

EALC 352g: Chinese Literature and Culture
Modern Chinese Literature in Comparative Perspective
Spring 2016



Lectures: Monday, Wednesday and Friday, 12-12.50 p.m.
Taper Hall of Humanities (THH) 116

Instructor: Géraldine Fiss, Ph.D., gfiss@usc.edu

Office Hours: THH 356J, Monday and Wednesday 2-4 p.m. and by appointment

Teaching Assistant: Yunwen Gao (yunwenga@usc.edu)

Scope of the Course:

This course is an analysis of the changing literary and cultural patterns in modern and contemporary China. By engaging in close analyses of fiction, poetry, drama and literary thought from the late Qing period to the present, we will trace the changes that have occurred in China beginning in the late 19th century, throughout the 20th century and into the 21st century. The course sheds light on various transforming phases in which the influx of Western thought merges with persisting classical Chinese aesthetics to mold the form and content of modern Chinese literature, especially in fiction and poetry. The class will cover the socialist process in China since 1949 by focusing on key cultural-political movements, leading to the emergence of dissident writers. Simultaneously, the class will impose a genuine emphasis on the continuity of diverging literary practices in Taiwan where modernism is conspicuously and actively attended. We will also explore the unique situation of Hong Kong literature

and other “marginal” spheres within the Chinese cultural realm, such as contemporary Tibetan writers. Throughout the course, we will delineate the various modes of modernist innovation and experimentation that are taking place in Chinese literary art. We will also examine the nature and evolution of modern Chinese women’s consciousness and women’s writing. Films based on literary works and with English subtitles will be shown occasionally. All works are read in English translation.

Requirements and Grades:

- 1) **Attendance, Participation and Team Presentation** in Lectures and Discussion Sessions – 15%
- 2) **Midterm Exam on Monday, February 29** – 25%
- 3) **Term Paper** (12-15 pages, double-spaced) due on **Friday, April 29** (last class meeting) – 30%
- 4) **Final Exam on Friday, May 6, 11 a.m. – 1 p.m.** – 30%

Required Texts and Readings:

- 1) Joseph Lau and Howard Goldblatt, eds. *The Columbia Anthology of Modern Chinese Literature*, 2nd edition. Columbia University Press, 2007. (abbreviated as *CAMCL*)
- 2) Readings posted on the Blackboard course web site for each session. You are responsible to access, download and read these required assigned texts from Blackboard.

Since we are covering a wide variety of texts and secondary scholarship in this course, **all required readings that are not in *The Columbia Anthology of Modern Chinese Literature* will be uploaded to the Blackboard course web site. It is your responsibility to get each session’s assigned readings from Blackboard.** You are not required to print out the readings, but you are required to read them and know the most important points and ideas in each reading. You may bring the readings to lecture either in printed out form or as a pdf file on your computer.

Texts on Reserve at Leavey Library (available for check-out for limited periods of time)

- 1) Joseph Lau and Howard Goldblatt, eds. *The Columbia Anthology of Modern Chinese Literature*, 2nd edition. Columbia University Press, 2007.
- 2) All books listed in the syllabus from which readings are drawn. A complete list will be posted on Blackboard.
- 3) All films listed in the syllabus, available for optional viewing. A complete list will be posted on Blackboard.

Films:

The primary emphasis in this course is on the literary texts and intellectual discourses of modern China. **Therefore, all films are optional and you are not required to view them.** You may choose to view the films on reserve at Leavey Library, and you are welcome to integrate them into your analytical work, particularly in your term papers. We may also view some brief film excerpts during class lecture. **Viewing the films may be a good way for you to deepen your understanding and appreciation of the issues we are discussing in class.** Information about the films will be posted to Blackboard.

Lecture Attendance and Participation:

You are required to attend lectures and to come prepared having done the readings assigned for that day. Though time is limited during lecture, **you are encouraged to participate actively, respond to the instructor's questions and share your reflections about the topic at hand.** Both attendance and participation will count toward your course contribution grade. You may be absent up to three times without negatively impacting your participation grade. However, keep in mind that when you are not present, you clearly cannot gain positive participation points.

