Cultural Formations in Modern Taiwan

CHI 384
31572
Fall 2009

Class Times: M 5:00 – 8:00       Location: MEZ 1.104

Instructor: Sung-sheng Yvonne Chang, Professor
Office: WCH 4.124       E-mail: yvonne@mail.utexas.edu
Office Hours: TTh 12:30 -1:00; T 3:30 - 5:30

I. Course Description

The relationship between cultural formations in a modern society and the larger socio-historical environment is undoubtedly an important and extremely complex question. Modern Taiwan’s unique geopolitical position and colonial history make it an excellent case for us to explore different dimensions of this question. In the 1920s, entering the second, more stable phase of the Japanese colonial era (1895-1945), Taiwanese intellectuals launched their rugged journey of resistance through some distinctively cultural means. Within a decade, however, urban modernity introduced by the colonizer began to facilitate the development of a rapidly maturing cultural field, which produced impressive literary and artistic works even in times of war and upheaval of the mid-20th-century. Then, under the prolonged martial law imposed by the Chinese Nationalist government (1949-1987), which retreated to Taiwan after losing the civil war to the Communists in 1949, as soon as harsh political repression gave way to subtler forms of cultural control, creative activities flourished, including a modernist movement the legacy of which is still vividly present in the internationally celebrated Taiwan New Cinema today. Finally, in the post-martial-law period of the last two decades, intensification of the quasi-ethnic tension between the postwar settlers from China (the “Mainlanders”) and those who migrated to the island in earlier centuries (the “native Taiwanese”) has unexpectedly fostered a progressive ethos of cultural tolerance and pluralism, which richly informs the work of a younger generation of artists, most notably in the documentary films produced since the 2000.

The class will read Taiwanese fiction and poetry in the Chinese language (either as it was originally written or translated from the Japanese), watch films and digitized theatrical performances, and survey the small but fine scholarship of the newly institutionalized academic field of Taiwanese literary studies. One of the main objectives is to develop new theoretical perspectives on cultural formations intricately caught in a complex network of forces of societal modernization, ethnic identification, and political authoritarianism.

II. Course Requirements

Each student is required to give two oral presentations and compile a critical bibliography on selected topics during the semester. A research paper of 15 -20 pages in length will be due on Dec. 10, 2009.
III. Grading Policies

Grades will be based on:
(a) Two oral presentations (20%; 10% each)
(b) Compilation of a bibliography on selected topic (10%)
(c) Class participation (20%)
(c) Research paper (50%)

*Plus/minus grades will be assigned for the final grade.

IV. Course Materials

(a) Materials placed on PCL Reserve and E-Reserve (password: Taiwan)
(c) Books available at the University Co-op (copies are also available on the PCL Reserve):
    Chang, Sung-sheng Yvonne, *Modernism and the Nativist Resistance*
    Chang, Sung-sheng Yvonne, *Literary Culture in Taiwan: Martial Law to Market Law*

**Documented Disability Statement**
Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities at 471-6259 (voice) or 1-866-329-3986 (Video Phone) as soon as possible to request an official letter outlining authorized accommodations.
Schedule

**This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. In particular, I will add or subtract background readings in the assignments to meet the needs of the class.**

**Week 1**  
Aug. 31 Introduction

**Part I  **Japanese Era and the Repatriation  
1920s to 1940s

**Week 2**  
Aug. 31 Introduction

a.  *Tug of War: The Story of Taiwan* (1998) (90 min) (you may view it in the Audio-Visual Library yourself, or together with ANS 372 on T, Sept. 1, 11-12:15 AM at BEN 1.124)

b. 賴和, 《一根秤仔》, 《鬥鬧熱》, 《蛇先生》; 楊逵, 《送報夫》; 呂赫若, 《牛車》


**Week 3**  
Sept. 7 Labor Day (we will meet on a different day of the week; TBA)

a. 郭珍弟, 簡偉斯, 《跳舞時代》(2003) (104 min)

b. 翁闥, 《天亮之前》, 《殘雪》; 龍瑛宗, 《植有木瓜樹的小鎮》; 王昶雄, 《奔流》; 張文環, 《闖雞》, 《夜猿》, 《負重》

c. Chang, "Beyond Cultural and National Identities: Current Re-evaluation of the *Kominka* Literature from Taiwan's Japanese Period."

**Week 4**  
Sept. 14 Troubled identity; traumatic encounter with the “Fatherland”

a. 侯孝賢, 《悲情城市》(1989) (157 min)

b. 吳濤流, 《亞細亞的孤兒》, 《台灣連翅》(Selected parts)


**PART II  **The Post-1949 Martial-Law Period  
1950s to 1980s

**Week 5**  
The mainstream cultural position, state-sponsored dominant culture, and incipient Modernist trend

21 a. 張毅, 《玉卿嫂》(1984); 侯孝賢, 《童年往事》(1985); 張毅, 《我這樣過了一生》(1985) (95 min); 李安, 《喜宴》(1993)

b. 林海音, 《燭》, 《金鍊魚的百褶裙》; 琦君, 《髻》; 白先勇, 《遊園驚夢》, 《永遠的尹雪艷》

c. Chang, *Modernism and the Nativist Resistance*, Ch. 1 & 2; Chang, *Literary
Culture in Taiwan, Ch. 6

Week 6  Nativist criticism of modernization and neo-colonialism in the Third World

28  a. 《梁山伯與祝英台》 (1962); 劉家昌，《梅花》 (1976)
    b. 黃春明，《蘋果的滋味》; 《餓》，《淡死一老貓》，《魚》，《癡》，《夢啞哪拉，再見》，《小寡婦》; 王禎和， 《嫁妝一車》，《三春記》，《人，鬼，北風》
    c. Chang, Modernism, Ch. 5
    d. Presentation: Hong Kong cinema and the Taiwan market (Cindy Chan?)

