paints a dystopian view of China, tapping into the view that the nation is just a little too proud of itself. In the novel, Chan has the government drug the water, making the populace forget a month of chaos and a brutal crackdown that restored order" (Epstein).

After participating in different cultural domains, writing is Chan's most enjoyable work. Chan states that he has found his most comfortable occupation as a writer. Writing is his destiny. No matter how others classify him, his classification of himself as 'a writer' is remarkable (Wu).

Introduction to the *Hong Kong Trilogy*

Hong Kong Trilogy was first published in 2004 and re-published in 2007. It consists of three stories, which are *'Repulse Bay'* (Qian Shui Wan) (1978), *'Nothing Happened'* (Sheme dou Meiyou Fasheng) (1998), and *'Cando Restaurant'* (Jin Du Chacanting) (2003). Chan published *Repulse Bay* and *Nothing Happened* as independent stories in other works, before including them in *Hong Kong Trilogy*. *Cando Restaurant* makes its first appearance as part of the *Hong Kong Trilogy*. *Repulse* Bay's original title was *Taiyang Gao de Meng* 《太陽膏的夢》 when it came out in Chan's second published book with same title in 1986. Also, *Nothing Happened* was

published in 1999 in Chan's novel *Shenme Dou Meiyou Fasheng* 《什麼都沒有發生》 which

means nothing happen in English.[2]

A revised version of *Hong Kong Trilogy* was published in 2013. It consists of two more

stories called *Yeyan Jingsui Ji* 《夜宴驚歲記》 and *Bei Shu Zhengzhong Toubu de Yitian* 《被

書捉中頭部的一天》. However, these two will not be discussed in this paper as Chan in the

postscript of this 2013 edition stated that *Yeyan Jingsui Ji* is the reason for writing and is the

predecessor of, the *Hong Kong Trilogy*. One interpretation of this statement is that *Yeyan Jingsui*

Ji does not comprise the main body of the *Hong Kong Trilogy* and its meaning can be

replaced by the three original stories in the trilogy. *Bei Shu Zhengzhong Toubu de Yitian* is a

short story for commemorating the extinction of upstairs-bookshop and an elegy expressing the

loss of sentiment for what Hong Kong used to be. Chan remarks at the end of this short story that

he wrote this for the purpose of remembering the death of the Qingwen bookshop's owner - Mr

Law (羅志華), the Qingwen Bookstore (青文書屋),and the other bookstores which already shut

down (*Trilogy* 228). Therefore, *Yeyan Jingsui Ji* and *Bei Shu Zhengzhong Toubu de Yitian* are

not necessary to be part of "the trilogy of the baby boomer generation" (*Hong Kong Trilogy*

230). *'Repulse Bay'*, *'Nothing Happened'*, and *'Cando Restaurant'* are the core representatives

of *Hong Kong Trilogy* can be positively proved by Chan's postscript of the 2004 version:

> "The two short stories and one novella were written in a span of 25 years. The baby
> boomer generation was influence by hybrid cultures. They were born in the 50s,
> and grew up in the 60s before becoming the pillars of the society in the 70s. Since
> then, they have place an important role in the Hong Kong's important events.
> Recently, their story has come to an end. It is time for the next generation to begin
> a new story of their own" (*Trilogy* 229).

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[2] *Shenme Dou Meiyou Fasheng* is named as *Nothing Happened* (consisted in *Hong Kong Trilogy*)
by me in this paper's main discussions.

Therefore, the three stories, which present a generation of hybrid baby boomers in Hong Kong and represent "the trilogy of the baby boomer generation", are *'Repulse Bay'*, *'Nothing Happened'*, and *'Cando Restaurant'*.

Background of *Repulse Bay*

In the 1970s, the first generation of Hong Kong post-war baby boomers had grown up as the natives of Hong Kong, finished their education and entered the society there. This generation was regarded as elite as they were educated in English. Meanwhile, with the economic boom of Hong Kong in 1970s, some families with strong economic backgrounds supported their children to study abroad. *Repulse Bay*, published in 1978, is the story of one of these children who studies in Boston with a lot expectations from his family and society. He feels no ambition to contribute to his family and his society, but instead always thinks about having pleasure.

Synopsis of *Repulse Bay*

The protagonist enjoys his own time at a beach called Repulse Bay in Hong Kong. He shares his ideologies with are different from those of his family and society. However, it is eventually revealed that the student had actually died in a car accident in Boston before he returned to Hong Kong. Therefore, the description of *Repulse Bay* is an imagination of the student, written in form of a letter.

Background of *Nothing Happened*

Before the actual handover of Hong Kong's sovereignty from Great Britain back to China in 1997, the start of discussion on this issue between Britain, Mainland China, and Hong Kong can be traced back to the early 1980s. July 1 1998 was the first anniversary of the handover of Hong Kong's sovereignty back to the government of the People's Republic of China (PRC). *Nothing Happened* is a novella of a Hong Kong citizen with 'a nominal home, and de

facto home' (有名無實的家， 和有實無名的家)[3], leads him to have a loose idea of family. Therefore, he has an ideology of living everywhere as home (四海為家).

Synopsis of *Nothing Happened*

The protagonist calls the memories of his life before dying on July 1st 1998 he wakes up at his place in Taipei. He chronically tells that he moved to Hong Kong from the mainland when he was a child. He travels abroad for many years and tours Africa, Southeast Asia, North America, mainland China and Taiwan. He successfully works with different bosses from different places and earned a lot of money and experience. He meets a few women, had sex with them, and eventually found out that one of the women gave birth to his son. He wishes to go back to Hong Kong to deal with fund establishment for his son and the items that were placed in his safety box in Hong Kong before dying.

Background of *Cando Restaurant*

In 2003, around half a million people joined the July 1 Parade (七一大遊行), which took place to express dissatisfaction about the housing and political policies since the sovereignty handover of Hong Kong in 1997. A document of the legislative council of Hong Kong states that 7529 public assemblies and parades occurred in 2012 ("the Draft List"). The document also claims Hong Kong is also known as the city of procession, and processions become a kind of carnivals, for people to gather regularly, in Hong Kong. Meanwhile, Sai-wing Leung (梁世榮) stated that Hong Kong-styled cafes had become a symbol of the Hong Kong local food culture in the late twentieth century (68). Koon-chung Chan abandoned the idea

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[3] His family members, who do not live with him and have fewer linkages with him, make up his nominal home, while some other people who live with him, take care of him and even accompany him while he overcomes hard times, make up his de facto home.

of writing a story with the July Parade as its background event, and instead wrote a story with a Hong Kong-styled cafe as its setting. *Cando Restaurant* is a story of a biracial man who realizes that other Hong Kong people and the society have also been deeply affected by the economic crisis and recession. The protagonist meets other characters with different backgrounds but similar experience in the Hong Kong-styled cafe, called Cando Restaurant.

Synopsis of *Cando Restaurant*

The protagonist, who is a biracial person, worked in many different industries. When he was an automobile salesperson, he has been unemployed due to the crisis of the industry which leaded by the increase of automobile tax. Since then, he visits Cando Restaurant every night and orders the barbeque dishes. However, the owner of the Cando Restaurant has to shut down the cafe due to the economic crisis and recession. Some long-term customers plan to save the Cando Restaurant and the protagonist is invited to join this plan. Meanwhile, he is attracted to the cashier of Cando Restaurant, who plans to go Shanghai and open a Hong Kong-styled cafe there. The protagonist struggles to decide whether to stay in Hong Kong or to leave Hong Kong.

Chan's Writing: Literature Review

As mentioned earlier in this thesis, Chan's path of writing evolved from writing commentaries and critiques to writing novels. He started by publishing commentaries in the *CityMagazine* 《號外》 founded by him and three more intellectuals. The *CityMagazine* has been regarded as avant-garde at the time, and at the forefront of cultural publications (C.T. Chan). "It was at the forefront of cultural trends in Hong Kong, introducing foreign movies, promoting local literature, discussing the international issues, challenging the conservative establishment, and so on. Also it constituted a multicultural era with Hong Kong Cantopop,

movies, TV and other mass media in the 70s and 80s" (C.T. Chan). Ka-fai Ma compliments Chan's works in the *CityMagazine*. From the writing style to the unique and fresh viewpoint, Ka-fai Ma thinks that Chan has pioneered a new writing style in Hong Kong. Chan's pioneering performance is also shown in his 2013 novel *Luo Ming* 《裸命》. A graduate student from the Humanities Department at the Baptist University of Hong Kong states that "in the fictional world [of *Luo Ming*], people find not only the familiar sense of deja vu, but also a strange distance feeling in the book. Tension between near/far, familiar/unfamiliar shapes and creates an uncanny reading atmosphere" (Ji).

Chan was first a journalist and then became a writer. His first work of fiction, which was published as a book in 1996, is called *Zongtong de Gushi* 《總統的故事》. After Hong Kong rejoined China, he published a novel called *Shenme Dou Meiyou Fasheng* 《什麼都沒有發生》 which is a social scientific fiction. Before his latest work *Luo Ming* 《裸命》, published in 2013, which addresses the taboo (in China) topic of Tibet problem, Chan's most famous novel, *the Fat Years* 《盛世》, was published in 2009. *The Fat Years* is a controversial story in which the government drugs its citizens via the water supply in order to suppress the people's awareness of the Chaos in the country. David Wang states that Chan shows his concerns about the future of China in this work ("Writers' Presentations"). He also compliments *The Fat Years* as a timeless work that shows Chan's perspectives of the condition of China. He also believes that the critical voice shown in *the Fat Year* has the power of reflecting the current situation of China (D. Wang "The Future" 1-22). A critique published in the Taiwanese online media describes *the Fat Years* as a fictional work seems looks absurd at first, but reflects the social reality in Mainland China (*The Aurora*). This is apparent from the fact that *The Fat Years* has

been banned from sale by the Chinese Government (*The Aurora)*. In *The Fat Years*, Chan has

bravely devoted himself to talking about the sensitive topics of the society of Mainland, and he is

regarded as a social observer. Scholars repeatedly mention his works as critical due to its

accurate reflection of the social situations.

Before he discussed China's controversial issues, Chan's works mainly concerned issues in

Hong Kong, from cultural issues to environmental issue and political affairs, criticizing these

various aspects (Hui). Chan's famous work, *My Generation of Hong Kongese* 《我這一代香港

人》, contains his criticisms towards Hong Kong's situation and its social problems. In 1998, his

other work, *Shenme Dou Meiyou Fasheng*, was published. This work is related to Hong Kong's

return to China which is one of the most important historical events for Hong Kong in the late

20th century. It was later compiled with *Repulse Bay* and *Cando Restaurant* and was published

as the book under discussion here, *Hong Kong Trilogy,* in 2004.

Wing-mui Cheung stated that in *Hong Kong Trilogy,* Chan talks about his perception of

Hong Kong and how his perception developed through time (104-105). Mong-ting Chung

believes that Chan uses *Hong Kong Trilogy* to demythologize[4] the legendary colonial identity of

Hong Kong. In the foreword to the *Hong Kong Trilogy*, Si Ye, a poet and writer, also known as

Leung Ping-kwan or Liang Pingjun, believes that Chan is a sensitive social observer whose

works can act beyond mere biography and can be regarded as a fiction (K.C. Chan *Trilogy* xxvi-

xxvii). Ye also praises the literary characteristics in Chan's work, in enriching the missing

components of the current commentaries while filling up the monotonous tone of the literary

fictions (K.C. Chan *Trilogy* xxxiii-xxxiv). Moreover, Ye compliments Chan's simple word

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[4] According to Oxford English Dictionary, demythologize refers "to remove the mythical elements (from a legend, cult, etc.)" or "to reinterpret the mythological elements in the Bible."

choice, pragmatic writing attitude, and use of Hong Kong slang, all of which add to the self-deprecating humor of the stories and prevent the reader's sadness and distance which are normally produced by allegorical themes involving Hong Kong (K.C. Chan *Trilogy* xxvi-xxxi).

David Wang interprets the story of *Shenme Dou Meiyou Fasheng* that Chan narrates the relationship between a man and a woman as a metaphor for the relationship between Hong Kong and China (*Hong Kong's affection* 92-94). Also, Wang believes that it shows Hong Kong's desire for love (*Hong Kong's affection* 92). According to him, the story is about a couple's sexual relationship and Chan points out the heartlessness and self-fascination of Hong Kong (*Hong Kong's affection* 92-94). In doing so, Chan implies Hong Kong's desire for love and its identity crisis. Wang praised the work's accuracy in describing Hong Kong's social issues ("The Future" 1-22). Chan uses a traditional romance story to depict the deep psychology and collective unconsciousness of Hong Kong society ("The Future" 1-22). In her article *"Reading Hong Kong Trilogy"*, Wing-mui Cheung discusses the title of the story, *Shenme Dou Meiyou Fasheng*. She states that there is an irony between the title of the story and the narrative's viewpoint. This ironic characteristic of this work of Chan's shows his unique way of writing about Hong Kong (104-105).

In *Cando Restaurant*, Chan narrates the difficult time for the people living in Hong Kong after its colonization. Mong-ting Chung considers *Cando Restaurant* as a strategy to simply but powerfully resist colonial history and the problems left by the ex-colonization. For example, the names of the food on the menu represent the grassroots cafe's culture and illustrate sorts of elegant translation methods. Chung regards Chan's use of Cantonese language and expression as a rebellion and digestion of colonialism's binary oppositions between elegance and vulgar. As Chan allows Hong Kong-style Cantonese to appear on the proper, elegant and solemn literature,

Chung praises that Chan achieved to hold a higher esteem of Cantonese in the *Cando Restaurant*.

This is undoubtedly a rebellion against English and Mandarin. Also, Chan's travesty of the

phenomenon of globalization in this story ironically expresses that the influence of

internationalization and globalization will unify the specialty of the local food culture and

become monotonous. The unique and special characteristics will be eventually diminished (W.K.

Lui 28-31).

In *Repulse bay*, the protagonist lies on the beach and does nothing else. Tsz-ping Wong

compares this setting with Kafka's work which describes a man who lies in the bed but imagines

himself singing 1960's hippie, Rock & Roll, smoking marijuana, doing yoga, meditating and so

on; Wong believes that the story of *Repulse bay* shows a frustration of some nonconformists

compromised with the reality and the relationship between yuppies[5] and the economic take-off of

Hong Kong. Wong also states that the story of *'Repulse bay'* demythologizes the legend of Hong

Kong and demonstrates the presence of Information Age. Moreover, Wong notes that Chan

once-named *'Repulse bay'* with a new literary voiced name, called 太陽膏的夢, which means

the dream of tanning lotion in English. Some people criticize this name as sentimental. However,

Wong believes that the ironic tone of the story makes readers realize that this story is not

necessarily sentimental (K.C. Chan *Trilogy* vii-xxi).

Aside from the socially-oriented themes and social scientific content, the use of language

in Chan's work is another widely discussed characteristic. Ye comments on Chan's word choice;

instead of the standard language, Chan uses Hong Kong colloquial language. Chi-tak Chan also

emphasizes that the humorous characteristics is present in Chan's commentaries even though

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[5] According to Oxford English Dictionary, yuppie refers to "a jocular term for a member of a
socio-economic group comprising young professional people working in cities."

they are some civilization records of Hong Kong. This is the significance of Chan's work: by

talking about the social issue in a direct but humorous way (C.T. Chan). This helps reduce the

distance between the works and the readers. To sum up, Chan uses everything, such as content,

structure, language techniques and word choice, to serve the theme of his writing. This shows

that he is a professional writer who is able to apply all the tools to work for his writing.

Hybridity and Koon-chung Chan

Hybridity in Hong Kong is a major focus of Chan's work and he has published a lot of

commentaries which discuss how the traits of hybridity relate to the life of Hong Kong people.

Some scholars believe that this comes to his advantages but other scholars criticize him. For

example, the writer of "Reading Koon-chung Chan's *Next Decade: the Glorious Era of Hong*

Kong." criticizes Chan for over - praising the hybridity of Hong Kong (Chen). Nevertheless, it is

undeniable that hybridity is one of Chan's main focuses in his works about Hong Kong, and that

he put a lot of effort in discussing this theme.

Hybridity is a term related to the word hybrid which stems from the field of biology.

According to the Oxford English Dictionary, hybrid refers to the offspring of two animals or

plants of different species, or (less strictly) varieties. Josef Raab and Martin Butler explain that

the concept of hybridity is also applied, discussed or modified for the field of literary and

cultural studies (Introduction). Hybridity is also frequently associated with postcolonialism. The

concept of hybridity has been formulated in Homi K. Bhabha's postcolonial studies in the 1980s.

Bhabha's hybridity is a concept to disapprove of the narratives of colonial power and dominant

cultures (Bhabha 162-163); is a way to refers to negotiate between the boundaries and binaries

that construct identities and cultures (Bhabha 163); and is not only a result of mixing or

combining two cultures. Hybridity for other postcolonialists is a culturally hybrid form which

offers "a creative space of articulation and demand, revolt and resistance, innovation and negotiation" (Young 79); it "can be understood as the ongoing condition of all human cultures, which contains no zones of purity." (Rosald xi-xvii) Therefore, hybridity can be concluded as a term is applied on understanding of mixed cultures while disapproving the premised ideologies of any type of authorities, such as "the narratives of colonial power and dominant cultures". It is also a term that constructs identity and culture under negotiating the boundaries and binaries of a zone which is culturally hybrid. A former colony such as Hong Kong is a prime example.

