

**CULS5205 The Culture of Travel and the Travel of Culture
2024-2025 2nd Term**

Instructor: Ka-ming Wu
Time: 14:30-17:15 Monday
Venue: WMY_508

Teaching Assistant: Zowie Li (zhuoyueli@cuhk.edu.hk),
Haoxi Luo (haoxiluo@link.cuhk.edu.hk)



‘A GREAT DISRUPTION’ 2021 Chen Sijia (born 1985)

Here, Chen Sijia presents a collaborative study of migration in the era of the COVID-19 pandemic. The artist invited the Asian community of Los Angeles to share material related to their experience of the pandemic, which she used to create papercut images of architectural and natural scenes. The collage forms an image that both emulates and disrupts the aesthetic of traditional Chinese landscape paintings. Immigration forms, covid test forms, restaurant menus, newspaper cuttings, photographs and colour on canvas.

“History is always written from the sedentary point of view and in the name of a unitary State apparatus, at least a possible one, even when the topic is nomads. What is lacking is a Nomadology, the opposite of a history.”

— Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987.

“[T]hat exile is irremediably secular and unbearably historical; that is produced by human beings for other human beings; and that, like death but without death’s ultimate mercy, it has torn millions of people from the nourishment of tradition, family, and geography?”

— Said, Edward. “Reflections on Exile.” in *Reflection on Exile and Other Essays*, 173-186. Cambridge: Harvard University Press. 2002.

“They may not have crossed the border. The border crossed them.”

— Charusheela, S. “The Diaspora at Home.” *Cultural Dynamics*, vol. 19, no. 2–3, 2007, pp. 279–99.

“我們帶着種種奇怪的東西前行/我們帶着白天/來到黑夜/帶着東方來到西方/帶着自己/來到他人/帶着你的香港照片/帶着一瓶未喝完的酒/帶着一段未分明的感情/帶着曖昧國籍的護照/不知如何的將來/突然來到新的關卡/回答突發的問題/一隻腳踏在新的邊界上/沉重的過去讓人無法舉步/在空空的四壁之間/沉重的記憶令人無法抬頭/細看窗外世界彩色的廣告牌”

——梁秉鈞〈我們帶著許多東西旅行〉

Course Description

This course examines the ways histories of travel complicate and define the questions of identities, race, and culture. We will first survey travel theories in the West. Then we will specifically look at the work by Ge Zhaoguang, who has a very nuanced and critical approach to understanding the formation of modern Chinese nation, its borders and cultures. Because of the unique location of Hong Kong in South China and our program (MAICS) in the broader China studies, this course focuses on the “coolie trade” in which millions of Asians, many of them Chinese, were carried into the Americas for indentured labor. Then we look at the non-Chinese dimensions of Hong Kong and its related histories.

The aim of this course is to think about how travel experiences in the last few centuries have defined our world, shaped hybrid identities and perspectives, and produced fluid cultural forms. Last, this course takes us to several fieldtrips, with the aim of making sense of traveling cultures and identities on foot!

This course asks these questions. What is the meaning of travel to the millions of people involved? How did they react to the kidnapping, forced labor, exploitation and discrimination in the process? What kind of cultural forms have since produced?

The course takes as its premise various key concepts relating to transnational identities such as diaspora, migration, ethnicity, and the postcolonial, which are then studied in relation to specific texts/case studies. The travel history of the Chinese is akin to an enormous jigsaw puzzle, with each of us holding a small piece. This course hopefully gives you the right place to put your piece.

Learning Outcomes

- Acquire basic historical knowledge and critical understanding of major travel experiences of Chinese and related consequences in the modern era

- Comprehend the travel history and become critical of the concept of nationalistic Chineseness
- Understand concepts such as diaspora, exile, border in the formation of our modern identity
- Acquire the essential skills necessary to pursue independent research in cultural studies in relation to cultures of travel. These include data collection, data analysis, storytelling, oral history, argument, independent thinking, and effective oral and written self-expression.