Week 7  Existentialist angst, idealistic nationalism, and “apolitical” aesthetics

Oct. 5  a. 林懷民，《雲門舞集》
    b. 陳映真， 《我的第一件失事》，《山路》; 鄧松棻，《月印》，《月皋》; 王文興，《家變》
    c. Chang, Modernism, Ch. 5 & 6

Week 8  Modernism reaching maturity; the Nativist debate

12  a. 王文興，《家變》; 白先勇，《孽子》
    b. Chang, Modernism, Ch. 4 & 5

Late 1970s to late 1980s

Week 9  Anticipating an open society; conjuring up a vision of “our past”

19  a. 侯孝賢，萬仁，曾壯祥，《兒子的大玩偶》; 侯孝賢，《戀戀風塵》 (1986) (109 min)
    (1983)
    b. 李安，《寒夜三部曲》; 郭鴻文，《三腳馬》; 黃凡，《賴索》

Week 10  Babyboomers coming of age; second-generation mainlanders

26  a. 駱華川，《那一夜我們說相聲》 (1985)； 《暗戀桃花源》 (1986); 王童，《香蕉天堂》 (1989) (116 min)
    b. 張大春，《四喜慶國》; 《將軍碑》; 袁瓊瓊，《滄桑》; 《自己的天空》
    c. Chang, "Yuan Qiongqiong and the Rage for Eileen Zhang Among Taiwan's Feminine Writers"

Week 11  Crossroad on the eve of a new era: Art or Commerce?

Nov. 2  a. 楊德昌，《恐怖份子》 (1986) (109 min)
    b. 朱天文，《紫師父》; 《世紀末的華麗》; 朱天心，《新黨十九日》; 李永平，《吉陵春秋》
    c. Chang, “Chu T'ien-wen and Taiwan's Recent Cultural and Literary Trends”; Chang, Literary Culture, Ch. 4 ; Chang, “The Terrorizer and the ‘Great Divide’ in Contemporary Taiwan’s Cultural Development.”

PART III  The Contemporary (Post-martial law) Period

Late 1980s to the present

Week 12  Postmodern activism and mainstream artists

9  a. 蔡明亮，《愛情萬歲》 (1994) (118 min)
    b. 李昂，《迷園》
    c. Presentation: The Little Theater (Dr. Peilin Liang) (with ANS 372: Nov. 10, T, 11-12:15, BEN 1.124)
Week 13  Entering a postmodern age? Aestheticizing the urban middle-class life
16  a. 杨德昌，《一一》 (2000) (173 min)
b. 朱天文，《荒人手记》

Week 14  Disillusionment with the new democracy; search for the “local” and reimagine the “other”
23  a. 湯湘竹，《山有多高》(2002) (56 min); 胡台麗，《愛戀排灣笛》(2000) (86 min)
b. 朱天心，《古都》; 李昂，《北港香爐人人插》
c. Presentation;  Internet culture (Guo Shaohua) (ANS 372. Oct. 24, T, 11-12:15, BEN 1.124)

Week 15  Self-positioning and globalization; membership in the New East Asian Cultural Sphere?
30  a.侯孝賢，《咖啡時光》(2004) (103 min)
b. Chiu Kuei-fen essay on documentary and the aboriginals; Chang, Hsiao-hung, “Pseudo-Globalization”

Course Instructor Survey

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List of Films

Week 2  Tug of War: The Story of Taiwan  (Documentary; 1998) (90 min)
Week 3  Viva Tonal – The Dance Age 《跳舞時代》 (Documentary; 2003) (104 min)
Week 4  City of Sadness 《悲情城市》(1989) (157 min)
Week 5  Liang Shanbo yu Zhu Yingtai《梁山伯與祝英台》 (1962) (128 min); Jade Love 《玉卿嫂》 (1984); 《童年往事》(1985); Kuei-mei, a Woman《我這樣過了一生》(1985) (95 min); Wedding Banquet 《喜宴》(1993) (106 min)
Week 6  Victory 《梅花》 (Liu Jiachang, 1976)(95 min)
Week 7  Cloudgate Dance Troupe 《雲門舞集》DVD
Week 9  The Sandwich Man 《兒子的大玩偶》(1983)(108 min); Dust in the Wind 《戀戀風塵》 (1986) (109 min)
Week 10  《那一夜我們說相聲》（1985）; The Secret Love in Peach Blossom Land《暗戀桃花源》 (Performance Workshop theater group,DVD;1986)(103 min); Banana Paradise《香蕉天堂》(1989) (116 min)
Week 11  The Terrorizer 《恐怖份子》 (1986) (109 min)
Week 12  Vive L’Amour 《愛情萬歲》 (1994) (118 min)
Week 13  Yiyi 《一一》 (2000) (173 min)
Week 14  How High Is the Mountain《山有多高》(Documentary; 2002) (56 min);
Sounds of Love and Sorrow《愛戀排灣笛》(Documentary; 2000) (86 min)
Week 15  Café Lumiere《咖啡時光》Café Lumiere (2004) (103 min)