How about Koon-chung Chan's views towards the term of hybridity? Chan defines that "hybrid is the combination of two or more origins. The combination is irreversible and cannot be separated" (*Next Decade* 43). He believes that hybridity is a fact that should be accepted, recognized, respected for, and proud of (*Next Decade* 104). Moreover, he affirms that hybridity helps in establishing the identity of Hong Kongese and the local culture of Hong Kong, and the process of hybridity leads to innovation (*Next Decade* 104-105). Chan states that after the 1970s, the re-localization of Hong Kong culture experienced that the degree of hybridity has increased, and the cultural characteristics of Hong Kong has become increasingly clear; Moreover, Hong Kong people have increasingly consolidated the identity of Hong Kongese (*Next Decade* 105). Chan believes that to establish the identity of Hong Kongese, hybridization plays an assisting role. As he says that "the clearer the cultural characteristics of Hong Kong, and the more the hybridization, the greater the difference between Hong Kong culture and the cultures of the neighboring areas; this let Hong Kong people to distinguish themselves from the other and constructs the identity of Hong Kongese" (K.C. Chan *Next Decade* 105).

There is two ways to illustrate the relationship between hybridity and Chan. First, Chan views that hybridity covers a wide range of elements of daily life. For example, Hong Kong's

pop cultures include movies, TV shows, and music. Some of them are affected by Chinese and western cultures. Others are affected by mainland Chinese and Taiwanese Chinese culture. Along with some others that are affected by local existing and influx cultures which include American, European, and Japanese and so on. Hong Kong movies were developed from Mandarin movies (國語片) and Cantonese movies (粵語片). Hong Kong movies were later led by a stream of directors who were formally trained in film institutes in Europe and America and later came back to Hong Kong (K.C. Chan *Shi Hou* 104-140). Cantopop are influenced by the 60s' English songs, the 70-80s' Japanese pop song melodies with Cantonese lyrics, and Mandarin Songs from the 70s which were mainly sung by Taiwanese Singers. For example, Teresa Deng (鄧麗君). (K.C. Chan *Shi Hou* 166-168)

Chan also shows his appreciation of hybridity when it comes to city development. For the design of a city, Chan (*My Generation* 90) mentions an example in Beijing. He considers the mixed-purposed district (混合城區) as a more attractive district for creative intellectuals. It is because mixed-purposed districts have their own and special characteristics. Another city example which Chan compliments is Taipei, which Chan shows his appreciation for its art of architecture. (K.C. Chan *My Generation* 139)

Chan believes that the hybridity of Hong Kong's culture was caused by local existing cultures, mainly Chinese culture, and influx cultures which include American, European, and Japanese and so on. For Chan, the culture of Hong Kong is not a mono-culture, but is composed of multiple cultures that come from in and outside of Hong Kong (*Next Decade* 99). Chan's hybridity seems simply means mixed. For example, mixing of cultures, mixing of purposes, and even mixing of old and new architecture in cities (K.C.Chan *My Generation* 34-41, 135-145).

Secondly, Chan views hybridity as something that is innovative, destructive, multiracial, independent and brand new about the culture and people's identity. Chan mentions that Hong Kong's hybrid local culture is not simply adding and shallowly exchanging the cultures existing in Hong Kong which includes Chinese traditional culture, local traditional culture of Guangdong, Guangdong provinces outside of local traditional culture, a new culture of the Republic China, the British colonial culture, and other cultures around the world. It is a new culture which destroys the already existing cultures in Hong Kong and creates characteristics for its own. It is a multiracial culture, yet it also has independent characteristics apart from the cultures existing in Hong Kong. Chan uses a term '雜種本土化' (hybrid-localization) to explain the process of hybridizing the cultures existing in Hong Kong and creating a culture with Hong Kong as the mainstay. Chan also explains the re-localization of Hong Kong by stating "it does not mean that Hong Kong has to return to its 'pure' indigenous culture as it had been before it is colonized, westernized or affected by influx cultures" (*Next Decade* 103) because "that is impossible. The pure native culture is not as pure and local as people imagine. The pure local culture, when we examine it thoroughly, is the product of hybridization in a previous stage of the past" (*Next Decade* 103). Chan asserts that hybridity is something to accepted or praised because it paves a new way for stablishing the process of innovating culture and ideology (*Next Decade* 104-105).

Chan states that hybridity brings civilization to Hong Kong through establishing its localism. In one of his commentaries called "the re-localization of the Hong Kong cultural industry - a case study of hybrid-localism", he affirms that "hybridity helps in establishing the cultural identity of Hong Kong People." He also affirms "hybridity helps the people living in Hong Kong establish their own identity of themselves as Hong Kongese and creates the Hong

Kong's culture as a multi-composed culture" (*Next Decade* 105). That is why Chan shows a

positive attitude towards hybridity, and believes that hybridity should be accepted, recognized,

respected for, and proud of (*Next Decade* 103).

For the complexity of the Hong Kongese identity, a record of Chan's speech can provide

some insight. Chan discusses about the social and cultural history of Hong Kong:

> "[b]efore 1949, Hong Kong residents generally have multiple identities, the
> national identity [which is the Chinese people], the provincial identity [which is
> Cantonese], the district identity [which is Foshanese], and even rural identity, the
> identity of the clan, the occupational identity, identity of the community, as well
> as identity of the social class, political identity, and so on. People frequently
> moved in and out of Hong Kong and Mainland China, but they seldom defined
> themselves as "Hong Kong people" or "Hong Kongese". After 1949 - a chaotic
> period of New China - a lot of people separated the concept of nation and
> ethnicity. They did not recognize their nationality as Chinese (中國人) which
> represents those people ruled by the New China Government or the Government
> of People Republic of China. However, they recognized their ethnicity as
> Chinese (中華民族、華人、華裔) which represents their race while the other
> identities mentioned above have not changed" (*Next Decade* 47-48).

According to Chan, after these people settled down in Hong Kong, they started to identify

themselves as "Hong Kong people" or "Hong Kongese" (香港人). Chan illustrates hybridity's

productive and inventive power in various aspects in many of his commentary works. Chan

especially discusses the positive effects of hybridity on the construction Hong Kongese identity

and Hong Kong's localization. How does his value on hybridity show in his fictional writing?

This thesis examines how the characteristics of hybridity appear in the stories of Chan's *Hong*

Kong Trilogy and how hybridity affects the relationship between the protagonists in *Hong Kong*

Trilogy and Hong Kong. Hybridity provides a perspective on postcolonialism and assesses the

possibility for those protagonists to develop their own identities and the relationship between

Hong Kong and themselves.

To sum up, hybridity, to Chan, is an element that appears in various aspects of his life and other Hong Kong people like him. Hybridity is a highly frequent term mentioned in Chan's works. Chan shows a positive attitude towards hybridity. He shows that he believes hybridity helps the people living in Hong Kong establish their own identity as Hong Kongese and creates Hong Kong's culture as a multi-composed culture. Chan's discussion and perspective about hybridity and how it constructs Hong Kong's culture and identity of the Hong Kongese illustrates a similar belief with the postcolonial theorists who argue that "hybridity does not […] consist of a stalemate between two warring cultures but is rather a productive, exciting, positive force in a shrinking world that is itself becoming more and more culturally hybrid" (Tyson 422).

Chapter 2 - Hybridity: (Post)-colonialism and Hong Kong

Post-colonialism and the colonized

In Tyson's summary, he states "European domination of the New World Began in the late fifteenth century. Spain, France, England, Portugal, and the Netherlands were the main contenders for the plunder of natural and human resources, and over the next few centuries European empires extended themselves around the globe. During the nineteenth century the British Empire ruled one quarter of the earth's surface, including India, Australia, New Zealand, Canada, Ireland, and significant holdings in Africa, the West Indies, South America, the Middle East, and Southeast Asia" (417, 418).

In general, colonizers believed that developed countries wanted to civilize the undeveloped countries with their 'higher', 'more advanced', 'more civilized' and 'superior' culture. "The colonizers believed that only their own Anglo-European culture was civilized, sophisticated, or, as postcolonial critics put it, [metropolitan]. Therefore, native peoples were defined as savage, backward, and undeveloped. Because their technology was more highly advanced, the colonizers believed that their whole culture was more highly advanced, and they ignored or swept aside the religions, customs and codes of behaviour of the people they subjugated" (Tyson 419). Tyson also adds that "[b]efore colonization, the colonizers claimed, native peoples lived barbarically, without any systems of government, religion, or rational customs. Or if colonizers acknowledged that a native culture existed, they claimed that such cultures were not worth sustaining in the face of the 'superior' civilization offered by the Europeans" (423).

One of the examples of the colonizers' cultural superiority is language learning. "[M]any indigenous writers from former British colonies prefer to write in English because that is the

language in which they first learned to write. As Nigerian writer Chinua Achebe observed, '[f]or me there is no other choice. I have been given the language and I intend to use it' (Morning Yet on Creation Day 62). Some also argue that English provide a common language for the various indigenous people with Third and Fourth World nations, who speak a number of different local languages, to communicate with one another" (Tyson 422).

The situation has changed after World War II, when the colonies started to gain independence. First, India gained independence in 1947, and then the other colonies followed the wave of gaining independence gradually; as a result, the British colonial domination declined and Britain only held a few of its colonies in 1980s (Tyson 418). Following the waves of anti-colonial independence, schools of criticism about literature and cultures of the former colonies emerged. Tyson notes that African American critics have been doing with one population "that has been subjected to the political domination of another population" (417), and that "postcolonial criticism emerged as a powerful force in literary studies in the early 1990s" (417).

Precolonized, colonized and post-colonized Hong Kong

For the purpose of a post-colonialist analysis, Hong Kong is appropriate as it was a British colony for over one and a half centuries. Historians and sociologists have pointed out the characteristics of pre-colonized, colonized and post-colonized Hong Kong. Hong Kong is located at the south end of China. The economic and cultural exchanges between China and Hong Kong had never stopped even when Hong Kong was a British colony. The residents of both China and Hong Kong travelled between the two regions without any restrictions before the 1950s. Moreover, the policies imposed by the British colonial government in Hong Kong did not completely marginalize the native culture. For example, the education system never banned learning Chinese. However, the British colonial government established a superior position for

its cultures. For example, the use of English was required in every official situation. When Hong Kong was colonized, English was the only one official language which could be used in the government, law courts and other formal occasions.

<u>Pre-colonized Hong Kong (before 1841)</u>

Kai-cheong Fok points out that Hong Kong had a fairly complete military defense system and administrative bodies from Ming Dynasty to Qing Dynasty, well before the British colonial presence. Regarding the local socio-economic and educational development in Hong Kong, there was a relatively obvious development between Ming Dynasty and Qing Dynasty. This showed that the socio-economic and educational development of Hong Kong was not much lower than that of villages in mainland China.

Hong Kong had a military defense system for protecting it from sea offensives since the Ming Dynasty as "some points within the district of Hong Kong had become the strategic points of the coastal defense system of Guangdong in the Ming Dynasty" (Fok 41). Records show that, besides the naval defense system, Hong Kong probably started its continental defense system in the 1570s (Fok 41).

Fok also confirms that the military defense system of Hong Kong had already developed relatively well in the Ming Dynasty and the military defense system of Hong Kong was used as a part of a coastal network system for protecting Guangdong from the naval enemy's offence (42). Therefore, Hong Kong is not a nameless and unimportant place for the Ming government or the Guangdong regional government. Fok claims The Ming government developed Hong Kong as a relatively more important role of a coastal network system for protecting Guangdong until the1810s (42).

Furthermore, when it comes to the human-related issues in Hong Kong in the mid-nineteenth century, population, culture, education and economy are the necessary areas to study. In the Ming Dynasty, villages in the Hong Kong delta were built around the New Territories, Hong Kong Island, and Kowloon Peninsula. Fok affirms that, "[i]t is obvious that many people lived in Hong Kong" (43). For example, "[a]ccording to the description of a British official who the Island took part in the occupation of the Island [Hong Kong Island], Stanley Village was the largest and most important village on Hong Kong Island. Its total population was around 800. There were 180 houses and shops, about 60 acres of farmland and about 30 fishing boats were owned by the villagers of Stanley Village […] while more or less than 350 boats were often anchored there. The residents of Stanley Village were involved in farming, commerce, fishing and making salted fish. The salted fish were often transmitted to Guangzhou and its nearby" (52).

For the cultural and educational domains, many temples in the New Territories were built during the Ming Dynasty. Fok explains that they were "often used as a place for educating the children of clans who lived in Hong Kong region during Ming Dynasty. With the continuous growth of the population, the cultural and educational development of Hong Kong showed a significant progress in the mid-Qing-dynasty compared to the Ming Dynasty. The villagers as well as some major clans followed the practice of their ancestors and tried to set up places where they could teach (Fok 55). Regarding Hong Kong Island in particular, Fok indicates that, "according to the British government's data, before the British occupation of Hong Kong, there were at least five schools" (56). Furthermore, from the temples and other cultural buildings, it can be inferred that prevailing social conditions, customs, as well as religion in Hong Kong were not highly different from the coastal areas of Fujian and Guangdong (Fok 44). As a result, the

human-related issues of Hong Kong, which includes the composition of population, culture, education and economy, were more or less similar to that of the coastal areas of Fujian and Guangdong.

<u>Colonized Hong Kong (1841 - June 30th, 1997)</u>

The tripod-powers-system of colonized Hong Kong included the executive, legislative and judicial branches of government. The legislative and judicial systems of the Hong Kong colony were initiated by the British businessmen who were active in Guangdong area (Ting 82). In 1843, the Criminal and Maritime Court for British criminal trial in China originally located in the Guangzhou moved to Hong Kong; this led the formal establishment of the Hong Kong Court (Ting 86). In 1844, the traditional jury system (陪審員制度) in the British courts was applied in Hong Kong Courts along with most of the United Kingdom's laws; For example, the British common law precedents became legally effective (Ting 87).

Sun-pao Ting states that in 1843, the Hong Kong colonial government began the implementation of living isolation of the Chinese and the British (105). This policy was based on the colonial government's belief that the poor hygiene conditions of Chinese-styled buildings (唐樓) would adversely affect the health of Westerners (in particular the British) if the Chinese-styled buildings and the Western-styled houses were allowed to be built side by side, and the belief that misunderstandings and conflicts would be easily aroused by the difference between the lifestyles, habits, language used (Ting 105). Since the policy of separation, the interaction and communication between people of different races were blocked in order to keep people under control; later, the colonial government realized that this might not be a good policy (Ting 105).

However, the view of the governor did not change the orientation of the colonial government about the isolation policies. Ting points out that the Hong Kong colonial government kept the policy of separated living until the 1900s, due to the ascending number of wealthy businessmen coming from southern China to Hong Kong since the 1860s while the number of Westerners gradually reduced during this time (106). Under this condition, many commercial activities involving land transfer from Westerners to Chinese make some originally Westerner-owned areas become areas of Chinese (Ting 107). Later, the Hong Kong colonial government introduced regulations to protect Westerner residential areas, such as Victoria Peak, forcing the Chinese to move away from those areas; besides the residential areas, specific zones for Westerners were established in the use of hospitals, clubs, schools, and even public spaces such as parks and trams (Ting 108). Elizabeth Sinn mentions that the most interesting example of the isolation policies of Chinese and Westerner is the brothel boundary which means that the brothels were strictly divided into foreigner patronized brothels and Chinese patronized brothels (160).

In 1894, Sir Robinson gave a speech in the Legislative Council in regards to the unusualness and undesirable phenomenon of the minimal impact the colonial government had on the culture and lifestyle of the Chinese people in Hong Kong even after 55 years of British regime in the colony (Ting 108). Instead, the policies of the colonial government were significantly influenced by the large population of the local Chinese people and also by the power of the rich businessmen from southern China. For example, Sun-pao Ting notes that, in 1844, for the first time, the local Chinese people aroused a strike to express their dissatisfaction about the unfair polices to the government and fought for their rights (111). As a result, the Hong Kong colonial government recruited more Chinese people into Executive Councils, Legislative

Councils, and other important decisive bodies of the colonial government in an attempt to comfort the high negative emotions and address the requests of the people (Ting 119, 121, and 122).

Chak-yan Chang states that the independence movement in the colonies swept over the world after World War I and the number of colonies belonging to the United Kingdom were eventually reduced. In response to this, the British government presented the "Westminster Act" in 1932 to acknowledge their understanding of the situation and to also show their proactive approach in reforming and redefining the relationships between the sovereign state and the colonies (Chang 131). As a result, the Act initiated several political reforms in Hong Kong. These reforms includes introducing the idea of decolonization (非殖民地化) and localization (本地化), increasing the number of positions for Chinese people in Executive and Legislative Councils and other public institutions, along with recruiting local Chinese people for civil servants positions in 1946 (Chang 133). In addition to the reforms of the composition of people in the governing body, the colonial government also realized the grievances of the working class after the 1967 leftist riots; hence, the government implemented policies of anti-corruption, education, health services, public housing and other areas, which won the support of the public (Sinn 206).

