

Modern Chinese Humanities Seminar Featuring Ma Shaoling – The Stone and the Wireless: Lyrical Media and Bad Models of the Feeling Women, October 28, 2021

– [Host] Good evening and good morning, everyone. Welcome to today's lecture. We'll get started momentarily, after we give another minute or so for people to log on at the last minute. We thank you very much for joining us. Just wait for a couple minutes.

– He sounds so professional.

– Yeah.

– It's like some... ceremonial.

– Really, yeah. Oh definitely, yeah. He's really good at this, and we're counting on Mark, am I right?

– Yeah.

– Now, I'm seeing that more people are coming in. And let's just wait for another five seconds, would that be all right?

– Of course. Yeah, take your time.

– Alright. Shall we start? Okay. Welcome, everybody. My name is David Wang. I am a professor in Modern Chinese Literature and Culture. Together with my colleague, Professor Jie Li, I would like to welcome you to join this lecture series in Modern Chinese Humanities. This is a series which features a variety of topics. And for tonight, we'll have a very special guest, who's going to share with us her most recent work on media, mediality against the background of the turn of the 20th century. And of course, with an extension to contemporary era. Let me just say a few words about our guest tonight, Professor Shaoling Ma or Ma Shaoling. She is an assistant professor teaching Modern Chinese Literature, Media, and Art based at Yale Singapore programme, or National University of Singapore programme in Singapore. Professor Ma received her PhD in Comparative Literature from University of Southern California, and she has taught at Penn State University. And currently, as I said, is based in Singapore. Tonight, Professor Ma is going to talk about a very, very intriguing topic, which I just cannot wait to listen to. The title is "The Stone and the Wireless: Lyrical Media and the Bad Models of the Feeling Women." And I believe this is a part of her most recent book, which just came out from Duke University Press. The title of the book is exactly, "The Stone and the Wireless: Mediating China, 1861 to 1906," and I believe the talk will be extremely exciting. And I would like to now invite Professor Ma to give her talk. Before we move on, ladies and gentlemen, if you have any questions at the end of the talk, please

raise your questions by typing your questions in our question and answer Q&A box, and I'll read your questions right after Professor Ma's presentation. Now, without further ado, Shaoling.

- Thank you so much. Thank you Professor Wang and Professor Li for this kind invitation. I'm really happy to be here, and thank you for all of you who are attending from North America or Europe, and the time difference. Hope you had a good dinner. I'd like to start with two disclaimers. Don't trust any authors who claims that they're not bored with their book, but trust even less the author who claim that they're done with the book. So, my parents have raised me to be trustworthy. I will confess that I'm pretty bored with a still unfinished book. So when writing this book talk, I thought, the only way I can give one in good faith is to give one as a work-in-progress. Let me share here. My slide's good? Great. There are two parts to the talk. The first, I'll start with the challenges I faced when writing this book, a little bit going into the background, appropriately titled, "The Trouble With Media." And then, I will move into "Stone, Woman, Wireless," or, you know, this idea of the woman being in the middle, and this idea of the woman and her feelings. And, as I've said in my abstract, I find that authors often give attention to the introduction and the end of their book, and often neglect the middle chapter. This middle chapter really still influences how I think of all my ongoing projects, which try to bring together two large concepts: China, plus media. This middle chapter functions like the plus sign. And the sign is gendered, as I will elaborate. A book on media in the Chinese term may have everything to do with women, the transitional figure of the marriage go-between. "The Stone and the Wireless" is a study of late Qing literature and culture. It is a work of media history, and it's also a work of comparative media theory all at once. So interestingly, the book started out as none of them. I probably kept about 10-15% of my PhD dissertation, which examined, believe it or not, 19th and 20th century American and Chinese utopian fiction. I took half of it out, the American half, refocused on late Qing science fiction, and realized only quite late in my research process that what communicated the fantasies of national and individual rejuvenation were fantasies of communication themselves. So, then, communicative technologies came into the picture really late. I would say about two and a half, three years ago? But only by moving beyond fiction and finding a similar trajectory in the political and social histories of the period. That is, after committing myself to studying late Qing history, I was then convinced that the interrelation between media, history, and the theory, is so integral to necessitate a thorough investigation. The history of media, perhaps even more so than other histories, directly concerned who reported what when, and through which specific medium. It, of course, also matters where these media histories are situated. In learning from recent works on global media history that detracted from the dominant perspective of inventors and established users, often in the Global North, I also became convinced that a retelling of media

history is the incipient theorizing of what media do. But, I still did not know what media stood for. I could not know that I was writing about media. I did not start this project thinking, "okay, let this be a brave contribution to the media turn in Chinese literary studies." I did not. I'm foregrounding what I did not know, because students and colleagues alike, I feel, need to hear more of each other's struggles, and not just the lines on our CVs. I could not know that I was writing about late Qing media, because as it turns out, media is one of those concepts, whose related term, mediation, is necessary in the process of its definition. Paradoxically, because the concept of a medium of communication is richest when the linguistic signifier for media, as such, is lacking in some way, the philosophical and cultural pre-conditions of media discourse become a process of mediation in its own right. I know there's a lot to catch onto, so let me illustrate what I mean. Over the last decades of the Manchu/Qing dynasty, writers, intellectuals, reformers, and revolutionaries grappled with media without knowing they were doing so. They could not know, because just as in the case of the etymology of English, the English term "media," the Chinese term, "meiti," referring to technical media, did not exist till after the popularization of communicative devices in the early 20th century. Before that time, individual devices in the archives I look at were simply referred to as "this or that machine," "ji" or "qi." Indeed, the ubiquitous and differentiated machines that characterize the experience of this period were on the minds of many Chinese. Among them, the customs clerk Li Gui, a member of the court's delegation to the historic 1876 Centennial Exhibition of the World's Fair in Philadelphia, USA. If the entire cosmos, Li writes, had turned out to be one vast machine, "ji," Li, dazzled by the displays in the Machinery Hall of his visit, exclaimed, there was no place especially carved out for media in his records. Because the steely progress of the Second Industrial Revolution impressed this visitor with the potential to transform production, all machines were to fulfill one basic purpose: to benefit the Chinese people. Even though observers such as Li knew little about technical media as such, their writings generated discursive and dynamic processes of mediation between emerging conceptions of the old and the new, China and the West, and between culture/tradition and technology. The late 19th century thus witnessed a gradual convergence between more intangible mediations and their perceptibly heftier, machinic counterparts. And this is when the media question was beginning to emerge. The passage below, excerpted from Li's travel diary, offers such an opening. "As I wandered about gazing at these machines, I wanted to single them out and write about those with real utility. But I was hindered by the complexity of their workings, which proved impossible to recount. The group of visitors were large, the movements of the machines deafening, I could not often hear them speak. The interpreter, too, could not but distort things in conveying the finer points. For all of these reasons, I could only report on those things I could see and inquire about with ease. When I first shared this passage with an eminent senior scholar, she dismissed it by pointing out, "There's no media in it at all. What are

