

CHT 3124 Modern Chinese Fiction in Translation

MAT 118— T 2-3 (8:30-9:20; 9:35-10:25)

MAT 118— R 3 (9:35-10:25)

instructor: Professor Macdonald

<<http://www.languages.ufl.edu/faculty/macdonald.html>>

office hours: TR 4 (10:40-11:30) *or by appointment*

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Course Description

This course focuses on five writers, Lu Xun, Eileen Chang (Zhang Ailing), Kao Yu-pao, Li Hsin-t'ien, Mo Yan, and Jiang Rong. The chosen texts provide an excellent variety of types of fiction including short stories, novellas, and novels that reach back to the beginning of the twentieth century and take readers right up to the twenty-first. The focus of the course is on the readings themselves; discussion will also lead into historical and cultural concepts and contexts surrounding the literature. Readings include a selection of critical texts (please see bibliography below). If we have time, we may watch a film or two.

Course objectives

To introduce students to modern and contemporary Chinese literature through readings in English translation. To learn about Chinese history and culture through the works of several authors and types of fictional writing. To introduce students to the conceptual vocabulary of literary analysis used in a wide range of fields within media studies and the social sciences. This course asks students to engage with fictional and critical writings and articulate well-reasoned and well-researched responses to the required texts.

Required Books for this Course

- 1) Eileen Chang (Zhang Ailing) *Love in a Fallen City*, trans. Karen Kingsbury, New York: New York Review Books, 2007
- 2) Jiang Rong. *Wolf Totem*, trans. Howard Goldblatt, New York: Penguin Press, 2008.
- 3) Kao Yu-pao. *Kao Yu-Pao: Story of a Poor Peasant Boy*, Fredonia (NL) 2002 (or-- Peking: Foreign Languages Press, 1975).
- 4) Li Hsin-t'ien. *Bright Red Star: Story*. Peking: Foreign Languages Press, 1974.

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- 5) Lu Xun, *The Real Story of Ah-Q and Other Tales of China: The Complete Fiction of Lu Xun*, trans. Julia Lovell London: Penguin Books, 2009.
- 6) Mo Yan. *Red Sorghum: A Novel of China*, trans. Howard Goldblatt. New York : Penguin Books, 1994.

EVALUATION AND GRADING:

Participation & Attendance: 10%

Pop Quizzes & worksheets: 10%

Response papers: 20% (1 + a short oral presentation to be handed in)

Short paper: 20% (5 pages)

Final project: 40% (10-12 pages, includes abstract and bibliography assignment)

Attendance: an absence is excused if documentation (nurse's or doctor's note) is provided. 1 unexcused absence = .12 deduction. However, absences inevitably impact the participation mark.

Homework assignments must be **handed in at the beginning of class**. Late assignments will lose one mark per day (with regard to submission, a paper handed in at the end of class will be considered late). **If you need to use a public printer, get there early!**

Quizzes: No make-up quizzes will be given. No make-up worksheets will be handed out.

Policy on Electronic Devices: If we need to use the internet during class, I will definitely let you know. If you need to call or text someone, please do it before or after class. If you use a laptop or e-book, please turn off the wireless function. **If you are using electronic devices to communicate or surf during class time, that class will be counted as an unexcused absence.**

Writing format: double-spaced, with Times New Roman 12 pt. font size. Please no extra spaces between paragraphs.

A	4.0	93%+
A-	3.67	90-92%
B+	3.33	87-89%
B	3.0	83-86%
B-	2.67	80-82%
C+	2.33	77-79%
C	2.0	73-76%
C-	1.67	70-72%
D+	1.33	67-68%
D	1.0	63-66%
D-	.67	60-62
E	0	<60%

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Also see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#grades>

Accommodation for Students with Disabilities:

See: <http://www.dso.ufl.edu/drc/current.php>

Academic Honesty Guidelines: Do not plagiarize. If you copy words from a book or site without citing the writer or site, that is plagiarizing. If you summarize or paraphrase without mentioning the writer or site, that is plagiarizing. If you plagiarize you will fail the course.

See: <http://www.dso.ufl.edu/studenthandbook/studentrights.php>

SCHEDULE:

The schedule may change according to the needs of the class.

