

HMMA 5003 Chinese Literary History

Instructor: Huan Jin

Class Time: Monday 9:00 a.m.–11:50 a.m.

Course description:

This course aims at familiarizing students with the history of Chinese literature from literary, historical and theoretical perspectives. Emphasis is on the recent scholarship of major genres in Chinese literary history and their interactions in the context of cultural tradition.

Course Learning Outcomes:

1. Identify, explain and use cultural concepts and literary theories.
2. Analyze significant literary phenomena and texts.
3. Analyze Chinese literature and culture in a global and cross-cultural comparative perspective based on the knowledge and skills of the Humanities from the program.
4. Conduct original cultural research and participate effectively in project teams using an enhanced knowledge of Chinese literature gained from the course.

Requirements:

1. **Attendance, participation, and weekly response (30%)**

You are expected to attend lectures and tutorial presentations. Please join the lectures via the “Zoom” tab in Canvas at least **5 minutes prior** to start time. Join with **cameras on and muted microphones**. Please be mindful about where you are focusing your attention. There will be “cold calls”.

Starting from WEEK 3, you are also expected to respond to one of the prompts for the **next lecture** by 7 p.m. every Sunday (the first response is due on February 19). Please do so by replying to the thread of the week in the “Discussion” forum on Canvas. The posting should be around 200-250 words, with a focus on the text/issues under discussion for the relevant week. Class participation will be calculated and counted towards the final grade.

2. **Tutorial presentation (30%)**

Students will form groups of 5-6 people to present on one or two texts written by one of the authors we examine in this class. The topic needs to fall under one of our weekly themes. You may find your group in "People_Tutorial Presentation Group" on Canvas. Collaboration among group members is important. The audience should be prepared to comment on the tutorial presentation. Make sure to submit the powerpoint of your presentation, if you use any, by 7 p.m. of the Saturday before the week of your presentation.

3. **Final paper/ creative project (40%)**

Length: 8-12 page, double-spaced, 1-inch margins, 12-point font. Please follow [Chicago Manual of Style](#).

Write an 8-12 page research paper on a topic of your choice. You must formulate an argument based on AT LEAST two texts read this semester. You must also engage with AT LEAST two scholarly articles/chapters already available on your topic, in order to distinguish your individual contribution from what already exists.

1. Final Paper Topic and 200-Word Abstract **Due 3/31 (Friday) @ 8 p.m.**
2. Final Paper Outline **Due, 4/14 (Friday) @ 8pm** (In the following week sign up for Office hours for feedback)
1. Final Paper– **DUE MAY 14 (Sunday) @ NOON.**

Late papers will be penalized with one grade-step deduction for each day it is late (i.e., an “A” paper will become an “A-” after one day, a “B+” after two, and so on) barring demonstrated, exceptional circumstances.

Readings: All reading materials could be found on the course website. The medium of instruction for this course is English.

Grading:

Attendance, participation, and weekly response 30%

Tutorial presentation, 30%

Final paper/creative project, 40%

** This syllabus is subject to changes.

WEEKLY SCHEDULE

Feb 6 WEEK 1 – The Beginning of Modern Chinese Literature?

Introduction + Historical Context

Wu Jianren, *Sea of Regret*

Feb 13 WEEK 2— Enlightening China

Lu Xun, “Diary of a Madman,” “Preface” in *Call to Arm*, “Medicine”

Yu Dafu, “Sinking”

Suggested Readings:

- T. Hsia, “Obsession with China: The Moral Burden of Modern Chinese Literature” (Appendix One), *A History of Modern Chinese Fiction*, 3rd Edition, pp. 533-554.
- Leo Ou-fan Lee, “The Loner and the Crowd” (CH4), *Voice From the Iron House: A Study of Lu Xun*
- Kirk Denton, “The distant Shore: Nationalism in Yu Dafu’s ‘Sinking’”

Feb 20 WEEK 3– The Woman Problem

Lu Xun, “What Happens After Nora Leaves Home?” (1923)

Ding Ling, “Miss Sophie’s Diary” (1927)

Ling Shuhua, “Embroidered Pillows,” “Intoxicated”

Suggest Readings:

- Tani Barlow, “Introduction,” *I Myself Am a Woman: Selected Writings of Ding Ling*, eds. Tani Barlow and Gary J. Bjorge (Boston: Beacon Press, 1989), pp. 1-45.
- Rey Chow, “Virtuous Transactions: A Reading of Three Stories by Ling Shuhua,” *Modern Chinese Literature* 4(1/2) (Spring & Fall, 1988), pp. 71-86.

