Topics in EALC: Ghosts and the Fantastic in Literature and Film
FALL 2018 (updated 12.18.18)

EALC 16000/CMST 24603/SIGN 26006
Class Meetings: M, W 3-4:20
Film Screenings: M 7-10 PM Cobb 307

Instructor:
Judith Zeitlin
jzeitlin@uchicago.edu
Wieboldt 406
Office hours: M, 4:30-6:30 pm
Appointment sign up link: goo.gl/EteCjG

Teaching Assistants:
Jiayi Chen jiayic@uchicago.edu office hours: T 1:00-2:00 pm, Ex Libris (Regenstein Library Cafe)
Panpan Yang panpan@uchicago.edu office hours: F 1:00-2:00, Dollop Coffee

Course Description
What is a ghost? How and why are ghosts represented in particular forms in a particular culture at particular historical moments and how do these change as stories travel between cultures? How and why is traditional ghost lore reconfigured in the contemporary world? This course will explore the complex meanings, both literal and figurative, of ghosts and the fantastic in Chinese, Japanese, and Korean tales, plays, and films. Issues to be explored include: 1) the relationship between the supernatural, gender, and sexuality; 2) the confrontation of death and mortality; 3) collective anxieties over the loss of the historical past; 4) and the visualization of the invisible through art, theater, and cinema.

Required books (available for purchase at Seminary Coop bookstore or online)

All other required texts are available in electronic form on Canvas

**Required screenings**

8 film screenings total during the quarter, Mondays 7-10 Cobb 307 (EXCEPT for Week 4)

- **WEEK 2** 10/8 *Along with the Gods: Between Two Worlds* (Korea, dir. Yong-hwa Kim, 2017)
- **WEEK 3** 10/15 *A Chinese Ghost Story* (HK, dir. Ching, Siu-Tung, 1987)
- **WEEK 4** 10/25 *Human, Woman, Demon* (China, dir. Huang, Shuqin, 1987)

**TH 4:30 PM Logan 201 ***

- **WEEK 5** 10/29 *Ugetsu* (Japan, dir. Mizokuchi, Kenji, 1953)
- **WEEK 6** 11/5 *The Ghost of Yotsuya*, (Japan, dir. Nakagawa, Nobuo, 1959)
- **WEEK 8** 1/19 *A Public Cemetery of Wolha* (Korea, dir. Kwon, Cheol-hwi, 1967)
- **WEEK 9** 11/26 *The Epitaph* (Korea, dir. Jung, Sik and Jung, Bum-shik, 2007)

**GUEST SPEAKERS**

- Prof. Satoko Shimazaki (University of Southern California, EALC)
- Prof. Jeehey Kim (University of Chicago, Art History)

**SPECIAL EVENTS**

- **Th 10/25** *Woman, Human, Demon, Logan 201, 4:30 PM* (required)
  With intro by Prof Zeitlin & post-film discussion (kick off to symposium *Opera in the Eyes of Film*)
- **F 11/9** Ghosts in Japanese Art, Smart Museum study room (optional)
  Led by Jiayi Chen. 2:00-2:50 PM or 3:00-3:50 PM, advance sign-up

**Course Requirements**

1) All required readings in advance of the class for which they are due
2) Attendance in class and at film screenings
   (*If you have to miss an in-class film screening, you can watch it on your own through an online link but you will have to do an extra Canvas post on the film*)
3) Weekly Canvas posts on readings and films (beginning Week 2)
4) Participation in class discussions
5) A short midterm paper (5 pp or so, roughly 1200 words) undertaking a close reading of either one or two tales, or one or two film scenes
   * Due **Sun NOV 4, 11:55 PM of 6th week**
6) A final project, for which there are two options
   a) A final paper on a topic of your choice (8-10 pp, roughly 2000-2400 words), to be determined in consultation with Jiayi Chen or Panpan Yang
   **OR**
   b) A creative project inspired by and responding to the course, which will include a project narrative and bibliography, and when appropriate, a final class presentation. Advanced approval by Prof. Zeitlin required. (For guidelines, see final page of syllabus.)
Grading
Your final grade will be based on the following:
25% Participation (includes attendance, participation in class discussion, and weekly Canvas posts)
30% Midterm paper
45% Final project

Paper Guidelines
• All papers to be submitted to Jiayi Chen, Panpan Yang, and Prof Zeitlin by email attachment.
• Your paper should have a title, and page numbers.
• It should be double-spaced, in 12pt standard font, with 1” margins.
• On the first page of your paper, include your name, the course title, and the date.
• The word count does not have to be exact but it should be close.
• Please make sure that you proofread a hard copy of your paper, ideally out loud.
• Electronic format: Please use Word (NOT PDF) and label each file with your last name and either midterm or final paper. (For example: Pu, final paper.)

