

**CHT 3123 (x 051B) / MEM 3931 (x 0837) Pre-Modern Chinese Fiction in Translation
(HN)
Spring 2016**

Class time: T 7 (1:55-2:45pm) / R 7-8 (1:55-3:50pm)

Classroom: TUR 1315

Instructor: Richard G. Wang

E-mail: rwang1@ufl.edu

Telephone: 846-2071

Office: Pugh Hall 359

Office hours: Tuesday 3:00-5:00pm, and Thursday 4:00-5:00pm, or by appointment

Course Description

CHT 3123 explores pre-modern Chinese literary narrative from its beginnings through the seventeenth century. Emphasis will be laid on 16th and 17th centuries when Chinese vernacular fiction flourished. All required readings are in English translation, with no knowledge of Chinese required. Class time will primarily be devoted to discussions of the readings, although an introduction to critical issues and literary, historical, and cultural context will be presented in lecture. This is a reading and writing intensive class.

Course Requirements

Students are required to complete the assigned readings before class and participate actively in class discussion. In addition, each student is required to make one/two presentations (15-20 minutes). Five unannounced pop quizzes will be given throughout the course. There are also two short "Reaction Papers" (3 pp. each) and one final long (10-12) paper. The final paper will be due on Tuesday, April 26, 2016, at 5:00pm. Late papers will not be read or graded unless permission is given beforehand. It is the student's responsibility to communicate to me any special needs and circumstances, as well as to provide written documentation for excused absences.

"Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation."

Required Texts:

Moss Roberts, translator; Luo Guanzhong, *Three Kingdoms: A Historical Novel, Complete*

and Unabridged, 2 vols. Berkeley: University of California Press; Beijing: Foreign Languages Press, 2004, 1991.

Sidney Shapiro, translator; Shi Nai'an and Luo Guyanzhong, *Outlaws of the Marsh*, 4 vols. Beijing: Foreign Languages Press, 1993.

Course Packet under the course number and title (available from Target Copy in its University location)

In addition to the textbooks and the Course Packet, there are other required or recommended readings in the Automating Reserves (Ares, available from Ares Website under the University of Florida Libraries) or Canvas, or on reserve in Library West.

Course Assignments

1. Class participation & preparedness (you will be assigned issues to address in the upcoming reading) (20%).

Absences: Three “free” absences are allowed for medical and other emergencies. For *each* subsequent absence, your final grade will be affected.

2. Pop quizzes (average of best 3 of 5; the quizzes are 5-10 mins.) (25%).

3. Presentation(s) (10%).

4. Reaction paper (3 pp. each) (15%).

5. Final paper (10-12 pages) (30%).

Grading Scale

A=93-100%; A-=90-92%; B+=87-89%; B=83-86%; B-=80-82%; C+=77-79%; C=73-76%; C-=70-72%; D+=67-69%; D=63-66%; D-=60-62%; E=below 60%. S is equivalent to C or better.

Passing Grades and Grade Points

According to university guidelines, letter grades will convert to GPA as follows: A = 4.0;

A- = 3.67; B+ = 3.33; B = 3; B- = 2.67; C+ = 2.33; C = 2.0; C- = 1.67; D+ = 1.33; D = 1.0; D- = .67; E = 0; WF = 0; I = 0; NG = 0; S-U = 0

Passing Grade for the Major, Minor, and General Education Requirements: C

Reaction papers:

See “Guidelines for Reaction Papers.”

Discussion:

Students are expected to prepare for the reading assignment prior to the date that is marked in the Syllabus, and generate at least one question about the reading for discussion in class.

Everyone is expected to actively participate in the discussion.

Caution:

Some of our readings, particularly from *The Plum in the Golden Vase*, contain graphic sexual descriptions. If you will find this disturbing enough to negatively affect your performance in class, you can be assigned alternate readings without penalty.

