
Department of East Asian Languages and Literature
College of Letters and Science
University of Wisconsin-Madison

East Asian 352/Literature in Translation 262
Survey of Chinese Literature in Translation

Spring 2016: Tues/Thursday 1:00-2:15 p.m., Van Hise 104

Instructor: Lu Liu (刘璐)

lu.liu@wisc.edu

1116 Van Hise Hall

Office hour: Tuesday 2:30-4:30 p.m., or by appointment

Course description

Chinese history since the mid-nineteenth century has witnessed a sea change of society, culture, and everyday life. After the decline and fall of the imperial dynasties that lasted thousands of years, several groups of revolutionaries blueprinted their new Chinas through either reformation or revolution. In 1911, a republic was established in replace of the monarchy, followed by the New Culture Movement (新文化運動/新文化运动) that called for a total abandonment of the feudal culture. After decades of war and turmoil, a new regime—the People’s Republic of China—was founded in 1949. But the century of revolution by no means stopped. Instead, the Chinese Communists initiated continuous waves of movements and mobilizations.

This survey course *critically* introduces and explores “modern China” from the perspective of literature and other media forms. We will read major works and writers from the Late Qing period all the way through the contemporary, paying particular attention to their subject matters, aesthetic forms, and language use. We will also watch films and performances that are either adapted from canonical works or responsive to significant social changes in Chinese history. Throughout this semester, we will encounter repeatedly questions that highlight and problematize key concepts such as “modern” and “Chinese.” What is modern? How do we define and periodize modern in the context of Chinese history? What is modern literature? Can we trace a beginning of modern Chinese literature back to a political event? If yes, what could be the problem of doing that? If no, how do we look at the years of watershed such as 1911, 1949, and 1989? For example, is 1949 a historical rupture, signifying total change of society and its culture? Finally, what is China and Chineseness? To what extent is literature from Hong Kong, Taiwan, and other ethnic groups part of “Chinese literature”? What about works by ethnic Chinese outside the territory of the PRC? You are encouraged to ask you own questions along our exploration.

To take EA 352, students need to have completed at least one year of Chinese. Lit 262 has no prerequisites. EA 352 counts towards the Humanities requirement as an intermediate literature course. Lit 262 counts toward the Humanities requirement as an elementary literature course.

Reading and textbook

Readings are arranged thematically rather than chronologically. We start with a Late Qing novel as the prelude. Three major units—(1) Nation, Revolution, and Modernity, (2) Woman, Gender, and Domesticity, (3) Space, Place, and Environment—approach modern Chinese literature from different yet interconnected perspectives. Our examination ends with a very brief reading of Hong Kong, Taiwan and diaspora literatures.

All readings are in English translation. Students with prior study of Chinese are encouraged to read the original and provide your opinions on (mis)translation or puns lost in translation. However, in order to make sure the whole class is on the same page when we discuss a particular passage in English, please have the translation with you and familiarize yourself with it before class as well.

We will read the following books in their entirety, or most of their entirety. Old and new books are available at the University Bookstore. Additional copies have been placed on reserve at the College Library. Please try to use the editions noted below for ease of reference in class; please bring book under discussion to class. Books are listed in order of reading on syllabus. The rest of readings will be uploaded to learn@UW at least one week prior to discussion.

- Wu, Jianren. *The Sea of Regret: Two Turn-of-the-Century Chinese Romantic Novels*. Trans. Patrick Hanan. Honolulu: University of Hawaii Press, 1995.
- Xiao, Hong. *The Field of Life and Death and Tales of Hulan River*. Trans. Howard Goldblatt and Ellen Yeung. Bloomington: Indiana University Press, 1979.
- Wang, Anyi. *The Song of Everlasting Sorrow: a Novel of Shanghai*. Trans. Michael Berry and Susan Chan Egan. New York: Columbia University Press, 2008.
- Lao, She. *Rickshaw Boy: A Novel*. Trans. Howard Goldblatt. New York: Harper Perennial Modern Chinese Classics, 2010.

Requirements and grading

	EA 352	Lit 262
Attendance & Participation	15%	20%
Posts	10%	10%
Midterms	45%	45%
Short Report	5%	
Final Project	25%	25%
Extra Credits	Up to 4%	Up to 4%

1. Attendance & Participation: Attendance is imperative. Students are expected to attend every class (including discussion and in-class film screening) and be punctual. An excused absence is granted **only if there is documentation for a valid reason to miss the class. 5% of the total grade will be taken off if one has more than two unexcused absences.**

No cellphone in class. Students may use laptops with permission of the instructor and must sit in the first three rows of the classroom.