Class policies
Bringing texts to class: Please bring your copies of the books to class. There is no course reader; you are responsible for downloading, printing out, and bringing to class the texts we are dealing with on a particular day or having the texts downloaded and easily accessible on a laptop or tablet.

Attendance is required: We record attendance every class, and you are allowed a maximum of two absences without penalty. After that, your grade will be reduced. Being “present” entails that you are prompt and prepared.

Late work: I will consider (and usually grant) extensions for your papers if they are requested at least 5 days in advance. Last-minute extensions will only be granted in cases of emergency or illness. If your paper is late and you have not be granted an extension, you will lose one third of a letter grade for each day that it is late (including weekends); for instance, a “B+” paper would drop to a “B” if one day late, to a “B-“ if two days late, and so forth. Canvas posts will NOT be accepted late.

Plagiarism
Plagiarism is a serious academic offense and will result in failure of the course. Make sure to cite your sources, and don’t hesitate to check with Jiayi, Panpan, or Prof Zeitlin if you are unsure about what constitutes plagiarism. When in doubt CITE! And avoid Wikipedia like the plague in your writing.
CLASS SCHEDULE *(subject to change)*

I. PROLOGUE

**Week 1**  
What is a Ghost?

M 10/1 Course overview and basic concepts

W 10/3 Approaches from Psychoanalysis and Narrative Theory

- *The Phantom Heroine*, Introduction, 1-12
- Freud, “The Uncanny” (1919), 123-161 (for Part 1, you may skim the detailed dictionary definitions, and just concentrate on the main points in bold)
- “The Fan Tower Restaurant as Witness to the Love of Zhou Shengxian” in Feng Menglong (1574-1646), ed. *Stories to Awaken the World* (1627) #14 (First read the translators’ introduction (3pp)

---

**Week 2**  
What is a Ghost? continued

M 10/8 Approaches from East Asian Religion

- Teiser, “Religions of China in Practice,” in *Asian Religions in Practice*, 88-122
- Teiser, *Scriptures on the Ten Kings*, 1-6; 14-15
- Stone and Walter, “Introduction” to *Death and Afterlife in Japanese Buddhism*, 3-15


جريدة Film screening: *Along with the Gods: The Two Worlds*

**Week 2**  
What is a Ghost? continued

M 10/8 Approaches from East Asian Religion

- Teiser, “Religions of China in Practice,” in *Asian Religions in Practice*, 88-122
- Teiser, *Scriptures on the Ten Kings*, 1-6; 14-15
- Stone and Walter, “Introduction” to *Death and Afterlife in Japanese Buddhism*, 3-15


或許 Film screening: *Along with the Gods: The Two Worlds*

**Week 3**  
The Demon Tale

M 10/15 “The Peony Lantern” in China/Japan
The Phantom Heroine, 13-28
Lafcadio Hearn (1850-1904), “A Passional Karma,” in In Ghostly Japan, 73-113

RECOMMENDED: P. Hanan, “The Demon Tale,” from The Chinese Vernacular Story, 44-49

Film screening: A Chinese Ghost Story

W 10/17 A Chinese Ghost Story: Romance & the Abject

- Bordwell, Planet Hong Kong, “Formula, Form, and Norm, 149-170, esp. 160-168
- Kristeva, Powers of Horror: An Essay on Abjection, 1-6
- Pu Songling tales (Minford, trans): “Homunculus” (#1); “Living Dead,” (#3); “Spitting Water” (#4); “Talking Pupils” (#5); “Biting a Ghost” (#8); “The Haunted House” (#11); “Magical Arts” (#23); “Fox Enchantment” (#38)
* Make sure that you read the translator's notes

Japanese tale from Konjaku (Tales of Times Now Past, ca. 1120): “Disappearing Penises” (trans. Osterfield Li), 71-75.

