

16:217:501/16:217:598
Pro-seminar I: Critical Approaches to East Asian Studies
Fall 2013

Instructor:

Professor Weijie SONG (宋伟杰)

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Office Hours: W 3:00-4:00pm; or by appointment (322 Scott Hall)

Class Hours and Classroom:

W 4:30am-7:30pm; Scott Hall 332

Course Description:

The object of this course is to familiarize graduate students with the major paradigms of literary and cultural studies in order to help students generate critical contexts for analyzing and understanding East Asian literature and culture in a comparative framework. The readings consist of works of East Asian literature and culture and critical materials on those selected major texts. The seminar takes up a wide but interrelated range of issues. Emphasis will be placed on careful reading and thoughtful discussion of weekly assignments. This class meets for three hours each week, during which students respond to the texts and engage in group discussion. In addition to class discussion, students are required to participate in Sakai class discussions to post comments and share insights before each session.

(Please note: The course number is 501 and temporarily assigned as a 598 Special Topics Course. Please register for it under 16:217:598)

Requirements and Grading:

1) Attendance, Participation, Sakai posting and Oral presentation (30%): Since this class emphasizes focused discussions of each week's readings, it is essential that students come to class having read all of the assigned materials carefully and prepared to engage actively in the discussion. Students should bring a copy of each week's readings. Regular attendance is thus expected. If an absence is unavoidable, the student must consult with the instructor beforehand and make-up work will be assigned.

For each week's readings, students will be designated to post a reading response (approximately 500-700 words) by midnight three days before each sessions starts. These responses should begin with a summary of the key points of the theoretical and/or critical texts at hand and comment on the relevance or usefulness of reading the literary works within the given theoretical framework. These responses may include ideas, reflections and questions that arise during the reading of the texts. They may also address larger issues or make comparison with other readings. Others are required to have read each week's postings before class in order to

participate in group discussion. Those assigned to oral presentations will also be responsible for presenting on that week's readings at the beginning of class. The 10-minute oral presentation should summarize and elaborate on the points made in the Sakai posting. To post a response, log into the Sakai site (<https://sakai.rutgers.edu/portal>), choose the page for this class, click on "Discussion and Private Messages" and then click on "Class Discussions" for the relevant week.

2) Papers (40%): Two papers of 5 pages each are due on Week 7 and Week 11 in class. These papers should be understood as "think papers," in which students have the opportunity to respond to the readings of a particular week in depth. These "think papers" should demonstrate a good understanding of the ideas and issues in the theoretical and critical texts and show original and careful reflection of these issues. Students are encouraged to consult with the instructor about their topic in advance. Students must retain a copy of each paper.

3) Final take-home examination (30%): The final examination will consist of short-essay questions.

Learning Outcome Goals for the Course:

This course will introduce students to a wide but interrelated range of issues, including East Asian literature and theory, modernism, Marxism, narratology, theory of reception, feminist criticism and gender studies, film theory, psychoanalysis, translation theory, post-structuralism, post-modernism, social theory, post-colonialism, cultural studies, and issues of ethnic identity; it will teach students to develop critical approaches to the major text, and to formulate their own ideas to produce an academic paper about East Asian literature and cultural theory.

Department Learning Goals Met by this Course:

- Acquire in-depth knowledge of East Asian literature in translation, theoretical texts, and critical material on those literary and/or theoretical texts.
- Analyze and interpret major texts and issues concerning East Asia and relate them to other areas in the humanities following a comparative approach

Assessment Plan:

The assessment methods for this course are designed to evaluate student mastery of the course goals. The assignments require students to read, interpret and discuss texts related to topics and issues in East Asian literature, critical scholarship, and literary and cultural theory. Upon completion of the course, students will have learned analytical and rhetoric skills through weekly discussions of the texts and issues, as well as through individual oral presentation to the class. Students will also be able to construct a thesis argument and build support with examples through two analytical and research papers.

Academic Integrity:

Under no circumstance will behaviors that violate academic integrity be tolerated. These behaviors include: cheating, fabrication, plagiarism, denying fellow students access to information or material, helping others to violate academic integrity, or purchasing essays online or otherwise. All violations will automatically receive no grade and be referred to the Office of Student Conduct. Please note that, in the case of plagiarism, ignorance of conventions of attribution and citation is not considered a mitigating circumstance.

Students with disabilities:

It is the policy of Rutgers to make reasonable academic accommodations for qualified individuals with disabilities. If you have a disability and wish to request accommodations to complete your course requirements, please contact the Office of Disability Services and ask to speak with a Coordinator (848-445-6800 or dsoffice@echo.rutgers.edu) about accommodations.

Required Course Materials:

There are two types of reading material: books to be purchased and individual articles and book chapters available for download at the course website. Students must bring a hard copy of the readings assigned for the particular class.

