

TRADITIONAL CHINESE LITERATURE

Recommended:

- Chapters 1, 2, 6 (section 2), and 9, (section 1) from Schirokauer, Conrad and Donald Clark's *Modern East Asia: A Brief History*. [Purchased book]

Thursday morning session: Philosophy and Poetry

The selections from The Analects and the Chuang Tzu (Zhuang Zi) are philosophical readings meant to give you a basis from which to continue the readings. They represent a small sample of the "Classics" with which any literate person in pre-modern China would have been conversant. Note the difference between the two – The Analects seeks to set out a code of behavior for members of society, while the Chuang Tzu is concerned with more abstract matters. These works exert great influence over Chinese culture and society, and their impact can be seen in literature right up into the 20th century.

As you read the poetry, look for images of nature, love and friendship, and how they may reflect the author's views about society. Think about the two philosophies you have read and how they are reflected in the poetry. Think about how poets were influenced by earlier poetry. Form is important in Chinese poetry, but it is difficult to convey when reading works-in-translation. We will discuss it during the workshop.

- Excerpts from Confucius' *The Analects*. In DeBary, William Theodore, et al. *Sources of Chinese Tradition*. New York: Columbia University Press, 1960. p. 24-30. [R, 15]
- Excerpts from *Chuang Tzu*. In Watson, Burton, trans. *Chuang-tzu: Basic Writings* New York: Columbia University Press, 1964. p.40-47. [R, 19]
- "No. 3 Green Beyond Green" from *Nineteen Ancient Poems*. In Wai-lim Yip, ed. & trans. *Chinese Poetry: An Anthology of Major Modes and Genres*. Duke UP, 1997. p. 70-1. [R, 23]
- T'AO Ch'ien (TAO Qian or TAO Yuanming), "The Peach Blossom Spring." In Mair, Victor. *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia University Press, 1994. p. 578-580.[R, 24]
- LI Po (LI Bo), "Bring the Wine." In *The Columbia Book of Chinese Poetry: From Early Times to the Thirteenth Century*. New York: Columbia University Press, 1984. p. 207-8. [R, 26]
- LI Po, "Autumn Cove." In Mair, Victor. *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia University Press, 1994. p. 204. [R, 27]
- LI Po, "On Visiting Taoist Recluse of Tai-T'ien-Shan and Not Finding Him." In Wai-lim Yip, ed. & trans. *Chinese Poetry: An Anthology of Major Modes and Genres*. Duke UP, 1997. p. 183. [R, 28]
- WANG Wei, "Autumn Dusk at a Mountain Lodge." In Wai-lim Yip, ed. & trans. *Chinese Poetry: An Anthology of Major Modes and Genres*. Duke UP, 1997. p. 188. [R, 28]
- WANG Wei, "Deer Fence." In Owen, Stephen. *Anthology of Chinese Literature: Beginnings to 1911*. New York: Norton, 1996. p. 393. [R, 29]
- WANG Wei, "Lodge in the Bamboo." In Owen, Stephen. *Anthology of Chinese Literature: Beginnings to 1911*. New York: Norton, 1996. p. 395. [R, 29]
- TU Fu (DU Fu), "Climbing on the Double Ninth Day." In Wai-lim Yip, ed. & trans. *Chinese Poetry: An Anthology of Major Modes and Genres*. Duke UP, 1997. p. 210-11. [R, 30]

- DU Fu, “The View in Spring.” In Owen, Stephen. *Anthology of Chinese Literature: Beginnings to 1911*. New York: Norton, 1996. p. 420. [R, 31]
- LIU Tsung-yüan (LIU Zongyuan), “River Snow.” In *The Columbia Book of Chinese Poetry: From Early Times to the Thirteenth Century*. New York: Columbia University Press, 1984. p. 282. [R, 32]
- LI He, “Bring in the Wine.” In Owen, Stephen. *Anthology of Chinese Literature: Beginnings to 1911*. New York: Norton, 1996. p. 289. [R, 33]
- SU Dongpo, Tune: “Charms of Nian-nu : Meditation on the Past at Red Cliff.” In Owen, Stephen. *Anthology of Chinese Literature: Beginnings to 1911*. New York: Norton, 1996. p. 579-80. [R, 34]
- LI Qingchao, “A Long Melancholy Tune (Autumn Sorrow) Despair.” In Mair, Victor. *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia University Press, 1994. p. 339-40. [R, 35]
- MA Zhiyuan, Tunes: “Heaven Pure Sand.” In Owen, Stephen. *Anthology of Chinese Literature: Beginnings to 1911*. New York: Norton, 1996. p. 740. [R, 36]