RECOMMENDED:
Creed, “Horror and the Monstrous Feminine: An Imaginary Abjection,” 44-69

Week 4 More Strange Tales from a Chinese Studio & beyond

M 10/22 Domesticating the Demonic

- The Phantom Heroine, 29-52
- Pu Songling (1640-1715), Strange Tales from a Chinese Studio (Liaozhai zhiyi), trans. Minford: “Introduction” & Author’s preface
- Tales: “The Painted Skin” (#34); “The Magic Sword & the Magic Bag” (#41); “Twenty Years a Dream” (#65); “Lotus Fragrance” (#54); “The Laughing Girl” (#40); “Silkworm” (#57); “Cut Sleeve” (#63)
* Make sure that you read the translator’s notes

NO MONDAY SCREENING! SCREENING IS ON THURSDAY THIS WEEK, LOGAN 201

W 10/24 Animating the Inanimate in Chinese & Japanese Tales (*Jiayi Chen leads the class)

- Zeitlin, “The Ghosts of Things” in Fantômes dans l'Extrême-Orient d'hier
- Japanese tales: “Twinleaf” (trans. R.Tyler); “The Chrysanthemum Spirit”, 293-305 (For illustrations, see https://www.harvardartmuseums.org/art/211411)

Film screening TH 10/25 Woman, Human, Demon, Logan 201, 4:30 PM
(Note special date, time, & place)
Week 5  Japanese Ghost Stories: *Tales of Rain and Moonlight*

M 10/29  *Ugetsu Monogatari: Stories*
- “The Reed-choked House”; “A Serpent’s Lust”; “The Kibitsu Cauldron”; “The Blue Hood”

Film Screening: *UGETSU*

W 10/31  *Ugetsu: Film*
- McDonald, *Ugetsu: 1-13*
- Adiss, *Japanese Ghosts and Demons*: “Tales of Female Ghosts” and “The Male Ghost,” 25-56 (mainly pictures)

Midterm paper due Sunday 11/4 11:59 PM

Week 6  Vengeful Ghosts

M 11/5  *The Ghost of Yotsuya* Guest Lecturer: Satoko Shimazaki
- Shimazaki, *Edo Kabuki in Transition: From the Worlds of the Samurai to the Vengeful Female Ghost*, 111-119 (“Yotsuya kaidan and the Treasury of Loyal Retainers”)
- 126-133 (“Undercutting the Loyal Retainers, Relativising the Heroic Vendetta”)
- 155-168 (“The Female Body and the Figuration of Dangerous Affect” and “Serpentine imagery and the Construction of the Female Body”)

Film Screening: *THE GHOST OF YOTSUYA*

W 11/6  The Serpent Woman
- “Madame White is Kept Forever Under the Thunder Peak Tower,” from Feng Menglong, ed. *Stories to Caution the World* (1627), #28
- “Dōjōji,” in Ury, *Tales of Times Now Past*, 93-96
- “Snakes, Serpents and Humans,” in Addiss, *Japanese Ghosts and Demons*, 139-45


F 11/9 SPECIAL EVENT (OPTIONAL) Ghosts in Japanese Art: Smart Museum study room, led by Jiayi Chen. Meets 2:00-2:50 PM or 3:00-3:50 PM, advance sign up
UNIT II

Week 7  Ghosts, History, and Time

M 11/12  Ghosts and Historical Memory
1. The Return of the Palace Lady
   • *The Phantom Heroine*, Chapt 3 (87-106)
   • Pu Songling, “Li Siniang” (trans. Zeitlin)
   • Kim Sisūp (1435-1493), “An Account of Drunken Merriment at Pużyŏk Pavilion” (Evon, trans), *Premodern Korean Literary Prose*, 41-65 (feel free to skim the poems)

II. The Water Battle at Don-no-ura (1185)-- at which the Genji vanquished the Heike
   • *The Tale of the Heike*, trans. Royall Tyler (Penguin)
     1) Introduction, 19-26; 34-35
     2) Book 1.1 (1-2); Book 11.1-11 (581-620)