General Schedule (subject to modification)

(Ares= Automating Reserves)

Wk 1

1/5 Introduction

1/7 Lecture: early narrative and the classical tale

Victor H. Mair, ed., *The Columbia History of Chinese Literature*, pp. 493-510, 511-26, 542-54, 579-94 (ch. 26, “The Literary Features of Historical Writing”; ch. 27, “Early Biography”; ch. 29, “Records of Anomalies”; and ch. 33, “T’ang Tales.”) (Ares, or hard copy reserve).

(For Ares: Get the ebook, under the “Table of Contents,” go to “III PROSE.” Then click chs. 26, 27, 29, or 33. Or, you simply click “III PROSE.” Then click “Next” at the upper right corner.)

Wk 2

1/12 Tales of the strange

Course Packet, pp. 11-16.

Robert Ford Campany, *Strange Writing: Anomaly Accounts in Early Medieval China*, pp. 1-33, 161-201. (Ares; or hard copy reserve)

1/14 Tales of the strange

Course Packet, pp. 20-26.

Kenneth J. DeWoskin, “The Six Dynasties *Chih-kuai* and the Birth of Fiction,” in Andrew H. Plaks, ed., *Chinese Narrative: Critical and Theoretical Essays*, pp. 21-53 (Ares, under the title, “Chinese Narrative”);

Donald E. Gjetson, “The Early Chinese Buddhist Miracle Tale: A Preliminary Survey,” *Journal of the American Oriental Society* 101.3 (1981): 287–301 (Ares).

Wk 3

- 1/19 Tang *chuanqi* or classical-language short stories: heroes
 Course Packet, pp. 30-34 (“The Curly-Bearded Hero”), 38-42 (“Hung-hsien”),
 47-50 (“The K’un-lun Slave”).
 Curtis P. Adkins, “The Hero in T’ang *ch’uan-ch’i* Tales,” in Winston L. Y. Yang and Curtis P.
 Adkins, eds., *Critical Essays on Chinese Fiction*, pp. 17-46; (Ares)
 James J. Y. Liu, *Chinese Knight-Errant*, pp. 86-87 (Ares)
- 1/21 Tang *chuanqi* or classical-language short stories: the romance
 Course Packet, pp. 55-60 (“Huo Xiao-yu’s Story”), pp. 65-70 (“The Story of
 Ying-ying”), pp. 75-83 (“The Courtesan Li Wa”), pp. 88-92 (“Miss Ren, or The Fox
 Lady”).
 James R. Hightower, “Yüan Chen and ‘The Story of Ying-ying,’” *Harvard Journal of Asiatic
 Studies* 33 (1973): 90-123 (Ares);
 Pauline Yu et al., eds., *Ways with Words: Writing about Reading Texts from Early China*,
 ch. 6, “Yingying zhuan (Yuan Zhen, “Biography of Yingying)””, pp. 182-201;
 William H. Nienhauser, Jr., “Female Sexuality and the Double Standard in Tang Narratives: A
 Preliminary Survey,” in Eva Hung, ed., *Paradoxes of Traditional Chinese Literature*, pp.
 1-20 (Ares, under the title, “Paradoxes of Traditional Chinese Literature”).
- Wk 4
- 1/26 Lecture: popular storytelling, popular publishing, vernacular fiction
 Cyril Birch, “Some Formal Characteristics of the *Hua-pen* Story,” *Bulletin of the School
 of Oriental and African Studies* 17.2 (1955): 346-64 (Ares).
- Recommended readings:
 Robert E. Hegel, *Reading Illustrated Fiction in Late Imperial China*, pp. 72-163 (Ares).
- 1/28 Vernacular Short Stories: Love stories
 Course Packet, pp. 97-106 (“The Lady Who Was a Beggar”), pp. 111-42 (“The Oil
 Peddler Courts the Courtesan”), pp. 147-58 (“Du Tenth Sinks the Jewel Box in
 Anger”), pp. 163-91 (“The Pearl Shirt Reencountered”).
 William Bruce Crawford, “‘The Oil Vendor and the Courtesan’ and the *Ts’ai-tzu chia-jen*
 Novels,” in William H. Nienhauser, Jr., ed., *Critical Essays on Chinese Literature*, pp.
 31-42 (Ares);
 Pi-ching Hsu, “Courtesans and Scholars in the Writings of Feng Menglong: Transcending
 Status and Gender,” *Nan Nu* 2.1 (Jan. 2000): 40-77 (Ares, under the title, “Nan Nu”);
 Patrick Hanan, “The Making of *The Pearl-Sewn Shirt* and *The Courtesan’s Jewel Box*,”
Harvard Journal of Asiatic Studies 33 (1973): 124-53 (Ares).

