

History of Chinese Literature 1300–1900 (16:217:521 & 01:165:462:01)

Spring 2018
Monday/Wednesday 2:50 pm–4:10 pm
AB-2250

Instructor: Peng Liu
Scott Hall 337

Course Description

In this course, students will read English translations of seminal works of late imperial Chinese literature. These works represent major literary genres of the Yuan, Ming, and Qing dynasties (1271–1912), including literati plays, classical tales, vernacular short stories, and novels. These materials not only exhibit the human experience in the mundane world, they also consist of a wide variety of supernatural beings, peculiar relationships, and imaginary realms. Our discussion will focus on the following themes: war and rebellion, love and desire, ghosts and animals, as well as gods and demons. Based on close readings of primary and secondary sources, we will connect the subject matter to larger topics, such as gender and sex, dynastic crises, Buddhism, and Daoism. All readings are in English. No knowledge of Chinese language or literature is required. Students with the ability to read Chinese texts are encouraged to read the original.

Requirements and Grades:

1. Class Participation – 20%
2. Coursework Postings – 20%
3. Midterm Paper (undergraduate 4–5 pages; graduate 6–8 pages) – 20%
4. Final Research Paper (undergraduate 6–8 pages; graduate 10–12 pages) – 40%

Class Participation: In every class meeting, we need one student to give a 10–15 minute presentation. The presenter should raise two or three questions/issues based on primary and secondary sources. Please post your questions online before class. All students are expected to read them and participate actively in classroom discussion.

Postings: Each student should write one or two paragraphs that reflect your own understanding of the readings. **Please post your postings before 7 PM on Sunday and Tuesday.**

Midterm Paper: Each student should write a well-crafted and clearly argued midterm essay based on the text(s) you choose. It should present a clear argument and demonstrate your skill of close reading. You may engage relevant theoretical works if you think they are helpful to your analysis. The essay will be due at the beginning of class on the due date. You should include footnotes and a bibliography according to the *MLA Style Manual* or *Chicago Manual of Style*.

Final Research Paper: For the final paper, students should choose one or two primary texts, different from the texts you choose for your midterm paper. You are required to dissect the text(s) more thoroughly in order to present an original textual analysis with a clear argument and

sufficient evidence to support your argument. The paper should contain footnotes and a bibliography according to the *MLA Style Manual* or *Chicago Manual of Style*.

Statement on Academic Integrity

As a member of Rutgers community, you are expected to demonstrate integrity in your academic endeavors. Your paper should be your own original work. If you want to use words or ideas from other sources, make sure you identified the original sources and provide footnotes or parentheses. If you cite from a published source or from a web site and the quotation is short, please place it in quotation marks; if you quote a longer passage from a publication or web site, please indent it and use single spacing. Any work that has been submitted for credit in another course is generally not allowed to be submitted in this course unless you have the permission from your instructor.

Students with Disabilities

Students with any physical, psychological, or learning disability are encouraged to talk to your instructor after class or during office hours.

Required Texts:

The Story of the Western Wing, translated by Stephen H. West and Wilt L. Idema, University of California Press, 1995.

The Peony Pavilion, translated by Cyril Birch, Indiana University Press, 2002.

Quelling the Demons' Revolt: A Novel from Ming China, translated by Patrick Hanan, Columbia University Press, 2017.

The Story of the Stone, volume I, translated by David Hawkes, Penguin, 1973.

Recommended Text:

The Cambridge History of Chinese Literature, vol. 2, edited by Kang-I Sun Chang & Stephen Owen, Cambridge University Press, 2010 (library online source)

Schedule

Week 1

1/17

Introduction to the course

Yuan Drama

Week 2 *The Story of the Western Wing*

1/22 *The Story of the Western Wing*, translated by Stephen H. West and Wilt L. Idema, University of California Press, 1995, 107–47.

1/24 *The Story of the Western Wing*, 149–88.

Week 3 *The Story of the Western Wing*

1/29 *The Story of the Western Wing*, 189–223.

1/31 *The Story of the Western Wing*, 224–86.

Ming Fiction and Drama

Week 4 Demons' Rebellion: *San Sui Pingyao zhuan* (I)

2/5 *Quelling the Demons' Revolt: A Novel from Ming China*, Chapters 1–5, 1–56.