RECOMMENDED:
Pu Songling, “Gongsun Jiuniang” (trans. Zeitlin) & *The Phantom Heroine* (Chapt 3, 121-130)

 ~/ DOUBLE FEATURE Film Screening: “Hoichi the Earless” (from *Kwaidan*) & *Rouge*

W 11/14  Ghosts and Historical Time  (*Panpan Yang leads the class*)

   • Abbas, “The New Hong Kong Cinema & the Dèjà Disparu,” 16-47 (esp. 16-17; 22-29; 39-44)
   • Agamben, “On the Uses and Disadvantages of Living among Specters,” 473-477
   • Schmitt, *Ghosts in the Middle Ages*, Intro (1-10); Conclusion (221-227)

WEEK 8  Ghosts and Family Trauma

M 11/19  Female Ghosts in Cold War Korea: Guest Lecturer: Prof. Jeehey Kim
   • Hyangjin Lee, “Family, Death, and the wonhon in Four Films of the 1960s,” 23-34

 ~/ Film Screening: *A Public Cemetery of Wolha*

W 11/21  Suicide and Repetition in Traditional Tales

   • Huntington, “Ghosts Seeking Substitutes: Female Suicide and Repetition,” *Late Imperial China* vol. 26, no. 1 (Jun 2005): 1-40
   • Pu Songling, “The Tou Lass” (H.C. Chang), (128-135)

RECOMMENDED: Film: *A Tale of Two Sisters* (Korea, dir. Kim, Jee-woon, 2003)
### Week 9
Ghosts and disaster in the modern world

**M 11/26**
From Hiroshima to Fukushima: Ghosts, Modernity and Trauma  
- Inoue Hisashi, *The Face of Jizo* (play)  
- Hearn “A Living God” (#3, 16-27)  
- Yanagita Kunio, *The Legends of Tonio* (excerpt #99)  
- Parry, *Ghosts of the Tsunami* (2017), 237-268 + (maps & 1 page intro)

**Film Screening: The Epitaph**

**W 11/28**
**NO CLASS** (final paper/project research and consultations with Jiayi & Panpan)

**T 11/29**
proposals for final papers and final creative projects due

### Week 10

**M 12/3**
*Epitaph*: The Korean horror film and the memory of Japanese colonialism (*Epitaph*)  
Kwon, *Intimate Empire: Collaboration and Colonial Modernity in Korean Japan*, 1-16  
Jeehey Kim, “Korean Funerary Photo-Portraiture,” 7-20

RECOMMENDED: Poole, “Late Colonial Modernism and the Desire for Renewal,” 179-203  
Creed, “Horror and the Monstrous Feminine: An Imaginary Abjection,” 44-69

**W 12/5**
Creative presentations & conclusion

### Week 11
Sun 12/09 11:59 PM
**Final papers and projects due**
GUIDELINES FOR CREATIVE FINAL PROJECTS (Zeitlin, Fall 2018)

I. All students must get Prof. Zeitlin’s PRIOR approval.

The approval process consists of two steps

FIRST A BRIEF DISCUSSION (IN PERSON OR BY EMAIL) with Prof. Zeitlin getting provisional approval to develop a creative project

SECOND, SUBMITTING A 1-PAGE PROPOSAL OUTLINING
1) concretely what you plan to do (and with whom if it is a collaborative project like a film)
2) how you plan to go about doing it
3) the intellectual and creative relationship with the course
4) your aspirations/ goals for the project (what you hope to accomplish). This can be more abstract and include what the project allows you to accomplish that a traditional paper wouldn’t
5) a bibliography/filmography of sources you are looking to for creative and intellectual guidance (both stuff covered in the course and outside materials)

THIS PROPOSAL MUST ALSO BE APPROVED BY PROF. ZEITLIN

II. With the final creative project, students must additionally submit a project narrative (2-3 pp) describing the process, the obstacles or changes the project underwent in development, the division of labor in the case of collaborative processes—basically a self-reflective account to help me evaluate and understand your project. You can conceive of the project narrative as a preface or an afterword, as a project report, or a form of your choosing. It should include an updated bibliography/ filmography.