

**EALC 352g: Chinese Literature and Culture**  
*Modern Chinese Literature and Film in Comparative Perspective*  
Fall 2018



**Lectures:** Monday and Wednesday 3.30 - 4.50 p.m.  
Taper Hall of Humanities (THH) 114

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

**Office Hours:** THH 356E, Tuesday and Thursday 2-4 p.m. and by appointment

**Teaching Assistant:** King Kwong Wong ([kingkwow@usc.edu](mailto:kingkwow@usc.edu))

**Scope of the Course:**

This course presents an overview of key literary, cultural and cinematic patterns in modern and contemporary China. By engaging in close readings of fiction, poetry, essays and film, we will trace the changes that have occurred in China from the early 20<sup>th</sup> century to the present. As we discuss various transformative moments in modern Chinese history, we will discover how the influx of Western ideas merges with persisting classical Chinese aesthetics to mold the form and content of modern Chinese literature, poetry and thought. In addition, we will study a number of Chinese films, so as to gain insight into the evolution of Chinese cinema, and also the ways in which the visual/cinematic is interconnected with historical, political and cultural events. 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. Throughout the course, we will delineate the various modes of modernist innovation and

experimentation that are taking place in Chinese literary and cinematic art. We will also examine the nature and evolution of modern Chinese women's consciousness and women's writing. All works are read in English translation and all films will be in Chinese but have English subtitles.

### **Requirements and Grades:**

- 1) **Attendance and Participation and Discussion Board Posts** – 15%
- 2) **Team Presentation** – 5%
- 3) **Midterm Exam on Monday, October 8** – 25%
- 4) **Analytical Paper** (10-12 pages, double-spaced) due on **Monday, December 3** – 30%
- 5) **Final Exam on Monday, December 10** – 25%

### **Required Texts and Readings:**

- 1) Joseph Lau and Howard Goldblatt, eds. *The Columbia Anthology of Modern Chinese Literature*, 2<sup>nd</sup> edition. Columbia University Press, 2007. ISBN: 978-0-231-13840-3.
- 2) Tani Barlow, ed. *The Power of Weakness: Ding Ling and Lu Xun: Stories of the Chinese Revolution*. The Feminist Press at the City University of New York, 2007. ISBN: 978-1-55861-548-9.
- 3) Eileen Chang, *Lust, Caution*. Anchor Books, 2007. ISBN 978-0-307-38744-8.
- 4) Readings posted on the Blackboard course web site for each session. It is your responsibility to access, download and read these required assigned texts from Blackboard prior to each class session.

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 should bring the readings to lecture either in printed out form or as a pdf file on your computer, so that you can refer to the text during our class discussion.

### **Texts on Course 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*, 2<sup>nd</sup> 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 viewing. A complete list will be posted on Blackboard.

### **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.

## **Attendance and Participation (15%)**

You are required to attend lectures and to come prepared having done the readings and viewed the film assigned for that day. **We highly encourage you 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 from Professor Fiss' lecture two 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**

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:** You must attend every session and come prepared having done all assigned readings and film viewings 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. **2 Discussion Board Posts:** 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** (see below)

## **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 during your discussion session.** 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, films, 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 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](mailto: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 by means of

## **Topics and Readings:**

Monday, August 20: **Introduction to the Course**

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

Wednesday, August 22: **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.

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.

**Monday, August 27: Repressed Modernities: Late Qing Literary Innovation and Experimentation**

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

Wu Jianren, *The New Story of the Stone*. Chapters 1, 2, and 22, 32 and 39.

**Wednesday, August 29: 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; 269-277 and 295-301.

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

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

**Monday, September 3: Labor Day / No Lecture or Discussion Sessions**

**Wednesday September 5: 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.

**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, September 10: 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.

**Wednesday, September 12: 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.

Monday, September 17: **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, "On Photography" in *Modern Chinese Literary Thought*, 196-203.

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

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

Wednesday, September 19: **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.

Monday, September 24: **Iconoclasts of Modern China: The Power of Realism and 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 Film Viewing:** *Spring Silkworms* by Chen Bugao (1933, 96 minutes).

Wednesday, September 26: **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" and "What Happens After Nora Leaves Home" in *The Power of Weakness* 27-53 and 84-92.

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

Monday, October 1: **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," and "Thoughts on March 8" in *The Power of Weakness* 54-83 and 93-100.

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

Wednesday, October 3: **The New Woman vs. Women as Victims and Scapegoats**

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

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

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

**\*\*\* Monday, October 8: Mid-term Exam on Topics I and II \*\*\***

### III. Shanghai Modern: Urban Cosmopolitanism and Chinese Transcultural Modernisms

Wednesday, October 10: **Shen Congwen: Native Soil Writer and Modernist Master**

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.  
Shen Congwen, "The Husband."

Monday, October 15: **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.

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

Wednesday, October 17: **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-llii.  
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.

Monday, October 22: **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.

Wednesday, October 24: **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.

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

Monday, October 29: **New Poetic Visions: Two Generations of Modern Chinese Poets**

Michelle Yeh, "Introduction" in *Modern Chinese Poetry: Theory and Practice Since 1917*.  
Gregory Lee, "Western Influences in the Poetry of Dai Wangshu" 7-30.  
Wen Yiduo, "Dead Water," "One Sentence" and "Prayer" in *CAMCL* 502-503.  
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" 513-514.

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

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

Wednesday, October 31: **Re-Membering the Cultural Revolution I: 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.

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

Monday, November 5: **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*.

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

Wednesday, November 7: **Re-Membering the Cultural Revolution II: Yu Hua**

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

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

Yu Hua, "One Kind of Reality."

**Film Viewing:** *To Live* by Zhang Yimou (1994, 132 minutes).

Monday, November 12: **Poetry as Subversion: Bei Dao, *Jintian* and the Democracy Movement in China**

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)

Wednesday, November 14: **Tiananmen 1989: Dissident Voices, Modernist Poetic Experimentations and Protests**

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

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 Qin, "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.

**Film Viewing:** *Gate of Heavenly Peace* by Richard Gordon and Carma Hinton (1995).



## V. *Fin-de-siècle* Masters of the Lyrical

Monday, November 19: **The Liberation of the Feminine: Zhang Jie and Wang Anyi**

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

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

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

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

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

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

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

**\*\*\* November 21-25: Happy Thanksgiving! \*\*\***

Monday, November 26: **Ambiguous Subjectivities: Reading Can Xue**

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.

Wednesday, November 28: **Magical Realism and Beyond: Mo Yan**

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

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

Mo Yan, Preface: "Hunger and Loneliness, My Muses" in in Goldblatt, trans. *Shifu, You'll do Anything for a Laugh* vii-xix.

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

**\*\*\* Analytical Paper: Due via Turn-it-in on Monday, December 3 \*\*\***

**\*\*\* Final Exam: Monday, December 10, 2-4 p.m. in THH 114\*\*\***