Optional:

- T’AO Ch’ien, “Poems After Drinking Wine (No. 5).” In Mair, Victor. *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia University Press, 1994. p. 180-1. [R, 37]
- CHANG Chi (ZHANG Ji), “Tying up for the Night at Maple River Bridge.” In *The Columbia Book of Chinese Poetry: From Early Times to the Thirteenth Century*. New York: Columbia University Press, 1984. p. 280. [R, 38]
- MENG Haoran, “Springtime Sleep.” In Wai-lim Yip, ed. & trans. *Chinese Poetry: An Anthology of Major Modes and Genres*. Duke UP, 1997. p. 230. [R, 39]
- TU Fu, “Spring Day: Thinking of Li Bo.” In Wai-lim Yip, ed. & trans. *Chinese Poetry: An Anthology of Major Modes and Genres*. Duke UP, 1997. p. 196-7. [R, 40]
- LI Po, “Still Night Thoughts.” In *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia University Press, 1994. p. 204. [R, 41]
- LI Bo, “Drinking Alone by Moonlight.” In Owen, Stephen. *Anthology of Chinese Literature: Beginnings to 1911*. New York: Norton, 1996. p. 403. [R, 41]
- SU Shih (or SU Dongpo). “Red Cliff Rhapsody, 1.” In *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia University Press, 1994. p. 438-41. [R, 42]

Thursday afternoon session: Prose Narrative

Chinese prose and fiction have their origin in dynastic histories, ghost stories and in storytelling. Authors hooked readers, or listeners, with compelling characters and exciting plots, and through them conveyed important social/moral lessons. "Death of Hsiang Yu" is from one of the first histories. Yuan Zhen's and Bo Xingjian's stories are Tang dynasty romantic (and cautionary) tales. Feng's story, which is notably longer and more complex, is likely a compilation of the work of oral storytellers. Notice the use of the storyteller narration in the text. Many of the plots and characters of histories and early stories are later used in novels and in drama.

Required:

- SSU-MA Ch'ien (SIMA Qian), "Death of Hsiang Yu." In Birch, Cyril. *Anthology of Chinese Literature, Vol. I.* New York, Grove Press, 1965. p. 119-122. [R, 44]
- YUAN Chen (YUAN Zhen), "The Story of Ts'iu Ying-ying." In Birch, Cyril. *Anthology of Chinese Literature, Vol. I.* New York, Grove Press, 1965. p. 290-299. [R, 47]
- PO Hsing-chien (Bo Xingjian), "The Story of Miss Li." In Birch, Cyril. *Anthology of Chinese Literature, Vol. I.* New York, Grove Press, 1965. p. 300-313. [R, 52]
- FENG Menglong, "The Pearl-Sewn Shirt." In Birch, Cyril, trans. *Stories from a Ming Collection.* Bloomington, IN: Indiana University Press, 1959. p.39-96. [R, 59]

Optional:

- KAN Pao, "Wang Tao-p'ing's Wife Restored to Life," In Mair, Victor. *The Columbia Anthology of Traditional Chinese Literature.* New York: Columbia University Press, 1994. p. 774-775. [R, 89]
- TS'AO Hsueh-ch'in (CAO Xueqin), from *Dream of Red Towers*, "A Burial Mound for Flowers." In *The Columbia Anthology of Traditional Chinese Literature.* New York: Columbia University Press, 1994. p. 1020-1032. [R, 90]
- LO Kuan-cheng (LUO Guanzhong), from *Three Kingdoms*, "Three Bold Spirits Plight Mutual Faith in the Peach Garden; Heroes and Champions Win First Honors Fighting the Yellow Scarves." In Roberts, Moss, trans. *Three Kingdom: A Historical Novel.* Berkeley: University of California Press, 1999. p. 2-14. [R, 97]

MODERN CHINESE LITERATURE

Recommended:

- Chapters 10, 13, 14 (section 1), 15 and 16 from Schirokauer, Conrad and Donald Clark's *Modern East Asia: A Brief History*. [Purchased book]

Friday morning session: May Fourth Tradition

The early 20th century was a time of experimentation in literary styles and language. Many Chinese people were reading Western philosophy and literature for the first time. Lu Xun's "Preface" in Call to Arms served, literally, as a call to arms for Chinese youth of the May Fourth Movement. "A Madman's Diary" was the first work of original fiction to appear in the vernacular language. As you read, think about how a selection reflects Lu Xun's views about literature and its relationship to Chinese society and culture. Keep in mind that there were also fierce debates between advocates of art for art's sake and art for humanity's sake, and that not all artists agreed with Lu Xun. Think back on your reading of The Analects and Chuang Tzu, too. How do these philosophies fare in the early 20th century?