In terms of the culture, the local and Chinese cultures were always present and it played an important role in shaping the Hong Kong government. Elizabeth Sinn states that, in order to pacify the Chinese people, the British government promised to retain the existing religions and customs and to govern the people according to Chinese customs and laws during their occupancy (158). As the Chinese population of Hong Kong grew, Chinese community groups established

their own social organizations which were usually commercial, religious, and charitable in nature (Sinn 162). Sinn adds that as the Chinese social organizations increased in reputation, they took on the role of bridging the gap between the public and the colonial government before the Home Affairs Department (民政署) was established in the 1960s (206).

Sinn further comments that the Chinese social organizations evolved from localized group to being internationalized societies (210). The Chinese social organizations were gradually affected by the policies and structure of the foreign organizations. For example, many Chinese social organizations mimicked the structures of international organizations. In 1892, the establishment of the Furen Literary Society (輔仁文社) is an example of a Hong Kong society being influenced by western society (Sinn 190). Even though the Sino-British Isolation Policy stated that the Chinese people must live apart from the westerners, the internationalization of the Chinese society organizations provided a platform for the Chinese community to be influenced by western culture. Thus, the Chinese and British cultures began to interact.

In terms of education, Ni-xia Wu Lun states that the Hong Kong colonial government funded the previously existing private study halls (塾館), as well as introduced Western-style schools and developed the elite English education (423, 431). Even though all these changes took place in the education system, Chinese education (中文教育) was not completely marginalized; For example, the Central College (中央書院) was a British-structured bilingual school (Wu Lun 435). With that said, the esteem of Chinese language education and English language education were not considered to be equal. This inequality could be seen clearly through the structure of the Chinese language courses at the University of Hong Kong at the time. According to the official website of the University of Hong Kong, it has

always been an English-medium institution since its official establishment in 1911. In contrast,

the Chinese language was only a first year elective in 1911(Wu Lun 445). A year later, the

Chinese language program expanded and it became a language scheme in the Faculty of Arts

(Wu Lun 449). In 1926, Governor Clementi and the chief officer of the Department of Education

proposed to establish the Department of Chinese in the University of Hong Kong in order to ease

the anti-British sentiment and to emphasize Chinese classical literature and Confucianism; the

proposal was an effort to dilute the modern national consciousness which was promoted by the

New Culture Movement (新文化運動) and the May Fourth Movement (五四運動) in China (Wu

Lun 450, 451). Wu Lun concludes that the establishment of the Department of Chinese in

1927 played an important role of promoting Chinese culture in Hong Kong intelligentsia (香港

知識界) (453).

Koon-chung Chan also adds that the establishment of the Department of Chinese in

the University of Hong Kong was the colonial government's behaviour of emphasizing the

Chinese classical literature and Confucianism, both of which belonged to the native culture of

the colony, was ironic (*Next Decade* 11). Their behaviour was ironic because such phenomena

were rarely seen in other British colonies and it also demoted the role of the sovereign state.

With that said, these actions explained why and how the native Chinese culture had a major

influence in the scheme of education in Hong Kong.

Originally, the colonial government never intended to implement universal education.

During the early stage of colonization, both Chinese and English language education were

designed for the elite. After World War II, education in Hong Kong became universal (普及)

(Ching 491). In the 1990s, the education system of Hong Kong was comparable to that of other

advanced countries (發達國家) (Ching 490, 491).

Postcolonised Hong Kong (after July 1st, 1997)

The sovereignty of Hong Kong has been transferred from the United Kingdom to the

government of the People's Republic of China (PRC) since July 1st, 1997. The affairs of

diplomacy and national defense of Hong Kong have transferred to the control of the government

of PRC. On the other hand, according to the Basic Law, the government of PRC promises that

the constitutional system of Hong Kong does not need to follow the constitutional system

of PRC. That means there are two constitutional systems in one country (一國兩制).

The constitutional system of Hong Kong follows the basic system of the colonized Hong Kong.

The frame of the system is a tripod of powers, which includes executive, legislative and judicial.

However, the selection method and the authorization of the Chief Executive of the Hong Kong

Special Administration Region (HKSAR) and some of the positions and duties of the officers are

new to the constitutional systems. Anthony Cheung discusses the new generation of urban

movement that comprises the activism after 1997. The movement showed people's worry about

the uncertainties of the future of HKSAR. One of the issues is the implement of

two constitutional systems in one country (一國兩制). Moreover, in 2003, there was a large scale

parade on July 1st which shows the dissatisfaction of the housing and political policies of the

government of the HKSAR (Cheung "Myth" 74-83).

For the daily life of the residents of HKSAR, the government of PRC has stated in the

Basic Law and promised to retain the existing way of life, culture and customs of Hong Kong

residents. However, Frankie Ng describes that the daily life of the residents in HKSAR changes

every day after Hong Kong's sovereignty handover, in that the existing living ways, cultures and customs gradually disappear. However, it cannot be concluded that the changes are completely caused by the ruling of the government of PRC. Given the effect of globalization and the development of technology, gradual cultural and social changes are normal and cannot be avoided. For education, the reform of the education system keeps going. Firstly, changing the teaching media to Cantonese, (母語教學), which is the mother tongue of most of the population in Hong Kong was introduced to most of the secondary schools in 1997(*Education Bureau of Hong Kong* "Mother Tongue"). Later in 2008, the HKSAR government introduced the national education (國民教育) in Hong Kong's primary and secondary schools by "The Revised Moral and Civic Education Curriculum Framework (2008)". Kwan-choi Tse states that the national education in post-colonized Hong Kong is politically related (48). There is a set of ideologies with national and ethnic education replacing other options of teaching, such as through history or liberal studies. Some scholars or educators did not support the implementation of the national education. Tse analyzes that during the process of developing the national education, a sense of nationalism was also provoked (48). As the result, a discussion about the identity of the residents in Hong Kong and the issue of localism occurred between various groups, such as common Hong Kong citizens, the sociologists, and the politicians in Hong Kong by researching and joining public rallies. The complexity of the relationship between nationalism and localism in Hong Kong was thus recognized.

According to some social scholars, the localism in Hong Kong is formed by its native culture and its colonial history. For example, Koon-chung Chan states that hybrid culture is the local culture of Hong Kong and helps in the establishment of the localism that is an innovative

production process with a subjectivity of Hong Kongese (*Next Decade* 103-105). This matches

the point of view of the postcolonial theorists who "believe postcolonial identity is constantly

evolving hybrid of native and colonial cultures" (Tyson 422), and who "agree in their focus on

colonial (neo-colonial) oppression, on resistance to colonization on the respective identities - the

subjectivity - of the colonizer and colonized, on patterns of interaction between those

subjectives, on postcolonial migration to the metropolis, on cultural exchanges between

colonizer and colonized, on the resulting cultural hybridity" (Bertens 162).

Hybridity and the identity of Hong Kong people

The issue of Hong Kong people's identity is believed to have emerged in the 1950s (Lui

"Hong Kong's Story" 208, T. Wong 5). Historians analyze that after the new regime of China

was formed, the population of Hong Kong increased rapidly after 1949. The policy of issuing

identity card to the residents in Hong Kong and the policy of closing the border in the 1950s

aroused the sense of identity of Hong Kong People, or Hong Kongese (Sinn 196). Before that,

people freely travelled between Hong Kong and Mainland China. This was one of the reasons

why Chinese migrants of the time treated Hong Kong as a temporary residence rather than a

permanent home. Hence, treating Hong Kong as home was uncommon in the 1950s and 1960s.

Lui states that the sense of being exiled among people who had moved from Mainland China to

Hong Kong in the 1950s has been diluted by the passing of time ("Hong Kong's Story" 209).

Furthermore, the generation, which was born and raised in Hong Kong in the 1950s, also

affected the shaping of Hong Kong society. However, the attitude of treating Hong Kong as a

permanent residence was not universal in the1960s. Lui mentions the change in Hong Kong

society at that time. He states Hong Kong was a society of immigration (移民社會), which

means that people kept moving in or out of Hong Kong; this situation changed during the 1970s

as more people living in Hong Kong accepted that Hong Kong can be a place for settling down

and planting their roots ("Hong Kong's Story" 207) .

From the presence of identity of Hong Kongese in the 1950s to the decade of discussing

the sovereignty of Hong Kong in the 1980s, not a lot of time has passed. However, Timothy

Wong refers a survey which was conducted Lau and Kuan by in 1988, and states that 63.6% of

interviewees claimed that they are Hong Kongese rather than Chinese, while only 28.8 % of

interviewees claimed that they are Chinese rather than Hong Kongese (29).   Wong also presents

a survey about ethnic identity and national identity of the people who lived in Hong Kong in

1996. In his English abstract, he states that:

> "[b]ased upon the results of a telephone survey, the study finds that Hong Kong
> People have a very strong indigenous identity, showing high ethnic pride. At the
> same time, they also strongly identify themselves with the Chinese nation, though
> mainly emphasizing the historical-cultural past, while feeling somewhat from the
> existing Chinese nation-state and skeptical of the future Chinese national
> development. Moreover, the way Hong Kong People situate themselves between
> their ethnic identity and their national identity is discernibly complicated. On the
> one hand,they tend to raise their identity above their national identity, seeing
> themselves more 'Hongkongese' than Chinese, and defining China from the
> perspective of Hong Kong" (33).

It can be said that the discussion of identity did not only happen after the colonization.

From the time that the scholar conducted the survey, it is shown the controversy of the identity of

the people living in Hong Kong started far before the end of British colonization.

Furthermore, many sociologists have highlighted out that the complexity of the identity

of the people living in Hong Kong from the stand point of history, politics, economics, and so

on. Sik-hung Ng points out there is biculturalism with "Chinese self" and "Western self" to

classify the combination of the hybrid cultural identity of people living in Hong Kong

(124). Anthony Cheung summarizes that "the conflict between the different identities owned by the Hong Kong people can be defined by how the Hong Kong people find and express the connections among their own habits, the relationship with those of Mainland China and their international status as conferred from outside" ("Identity of Hong Kong" 1). Cheung also quotes Hughes' description of the birth and the colonial status of Hong Kong as "borrowed place, borrowed time" ("Identity of Hong Kong" 2). Furthermore, Cheung illustrates Hong Kong Chinese (香港的華人) as a category of "non-Chinese" (非中)and "non-British" (非英) under the colonial constitutional system ("Identity of Hong Kong" 3-6). The case of Hong Kong is similar to other de-colonized places, such that Hong Kong cannot be avoided from going through the transition phase of changing the public consciousness about nation and ethnicity ("Identity of Hong Kong" 15). Cheung refers to Kahn's belief about a community turns from the traditional nationalism to find a cultural identity, the pursuit of economic development alone is not sufficient to maintain the entire community; Therefore, Cheung believes that the decolonization of Hong Kong has just begun. Moreover, according to Cheung, not only is the process of returning to the Chinese national identity needed, but a construction of a new and unique cultural identity for the people in Hong Kong is needed as well ("Identity of Hong Kong" 15-19).

Cheung uses the term 'hybrid' to describe the characteristics of contemporary Hong Kong and believes that hybrid is the product of a traditional colonial system of governance and modern economics, and consists of the coexisting Chinese and British cultures. The phenomenon of Sino-British cultural hybridization also occurs in people's daily lives in Hong Kong. This domestic hybridity corresponds to Koon-chung Chan's views on how hybrid culture established the culture of Hong Kong. Chan also clearly states that hybrid-localism (雜種本地主

義) constructed the subjectivity of Hong Kongese and hybridity helps construct the cultural

identity of Hong Kong and the Hong Kongese (*Next Decade* 15).

 Kwan-choi Tse also agrees that the identity of Hong Kongese is different from the

identity of the Chinese living in Mainland China (24-27). Tse states that Hong Kong has been

located at the edges of Chinese, Japanese and Western cultures for many years (26). The

difference of the cultures and the living style between Hong Kong and mainland China highlights

the cultural and identity separation between the two entities, and the so-called the new identity of

"Hong Kong people" (26). Aside from the influence of the other cultures affecting the culture

and identity construction of the Hong Kongese, Tse does not neglect the influence of Hong

Kong's past as a former British Colony on its cultural identity. He describes the characteristics of

Hong Kong society as composed of both China's influence and British colonial legacy. Even

though the British colonized Hong Kong up for one hundred and fifty years after the Opium

War, Hong Kong's geographical proximity to Southern China and the similar demographic

composition of Hong Kong and mainland China drove the continuous and influential impact that

China had on Hong Kong society. Tse also emphasizes that the positive attitude of the colonial

government toward the Chinese culture is one reason for constructing the hybrid culture and

hybrid cultural identity. He mentions that in colonial times, the government did not deliberately

eliminate the native identity of the local Chinese population. On the contrary, the government

acted inclusively towards the Chinese culture by implementing the beneficial policies for the

Chinese population and culture. Therefore, under the influence of the close linkage between

Hong Kong and the Mainland China, which includes cultural and political influence of China

and the influence of the colonial government's inclusive-orientated attitude towards Chinese

culture, many Hong Kong residents lived in a British colony but demonstrated Chinese racial and cultural consciousness (24-25).

Hong Kongese not only demonstrates Chinese racial and cultural consciousness, but also shows a particular Hong Kong consciousness. Tai-Lok Lui believes that the Hong Kong consciousness was triggered by dissatisfaction about the policies of the colonial government and the fear of and unfamiliarity with communism then ascendant of the People's Republic of China ("Hong Kong's Story" 215-218). The leftist riots in Hong Kong in 1967 are a marker of the starting point for the development of the Hong Kong consciousness. It later developed under the influence of economic development and the dynamic experience of the society (T.L Lui "Hong Kong's Story" 211-212). However, Lui points out that the Hong Kong consciousness lacks a core. It is neither a consciousness against colonial governance, nor a consciousness which follows that of an existing culture ("Hong Kong's Story" 213). The relatively clear point of the Hong Kong consciousness is the belief of opportunism of the Hong Kongese. Postcolonial theorists have their own understanding of the double consciousness of the colonizer and the colonized. "Double consciousness often produced an unstable sense of self, which was heightened by the forced migration colonialism frequently cause" (Tyson, 421).

The various consciousness and cultures shaping Hong Kong identity interacted with the Hong Kongese over time, regardless of the period of colonization or post-colonization. The construction of cultural identity in Hong Kong has become diverse and complex (Ma, Fung and Lam56). Seven investigations which were conducted from 1996 to 2008 have been mentioned in Ma, Fung and Lam's work. The survey in 2008 showed that people inclined to a diverse and complex identity (Ma, Fung and Lam 57). Ma, Fung and Lam believe that the diverse and

complex identity was the dominant identity identified in the survey, and its dominance in the Hong Kong identity discourse is increasingly evident (58).

These discussions explore the complexities of identity in Hong Kong from the perspective of sociology, which frequently occurred in Hong Kong society and academia. This discourse shows how the complexity of identity of Hong Kong people is a concern of both society and academia. The concern and the pursuit for identity of the Hong Kongese is a contemporary occurrence. However, in spite of the fact that literature is one important carrier of social culture, there is a gap between this and the small number of literary studies examining the complexity of the Hong Kong identity as described in the literature. Therefore, this thesis will analyze how Koon-chung Chan, in his novel *Hong Kong Trilogy*, describes hybridity and how the hybrid protagonists therein interact with their homeland.

Chapter 3 - Inclusivity, Dynamism, and Creativity in *Hong Kong Trilogy*

Introduction

This chapter will examine how inclusivity, dynamism, and creativity of hybridity are illustrated in the three stories in the *Hong Kong Trilogy*. Paying attention to these different characteristics of hybridity, the reader can construct a different understanding of Hong Kong and its people in the stories.

The first story, *Repulse Bay*, demonstrates the importance of inclusivity in a hybrid cultural environment. Inclusivity in this paper means the intention to accept people, behaviours, values, and cultures which might otherwise be excluded, marginalized or viewed as minorities. Under a hybrid cultural environment such as Hong Kong, inclusivity would increase the opportunity for individuals to achieve the accomplishments which they value, but other individuals do not. This inclusive attitude helps the Hong Kongese to develop their own values and culture despite being a minority.

The second story, *Nothing Happened*, illustrates the relationship between dynamism and the diverse-cultural environment. Dynamism in this paper means change and the ability to change. Dynamism closely relates to instability, which frequently occurs in hybrid cultures. In addition, dynamism promotes productivity, which helps people cope with a frequently changing environment.

The trait of creativity in a hybrid cultural environment will be discussed in the third story, *Cando Restaurant*. Creativity is associated not only with breaking down the existing framework of the original culture but also building up a new creation of the hybrid culture. Moreover, the creativity and hence the new creations which are related to Hong Kong culture and Hong Kongese, increase the sense of belonging of the Hong Kongese.

