

**EALC 452 Chinese Fiction**  
Women, Writing and Visuality in Modern and Contemporary China  
Spring 2018



**Class Meetings:** Monday and Wednesday 2 - 3.20 p.m.

Von KleinSmid Center (VKC) 109

**Instructor:** Géraldine Fiss, Ph.D., [gfiss@usc.edu](mailto:gfiss@usc.edu)

**Office Hours:** THH 356J, Thursday 1 - 4 p.m. and by appointment

**Scope of the Course:**

The aim of this course is to explore feminine and feminist literary and cultural consciousness in modern and contemporary China. To achieve this goal, we will analyze literature, film and other media by both male and female authors who are concerned with the lives and realities of Chinese women. What do women wish to liberate themselves from, how do

they enact this and to what end? How do some of the most influential men of modern Chinese letters understand and portray the situation of women? In what ways does the problem of gender complicate the ideological advent of modernity in China? And how do the paradigms of traditional Chinese culture and the contemporary situation of globalization impact Chinese women and their writings today? Throughout the course, we examine how several generations of intellectuals reconciled themselves to – and resisted – the expectations of women under Confucianism, communism and capitalism in the late nineteenth, twentieth and early twenty-first centuries.

The texts we will read include a variety of different genres, ranging from short stories and novellas to essays and autobiography, poetry, literary reportage and film. They represent authors, film-makers and cultural critics not only from mainland China but also from Taiwan, Hong Kong and the diaspora of writers who feel culturally connected to China but write from abroad. In our class discussions, we will engage questions of identity, nationhood, revolution and the constant mediation between the modern present and classical past, which still today fundamentally informs the development of literary and cultural discourse. At the same time, we will study relevant works of critical-theoretical scholarship and relate our textual readings to the body of literary and visual culture of which they are integral parts.

We begin by tracing the emergence of Chinese feminism and the women's movement in the late Qing Dynasty (ca.1895-1911), a moment marked by an unprecedented flowering of journalistic and literary activities among a small number of politically oriented women writers. We then move on to examine how the iconoclastic May Fourth writers, both women and men, constructed the idea of the modern "New Woman" and articulated modern Chinese feminist subjectivity for the first time. This survey of texts from the early twentieth century leads us to investigate the maturation of feminine/feminist ideas in a wide variety of literary voices from the 1920's, 30's and 40's. We will also focus on testimonies from the Cultural Revolution ("scar" literature), lyrical modernisms of the 1980's as well as contemporary fiction and film of the present time.

We will read all primary texts in English translation and all films will have English sub-titles.

## **Requirements and Grades**

1. Class Participation, Session Opener Talks and Discussion Questions – 15%
2. 2 Response Papers (two pages, double-spaced) due on February 9 and April 27 – 15%
3. Midterm Paper (7-8 pages) due on March 9 – 25%
4. Final Project Presentation – 10%
5. Final Research Paper (12-15 pages) due on May 4 – 35%

## **Class Participation, Session Opener Talks and Discussion Questions**

Each student will serve as discussion leader at least once during the semester. Your job is to open the seminar with a 15-20 minute session opener talk and then use that to drive our discussion of the themes that emerged from that week's readings. In addition, the student discussant will also post a set of two to three substantive questions or issues for class discussion which should connect the primary texts and films to the secondary/theoretical readings. **The discussion questions should be posted to the relevant discussion thread on the Blackboard course website by 2 pm on the day before class.** All students are expected to read these questions before class and participate actively in class discussion. To access the course web site, log on using your USC account at [www.blackboard.usc.edu](http://www.blackboard.usc.edu).

## Response Papers

You will each write **two response papers**, in which you will be asked to identify relevant themes in the assigned readings, raise questions or critical objections, locate difficulties, and respond or make connections to other readings. Your response paper should be well-organized, have a clear focus and present a well thought-out, structured argument in a concise style. You may choose the specific primary and/or secondary text(s) you would like to discuss. Your paper may not be longer than two pages, double-spaced.

## Midterm Paper

The Midterm paper, due at the beginning of class on **Wednesday, March 7**, is an opportunity for you to write a well-crafted, clearly-argued analysis of any text(s) or film(s) you choose. It should present a clear thesis and sufficient proof to substantiate your argument. You may engage theoretical readings if they are relevant for your analysis. The paper should be about 7-8 pages long (double-spaced), written in correct format and contain a title page, footnotes (or endnotes) and a complete bibliography according to the MLA Style or Chicago Manual of Style.