Wk 5

2/2 Vernacular Short Stories: merchants

Course Packet, pp. 197-212 (“Wang Xinzhi Dies to Save the Entire Family”), pp. 217-33 (“The Tangerines and the Tortoise Shell”).

Patrick Hanan, *The Chinese Vernacular Story*, pp. 112-14 (Ares).

2/4 Vernacular Short Stories: Detective stories

Course Packet, pp. 239-49 (“The Clerk’s Lady”), pp. 251-67 (“Magistrate T’eng and the Case of Inheritance”), pp. 273-80 (“The Canary Murders”), pp. 285-303 (“The Boot That Reveals the Culprit”).

Recommended readings:

Patrick Hanan, *The Chinese Vernacular Story*, pp. 39-44, 72-74 (Ares);

Lu Xun, *A Brief History of Chinese Fiction*, pp. 359-70 (Ares).

Wk 6

2/9 Historical novel: *Three Kingdoms: A Historical Novel* 1: The brotherhood

Moss Roberts, tr., *Three Kingdoms: A Historical Novel*, chs. 1, 20-23 (41 pp.)

Recommended readings:

Winston L. Y. Yang, “The Literary Transformation of Historical Figures in the *San-kuo chi yen-i*,” in Winston L. Y. Yang and Curtis P. Adkins, eds., *Critical Essays on Chinese Fiction*, pp. 47-84 (Ares, under the title “Critical Essays on Chinese Fiction”);

C. T. Hsia, “The Military Romance: A Genre of Chinese Fiction,” in Cyril Birch, ed., *Studies in Chinese Literary Genres*, pp. 339-90 (Ares, under the title, “Studies in Chinese Literary Genre”).

2/11 *Three Kingdoms* 2: Reunion of the brothers; Enter Zhuge Liang

Chapters 24-28, 34-40 (84 pp.)

Recommended reading:

Y. W. Ma, “The Chinese Historical Novel: An Outline of Themes and Contexts,” *Journal of Asian Studies* 34.2 (1975): 277-93 (Ares);

C. T. Hsia, *The Classic Chinese Novel*, pp. 34-51, 51-74 (Ares).

Wk 7

2/16 *Three Kingdoms* 3: Zhuge Liang and Zhou Yu
 Chapters 41-46 (46 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 361-78 (hard copy reserve).

2/18 *Three Kingdoms* 4: Red Cliffs and the consequences
 Chapters 47-57 (78 pp.)

Catch up this weekend if you are now behind on the reading.

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 378-435 (Ares).

Wk 8

2/23 *Three Kingdoms* 5: Fall of the brotherhood, and Zhuge Liang and Sima Yi
 Chapters 73-80, and additional account of Zhang Fei and Liu Bei's death,
 pp. 612-15, 646-48, and chapters 95-99 (48 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 435-76, 476-95 (Ares).

*2/25 *Three Kingdoms* 6: Coming full circle
 Chapters 100-104, part of ch. 105, and chs. 107, 109, 117, & 120, pp. 770-815,
 828-36, 844-50, 900-908, & 925-36 (83 pp.)

***Deadline, written analysis of any theme, pattern, or character(s) to date (3 pp.)**

Recommended reading:

Mao Tsung-kang, "How to Read *The Romance of the Three Kingdoms*," in David L.
 Rolston, ed., *How to Read the Chinese Novel*, pp. 146-95 (Ares).