Students are required to participate discussions actively. This is a big class and it is impossible to have everyone speak up in 75 minutes. You can also talk to me personally during my office hour or write me an email about your understanding of the reading. In that case, however, please get prepared to speak in the coming class if I find your idea particularly intriguing or controversial.

2. Posts: Posts are categorized into three kinds:

a) close reading. Select from the reading a motif (an image or phrase that the author repeats intentionally), a metaphor, a simile, or any other literary device that draws your attention. Analyze in one or two paragraphs the author's use of this technique and its significance. This is an exercise on close reading. Please focus on the text and do not address anything outside of it.

b) visual analysis. For the second kind of post, you need to relate the reading to a visual work. It can be a photo of the place mentioned in the work, an illustration that you saw elsewhere, a painting by the author or someone at the time, a video clip (no longer than 10 minutes) adapted from the work that you think is worth discussion, or any work of visual culture that evokes contrast and comparison with the reading. Your selection should either say something about the work, author, or historical context or form a visual-and-verbal collage that, though not directly related, sheds new light upon the reading in a comparative mode. Please provide both the visual work and a one-paragraph justification of your selection.

c) open-ended question. If you were the author, would you write the story differently? Why? Does the reading remind you of any other literature or movie that you have encountered? Is there a way to relate the reading to our present life and/or social issues? The third kind of post is an elaborate and imaginative question (for example, your understanding + question, or question + your tentative answer). Most importantly, an open question is question without a standard answer.

EA 352 students are required to write **9 posts (THREE of each kind)**, and Lit 262 students are required to write **6 posts (TWO of each kind)** throughout this semester. Your post should be specific and question-driven, **200-300 words. If you write two or more posts for the same class, they only count as one. Students should post their writings at learn@UW by 9 a.m. on the day of class.** To submit a post, log in learn@UW, go to "communication" → "discussion," and post in the right forum. The title should contain your name and the kind of post (e.g. "Lu, open-ended

question post”). Posts are graded on a scale of FULL (submitted on-time, following directions, and showing significant reflection on the contents from the week); HALF (late submission, or submitted but not following directions); and ZERO (not submitted by the time class begins or not related to reading).

3. Midterms: You have one midterm at the end of each unit. The exam will cover readings and lecture notes of the unit and is not cumulative. The first midterm is closed-book, the second is a take-home questionnaire, and the third is half closed-book with permission of your own notes. No multiple choice, all essay questions.

4. Final Project. Your final project can be a traditional analytical paper of 5-8 pages, a translation of modern Chinese literature of 8-10 pages, or a visual project of your reflections on a particular work, author, or theme that we have discussed in class. We will start negotiating on details in March and I will finalize the requirements before spring break. After the break, all students should start talking to me individually about your project. **Your project is due 5 p.m. Tuesday, May 10. Please send me both an e-copy and a material one. NO EXTENSION.**

5. Short Report (EA 352 ONLY). Starting week 3, EA 352 students will make a short report on the recommended reading. The report is a short summary of the reading and a brief discussion of its relation to the week’s literary texts (5 minutes for each person).

6. Extra Credit. You have opportunities to earn extra credits of up to 4 points! 1 credit is for extra work (film screening on March 17 and end-of-semester concluding remark on May 5, 0.5 for each). The rest is for attending guest lectures and pop quizzes (starting promptly at 1 p.m.). Students cannot make up for extra credit.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

McBurney Disability Resource Center syllabus statement: “The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty [I], will work either directly with the student [you] or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student’s educational record, is confidential and protected under FERPA.” <http://mcburney.wisc.edu/facstaffother/faculty/syllabus.php>