## Final Research Paper and Proposal

For this assignment, you will choose one or two modern Chinese primary texts and/or films, research the text(s) thoroughly and present a concise, clearly-written, original 12-15 page paper that proves a central argument by means of textual analysis and evidence. Your critical essay **must critically engage at least one or more of the secondary and/or theoretical readings we have discussed in the course.** You may choose primary texts from our list of readings, or you may choose another text of any genre (literature, film, critical essay, poetry, theater) that interests you. The text(s) you choose must either be written by a Chinese woman writer or be concerned with issues pertaining to women's realities, feminism and/or femininity. Your paper should include a title page, footnotes (or endnotes) and a complete bibliography according to the MLA Style or Chicago Manual of Style. **A one-page proposal for the paper should be written and submitted to me via e-mail by Wednesday, March 28.** I strongly encourage you to come see me during my office hours to discuss your paper proposal, research plan, argument and plans for the final presentation. **The final research paper will be due on Friday, May 4. Please submit it to Blackboard via Turn-It-In.**

## Final Project Presentation

At the end of the semester, each student will have about 15 minutes to present the findings and unresolved issues of the final research project. You are welcome to use and present visual material and/or film excerpts if it is relevant for your project and presentation. You should use this opportunity to 1) introduce your work to your classmates in a well-organized, effective and engaging manner and 2) receive and reflect upon the critique others may have about your work.

## Required and Recommended Texts

You are responsible for obtaining and reading the required texts listed below, which are available at the USC Bookstore. Please be sure to obtain these books well ahead of the sessions in which we will discuss them. These books are also available on the course reserve list at Leavey Library.

1. Ding Ling and Lu Xun. *The Power of Weakness: Stories of the Chinese Revolution*. New York: The Feminist Press, 2007. (ISBN-13: 978-1558615489).

2. Eileen Chang. *Lust, Caution: The Story*. (Translated and with a Foreword by Julia Lovell). New York: Anchor Books, 2007. (ISBN-13: 978-0307387448).
3. **Recommended:** Joseph Lau and Howard Goldblatt, eds. *The Columbia Anthology of Modern Chinese Literature* (Second Edition). New York: Columbia University Press, 2007. (ISBN-13: 9780231138413).

### **Blackboard as a Resource / Course Reserve List**

In this course, Blackboard will be a vital means of communication and an important research tool. Required journal articles and book chapters listed in the syllabus will be made available on the Blackboard course web site, for you to download and read before our class meetings. For every class session, I will also upload PowerPoint slides, information about the topic at hand, additional suggested primary texts and secondary readings, as well as a list of important concepts to know.

The books from which the required readings are taken and all films listed on the syllabus will be available on course reserve at Leavey Library. Other useful books will also be available on course reserve, and a complete list of all reserve materials will be posted on Blackboard.

### **Note on Readings and Films**

When a film is assigned, it is your responsibility to view the film prior to the class meeting. Some films will be made available via a link on Blackboard. Others will be available at Leavey Library course reserves. We may view only brief excerpts of the films during our in-class discussions. You should approach films the same way as you would a literary text. Take your time to view a film and jot down any ideas or questions that may come to mind.

### **Academic Conduct and Plagiarism Policy**

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 USC’s plagiarism policy 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/department/department-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](http://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](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.

## **Topics and Readings:**

Monday, January 8: **Introduction to the Course**

### **I. The Birth of Chinese Feminism**

Wednesday, January 10: **The Birth of Chinese Feminism in Historical Context**

Tao Jie, "Introduction" in Tao Jie. *Holding Up Half the Sky: Chinese Women Past, Present, and Future*. xxi-xxxvi (focus on xxi-xxx).

Lydia Liu, "The Historical Context: Chinese Feminist Worlds at the Turn of the Twentieth Century" in Liu, Karl and Ko, eds. *The Birth of Chinese Feminism: Essential Texts in Transnational Theory*. 27-48.

Liang Qichao, "On Women's Education" in Liu, Karl and Ko, eds. *The Birth of Chinese Feminism*. 186-204.

He-Yin Zhen, "On the Question of Women's Liberation" in *The Birth of Chinese Feminism*. 50-71.

Monday, January 15: **Martin Luther King Day / No Class Meeting**

Wednesday, January 17: **Literary Feminism in Early 20<sup>th</sup> Century China: Male and Female Perspectives**

Amy Dooling, "Introduction: Writing Women in Modern China" in Dooling and Torgeson, eds. *Writing Women in Modern China*. 1-38 (focus on 1-10).

