

comparative



literature

I n s p i r i n g   C u l t u r a l   T a l e n t s : 2 0   Y e a r s   a n d   A f t e r

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Comparative Literature, as my first degree, provided me with a rigorous theoretical training which proved to be essential groundwork for my diverse adventures in writing, film/video and art-making, cinema and cultural studies in decades to come. It is during these formative years that I developed enough self-confidence, courage and honesty to live at ease with values sometimes considered not of Hong Kong: there are no books which are too long or “difficult” to read; no debates too “controversial”; no disciplinary assumptions unquestionable and boundaries untransgressable; no ethics universal.

As I was on scholarship during my second and third years, this was also the only period of my life in which I could afford to study without having to work at the same time. Having a bit of “free” time to read, think and write while enrolling in some of the most challenging courses possible (besides majoring in Comparative Literature, I also double-minored in German and Philosophy), I experienced first-hand how real education had to come from oneself: driven and shaped by one’s own interests and needs, triggering and deepening a process of self-discovery, experimentation and critical examination. During these years, I began to understand that the most complete domination comes from the domination of thought. I then spent the next ten years trying to unwind the many intricate ways through which my thoughts have been programmed, and another ten years to reflect on how my feelings have been constructed.

