

HUMA6001V
Fall 2019

Sentimental Republic: Emotion in Modern Chinese Literature (tentative)

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Office hours: 3:30pm to 6pm (Tuesday), and by appointment

Time and Classroom

Monday 3:00pm to 5:50pm

Room:

Course description

This course will employ an interdisciplinary approach to an examination of Chinese literature and culture from the late Qing to the Republican era, with a focus on the expression and representation of emotion and affect. Linking literature with other cultural and political discourses of the late nineteenth and early twentieth centuries, we will examine the social and cultural significance of modern Chinese sentimentalism. This course will address broadly such topics as public/private sentiment, sympathy and empathy, translations of emotions, reformulations of the senses (sight, hearing, smell, tastes and touch), suffering and trauma, negative emotions (e.g. shame, anger, and grief), and gendering the public sphere. Critical questions include: How the senses, the expression of emotion, and sensibilities transform over time or are formulated differently in different locations; how emotions and sensibilities exert their important forces and instigate major societal changes; how cross-cultural exchanges in the modern era significantly reshaped the (re)presentation of emotions and sentiments; how the media (print, visual, audio, and digital) substantially rework the senses and sensibilities; what is the relationship between feeling or sentiment with the thoughts of a given time. The primary examples that we will examine include Lin Shu's translation and late Qing Theater; the Mandarin and Butterfly School and sentimentalism; Eileen Chang and other "sentimental" female writers; the reception of Hollywood melodramas in Republican China; Yellow music in Republican Shanghai; War and National sentiment, etc.

Intended Learning Outcomes

1. Enhancing students' critical thinking abilities and writing skills;
2. Gaining an overview of Chinese literature and cultures during the late Qing and Republican eras;
3. Mastering some fundamental concepts of sentiment, emotion and affect in literature, philosophy and visual studies;
4. Gaining firsthand experience in how to approach a text, an event, or a phenomenon, through productive critical lenses.

Weekly Organization and Readings

Required and suggested readings are accessible through the course web page (Canvas or Dropbox). Lectures, students' presentations and discussions will alternate in class.

Assessment:

Attendance, Presentation, and Discussion: 15% +5% (for good in-class performance)

Short response papers: 20%

One group project: 10%

One final Paper: 50%

Assignments:

Course Requirements:

All students must attend classes regularly and finish readings before class.

1. Writing a short response paper and post it online every OTHER week (one page), five in total. You will get credit as long as you turn in your assignment on time. I will send you a weekly email to remind you. **Due 10pm Sunday (Canvas website)**

2. Students will be asked to give one or two oral presentations on the given topic. The oral presentation will not be graded.

3. Group research project on the literary/visual /cultural representation of one of the key issues relating to emotion.

4. Attending lectures

5. Final paper. 10-15 pages for MPhil and PhD Students, 8-12 pages for MA students.

Weekly Schedule (subject to change)

WEEK 1

9/2 Introduction

William Reddy: *The Navigation of Feeling* (Cambridge, 2001), part 1.

WEEK 2

9/9 Structure of Feelings and the issue of Qing

Wu Jianren: "Sea of Regrets" 恨海; 徐枕亚, 玉梨魂

Raymond Williams on "Structure of Feelings"

Haiyan Lee: *Revolution of the Heart: A Genealogy of Love in China, 1900-1950*.

Stanford UP, 2006, Introduction.

陳建華: 《共和主體與私密文學》, 《二十一世紀》2015年12期 (optional)

WEEK 3

9/16 Empathy and Sympathy: Late Qing Theater

1) Coplan and Goldie ed: *Empathy: Philosophical and Psychological Perspectives* (Introduction chapter)

2) the definition of Empathy (Stanford Encyclopedia of Philosophy)

<http://plato.stanford.edu/entries/empathy/>

3) Jane Tompkins: "Sentimental Power: Uncle Tom's Cabin and the Politics of Literary History" (Optional)