Discussion Sessions and Team Presentations:

The purpose of discussion sessions is to give each student an opportunity to engage closely with the texts, issues and ideas presented during lecture. In addition, these weekly meetings also provide you an opportunity to hone your critical thinking, public speaking and formal presentation skills. There are three requirements that you must fulfill to do well in your discussion session:

1. **Attendance and Participation (5%):** You must attend every session and come prepared having done all assigned readings carefully. You will be required to speak up and to contribute actively and thoughtfully to the class discussion. Your Teaching Assistant will grade the level and quality of your participation.
2. **Discussion Board Posts (5%):** Each student is required to compose and upload **two in-depth, analytical and thought-provoking discussion questions** (of about 500 words per post) to the discussion session Blackboard web site at least **twice during the semester.** You are required to upload your post prior to your weekly class meeting and discuss your two questions in class.
3. **Team Presentation and Discussion Facilitation (5%):** As part of your participation grade, you will be asked to choose and focus on one of the key figures, texts or films introduced in this course. You will then form a team with one or two classmates who wish to investigate the same topic, text or person. **Together, you will prepare a well-organized in-class presentation of about 15 minutes and facilitate class discussion.** The purpose here is to encourage you to use the materials posted to the Blackboard web site for each lecture as well as other sources to deepen your knowledge about your chosen topic and then “teach” what you have learned. You are welcome (but are not required) to integrate PowerPoint slides, film clips and other media into your presentation to make it interesting, engaging and enriching for your audience.

Communication: Blackboard

The instructors for this course will use the Blackboard course website to post required readings, recommended readings and important information about assignments and exams. **The PowerPoint slides, a list of “important concepts to know” and a list of discussion questions will be uploaded for each lecture.** In addition, supplementary readings and materials may be uploaded to Blackboard on a regular basis. Though some of these readings are optional and not required, you may find them very useful in order to gain more in-depth understanding, which will be helpful for your team presentations, the writing of your analytical papers and the exams. You will receive notifications when these additional resources are available but it is your responsibility to check the course web site on a regular basis. **Students are also welcome to post thoughtful comments, questions and ideas on the discussion thread for each topic.** Please make sure that your e-mail address is up to date on Blackboard.

Class Notes Policy:

Notes or recordings made by students based on a university class or lecture may only be made for purposes of individual or group study. Class materials such as lectures, course syllabi and related materials, including summaries, PowerPoint slides and all supplementary course materials available to students enrolled in this course, whether posted on Blackboard or otherwise, may not be reproduced, redistributed, copied or disseminated in any media or in any form including, but not limited to, all course note-sharing websites.

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, Behavior Violating University Standards

<https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>. Discrimination, sexual assault and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/departments/departments-public-safety/online-forms/contact-us>. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 offers confidential support and the Sexual Assault Resource Center web page sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international students. The Office of Disability Services and Program http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus not feasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

Topics and Readings:

Monday, January 11: **Introduction to the Course**

I. The Origins of Modern Chinese Literature: Late Qing “New Fiction”

Wednesday, January 13: **Cultural Crisis, The Quest for Modernity and A New Way of Writing**

Leo Ou-fan Lee, “Literary Trends I: The Quest for Modernity” in *An Intellectual History of Modern China* 142-152.

Theodore Hutters, “A New Way of Writing: The Possibilities for Literature in Late Qing China” 243-249.

Liang Qichao, “Foreword to the Publication of Political Novels in Translation” and “On the Relationship between Fiction and the Government of the People” in *Modern Chinese Literary Thought* 71-81.

Optional Additional Readings:

Charlotte Furth, “Intellectual Change from the Reform Movement to the May Fourth Movement, 1895-1920” in *An Intellectual History of Modern China*. 13-96.

Catherine Vance Yeh, “The Life-Style of Four Wenren in Late Qing Shanghai” in *Harvard Journal of Asiatic Studies*, 419-470.

Friday, January 15: **Repressed Modernities: Late Qing Literary Innovation and Experimentation**

David Wang, “Repressed Modernities” in *Fin-de-Siècle Splendor* 13-30.

Theodore Hutters, “Wu Jianren: Engaging the World” and “Melding East and West: Wu Jianren’s *New Story of the Stone*” in *Bringing the World Home* 123-125; 151-172.

Wu Jianren, *The New Story of the Stone*. Chapters 1, 2, and 22.