Inclusivity in *Repulse Bay* (Qian Shui Wan)

In *'Repulse Bay'*, the narrator references the image of the Repulse Bay in Ailing Zhang's *Love of a Fallen City* as a place for a male and female couple to discover each other. In *Love of a Fallen City*, "pale yellow sand is spit out by the pale white sea water and the clear winter days are also pale blue (淡白的海水汩汩吞吐淡黃的沙，冬季的晴天也是淡漠的藍色)". The beauty of the beach is sketched out with only two short sentences. In addition, because the classic love story of the two protagonists in *Love of a Fallen City* happens in Repulse Bay's hotel, it adds a moody and sexy image for *Repulse Bay*. In the text of *Repulse Bay*, the narrator describes Repulse Bay as a dowager. However, when Repulse Bay has been secularized[6], the narrator says that Repulse Bay has become a common married woman. Also, it becomes a place for both married women who do not need to work for a living, and woman workers, both arriving in the area either by taking public bus or driving luxury vehicles. For the narrator, the reputation of Repulse Bay changes from 'it is a place that belongs to the people with high social status' to 'it becomes a place for the public to go'.

In Ailing Zhang's *Love of a Fallen City*, Repulse Bay is a place for two protagonists with high social status to meet and develop their love story. They go to Repulse Bay by private car and during their stay there, they do not need to work and worry about expenses. This corresponds part where the narrator of *Repulse Bay* personifies Repulse Bay as being a dowager. It was once believed that Repulse Bay was for people who have higher social status. However, the narrator

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[6] According to the Oxford English Dictionary, secularization refers to "the conversion of an ecclesiastical or religious institution or its property to secular possession and use; the conversion of an ecclesiastical state or sovereignty to a lay one; an instance of this."

later describes the decline of Repulse Bay's status as a fallen noble (王孫沒落). The narration

thus explains that Repulse Bay has become a place for everyone, instead of only being accessible

to those with a higher status. He praises this change as increased inclusivity and approachability

for various groups of people with different social backgrounds.

Repulse Bay is a beach. In, the text, the narrator keeps stressing that "a beach is just a

beach"[7] (K.C. Chan *Trilogy* 12, 13 and 26). Who has authority on what Repulse Bay represents?

Is it the writers, or is it society that has authority? The original view held by the society of

Repulse Bay as a place of high status is obsolete and is only used in fictional works by writers. In

reality, Repulse Bay is seen by everyone in Hong Kong as a public place that anyone can visit.

Similarly with western culture, Hong Kong people in the 1970s gained more of an understanding

and had more contact with western culture. The western culture, as personified by the British

colonialist, that was once seen as superior had become reachable, accessible, and understandable.

This phenomenon proves that the first generation born and raised in Hong Kong during the post-

war period grew up with western influences. Hence, the view of the western culture has changed

over time. Also, there is intermingling of ideologies from both local and western cultures in

Hong Kong, which affects the interpretation of certain images that had once been viewed as

superior. For example, Repulse Bay. The method of transportation to Repulse Bay has

changed. In the story, transportation to Repulse Bay changes from being available not only by

private car, for example a model of Mercedes Benz (平治), but also by taking the public bus

route 6A. The accessibility of Repulse Bay is now not only granted to the upper class, but for the

lower class as well. In fact, route 6A had been suspended several times due to World War II and

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[7] Unless otherwise stated, all translations are my own.

the chaotic period of the Hong Kong society in late 1960s. Even then, the operation of route 6A was quite limited. It was not until the mid-1970s, when the company began to operate the route daily, that the accessibility of Repulse Bay for the class without private cars increased ("Route 61").

Mercedes Benz in the text of *Repulse Bay* is not only used as a form of transportation to go to Repulse Bay, but the narrator also uses it to symbolize the social status of its owner in Hong Kong. The narrator compares the cars that he owned in Hong Kong and in Boston. He drove a Mercedes Benz in Hong Kong while he drove a Fire Bird in Boston. Mercedes Benz and Firebird represent two beliefs: Mercedes Benz is a kind of luxury vehicle which gives an image of high social status while the Firebird is high-powered racing car built for speed ("Extinct Automobile Brand"). The narrator clearly states that driving a vehicle in Boston is a performance of incompetence, and a vehicle can be only used for speed and has no other practical purpose, whereas driving a vehicle in Hong Kong is a 'practical' way for showing off the high social status and high quality of living of the driver, and a performance of ability. These differences point out that there are social stereotypes about various issues, among which, that materialism equals practicality, driving being the example mentioned in the text. The ideology of 'value', which judges objects and behaviours, such as cars and driving, is about showing off status and wealth. Society makes assumptions about the objects and their owners, the behaviours and those who embody them, and establishes certain social stereotypes about them. In the case of driving, the text brings out the stereotypical belief that materialism equals practicality. People judge objects and human behaviour with a concept of materialism, value, and status. These assumptions underestimate the potential of the objects and human behaviour with no obvious materialistic purpose, but which could be used in a more practical and useful way. These

ideologies that materialism equals practicality, and materialism is value, go against the nature of hybridity. From the point of view of the narrator, he praises the inclusivity of Repulse Bay, which is now considered a public space. It can be assumed that he expects an inclusive society without having materialistic views of possessions. As in the case of the Chinese and western cultures, they have different natures and should not be valued as superior or inferior to one another. People in Hong Kong are influenced by both Chinese and western cultures, so it is difficult for them to pick only one cultural ideology to follow. The inclusivity of both cultures in this situation is important. Otherwise there is no way for the people in Hong Kong to cope with the intermingling of the Chinese and western cultures which exist in Hong Kong.

In the text, the narrator further discusses the issue of masculinity. He states that the social stereotype of masculinity has changed in the attitudes towards unmarried or muscular men. Married men at the age of thirty were once considered as unable to commit to serious relationships. As time passed, the opinions about them changed from being considered homosexual rather than being uncommitted. Similarly, muscular men who work out had changed from being stereotyped as trying to impress women to being regarded as attempting to compensate for sexual impotence. Tanned skin was once associated with long and difficult labour from working outdoors before it was considered trendy and well-travelled later on. Though the narrator admits stereotypes can always change, they exist to discriminate against minorities who cannot meet specific expectations of how they should look and what they should own. Individuals are not considered equals nor treated with respect if they cannot follow society's expectations. Stereotypes can also strip away individuality because they expect people to act a certain way judging them for acting the way they want or owning whatever they like.

The narrator suggests that it is better to abandon stereotypes altogether. He argues for full inclusivity of everyone in the community instead of imposing biased assumptions on individuals.

Ironically, however, the narrator does not show inclusivity about self-fulfillment and social expectation. Near the end of the text, the narrator shifts from the first person narrative, from the point of view of Ka-chung Sung (宋家聰) to another first person narrator, the point of view of Sung's friend. The new narrator, Sung's friend, reveals that Sung had died in a car accident in Boston before he could return to Hong Kong and face its social stereotypes. Moreover, the new narrator comments that Sung tends to logically analyze problems with an extreme way but has no actual courage to face the conflict between doing what is expected of him and fulfilling what he desires. Therefore, the new narrator assumes that Sung intended to stage an accident to end his life in order to be rid of the complex situation of balancing between self-fulfillment and social expectation. The new narrator describes himself as being different from Sung whereby he is capable of fulfilling society's expectation with his job and his working life while still maintaining his own enjoyment and pleasure either after work or during the weekends. This shows his inclusivity with both self-fulfillment and social expectation.

Hybridity exists in Hong Kong society under the influence of colonization and globalization. It is unavoidable, but inclusivity, as shown in the text, provides a way for people to cope with the hybridity of different cultures in Hong Kong. Without inclusivity, the tragedy which is symbolized by Sung's death in the text would be shared by many others.

Dynamism in *Nothing Happened* (Sheme dou Meiyou Fasheng)

Tak-chi Cheung (張得志), the protagonist of '*Nothing Happened*' (Sheme dou Meiyou Fasheng), is a mediator for managing different business projects and works world-wide. An

enlightening moment in his working life came from a youth leader named "加利哥利" (K.C.

Chan *Trilogy* 69). Cheung met him during high school and nicknames him 'Volunteer' (義勇軍)

and calls him that for the rest of the story. Volunteer taught Cheung the knowledge

of telecommunication, so that Cheung can go to work on a cruise ship as a telecommunications

technician. This is the start of Cheung's working life and gives him the opportunity to work

outside of Hong Kong. It is the first step that opens up Cheung's contact with different parts of

the world. Later Cheung works with different parties, such as a Thai contractor, a Hong Kong

businessman who runs a business in West Africa (SID, 雪茄黎), a group of Hong Kong agents

that run a golf course in Vancouver, a British businessman named Tartu (托圖), an Indonesian-

born-Hong Kongese, Gordon (哥頓), an unnamed wealthy Indonesian Chinese (鉅富), a

mainland Chinese businessman named Mr. Fu (阿符), and a Taiwanese businessman he calls

President Ma (馬董). The diversity of cultures that Cheung comes across is undoubtable.

Based on the triggering ideology of Volunteer, and Cheung's experiences with working

around the world, and the cooperation of the different parties from different parts of the world,

Cheung develops his own value and ideology that change is good. This belief affects not only his

working life, but also affects his attitude towards relationships. The characteristic of dynamics is

shown mainly through the behaviour and the thoughts of the protagonist. Change and dynamics

are valued in the story, as they are valued by the protagonist. According to Josef Raab and

Martin Butler, "diverse cultural traditions and practices, and meeting different cultures lead to a

mutual exchange and dynamic interaction and to cultural hybridity" (Introduction). It is

reasonable to assume that when different cultures interact, at least one person, if not an entire

nation, will be affected. A culture is formed by new ideology mixing with traditional ideology,

whereas a hybrid culture is formed by different existing cultures, which continue interacting and changing. As a result, one of the characteristics of hybridity is to accept dynamism, rather than to continually stay stable and unchanged.

Cheung starts his career as a telecommunications technician thanks to Volunteer's influence when Cheung was a teenager (K.C. Chan *Trilogy* 70). Joining the cruise is a starting point for Cheung to begin working around the world. For teen-aged Cheung, Volunteer is a role model. Although years later, Cheung criticizes that Volunteer did not improve his behaviour of avoiding change. He references Volunteer's ideology of refusing to become a rolling stone. Volunteer explains that it is better to choose one goal and follow it, and that it is the best to avoid constantly changing the mind. Volunteer uses a metaphor - no moss grows on a rolling stone - to explain how a person cannot build up any accomplishment if he or she keeps changing their goals. Volunteer adamantly lives according to the rolling stone ideology because he values stability over flexibility. Cheung explains that Volunteer devotes his whole life on work relating to youths and teenagers. Cheung states that, unlike Volunteer, he will accept the ideology of the rolling stone and will not let any moss grow on him. Cheung claims that he had tried his best on every job that he did, but he keeps changing and refuses to let anything hinder him (K.C. Chan *Trilogy* 69, 90 and 178). It is a clear statement from Cheung as he knew it was time to change his career on the cruise ship, to new opportunities (K.C. Chan *Trilogy* 99). After learning some management skills from the cruise team, Cheung decides to leave his position on the cruise ship and later meets SID (雪茄黎), who provides him the opportunity to work in West Africa. Subsequently, when Cheung feels he has finished learning from working with SID, he chooses to leave and ends up working for Tartu (托圖).

In the story, Cheung describes Tartu and SID in more detail than his other coworkers or bosses. His journey of constantly changing bosses and working in different environments does not end after working for SID and Tartu. He later works with mainland Chinese and Taiwanese colleagues and employers. His professional experience in the story can be regarded as experiencing the diversity of cultures. Cheung comments that Tartu is a special boss, not like the others, because Tartu makes change according to the current situation or environment. Tartu is highly flexible as he does not always insist on staying with the original plan and he is good at working with unexpected changes. An example of his flexibility is when：

> "[Tartu] said that he would leave the Group of Middle East people , changed seeking refuge from the Japanese because Japan is now too much money, flooding of money , and finding investment opportunities everywhere. He will be in charge of a sum of money of a Japanese consortium in the Asian region, not just a passive investor, but really do some practical works. He began participating from zero to the stage of completion, and then transferred. Even, he continues to manage" (K.C. Chan *Trilogy* 64).

Tartu represents flexibility, and is able to cope with the unexpected change. In contrast, Cheung mentions SID:

> "I left, and SID continued to be nostalgic about his glory days […] SID spent a lot of time promoting the masterpiece of his life […] The year after I left […] SID did not give up, continuing to promote this   project, only admitting defeat eight years later" ((K.C. Chan *Trilogy* 106, 116, 117).

Based on Cheung's observations, insistency is an obvious trait of SID's. Although insistency is an element that can be valued in another's prospective, Cheung disagrees with it. When comparing his praise of Tartu's flexibility, SID's insistency is nothing more than stubbornness for Cheung. Another man that Cheung works for is a Taiwanese businessman, President Ma. Cheung states that "[he] mentioned to [President Ma] about giving up the new industry" and calls President Ma a "procrastinator" (K.C. Chan *Trilogy* 171). Cheung's

disapproval is not only evident in his comments, but it is also evident in his behaviour during the short period of time that he works with President Ma.

Tartu's flexibility, SID's insistency, and Ma's procrastination are not to be valued as positive or negative traits to illustrate contrast between each of Cheung's bosses. Cheung works with different bosses with different cultural backgrounds. Even though he has his own ideology and beliefs, the influence of the others on Cheung cannot be neglected. Based on the chronological sequence of working with SID, Tartu, and President Ma, Cheung first disagrees with SID's sense of insistency after working for him. On the other hand, after working with Tartu, it is clear that Cheung agrees with his model of dynamism. He also disagrees with President Ma in a few instances. Of course, SID and President Ma do not share same characteristic. It is important to emphasize that Cheung may not have assimilated to the contrary traits on SID and Tartu, but he is still influenced by both of them. As a result, he disapproves of President Ma's procrastination. Although Cheung is not entirely assimilated by any of his employers' values, they all shape him in different way by presenting him with opportunities to reaffirm the characteristics he either agrees or disagrees with. The influence of Cheung's losses leads to the idea of "creating that occult instability which presages powerful cultural changes" (Bhabha 56).

Cheung does not clearly describe who "the others" are when he compares them to Tartu. One of these "others" is Volunteer. Unlike Volunteer, Tartu's behaviours show flexibility and dynamism. Cheung has been exposed under a variety of environment and a diversity of cultures, but the inscription and articulation of culture's hybridity just as Bhabha mentions is the element that helps in conceptualizing an international culture (56). When Cheung works in different

environments and different cultures, he is affected by them. He has lived and worked around the world, so hybridity is articulated by Cheung's perceptions of the traits of his bosses. When he carries the influences of different cultures, he certainly experiences the in-between space that exists amid cultures. As a result, Cheung's ideology is not identical to any of his bosses, but he creates a new ideology for himself. Even if he prefers Tartu's ideology of dynamism, this choice that is influenced by experiencing the diversity of culture and the in-between space of cultures. Cheung disagrees with Volunteer, SID, and President Ma, but shows his appreciation for Tartu. Not only does Tartu represent the idea of dynamism which Cheung prefers, but Cheung may also not want to be like 'the others' (K.C. Chan *Trilogy* 173).

Furthermore, when transitioning from one boss to another or working in a new and different cultural environment, Cheung experiences the instability of revolutionary cultural change. For Fanon, "the liberators who initiate the productive instability of revolutionary cultural change are themselves the bearers of a hybrid identity" (Bhabha 55). Through Cheung's observation about his bosses, it is clear that he does not always agree or disagree with someone and the cultures they represent. Cheung shows his appreciation and disapproval towards every boss he works with. No matter what Cheung thinks about his bosses, the effects of their culture affect Cheung unavoidably when they work together. When different elements of cultures encounter each other, they interact with one another, and one element may completely overpower the others. Cheung internally negotiates between the different cultural elements and ideologies of Tartu, SID and President Ma. New experiences and changes can lead to new understanding of different cultures. The cultural differences can affect the beliefs of a person. Negotiation is then required to accommodate the changes in thinking. As Bhabha explains:

"negotiation rather than *negation*, it is to convey a temporality that makes it possible to conceive of the articulation of antagonistic or contradictory elements: a dialect without the emergence of a teleological or transcendent History, and beyond the prescriptive form of the symptomatic reading where the nervous tics on the surface of ideology reveal the 'real materialist contradiction' that History embodies' and 'the *negotiation* of contradictory and antagonistic instances that open up hybrid site and objectives of struggle, and destroy those negative polarities between knowledge and its objects, and between theory and practical-political" (37).

Negotiations between the different and sometimes contradicting, cultural elements occur based on the different circumstances that people face. Culture, which happens in a group of people, cannot be kept unchanged when people interact. Similarly, Cheung appreciates SID at first. However, when he leaves SID, he noticed that his former appreciation about SID brings a negative effect for him. For example, Cheung explains that "SID was a prophet-type genius, or even a God. But, because of this, his followers have no free will, and can follow his decree to work, but are never given a free hand" (K.C. Chan *Trilogy* 111).