Jin Tianhe, "The Women's Bell (Parts 1-4)" in *The Birth of Chinese Feminism*. 207-240.

Chen Xiefen, "Crisis in the Women's World" in *Writing Women in Modern China*. 79-87.

Monday, January 22: **Qiu Jin: China's First Feminist**

Amy Dooling, "National Imaginaries: Feminist Fantasies at the Turn of the Century" in *Women's Literary Feminism in Twentieth-Century China*. 35-44.

Yan Haiping, "Qiu Jin and Her Imaginary" in *Chinese Women Writers and the Feminist Imagination*. 33-68 (focus especially on Qiu Jin's poems).

Qiu Jin, Preface to *Stones of the Jingwei Bird* in *Writing Women in Modern China*. 39-46.

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

## II. Constructing the “New Woman” in May Fourth

Wednesday, January 24: **Constructing the “New Woman” in May Fourth I: Lu Xun**

Christina Gilmartin, “Introduction: May Fourth and Women’s Emancipation” in Lan and Fong, eds. *Women in Republican China: A Sourcebook*. ix-xxv.

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

Lu Xun, “The Evolution of Men” in *Jottings Under Lamplight: Lu Xun*. 177-179.

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 Readings:

Eileen Cheng, “Gendered Spectacles: Lu Xun on Gazing at Women and Other Pleasures” in *Modern Chinese Literature and Culture*, Vol. 16, No. 1 (Spring 2004), 1-36.

Ping Zhu, “The Anamorphic Feminine: History, Memory, and Woman in Lu Xun’s Writings” in Zhu, *Gender and Subjectivities in Early Twentieth-Century Chinese Literature and Culture*. 45-72.

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

Monday, January 29: **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.

Tani Barlow, “Introduction” in Barlow, ed. *I, Myself Am a Woman*. 1-45.

Ding Ling, “The Diary of Miss Sophia” in *I, Myself Am a Woman*. 49-81.

Ding Ling, “Thoughts on March 8” in *The Power of Weakness*. 93-100.

### Optional Additional Readings:

Sarah E. Stevens, “Figuring Modernity: The New Woman and the Modern Girl in Republican China” in *NWSA Journal*, Volume 15, No. 3 *Gender and Modernism Between the Wars* (2003), 82-103.

Fiss, Géraldine. “Ding Ling’s Feminist Writings: New Women in Crisis of Subjectivity.” Forthcoming in *Routledge Handbook of Modern Chinese Literature*. Routledge.

## III. New Women’s Subjectivities in 1930’s-40’s China

Wednesday, January 31: **Chinese Feminine/Feminist Subjectivities in the 1920’s - 1940’s**

Yi-Tsi Feuerwerker, “Women as Writers in the 1920’s and 1930’s” in Wolf and Witke, eds. *Women in Chinese Society*. 143-168.

Amy Dooling, “Introduction: Writing Women in Modern China” in *Writing Women in Modern China*. 1-38 (focus on 18-23).

Ding Ling, “New Faith” in *The Power of Weakness*. 54-83.

Lu Yin, “After Victory” in *Writing Women in Modern China*. 135-156.

Lu Yin, “The Women’s Improvement Society’s Hopes for Women” in *Women in Republican China*. 171-172.

**Optional Additional Reading:**

Fiss, Géraldine. "Feminine and Masculine Dimensions of Feminist Thought and Transcultural Modernism in Republican China." *Frontiers of Literary Studies in China* Special Issue *Nation, Gender and Transcultural Modernism in Republican China*, vol. 8, no. 1, 2014, pp. 101-125.

Monday, February 5: **Negotiating Gender, Body and Space: Ling Shuhua and Bing Xin**

Shu-mei Shih, "Gendered Negotiations with the Local: Lin Huiyin and Ling Shuhua" in Shih. *The Lure of the Modern*. 204-228.

Ling Shuhua, "Intoxicated" and "Once Upon a Time" in *Writing Women in Modern China*. 175-195.

Ling Shuhua, "The Embroidered Cushions" in Sciban and Edwards, eds. *Dragonflies: Fiction by Chinese Women in the Twentieth Century*. 26-29.

Bing Xin, "Loneliness" in Roberts and Knox, transl. *One Half of the Sky: Stories from Contemporary Women Writers of China*. 1-14.