Optional Additional Reading: David Wang, “Introduction” in *Fin-de-Siècle Splendor* 1-12.

Monday, January 18: **Martin Luther King Day / No Lecture or Discussion Sessions**

Wednesday, January 20: **From Classical Tale to Science Fiction: Fantastic Discourses and Dreams of Utopia in Late Qing China**

David Wang, “Confused Horizons: Science Fantasy” in *Fin-de-Siècle Splendor* 252-258; 271-284.

Lu Xun, “The Art of Creating Humanity.” 1-9.

Xu Nianci, “New Tales of Mr. Braggadocio.” 1-27.

Optional Additional Readings:

Wu Jianren, *The New Story of the Stone*. Chapters 32 and 39.

Sheldon Lu, “Waking to Modernity: The Classical Tale in Late Qing China” in *New Literary History*, 746-760.

Géraldine Fiss, “Münchhausen Travels to China” in *A New Literary History of Modern China*.

Friday, January 22: **Women's Literary Feminism at the Turn of the Century: Male and Female Perspectives**

Amy Dooling, "National Imaginaries: Feminist Fantasies at the Turn of the Century" in *Women's Literary Feminism in Twentieth-Century China* 35-44.
Liang Qichao, "On Women's Education" in *The Birth of Chinese Feminism*. 186-204.
Chen Xiefen, "Crisis in the Women's World" in *Writing Women in Modern China*. 79-87.
Qiu Jin, Preface to *Stones of the Jingwei Bird* in *Writing Women in Modern China*. 39-46.
Yan Haiping, "Qiu Jin and her Imaginary" in *Chinese Women Writers and the Feminist Imagination*. 33-68. (focus especially on Qiu Jin's poetry)

Optional Additional Readings:

He-Yin Zhen, "On the Question of Women's Liberation" in *Writing Women in Modern China*, 52-71.
Jin Tianhe, "The Women's Bell" in *Writing Women in Modern China*, 206-241.
Lydia Liu, "Chinese Feminist Worlds at the Turn of the Twentieth Century" in *The Birth of Chinese Feminism*, 27-48.
Peter Zarrow, "He Zhen and Anarcho-Feminism in China" in *The Journal of Asian Studies*, 796-813.
Wong Yin Lee, "Women's Education in Traditional and Modern China" in *Women's History Review*, 345-367.

Optional Film Viewing: *Autumn Gem: The True Story of China's First Feminist* by Rae Chang and Adam Tow (2009, 56 minutes)

II. May Fourth: The Chinese Enlightenment

Monday, January 25: **Toward a New Culture: Proposals for the Reform of Literature**

Kirk Denton, "The May Fourth Period: Introduction" in *Modern Chinese Literary Thought* 111-122.
Hu Shi, "Some Modest Proposals for the Reform of Literature" in *Modern Chinese Literary Thought* 123-139.
Chen Duxiu, "On Literary Revolution" in *Modern Chinese Literary Thought* 140-145.

Optional Additional Reading:

Leo Ou-fan Lee, "The Quest for Modernity, 1895-1927" in *An Intellectual History of Modern China* 152-195. (The rest of the article that you read for our first class session)

Wednesday, January 27: **The First Modern Chinese Short Story: Lu Xun's "Diary of a Madman"**

Xiaobing Tang, "Lu Xun's 'Diary of a Madman' and a Chinese Modernism" 1222-1234.
Lu Xun, "Preface to the First Collection of Short Stories, *Call to Arms*" and "A Madman's Diary" in *The Columbia Anthology of Modern Chinese Literature* (henceforth abbreviated to CAMCL) 3-16.

Optional Additional Readings:

Bradbury and McFarlane, "Preface" and "The Name and Nature of Modernism" in *Modernism*, 11-55.

Julian Hanna, "General Introduction" and "Contexts: History, Politics, Culture" in *Key Concepts in Modernist Literature*, x-xlv, 1-49.

Friday, January 29: Voices From the Iron House: The Stories of Lu Xun

C.T. Hsia, "Lu Hsun (1881-1936)" in *A History of Modern Chinese Fiction* 28-54.

Lu Xun, "Kong Yiji" in *CAMCL* 17-21.

Lu Xun, "Medicine," and "Soap" in William Lyell, *Diary of a Madman and Other Stories* 49-58 and 264-278.

