



CHES5103 Selected Themes on Chinese Literature: The Crime Genre

2020-21, Term 2, Fridays, 3:30pm – 6:15pm (WMY304)

Teacher: Prof. King-fai Tam (kingfaitam@gmail.com)

Teaching Assistant: Ms. Mavis SIU (mavissiu@cuhk.edu.hk)

This course will study a body of Chinese fictional works with a focus on the depiction of crime in its many facets: the perpetrator, the victim, the investigator, the commitment of the crime, the investigation, the punishment, the social and historical settings in which the crime occurs and the material and psychological circumstances surrounding it. It will adopt a loosely chronological approach, beginning with the treatment of crime in literature in the premodern period, through various stages in the twentieth century and ending with the contemporary period. It focuses mainly on the development in the Chinese mainland, but will also touch upon that in Hong Kong and the other areas of the Sinophone world.

Learning Outcomes

After completing this course, you should:

- Have gained a decent knowledge of the development of the crime genre in modern Chinese literature
- Be able to carry out an informed discussion on the characteristics of the crime genre
- Be aware of the major critical issues related to the Chinese crime genre

Learning Activities

Class will meet for three hours per week, usually divided into a lecture and a tutorial segment. Students are expected to finish all the required readings before class. A few weeks in the semester after the introduction of the basic critical issues of the course, students (individually or in groups) will give short presentations on selected topics. There will also be one short written assignment and a final paper.

Assessment Scheme

Attendance and participation account for 15 % of the final grade of this course. Students will be judged by their thoughtful contribution to class discussion. Students are required to give presentations of 15-20 minutes on topics related to the readings. There will be one short written assignment of about 1200 words, on a given topic. At the end of the semester, students have to submit a final paper (3000 – 3500 words) on an appropriate topic for which they must consult the instructor beforehand.

Course Grading System:

Participation	15%
Presentation	20%
Short written assignment	25%
Final paper	40%

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>. With each assignment, students will be required to submit a signed declaration that they are aware of the policies, regulations and procedures.

Course Schedule

The readings given below are tentative and are subject to revision.

WEEK 1 (January 15): Defining the Terms

WEEK 2 (January 22): Pre-20th Century Literary Depiction of Crime: Moral and Cosmic Dimensions

Readings:

Stephen Knight, "Golden Age," *The Cambridge Companion to Crime Fiction*, ed. Martin Priestman, Cambridge: Cambridge University Press, 2013

"Twenty Rules for Writing Detective Stories"

WEEK 3 (January 29): Detective fiction comes to China

Readings:

一文錢小隙造奇冤

李公佐巧解夢中言

陳州賣米

WEEK 4 (February 5): The Crime Genre as Entertainment and Scientific Textbook

Readings:

trans. Harold Shadick, *Travels of Lao Ts'an*, New York: Columbia University Press, 1990; selections

Sherlock in Shanghai: Stories of Crime and Detection by Cheng Xiaoping, trans. Timothy Wong, Honolulu: University of Hawaii, 2007; selections

Wei Yan, "Sherlock Holmes Came to China"

Jeffrey Kinkley, "Politics," *Chinese Justice, the Fiction: Law and Literature in Modern China*, Stanford: Stanford University Press, 2000, selections

"The Detective Fiction of Ch'eng Hsiao-ch'ing"

WEEK 5 (February 12): No Class, Lunar New Year

WEEK 6 (February 19): The Criminal or the Counter-revolutionary of the 17-Year Period

Readings:

"Those Who Lived in Wallpapered House"

從偵探到反特

浪漫與凶險

雙玲馬蹄表

類型研究與冷戰電影

WEEK 7 (February 26): The Crime of Forgetting

Readings:

Wang Shuo, *Playing for Thrills*, trans. Howard Goldblatt, Penguin, 1998, selections.

"Post-Maoist Politics of Memory"

"Wang Shuo and Liumang Culture"

"From Mao History to Hooligan History"

WEEK 8 (March 5): The Spy as the Criminal

Film:

The Message (風聲), Dir: Chen Kuo-fu, Qunshu Gao; 2009

Readings:

"Appeal of Clandestinity"

"麥家與中國當代諜報文學"

"諜影重重"

WEEK 9 (March 12): Crime Fiction and Legal Studies

Readings:

亡者歸來 selections

***** March 17 Short Assignment Due*****

WEEK 10 (March 19): Hong Kong Crime Literature

Readings:

Chan Ho-kei, *The Borrowed*, trans. Jeremy Tiang New York: Black Cat, 2016, selections.
陳浩基 網內人

WEEK 11 (March 26): Hong Kong Crime Film

Film:

Infernal Affairs (無間道), Dir: Andrew Lau, Alan Mak, 2002

Readings:

Cameron and Cubitt, "Infernal Affairs and the Ethics of Complex Narrative"

"Departing from the Departed"

"Hellish Departure of the Deaeted Infernal Affairs and Gloablized Film Culture"

Week 12 (April 2): No class; Easter

WEEK 13 (April 9): The Chinese Detective in the West I

Readings:

Qiu Xiaolong, *When Red is Black*, New York: Soho Crime, 2005

Luo Hui, "Qiu Xiaolong's Crime Fiction in Globalized Literature"

"When Red is Black: Murder and the Hidden Truth of the Cultural Revolution"

WEEK 14 (April 16): The Chinese Detective in the West II

Readings:

Robert Van Gulik, *The Chinese Maze Murder*, Chicago: Chicago University Press, 2012

"van Gulik Woman Example"

"印香圖譜"

WEEK 15 (April 23): Summation

***** April 28 Final paper due *****