



**“TOWARDS A THIRD LITERATURE: CHINESE WRITING IN THE AMERICAS”**

Issue 38:2; Summer/Fall 2012; Guest editors: Evelyn Hu-DeHart (Brown Univ), Russell C. Leong (UCLA & Hunter College), Wang Ning (Tsinghua Univ)

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RELEVANT FIELDS OF STUDY

Asian American Literature

Diaspora Studies

Comparative American Studies

Modern Chinese Literature

Chinese in the Americas

Contemporary Latin American Literature

PRIMARY CONCEPTS

Writing in the diaspora

Translation

Immigration/Migration

Multicultural writing

Transwriting

Transnationalism

Cultural identity

Double writing

ISSUE SUMMARY

The volume explores current and historical relationships among Chinese writers and their writing in China, in the U.S., and in Latin America.

- **This collaboration among teachers, writers, and scholars argues for a “third literature,”** which encompasses literary works written in both the English and Chinese languages, and additionally, expands the definition of “Chinese American literature” to include works written in Spanish.
- **A special forum features the award winning writer, Ha Jin.** It presents original commentary by him, together with essays on his work by scholars from mainland China, Taiwan, Hong Kong, and the U.S.  
**(See Ha Jin, Commentaries in this issue by King-Kok Cheung, Te-hsing Shan, Arnold Pan, et. al, 1-42).**

ESSENTIAL READING

See the introductory essays by Russell C. Leong and Evelyn Hu-DeHart (“Forging a Third Literature,” vii-xiv) and Wang Ning (“(Re)Considering Chinese American Literature: Toward Rewriting Literary History in a Global Age,” xv-xxii).

KEY QUESTIONS FOR ANALYSIS AND DISCUSSION

a. Does literature written by Chinese outside of China belong to “modern Chinese literature;” “Chinese American literature;” “diasporic Chinese literature;” or this new idea of a “third literature”? How do the categories begin to shift and change with growing transnational affiliations and multiple identities?

**See essay by Chih-ming Wang on Chinese student writings (136-154), and Chen Aimin on the scholarship and writing on Chinese American literature in today's China (155-161).**

b. How do twentieth and twenty-first century Chinese diasporic movements influence the literatures written by Chinese outside of China? How do the different ethnic and cultural contacts impact writers and their work?

**See Wen Jin and Liu Daxian in “Double Writing: Aku Wuwu and the Epistemology of Chinese Writing in the Americas” (45-63) that examines the relationship of a Chinese poet and Native Americans, together with Chinese minority culture.**

c. How does a more inclusive Chinese literature of the Americas reimagine the category of “Chinese American” literature (read: U.S. literature)?

**See translations of Kam Wen Siu with essay by Maan Lin (102-119); essay by Alejandro Lee on Latin American literature (85-101).**

d. How would you define the term “third literature of the Americas” and what roles do translation and transnational interpretation play in shaping the category?

**See editors' introductions (vii-xxii) and essay by Luo Xuanmin and Wang Jing on writer Eileen Chang's translation process (123-135).**

RELATED CENTER PUBLICATIONS

*Amerasia Journal* 38:2 “Transculturations and Power” (2002). Edited by Lane Ryo Hirabayashi and Evelyn Hu-DeHart.

*Amerasia Journal* 31:1 “Orientalism and the Legacy of Edward Said” (2005). Edited by Russell C. Leong.