Optional Additional Readings:

Lu Xun, "Ah Q – The Real Story" in William Lyell, 101-172.

Lu Xun, "On Photography" in *Modern Chinese Literary Thought*, 196-203.

Monday, February 1: Wild Grass: The Prose Poetry of Lu Xun

David Pollard, "Introduction" in *Wild Grass* xxx-xlii.

Lu Xun, "Foreword," "Autumn Night," "The Shadow's Leave-Taking," "Revenge," "Revenge II," "Hope," "Dead Fire," "After Death," "The Awakening" 2-15; 24-37; 68-73; 94-96.

Optional Additional Readings:

Lu Xun, "On the Power of Mara Poetry" in *Modern Chinese Literary Thought*, 96-109.

Lin Yü-sheng, "The Complex Consciousness of Lu Hsün" in *The Crisis of Chinese Consciousness: Radical Antitraditionalism in the May Fourth Era*. 104-151.

Wednesday, February 3: Iconoclasts of Modern China: Realism vs. Romanticism

Kirk Denton, "The Distant Shore: Nationalism in Yu Dafu's 'Sinking'" 107-115 (sections I and II only).

Ye Shaojun, "A Posthumous Son" in *CAMCL* 22-30.

Yu Dafu, "Sinking" in *CAMCL* 31-55.

Optional Additional Readings:

Marston Anderson, "The Specular Self: Subjective and Mimetic Elements in the Fiction of Ye Shaojun" 74-82.

Zhou Zuoren, "Humane Literature" in *Modern Chinese Literary Thought*, 151-161.

Friday, February 5: Iconoclasts of Modern China II: The Leftist Ideological Turn

David Wang, "Fictive History: Mao Dun's Historical Fiction (The Historical, The Fictional, and the Real)" in *Fictional Realism in Twentieth-Century China* 25-35.

Mao Dun, "Spring Silkworms" in *CAMCL* 56-73.

Ba Jin, "Dog" in *CAMCL* 110-115.

Zhang Tianyi, "Mid-Autumn Festival" in *CAMCL* 125-131.

Optional Additional Readings:

Mao Dun, "Literature and Life" in *Modern Chinese Literary Thought*, 190-195.

Xu Zhimo, "Art and Life" in *Modern Chinese Literary Thought*, 169-181.

Lao She, "An Old and Established Name" in *CAMCL* 74-81.

Leo Ou-fan Lee, "Literary Trends: The Road to Revolution, 1927-1949" in *An Intellectual History of Modern China* 196-266.

Optional Film Viewing: *Spring Silkworms* by Chen Bugao (1933, 96 minutes) and *Rickshaw Boy* by Lin Zifeng (1982, 123 minutes).

Monday, February 8: Constructing the "New Woman" in May Fourth I: Lu Xun

Tani E. Barlow, "Introduction" in *The Power of Weakness: Stories of the Chinese Revolution* 1-26.

Lu Xun, "New Year's Sacrifice," "What Happens After Nora Leaves Home" and "Regret for the Past" in *The Power of Weakness* 27-53, 84-92 and 101-127.

Optional Additional Reading: William Lyell, "Introduction: A Biographical Sketch" to Lyell, *Diary of a Madman and Other Stories*, ix-xliii.

Optional Film Viewing: *New Year's Sacrifice* by Sang Hu (1956, 94 minutes).

Wednesday, February 10: Constructing the "New Woman" in May Fourth II: Ding Ling

Yi-tsi Feuerwerker, "Introduction: The Survival of a Writer" in *Ding Ling's Fiction: Ideology and Narrative in Modern Chinese Literature* 1-18.

Ding Ling, "New Faith," "Thoughts on March 8" in *The Power of Weakness* 54-83 and 93-100.

Ding Ling, "When I was in Xia Village" in *CAMCL* 132-146.

Optional Additional Readings:

Tani Barlow, "Introduction" in Barlow, ed. *I Myself Am a Woman: Selected Writings of Ding Ling*, 1-46.

Christina Gilmartin, "May Fourth and Women's Emancipation" in *Women in Republican China*, ix-xxvi.

Optional Film Viewing: *New Women* by Cai Chusheng (1935, 106 minutes).