you doing here?" Indeed, no media device, barring anachronism, appears in this excerpt. Even in subsequent paragraphs of when the author mentions the typewriter and the glass-etching machine, he barely distinguishes them from manufacturing and production machines for digging coal, pumping water, or forging and smelting. To them, to Li, they're all wondrous innovations worthy of documentation. In terms of cost, speed of production, the amount of space they occupy, so on and so forth. Certainly, his account of the typewriter, as scholars have noted, makes for an impressive, earliest Chinese contact with the inscriptive technology. But even the communicative functions of the printing press, typewriter, and the glass-etching machine appear garbled. As far as the customs clerk is concerned, all kinds of machine produce noise. The industrial machines for coal have produced deafening sounds that he can't hear through them, the typewriter and the glass-etching machine do not inscribe Chinese characters, and Li did not read English. No media device, not even one recognized as such, mediates on its own. Media happens when communicative processes meet with history and social meanings. When the bodily functions of hearing and speech, writing, translation, and print, and the machines for recording these processes, overlap and interact with historical context and social meanings, including non-meanings and noise. Long story short, "The Stone and the Wireless" is able to become a history of the late Qing, is able to become a work of comparative media theory, and attempts to sketch a media history, all these three things, because I learned to stop worrying about needing to find a vocabulary neatly transferable to media discourse in the English language, and love, instead, explosive field of the late Qing lexicon, from which I can develop a theory of mediation germane to my historical context. I learned to stop worrying about media so much, and started to love mediation. "The Stone and the Wireless" argues that media do not mediate between this and that thing, between the individual and the larger collective, between the nation and the world, between the institution and its people, so on and so forth, without first mediating between communicative devices and their more discursive significations. This is, in short, what media do. The last piece of the puzzle, so called, only came when I realized that, precisely because the late Qing men and women were recording, transmitting, and attempting diversions of connectivity, to use the three terms that structure my book, and they were using these three terms without a clear conception of media, they were, and could be considered, as media theorists before their time. So, "ji," "chuan or zhuan," and "tong," are the three, kind of, key terms that structure the chapters of the book. Media records, media transmits, and seeks to interconnect. These three key terms became the organizing headings. Each of them denote a technical function, "ji," "chuan or zhuan," and "tong." They also refer to the written genres of records, of biographies, and dynastic histories, as in "tong shi." Explicitly in its organizational structure, as well as heuristics, "The Stone and the Wireless" came to embody the dynamics between technical functions and discursive significations. I alternate between nonfictional and

fictional genres, so I look at diaries, letters, actual telegrams, photographs, biographies, newspapers, and also poetry and science fiction, in order to foreground the mutual interactions between forms, historical meanings, and technical media, both real and imagined. The "stone" refers to the mythological surface bearing the inscribed records of history, but it also signals the important material used in the lithographic process. The "wireless" prefigures late Qing urban cultures' obsessions with interconnectivity through readings of electricity and neuroanatomy. The stone and the wireless, not from the stone to the wireless, contest the supposed teleology of technological progress and other related conceptual oppositions between the primitive and the modern, the visible and the invisible, and materiality and immateriality. So, I hope to give you a background and overview of the project, and now let's go into... Part 2. "The Stone and the Wireless" thus bookends a long, personal journey, but is a properly intermediary chapter, one that both connects, but also divides the first and last two chapters, which actually walk all the talk of mediation. The Chinese term for media... what's going on with this? Sorry. Yeah. The Chinese term for media, "meiti" or "meijie," is rooted in the female go-between or matchmaker. The earliest etymology traces to . Even more so than the Latin "middle" or "medias," the Chinese etymology suggests that the intermediary of sexual relation, marriage, and gender difference, is thoroughly feminine. The figure of the stone derives from the mythological tale of Nüwa's stone, which I examine the full detail in Chapter Two, as legend has it, Nüwa made humans out of clay, and when the flood threatened to destroy humankind, she galvanized a five-colored stone to mend heaven. And we all know how this story is adapted by Cao Xueqin for "Honglou meng." What we cannot forget, or bears reminding, is that the origin of the stone myth is essentially a technological story. And it's one of a woman's tool. In addition to the late Qing writer, Wu Jianren's adaptation of Cao Xueqin's adaptation of Nüwa, another contemporary science fiction, "The Stone of the Goddess Nüwa," or "Nüwa shi," transforms what is primarily a woman's instrument into the instrumentalization of women. We can say that late Qing narratives retool femininity for a stronger, more scientific Chinese future by recording it, as we know, on the stony surface. Early Chinese feminism, as scholars have all pointed out, took on an unusually dominant male tenor. Many male writers celebrated the image of the revolutionary woman and promoted the youthfulness of modern science to radicalize her. Jin Tianhe, to give a good example, in his earlier treatise, "Nüjie zhong," encourage women to rid themselves of folk magic and superstition, since modern craniometry showed that women were as clever as men. Once educated in modern science, Jin argues, women could accelerate China's progress, especially if they were willing to resort to violence. The subtitle of my book is "Mediating China." The problem I want to raise today is this: if early Chinese feminism helped mediate nation-building, in the loose sense of the term, of instrumentalize, what do we do with the role of women as mediators, as the means to an end of Chinese nationalism, rather than