After Cheung realizes what he dislikes about SID, he meets Tartu, who shows him an alternate attitude and ideology in contrast to SID's. This not only broadens Cheung' s horizon, but also gives him a chance to construct an ideology he strongly believes in and an identity that he feels that he belongs to. As an example, Bhabha uses Algerians to show the relationship between negotiation of cultural difference and construction of cultural identity. He states:

"[Algerian people are] free to negotiate and translate their cultural identity in a discontinuous intertextual temporality of cultural difference [...an Algerian] native intellectual who identifies the people with the true national culture will be disappointed. The people are now the very principle of 'dialectical reorganization' and they construct their culture from the national text translated into modern Western forms of information technology, language, dress" (55).

Cheung states that "[his] role model is Tartu" (K.C. Chan *Trilogy* 173). This might be the result of negotiation within Cheung about different styles of his bosses. Tartu might not be the

best example, but he is the closest representation of Cheung's beliefs. Based on the rolling-stone-philosophy of Volunteer, Cheung builds his ideology on its effects and the later encounters with different cultural element that are brought into Cheung's life by working with Tartu, SID, President Ma and other parties. As a result, Cheung develops his ideology, one which is completely opposite and contrary to Volunteer's.

Cheung acts as according to his values. From Cheung's self-description, "[he] works very hard for each job, but [he] often change[s] work. It is because of the fear of 'gathering moss', which ties him down. [He is] determined to become a rolling stone and refuse[s] to have moss gather on [him] " (K.C. Chan *Trilogy* 178). Cheung is determined to keep changing and expects to keep as few hindrances and constrictions from familial and sexual relationship as he can. In the end, he comments on his own accomplishments by stating that "the student (himself) has surpassed the teacher (Volunteer)" (K.C. Chan *Trilogy* 90). Furthermore, he keeps saying that "I knew that it was time to change track" (K.C. Chan *Trilogy* 99, 106, and 131). Cheung is true to what he believes in, and actively shows it by jumping from working in one cultural atmosphere to another. Meanwhile, after the discussion of Cheung's appreciation about different working cultures and different bosses, it is shown that Cheung values Tartu's flexibility, SID's ability, and President Ma's determination while he disapproves of SID's insistency and President Ma's procrastination. Moreover, in the comment he makes, he also values the productivity that is led by dynamism. Cheung values Tartu's ability to cope with unexpected issues and his ability to succeed in his business despite unfavourable circumstances, while Cheung disapproves of SID's failure in a project to which he devotes a lot of time and effort. He also disapproves of President Ma's failure to make a profit because of his procrastination. Each situation is different, but all of them unify Cheung's beliefs that he should

treasure productivity, and he notices that dynamism leads to higher productivity. Dynamism is a

process that has also been described to lead to the cycle of estrangement. When new ideas

displace older values, the original beliefs are challenged. This is called decentering, as Bhabha

refers to Mill and explains:

> "It is, Mill insists, only by effectively assuming the mental position of the
> antagonist and working through the displacing and decentring force of that
> discursive difficulty that the politicized 'portion of truth' is produced. This is a
> different dynamic from the ethic of tolerance in liberal ideology which has to
> imagine opposition in order to contain it and demonstrate its enlightened
> relativism or humanism. Reading Mill, against the grain, suggests that politics can
> only become representative, a truly public discourse, through a splitting in the
> signification of the subject of representation; through an ambivalence at the point
> of the enunciation of a politics" (35-36).

Given that he keeps changing, Cheung becomes estranged from stable relationships and

environments in the process of jumping from one job to another. The cultural elements and

values keep changing and do not stay stable. When Cheung encounters a new and opposite

culture in one of his job changes, Cheung also needs to overcome opposing ideologies and

values. The dynamic process leads to different results, which produces more perspective on

different values. For example, as Cheung interacts with different people from different cultures,

he filters and picks out values that fit his ideology. His own experience instructs him that change

is good. As Cheung keeps changing, his experience reinforces and instructs his attitude on his

career:

> "I did not build a career, or want to learn from Ka-shing Li, Henry Fok. I jump
> from one job to another, and really go with the flow. But, I also know there
> happens to be a long-term expansion of Hong Kong's economy, I have no worries
> about professionals like me have nothing to do. There are a lot of people of our
> generation do not know what unemployment is.
> In the past, Volunteer kept emphasizing that no moss grows on a rolling stone,
> meaning that it is better to concentrate on the one thing you choose, and to avoid
> jumping from one thing to another and changing one's mind frequently. Volunteer
> devoted his whole life on the works related to youth affairs. So what? I worked

very hard for each job, but I often change work. It is because of the fear of
'gathering moss', which ties him down. I am determined to be a rolling stone, with
no mosses gathering on it.
For those Hong Kongese like me, they have too many choices, change easily, and
have no ways are must to go for" (K.C. Chan *Trilogy* 178).
"What I want is freedom, freedom of changing tracks at any time. I now live on
this side of the world, but I can pick up the suitcase and go to the other side of the
world. Then I do not cross the current track anymore" (K.C. Chan *Trilogy* 179).

While discussing how Cheung values dynamism in a positive way, there is a phrase "霧數煞" that frequently appears on pages 48, 89 and 183 to show that Cheung values dynamism in a different way. '霧數煞' (wu shu sha) is stated by Chan as "melancholy" ("People Like Us."). In the text, it describes moments where Cheung feels loneliness that is often accompanied by chest pains. The first time he feels this melancholy state is when he leaves his mother (K.C. Chan *Trilogy* 44). The first time Cheung actually uses the phrase to describe the state that he feels chest pain and loneliness when he first experiences death during a serious illness (K.C. Chan *Trilogy* 49). Later he feels '霧數煞' again when he thinks about his first love. The last time Cheung uses that phrase for not describing his feelings, but rather for mentioning the frustration that people feel when their lives pass by too fast and then realize that they have no control over their lives. To sum up, '霧數煞' for Cheung describes his situation as concrete and unable to be changed. In his point of view, the inability to change makes Cheung feel melancholy, because he values choice and freedom in the same way that he values his own life. He makes a decision to not settle down with a woman whom he claims as the woman he had liked the most (K.C. Chan *Trilogy* 199). Cheung knows that a relationship will only tie him down. In order to keep his freedom, to be able to make his own decisions and changes in life, he decides not to pursue a relationship with the woman even though he likes her.

Change is the only constant in Cheung's life, because that is what he focuses every aspect

of his life on. This is reflected in Cheung's preference to constantly changes jobs and where he

lives. On the other hand, Cheung mentions that a rule is to forget about having rules. He

explains:

> "[t]rusted or not to be trusted. True or not. Tartu likes to maintain ambiguity. He
> sometimes said, "Let's play fair and follow the rules this time." In some other
> situations, he said, "forget about those rules, otherwise you can go nowhere."
> When he has no strong idea, he said, "to play it by ear. That means to be
> homeopathy and strain" (K.C. Chan *Trilogy* 126).

Dynamism requires instability. Fanon comments that culture as "a fluctuating movement

of occult instability [that] could not be articulated as cultural *practice* without an

acknowledgement of the indeterminate space of the subjects of enunciation" and "the meaning

and symbols of culture have no primordial unity or fixity; that even the same signs can be

appropriated, translated, rehistoricized and read anew" (Bhabha 55). Cheung's instability shows

in his attitude towards his family members, where he lives, and his definition of his hometown

which will be discussed in the next chapter. He has been excluded from his family and his home.

The bond between him and his family is unstable; unlike the close bond that others would

normally have with their own families. Cheung believes that he can be carefree about familial

issues, just like how he is carefree with everything else. He asserts that he has nothing to care

about, similar to his ideology of being a rolling stone. Cheung sets out to be a person who is

carefree with everything as the main rule of his life. He wants to follow his own life rules of

being carefree about everything, but sometimes he forgets these rules. For example, he buys

seven hundred bottles of luxury red wine. He originally does not intend to leave them as an

inheritance. However, life does not always meet people's expectations. Ironically, Cheung does

not end up following his main rule to be carefree about everything, as he is unable to let go of the

idea of what to do with the seven hundred bottles of luxury red wine. Cheung mulls over these seven hundred bottles of luxury red wine even when death approaches him. Another example is the irony between the title of the book and the content. *Nothing Happened* details events that happened throughout Cheung's life, and it also discusses the important social issues that occurred in Hong Kong. A lot goes on in the story. Cheung keeps emphasizing he is a person free of cares and that nothing happens in his life. Cheung leads his readers to believe that during the 1980s and 1990s in Hong Kong, nothing important happened and that this period of time is not worth remembering. Yet ironically, he remembers almost every detail. Similarly, the social issues that happened during the 1980s and 1990s in Hong Kong are historical.

This text contains many contradictions and elements of subversion. A lot of change and turning points occur throughout a person's life. Dynamism cannot be avoided, and this is fully illustrated by Cheung's story. There are many contradictions, negotiations, and changes that construct Cheung's life. However, it is just like everyone else's story, and Cheung's is not a unique in this respect.

Creativity in *Cando Restaurant* (Jin Du Chacanting)

Leung Sai-wing points out that the food system provided in Hong Kong-styled cafes (茶餐廳) is unique and contributes to the identity of the people of Hong Kong (49). Leung also suggests that "Hong Kong-styled cafes seem the logical choice for the people in Hong Kong" (49) by citing previous studies as a testimony to prove that Hong Kong-styled cafes are an important but unique part of the food industry in Hong Kong (49).

Hong Kong-styled cafes are a hybrid of the best attributes of Chinese and western-styled restaurants and cuisines. They are also a response to the changing social needs, one of which is

having more food choices. Hong Kong-styled cafes not only put Chinese and western dishes in one restaurant, but their menus also show a creative blending Chinese and western-styled cuisines. This hybridity is a natural by-product and is not created intentionally. The large number of published discussions relating to Hong Kong-styled cafes has now become one of the main endorsements of the local Hong Kong food culture.

The name of the story, "Cando Restaurant," itself illustrates the hybrid culture in Hong Kong. Cando Restaurant is translated from 金都茶餐廳, its Chinese name in the text. The first part of the name, 金都[8] is transliterated to "Cando". The second part of the name, 茶餐廳, which means Hong Kong-styled cafe, is translated into "Restaurant". The phrase 金都 means 'golden city' in Chinese, and it also shows praise for the restaurant. The English transliteration, Cando, can be broken down into two words: 'can' and 'do'. Similarly to its Chinese name, the transliteration shows praise for the productivity and competence of the restaurant. Language is one of the carriers of culture. The restaurant's transliteration and translation occurring at the same time shows that both Chinese and English languages are influential in the daily life of Hong Kongese. The name of the Cando Restaurant in this context illustrates how Hong Kong people creatively use language and expression to deliver their message in the most effective way. From this detail, it shows that the language system used in Hong Kong not only hybridizes Chinese and English, but also use Cantonese language and expressions to create meaning. Cando Restaurant (金都茶餐廳) is a meaningful name in Cantonese, Chinese, and English. On the contrary, late in the text, the owner's wife and partner open a new Hong Kong-style café in Shanghai and call it as Jin-wen Restaurant (金雯茶餐廳). This new name is only a transliteration

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[8]金都 sounds as gam dou, which its the Cantonese pronunciation.

from Chinese to Mandarin. There is no meaning in the name Jin-wen, which simply mimics the

phonetics of 金雯, which are the names of the two owners. Moreover, there is neither Cantonese

nor English meaning in its name. The name itself is only a symbol, without imposing or creating

something more, unlike Cando Restaurant. Jin Wen Restaurant only has a personal meaning,

whereas Cando Restaurant also creatively hybridizes English and Chinese meanings. The name

of Cando Restaurant encourages inclusivity of both Chinese and English speakers while still

making it personal to its owners.

Another example that shows creative use of the language system in Hong Kong is when

the narrator gives names of some of the dishes in the Cando Restaurant. A translation done by

Ka-man Shirley Poon and Robert Neather is as follows:

> "Shredded Beef Rice (牛肉絲飯) becomes Beef Stroganoff, Mutton Tenderloin
> Casserole (羊腩煲) becomes Mutton Goulash, French Toast (西多) becomes
> Toast A La Francaise. … Wonton (雲吞) is not called Wonton. It's called Chinese
> Ravioli" ("Kamdu" 138-153).

The menu items illustrate more translations than transliterations. Instead, the names of the

food are closely related to food items in western recipes and they give a clearer image to

foreigners through the names. The same method was applied to translate and transliterate the

name of 金都茶餐廳 to Cando Restaurant. Its name is not just a symbol, but also draws attention

to its meaning. Homi K. Bhabha pointed out that the foreignness of language makes people

voiceless (236-237). In the use of language to name Cando Restaurant, it shows the bridge

between the knowledge of Hong Kongese and native English speakers. The examples of

translation and transliteration shown in Cando Restaurant illustrates the language usage in Hong

Kong make it easier for both Chinese and English speakers to understand. The creation of the

names helps with understanding their meanings and acts as the bridge between the knowledge of

both the Chinese and English languages. This creation is induced by Hong Kong's need for its

social structure. The language system used in the menu is similar to the restaurant name in terms

of hybridity and creativity. Doing so breaks down languages barriers, and it also allows

familiarity for English speakers. It encourages a sense of belonging and inclusivity for a larger

range of people, and not just for Chinese speakers.

The bilingual menu and the food served in the Cando Restaurant are emphasized in the

text by the narrator as new creations that are copied from western and Chinese recipes ("Kamdu"

138-153). Shirley Poon Ka-man and Robert Neather translated "首本戲燒味除外，最拿手抄襲

世界各地美食，化貴為廉，改裝成香港口味，加點糖加點油，味道更好。" as:

> "Besides his best dish, roast meat, he is also expert in copying delicious dishes
> from around the world. He turns expensive dishes into cheap ones, repackaging
> them for Hong Kong tastes, adding a bit of sugar, adding a bit of oil, to make
> them taste better" ("Kamdu" 138-153).

The creativity of the names in the bilingual menu and the food served in the Cando

Restaurant are not entirely novel. The recipes are based on Chinese and western cuisine, and then

are developed into original dishes, which results in their own creation. The variety of the food

in the Cando Restaurant seems to give an impression that the restaurant offers a variety of

cuisine from other places, but the fact is that Cando Restaurant only offers the original dishes

that they create. This limitation is shown when the narrator explains how the chef and the long

term customers of the Cando Restaurant "pledge to oppose again the invasion of globalization

and American fast food culture and to break the monopolies of huge consortiums and real estate

developer" (K.C. Chan "Kamdu" 138-153). The narrator feels that the head chef of Cando

Restaurant, Hairy Brown's creativity, can actually only afford to go as far as being the chef of a

Hong Kong-styled cafe (K.C. Chan "Kamdu" 138-153). Therefore, the text shows the creativity

and productivity of a hybrid, but it also shows the limitations in developing from and based on its origins. The new creations which are served the Hong Kong-styled cafes are different compared to the original dishes (K.C. Chan "Kamdu" 138-153). Therefore, this shows the creativity of and productivity of a hybrid; it also shows the limitations in developing from and based on its origins. There are still limitations in what can be added to hybridized dishes. For example, only so much of a western dish can be used in order to still be agreeable to a Hong Kongese taste pallet by using a balance of cuisines from both cultures, and yet still be considered delicious can be a challenge. It is always difficult for everyone to try something new because they are limited to what they are used to. It may not be easy to disregard their familiarity and completely embrace other culture's cuisine. For example, it would be difficult for a Chinese person to enjoy a western dish, because they are used to completely different types of foods. Therefore, hybridization is commonly used in Hong Kong because people do not have to entirely abandon the cuisine they are familiar with. They only have to add the certain aspects of other cultural dishes that they admire.

The new creations have quite a few differences when compared with their origins, "where difference is neither [o]ne nor the [o]ther but something else besides, in-between - find their agency in a form of 'future' where the past is not ordinary, where the present is not simply transitory" (Bhabha 313).

Besides the name of Cando Restaurant and the food provided in it, the location of Cando Restaurant (金都茶餐廳) is described as the following:

> "Kamdu Tea Restaurant [Cando Restaurant], English name Can Do. Front door facing the side door of the Mirador Building; back door beside Xanadu Night Club (recently under interior renovation, business temporarily suspended). On the left is the Victoria hourly-rated Love hotel (former Eton English Tutorial Night

School); round the right corner is an off-course betting branch of the Jockey Club (former Royal Jockey Club). Turn round the bend and there's Chungking Forest; and HSBC is just a few steps away. The traffic extends in all directions. The area is of exuberant vitality and prosperous wealth, keeping up with the trend. To put it grandiosely, it's been on a roll for several decades" (K.C. Chan "Kamdu" 138-153).

This is a kind of district that serves different purposes. Corresponding to Chan's article, which discusses the city management of the Chao-yang district in Beijing" (K.C. Chan *My Generation* 90), Chan shows his appreciation of hybridity for the development of a city. Chan considers mixed districts (混合城區) as a more attractive type of district for creative intellectuals, because mixed districts have their own and special characteristics (*My Generation* 91). He also appreciates that mixed districts are composed of both historical and new buildings. This allows the young creative intellectuals in these areas to afford the lower rent of the older buildings. It minimizes the travelling time between the home and work place, which allows them to devote more time to their careers. (K.C. Chan *My Generation* 92).

