



## **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](mailto:kingfaitam@gmail.com))

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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 (September 8): Defining the Terms

WEEK 2 (September 15): The Game of Crime

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 (September 22): Day After Mid-Autumn Festival, No Class

WEEK 4 (September 29): Pre-20<sup>th</sup> Century Literary Depiction of Crime: Moral and Cosmic Dimensions

Readings:

一文錢小隙造奇冤

李公佐巧解夢中言

陳州賣米

WEEK 5 (October 6): 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 Xiaoqing*, 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 6 (October 13): The Criminal, the Counter-revolutionary

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 (October 20): The Spy and the Mole

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"

**\*\*\* October 25 Short Assignment Due\*\*\***

WEEK 8 (October 27): Procedural

Film:

神探亨特張

Readings:

Primasita and Ahimsa-Putra, "An Introduction to the Police Procedural: A Subgenre of the Detective Genrem," *Hamonriona*, Vol 31, no. 1 (February 2019): 33-40

John Scaggs, "The Police Procedural," *Crime Fiction*, London: Routledge, pp. 85-104

亡者歸來 selections

WEEK 9 (November 3): Noir, Hard-boiled detective, Femme Fatale

Film:

白日焰火

Reading:

John Scaggs, "The Hard-Boiled Mode," *Crime Fiction*, London: Routledge, 2005, pp. 55-85

WEEK 10 (November 10): Revenge

Readings:

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

陳浩基 網內人

李隆獻(2008)。兩漢魏晉南北朝復仇與法律互涉的省察與詮釋。臺大文史哲學報，68，39-78。

WEEK 11 (November 17): 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 12 (November 24): 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 13 (December 1): Summation

**\*\*\* December 6 Final paper due \*\*\***