an end in themselves? Once formulated this way, the intuitive answer would be to decry the injustice of female instrumentality, to admonish techniques and its violent association with instrumentality. But, I'm not really a fan of such intuitive answers. It's easy to claim that nothing, or no one, should be just a medium, just a tool, just a means to an end. But what if it's precisely the dynamics between the literal and the figurative medium – between the literal medium, as used in the technical sense, and the more figurative sense of, a means, or a stepping stone, or instrument – what if these precise dynamics, which comes close to mediation and come close to what we can conceive of as "just" bring the women questioned into conversation with the media question required? Like everything I've experienced in writing this book, a very circuitous route. On the one hand, scholars such as Joan Judge, Tani Barlow, Amy D. Dooling, among others, have criticized the subsumption of femininity within the national question. But they do so without relating this phenomenon to women's use of technology. On the other hand, studies of early Chinese media in the period that I look at have paid scant attention to gender and sexual difference. The archives that they look at indeed betray such a lacuna. The problem I faced was, how could then I excavate the intersection between late Qing femininity and communicative technologies when records of women using early 20th century technologies such as the telegraph, the phonograph, the telephone, and early photography, were few and far between? My entry point into this vast instrumentality, surprisingly, was poetry. I started researching on Liang Qichao's call for a new poetic revolution, or "shijie geming" in 1899, a year before his more famous declaration of "xin xiaoshuo." Throughout the book, I have a penchant for the literal. I started to think more about this idea of the poetic media, and I became curious as to what we literary scholars comfortably assume as a poetic medium. And what happens to that term, what kind of inflection does it take, when poems actually involve technology as its content? Right? In return, I needed to know how the mere theme of technical media changes when a technical theme informs the materiality of the poetic form. And within the Chinese poetic tradition, I found lyricism, or "shuqing," with its evocations of the feminine, help unpack this women and media intersection. Women's growing prominence in this period of intense political and sociocultural reform saw the specific reconstruction of feminine lyricism as mediums of social change. Especially in the genre of life writing, "zhuan," celebrating virtuous and patriotic women. This is one definition of the female medium as a channel, or a conduit, for the nation state. "Zhuan," of course, also signifies "chuan," "to transmit." Transmission starts mobilize another literal, more literal understanding of media as a means, or intermediary immaterial communicative processes. It is this "chuan," this other meaning, which demands, differently, lyrical depictions of the Chinese women and her engagement with new media technologies over time. If the problem is that an overwhelmingly nationalist discourse risks turning women into pure mediums, pure tools, my wager today, is to follow such a perverse instrumentality to the letter in the hopes of disrupting it. I don't

have time to discuss my full chapter, Chapter Three, which begins by examining the series of poems, "Jin bieli," by Huang Zunxian. I look at Huang, because Liang singles out Huang Zunxian's poems in his 1899 proclamation of a new exemplar of new Chinese poetry. Huang Zunxian's poem, and this is one excerpt of "Jin bieli," is a very interesting, innovative verse, because it focuses on how the female speaker of the poems express her sentimentality for her departed lover when encountering the telephone, the telegraph, and the postal service. So, Huang is working from the tradition of the parting poetry, but updating it, right, with these new technologies. Although one can say that Huang, like many other male poets, construe the feminine speaker as overly sentimental, overly effusive, I found interesting that the woman in this, in these poems, become a user of new technologies and is very unimpressed by them, right? So femininity makes her particularly sensitive in registering both older and newer forms of communication, so, the letter, the telegraphs, so on and so forth, and the lyrical medium's ironic mediation, far from reflecting the female speaker's position, thoroughly interrogates the sense of contemporaneity, or the now, the "Jin" in the title of Huang's poems, through technical imageries produced and circulated by the poetic form. Moreover, what distinguishes "Modern Parting," or "Jin bieli," from previous parting poems, is not that it generates feelings about machines, but it exposes how feelings work, how there's a mechanism to feelings. There is a technical condition that make possible sentimental longings, including the transmission and the preservation of such sentiments. Again, this is just a short preview of what I do with Huang's very complex poems. So, my gist is that the problem arises not when women's feelings and technology are brought together. There's a problem when they are thought too much apart. So, my unlikely slogan, if there is one, is, "let's retool the feeling woman," let's repurpose her precisely because early Chinese feminism have not made enough noise about female sentimentality. To reiterate, a reassessment of the woman question through media lens does not ignore instrumentality, but confronts it straight on. Ignoring how women have been instrumentalized really only attends to one part of the richly, polysemantic word, "chuan" and "zhuan." Again, what do I mean by this? Early 20th century women's journals saw the rise of a new genre, photographic portraits, accompanying short biographies, "xiaozhuan," of famous women. Women's biographies, of course, accounts of conduct, or "xinzhuan," of course, date back to the long biographical tradition and were traditionally formulated to mythologize stories of women who commit suicide in the name of chastity, or who dedicate their lives to serving their parents-in-law in the name of some celibate widowhood. Such "zhuan" are usually commissioned by a deceased woman's relative for the purpose of eulogizing conventionally feminine virtues. The shorter biographies in late Qing journals updated this "zhuan" tradition to portray contemporary women from all around the world known for their professional and political acumen. So Qiu Jin's newspaper, "Zhongguo nu bao," introduced readers to fearless women, such as the Russian

anarchist Sophia Perovskaya and the French revolutionary Madame Roland, both of these women who laid down their lives for the nation. Features on Florence Nightingale and on Margaret Fuller, the American journalist, appear in the feminist, Tokyo-run journal, "Zhongguo xin nu jie." Similarly, "Nuxue bao" published biographies of women heroes of the world, and "Qinyi bao" published Liang Qichao's biography of Kahn Ida, the first woman doctor of China in 1898. So, these are just some of the images. While the photographic medium literally intersecting the more figurative meaning of women as medium, the former enables the latter's patriotic transmissions. So what I'm saying, this hybrid medium of having "xiao zhuan," so these photographs printed on the late Qing journals, on newspapers, will accompany a short biography of the women. And they're again, always highlighted for how pet patriotic and how dominant they are. To grasp this political phenomenon also as a media phenomenon, we need more of this other meaning of "chuan," as "chuan," in yellow, on the right side, we need to multiply this meaning of transmission in "zhuan," in life writing, the techniques of biographies and autobiographies. We need to understand more of the techniques of feelings, specifically, of how women use media to communicate feelings that, then, no longer serve the ends of patriotism or the nation state. This is the disruptive part that I was talking about. Nothing, or no one, should be just a media. But perversely, women's representations of what media do, or mediate, bring us closest to what is just. And who best serve as the feminine exemplar than Qiu Jin, who is one of the, or, arguably, the most celebrated example of late Qing heroic feminism or heroine. My chapter examines Qiu Jin's autobiographical "Ziti xiaozhao," translated as "Self-Inscription on a Photograph, 1906," in order to challenge the conventional biographical practices of female exemplarity and its codification of female sentimentality, when poetic form crosses paths with the photographic media. While "Ziti xiaozhao" belongs to the late Qing hybrid genre of "ziti xiaoxiang" and "xiao zhuan," it radically departs from the celebration of female sainthood or heroism. Rather, "Ziti xiaozhao" constructs an autobiography of past, present, and future selves as models for both emulation and denigration. This is the photograph taken in 1906 in the photographic studio in Shaoxing after Qiu Jin came back from her study in Japan. It presents her in a traditional Han Chinese men's vest and gown, as you can see. Now, this photograph has, then, the verse that Qiu Jin actually pens at the back. So, Qiu Jin's seven-syllable regulated verse opens with an epistrophe addressed to her barely recognizable other. This is because her masculine self in the photograph resides in a woman's body as martial bones concealed by a phantom or elusory female exteriority, therefore, the "huan" in the second line. In a future vista, the speaker continues, may have physical form, assume more authenticity, or "zhen." In line with this Buddhist message contemplating truth and illusion, and the transmigration of souls, which most interpreters of "Ziti xiaozhao" follows, Qiu Jin's feminine self has transcended this world, and it's up to the relative permanence of the photograph's self, implies the