Wk 9 Spring Break

Wk 10

3/8 Heroic novel: *Outlaws of the Marsh* 1: Beginnings
 Sidney Shapiro, tr., *Outlaws of the Marsh*, vol. 1, chapters 1, 3-4 (67 pp.)

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, pp. 75-92 (Ares).

3/10 *Outlaws of the Marsh 2: Sagacious Lu and Lin Chong*
 Chapters 5-11, and beginning of 12 (pp. 168-245) (141 pp.)

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, pp. 92-114 (Ares).

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 279-303 (hard copy reserve).

Wk 11

3/15 *Outlaws of the Marsh 3: Wu Song's heroism*
 Required: chapters 23-24 (63 pp.)
 Optional: chapters 21-22 (40 pp.)

Recommended readings:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 304-21 (hard copy reserve).

3/17 *Outlaws of the Marsh 4: Women problems, Wu Song's revenge, and the heroes of Liangshan Marsh*
 Chapters 25-31, and 71 (146 pp)

Recommended readings:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 321-348 (hard copy reserve)

Wk 12

3/22 *Outlaws of the Marsh 5: Song Jiang and Li Kui*
 Chapters 72-75 (84 pp)

Recommended reading:

Peter Li, "Narrative Patterns in *San-kuo* and *Shui-hu*," in Andrew H. Plaks, ed., *Chinese Narrative: Critical and Theoretical Essays*, pp. 73-84 (Ares, under the title, "Chinese Narrative: Critical and Theoretical Essays,")

3/24 *Outlaws of the Marsh 6: Endings and Interpretation*
 Chapters 81-82, 99-100 (96 pp.)

Recommended reading:

Chin Sheng-t'an, "How to Read *The Fifth Book of Genius*," in David L. Rolston, ed., *How to Read the Chinese Novel*, pp. 124-145. (Ares, under the title, "How to Read the Chinese Novel".)

Wk 13

3/29 Domestic novel: *Plum in the Golden Vase 1: Adultery*
David Roy, tr., *The Plum in the Golden Vase or, Chin P'ing Mei*
Vol. 1, chapters 7-8 (45 pp.) (Ares)

Recommended readings:

David T. Roy, "Introduction," in David Roy, tr., *The Plum in the Golden Vase or, Chin P'ing Mei*, vol. 1, pp. xvii-xlvi (hard copy reserve).

3/31 *Plum in the Golden Vase 2: P'an Chin-lien and Li P'ing-erh*
Required: chapters 9-10, 13-14 (80 pp.) (Ares)
Optional: chapters 11-12, 15, 18 (hard copy reserve)

Recommended readings:

Patrick Hanan, "A Landmark of the Chinese Novel," in Douglas Grant and Miller Maclure, eds., *The Far East: China and Japan*, pp. 325-35 (Ares, under the title, "The Far East: China and Japan").

C. T. Hsia, *The Classic Chinese Novel*, pp. 165-86 (hard copy reserve).

Wk 14

4/5 *Plum in the Golden Vase 3: A servant wife*
Required: vol. 2, part of chapters 22, 23-24, pp. 30-37, 43-79 (45 pp.) (Ares)
Optional: part of 22, pp. 37-42 (6 p.) (hard copy reserve)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 55-72, 72-85 (hard copy reserve).

4/7 *Plum in the Golden Vase 4: Consequences, zenith and the rivals*
Required: chapters 25-26, 30, 40, (82 pp.) (Ares)
Optional: chapter 27, 47 (hard copy reserve)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 85-155 (hard copy reserve).

Wk 15

4/12 *Plum in the Golden Vase 5: Favor and bribery*
vol. 3, chapter 41, 47, 48 (60 pp.)

Recommended readings:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 156-80 (hard copy reserve).

4/14 *Plum in the Golden Vase 6: Demise*
Chapter 59; and v. 4, chapters 62, 79 (116 pp.)

Recommended readings:

Indira Satyendra, "Metaphors of the Body: The Sexual Economy of the *Chin P'ing Mei tz'u-hua*," *Chinese Literature: Essays, Articles, Reviews* 15 (1993): 85-97 (Ares).