Friday, February 12: Women as Writers in 1930's China: The New Woman vs. Women as Victims and Scapegoats

Yi-Tsi Feuerwerker, "Women as Writers in the 1920's and 1930's" in *Women in Chinese Society*, 143-158.

Ling Shuhua, "The Night of Mid-Autumn Festival" in *CAMCL* 95-102.

Xiao Hong, "Hands" in *CAMCL* 161-173.

Ding Ling, *Miss Sophia's Diary* in *I Myself Am a Woman* 49-81.

Optional Film Viewing: *The Goddess* by Wu Yonggang (1934, 85 minutes).

Monday, February 15: **President's Day / No Lecture or Discussion Sessions**

III. Shanghai Modern: Urban Cosmopolitanism and Chinese Transcultural Modernisms

Wednesday, February 17: **Shen Congwen: Native Soil Writer and Modernist Master**

Jeffrey Kinkley, "Shen Congwen Among the Chinese Modernists" 311-341.

David Wang, "Critical Lyricism: The Boundary of the Real in the Fiction of Shen Congwen (Critical Lyricism and Irony)" in *Fictional Realism in Twentieth-Century China* 201-210.

Shen Congwen, "Xiaoxiao" in *CAMCL* 82-94.

Friday, February 19: **The Erotic, The Fantastic, and the Uncanny: Shi Zhecun's Experimental Stories**

Leo Ou-fan Lee, "The Erotic, The Fantastic and the Grotesque" in *Shanghai Modern* 173-181.

Shi Zhecun, "One Evening in the Rainy Season" in *CAMCL* 116-124.

Shi Zhecun, "Devil's Road" in *One Rainy Evening* 56-80.

Optional Film Viewing: *Song at Midnight* by Ma-Xu Weibang (1937, 113 minutes).

Monday, February 22: **Mu Shiying: The Dance Hall and The City**

Andrew David Field, "Mu Shiying, An Appreciation of His Life, Times and Works" in *Mu Shiying: China's Lost Modernist* xv-lii.

Mu Shiying, "The Man Who Was Treated as a Plaything" and "Shanghai Foxtrott" in *Mu Shiying: China's Lost Modernist* 1-34 and 103-118.

Wednesday February 24: **Eileen Chang I: Romances in a Fallen City**

Leo Ou-fan Lee, "Eileen Chang: Romances in a Fallen City" in *Shanghai Modern* 267-303.

Eileen Chang, "Writing of One's Own" in *Written on Water* 15-22.

Eileen Chang, "Sealed Off" in *CAMCL* 174-183.

Optional Additional Reading: Eileen Chang, "Love in a Fallen City" and "The Golden Cangue" in *Love in a Fallen City* 109-168 and 169-234.

Friday, February 26: **Eileen Chang II: Lust, Caution**

Julia Lovell, "Foreword" in *Lust, Caution* ix-xix.

Ang Lee, "Afterword" in *Lust, Caution* 59-61.

James Schamus, "Why did she do it?" in *Lust, Caution* 63-68.

Eileen Chang, *Lust, Caution* 3-57.

Optional Film Viewing: *Lust, Caution* by Ang Lee (2007, 157 minutes).

***** Monday, February 29: Mid-term Exam on Topics I through III *****

IV. Modern(ist) Poetry, 1918-1949

Wednesday, March 2: **Breaking with Old Forms: The First Chinese Modernist Poets**

Michelle Yeh, "Introduction" in *Modern Chinese Poetry: Theory and Practice Since 1917*.
Xu Zhimo, "Second Farewell to Cambridge," "Love's Inspiration" and "Chance" in *CAMCL* 499-501.
Wen Yiduo, "Dead Water," "One Sentence" and "Prayer" in *CAMCL* 502-503.
Feng Zhi, Sonnets 2, 4 and 27 in *CAMCL* 508-509.

Friday, March 4: **New Poetic Visions: The Second Generation of Chinese Modernist Poets**

Gregory Lee, "Western Influences in the Poetry of Dai Wangshu" 7-30.
Dai Wangshu, "Rainy Alley," "Written on a Prison Wall" and "With My Injured Hand" in *CAMCL* 510-512.
Bian Zhilin, "A Buddhist Monk," "A Round Treasure-Box" and "Feverish Night" in *CAMCL* 513-514.
Ai Qing, "Snow Falls on China's Land" and "The North" in *CAMCL* 516-518.
He Qifang, "Prophecy," "Thinking of a Friend at Year's End" and "Autumn" in *CAMCL* 522-524.