poem, to articulate the former's departure. This is pretty apparent from the reading of the poem, but can an analysis of the relation between the lyrical address and the photographed image offer renewed perspective into this established interpretation? Here, Charles Sanders Peirce's concept of indexicality might be useful. So, according to Pierce's index, there's often two components. The deixis is something that does not leave material trace, so this can be often referred to as language. Spoken language. Or it can be, one example is, your image in the mirror, right? Once you leave the mirror, your image is not there anymore, except, unless it's Halloween. There's also the material trace or the photographed image, which does leave material print behind, right? So, a lot of scholars of photography may use Pierce's indexicality to distinguish the photograph from the deixis. But both also coexist, as I will explain. The poem's use of the explicit pronoun "I" or "yu," functions, according to the deixical part of language. There are not two, but three selves. There is the first person I, whose former acquaintances the photographed image accounts. There's the photographed image, and the self who is actually no longer present in the physical sense. The concluding line reveals this third self, the enlightened I, no longer caught up in the dust of existence. These three selves, in turn, move between different temporalities. The speaking self, or the first person I, belongs to the present mode as observed, fleeting, and transient, compared with the final self, who has transcended of the real. Out of the trio, it is the photographed Qiu Jin in male dress, who was caught up in the middle of the Buddhist cycle of existence, rebirth, and transcendence. Interestingly, Qiu Jin's masculine image, the one we see on the photograph, in the photograph, has to inform those who used to know her, that the Qiu Jin has since departed from the material world. In so doing, it uncannily embodies Pierce's definition of the photographic index as trace. It's a material residue formed by a photochemical reaction whose mechanical reproducibility of a past moment, unable to be scrubbed off as dust, finds itself back in the internal cycle of wretched existence. But focusing on the verse, "Self-Inscription" also assumes the dual dimensions of the photographic index. How is the verse able to assume the photographic index as both an iconic trace, and also linguistically, as arbitrary reference of deixis? I will explain. Qiu Jin's poetry written behind the photograph engages with issues of the real and elusory and conceptions of the self, not just through the Buddhist interpretation, but also through the two unique mediums that contribute to the dynamic print culture of late Qing China. Through the verbal medium, the speaking self, the first person "yu," and the transient internal I of the last line, interact with the photographic image. And the photograph does this in return. Where else, language's symbolic sign allude to the photographic image as something that existed in a physical reality, the image also elucidates, quid pro quo, the poem's more ephemeral and ambiguous relation to its referent, to a dissented itself in this process of observing itself. Now, I want to focus your attention to the slightly blurred image. Notice that Qiu Jin gazes

straight at the camera, her eyes directed ever so slightly to her left. With the upright standing posture perpendicular to the folded umbrella in her left hand, and the potted plant placed on the tall decorative stand to her right, her left index finger extending horizontally across the umbrella handle makes a horizontal plane matching that of the surface of the decorative stand. Her finger points to a space away from, while still contiguous to, the subject's bodily form. The finger neither fully embodies the exhaustibility of the symbol, nor the abundance of the icon. Yielding, instead, the tension between the two instances of the index as deixis and as trace. The finger in this iconic image, directs the viewer to the poetic medium, and is powered to supplement the physical integrity of the photochemical residue. Yet, its proximity to the body reminds us that the photographic self in Qiu Jin's poem, perseveres paradoxically in order to attest to the transience of forms. In their mutual referentiality, photograph and poem outline the physical shape of Qiu Jin's identity, only to obscure it together. Qiu Jin's poem bleeds into her image, referencing the other medium's physical properties, as well as its limits. The figure of the female go-between, "mei," becomes an unwieldy biographical model or example. I say unwieldily, because of the poem's that line, denotes the stirring of the speaker's emotions intensifying as she looks up, presumably from the photo, toward the ceiling above. This is a strange kind of... sigh. I feel. The poem begins, if you recall, with the speaker's epistrophe to the photographed image, where she has claimed that she does not recognize this masculine self. The open sentiment starts one of misrecognition, but the poem goes on, momentarily, in this middle juncture, to heave a sigh of lament before the poem ends on the recognition of the elusory nature of all forms. So, first, it starts with misrecognition, the middle poem effuses a kind of sigh, and then it ends with recognizing the illusory nature of all emptiness, or all forms. The poem exudes regret in encountering Qiu Jin's masculine self too late. Before the poem then resigns to the meaningless of all ideals. At the last instance, even the masculine Qiu Jin individual photograph, despite all of its concrete materiality, is unreliable. Hence this "jie," this sigh, or exasperation, is really a lament on the futility of lament. What mediates the index as trace and as deixis in both photo and text, is, precisely, femininity's lyrical traces that have been erased in the name of nation building. In the case, in this case, the trace of a sigh that does not communicate or exemplify much, except for the illusory nature of images and of communication itself. I believe that it is for this simple fact that the speakers sighed and that this makes the sigh a mechanical sentiment priceless in and of itself. It is a lyrical transmission that falls short of becoming a legend. It is a "chuan" that may not become biographical as a celebrated biography, or "zhuan." Even after Qiu Jin's death, the gender politics of her martyrdom continues to enforce a strong grip that early Chinese feminism had on the communication of women's feelings. Biographical accounts of Qiu Jin after her death continue to promote legends similar to the martyr's own promotion of exemplary women, both