Part 1 Introduction

Week 1 Introduction (Jan 6)

Lowe, Lisa. 2015. Chapter 1. In *The Intimacies of the Four Continents*. Duke University Press.

Week 2 Traveling Cultures (Jan 13)

Clifford, James. "Prologue" & "Traveling Cultures." in *Routes: Travel and Translation in the Late Twentieth Century*, 1-46. Cambridge, Mass: Harvard University Press, 1997.

“【書摘】《路徑》：人類學家如何看待「離散」的七種內涵、兩種邊界？” *Initium*, July 7, 2024. <https://theinitium.com/article/20240707-note-book-digest> (本文則摘自左岸文化出版社 2024 年的新譯作 Clifford James 《路徑》的第十章「離散」)

Week 3 Chineseness and its construction (Jan 20)

葛兆光. “導論: 有關「中國」的歷史形成與認同困境.” in 何為中國?: 疆域, 民族, 文化與歷史, 1-32. Hong Kong: Oxford University Press, 2014.

Week 4 Chinese New Year - No class

Part 2

Week 5 Travels between the First and the Third Worlds (Feb 3)

Hall, Stuart. 'The West and the Rest'. In *Formations of Modernity*, edited by Stuart Hall and Bram Gieben. Cambridge: Polity Press, 1995. Pp. 185-227.

Film Recommendation: James Cameron, 2009, *Avatar*.

Week 6 (Feb 10)

葛兆光. “第二章 國境：有關「中國」疆域形成的討論.” in 何為中國? : 疆域, 民族, 文化與歷史, 57-74. Hong Kong: Oxford University Press, 2014.

Week 7 (Feb 17)

Elliot Young, *Alien Nation: Chinese Migration in the Americas from the Coolie Era through World War II*, Chapel Hill: The University of North Carolina Press 2014, Introduction, 1-18.

Chinese Railroad Workers in North America Project

<https://web.stanford.edu/group/chineserailroad/cgi-bin/website/virtual/>

* Submit topic outline to TAs

Week 8 Chineseness and the making of modern nation-states (Feb 24)

Wong, Bernard and Tan Chee Bin. 2013. *Chinatown around the World: Gilded Ghetto, Ethnopolis, and Cultural Diaspora*. Brill.

* Preliminary topic proposal presentation

Part 3 Diaspora and the making of modern cities

Week 9 1st Field trip: Europe and China: Macau as a contact zone (Mar 3)

Fieldtrip to Macau (one day). This trip counts for contact hours of more than one class meeting

Week 10 Vietnam Boatpeople in Hong Kong (Mar 10)

Law, Sophia Suk-mun. [*The Invisible Citizens of Hong Kong: Art and Stories of Vietnamese Boatpeople*](#). Hong Kong: Chinese University Press, 2014.

—— 從報章標題看越南船民在香港的歷史(1975-2000).
https://commons.ln.edu.hk/cgi/viewcontent.cgi?article=1000&context=proj_data

Chan, Yuk Wah. [*The Chinese/Vietnamese Diaspora : Revisiting the Boat People*](#). London ; Routledge, 2011.

Lipman, Jana K. “‘Protest against Forced Repatriation!’: Humanitarianism and Human Rights in Hong Kong, 1989-1997.” in *In Camps : Vietnamese Refugees, Asylum Seekers, and Repatriates*, 161-200. Berkeley, CA: University of California Press, 2020.

黃雋慧. 不漏洞拉 : 越南船民的故事 = *Bắt đầu từ nay : the boat people saga*. 新北市 : 衛城出版, 2017.

“越南難民 1”& “越南難民 2.” 香港電台電視部, 1983.
<https://app4.rthk.hk/special/rthkmemory/details/major-events/121>

<https://app4.rthk.hk/special/rthkmemory/details/major-events/123>

“向越南船民廣播.” 香港電台電視部, 1988.
<https://app4.rthk.hk/special/rthkmemory/details/hk-footprints/780>

Week 11 No class. Kaming off to a conference overseas

Week 12 What is Chineseness in Hong Kong: Africans and South Asians in Chung King Mansion and a concluding remark (Mar 24)

Mathews, Gordon. 2011. “Chapter 1: Place.” In *Ghetto at the Center of the World: Chungking Mansions, Hong Kong*, 7–50. Chicago ; London: University of Chicago Press.