Optional Film Viewing: *Spring in a Small Town* by Fei Mu (1948, 98 minutes).

V. Mainland Chinese Revolutionary and "Scar" Literature and Film / Fiction and Cinema from Post-Colonial Taiwan

Monday, March 7: **Mainland Chinese Revolutionary Literature, Mao Zedong's Thought and "Scar" Literature and Film**

Hong Zicheng, "The Literary Thought of Mao Zedong" in *A History of Contemporary Chinese Literature* 12-20.
Chris Berry, "Seeking Truth from Fiction: Feature Films as Historiography in Deng's China" 87-99.
Kyna Rubin, "An Interview with Mr. Wang Ruowang" 501-517.
Wang Ruowang, "A Visit to His Excellency: A Five-Minute Movie" in *CAMCL* 197-203.
Hua Tong, "Yan'an Seeds" in *CAMCL* 251-261.

Optional Film Viewing: *The Red Detachment of Women* by Xie Jin (1961).

Wednesday, March 9: **Writing Taiwan: Fiction from Post-colonial Taiwan, 1949-1987**

David Wang, "Preface" in *Writing Taiwan* vii-x.
Chen Yingzhen, "My Kid Brother Kangxiong" in *CAMCL* 204-209.
Huang Chunming, "The Fish" in *CAMCL* 224-231.
Wang Zhenhe, "An Oxcart for a Dowry" in *CAMCL* 232-250.

Optional Film Viewing: *A City of Sadness* by Hou Hsiao-hsien (1989, 157 minutes).

VI. Post-Mao Avant-Garde Fiction, Poetry and Cinema: The 1980's

Friday, March 11: **The Arrival of the Avant-Garde: The Early 1980's**

Jing Wang, "Introduction" in *China's Avant-Garde Fiction*. 1-14.

Liu Yichang, "Wrong Number" in *CAMCL* 277-281.

Wang Zengqi, "A Tail" and "Small-Hands Chen" in *CAMCL* 280-282.

Wang Meng, "Tales of New Cathay" in *CAMCL* 285-287.

Optional Film Viewing: *Yellow Earth* by Chen Kaige (1984, 89 minutes).

***** March 13 – March 20: Spring Break: Enjoy! *****

Monday, March 21: **Searching for Roots and Seeking the Self**

Li Qingxi, "Searching for Roots: Anticultural Return in Mainland Chinese Literature of the 1980's" in *Chinese Literature in the Second Half of a Modern Century* 110-123.

Han Shaogong, "Introduction" and "Homecoming?" in *Homecoming And Other Stories* 1-20.

Ah Cheng, "The King of Children" and "Afterword" in *The King of Trees*.

Optional Film Viewing: *King of the Children* by Chen Kaige (1987, 107 minutes).

Wednesday, March 23: **Re-Membering the Cultural Revolution I: Yu Hua**

Wu Liang, "Re-Membering the Cultural Revolution: Chinese Avant-Garde Literature of the 1980's" in *Chinese Literature in the Second Half of a Modern Century* 124-136.

Yu Hua, "On the Road at Eighteen" in *CAMCL* 439-444.

Yu Hua, "One Kind of Reality."

Optional Additional Reading: Anne Wedell-Wedellsborg, "One Kind of Chinese Reality: Reading Yu Hua."

Optional Film Viewing: *To Live* by Zhang Yimou (1994, 132 minutes) and *The Blue Kite* by Tian Zhuangzhuang (1993, 140 minutes).

Friday, March 25: **Re-Membering the Cultural Revolution II: Chen Ruoxi**

Perry Link, "Introduction" in *The Execution of Mayor Yin and Other Stories from the Great Proletarian Cultural Revolution* xl-xxxii.

Chen Ruoxi, "The Execution of Mayor Yin" and "Jingjing's Birthday" in *The Execution of Mayor Yin* 3-61.

Optional Additional Reading: Jianguo Chen, "Against Silence: The Cultural Revolution and Literary Memory" 163-181.