- LU Xun, "Preface to *A Call to Arms*." In Lau, Joseph S. M. and Howard Goldblatt, eds. *The Columbia Anthology of Modern Chinese Literature*. New York, NY: Columbia University Press, 1995. p. 3-6. [Purchased Book]
- LU Xun, "A Madman's Diary." p. 7-15. [*Columbia Anthology*—Purchased Book]
- LU Xun, "Medicine." In Yang Xianyi and Gladys Yang, trans. *The Complete Stories of Lu Xun*. Bloomington, IN: Indiana University Press, 1981. p. 19-27. [R, 105]
- XU Zhimo, "Second Farewell to Cambridge." p. 503. [*Columbia Anthology*—Purchased Book]
- WEN Yiduo, "Dead Water." p. 506. [*Columbia Anthology*—Purchased Book]
- DAI Wangshu, "Rainy Alley." p. 513-14. [*Columbia Anthology*—Purchased Book]
- ZHU Ziqing, "Haste." p. 625-26. [*Columbia Anthology*—Purchased Book]
- SHEN Congwen, "Xiaoxiao." p. 97-110. [*Columbia Anthology*—Purchased Book]
- DING Ling, "When I was in Xia Village." p. 143-158. [*Columbia Anthology*—Purchased Book]

Optional:

- ZHU Ziqing, "The Silhouette of His Back." p. 627-629. [*Columbia Anthology*—Purchased Book]
- ZHANG Ailing, "Sealed Off." p. 188-197. [*Columbia Anthology*—Purchased Book]
- BA Jin, "Dog." p. 120-125. [*Columbia Anthology*—Purchased Book]
- YU Dafu, "Sinking." p. 44-69. [*Columbia Anthology*—Purchased Book]

Friday afternoon session: Post-Mao Literature

With the end of the Cultural Revolution in 1976, there was an outpouring of new literature. The first type to appear was “Literature of the Wounded.” This type was published in the years immediately following the Cultural Revolution. It tends to be very sentimental and details the abuses suffered at the hands of Red Guards and the Gang of Four. We will also look at Bei Dao’s poetry. He rose to prominence during the 1976 Democracy Wall movement, and is now in exile. In the early eighties, Root-searching literature became prominent. This literature is more reflective and seeks to look deep into Chinese culture for the root of the problems modern China encountered. The Avant-Garde, or Experimental, authors explored new writing techniques. They experimented with plot, time, and voice. Their stories are often characterized by violence, death and decay, and are sometimes shocking even to Western audiences. As you read, think about earlier readings. Do you find any echoes of Lu Xun? Is there a rejection of his tradition?

- LU Xinhua, “The Wounded.” In Dernberger, Robert F., et al. *The Chinese: Adapting the Past, Building the Future*. Ann Arbor, MI: Center for Chinese Studies, University of Michigan, 1986. p. 591-604. [R, 110]
- BEI Dao, “Perfect,” “Untitled,” and “Landscape over Zero.” In Hinton, David and Yanbing Chen, translators, *Landscape Over Zero*.” New York: New Directions, 1999. p. 11, 69, 73. [R, 118]
- HAN Shaogong, “Homecoming?” In Kwok-Kan Tam, et al. ed., *A Place of One’s Own: Stories of Self in China, Taiwan, Hong Kong, and Singapore*, Oxford: Oxford University Press, 1999. p. 126-142. [R, 119]
- CAN Xue, “Hut on the Mountain.” p. 383-86. [*Columbia Anthology*—Purchased Book]

Optional:

- BA Jin, “Remembering Xiao Shan.” p. 691-702. [*Columbia Anthology*—Purchased Book]
- YU Hua, “On the Road at Eighteen.” p. 485-90. [*Columbia Anthology*—Purchased Book]