traditional and modern, during Qiu Jin's lifetime. What most accounts miss, is precisely what I've been suggesting in my reading of "Ziti xiaozhao." Through the photographic, poetic medium, both the masculine, modern Qiu Jin and the traditional, feminine self, are merely reproducible models in prints. What she feels, she feels for herself as one version of design within a series without the need for moralized emulation. And this is the idea of a technical model, or an example. It is really one example among others. My point is not to see a woman like Qiu Jin represent her gender consciousness in a medium, but to show that "Ziti xiaozhao" radically poses gendered consciousness as a lyrical medium. Qiu Jin becomes, then, a rather useless, or what I call bad model, to feeling woman, whose lyricism, instead of being channeled toward heroism and martyrdom, effuses for itself, and effuses gently. Apologies for my... Precisely because the exemplary woman is only one technical model among others, gender is more than simply one example, or metaphor, among other metaphors of technologies. That a literal or technical meaning can be more subversive than its figurative employment guides the overall ethos of my book, which, as my talk comes to an end, I realize I'm still discovering new things... Or new failures, as I'm talking. I continue to dwell on the dynamics between larger communicative processes and technical media and the human lives that underpin and override them. I continue to wrestle with this problem of how best to narrate a life that attends to the doubled sense of transmission as both "chuan" and "zhuan." Where else the history of science and technology are filled with biographies and autobiographies of typically male inventors of media machines, I hope to have made a small contribution to more experimental notions of lyrical media experienced by lesser known users, lesser known transmitters, such as Qiu Jin. I've learned so much from Professor Wang and also Rei Terada's works on the late Qing pathos of male sentimentality. Here, I hope to bring into focus on how "qing" manifest alternatively, through material carriers and specific historical context. In my larger chapter, I also talk about the role of affect theory, and, as well as Simondon's philosophies of technology and how they could, kind of, converse with Chinese media. Again, I'm happy to talk more about that. I've tried to show that Qiu Jin's complex representations of the self ends up representing the mediation of older and newer media. Indeed, "Ziti xiaozhao" prompts the possibility of the laments or lyrical sighs of technical processes insofar as the mechanism of feelings in Huang Zunxian's "Jin bieli" and in Qiu Jin's poem, in my larger chapter, I also discussed poem, insofar as these works help communicate early 20th century gender consciousness, lyricism ceases to operate apart from the technologies it represents, thereby emerging as lyrical media, simply put. Like the figure of the exemplary female conduit on whom it dwells, this chapter connects the first half of the book with two chapters organized around "ji," and the third and fourth chapter organized around "tong." At the same time, this intermediary chapter also turns away from the first and second halves. I realize that woman as intermediary has her own stories to tell about technology, and yet, I confess too, that most of

the voices in my book are resoundingly masculine. So this intermediary chapter is also one that fails to connect. It nonetheless attempts to retrieve women's relationships to technologies in ways that have not been co-opted by masculine nationalist ideas. My conclusion returns, once more, to examine the cultural appropriation of women's affinity to connect and communicate in our present moment, specifically in Chen Qiufan's 2013 novel, "The Waste Tide," or "Huang chao." I examined how "Waste Tide" pulls the readers headlong into violent representations of women's bodies and struggle with capitalism, problems that, of course, magnify in the age of late capitalism or digital capitalism. For all of the novel's baroque dedication to algorithmic functions, data tracking, augmented-reality scenarios, the sci-fi actually really relies on the traditional figure, once again, of the female medium, "mei," who carries the true cause of "Huang chao's" high tech overdrive. "Huang chao's" female protagonist, Xiaomi, revokes my assessment of the instrumentality of female lyricism that I have been discussing today. Xiaomi feels so much for the underclass and it's her emotional sensitivity that makes her especially ideal as a martyr. For these reasons, the figure of the feeling woman in late Qing women's journals and early feminist writings continues to cast a long shadow on 21st century China's posthuman imaginations. On the surface, "The Stone and the Wireless" has prioritized seemingly less overtly political aspects of late 19th and early 20th century writings. Not because nation building and the search for the perfect citizen are uninteresting or unimportant. Far from that. But because these issues have often appropriated other mediums, both literal and figurative, both political and technical, to achieve their ends. Until we understand the complex interplays between the signified forms of media and their physical, material forms, starting with a deceptively simple question of "what is it that media do?" until we understand that, the work of mediation will continue to be unevenly and unjustly distributed. Thank you.

- Thank you for very much, Shaoling, for a wonderful talk. There's so many... very insightful readings, actually, of select poems of the late Qing era, and, of course, it was a really pleasant surprise that you bring Chen Qiufan's "Waste Tide" to bear upon your argument of the lyrical medium of the late Qing moment. So this is really a wonderful sort of a medium, I mean, your talk, right? The past and the present. And, of course, I personally was the most fascinated, with the way you argue about the middle chapter as a kind of medium, so to speak, between the first and the second part, and then you very skillfully bring your coda, or the conclusion chapter, to again, to bear upon the quote-unquote unfinished mediality, or the process of a median, in the middle chapter. I think the book itself is very performative in the sense of demonstrating your argument about this whole idea of a medium and the mediality. This is such a fascinating talk. Thank you so much, Shaoling,

- [Shaoling] Thank you.

- And, really, I believe the audience may have some questions to consult with you, and at this point, I would like to invite whoever is online, just send in your questions by typing your question and sending your question into the Q&A box. At this point, I would like to invite my colleague, Jie Li, to ask the first question.

- Okay, thank you. Well, thank you, first off, for this wonderful book and talk. I was, sort of, finding creative moments and really rich moments on every page, and it's a really smart and very surprising, and also just very creative book. So, congratulations on that. And I really admired this effort to also build a conversation between media studies and China studies, and also not just applying the insights from the, sort of, more trendy media theories and into the Chinese context, but also, in a way, excavating Chinese media theories. So... I have so many questions and I'm wondering where to start.

- Maybe I'll start by when I saw the title of your book for the first time, I didn't know what it was about at all, but I was just so intrigued that, you know, I thought "stone," okay. Stone age? Or, like, really ancient times? And then "wireless," I've been working on radio, so I thought, okay, but then, the radio wasn't invented yet in this period. So then, I looked, I saw the dates, and then, as I got into it, I realized that, oh, it's about a very specific historical period. Yet, it also seems to have the potential to extend way before and way after. So I was just wondering why you chose this late Qing period. Is it the materials, or do you think that the similar methodology can be applied to earlier periods? I mean, was it important that there was the introduction of Western technology coming in? Because you seem to be using the word media sometimes as technology, but as a particular kind of technology, is it the same as technology? Because also, when you mentioned no one should just be a medium, it somehow reminded me of the Confucian saying, "a gentleman should not be a utensil." Is there equivalence, also, between medium and a utensil? And then the term "mei," I guess in terms of, like, a matchmaker, or the feminine "mei," I also wonder, because I was intrigued, like reading about Liang Qichao how writing about newspapers in this period and, so... so I got a little bit into, like, how late Qing reformers were talking about newspapers, which was also, I knew, but I didn't actually come across a lot about, like, the more traditional types of media we think about when we talk about communication media or mass media, the beginning of newspapers, and the chapter that you're presenting, you introduce genre, poetry, biography, and photography. But I wonder what is, then, the role of something like newspapers, which, like, I guess late Qing reformers were talking a lot about... So maybe their conception of media would be newspaper, or does that have a role in, you know, when you say that they were talking about media without knowing they were talking about media, but what about newspapers? So, I don't know, that's quite a handful, but, you know, feel free to address any element of that.

