

Guest lecture by Chang Liu (Heidelberg University / UC Berkeley)

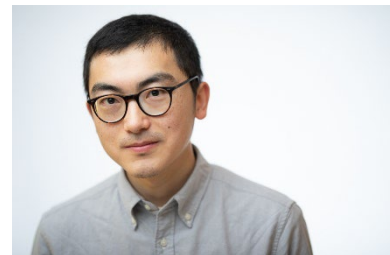
“I F***, therefore I am” – Madonna and Her Chinese Literary Heiresses

14 June 2022, 4.15-5.45 pm

B13

Registration via e-mail is required: s2lameye@uni-trier.de

It is commonly agreed among critics that Madonna’s 1993 erotic thriller film *Body of Evidence* barely reached any kind of artistic standard or commercial success, yet this film unexpectedly developed a literary career in People’s Republic of China after its unsatisfying performance in the United States. Some Chinese publishers summarized the film’s plot, illegally published it, and presented it as Madonna’s biography. Like many other illegally published Chinese biographies of Madonna, *Body of Evidence* became widely read in China. This talk will begin with outlining the literary career of Madonna’s *Body of Evidence* in China, and then move on to elaborate on how this illegally published book inspired Chinese women writers to explore female sexuality in their writings. It will primarily focus on the works of two Asian Anglophone writers, Wei Hui’s *Shanghai Baby* (1999) and Mian Mian’s *Candy* (2000), and argue the representation of female sexuality in these texts called Maoist gender erasure policy into question and subsequently propose new ways of approaching gender and sexuality in post-Mao China.



Chang Liu is a PhD candidate in Transcultural Studies at Heidelberg University. Currently visiting UC Berkeley’s English Department through the support of Institute of International Education’s CUSP fellowship program. His dissertation is about the reception of American pop icon Madonna in Post-Mao China. Before pursuing a career in academia, Chang Liu was a diplomat working at the French Embassy taking care of music diplomacy in China.