林纾译 《黑奴吁天录》、《茶花女》

WEEK 4

9/23 Sentimentalism and Popular Literature

- 1) Habermas on "Public Sphere"
- 2) Sigmund Freud, "Fetishism"
- 3) Lee, Haiyan: "All the Feelings That Are Fit to Print" *Modern China*, July 2001 vol. 27 no. 3, 291-327
- 4) 老舍: 恋 <http://www.millionbook.net/mj/l/laoshe/pxj/001.htm>
何鸣海: 脚之爱情 other love stories

WEEK 5

9/30 Public Sentiments, fetishism, Modern Media

- 1) Nicole Eustace: "Emotion and Social Change" in *Doing Emotions History*_ chap 8
- 2)
- 3) Eugene Lean: *Public Passions: the Trial of Shi Jianqiao* (Introduction, required; chap 1 and 2, optional).
- 4) Kristine Harris: "The New Woman Incident: Cinema, Scandal and Spectacle in 1935 Shanghai" (Optional)

Viewing the film *New Woman* 新女性 (1935)

<https://www.youtube.com/watch?v=ZWMSoLDn4Ks>

Week 6

10/7 Holiday (no class)

WEEK 7

10/14 Anger, Shame and other negative feelings

- 1) Philip Fisher: *The Vehement Passions*, Princeton UP, 2002. (Intro, Chap. one and two)
- 2) Eric Hayot: *The Hypothetical Mandarin: Sympathy, Modernity and Chinese Pain*, intro. (Optional).
- 3) Xia Ji'an 夏济安, 黑暗的闸门 (鲁迅的黑暗面)
- 4) 鲁迅作品 Lu Xun's work

<http://www.millionbook.net/mj/l/luxun/lh/008.htm>

阿 Q 正传 (The Biography of A Q); 野草 (canvas) (Wild Grass)

WEEK 8

10/21 Trauma and Melancholia

- 1) Freud: Mourning and Melancholia
- 2) Cathy Caruth: *Unclaimed Experience: Trauma, Narrative and History* (Introduction only)
- 3) Yu Dafu: "Sinking" and Yu Hua's "the Past and the Punishment". Articles by Kirk Denton and Yang Xiaobin are also on the Canvas for your reference.

Chen lun: http://yuedu.163.com/source/20d433646ffc44c2a095b7a90d334c95_4

Wangshi yu xingfa: <http://www.kanunu8.com/book3/7198/159297.html>

WEEK 9

10/28 Humor and Laughter

- 1) Chris Rea, *The Age of Irreverence*, intro and chap 1
- 2) philosophy of Humor
<http://plato.stanford.edu/entries/humor/>
- 3) 礼拜六作品选 幽默滑稽

WEEK 10

11/4 Smell, touch, tastes, and affect

Selected articles from *Empire of the Senses* edit by David Howe
Smellscape by Douglas Porteous in *The Smell Culture Reader*
Susan Stewart: "Remembering the Senses"

- 1) 鲁迅 肥皂 <http://www.millionbook.net/mj/l/luxun/ph/010.htm>
- 2) 梁实秋 《雅舍谈吃》 ; 3) 汪曾祺 《五味》

WEEK 11

11/11 Media and Affect I: radio, gramophone, photography and film

- 1) Emily Thompson: *Soundscape of modernity* (introduction)
- 2) *Auditory Reader* (Introduction)
- 3) Andrew Jones: Andrew Jones: *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age* (Duke, 2001), intro and chap 1
- 4) Wang Yu: *Mingguo shengyue li de keben* 民国声域里的课本、留声机与广播 (Optional)

WEEK 12

11/18 Media and Affect: Film II

- 1) Pater Brooks: *Melodramatic Imagination* 1-4
 - 2) Bao Weihong: *Fiery Cinema*, Introduction & chap 1
- Films: 一江春水向东流 (1947, dir Cai Chunsheng) or 小城之春 (1948, dir. Fei Mu)
<https://www.youtube.com/watch?v=PKdU9NRglHQ>
<https://www.youtube.com/watch?v=THguOCTyk8c>
<https://www.youtube.com/watch?v=lyHhreCbuAs>

WEEK 13

11/25 Students' presentations of group projects