- Yeah, thank you for these questions. I will start with the time period, or the title, you were first evoking, as to 1861 and, you know... 1906. That's right. It's definitely my archive that determined this time period, but I also wanted the book ends of 1861, 1906 to depart from the usual conception of the late Qing, starting with Hundred Days' Reform and ending with 1911, of course. So I wanted to go away from the more well known dates. And I also was... and I explained this a little bit in the intro, that 1861 was also the beginning of the so, the postal service office, and 1906 is really just the end of my last chapter, which is, "New Tales of Mr Braggadocio." So, I did want to intentionally end before the mature development of certain media technologies. I wanted to end before the proper beginning of cinema, for example, in China, and I wanted to the end before the proper beginnings of the phonograph industry, which, phonographs were, of course, coming in, but definitely not, you know, as popular as it would soon take. It ended before radio, it ended before the history of the typewriter, while properly speaking. And even the more, of course, with the telegraph, that was already happening, and photography, there was already a lot of talk about linguistic reforms, as we know, but I think the period is purposefully framed to be in the late Qing period, but not too late, if that makes sense. And so, it was, indeed, the period of the import of Western technologies and Western ideas, and there's no way that the project would have been possible without this period of Westernization. Not just because of the technologies it brought, but because the very contestation between Western technology versus Western idea, which is precisely the "dao qi" distinction that followed from the Confucian idea of qi was contested, right? So the "wan qing" were so, the intellectuals were so divided over how much of Western technology to import, but they were all the more divided over how much of Western ideas to actually assume or even recognize. So, it's one thing to borrow "qi," it's another to forsake our own "dao," right? So, this is why the whole "daoqi" distinction is one of the, kind of, lexicon that helped me think about media mediation. Now, even though "qi" is not media, you know, it's a kind of utensil, or tool, and "dao" is not, you know, has such a rich philological, you know, meanings. I'm never arguing that media can be transposed to any of these terms, but I'm really interested in the process that what is seen as material, physical, technological, and functional, right, as "qi" stands for, is more acceptable than what is more primary, what is more philosophical, what is more fundamental, which "dao" represents. And I'm asking myself that, isn't that precise dynamic something which media help process, right? Because, indeed, newspapers and writing, and forms of records, whether they're on stones or through telegraph signals, are all messages that transmit meaning. But besides the message part, right, as we know, from truism, there's also the medium part, which is the material part. And so, "The Stone and the Wireless" try to bring up this late Qing dichotomy between what is more fundamental and primary and what is more secondary, and what is really utensil-like,

right? Or instrumental-like, and think about the two as processes of mediation. And this, I argue, brings an idea of what media meant for the late Qing men and women. Now, your last question, you know, follows nicely with that, with regards to print. And, you know, I'm obviously indebted to all the scholarship on print culture in the late Qing, and of course, print is phenomenal, was phenomenal, and was indispensable to the intellectual life and the urban cultural life. Scholars have also used the, you know, "mediasphere," the term, to talk about the circulation of media during that time, the kind of visual impact of seeing lithographies and so on and so forth. And of course, the huge study that goes into with the illustrations accompanying the print, so on and so forth. So, having, you know, having learned from all these scholarship, I am also really aware that I am reading things off print, right? As in, all the information that I'm getting from how the late Qing thought about the phonograph, how the late Qing thought about the telephone, all the illustrations I track of the phonograph and Edison, and all that, are from the late Qing print journals. So it would be impossible to assess these representations of newer media on the older media, which is print. So, I... I try to be cognizant, and I try to be conscious of the fact that I'm reading media representations of, or from, a ready media set of prints, right? So it becomes, like, media all the way down, which then becomes really hard to articulate without just sounding overly repetitive. So, nonetheless having said so, I'm not focusing on print precisely because I am interested in these early technologies that print culture then tries to write about and record. I'm really interested in how, then, the telephone, the telegraph, the phonograph, the photograph, and this weird kind of very early version of the wireless, or "nao dian," which is really a brain electricity, come to be inscribed and written about, right? So while these things are not just discursive, meaning there were these encounters with telephone, there were actual, you know, as we know, telegraph usage, and it really erupted over the Boxer Rebellion, right? The role that "dianbao" played, we cannot dismiss the material importance of these technologies, but we also cannot ignore the interesting twist and turns these new technologies take when they have been represented, right? So again, we're back to that tension between discursive representations and the actual, technical example. So if I can give a further example of what I mean is Guo Songtao, the first Chinese Ambassador to Great Britain, he wrote about his witnessing of Thomas Edison in London demonstrating the phonograph. But records show that Edison was not in London at all that year. And we know everything about where Edison was, right? So he saw someone else. That's the first kind of strange thing. The phonograph he wrote about, he wrote about as "liushengji," right? Which is, "liu" is to record, but in this description of the phonograph, where he talks about the diaphragm and the electrical coil, which does resemble how the phonograph works, he then uses the sound when he tries to talk about how the sound was being passed, he uses the word "chuan" a lot. Now what that means is that, and from my research of late Qing lexicon, "chuanshengji" was

very much simultaneously used for the telephone. And the phonograph, which is "liushengji" in many descriptions of the machine, became interchangeably confused. So, there's debate whether Guo Songtao, indeed, saw the phonograph, or, as some have argued, maybe the telephone, and in any case, this kind of mis-wiring, right, and mistranslation, but also neologisms, are really key to understanding the recording of sounds. And also, then, how does the recording of sound interact or come up against the recording of an ambassador's journey, you know? Which is the, kind of, right. The tradition. So yeah, I've talked so much, but thank you for those questions.