The co-existence of old and new buildings, which serves different purposes in mixed districts, provides quality of cultural life and helps to avoid monotonousness. Doing so encourages intellectuals to stay and increase the sense of belonging. Intellectuals will help develop and create the style of their district. Given that Cando Restaurant is located in a mixed district; many kinds of people visit Cando Restaurant. For instance:

"White-haired Mulder was the founder of Hong Kong Fool Around Association', 'Master Chun…[i]s specialized in using quick-wit to sell ideas, engaging in movie promotion, and plotting', 'Tattooed Hairy Brown is actually called Harry Brown. In fact he's the god of food in Kamdu', 'Doctor Glee Man-ter, who operates a pediatric clinic round the street corner', 'Leung Kam-chung, possessing a Finance Diploma from Macau University. He was once a stockbroker at New China-Hong Kong Securities', 'Beauty Ruby, a road block for direct sales who's good at pulling in the punters. She's specialized in credit cards, mobile phones and long-

distance divert calls', and 'Big Wah, sole provider of valet parking services in Victoria (and former Xanadu), a member of Yau Tsim Mong People's Armed Force" (K.C. Chan "Kamdu" 138-153).

The coexistence of different buildings at the location in which Cando Restaurant is located, provides opportunities for various people to encounter each other in the Cando Restaurant. Cando also benefits from these mixed districts as well. The buildings provide a lower operation capital, therefore it requires less money to run a business. Its location is convenient as it is closer to banks and schools, which not only makes it easy to handle financial affairs but also encourages a higher yield of customers.

The restaurant is located in a mixed district, so service is charged in a relatively lower rate. Unlike many fine restaurants which only cater to those who can afford their services, Cando offers cheaper alternatives to attract all sorts of customers from different social and economic backgrounds. For example, during Gweilo's unemployment in Hong Kong's poor economic condition, he chooses to go to Cando because he can afford to go there. Even after he was financially stable, Gweilo continued to visit Cando due to its good food and enjoyable interactions with the staffs and other customers there. Cando allows a multitude of diverse social and economic backgrounds, as shown with the minor characters who often visit the restaurant. This diversity implies that some characters may share similar economic reasons and sentiments that Gweilo has for coming to Cando. Thus, when Cando is in danger of shutting down, it was not difficult to come up with group with diverse skills and experience to save the restaurant.

For the people mentioned in the aforementioned, all of them come from different backgrounds and have no experience of operating a Hong Kong-styled cafe, with the exception of Hairy Brown. They still create their own methods of operating a Hong Kong-styled cafe as:

"for the marketing line, Kamdu Tea Restaurant [Cando Restaurant] has a firm stance. We are absolutely not going for high-class. We are determined to promote the culture of a Hong Kong style tea restaurant [Hong Kong-styled cafe]. We pledge to stand by our people, opposing the invasion of globalization and American fast food culture, breaking the monopolies of huge consortiums and real estate developers" (K.C. Chan "Kamdu" 138-153).

The group exemplifies a hybridity of abilities. Each are different, but they are all useful in keeping Cando restaurant from shutting down. Their teamwork shows that hybridity leads to productivity.

Hybridity is presented as an inventive and productive concept in the story of *Cando Restaurant*. Hong Kong-styled cafes are a product of Chinese and western cultures, and Hong Kong's local social background. Hybridization is a good way for people to explore new options and add new ideas from other cultures without abandoning the original culture that they may belong to. At the same time, what is produced from hybridizing from other cultures also belongs to them.

Conclusion of Chapter 3

The influence of colonization and globalization on Hong Kong society cannot be underestimated. With this in mind, the hybridity of cultural identity, for the post-colonialists, does not simply deconstruct binary oppositions. Rather, it contains notions of a pluralistic cultural identity that embraces native and colonial cultures. It is presented as inclusive, dynamic and creative in the *Hong Kong Trilogy*. Its characteristics include inclusivity, dynamism and creativity which are discussed in *Repulse Bay, Nothing Happened* and *Cando Restaurant* respectively. In reality, each characteristic merges with the others, rather than appearing alone. However, in Koon-Chung Chan's literature, these characteristics are deliberately arranged to manifest independently in each story.

In *Repulse Bay*, the protagonist - Sung - is a person with a hybrid cultural identity and mentality. He represents a minority who does not share the same values and stereotypes adopted by the majority of society. As a result, Hong Kong people who are represented by Sung have been regarded as 'the other' due to their different mindsets and values. When 'the other' is excluded from the society or the other excludes society, tragedy results. In *Repulse Bay*, Chan points out that hybridity is originally associated with the encounter of multiple cultures. A multicultural society, where only the social stereotypes and the values of the general public are accepted, and all other minorities are excluded with no tolerance, is ironic. Chan gives this ironic portrayal of Hong Kong in *Repulse Bay*. However, Hong Kong is an ex-colony and international cosmopolitan, and the people in Hong Kong have values that have become more diverse as a result of its history and social make-up. Therefore, inclusivity provides a way for people to cope with the hybridity of different cultures in this region.

In *Nothing Happened*, dynamism is fully illustrated. In the story, the protagonist - Cheung - is very dynamic and shows a positive orientation towards change. Due to his willingness to change, he meets a lot of new individuals who shape his worldview. For example, the bosses he works for. Being exposed to different working cultures such as Tartu's flexibility, SID's insistency, and President Ma's procrastination exposes Cheung to new experiences. Each of his bosses shapes him and exposes him to new values and beliefs. As a result, these values reinforce his idea that having a dynamic life is beneficial for him. His dynamism allows more chances for him to be exposed to ideologies. Thus, there is a higher chance of hybridity of new and old values or ideas for Cheng. However, Cheung is not special in regards to dynamism. Hong Kongese also have a chance to be influenced by their native culture along with other

foreign cultures and ideologies. *Nothing Happened* implies that dynamism will always exist for everyone.

Though Cheung claims that he does not want to be tied down by relationships because he wants to be carefree, it is ironic that he remembers each one with clarity. He cares about the people that are in his life. For example, he claims that he will never keep in contact with his sister and yet he gives his contact information to her. He leaves the woman he loves so he will not be tied down, but he cannot forget her and can still recall her in great detail. He is also willing to leave his fortune to his children, even though he has never met them.

In *Cando Restaurant*, the protagonist - Gweilo - is a person with biracial identity and directly represents hybridity. In addition, Hong Kong-styled cafes are a product of Chinese and western cultures, under the influence of Hong Kong's local social background. The importance of creativity is shown by different traits in the story. For example, at the end of the story, the group of long-term customers, which includes Gweilo, show their creativity in their plan to save a restaurant from the economic crisis. Chan wrote *Cando Restaurant* while Hong Kong faced an economic downturn in the background. Creativity and productivity are expected to lead Hong Kong to escape from the crisis. On the other hand, the unification of long-term customers with different backgrounds implies hybridity as a way of breaking down the barriers between the cultures, and a way to increase a sense of belonging. Hence, creativity and innovation of hybridity can help the people when they have an identity crisis, such as thinking in a new way of how identity is constructed and using a different perspective to recognize themselves.

Chapter 4-

Otherness and the physical distance between the people and the land in *Hong Kong Trilogy*

Introduction

In the previous chapter, the specific characteristics of hybridity were shown in all three stories, which are *Repulse Bay*, *Nothing Happened* and *Cando Restaurant* in *Hong Kong Trilogy*. This chapter will also explore the disparity in what the protagonists believe and build as their beliefs – "otherness" in cultural identity and mental distance to the geography of their homeland – and their behaviour, which really reflects that the bonds to Hong Kong is stronger than they want to admit. The protagonists' "otherness" stems from their feelings of mental otherness as stems from hybridity in culture and identity. However their actions are sometimes still based on geographical and familial bonds.

Koon-chung Chan has created three protagonists who disavow and become estranged from their families and society. In the stories, they act in ways which do not follow the dominant discourses of the society and present their cultural differences from their families and society. For the relationship between people and the land, Bhabha discusses the concept of nation, and mentions Freud's concept of the narcissism of minor differences, which is "reinterpreted for our purposes - provides a way to understanding how easily the boundary that secures the cohesive limits of the Western nation may imperceptibly turn into a contentious internal liminality providing a place from which to speak both of, and as, the minority, the exilic, the marginal and the emergent" (Bhabha 213-214). Let us assume that nation is a place. Hong Kong acts as a place, and Hong Kong in the stories provides the opportunities for the protagonists who represent different hybrid cultural identities. Meanwhile, it is interesting that the setting - Hong Kong - is physically distant from those three protagonists in the stories.

Therefore, in this chapter, the hybrid cultural identity of those three protagonists will be discussed one by one. The protagonists' hybrid cultural identities oppose the dominant cultural identities of Hong Kong society in different decades. Bhabha states that "[h]ybridity reverses the formal process of disavowal so that the violent dislocation of the act of colonialization becomes the conditionality of colonial discourse. The presence of colonialist authority is no longer immediately visible" (163). The minority reacts to the authorities by building up their own hybrid cultural identity and speaking their own views and beliefs. The authorities in the stories are represented by the protagonists' families and their communities. Therefore, the effects of the families of the three protagonists' hybrid cultural identity will be examined and discussed. This chapter also examines the protagonists' struggles with their physical distance with the place - Hong Kong which they called home - and the relationship between the people with different hybrid cultural identities and the land of Hong Kong.

A Nonconformist in *Repulse Bay* (Qian Shui Wan)

In *Repulse Bay*, the protagonist, Ka-chung Sung, is raised by a wealthy family who owns factories and restaurants in Hong Kong. Sung himself is an international student who is studying in Boston in the 1970s. In the story, Sung describes that he grew up in a family which succeeds in everything and he has two successful elder brothers and three equally successful elder sisters. He reveals his decision to not follow his siblings' path even though he grew up in a family in which every member is successful in every area in their lives. Furthermore, Sung behaves in a way that contrasts to what his successful family members represent, as his description points out that:

> "He can only prove he is different. His difference from the other family members
> is shown in four ways which are: he is less competent than the other members of
> the family, he mind is not as keen as those of the other members of the family, his

attitude is not as pragmatic as the other members of the family, and his motivation
is low. Based on his differences, the other family members began to think he was
weird, and covered up these feelings by calling him an intellectual" (K.C. Chan
Trilogy 15-16).

In the meantime, Sung disagrees with such behaviour of the other family members, which

equates a person's value with academic qualifications, but has no motivation to work in a

practical way as an intellectual. He also brings up the question of whether being an intellectual is

an occupation. Sung's family measures their accomplishments in their practical work, the jobs

and the careers only. However, for Sung, he reveals that, "I just want to be a normal person who

is stupid, is incompetent, is mediocre, has no forethought, and enjoys the happiness of the

present. I'm in no hurry and no rush to go from point A to point B, and I stall in order to enjoy the

scenery of the road. I just hope nobody will stop me from lying down on the beach and not doing

anything" (K.C. Chan *Trilogy* 15-16). Sung's self-description shows he is a nonconformist who

believes in a counterculture and values distinct from those of his family:

> "I know that if I behave in a more vibrant way, my family will force me to be a
> garment factory manager in Kwun Tong, or to be a director of the restaurant in
> Mong Kok. Do you understand that I then will be involved in their set of logic,
> and unable to extricate from them? Do you understand that I only have two logic
> choices? It is either achievement oriented or happiness oriented, either following
> the rules of commodity or following the rules of humanity, either working for the
> future or living for the present, I want all of the latter ones" (K.C. Chan *Trilogy*
> 25).

His family demonstrates an example of the orientation towards practical measures, by

which accomplishment is measured in limited areas. This pushes Sung to another extreme. He

shows that he chooses to establish accomplishment in an opposite way. Sung's

cultural difference can be represented in his sense of accomplishments. He enjoys "the happiness

of the present", "the scenery of the road" and "lying down on the beach, and not do anything"

(K.C. Chan *Trilogy* 15-16). His sense of accomplishment does not relate to practical work or

career achievements, but rather to the happiness and pleasures of life. He reacts to

the influence of his family in a countercultural way, which means he denies what his family

values as accomplishment.

Society's dominant views and stereotypes also negatively construct Sung's cultural hybrid

identity as well. Sung mentions that:

> "I was willing to go meet the stereotypes of society: I am willing to be the 'black
> sheep', the deadwood of a lush tree. I am willing to play the role of prodigal son
> and second-generation ancestor[9] which are the bad but innocuous social
> character" (K.C. Chan *Trilogy* 15-16).

A person, who is not working or is not successful in his or her career, is considered as a

loser, a "black sheep", and a "deadwood". Sung is seen as the one who is abnormal compared to his

family and is named as an "intellectual" - meaning he is not successful in practical work or a

career. Their behaviour towards Sung illustrates that society's – or Hong Kong's- sense of

accomplishment is built on the stereotypes of materialism, fame, money, and reputation, all of

which stem from having a successful career. Tai-lok Lui states his opinion about the influence of

the economic development and the social states about the local awareness and identity in Hong

Kong. According to Lui, since the mid-1970s Hong Kong became a place where everyone has the

opportunity to be successful. Such an ideology is the subjective understanding of many Hong Kong

people ("Hong Kong's Story" 212). Lui also describes that the general public turned from a

pessimistic mood to an optimistic one, and started to believe that living in Hong Kong is an

enjoyable life experience. He especially admits that "[he] wants to emphasize economic

development and the flow of social experience that constitutes an impact on the 'local awareness'

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[9] Second-generation ancestor is seen as negative in traditional Chinese perspective. Due to
second-generation ancestor is always used to describe the second –generation of a rich family get
plentiful financial support from the family but have no contribution to the family and the society.

and identity" (T.L. Lui "Hong Kong's Story" 212). It is shown that the communal understanding of

accomplishment is a career, social status or economic power related to the society of Hong Kong.

What if a person like Sung, as described in *Repulse Bay*, has accomplished his happiness or sense of

success from other areas or via other ways? From the point of view of Sung, he feels it is difficult to

find recognition from his family and the society. Bhabha quotes from Frantz Fanon as the

following:

> "I demand that notice be taken of my negating activity insofar as I pursue
> something other than life; insofar as I do battle for the creation of a human world -
> that is a world reciprocal recognition. I should constantly remind myself that the
> real leap consists in introducing invention into existence" (12).

This discussion corresponds to the desire and the need of Sung. Sung feels that he is

someone else and takes some "'negating [activities]'" and "[pursues] something other" when

compared with the behaviour and ideology shown by his family. These are described by Fanon as

"battling for the creation of a human world". Sung's orientation towards the ideology and logic

of his family and his determination of refusing to accept those behaviours and ideologies are

shown as:

> "I understand through, the set of logic of my family assumes that the sacrifices of
> humanity are worthy. I cannot believe the same thing as the other of my family.
> They went to the church once a week, read the bible a few times, and donate some
> money, in order to get a good conscience in return. Their approach does not meet
> my definition of seeking redemption. Therefore, when their set of logic rides
> roughshod in the society, I - Ka-chung Sung - do not go to work. It is because I do
> not want a split personality" (K.C. Chan *Trilogy* 25).

Bhabha states that "[o]nce more it is the desire for recognition, 'for somewhere else and

for something else' that takes the experience of history beyond the instrumental hypothesis. Once

again, it is the space of intervention emerging in the cultural interstices that introduces creative

invention into existence. And one last time, there is a return to the performance of identity as

iteration, the re-creation of the self in the world of travel, the resettlement of the borderline community of migration" (12). The desire of recognition can be predicated when Sung is with his family or in Hong Kong. As he discovers his differences, he finds he is someone 'else' from his family and society. In the meantime, there is the crisis of recognition or identification when mentions that "[he] noticed that [he] cannot follow the change and the trend of [his] generation" (K.C. Chan *Trilogy* 24).

Later, in the story, it is revealed by his friend that Sung dies in an accident in Boston. All the experiences that happened in Repulse Bay after he comes back to Hong Kong, and everything that he portrays in the story, are parts of his imagination. According to Bhabha, "[o]nly then does it become possible to understand the productive ambivalence of the object of colonial discourse - that 'otherness' which is at once an object of desire and derision, an articulation of difference contained with the fantasy of origin and identity" (96). Sung's fantasy beach experience is revealed by another narrator, Sung's friend, that Sung had only written it all sown in a letter. Sung's relationship with Hong Kong is a place to which he would like to return but fears to do so. He wants to enjoy his time on the beach as he describes, but this does not actually happen. It can be inferred that because he has already died so he cannot act out his plan. It is ironic for those who have deep desire about the relationship with the land that is Hong Kong, and would like to return there, but at the same time, they understand that these desires or imaginations will never happen. The conflict between reality and their desire makes them fear returning to the land and as a result, forces them to never come back, which is represented by Sung's death in the story.

A Hong Kongese who worked globally in *Nothing Happened* (Sheme dou Meiyou Fasheng)

Hong Kong is a cosmopolitan city which attracts lots of foreigners to come for work. Ironically, Hong Kong residents themselves go abroad to find opportunities. The protagonist, Cheung Tak Chi, in *Nothing Happened* starts his career as a telecommunications worker on a cruise. After that, he works with different bosses who come from different places. For example, Thailand, Canada, and Taiwan, and are appointed to carry out projects in different continents, including Asia, North America and Africa. Even though some of his bosses come from Hong Kong, he is still assigned to work around the world. His cultural difference spurs him to consider this type of nomadic life.