A) E-files are available at course Sakai "Resources."

B) Recommended books on literary and cultural theory:

- Michael Groden and Martin Kreiswirth eds., *The John Hopkins Guide to Literary Theory and Criticism* (second edition). The Johns Hopkins University Press, 2004.
- Frank Lentricchia and Thomas McLaughlin eds., *Critical Terms for Literary Studies* (second edition). University of Chicago Press, 1995.
- Joseph Childers and Gary Hentzi, eds., *Columbia Dictionary of Modern Literary and Cultural Criticism*. Columbia University Press, 1995.
- Vincent Leitch, gen. ed. *The Norton Anthology of Theory and Criticism*. Norton and Co, 2001.
- Julie Rivkin and Michael Ryan, eds. *Literary Theory: An Anthology*. Blackwell Publishers, 1998.

Week 1: Introduction

Week 2: East Asian Theories of Literature

James Liu, *Chinese Theories of Literature* (Chicago: University of Chicago Press, 1975), 1-87, 99-105.

Ueda Makoto, *Literary and Art Theories in Japan* (Ann Arbor: Center for Japanese Studies, University of Michigan, 1991), 1-54, 145-172, 196-236.

Pauline Yu and Theodore Hutters, "The Imaginative Universe of Chinese Literature," in *Masterworks of Asian Literature in Comparative Perspective*, ed. Barbara Stoler Miller (Armonk, NY: ME Sharpe, 1994.), 21-32.

Haruo Shirane, "The Imaginative Universe of Japanese Literature," in *Masterworks of Asian Literature in Comparative Perspective*, 37-50.

Week 3: Traditional Chinese Poetics

The "Great Preface" and other selections of early Chinese texts, in Stephen Owen, *Readings in Chinese Literary Thought* (Cambridge, MA: Council of East Asian Studies, Harvard University Press), 19-56.

Stephen Owen, "Omen in the World: Meaning in the Chinese Lyric," in *Traditional Chinese Poetry and Poetics* (Madison: University of Wisconsin, 1985), 12-53.

Pauline Yu, *Reading of Imagery in the Chinese Poetic Tradition* (Princeton: Princeton University Press, 1987), 3-43.

Haun Saussy, *The Problem of a Chinese Aesthetic* (Stanford: Stanford University Press, 1993), 13-46.

Week 4: Theories of the Novel and Bakhtin

Anonymous, "Chapter 3: Dame Wang Proposes a Ten-part Plan for 'Garnering the Glow'; His-men Ch'ing Flirts with Chin-lien in the Teahouse," and "Notes to Chapter Three," in *The Plum in the Golden Vase*, 62-81 and 479-482.

David T. Roy, "Introduction," in *The Plum in the Golden Vase or, Chin P'ing Mei: Volume One: The Gathering*, translated by David Tod Roy (Princeton: Princeton University Press, 1993), xvii-xlvi.

Shang Wei, "'Jin Ping Mei' and Late Ming Print Culture." In *Writing and Materiality in China*. Edited by Judith T. Zeitlin, Lydia Liu with Ellen Widmer (Cambridge: Harvard University Press, 2003), 187-238.

M.M. Bakhtin, "Discourse in the Novel," in *The Dialogic Imagination, Four Essays*, edited by Michael Holquist and translated by Caryl Emerson and Michael Holquist, (Austin: University of Texas Press, 1981), pp. 259-300.

Week 5: Theories of Narrative and Plot

Feng Menglong, "The Lady Who was a Beggar," and "The Pearl Shirt Reencountered," in *Stories from a Ming Collection: The Art of the Chinese Storyteller*, By Meng-Lung Feng, translated by Cyril Birch (Grove Press; Later Printing edition (January 31, 1994), 15-96.

C. T. Hsia, "Society and Self in the Chinese Short Story," *The Classical Chinese Novel* (New York: Columbia University Press, 1968), 299-331.

Patrick Hanan, "Language and Narrative Model," *The Chinese Vernacular Story* (Harvard University Press, 1981), 1-27

Keith McMahon, "Chapter 1: Containment and Narrative Patterning," in *Causality and Containment in Seventeenth-Century Chinese Fiction* (Leiden: E.J. Brill, 1988), 1-32.

Tzvetan Todorov, "Grammar of Narrative," in *The Poetics of Prose* (Ithaca: Cornell University Press, 1978), 108-119.

Peter Brooks, "Chapter One: Reading for the Plot," in *Reading for the Plot: Design and Intention in Narrative* (Cambridge: Harvard University Press, 1992), 3-36.

Week 6: Reception Theory

Selections of poems by Tao Yuanming, Li Bo and Du Fu.