Wk 16

4/19 Conclusion: oral presentation of the topic of the final paper

***Tuesday, April 26 at 5:00pm is the deadline for the term paper. Place a copy under my door (Pugh Hall 359). Do not email your paper.**

GUIDELINES FOR REACTION PAPERS

Reaction papers:

Two reaction papers are required. They are to be written about reading assignments that have **not yet** been discussed in class. They may be handed in anytime prior to the due date that is marked in the Syllabus; they must be submitted before that homework assignment is discussed in class. You may consult me at anytime about a good topic for the reaction paper. Readings outside the required texts are not expected for the r-papers. The topics of your r-papers and your presentations should be different.

Length Each r-paper must be 3 full pages in double-spaced type. Margins all around not to exceed 1.00 inch. If you find it necessary to quoted extensively from the text, make a corresponding addition in your analysis of the material (paper not to exceed 4 pages total)

Method Analysis of the reading is the main part (2 ½ pages or more). Address the question HOW? in this part. Begin with a general statement or hypothesis, then support it

by referring to specific features of the text. For example, HOW is a certain theme developed through narration or a group of texts, use of psychological description and other techniques? HOW does the author define his standpoint through explicit statements? HOW does he compare with someone else who deals with similar subject matter, etc. A sensible start for the opening hypothesis is a critical comment from the textbook. Or you can use ideas that have come up in previous class discussions. Give a carefully reasoned interpretation of the author/text, based upon specific details of the reading. The reaction papers are supposed to be critical and analytic instead of descriptive and subjective.

Title Finally, do not forget to give a title to your paper.

GUIDELINES FOR THE TERM PAPER

Term papers are 10-12 pages in double-spaced type; 12 font. The paper should have a title. The next to last page should be reserved for “Endnotes” (at least three endnotes are required). The last page is the “Bibliography” sheet with at least three references ((one of which may be a CHT 3123 readings). For the concrete form of the endnotes and bibliography, consult either the *Chicago Manual of Style* or the *MLA Handbook*. Writing the reaction papers should help you decide a topic you’d like to explore more fully. The term paper should be primarily analytical. Focus on the HOW of a text or group of texts.

Use my office hours to discuss ideas for the paper—**early on** during the semester. I can point out materials available at the library, give guidance on style, explain how to write endnotes, etc. I am also willing to give comments on early drafts/parts of the paper.

References and Recommended Books for Further Reading: (Most on Reserve at Library West)

- Allen, Joseph Roe. "An Introductory Study of Narrative Structure in the *Shi ji*." *Chinese Literature: Essays, Articles, Reviews* 3.1 (1981): 31-66.
- Birch, Cyril. "Some Formal Characteristics of the *Hua-pen* Story." *Bulletin of the School of Oriental and African Studies* 17.2 (1955): 346-364.
- _____, tr. *Stories from a Ming Collection: The Art of the Chinese Story-teller*. New York: Grove Press, 1958.
- _____, ed. *Studies in Chinese Literary Genres*. Berkeley: University of California Press, 1974.
- Campany, Robert Ford. *Strange Writing: Anomaly Accounts in Early Medieval China*. Albany: State University of New York Press, 1996.
- Chang, H. C. *Chinese Literature: Popular Fiction and Drama*. New York: Columbia UP, 1973.
- Feng Menglong, tr. by Shuhui Yang and Yunqin Yang. *Stories Old and New: A Ming Dynasty Collection*. Seattle: University of Washington Press, 2000.
- Gjertson, Donald E. "The Early Chinese Buddhist Miracle Tale: A Preliminary Survey." *Journal of the American Oriental Society* 101.3 (1981): 287-301.
- Grant, Douglas and Miller Maclure, eds. *The Far East: China and Japan*. Toronto: University of Toronto Press, 1961.
- Hanan, Patrick. *The Chinese Vernacular Story*. Cambridge, MA.: Harvard UP, 1981.
- _____. "The Making of *The Pearl-Sewn Shirt* and *The Courtesan's Jewel Box*." *Harvard Journal of Asiatic Studies* 33 (1973): 124-153.
- Hegel, Robert E. *Reading Illustrated Fiction in Late Imperial China*. Stanford: Stanford UP, 1998.
- Hightower, James R. "Yüan Chen and 'The Story of Ying-ying.'" *Harvard Journal of Asiatic Studies* 33 (1973): 90-123.
- Hong, Eva, ed. *Paradoxes of Traditional Chinese Literature*. Hong Kong: The Chinese University Press, 1994.
- Hsia, C. T. *The Classic Chinese Novel*. Ithaca: Cornell UP, 1968.
- Hsu, Pi-ching. "Courtesans and Scholars in the Writings of Feng Menglong: Transcending Status and Gender." *Nan Nu* 2.1 (Jan. 2000): 40-77.
- Kao, Karl S. Y., ed. *Classical Chinese Tales of the Supernatural and the Fantastic*. Bloomington: Indiana UP, 1985.
- Liu, James J. Y. *Chinese Knight-Errant*. Chicago: University of Chicago Press, 1967.
- Lu, Xun. *A Brief History of Chinese Fiction*, tr. Yang Hsien and Gladys Yang. Peking: Foreign Languages Press, 1964.