He expresses that he feels comfortable with an unstable life. From the text, it shows that after he signs the contract for selling the property to his half-sister, he feels easy and glad to be a person who has no relationships to take care of. Moreover, when he travels to Shanghai and deliberately goes to the place where his mother lived with him during his childhood, he tries hard to feel sentimental and fails to feels any trace of nostalgia. Explicitly, he admits that "Roots, they are meaningless for me, I cannot pretend to care (根，對我真的是一點沒意義的，裝不來)" (K.C. Chan *Trilogy* 160-161). Roots and the place he has lived since he was born mean nothing to him, then how does he feel about the person, his mother, who gave birth to him and lived with him during the first few years of his childhood?

Cheung has little memory about his mother, who lived with Cheung in his early childhood. Cheung describes the detachment from his place of birth, Shanghai. From his description:

> "I was born in 1954, and lived in Shanghai, Ningbo. I just remember my mother
> and I stayed together in a very dark room. This is the only impression of Shanghai

for me. The real memories of my childhood began when I was four years old. One day, there are a lot of people in a bright place and my mother went to take the train with me. I still remember the moment that the train started to move, like there is a heavy storm. I felt excited after the panic immediately. Experience of the moving train is my earliest happy memories, and I fell in love with leaving home. In the train, my mother did not smile […]. The next morning, my mother put snacks into my small backpack, showed me a picture of, and told me to recognize the man in the picture. He was my father. There are names of my father and mine, and the Hong Kong address of my father on the back of the picture. My mother repeatedly told me to call him 'dad' loudly when I meet him. Then somehow, my mother had kept crying and hugging me. Later she entrusted me to a fat woman with two little girls […]. The train pulled away, my mother stayed on the platform, has been crying and waving her hands. I looked at her and held candies she gave me, but did not wave to her" (K.C. Chan *Trilogy* 43).

Cheung's description shows the memory of Shanghai for him is scant and blurry. The emotional attachment between him and the place is not deep. The description is also about the last memory he has of his mother and him together. His feelings might be deep and unforgettable, but the relationship between his mother and him are not. From the text, when the others asked him about his mother, he states that:

"I heard that she (his mother) had contracted malaria, her stomach growing bigger and bigger, and died. However, I'm ashamed to say, my impression of mother was too shallow. After moving to Hong Kong, nobody mentioned her to me, and I almost forget about her. Knowing the news that she was dead, I had no feeling and did not ask for the details. Even now I haven't a single picture of her" (K.C. Chan *Trilogy* 46).

Aside from the protagonist's weak relationship with his mother, the relationship between his father and other family members living in Hong Kong is not strong either. After he meets his father and moves to Hong Kong, Cheung states his estimation about the reason why he did not live in the same place as his father and the other family members, his stepmother and the half-sister, is that his stepmother did not desire this. Years later, Cheung moves back to his father's home and lives with his stepmother and his half-sister. However, he has been a person who has always worked outside of Hong Kong. He seldom stays in that place. Furthermore, even when he

stays in that place, he has meal oneself and does not eat with his stepmother and the half-sister as

the life as he did not move back to that place. For Cheung, he is the 'stranger' of his father's

home. The situation of exile is described by Homi Bhabha as "[h]ow can one avoid sinking into

the mire of common sense, if not by becoming a stranger to one's own country, language, sex

and identity? - without realizing how fully the shadow of the nation falls on the condition of

exile - which may partly explain her own later labile identifications with the images

of other nation" (202). Cheung is an exile who is estranged from his father's home and his

father's family, his stepmother and his half-sister.

The relationship between the protagonist and his stepmother is that of strangers, or even

worse. Cheung estimates that his stepmother has affected the decision of where he lives and

whether he stays with his father. The protagonist has been exiled from the place where his father

and those so called 'family members' live. This culminates a sense of otherness for the

protagonist between him and his family.

The relationship between the protagonist and the father is portrayed as one where the

father is someone to whom Cheung is related by blood, but who serves mainly as Cheung's

financial support:

> "I never suffer from starvation. I did not do any menial work. And nobody even
> scolded me nor hit me. Later, after my half-sister had grown up a bit, and my
> mother had died, my stepmother felt more relief. Moreover, the (economical)
> situation of my family became better and better. Father would take us out to
> eat every Sunday" (K.C. Chan *Trilogy* 45).
> "Fortunately, when I first met my father, I called him 'dad' in a loud voice. He had
> a special feeling towards me. He would give me a lot of pocket money privately.
> Although there was not much warmth in our family, I often had much pocket
> money" (K.C. Chan *Trilogy* 46).

However, Cheung's source of money later takes a turn for the worse:

"My father suffered a major loss in the stock market. He said all the money was tied. I knew that hopeless for my plan to go to the United States to study and I did not have the ability to fulfill the criteria of the local universities (in Hong Kong). I went to the polytechnic school in Hung Hom (a place in Hong Kong) to learn about telecommunications" (K.C. Chan *Trilogy* 70).

Parents should certainly provide the necessities of daily life to their offspring. This is natural and true for any human being and most of the animals on the earth. However, parents are also expected to provide love and care to their offspring. Unfortunately, in the case of Cheung, his father has shifted the responsibility of taking care of Cheung to his friend, named Uncle Tu (屠家伯伯). Not only does the father avoid parental responsibility, but he also somehow escapes responsibility altogether. The text describes that after Uncle Tu passes away due to a stroke, Cheung's father and his father's family never asks Cheung to move into their home and live with them. Cheung lives alone until he finishes high school (K.C. Chan *Trilogy* 47).

Through not living together, there is less common experience between Cheung and his family to develop because they do not live together. The protagonist is marginalized by his father's family. Bhabha mentions:

"[A] process by which forms racial/ cultural/ historical otherness have been marginalized in theoretical text committed to the articulation of 'difference', or ' contraction', […]differential and systemic construction of social and cultural signs, these critical strategies unsettle the idealist quest for meaning that are, most often, internationalist and nationalist[…]. What does need to be questioned, however, is the mode of representation of otherness" (97).

For the case of Cheung, he is marginalized from his family which involves his father, stepmother and half-sister. The sense of otherness from his own family slowly develops throughout the years because Cheung does not get along with them, and he does not feel like a member of his family. Cheung's father plays an important role of the process of making Cheung feel the sense of otherness. The father's avoidance from the responsibility of taking care of

Cheung limits the chances Cheung has to get along with the other family members, and to

experience being a member of the family himself.

Lastly, the relationship between the protagonist and his half-sister is relatively more

complex than his stepmother and even his father:

> "Po-yi and I did not grow up close, she is not important in my life. Also, my
> influence on her may be only one possibility: early while I went sailing, like
> others, I like to buy a postcard occasionally. I did not know to whom I could send
> the postcard, but suddenly I remembered Po-yi who was still a junior high school
> student. I sent it to her" (K.C. Chan *Trilogy* 31).

This is evidence shows that the main communication between Cheung and his half-sister

is not face to face, but they communicate in the other ways. For example, by writing postcards,

or on the telephone. Cheung creates an illusion of his relationship with his half-sister. This

illusion is that he and Po-yi are only linked by economics and money, and in particular, via the

flat they inherited from his father:

> "Po-yi was out of town again. And she put a contract of property conversion in
> the middle of the bed in my room. She wrote that as soon as I sign it, the house
> would be transferred to her. After father's death, based on my inheritance's
> posture, I usurped the master room. Po-yi and her mother lived cramped in the
> den (尾房weifang), and she had never said anything. The house is the place
> where she grew up; I was relieved to sell it to her" (K.C. Chan *Trilogy* 74).
> "I went home, signed the contract, left my bank account details, and asked Po-yi
> to wire money into my account. After the rush to go to the appointed lawyer in
> order to sign some documents, I cannot tell how relaxed I felt […].I will be a
> person who has nothing to care about" (K.C. Chan *Trilogy* 76).

Despite Cheung's explicit statements, he is not a person who does not care about his half-

sister. From the behaviour of writing his first postcard, it shows that his half-sister is a person

who Cheung would think about and for whom he would leave contact information, when he is

outside of Hong Kong. From the text, there are two people who are meaningful to Cheung in

Hong Kong besides his half-sister. One is the neighbourhood brother who saves Cheung's life

from a serious fever, and the other is the leader of a teenager team who leads Cheung to the profession of telecommunications. Cheung does not send postcards to either of these people. Instead of choosing them, Cheung sends postcards to his half-sister and this behaviour is a routine for his life outside Hong Kong. In this view, there is a link between him and his half-sister. Their link is not because they lives together and share any common experience, but because they are bound by blood ties. A foreshadowing at the end of the story reflects to this. Just before Cheung dies, he remembers the child he had with a woman, and decides he wants to give his inheritance to his child, even though he has not met the kid once.

On examining the relationship between Cheung and his family members, one can conclude that the relationships between them are mainly defined by blood. They are distant with one another. Before Uncle Tu passes away, Cheung lives together with him after his move to Hong Kong from Shanghai. That means that Uncle Tu is the person with whom Cheung lives after he leaves his mother. After Uncle Tu passes away, Cheung finds himself alone in the place where he used to live with Uncle Tu. His family therefore has no idea that he is sick during a school holiday. Cheung is only discovered by a neighbourhood brother who used to play with Cheung, and who is arriving home from the school's dormitory. The neighbourhood brother is a medical school student and saves Cheung's life. Cheung describes it as his first experience with death. The detail he recalls his memory with proving how unforgettable and important this experience is to him.

From the description, Uncle Tu and the neighbourhood brother are the ones who share any special connection with Cheung. On the contrary, Cheung's family members are absent during his unforgettable experience. For example, his father and stepmother visit Cheung after dinner when they heard he was sick. The reactions of Cheung's father and stepmother to news of

Cheung's illness are noticed unhurried. They only become aware of the situation after Cheung feels better. Their response after visiting the sick Cheung is to tell himthat they will take him to the doctor if he gets worse, rather than take him to the doctor or hospital immediately after he suffers a severe pain of his body. This lack of a sense of immediacy again expresses that how the parents treat the issue, and shows how important they think it is.

Selling the flat to his half-sister means he can free himself from everyone he knows in Hong Kong. This may be what Cheung states and what he thinks he believes, but it is not how he actually acts. Cheung leaves contact information for Po-yi while he is abroad, and wants to leave an inheritance for his child, even though he has not met the kid once. All these actions of Cheung show a different opinion to his familial relationship, from what he said.

However, , compared the amount of time spent together and the quality of experience that Cheung has with his family members with that Cheung has with Uncle Tu and the neighborhood brother, there are more important experiences Cheung has with Uncle Tu and the neighborhood brother. This increases the intimacy between Cheung and Uncle Tu and the neighbourhood. These experiences of his growing up make his sense of home and family more complicated. Cheung is a person with a nominal home, and a de facto home (有名無實的家，和有實無名的家). His family members, who do not live with him and have fewer linkages with him, make up his nominal home, while some other people who live with him, take care of him and even accompany him while he overcomes hard times, make up his de facto home. This leads him to have a loosened idea of family. Therefore in *Nothing Happened*, he has a loose idea of family and an idea of an ideal home everywhere (四海為家), as he describes:

> "Roots, they are meaningless for me, I cannot pretend to be" (K.C. Chan *Trilogy* 160-161).

This contradiction not only transforms Cheung into an 'otherness' in the family

consisting of his father, stepmother, and half-sister, but also creates weak linkages

between Uncle Tu and Cheung, and between the neighbourhood brother and Cheung, because of

the lineage issue. This makes Cheung unable to find his place in both scenarios, and forces

Cheung to move in between these spaces and creates a new belief in him. Bhabha states that

'minority, negotiation, historical transformation, resourced by the power of tradition thro'

contradictoriness, estranges any immediate access to an ordinary identity, confound definitions

of tradition and modernity, customary boundaries between A and B" (3). For Cheung, he might

show he belongs nowhere, but actually he feels links with both sides for different reasons. He

lives with his nominal and de facto family in different modes. The cultures of their social process

or communication are formed in different ways. This creates Cheung's "doubleness" of his

identity in different homes and families. As Bhabha states:

> "If, in our travelling theory, we are alive to the metaphoricity of the peoples of
> imagined communities - migrant or metropolitan - then we shall find the space of
> the modern nation - people is never simply horizontal. Their metaphoric
> movement requires a kind of "doubleness" in writing; a temporality of
> representation that moves between cultural formation and social processes with a
> centred causal logic" (202).

When Cheung goes back to Shanghai, he seems to discover that root is meaningless for

him. In terms of Hong Kong, a place he has grown up at, he thinks he has nothing to care about

in Hong Kong after selling the flat to his half-sister. What is the identity of Hong Kong to

Cheung? Anthony Cheung summarizes that "the conflict of the different identities owned by the

Hong Kong people can be focused on how the Hong Kong people find and express about

connection among their own habits, the mainland China and given international status from

outside" ("Identity of Hong Kong" 17-19). Anthony Cheung also quotes another scholar,

Hughes, to describe the birth and the colonial status of Hong Kong as a "borrowed place,

borrowed time" ("Identity of Hong Kong" 2) and illustrates that the Hong Kong Chinese (香港

的華人) are defined as a category of "non-Chinese"(非中)and "non-British"(非英) under the

colonial constitutional system ("Identity of Hong Kong" 3-6). Anthony Cheung also describes

how the case of Hong Kong is similar to other de-colonized places, which means Hong Kong is

not immune from going through the transition phase of changing the public consciousness

about nation and ethnicity. Doubleness creates an identity, asides from Chinese and British,

which is non-Chinese and non-British. The protagonist, Cheung, cannot recognize himself as a

true family member to his half-sister. Meanwhile, he cannot recognize his relationship with

Uncle Tu and the neighbourhood brother as family. Common experience may be important;

however, heritage is important as well. This point is highlighted in the story by the relationship

between Cheung and his half-sister, and Cheung's relationship with his child, who he never

meets.

Regarding to the relationship between Hong Kong and Cheung, Cheung describes

himself as rootless. However, no matter where he lives, his relationship with Hong Kong never

breaks. It is especially present when Cheung is dying even at his weakest condition, he still

wants to go back to Hong Kong. The meaning of Root of Cheung is not like Cheung's thinking,

which is not that unimportant to him. Cheung's thoughts and opinions sometimes go against

what the meaning of 'roots' actually mean to him. Unlike what he stated before, roots are

important to him. Bhabha mentions that there is a kind of people as "scattered people" and states

that "[i]n the midst go these lonely gatherings of the scattered people, their myths and fantasies

and experiences, there emerges a history fact of singular importance" (200).

Cheung has worked and lived in many places of the world, other than Hong Kong. However, the milestones of his life are examined; the events occurring in Hong Kong affect his life. Furthermore, the economic recession in 1970s foiled Cheung's plan of studying abroad. His career plan of continuously following Tartu to explore the business world also fails due to the events of June 4th, 1989 in China. The difference between Tartu's concern and Cheung's ignorance about the social movement affects the cooperation between them and forces Cheung to change his career plans. In this respect, Cheung seems to be one of the scattered people of Hong Kong who, despite having lived in many places in the world, are still affected by Hong Kong's major issues. Many Hong Kong citizens emigrate from Hong Kong to many places of the world. One of the scholars, Ho-fung Hung, assesses the attitude of people with rural ethnicities and emigrated from the rural villages of Hong Kong to other countries about the cultural identity of Hong Kong people and themselves. Hung states that:

> "Hong Kong culture and identity were not made out of an empty cultural space. Instead, they emerged out a complexity of pre-existing ethnic cultures and identity and corresponding social networks. The Chinese immigrants constituting the urban Hong Kong have never been culture less agents waiting to receive the Hong Kong culture, nor do they share a homogeneous Chinese-ness to be replaced by a "Hongkong-ness". The complexity of ethnic identities among the urban immigrants is well described by Barker: "Like those before them who faced alien environments in the countries of South-east Asia and elsewhere, the Chinese who came to Hong Kong looked for ways of organizing themselves…worked on were those of shared kinship and shared district of origin […] creation go mock kinship…less powerful, form of mock kinship was the fellow Clansmen's Association (zongqinhui) […]. District of Origin Association (tongxianghui) […]" (3).

According to Hung, Hong Kong identity emerges from a close relationship with the Chinese immigrants, and some urban Chinese immigrants have their own name for their identity rather than identifying themselves as "Hong Kongese" in the first place. This behaviour is partly shown by the protagonist. He defines Shanghai, where he was born, as his roots. However, he

does not feel the same about Hong Kong, a place he grew up in. Moreover, the protagonist then states in the text that he does not have any ambition of establishing a family. He realizes that he expects his life will end with nothing special happening and that he will not need to handle anything in particular the day he wakes up at his place in Taipei. His realization emphasizes his rootlessness. However, he has a short sexual relationship with a woman, from which a child is born. Just before he dies, he remembers his son and his valuables that are placed in his safety box in Hong Kong. He wishes to go back to Hong Kong to deal with these issues before he dies. He becomes depressed when he cannot go back to Hong Kong. The ending shows the conflict Cheung's thinking. Though he assumes that he is rootless and has no real link with Hong Kong, but the truth and the reality is that the place he wishes the most to go before he dies is still Hong Kong.