Wednesday, February 7: **The New Woman on Screen: 1930's Chinese Cinema and Ruan Lingyu**

Kristine Harris, "The New Woman: Image, Subject and Dissent in 1930's Shanghai Film Culture" in *Republican China* 20:2 (1995). 55-79.

Kristine Harris, "The Goddess: Fallen Woman of Shanghai" in Chris Berry, ed. *Chinese Films in Focus II*. 128-136.

Shuqin Cui, "Stanley Kwan's 'Center Stage': The (Im)Possible Engagement between Feminism and Postmodernism" in *Cinema Journal*, Vol. 39, No. 4 (Summer 2000). 60-80.

**Films:** *The Goddess* by Wu Yonggang (1934, 85 minutes), *New Women* by Cai Chusheng (1935, 106 minutes) and *Center Stage* by Stanley Kwan (1992, 146 minutes).

**\*\*\* First Response Paper Due on Friday, February 9 via Turn-It-In \*\*\***

Monday, February 12: **Women, the Literary Left and the Ideology of Socialism: Bai Wei and Hu Lanqi**

Amy Dooling, "Introduction" in *Writing Women in Modern China: The Revolutionary Years, 1936-1976*. 1-33.

Chen Duxiu, "The Woman Question and Socialism" in *Women in Republican China*. 213-217.

Bai Wei, "Third-Class Hospital Ward" in *Writing Women in Modern China: The Revolutionary Years, 1936-1976*. 56-69.

Hu Lanqi, "In a German Women's Prison" in *ibid.* 70-80.

Wednesday, February 14: **Reportage and Beyond: Chen Xuezhao and Xiao Hong**

Kwok-Kan Tam, "Introduction: Feminism and Gender Discourse in Mainland China, Taiwan and Hong Kong" in *Gender, Discourse and Self in Literature*. ix-xxx (focus on ix-xx).

Chen Xuezhao, "The Essentials and Ambience of Life" and "Crossing the Tong-Pu Railroad" in *ibid.* 81-95.

Xiao Hong, "Abandoned Child" and "A Sleepless Night" in *Writing Women in Modern China*. 343-366.

Xiao Hong, "Hands" in Goldblatt, transl. *The Dyer's Daughter: Selected Stories of Xiao Hong*. 71-117.

**Film:** *Falling Flowers* by Huo Jianqi (2013, 120 minutes).

Monday, February 19: **President's Day / No Class Meeting**

#### **IV. Shanghai Modern and the Cosmopolitan Feminine**

Wednesday, February 21: **Shanghai Modern: The Erotic, The Fantastic, and the Uncanny in Shi Zhecun's Experimental Stories**

Ping Zhu, "The Cosmopolitan Feminine: The Modern Girl and Her Male Other in the New-Sensationalist Fiction" in Zhu. *Gender and Subjectivities in Early Twentieth-Century Chinese Literature and Culture*. 99-128.

Leo Ou-fan Lee, "The Erotic, The Fantastic and the Grotesque" in Lee. *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945*. 173-181.

Shi Zhecun, "One Evening in the Rainy Season" in *Columbia Anthology of Modern Chinese Literature (CAMCL)*. 116-124.

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

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

Monday, February 26: **Mu Shiyong: The Dance Hall and The City**

Andrew David Field, "Mu Shiyong, An Appreciation of His Life, Times and Works" in *Mu Shiyong: China's Lost Modernist* xv-1ii.

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

Wednesday, February 28: **Urban Cosmopolitanism: Shanghai Writers During and After the War**

Leo Lee, "Shanghai Cosmopolitanism" in Lee. *Shanghai Modern*. 307-323.

Su Qing, "Waves" in *Writing Women in Modern China: The Revolutionary Years*. 178-206.

Lu Xiaoman, "The Imperial Hotel" in *ibid.* 223-246.

Monday, March 5: **Eileen Chang I: Romances in a Fallen City**

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

Nicole Huang, "Introduction" in Jones, transl. *Written on Water: Eileen Chang*. ix-xxvii.

Eileen Chang, "Writing of One's Own" and "Speaking of Women" in *Written on Water*. 15-22 and 81-92.

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



Wednesday, March 7: **Eileen Chang II: Lust, Caution**

Julia Lovell, "Foreword." 1-2.