- Okay, well we are still waiting for some of our audience sending their questions. And particularly, I think Jess and my students, who have expressed their enormous interested in this book probably got too shy and too scared by Professor Ma's presentation just now, and probably they're still on what they want to ask, but I do actually have quite a number of questions for you, Shaoling. To begin with, this is just an observation, that is, I was a very fascinated by your etymological engagement with the Chinese character, "mei," right? And you talk about this as gendered, the subjectivity of matchmaker, and so on and so forth. Of course, on the other hand, this "mei" also brings to mind one of the ancient divinities, Gaomei. I think, probably, you have mentioned somewhere in your book, this Gaomei is a sort of predecessor, so to speak, of all female divinities favoring productivity, procreation, and so forth. So, "mei" is very productive, and also productive in a gendered sense. I thought this will probably further help your argument about this gendered dimension of media and mediality, which has been overlooked by scholars. And then, particularly in the middle part of your book, you are deliberately introduced a couple of female figures and talking about the lyrical medium, not just merely as a kind of materialized or instrumentalized form of transmission or recognition or inscription, but this lyrical medium embodied by women in general, Qiu Jin and so on, as a kind of a conduit of affection or affect, as a kind of vehicle through which a different kind of a possibilities may suddenly blow out, may derail somewhere else, we don't know. So, in essence, I think the middle part of the book is really very exciting, because it, in a way, of course, deconstructs the established notion or concept about the media studies as such. And you really wanted to, sort of, enliven and revitalize this concept of medium and mediality. Now, the question of lyrical medium, and, of course, I appreciated your wonderful interpretation of Qiu Jin's poem, "Ziti xiaozhao," and of course, your reference to Huang Zunxian, the "Jin bieli," a very famous poem. Now come to think of the genre of lyrical poetry, do you think it's gendered, or you think, here, lyrical medium in its own right, is already mediated, generally speaking? By that, I mean, you know, this long tradition in pre-modern Chinese poetry, this, say, theatrical personification issue, of masquerading and so on. and so on. So, in Huang Zunxian's poem here, we actually have a male voice, so to speak, right? This is really a case of ventriloquism speaking on behalf of his wife. And

then, in Qiu Jin's case, the other way around. This is a woman in the guise of a gentleman and is speaking to himself or herself, right? So I was very fascinated that there was yet another layer of your argument in terms of a lyrical medium. So could you elaborate on that a little bit, because, for instance, later on, you talk about the "Honglou meng" and so and so forth, "Shitou ji," so all very interesting. So, that's my question, yeah.

- Thank you. Thank you, David. These are great, great questions. I have definitely not thought about the reverse of ventriloquism, right, that Qiu Jin performs as well. Yeah, and the problem with male poets writing on behalf of women and, therefore, theatrical and performing a kind of female voice is so heavily critiqued. And Huang Zunxian doesn't, you know, is not excused from this as well, and the readings of his poem, of "Jin bieli," have also pointed that out. And I agree with that, but I also think that his particular performance of female sentimentality is actually muted, or at least mediated by the females because, kind of, being very unimpressed with the new technologies. So that doesn't change the fact that he wrote as a woman, but it does change... it does give the woman "user," if you like, right, a skepticism, which is a little strange, like she just doesn't think all these work, you know, all these new technologies, of sending a photograph to her male lover, of the telephone pole, or the telegraph poles that she doesn't even recognize. So in the last verse of "Jin bieli," for example, she uses the more primitive form of right? So she drift to...

- That's very interesting.

- Yeah. And that is most effective. That's most effective because she then travels like, zoom! She just goes and appears in the lover's bedroom. Right? So that's the most effective. So, yeah. There's definitely that. And then, I'll go back to the Gaomei observation, 'cause I think I've learned quite a bit from that insight, too. Now, with Qiu Jin speaking as a man, speaking to her female self, it's, indeed, then, uncannily or unintentionally a subversion of the traditional male lyrical poet, but also a conforming to it, right? So, it is Qiu Jin's writing, but to what extent can we assume Qiu Jin's gender when she herself contests her femininity? So, yeah, that gendered aspect is so ambivalent and it's made more ambivalent by the fact, at least through my reading, that we can't say for sure who the speaker is, as in the gender of the speaker, because there's so many... there are about, at least two, and I argue three, right? The one who is speaking to the photograph, but also the one who is neither speaking to the photograph, nor the photographed male, but somebody who is left at the end of it all, the final one who transcended in a spiritual sense, right? So, maybe it's the transcended one is the really ungendered.

- Yeah.

- Right? And that would make the Buddhist reading more strong. Yeah, thank you, David...

- Yeah, thank you. I mean, I just thought that this dimension may actually help, but even further our future study of gender dynamics in lyrical medium around this period. Definitely the discovering quote unquote is kind of a question, this discovery of a woman in early modern China, right. Suddenly, the figure appeared on the landscape and mindscape of China. I think that's definitely an interesting intervention with the current paradigm of gender studies. But on that note, I just want to follow up by asking you, at the end of your book, when you talk about Xiaomi...

- Yeah.

- Again, the same question, actually, I just want to raise that question in a different context, because Xiaomi, now, partial human and partial quote unquote machine, right?

- Yeah.

- And again, the gender, the issue becomes problematic. And again, still the same issue about the lyrical medium. I see this as a very powerful sort of reference here. And I probably would suppose that you could go even further to talk about these multiple dimensions of the final gender interpolation in the end, Xiaomi's recognition of her identity of women and the cyborg, or a sort of persecuted laborer or, whatever. So, I was pleasantly surprised by the conclusion of the book ending with "Huang chao," so that's why, yeah. Okay, now I see a question come in. So, maybe I should raise this. This is by Yang Yanren I believe this is a professor, Yang Yanren, right? "Thanks for your illuminating talk, Shaoling. I am fascinated by Qiu Jin's 'Self-Inscription,' and the photographic portrait you showed today. To what extent do you think the invention of photography challenges or displaces the dichotomy between the phantom and the real rooted in Chinese religious discourse?" So now we have the issue of religion. "Can we read the physical form Qiu Jin inhabits in that photo as a material surface, rather than a performance of masculinity?"

- Thank you. Thank you for that great question. Yeah, so around 1860, photographic studios began to pop up in Shanghai and coastal cities. Of course, you know, mainly Western photographers, who then started training, a little more, Chinese photographers, who then assume the role of the photographer more and more. It started with a lot of landscape photography, right? And when photography in China took on human subjects, that's of course, when things were controversial, at first, there was more of random street photography of a lot of poor, laboring, Chinese men and women on the street. And of course, this, when circulated back to the West, became a demonstration of the, kind

of, really, as to the Yellow Peril, right? Of these kind of workers, and all that. But then, photography was to portrait. And when it was established, you know, port officials, and not forgetting, you know, how loved to be photographed herself, portraiture then took on in China after photography was being introduced. So, definitely there was a huge controversy or scare. Some, you know, historically true, but some kind of played up, I would say, about this idea of losing your soul, you know, like the way that photography was introduced anywhere in the world, right? So...