Feb 27 WEEK 4– Shanghai Modern

Mao Dun, *Midnight*, chapter 1

Mu Shiyong, “Five in a Nightclub”

Eileen Chang, “The Golden Cangue,” “Sealed Off”

Required Viewing: [New Woman](#), dir. Cai Chusheng (1935) (Film)

Suggest Readings:

- Andrew David Field, “Mu Shiying: An Appreciation of His Life, Times, and Work,” *Mu Shiying: China’s Lost Modernist* (Hong Kong: Hong Kong University Press, 2014), pp. xv-liv.
- Nicole Huang, “Eileen Chang and Narratives of Cities and Worlds,” *The Columbia Companion to Modern Chinese Literature*, ed. Kirk Denton (New York: Columbia University Press, 2016), pp. 217-224.
- Perry Link, “From Nation-building to Time-killing to Profit: The Early Stage in Modern Entertainment Fiction” *Mandarin Ducks and Butterflies: Popular Fiction in Early Twentieth Century Chinese Cities* (Berkeley: University of California Press, 1981), pp. 125-155.
- Kristine Harris, “The New Woman Incident: Cinema, Scandal, and Spectacle in 1935 Shanghai,” *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Hsiao-peng Lu (Honolulu: University of Hawai’i Press, 1997), pp. 277-302.

Mar 6 WEEK 5– An Unlikely Lyricism vs. Socialist Realism

Shen Congwen, *Border Town*, “Xiaoxiao” “The Husband”

Mao Dun, “Spring Silkworms,” Xiao Hong, “Hands”

Suggest Readings:

- David Wang, “Critical Realism: The Boundary of the Real in the Fiction of Shen Congwen,” *Fictional Realism in Twentieth-Century China: Mao Dun, Lao She, Shen Congwen* (New York: Columbia University Press, 1992), pp. 201-246.
- T. Hsia, “Mao Tun [Mao Dun],” *A History of Modern Chinese Fiction*, 3rd Edition, pp. 140-164.
- Katherine Hui-Ling Chou, “1942: In War She Writes” *A New Literary History of Modern China*, ed. David Wang (Cambridge, MA: Harvard University Press, 2017), pp. 484-489.

Mar 13 WEEK 6– A Literature for the People

Mao Zedong, “Talks at the Yan’an Forum on Literature and Art”

Zhao Shuli, “Little Blackie Gets Married”

Ding Ling, “When I Was in Xia Village”

Suggested Readings:

- Qian Liqun, “The Cultural and Political Significance of Mao Zedong’s “Talks at the Yan’an Forum on Literature and Art,” trans. Dylan Suher, *A New Literary History of Modern China*, ed. David Wang (Cambridge, MA: Harvard University Press, 2017), pp. 495-500.
- Hui Jiang, “The Genesis of Peasant Revolutionary Literature,” *A New Literary History of Modern China*, ed. David Wang (Cambridge, MA: Harvard University Press, 2017), pp. 500-506.
- Yi-tsi, Mei Feuerwerker, “Zhao Shuli: The ‘Making’ of a Model Peasant Writer,” *Ideology, Power, Text: Self-Representation and the Peasant “Other” in Modern Chinese Literature* (Stanford: Stanford University Press, 1998), pp. 100-146.