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

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

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

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

**Optional Additional Reading:** Haiyan Lee, "Enemy Under My Skin: Eileen Chang's *Lust, Caution* and the Politics of Transcendence" in *PMLA*, Vol. 125, No. 3 (May 2010). 640-656

**\*\*\* Midterm Paper Due on Friday, March 9 \*\*\***

**\*\*\* March 11-18: Happy Spring Break!! \*\*\***

## **V. Writing in the First Person: Repositioning the Self Through Autobiography**

Monday, March 19: **Repositioning the Self Through Autobiography**

Lydia Liu, "The Deixis of Writing in the First Person" in Liu. *Translingual Practice*. 150-179, focus on 172-179.

Terry Siu-Han Yip, "Women's Self-Identity and Gender Relations in Twentieth Century Chinese Fiction" in Tam and Yip, eds. *Gender, Discourse and Self in Literature*. 1-18, focus on 1-9.

Xie Bingying, "Midpoint of an Ordinary Life" in *ibid.* 151-166.

Wednesday, March 21: **Writing in the First Person: Jumping Through Hoops**

Jing Wang, "Introduction" in Wang. *Jumping Through Hoops: Autobiographical Stories by Modern Chinese Women Writers*. 1-24.

An E, "How I Left my Mother" in *Jumping Through Hoops*. 25-42.

Bai Wei, "Jumping Through Hoops" in *ibid.* 43-73.

**\*\*\* Research Paper Proposals Due on Friday, March 23 / Please send to me via E-mail at [gfiss@usc.edu](mailto:gfiss@usc.edu) \*\*\***

## VI. Post-Mao Avant-Garde Women Writers: Re-Membering the Cultural Revolution and The Liberation of the Feminine

Monday, March 26: **The Cultural Revolution and Literary Memory: Chen Ruoxi**

Jianguo Chen, "Against Silence: The Cultural Revolution and Literary Memory." In *MLA International Bibliography* (2000): 163-181.

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

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

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

Wednesday, March 28: **Post-Mao Avant-Garde Women Writers and The Liberation of the Feminine I: Zhang Kangkang**

Michael Duke, "Introduction: Modern Chinese Women Writers" in Duke, ed. *Modern Chinese Women Writers: Critical Appraisals*. vii-xviii.

Lai-Fong Leung, "In Search of Love and Self: The Image of Young Female Intellectuals in Post-Mao Women's Fiction" in *Modern Chinese Women Writers*. 135-151.

Zhang Kangkang, "The Right to Love" in *One Half of the Sky*. 51-81.

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

Monday, April 2: **Post-Mao Avant-Garde Women Writers and The Liberation of the Feminine II: Zhang Jie**

Lydia Liu, "Invention and Intervention: The Female Tradition in Modern Chinese Literature" in Barlow, ed. *Gender Politics in Modern China: Writing and Feminism*. 33-57.

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

Zhang Jie, "The Boat I Steer: A Study in Perseverance" in Martin and Kinkley, eds. *Modern Chinese Writers: Self-Portrayals*. 118-122.

Zhang Jie, "Love Must Not be Forgotten" and "The Ark" in Yang, transl. *Love Must Not Be Forgotten*. 1-15 and 125-222.

Wednesday, April 4: **Fin-de-siècle Masters of the Lyrical I: Zhang Xinxin**

Carolyn Wakeman and Yue Daiyun, "Fiction's End: Zhang Xinxin's New Approaches to Creativity" in *Modern Chinese Women Writers*. 196-216.

Zhang Xinxin, *The Dreams of Our Generation* in Gunn, Jung and Farr, transl. *The Dreams of our Generation*. Ithaca: Cornell East Asia Papers, 1986. 7-65.

**Documentary Film:** *Through Chinese Women's Eyes* by Mayfair Yang (1997, 53 minutes).

Monday, April 9: **Fin-de-siècle Masters of the Lyrical II: Wang Anyi**

Wang Zheng, "Interview with Wang Anyi" in *Modern Chinese Literature and Culture*, Vol. 4, No. ½, *Gender, Writing, Feminism, China* (Fall 1988).

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

Wang Anyi, "Why I Write" in Arthur Sze, ed. *Chinese Writers on Writing*. 200-205.

Wang Anyi, Excerpt from *Love on a Barren Mountain*

## VII. Poetic Voices in Post-Mao China

### Wednesday, April 11: **Women Poets in Post-Mao China: Zheng Min, Zhai Yongming and Zhang Ye**

Lisa Lai-ming Wong, "Liberation of Femininity? Women's Poetry in Post-Mao China" in *Gender, Discourse and Self in Literature*. 91-108.