- Ma, Y. W. "The Chinese Historical Novel: An Outline of Themes and Contexts." *Journal of Asian Studies* 34.2 (1975): 277-293.
- Ma, Y. W., and Joseph S. M. Lau, eds. *Traditional Chinese Stories: Themes and Variations*. New York: Columbia University Press, 1978.
- Mair, Victor H., ed. *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia UP, 2001.
- Mair, Victor H., ed. *The Columbia History of Chinese Literature*. New York: Columbia UP, 1994.
- Liu Yiqing (tr. Mather, Richard B.). *A New Account of Tales of the World*. Minneapolis: University of Minnesota Press, 1976.
- Minford, John and Joseph S. M. Lau, eds. *Classical Chinese Literature: Anthology of Translations*, vol. 1. New York: Columbia UP; Hong Kong: Chinese UP, 2000.
- Nienhauser, William H., Jr., ed. *Critical Essays on Chinese Literature*. Hong Kong: Chinese University of Hong Kong Press, 1976.
- Owen, Stephen, ed. & tr. *An Anthology of Chinese Literature: Beginnings to 1911*. New York: W.W. Norton, 1996.
- Plaks, Andrew H. *The Four Masterworks of the Ming Novel: Ssu ta ch'i-shu*. Princeton: Princeton UP, 1987.
- _____, ed. *Chinese Narrative: Critical and Theoretical Essays*. Princeton: Princeton UP, 1977.
- Roberts, Moss, tr. *Three Kingdoms: A Historical Novel*. Beijing: Foreign Languages Press; Berkeley: University of California Press, 1994.
- Rolston, David L., ed. *How to Read the Chinese Novel*. Princeton: Princeton UP, 1990.
- Roy, David Tod, tr. *The Plum in the Golden Vase or, Chin P'ing Mei*. Vols. 1-3. Princeton: Princeton UP, 1993-2006.
- Satyendra, Indira. "Metaphors of the Body: The Sexual Economy of the *Chin P'ing Mei tz'u-hua*." *Chinese Literature: Essays, Articles, Reviews* 15 (1993): 85-97.
- Shapiro, Sidney, tr. *Outlaws of the Marsh*. Beijing: Foreign Language Press; 1993.
- Yang, Winston L. Y. and Curtis P. Adkins, eds. *Critical Essays on Chinese Fiction*. Hong Kong: The Chinese University Press, 1980.
- Yang Xianyi, tr. *The Courtesan's Jewel Box*. Peking: Foreign Languages Press, 1957.
- Yu, Pauline et al., eds. *Ways with Words: Writing about Reading Texts from Early China*. Berkeley: UC Press, 2000.