Patrick Hanan, “The Composition of The P'ing Yao Chuan,” *Harvard Journal of Asiatic Studies*, vol. 31 (1971), 201–19.

2/7 *Quelling the Demons' Revolt: A Novel from Ming China*, Chapters 6–10, 57–112.

Week 5 Subjugating Demons: *San Sui Pingyao zhuan* (II)

2/12 *Quelling the Demons' Revolt: A Novel from Ming China*, Chapters 11–15, 113–69.

2/14 *Quelling the Demons' Revolt: A Novel from Ming China*, Chapters 16–20, 170–208.

Week 6 *Water Margin* (I): Astral Deities

2/19 *The Broken Seals, Part One of The Marshes of Mount Liang by Shi Nai'an and Luo Guanzhong*, translated by John and Alex Dent-Young, Hong Kong: The Chinese University Press, 1994, Chapter 1, 7–24.

Mark Meulenbeld, “Invention of the Novel: From Stage Act and Temple Ritual to Literary Text,” *Demonic Warfare: Daoism, Territorial Networks, and the History of a Ming Novel* (Honolulu: University of Hawai'i Press, 2015), 27–59.

2/21 *The Broken Seals*, Chapters 14–16, 261–312.

Week 7 *Water Margin* (II): Female Power

2/26 *The Tiger Killers, Part Two of The Marshes of Mount Liang by Shi Nai'an and Luo Guanzhong*, translated by John and Alex Dent-Young, Hong Kong: The Chinese University Press, 1997, Chapter 42, 399–418.

Peng Liu, “‘Conceal My Body So That I Can Protect the State’: The Making of the Mysterious Woman in Daoism and *Water Margin*,” *Ming Studies*, 74 (2016): 48–71.

2/28 *Iron Ox*, Chapter 88, 443–62.

Week 8 *Water Margin* (III): Prostitute and Bandits

3/5 *Iron Ox*, Chapter 72, 165–82.

3/7 *Iron Ox*, Chapters 81–82, 319–58.

Midterm paper due March 7

Week 9 Spring Recess No class

Week 10 *Jin Ping Mei* (I): Seduction and Adultery

3/19 *Plum in the Golden Vase*, vol. 1, translated by David Roy, Princeton University Press, 1997, Chapters 1–2.

3/21 *Plum in the Golden Vase*, Chapters 3–4.

Week 11 *Jin Ping Mei* (II): Murder and Death

3/26 *Plum in the Golden Vase*, Chapters 5–6.

3/28 *Plum in the Golden Vase*, Chapter 8.

Week 12 *Jin Ping Mei* (III): Voyeurism

4/2 *Plum in the Golden Vase*, vol. 2, Chapters 22–24.

4/4 *Plum in the Golden Vase*, Chapters 25–27.

Week 13 *Jin Ping Mei* (IV): Buddhist Redemption

4/9 *Plum in the Golden Vase*, Chapters 51, 74

4/11 *Plum in the Golden Vase*, Chapter 100

Week 14 *The Peony Pavilion*

4/16 *The Peony Pavilion*, translated by Cyril Birch, Indiana University Press, 2002, scenes 1–15, with a special focus on scenes 9, 12, & 14.

4/18 *The Peony Pavilion*, scenes 16–29, with a special focus on scenes 17, 18, 23, & 24.

Qing Fiction

Week 15 Classical Tales and Short Stories

4/23 Pu Songling, *Strange Tales from a Chinese Studio (Liaozhai zhiyi)*, translated and edited by John Minford, Penguin, 2006, 34–36, 102–103, 109–111, 143–149, 152–167, 235–237, 254–257, 261–263, 320–323, 366–369, 370–372.

Kang Xiaofei, *The Cult of the Fox: Power, Gender, and Popular Religion in Late Imperial and Modern China*, Columbia University Press, 2005, 14–71.

4/25 Li Yu, "A Tower for the Summer Heat," translated by Patrick Han, in *A Tower for the Summer Heat*, Columbia University Press, 1992, 3–39.

Week 16 *Dream of the Red Chamber* (or *The Story of the Stone*)

4/30 *The Story of the Stone*, volume I, translated by David Hawkes, Penguin, 1973, Chapters 1–5.

Final paper due May 10.