

01:165:310

**Modern Chinese Literature in Translation**

Fall 2015

MW 4:30-5:50 PM

Location: Scott Hall 214 (M), 204 (W)

Instructor: Xiaojue Wang

Scott Hall 237

Office Hours: W 3-4 PM or by appointment

**Course Description:**

This course introduces students to the history, themes, genres, and major works of modern Chinese literature from early twentieth century through the present. By studying a wide range of key literary texts, we examine the following questions: How has literature become social expressions in the modern era? How to deal with the relationship between literature, history, and politics? What constitutes Chinese modernity or modernities? How has cultural/national identity of “Chinese” been conceived and negotiated?

Attendance is compulsory. All readings, discussions and assignments will be in English. No knowledge of Chinese is required or expected. Great importance is placed on class discussion and on creating a dialogue of interpretations of the texts we read. Films or film clips will be shown to contextualize some core readings. The lecture schedule and reading assignments are subject to change.

**Recommended Readings:**

C. T. Hsia, *A History of Modern Chinese Fiction* (Indiana)

Leo Ou-fan Lee, *Voices from the Iron House* (Indiana)

Leo Ou-fan Lee, *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945* (Harvard)

David Wang, *Fictional Realism in Twentieth-Century China* (Columbia)

Rey Chow, *Woman and Chinese Modernity: The Politics of Reading between West and East* (University of Minnesota Press)

Lydia Liu, *Translingual Practice: Literature, National Culture, and Translated Modernity-China, 1900-1937* (Stanford)

Yvonne Chang, *Modernism and Its Nativist Resistance* (Duke)

**Course Requirements:**

1. Attendance is obligatory; you are required to complete all reading assignments prior to the class; in addition, participation in class discussions is very important.

2. Class Presentation: students are expected, twice during the semester, to open the discussion with a brief presentation of the assigned readings. You will discuss important themes and issues the original texts raise (this should not be a retelling of the plot of the work). For the first presentation, two of you will form a team to work together and make

the presentation (max. 20 mins). For the second presentation, you are asked to make the presentation individually (max. 15 mins).

3. Midterm paper: 4 pages. Paper topics will be distributed.

4. Final paper: 6 pages. Suggestions for paper topics will be handed out beforehand. You are also encouraged to come up with your own topics, in which case you need to run your ideas by me first.

Grades will be determined as follows:

Class participation:	15%
Class presentation I (team):	10%
Class presentation II (individual):	15%
Midterm paper:	25%
Final paper:	35%

**Academic Integrity:**

Under no circumstance will behaviors that violate academic integrity be tolerated. These behaviors include: cheating, fabrication, plagiarism, denying fellow students access to information or material, helping others to violate academic integrity, or purchasing essays online or otherwise. All violations will automatically receive no grade and be referred to the Office of Student Conduct.

**Students with disabilities:**

It is the policy of Rutgers to make reasonable academic accommodations for qualified individuals with disabilities. If you have a disability and wish to request accommodations to complete your course requirements, please contact the Office of Disability Services and ask to speak with a Coordinator (848-445-6800 or [dsoffice@echo.rutgers.edu](mailto:dsoffice@echo.rutgers.edu)) about accommodations.

**Week 1**

Sep 2 Introduction

**Week 2**

Sep 8 (Monday class) Lu Xun, “A Madman’s Diary”

Sep 9 Lu Xun, “Medicine”

# C. T. Hsia, “Obsession with China,” appendix to the second edition of *A History of Modern Chinese Fiction*

**Week 3**

Sep 14 Lu Xun, “New Year’s Sacrifice”

# Leo Ou-fan Lee, "The Stories II: The Loner and the Crowd," in *Voices from the Iron House*.

Sep 16 \*Movie: Sang Hu, *New Year's Sacrifice* (1956)

**Week 4**

Sep 21 Yu Dafu, *Sinking*

# Leo Lee, "The Romantic Heritage," in *The Romantic Generation of Modern Chinese Writers*.

Sep 23 Xu Dishan, "The Merchant's Wife"

**Week 5**

Sep 28 Mao Dun, *Rainbow* (Chapter 1-3, pp. 1-48)

Sep 30 \* Movie: Cai Chusheng, *New Woman*

**Week 6**

Oct 5 Defining Chinese New Women

Oct 7 Shen Congwen, "Hsiao-hsiao," "Three Men and One Woman"

**Week 7**

Oct 12 Ling Shu-hua, "The Embroidered Pillow"

# Rey Chow, "Loving Women: Masochism, Fantasy, and the Idealization of the Mother"

Oct 14 Xiao Hong, "Hands"

**Week 8**

Oct 19 Ding Ling, "Miss Sophie's Diary,"

# Lydia Liu, "Saying I as a Woman," in *Translingual Practice*, 172-179

Oct 21 Ding Ling, "When I was in the Xia Village"

**Week 9**

Oct 26 Zhang Ailing (Eileen Chang), "The Golden Cangue"

# C. T. Hsia: "Eileen Chang," in *A History of Modern Chinese Fiction*, 398-407

Oct 28 Zhang Ailing, *Love in a fallen city*

**Week 10**

Nov 2 \* Movie, Yi Wen, *Air Hostess*

Nov 4 Travel and Urban Modernity

**Week 11**

Nov 9 Wu Zhuoliu, *Orphan of the Asia* (selected chapters)

Nov 11 Bai Xianyong, “The Eternal Snow Beauty”

# Christopher Lupke, “The Taiwan Modernists”

**Week 12**

Nov 16 Chen Kaige, *King of the Children*

Nov 18 Ah Cheng, “King of the Children”

**Week 13**

Nov 23 Han Shaogong, “Homecoming”

Nov 25 no class, Thanksgiving

**Week 14**

Nov 30 Yu Hua, “The Past and the Punishments,”

# Yomi Braester, “The Aesthetics and Anesthetics of Memory: PRC Avant-Garde Fiction”

Dec 2 Zhu Tianwen, *Fin-de-siecle Splendor*

**Week 15**

Dec 7 \* Movie: Peter Chan, *Comrade, almost a love story*

# Sheldon Lu, “Hong Kong Diaspora Film and Transnational Television  
Drama: From Homecoming to Exile to Flexible Citizenship”

Dec 9 Chinese Culture in the Sinophone World