Weekly schedule at a glance

Week	Date/day	Schedule	Midterms	Reminder
2	Jan 26 (T)	Prelude		EA 352 students sign up for short report
3	Feb 2 (T)	UNIT I		
4	Feb 11 (T)			Students receive format of Midterm #1
5	Feb 18 (T)		Midterm #1 (closed-book)	
6	Feb 23 (T)	UNIT II		
7	March 1 (T)			Return Midterm #1
8	March 10 (R)			Students receive Midterm #2 questions
9	March 15 (T)			Students receive final project options, directions, and grading rubrics.
	March 17 (R)		Midterm #2 due 9 a.m. (take-home)	Extra credit class (film screening)
SPRING BREAK!!!				
11	March 29 (T)	UNIT III		a) Students start to talk with the instructor about your final project. b) Return Midterm #2
12	April 5 (T)			Students who have written less than three posts so far get a notification.
13	April 14 (R)			Students receive format of Midterm #3
14	April 21 (R)		Midterm #3 (half closed-book)	By now all students should have talked to the instructor about your project.
15	April 28 (R)	EPILOGUE		a) Return Midterm #3 b) One-page introduction of your final project due in class (optional)
16	May 5 (R)			Extra credit assignment due 9 a.m.
Finals	May 10 (T)	Due 5 p.m. Please send an e-copy to lu.liu@wisc.edu , and a material copy at my mailbox		

Class schedule

(subject to change as the semester progresses)

Introduction

- Jan 19 Introduction; syllabus; in-class survey
 Jan 21 Historical Background
 Required reading: Patricia EBREY, "Chapter 10: Taking Action: The Early Twentieth Century;" "Chapter 11: Radical Reunification: The People's Republic" (262-332).

Prelude: The Late Qing Period

- Jan 26 Trauma and Passion
 Required reading: WU Jianren, *The Sea of Regret* (103-205)
 Recommended reading: Kirk Denton, "Historical Review"
 Jan 28 Literary Thought in Time of Cultural Clash
 Required Reading: LIANG Qichao, selection from *Diary of Travels through the New World* (199-213); HUANG Zunxian, selections from *Land without Ghost* (61-70); HUANG Zunxian, LIANG Qichao, and LIN Shu, from *Modern Chinese Literary Thought* (69-86).
 Recommended reading: Jianhua CHEN, "The Late Qing Poetry Revolution: Liang Qichao, Huang Zunxian, and Chinese Literary Modernity;"

Unit I: Nation and Revolution

- Feb 2 Literary Revolution in the May Fourth Movement
 Hu Shi, "A Preliminary Discussion of Literary Reform;" "Constructive Literary Revolution—A Literature of National Speech;" Chen Duxiu, "On Literary Revolution" (357-363)
 Recommended reading: Charles Laughlin, "Language and Literary Form."
 Feb 4 Lu Xun and the Emergence of the Self
 Required reading: Lu Xun, "Diary of a Madman" (21-31); "New Year's Sacrifice" (161-177); "In Memoriam" (254-272).
 Recommended reading: Ann HUSS, "The Madman That Was Ah Q: Tradition and Modernity in Lu Xun's Fiction;"
 Feb 9 Dramatize Revolution
 Required reading: BAI Wei "Breaking Out of Ghost Pagoda" (165-226).
 Recommended reading: Xiaomei CHEN, "Performing the Nation: Chinese Drama and Theater"
 Feb 11 Revolutionary Literature

- Required reading: MAO Zedong, "Talks at the Yan'an Forum on Literature and Art" (458-484); ZHAO Shuli "Little Eihei's Marriage" (28-54).
Recommended reading: Kirk DENTON "Mao Zedong's 'Talks at the Yan'an Forum.'"
- Feb 16 Post-socialist Reflections
Required reading: YU Hua, "Grassroots," "Revolution" from *China in Ten Words* (113-141, 181-202)
Film (view in class) *Piano in a Factory* (鋼的琴/钢的琴)
- Feb 18 Midterm #1

Unit II: Gender and Women

- Feb 23 Memory and Childhood
Required reading: Xiao Hong, "Tales of Hulan River,"
Recommended reading: Howard GOLDBLATT, from *Hsiao Hung*
- Feb 25 Shanghai Modern
Required reading: SHI Zhecun "One Evening in the Raining Season" (116-124); MU Shiying "Shanghai Fox-trot" (103-118).
Recommended reading: Leo Ou-fan LEE "Shanghai Cosmopolitanism."
- March 1 The Epic of a Woman
Required reading: Ding Ling "Miss Sophia's Diary" (49-81); "Thoughts on March 8" (316-321), "Du Wanxiang" (329-354).
Recommended reading: Xiaojue WANG "'Du Wanxiang': The Anachronism of a Socialist Realist Fairy Tale"
- March 3 Women in the War
Required Reading: Eileen CHANG, "Chronicle of Changing Clothes" (65-77); "Sealed Off" (237-251). **Start reading *The Song of Everlasting Sorrow***
Recommended reading: Nicole HUANG "Written on Water: Eileen Chang and the Modern Essay"
- March 8 Socialist Women, State Feminism
Required Reading: Lois Wheeler SNOW, *China On Stage* (214-239) **Continue reading *The Song of Everlasting Sorrow***
Film (view before class): *The Red Detachment of Women* (紅色娘子軍/红色娘子军)
- March 10 Writing History I
Required reading: WANG Anyi, *The Song of Everlasting Sorrow* Part I (3-137)
Recommended reading: Ban WANG "Photographical History, Everyday Life, and Memory: Wang Anyi as A Storyteller."