- So I think... are you there, Jie?

- I'm here, so...

- [David] Okay.

- I think Shaoling lost her connection.

- Shaoling lost her connection. Alright. It happens all the time. She has to come back. Certainly, I'm experienced about this, alright. I just had it in this half, this morning. So, thank you everybody for your patience, Shaoling will be back very soon, yeah. And now the questions are pouring in and we are sort of a running short of time. But anyway, we'll see. Or maybe we can share these questions with the audience first. Thank you. Hans Christopher Anderson: "Thank you for a great talk, I'm interested in your discussion of a "zhuan" or "chuan." Writers at the time, I'm thinking of a people like Yan Fu, but also Qiu Jin herself, were famously obsessed with ability of their writing to "zhuan" or to "chuan." Qiu Jin argued for the importance of public speaking, for example. Are there other examples of how to "chuan"? Right? Is that right? Yeah. So that's a good question.

- Shaoling's back.

- Okay, Shaoling's back! Alright, Shaoling. Okay. You're muted.

- Yeah, I think the WiFi became spotty here. Sorry.

- Oh, no problem. Yeah, don't worry. Don't worry. Still, there's kind of, yeah. Clunky. Can you hear- you are with us, okay, yeah.

- Yeah, I can hear you. I think your images are frozen, but can you hear me?

- [Jie] Yes.

- [David] Yes. But your image is, yeah. Okay, please. Yeah. Okay. Finish your answer.

- I will speak, yeah. If I recall, if I can pick up. Oh yeah, so there

was a lot of scare that, indeed, you...

- We lost her again. I hope it's not my problem, Jie.

- No, it's not, but I wonder if...

- I got so self-conscious!

- If somehow, I was just going to tell Shaoling that her book also reminded me of "Haunted Media," this book about the 19th century spiritual mediums, and yeah, at the same time... So I wonder if we offended the gods of media, that as we're talking about "chuan," that our ability to communicate has to be interrupted. I mean, the technical interruptions always remind us that we're living in this media age, right?

- Yeah, yeah, yeah, yeah. I really want to tell her that she's not alone today. And, certainly, this is not our day. I think... Hello? You're back? Still not very... I think the communications speak about media and the media connection here, today. [Ma Shaoling]-Hello

- I mean, if your voice can come through, [Ma Shaoling]-Hello that should be fine too. We can hear you now, but we... we don't see your image moving, but...

- Okay. Yeah, okay. I will just speak, then. And I think the internet is lagging.

- [David] Yeah, still.

- [Jie] We hear you.

- No, it's probably okay. Yeah.

- Okay. I will just finish up. Yeah, so this idea of "chuan shen" or "xie zhen," and there was a lot of scare that the "shen"

- [Jie] Oh no.

- No.

- [Jie] Okay.

- [David] Here we go.

- Okay. Okay. Hopefully I can finish that. Yeah, so there was a lot of scare that photography will take away the soul, but there was also, equally, not even that much of reliance on photography for depicting the real person's kind of soul. And this is why portraiture was still kind of favored as a way of representing somebody because art

historians have argued that Chinese portraiture was never about realism, but it was really about "chuan shen." So, when photography came along, similarly, people were not so much impressed by how real they looked. So, if the formal portraits still relied on "hua xiang," "xiao xiang," so, in fact, I was very intrigued by the tension between portraiture and photography, and the tensions, again, with the kind of traditional medium and a new, reproducible medium. So yeah, Professor Yang, your question, I don't know whether, because of the interruptions, was there a second part to the photography?

- Probably in the interest of the time, let me just quickly go over the other two questions. Maybe you won't be able to answer them because of the limit of our time, but I just want to share these questions with everybody. When you were away, Hans Christopher Anderson, I have already read his second question. Now, the third one, Hans Christopher Anderson asked for examples of how people thought about "chuan." So, basically, this is a question about "chuan," right? Language reform, speech versus writing, et cetera. Qiu Jin was, for example, keenly aware of the inability of most of her classical poetry to reach the average women. So, this is interesting because he is touching upon another dimension of "chuan," or transmission. So, any quick answer to this?

- No, this is a very important dimension that I've not thought about. So, when you mentioned Qiu Jin was aware, meaning she was self-aware that her poems could or could not reach the, yeah, common women. Yeah, I mean, this idea of literacy is so key. And I think this is where, again, new sound technologies, such as the phonograph, was really breaking a different mold or register of public communication because, yeah, all of these remain very, very elite, right? In many ways. So, the "chuan," yeah. And of course, "chuan" becomes, like, "broadcast" if it's actually... So you have, in communications theory, you often talk about a point-point transmission, which is usually how we read things, right, on the newspaper or a book, it's a point-point, you can read it, you know, "Da Zi Bao", for example, where many people could see it, but there's still a limit. I think, yeah. I think there is definitely that anxiety over how "chuan" is still very limited. But I do think, okay, this is one, maybe one oblique way, that can answer the question, is when telegraphs were sent, they were then reprinted on newspapers, because, so that not only the recipient of the "dianbao" could see it, but also it becomes, like, "gong dian," and it becomes "chuan dian," So.

- [David Wang] Gotcha. Yeah, so the telegraph, which is a private message, could then be read, of course, still by people who need to be literate, on newspapers, but then, they are no longer limited to the intended recipient. So, there is an attempt to bring more audiences into this era. Definitely, still with the newspaper as a medium. And yeah, thank you for that.

- Very well, thank you very much, Shaoling. I think we have used our time. This is just about the moment for all of us to thank you again for your most inspiring talk. And I certainly have learned quite a bit.

- Thank you so much.

- I appreciate your presentation. And if I have any other questions, I surely will consult with you.

- Yeah.

- Another "chuan," right? "Chuan xin," Okay. Alright, thank you so much.

- Thank you.

- Yeah, everybody online, thank you for sharing this time with us, and we look forward to seeing you in a few weeks, another talk by Professor Michel Hockx. Thank you, bye-bye.

- Thank you. Bye. Thank you so much, have a good night.

- Thank you.

- [David] Bye. Yeah, Shaoling, my apologies for... the connection issue, but don't feel bad.

- Yeah.

- Let me share you with you my sad story this morning here in the United States, I was invited to give an inaugural lecture.