Wendy Swartz, *Reading Tao Yuanming: Shifting Paradigms of Historical Reception (427 - 1900)* (Harvard East Asian Monographs, 2008), 1-22

Yu-Kung Kao and Tsu-lin Mei, "Meaning, Metaphor, and Allusion in T'ang Poetry," *HJAS Harvard Journal of Asiatic Studies*, Vol. 38, No. 2. (Dec., 1978), 281-356.

Paula Varsano, *Tracking the Banished Immortal* (Honolulu: University of Hawaii Press, 2003), 1-29.

Ueda Makoto, *Bashō and His Interpreters: Selected Hokku with Commentary* (Stanford, CA: Stanford University Press, 1992).

Haruo Shirane, "Introduction: Reconfiguring Cultural Memory," *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Basho* (Stanford, CA: Stanford University Press, 1998), 1-22.

Hans Robert Jauss, "Literary History as Challenge," in *Toward an Aesthetic of Reception* (Minneapolis: University of Minnesota Press, 1982), 3-45.

Robert Holub, *Reception Theory* (New York: Methuen, 1984), 53-82.

Week 7: Theories of Gender, Performance, and Identity; Paper 1 due in class

Kong Shangren, "Prologue," "Scene 2: The Singing Master," and "The Disrupted Ceremonies," "Scene 25: The Cast Selected," from the *Peach Blossom Fan*, 1-3, 16-23, 24-30, and 185-192.

Tina Lu, "Introduction to the *Taohua shan*," and "The Prostitute's Fan," in *Persons, Roles, and Minds: Identity in Peony Pavilion and Peach Blossom Fan* (Stanford: Stanford University Press, 2001), 145-159 and 160-198.

Hyegyong Hong Ssi, *The Memoirs of Lady Hyegyong: The Autobiographical Writings of a Crown Princess of Eighteenth-Century Korea*, translated by JaHyun Kim Haboush (University of California Press, 1996), 1-37, 137-240.

Joan Scott, "Gender as a Useful Category of Historical Analysis," *American Historical Review* 91:5 (1986): 1053-1075.

Judith Butler, "1: Subjects of Sex/Gender/Desire," in *Gender Trouble* (New York: Routledge, 1999), 1-44.

Week 8: Marxist Approaches

Lu Xun, "Diary of a Madman," "Kong Yiji," "Medicine," in *Diary of a Madman and Other Stories*, trans. William Lyell (Honolulu: University of Hawaii Press, 1990), 29-48, 42-48, 49-58.

- C.T. Hsia, "On the "Scientific Study of Modern Chinese Literature—A Reply to Professor Prusek," in *The Lyrical and the Epic*, 231-266. First published in *T'oung Pao* (1963), 428-474.
- Jaroslav Prusek, "Basic Problems of the History of Modern Chinese Literature: A Review of C.T. Hsia, *A History of Modern Chinese Fiction*," in *The Lyrical and the Epic*, ed., Leo Ou-fan Lee (Bloomington: Indiana University Press, 1980), 195-230. First published in *T'oung Pao* 49 (1962), 357-404.
- David Wang, "After Lu Xun," *Fictional Realism in 20th Century-China* (New York: Columbia University Press, 1992), 1-24
- Georg Lukács, "Social and Historical Conditions for the Rise of the Historical Novel," in *The Historical Novel*, trans. Hannah and Stanley Mitchell (Lincoln: University of Nebraska Press, 1962), 19-30.
- Étienne Balibar & Pierre Macherey, "Literature as an Ideological Form," in *Untying The Text* edited by Robert Young (Routledge and Kegan Paul, London, 1981), 81-99.
- Frederic Jameson, "Third World Literature in the Era of Multinational Capitalism," *Social Text* (Fall 1984), 65-88.

Week 9: Structuralism and Post-Structuralism

- Mo Yan, *The Republic of Wine: A Novel*, translated by Howard Goldblatt (Arcade Publishing; Reprint edition, 2012).
- Kenny Ng, "Metafiction, Cannibalism, and Political Allegory: *Wineland* by Mo Yan," *Journal of Modern Literature in Chinese* 1, 2 (Jan. 1998): 121-48.
- Roland Barthes, "From Work to Text," "Introduction to the Structural Analysis of Narratives," in *Image, Music, Text*, trans. Stephen Heath (New York: Hill and Wang, 1977), 155-164, 79-124.
- Roman Jakobson, "Two Aspects of Language: Metaphor and Metonym," in *European Literary Theory and Practice*, ed. Vernon Gras (New York: Dell Pub. Co., 1973), 119-127.
- Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences," in *Modern Literary Theory*, 4th ed., ed. Philip Rice and Patricia Waugh (London: Arnold, 2001), 195-210.