- March 15 Writing History II (141-287)
 Required reading: WANG Anyi, *The Song of Everlasting Sorrow* Part II
 Recommended reading: Xudong ZHANG “Shanghai Nostalgia: Postrevolutionary Allegories in Wang Anyi's Literary Production in the 1990s.”
- March 17 Film (view *in class*): *Woman, Demon, Human* (人鬼情)
Read *Rickshaw Boy* during the spring break

Unit III: Space and Place

- March 29 City Poor I
 Required reading: Lao She, *Rickshaw Boy* Chapters 1-10 (1-120)
 Recommended reading: David STRAND, “Rickshaw Men: Careers of the Laboring Poor”
- March 31 City Poor II
 Required Reading: Lao She, *Rickshaw Boy* Chapters 11-16 (121-197)
 Recommended reading: Thomas MORAN “The Reluctant Nihilism of Lao She’s *Camel Xiangzi*;”
- April 5 City Poor III
 Required Reading: Lao She, *Rickshaw Boy* Chapters 17-24 (198-300)
 Recommended reading: David WANG “*Camel Xiangzi*: A Macabre Farce?”
- April 7 Frontier and the Wilderness (No Class)
 Required Reading: Selection from *Wolf Totem*
 Film (view *before class*): *Wolf Totem*
Submit a one-page response by 2: 15pm
- April 12 Everyday Life in a Socialist City
 Required reading: LI Jie, from *Shanghai Homes* (89-128)
 Film (view *before class*): *Crows and Sparrows* (烏鴉與麻雀/ 乌鸦与麻雀)
 Recommended reading: LUO Gang and LI Yun, “Shanghai as a Socialist City and Spatial Reproduction.”
- April 14 Roots-seeking
 Required reading: HAN Shaogong, “The Homecoming” (21-40); Mo Yan “The White Dog and the Swing” (45-63).
 Recommended reading: Sabina KNIGHT “Defiance and Fatalism in Roots-Seeking and Avant-Garde Fiction”
- April 19 The Site/Sight of Trauma
 Required Reading: Michael BERRY “Beijing 1989” (313-319)
 Film (view *before class*): *Lan Yu* (藍宇/蓝宇)
 Recommended reading: WU Hung “Tiananmen Square: A

April 21 Political History of Monuments.”
Midterm #3

Epilogue: Hong Kong, Taiwan, and Diaspora Literatures

- April 26 Taiwan: Identity and Geopolitics
Required reading: HUANG Chun-ming “The Taste of Apples” (135-156); CHU Tien-wen “Fin-de-siècle Splendor” (388-402)
Recommended reading: Sung-sheng Yvonne CHANG “Representing Taiwan: Shifting Geopolitical Frameworks.”
- April 28 Hong Kong: Cultural Desert or Hybridity?
Required Reading: LEUNG Ping-kwan (LIANG Bingjun) “Postcolonial Affairs of Food and the Heart” (91-115); poems from *City at the End of Time* (20-24; 33-39; 78-93; 140-143).
Recommended reading: Rey CHOW “Things, Common/Place, Passages of the Port City: On Hong Kong and Hong Kong Author Leung Ping-kwan.”
- May 3 The Diaspora: What Is Homeland?
Required reading: PAI Hsien-yung (BAI Xianyong), “Wandering in the Garden, Waking from a Dream” (327-384); Ha Jin “The House Behind a Weeping Cherry” (<http://www.newyorker.com/magazine/2008/04/07/the-house-behind-a-weeping-cherry>)
Recommended reading: Shuyu KONG “Diaspora Literature;” Jing TSU and David Der-wei WANG “Introduction: Global Chinese Literature.”
- May 5 Concluding Remarks
Required reading: Shu-mei SHIH “Introduction: What is Sinophone Studies?” (709-718); Susan FRIEDMAN “Periodizing Modernism: Postcolonial Modernities and the Space/Time Borders of Modernist Studies” (425-443).