A Multiracial person in *Cando Restaurant* (Jin Du Chacanting)

The protagonist of *Cando Restaurant* - Gweilo - shows his hybridity in his physical appearance, family background, daily habits, and experience. He looks more like his mother but his eyes, which are his defining characteristic, show that he is 'mixed'. His nickname "gweilo" in the text means 'foreigner'. It is a colloquialism that the main Cantonese-speaking population uses for foreigners. The use of "gweilo" by the protagonist presents his knowledge about the community of Hong Kong. At the same time, the usage of "gweilo" represents the sense of the community in Hong Kong which recognizes the protagonist is a foreigner and an "other".

Gweilo the protagonist is racially different from the main population of Hong Kong. It is understandable that Gweilo would be recognized as different from, as an "other" by the other peoples who are the general public or the main population of the people in Hong Kong. Under the notion of race and the modern Western notions of nation, the people living in the world are

classified into different groups; for example, race, ethnicity, and nationality. In the case of the

protagonist of *Cando Restaurant*, Gweilo will be easily identified or classified by

his appearance. His appearance is more similar to that of his mother with the exception of his

eyes, so that his biological mixedness is obvious. His living habits, however, reflect more those

of his father:

> "I used to go to the Bowling Green Club in Cox's Road every night after work,
> have Indian curry chicken nee every meal, then spend the whole long night sitting
> in the bar with a few old British buddies held up in Hong Kong drinking spirits to
> kill boredom. My dad was a member of "Gweilo's Rod" Club, and hadn't applied
> for termination of membership. I used my dad's name to sign the bill, and every
> month I just paid 500 dollars basic membership fee. This saved me a packet on
> the enrollment fee. A real best buy" (K.C. Chan "Kamdu" 138-153).

From Gweilo's description, it shows that he is not only racially different, but also

culturally different from the main population of Hong Kong. He enjoys the life style as the

middle-class foreigners in Hong Kong.

Based on the family background of the protagonist, he has the right to choose to leave

Hong Kong for England by means of following his stepfather, or to inherit the English nationality

of his father. However, he states that "I volunteer to be an English detainee of post '97 Hong

Kong'," and "I refuse to recognize my new old man" (K.C. Chan "Kamdu" 138-153). He does

not follow his mother and stepfather who emigrate from Hong Kong to England, showing that he

feels more connected to his original Hong Kongese identity but not in a new one. His sense of

identity may be affected by his father, whose appreciation for the "Great British", as Gweilo

describes:

> "My dad was a civil servant all his life, working under the Works Bureau. He
> talked about shit ditches and sewage drains all day, like shit ditches and sewage
> drains were some big deal, like they were bestowed on Hong Kong by the Great
> British, for heaven's sake. I'd like to given him a damn good punch.' However, the
> result of long term leaving Britain make the situation became as '[m]y dad went

back to England once in '84. From then on he didn't mention about going back. A few months later he retired, gone without saying goodbye - and he definitely didn't go back to his hometown (K.C. Chan "Kamdu" 138-153).

Though Gweilo's father values Great Britain very highly, he chooses not to go back there to retire. His father's decision provides kind of positive support for Gweilo's choice to become an "English detainee of post '97 Hong Kong" (K.C. Chan "Kamdu" 138-153). Both his parents leave the place of their nationalities. Their decisions affect the protagonist by giving him a sense that nationality and originality do not determine the consideration of picking a living place. Moreover, the immigration and emigrations of his parents can have effects on his recognition and desire for identity, giving him the opportunity to have a new direction and perspective on identifying his sense of belonging.

According to Bhabha "[c]ultural identification is (then) poised on the brink of what Kristeva calls the ' loss of identity ' or Fanon describes as a profound cultural 'undecidability' (220-221)". The complexity of race, nationality, and the sense of originality makes the protagonist feel a loss of identity and have "undecidability" in terms of cultural identification. The more complex the identification, the more the importance of any single factor fades. Due to his mixedness and impurity, Gweilo does not only remain in Hong Kong because of his race and nationality, but because he fells a strong connection due to his experiences and moments of his life he has gone through there Ma, Fung, and Lam state clearly that "construction of cultural identity in Hong Kong has become diverse and complex. Moreover, the emotional reactions are the important elements on the construction of cultural identity" (56). Gweilo has grown up in Hong Kong. He clearly states that "[r]ecently I've changed from middle-class to no class. Poverty stifles ambition. I could only tell the club that I have to leave the city so has to suspend the membership" (K.C. Chan "Kamdu" 138-153). Gweilo is

unemployed and needs to tell a lie to the club that he has to leave the city so as to have his

membership suspended. Later on, he goes to Cando Restaurant instead of the club

everyday. After he decides to stay in Hong Kong, Gweilo encounters the economic crisis in the

late 1990s, unemployment, and in his daily life he closely interacts with the people in the

community described in the story as those patronizing a Hong Kong-styled cafe -

Chachanting. As Gweilo's personal experience with this community grows, and he interacts with

other Cando Restaurant patrons experiencing the same events and issues of the 1990s, Gweilo's

cultural identity is shaped by the neighbors and fellow restaurant patrons. Moreover, as he is

lifted out of his father's influence on him, Gweilo's cultural identity is more strongly impacted by

those he encounters on a regular basis rather than his familial ties. With the passing of time, the

cultural identification of the protagonist is more dependent on his emotional reactions and the

interaction between him and the community he immerses himself in, rather than on his family.

These experiences of Gweilo has with the community or the society - Hong Kong - in the story

provide a way for him to experience the locality of culture. Bhabha explains:

> " locality is more around temporality than about historicity: a form of living that
> is more complex than community; more symbolic than 'society'; more
> connotative than 'country'; less patriotic than parties; more rhetorical than the
> reason of state; more mythological than an ideology; less homogeneous than
> hegemony; less centred than the citizen; more collective than 'the subject'; more
> psychic than civility; more hybrid in the articulation of cultural differences and
> identifications than can be represented in any hierarchical or binary structuring of
> social antagonism" (200-201).

To sum up, his sense of belonging mainly relates to the collective memory of the place

and the other people of the place. It relates less to the physical element of race and nationality.

However, this does not mean the cultural difference caused by the feature of multiracialism is

unimportant. His cultural difference allows him to hold the right to choose. This can reflect a

person's sense of belonging, which is more obvious, than the one mainly affected by an unique or monotone cultural atmosphere. In the story, there is another moment in which the protagonist considers staying or leaving Hong Kong, which involves a decision between his career and his relationship with a woman. His mother follows his stepfather in moving to England and settles down there, which is a demonstration of her relationship with her husband being higher priority than her relationship with Hong Kong, her social circle, and her career. For the protagonist, the decision of moving from Hong Kong to Shanghai is also a consideration about whether he builds a relationship with a woman in the story. Moreover, this consideration is also affected by the economic conditions of the society at that time. With the rise of the economic development of mainland China in the 2000s and the close interaction between Hong Kong and mainland China, many people moved to the cosmopolitan cities, e.g., Shanghai, Beijing etc. to develop their careers. When putting planning and the development of the protagonist's life into consideration, his decision is not hard to make. His struggle shows that Hong Kong is a place that is full of memories and emotional connections.

Conclusion of the Chapter 4

The three protagonists in the stories of the *Hong Kong Trilogy* are shown be conflicted between Boston and Hong Kong, Taipei and Hong Kong, Shanghai and Hong Kong in the 1970s, 1998, and 2003 respectively. They experience different lifestyles, however, the unifying similarity among the three protagonists is that they have the feeling of otherness from their families and societies. Therefore, their perceptions of Hong Kong are complex. The complexity is related to their personal experiences, relationships, families, their communities, social problems, and global economic development. Therefore, their respective reasons for living in

Hong Kong are not because of admiration for the location, but because of their lifestyles, such as personal experience, working environment and different kinds of relationships.

Koon-chung Chan believed that hybridity influences the establishment of Hong Kong's localism (*Next Decade* 105-106). In Chapter 3, the characteristics of hybridity shown in the three stories of the *Hong Kong Trilogy* have been discussed. How does hybridity influence the three protagonists' cultural identity and the relationship between them and Hong Kong? It is because "postcolonial theorists often describe the people who are involved in colonization as having a double consciousness" (Tyson 212). Double consciousness causes the protagonists to feel that they are not a part of their social identity and this is an example of a feeling of otherness. The feelings of being between cultures, and of belonging to neither culture, lead to the feeling of unhomeliness. "Being 'unhomed' is not the same as being homeless. To be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee, so to speak" (Tyson 212).

The familial and residential identities of the three protagonists allow them to know that some connection exists between them and the land of Hong Kong. However, the feeling of otherness makes them feel distant from Hong Kong. They leave Hong Kong for various reasons, such as education, work, and relationships. Two of the three protagonists realize their desire to come back when they are near the end of their lives. Unfortunately, they can never fulfill their desire to come back to Hong Kong when they finally return. They feel as if there is a piece missing from their lives.

The three protagonists are unable to detach from Hong Kong mentally, but geographically, they live away from Hong Kong. Sung, in *Repulse Bay*, plans on visiting one of the beaches in Hong Kong. However, due to a car crash in Boston, he cannot fulfill this plan.

Cheung, in *Nothing Happened*, expects to return to Hong Kong to sign a trust fund for his son, and sell the luxury goods in his safety box. However before he can fulfill these goals, he is murdered. Gweilo, in *Cando Restaurant*, pursues a relationship with a woman; however, this woman decides to move to Shanghai. Gweilo is conflicted between his decision to move to Shanghai and pursue the love of his life, or stay in Hong Kong.

There is a difference between the societies in imaginary Hong Kong and contemporary Hong Kong in each of the three protagonists' minds. This difference creates a mental distance between their home and their identity which provides reasons for them to leave Hong Kong. However, due to spiritual connections, the links between the people and their homeland are close bonds. As a result, a complex relationship between the people and their homeland is formed.

Conclusion

In this thesis, it has been discussed how Hong Kong people of different identities perform characteristics of hybridity, not because they want to be attracted by diverse culture, but because they live in a multicultural environment. Their presenting of characteristics of hybrid is inevitable. Hybridity of Hong Kong, which as a British colony, is derived from its historical background. Hybridity continues to be developed because of the impact of globalization and to the existing environment of post-colonial era in Hong Kong (i.e. after July 1, 1997). The influence of hybridity is reflected by the behavior of Hong Kong people, their habits and their ideologies. The protagonists, who living in such a multicultural environment, are affected by the impact of hybridity and their ideologies are influenced by experiencing the diversity of culture and the in-between space of cultures. After the baptism of multicultural environment and the process ideological negotiation, the protagonists show their value towards inclusiveness and dynamism, and demonstrate the trait of creativity and the feeling of being an otherness in the stories of the *Hong Kong Trilogy*. Furthermore, the perspectives of Koon-chung Chan about these characteristics of hybridity in Hong Kong culture have been certainly showed.

Hybridity has affected Koon-chung Chan's protagonists deeply in a multicultural environment. These protagonists embrace a multiculturalism lifestyle. They can enjoy the differences and similarities of native and foreign cultures existing in Hong Kong and can establish a hybrid Hong Kong culture with the intermingling the characteristics of native and foreign cultures. Despite a new and hybrid Hong Kong culture is formed, Hong Kong people are constrained within the cycle of negotiation, since they must still encounter and have interaction with the conflict among the traditional native, foreign and the hybrid cultures . They realize that negotiation and change are everlasting in terms of letting culture hybridize.

Chan demonstrated through the three stories in the *Hong Kong Trilogy* analyzed in this thesis the inevitable presenting of hybridity of Hong Kongese whom living in multicultural environment . He shows that the influence of colonization and globalization on shaping Hong Kong cultural to a hybrid culture cannot be underestimated. Under the colonization, Hong Kongese experience native and colonial cultures along with being affected by native and colonial cultures. Therefore a pluralistic cultural identity for Hong Kongese is constructed. Chan states that:

> "the re-localization (再度本土化) of the Hong Kong cultural after the 1970s has experienced an increase in the degree of hybridization (雜種化) and Hong Kongese cultural characterization. As a result, the identity of Hong Kongese is increasingly consolidated […]. The more the hybridization and Hong Kongese cultural characterization influence the Hong Kong culture, the more the differences between the culture of Hong Kong and the cultures of its neighboring regions in order Hong Kongese to build up a recognition of their identity […]. Therefore, hybridization helps construct the cultural identity of Hong Kong" (*Next decade* 105).

Chan presents the characteristics of hybridity, such as inclusivity, dynamism and creativity in the *Hong Kong Trilogy*. In *Repulse Bay*, Chan gives an ironic portrayal of Hong Kong in the story to urge a multicultural society to be more inclusive. Hong Kong is an ex-colony and international cosmopolitan. Its culture is hybridized by the encounter of multiple cultures. For a multicultural society, there are some ideologies and the values of the majority general public are contradicted with those of other minorities. If they excluded each other or isolated themselves, the culture development of a multicultural society would be limited and the people living in a multicultural society would be less capable for coping with the hybridity of different cultures in this region.

In *Nothing Happened*, Chan demonstrated that how an ideology of a person is shaped by different ideologies of his different bosses. This can be seen as a metaphor of how the culture of a society is influenced by multi-cultures. When there is something new happened, many contradictions and subversions before and after each change in life generally. The dynamic life of a person is full of conflicts and negotiations caused by changes. Changes are sometimes contradictory and sometimes in line with each other. However, the negotiations between the originally ideology of a person and the influx ideologies are definitely making different perspectives of that person after his horizon is broaden. In a similar way, the negotiations between the native culture of a society and the foreign cultures keep going. The culture becomes hybrid and the hybridity leads to mixed variability. However, the hybridizing process of a culture will not end due to change and dynamism is the only constant.

In *Cando Restaurant*, Chan wrote *"Cando Restaurant"* while Hong Kong faced an economic downturn in the background. Creativity and productivity are expected to lead Hong Kong to escape from the crisis. On the other hand, the unification of long-term customers with different backgrounds implies hybridity as a way of breaking down the barriers between the cultures, and a way to increase the sense of belonging. Hence, creativity and innovation of hybridity can help the people when they have identity crisis, such as thinking in a new way of how identity is constructed and using a different perspective to recognize themselves.

Hybridity affects people living in a multicultural society them with each characteristic merging with the others, rather than appearing alone, in the real life. Moreover, one of unifying similarity among the three protagonists about hybridity is that they have the feeling of otherness of their families and societies in the three stories in the *Hong Kong Trilogy*. Chan portrayed that the protagonists believe and build as their beliefs - "otherness" in cultural identity and mental

distance to the geography of their homeland - and their behaviour that reflects that the bonds to Hong Kong is stronger than they want to admit.

In *Repulse Bay*, it is difficult to determine if the protagonist, Ka-chung Sung, completely experiences the beach moments or he imagines all of them. He left Hong Kong to study, lost his life and failed his plans on going to one of the beaches in Hong Kong to enjoy the pleasure. However, as if he is able to return to Hong Kong, would he be able to make his plan come true? Sung deeply believes that the majority general public and his family member, who living in Hong Kong, do not share the same value. Will he isolate himself instead of going out to share the beach with the others?

In *Nothing Happened*, Tak-chi Cheung left Hong Kong to work and believed himself that is carefree of everything about Hong Kong. The death makes him realized that he is not as being carefree as he thought. He is eager to return to Hong Kong to sign a trust fund for his son, along with to sell the luxury good in his safety box. As if he lives outside Hong Kong safely and does not suffered by a murder, when would he realize that he is not as being carefree as he thought and when would he notice his desire of coming back Hong Kong?

In *Cando Restaurant*, Gweilo is the only one protagonist among the three protagonists, who struggle about the physical distance between Hong Kong and himself when he still stays in Hong Kong. Koon-chung Chan leave an open end for this story. Does Gweilo's struggle of making decision about leaving Hong Kong mean his deep hankering about Hong Kong? If so, it is foreseeable that he will have a similar desire of returning to Hong Kong as the other two protagonists do. However, the reality is that Hong Kong cannot fulfill his desire of pursuing a relationship with a woman and starting a new page of his life. Even though he has sense of belonging in Hong Kong, the decision of leaving in somehow cannot be avoided.

The familial and residential identities make the three protagonists in the three stories know that there are some connection between them and the land of Hong Kong. However, the feeling of otherness makes them feel distant from the land of Hong Kong. The protagonists' sense of 'otherness' stem from their feelings of mental otherness as stems from hybridity in culture and identity. The three protagonist are unable to detach Hong Kong mentally, but geographically, they live different distances from Hong Kong.

A difference between the imaginary Hong Kong and the contemporary Hong Kong society in the three protagonists' minds creates the mental distance of their identity and this provides reasons for them to leave Hong Kong. A complex relationship between the people and their homeland is formed, however, because of spiritual bonding, the connections between the people and their homeland is linked up closely.

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