Week 10: Psychoanalytic Criticism

- Tanizaki Jun'ichiro, "The Bridge of Dreams," in *Seven Japanese Tales*, trans. Howard Hibbet (New York: Alfred A. Knopf, 1963), 95-159.
- Sigmund Freud, "From The Interpretation of Dreams," in *Theory of the Novel: A Historical Approach*, ed. Michael McKeon (Baltimore: Johns Hopkins University Press, 2000), 149-155.
- Jacques Lacan, "The Mirror Stage," and "The Agency of the Letter in the Unconscious, or Reason Since Freud," in *Critical Theory Since 1965*, ed. Hazard Adams and Leroy Searle (Tallahassee, FL: Florida State University Press, 1986), 733-756.
- Malcolm Bowie, "Language and the Unconscious," in *Lacan* (Cambridge, MA: Harvard University Press, 1991), 44-87.

Slavoj Žižek, "The Undergrowth of Enjoyment," in *The Žižek Reader*, ed. Elizabeth Wright and Edmond Wright (Oxford: Blackwell, 1999), 11-36.

Week 11: Translation Theory; Paper 2 due in class

James Liu, "The Critic as Translator," in *The Interlingual Critic* (Chicago: University of Chicago Press, 1975), 37-49.

Andre Lefevere, "Chinese and Western Thinking on Translation," in *Constructing Cultures: Essays on Literary Translation*, ed. Susan Bassnett and Andre Lefevere (Clevedon, UK: Multilingual Matters, 1998), 12-24.

Lydia Liu, *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900-1037* (Stanford: Stanford University Press, 1995), 1-42.

David Wang, "Translating Taiwan," in *Translating Chinese Literature*, ed. Eugene Eoyang and Lin Yao-fu (Bloomington: Indiana University Press, 1995), 262-274.

Walter Benjamin, "The Task of the Translator," in *Walter Benjamin: Selected Writings*, vol. 1 (Cambridge, MA: The Belknap Press of Harvard University Press, 1996), 253-263.

Week 12: Reorientalizing the Oriental(ism)

David Henry Hwang, *M. Butterfly* (New York: Penguin, 1988).

Dorinne Kondo, "M. Butterfly: Orientalism, Gender, and a Critique of Essentialist Identity," *Cultural Critique*, Autumn, 1990.16 (1990): 5-29.

Rey Chow, "Seeing Modern China: Toward a Theory of Ethnic Spectatorship," *Woman and Chinese Modernity* (University of Minnesota Press, 1991), 3-33.

Edward Said, *Orientalism* (New York: Vintage Books, 1978), 1-110.

Homi Bhabha, "Of Mimicry and Man," *The Location of Culture* (London and New York: 1994), 85-92.

Week 13: The Problem of Modernity

Natsume Soseki, *Kokoro* (Washington, D.C.: Regnery Publishing, 1957).

Karatami Kojin, *Origins of Modern Japanese Literature* (Durham: Duke University Press, 1993), 76-96.

Kobayashi Hideo. "The Anxiety of Modern Literature," in *Literature of the Lost Home: Kobayashi Hideo—Literary Criticism 1924-1939*, ed. and trans. Paul Anderer (Stanford, CA: Stanford University Press, 1998), 35-45.

James Fujii, *Complicit Fictions: The Subject in the Modern Japanese Prose Narrative*, 126-150.

Matei Calinescu, "The Idea of Modernity," in *Five Faces of Modernity* (Durham: Duke University Press, 1987), 13-92.

Week 14: Post-Modernity, Diaspora, Visuality, and Transculturation

- Ye Si, "Transcendence and Fax Machine;" Yu Hua, "One Kind of Reality;" Zhu Tianwen, "Master Chai;" Xixi, "Mother Fish;" Gu Zhaosen, "Plain Moon," in *Running Wild*, ed. David Wang with Jeanne Tai (New York: Columbia University Press, 1994), 13-20, 21-68, 89-100, 108-127, 137-157; Liang Shiqiu, "Chan," *From A Cottager's Sketchbook*, Volume 2 (Hong Kong: The Chinese University Press, 2005), 81-92.
- Lillian Lee, *Farewell to My Concubine* (Harper Perennial; Reprint edition, 1994).
- David Wang, "Chinese Fiction for the Nineties," in *Running Wild*, 238-258.
- Weijie Song, "Emotional Topography, Food Memory, and Bittersweet Aftertaste: Liang Shiqiu and the Lingering Flavor of Home," *Journal of Oriental Studies*, Volume 45, Numbers 1 & 2, 2012, 89-105.
- Rey Chow, *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (New York: Columbia University Press, 1995), 4-52.
- Murakami Haruki. "TV People," in *Monkey Brain Sushi: New Tastes in Japanese Fiction*, ed. and trans. Alfred Birnbaum (New York: Kodansha, 1991), 5-28.
- Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen*, vol. 16, no. 3 (Autumn 1975), 6-18.
- David Harvey, "Post-Modernism," "Postmodernism in the City," in *The Condition of Post-Modernity* (Cambridge, MA: Blackwell, 1990), 39-98.