Mar 20 WEEK 7 – Promises and Discontent in the Maoist Regime

Ding Ling, “Thoughts on March 8 (Women’s Day)”

Zong Pu, “Red Beans”

Zhang Jie, "Love Must Not Be Forgotten"

Suggested Readings:

- T. Hsia, "Residual Femininity: Women in Chinese Communist Fiction"
- Lai-fong Leung, "In Search of Love and Self: the Image of Young Female Intellectuals in post-Mao Women's Fiction"
- Rudolf Wagner, "The Backdrop: Socialist Realism: " *Inside a Service Trade: Studies in Contemporary Chinese Prose* (Cambridge, MA: Harvard University Press, 1992), pp. 11-16.

Mar 27 WEEK 8 – Revolutionary Melodrama

The Story of the Red Lantern (excerpts)

Theory of Three Prominences

Jiang Qing, "Revolutionary Opera"

Screening in class:

- Xie Jin, *Red Detachment of Women Soldiers* (clips)
- Cheng Yin, *The Story of the Red Lantern* (clips)
- Michelangelo Antonioni, [*Chung Kuo*](#) (clips)

Suggested Readings:

- Di Bai, "The Cultural Revolution Model Theater," *The Columbia Companion to Modern Chinese Literature*, ed. Kirk Denton (New York: Columbia University Press, 2016), pp. 267-274.
- Barbara Mittler, "Eight Stage Works for 800 Million People*: The Great Proletarian Cultural Revolution in Music – A View from Revolutionary Opera," *The Opera Quarterly* 26(2-3), 2010, pp. 377-401.
- Chris Berry, "Every Colour Red?: Colour in the Films of the Cultural Revolution Model Stage Works," *Journal of Chinese Cinemas* 6(3), 2012, 233-246.

Final Paper Topic and 200-Word Abstract Due 3/31 (Friday) @ 8 p.m.

Apr 3 WEEK 9– Cultural Revolution Nightmares

Acheng, *The King of Children*

Cui Jian, (music) "I have nothing," "A Piece of Red Cloth" on YouTube

<http://www.youtube.com/watch?v=l8UPST1ZKSw&feature=related>

<http://www.youtube.com/watch?v=kYwsPt854Xo&feature=related>

<http://www.youtube.com/watch?v=HZnynRPYgYA&feature=related>

Yu Hua, "On the Road at Eighteen", Mo Yan, "Iron Child"

Suggested Viewing: *To Live* (1994, Dir. Zhang Yimou)

Suggested Readings:

- Andrew Jones, "Avant-Garde Fiction in Post-Mao China," *The Columbia Companion to Modern Chinese Literature*, ed. Kirk Denton (New York: Columbia University Press, 2016), pp. 313-320.

- Andrew Jones, “Translator’s Postscript,” *The Past and the Punishments* (Honolulu: University of Hawai’i Press, 1996), pp. 263-273.
- Yomi Braester, “Mo Yan,” *The Columbia Companion to Modern Chinese Literature*, ed. Kirk Denton (New York: Columbia University Press, 2016), pp. 307-313.

Apr 10 WEEK 10 Midterm Break

Final Paper Outline Due, 4/14 (Friday) @ 8pm

Apr 17 WEEK 11– Chinese Diaspora in Global Context

Liu Yichang, “Intersection,” Gu Zhaosen, “Plain Moon,” Bai Xianyong, “Love’s Lone Flower”

Required Viewing: Wong Kar-wai, *In the Mood for Love* (2000)

Suggested Readings:

- Ann Anagnost, “Introduction,” *National Past-times: Narrative Representation and Power in Modern China* (Durham: Duke University Press, 1997), pp.1-15.
- Lingzhen Wang, “Reproducing the Self: Consumption, Imaginary, and Identity in Chinese Women’s Autobiographical Practice in the 1990s,” *Contested Modernities in Chinese Literature*, ed. Charles A. Laughlin (New York: Palgrave Macmillan, 2005), pp. 173-192.
- Michael Berry, “Beijing, 1989” *A History of Pain* (New York: Columbia University Press, 2008), pp. 298-364. [Focus on 313-319 for *Beijing Comrades*, listed as “Lan Yu”].

Apr 24 WEEK 12 – Tutorial Presentation

May 8 WEEK 13– Tutorial Presentation

Final Paper– DUE MAY 14 (Sunday) @ NOON.