Zheng Min, "The Heart's Voice" and "The World of Heraclites: A Tree of Dialectics" in *Twentieth-Century Chinese Women's Poetry*. 14-23.

Zhai Yongming, "Black Night Consciousness" and "The Chrysanthemum Lantern is Floating Over Me" in Arthur Sze, ed. *Chinese Writers on Writing*. 157-164.

Zhai Yongming, "Women: Deserted House," "Women: Intense Longing," "Women: Mother," "Women: Premonition," "Women: Silence," and "Women: Conclusion" in *Twentieth-Century Chinese Women's Poetry*. 67-78.

Zhang Ye, "Endurance is a Kind of Invisible Sacrifice," "Hope," "Old Maid: No. 2" and "Pearls" in *ibid.* 35-41.

### Monday, April 16: **Ambiguous Subjectivities: Reading Can Xue**

Jianguo Chen, "The Aesthetics of Transposition of Reality, Dream and Mirror: A Comparative Perspective on Can Xue." in *Comparative Literature Studies* 34, no.4 (1997). 348-475.

Can Xue, "A Particular Sort of Story" in Arthur Sze, ed. *Chinese Writers on Writing*. 206-210.

Can Xue, "Dialogue in Heaven" in *Contemporary Chinese Women Writers*. 136-141.

Can Xue, "Raindrops in the Crevice between the Tiles" and "Soap Bubbles in the Dirty Water" in Janssen, transl. *Dialogues in Paradise*. 23-36.

## VIII. Contemporary Women's Literature and Cinema from China, Taiwan, Hong Kong and the Diaspora

### Wednesday, April 18: **Contemporary Women Writers from Taiwan and Hong Kong**

Li Ang, "Flower Season" in Carver and Chang, eds. *Bamboo Shoots After the Rain*. 125-133.

Shih Shuqing, "The Ritual of the Clay Idol" in *ibid.* 115-124.

Zhu Tianwen, "Fin-de-Siècle Splendor" in Lau and Goldblatt, eds. *The Columbia Anthology of Modern Chinese Literature (CAMLIC)*. 388-402.

Xi Xi, "Goatskin Raft – In Lieu of Preface" in Arthur Sze, ed. *Chinese Writers on Writing*. 211-213.

Xi Xi, "A Woman Like Me" in *Bamboo Shoots After the Rain*. 134-146.

### **Optional Additional Readings:**

Xiaobing Tang, "On the Concept of Taiwan Literature" in *Modern China*, Volume 25, No.4 (October 1999). 379-422.

Ling Chung, "Perspectives and Spatiality in the Fiction of Three Hong Kong Women Writers" in *Modern Chinese Women Writers*. 217-234.

Monday, April 23: **Chinese Women Writers in Diaspora: Themes of Exile and Identity Crisis**

Chen Ruoxi, "Prologue: Chinese Overseas Writers and Nativism" in Kao, ed. *Nativism Overseas*. 9-19.

Shiao-ling Yu, "The Themes of Exile and Identity Crisis in Nie Hualing's Fiction" in *ibid.* 127-155.

Michelle Yeh, "The Divided Self and the Search for Redemption: A Study of Li Li's Fiction" in *ibid.* 187-210.

Chen Ruoxi, "In and Outside the Wall" in *ibid.* 23-51.

Nie Hualing, "Many Things to Tell, but Hard to Tell" in *ibid.* 113-126.

Li Li, "Homeward Bound" in *ibid.* 161-186.

**Film:** Ann Hui, *Song of the Exile* (1990, 100 minutes).

Wednesday, April 25: **Contemporary Chinese Women's Cinema**

Xingyang Li, "The Voice of History and the Voice of Women: A Study of Huang Shuqin's Women's Films" in Lingzhen Wang, ed. *Chinese Women's Cinema: Transnational Contexts*. 113-131.

Shuqin Cui, "Searching for Female Sexuality and Negotiating with Feminism: Li Yu's Film Trilogy" in *Chinese Women's Cinema*. 213-232.

**Films:** Huang Shuqin, *Woman, Demon, Human* (1987, 115 minutes) and Li Yu, *Lost in Beijing* (2007, 112 minutes).

**\*\*\* Second Response Paper Due on Friday, April 27 Via Turn-It-In \*\*\***

**\*\*\* Final Research Paper Due on Friday, May 4, 2017 via Turn-It-In \*\*\***