Optional Film Viewing: *Farewell my Concubine* by Chen Kaige (1993, 171 minutes).

Monday, March 28: Poetry as Subversion: Bei Dao and Jintian Poetry

Steven Ratiner, "Reclaiming the Word: A Conversation with Bei Dao" 151-165.

Bei Dao, "Declaration," "Résumé" and "Another Legend" in *CAMCL* 576-578.

Bei Dao Poems from *The August Sleepwalker* (1988) and *Old Snow* (1991). (Choose 5 poems from each collection to focus on; read the rest if you have time)

Optional Additional Reading: Maghiel van Crevel, "Underground Poetry in the 1960's and 1970's" 169-219.

Wednesday, March 30: Dissident Voices: Modernist Poetic Experimentations and Protests

Michelle Yeh, "Contemporary Chinese Poetry Scenes" 279-283.

Jacob Edmond, "Dissidence and Accommodation: The Publishing History of Yang Lian from 'Today' to Today" 111-127.

Huang Guobin, "A Night Prayer" and "When You are Naked, You Have Everything" in *CAMCL* 570-571.

Shu Ting, "When You Walk Past My Window," "Assembly Line" and "The Cry of a Generation" in *CAMCL* 579-581.

Wang Xiaolong, "Surgery Ward" in *CAMCL* 584.

Shang Qing, "The Cat Who Walks Through the Wall" in *CAMCL* 585.

Yang Lian, "To A Nine-Year-Old Girl Killed in the Massacre" and "The Dead in Exile" in *CAMCL* 587.

Gu Cheng, "An Ending" and "Curriculum Vitae" in *CAMCL* 590.

Friday, April 1: The Liberation of the Feminine in the 1980's I: Zhang Jie

Lai-fong Leung, "In Search of Love and Self: The Image of Young Female Intellectuals in Post-Mao Women's Fiction."

Zhang Jie, "The Boat I Steer: A Study in Perseverance" 118-122.

Gladys Yang, "Preface" to *Love Must Not Be Forgotten*. 1-4.

Zhang Jie, "Love Must Not Be Forgotten." 1-15.

Optional Additional Reading:

Michael Duke, Introduction in *Modern Chinese Women Writers*.

Rosemary Roberts, "Images of Women in the Fiction of Zhang Jie and Zhang Xinxin."

Optional Film Viewing: *Hibiscus Town* by Xie Jin (1986, 164 minutes).

Monday, April 4: The Liberation of the Feminine in the 1980's II: Zhang Xinxin

Carolyn Wakeman and Yue Daiyun, "Fiction's End: Zhang Xinxin's New Approaches to Creativity."

Zhang Xinxin, *The Dreams of Our Generation*. 7-65

Optional Film Viewing: *Balzac and the Little Chinese Seamstress* by Dai Sijie (2002, 111 minutes).

VII. *Fin-de-siècle* Masters of the Lyrical

Wednesday, April 6: **Ambiguous Subjectivities: Reading Can Xue**

Jianguo Chen, "The Aesthetics of the Transposition of Reality, Dream and Mirror: A Comparative Perspective on Can Xue" 348-375.

Can Xue Poems, "A Particular Sort of Story" 206-210.

Can Xue, "Hut on the Mountain" in *CAMCL* 325-328.

Can Xue, "Dialogue in Heaven" 136-141.

Can Xue, *Dialogues in Paradise* 23-36.

Optional Additional Reading: David Wang, "Return to Go: Contemporary Chinese Fiction and Its Late Qing Antecedents" in *Fin-de-Siècle Splendor* 313-344.

Friday, April 8: **Magical Realism and Beyond: Mo Yan**

David Wang and Michael Berry, "The Literary World of Mo Yan" 487-494.

Yinde Zhang, "The Fiction of Living Beings: Man and Animal in the Work of Mo Yan" 124-132.

Mo Yan, "Iron Child" in *CAMCL* 379-387.

Optional Film Viewing: *Red Sorghum* by Zhang Yimou (1987, 95 minutes).

Monday, April 11: **Body, Space and Power in Su Tong**

Sabina Knight, "Decadence, Revolution and Self-Determination in Su Tong's Fiction" 91-111.

Su Tong, "Escape" in *CAMCL* 445-454.

Su Tong, "Mad Woman on the Bridge."