Law, Wingsang. 2009. “Cultural Cold War and the Diasporic Nation.” In *Collaborative Colonial Power: The Making of the Hong Kong Chinese*, 131–50. Hong Kong Culture and Society. Hong Kong : London: Hong Kong University Press ; Eurospan [distributor].

Movie screening: *The Sunny Side of the Street* (2022, Lau Kok Rui)

2nd Field trip: Jao Tsung-I Academy and Kau Wah Keng Old Village 饒宗頤文化館及九華徑舊村 (Date and Time:TBC)

Office hours with Kaming and TAs

3rd Field trip: Chung King Mansion and Nepalese Community in Jordan (Date and Time:TBC)

Office hours with Kaming and TAs

Week 14&15 Student presentation (April 7&14)

Assessment Component:	%	Due Date
<p>Group creative project</p> <p>The major assignment of this course asks students to think about travel history and cultural hybridity. Students will form into a group of about 3-4 people.</p> <p>Here are some potential topics:</p> <ul style="list-style-type: none">-Cross the Great Wall 穿越長城：走西口、闖關東-Good people and good horses go to the third front 三线建設-Down to the Countryside 支援邊疆-The Cultural Revolution and the sent down movement 上山下鄉-Zouxian 走線, the phenomenon of Mainland Chinese migrants entering the US through its border with Mexico.-Immigrant entrepreneurship, such as Chinese-Owned Nail Salons in New York City, the sex markets at the China-Vietnam borderland, Chinese working in Singapore's newly opened mega casino resorts, etc. <p>The form of the project varies. It could be a PPT, a video, a website, a zine, a theatre, a podcast, etc. <u>Think travel experiences related to yourself, your family or the area/city/region/province where you are from.</u></p>	<p>50%</p> <p>-A preliminary report (Week 8) – (10%)</p> <p>Final presentation (Week 14&15) – (40%)</p>	

Field trip reflection Each student will write a critical reflection (600-800 words) about the field trips. It should highlights the relations between travel and culture. Choose one important concept about travel discussed in class. Feel free to supplement your reflection with one or two photos of different sights, images, or spaces during the field trip that would illustrate or extend this concept.	15%	Apr 6
Final individual reflection Write a reflection in relation to the group project. Word limits: 1500-2000 words.	35%	Apr 30

Academic honesty and plagiarism

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 these policies, regulations, guidelines and procedures.

Use of AI tools is allowed with explicit acknowledgement and proper citation

Students are required to acknowledge all functional uses of a generative AI tool and cite it when they paraphrase, quote, or incorporate into their own work any content (whether it is text, image, data, or other format) that was created by it.

- i. An example of acknowledgement

'I acknowledge the use of (name of AI tool – e.g. ChatGPT (<https://chat.openai.com/>) to (specify the support, e.g. plan my essay, generate some ideas for the content, ask for examples of data collection instruments, get the dates of historical events, etc.).

ii. An example of citation

OpenAI. (2023). *ChatGPT* (Mar 20 version). <https://chat.openai.com/chat>

(Students are reminded that due to the rapid developments of generative AI tools, some citation formats may be updated regularly.)

iii. An example of including texts generated by an AI tool in their work

"The following text was generated by an AI tool / language model (ChatGPT):"

[Insert the text generated by ChatGPT here.]

iv. An example of including texts generated by an AI tool and the prompts that were used to elicit the text from the AI tool

"[The prompt], as generated by an AI language model (ChatGPT):"

[Insert the text generated by ChatGPT in response to the prompt.]

Students are reminded to learn and use the AI tools responsibly and ethically and be aware of the limitations.

Students are reminded to clarify with the course teacher and obtain permission if necessary when in doubt.