Optional Additional Reading: Hsiu-Chuang Deppman, "Body, Space and Power: Reading the Cultural Images of Concubines in the Works of Su Tong and Zhang Yimou." 121-153.

Optional Film Viewing: *Raise the Red Lantern* by Zhang Yimou (1991, 125 minutes).

Wednesday, April 13: **Examining the Self in a Transitional Age: Wang Anyi**

Wang Anyi, "Needed: A Spirit of Courageous Self-Examination" 123-127.

Wang Anyi, "Why I Write" 200-205.

Wang Zheng, "Interview with Wang Anyi."

Wang Anyi, "Granny" in *CAMCL* 462-469.

Optional Film Viewing: *Everlasting Regret* by Stanley Kwan (2005, 115 minutes) and *Center Stage* by Stanley Kwan (1992, 126 minutes).

VIII. Modern and Contemporary Chinese Drama: Gao Xingjian

Friday, April 15: **Political Theater and Popular Drama in Contemporary China**

Xiaomei Chen, "Introduction" in *Columbia Anthology of Modern Chinese Drama*. 1-30.

Gao Xingjian, "The Bus Stop" in *Columbia Anthology of Modern Chinese Drama*. 556-591.

Monday, April 18: **Gao Xingjian and Transcultural Chinese Theater**

Sy Ren Quah, "Gao Xingjian, The Nobel Prize and Transcultural Theater" 1-24.

Gilbert Fong, Introduction in *The Other Shore: Plays by Gao Xingjian* x-xlii.

Gao Xingjian, "The Other Shore" 1-44.

Optional Additional Reading: Mary Mazzilli, "Introduction" in *Gao Xingjian's Post-Exile Plays: Transnationalism and Post-Dramatic Theater* 1-20.

IX. Marginality and Cultural Hybridity in Contemporary China, Taiwan and Hong Kong

Wednesday, April 20: **Constructing a Native Consciousness in Taiwan**

Angelina Yee, "Constructing a Native Consciousness: Taiwan Literature in the 20th Century" 83-101.

David Wang, "Fin-de-siècle Splendor: Contemporary Women Writers' Vision of Taiwan" 39-59.

Zhu Tianwen, "Fin de Siècle Splendor" in *CAMCL* 388-402.

Optional Additional Reading: Xiaobing Tang, "On the Concept of Taiwan Literature."

Optional Film Viewing: *Cape No. 7* by Wei Te-Sheng (2008, 129 minutes).

Friday, April 22: **The Isle Full of Noises: Modern Poetry from Taiwan**

Dominic Cheung, "Introduction" in *The Isle Full of Noises*. 1-32.

Yang Mu, "Let the Wind Recite," "Wine Vessels: Two Labels," "Loneliness" and "A Night Song: How to Defend Against Tree Shadows" in *The Isle Full of Noises* 35-40 and 45-46.

Lo Fu, "The Crab-Legged Flower", "Water" and "Peeling Pears at Midnight" in *The Isle Full of Noises* 62-64.

Chang Ts'o, "Double Jade Ring Grievance," "Empty Promises" and "Confused" in *The Isle Full of Noises* 139-141.

Monday, April 25: **Hong Kong: Culture in a Space of Disappearance**

Ackbar Abbas, "Introduction: Culture in a Space of Disappearance" 1-15.

Xi Xi, "A Woman Like Me" in *CAMCL* 303-313.

Optional Film Viewing: *Happy Together* by Wong Kar-wai (1997, 96 minutes) and *Chungking Express* by Wong Kar-wai (1994, 98 minutes).

Wednesday, April 27: **Literary and Cinematic Voices in China Today**

Nimrod Baranovitch, "Literary Liberation of the Tibetan Past: The Alternative Voice in Alai's *Red Poppies*" 170-209.

Alai, "Fish" in *CAMCL* 470-479.

Chun Sue, "born at the wrong time" in *CAMCL* 480-495.

Optional Film Viewing: *Beijing Bicycle* by Wang Xiaoshuai (2001, 113 minutes) and *Still Life* by Jia Zhangke (2008, 108 minutes).

***** Friday, April 29: Term Paper Due and
In-Class Review for Final Exam *****

***** Friday, May 6, 11 a.m. to 1 p.m.: Final Exam *****