WEEK	TUESDAY (2 classes)	THURSDAY (1 class)
1	August 23: Introduction to course. A discussion of key periods and concepts.	August 25—what is literature? Eagleton 1983; Mitchell 1995
2 Part 1	August 30 Part 1: Lu Xun “The Real Story of Ah Q” Lu Xun 2009: 79-124	September 1— “The Real Story of Ah Q” (continue)
3	September 6—concepts of national allegory— Jameson, 1986 “Preface to <i>Outcry</i> ”; “Mr. Fujino” Lu Xun 2009: 15-20 Lu Hsun (Lu Xun) 1976: 80-88	September 8 concepts of national allegory— Jameson, 1986 “Preface to <i>Outcry</i> ”; “Mr. Fujino” (continue)
4	September 13—“New Year’s Sacrifice” Lu Xun 2009: 161-177 Chow 1999: 107-112	September 15 —“New Year’s Sacrifice” (continue) Response 1 assignment
5 Part 2 *	September 20 Mao Dun “Spring Silkworms” On Canvas Response 1 due	September 22 Huters 1993

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6	September 27— “The Golden Cangue” Chang 2007: 169-234	September 29— “The Golden Cangue” (continue) Hsia 1999: 389-431; Chow 1999: 84-96 ; 112-120
7	October 4-- “Aloeswood Incense: The First Brazier” Chang 2007: 5-76	October 6-- “Aloeswood Incense” (continue) Short paper assignment
8 Part 3	October 11— Kao Yu-pao, Bright Red Star Kao Yu-pao 1975: 1-112 Li Hsin-t'ien 1974: 1-72	October 13— Kao Yu-pao, Bright Red Star (continue) Kao Yu-pao 1975: 1-112 Li Hsin-t'ien 1974: 1-72
9 *	October 18— Kao Yu-pao (continue) Kao Yu-pao 1975: 112-end Li Hsin-t'ien 1974: 72-end Short paper due	October 20 Kao Yu-pao (continue) Kao Yu-pao 1975: 112-end Li Hsin-t'ien 1974: 72-end Final: Abstract and Bibliography
10 Part 4	October 25— Mo Yan “Red Sorghum” Mo Yan 1994: 3-81 Final Assignment	October 27— “Red Sorghum” (continue)
11 *	November 1— “Dog Ways” Mo Yan 1994: 169-236	November 3— “Dog Ways” (continue)
12 Part 4	November 8— Jiang Rong <i>Wolf Totem</i> Jiang Rong 2009: 1-104	November 10— Jiang Rong (continue)

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13	November 15— Jiang Rong Jiang Rong 2009: 105-213	November 17— Jiang Rong (continue)
14	November 22—Jiang Rong (continue) Jiang Rong 2009: 214-379	November 24—Holiday
*	Final Paper Due	
15	November 29-- Jiang Rong (continue) Jiang Rong 2009: 380-end	December 1: Finish off Jiang Rong
16	December 6: Class wrap-up	
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(The Bibliography may be expanded!)

Bibliography

Chow, Rey, 1991. *Woman and Chinese Modernity: the Politics of Reading between East and West*, Minneapolis: University of Minnesota Press,.

DS 775.2.C47 1991

Book on reserve at Library West

Eagleton, Terry, 1983. *Literary Theory : an Introduction*. Minneapolis : University of Minnesota Press, 1-16.

On **ARES**

Hsia, Chih-tsing, 1999. *A History of Modern Chinese Fiction*. Bloomington: Indiana University Press.

PL 2442.H8 1999

Book on reserve at Library West

Huang, Nicole 2005. *Women, War, Domesticity: Shanghai Literature and Popular Culture of the 1940s*. Leiden: Brill.

PL 2278.H78 2005

Book on reserve at Library West

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Huters, Theodore. 1993. "Ideologies of Realism in Modern China: The Hard Imperatives of Imported Theory." *Politics, Ideology, and Literary Discourse in Modern China: Theoretical Interventions and Cultural Critique*. Eds. Liu Kang, and Xiaobing Tang. Durham, N.C: Duke University Press, 1993, 147-173.

Jameson, Fredric, 1986. "Third-World Literature in the Era of Multinational Capitalism." *Social Text* 15: 65-88.

ONLINE

Liu, Lydia H., 1995. *Translingual Practice: Literature, National Culture, and Translated Modernity-China, 1900-1937*. Stanford, Calif: Stanford University Press, 1-42.

On **ARES**

Lu Hsun (Lu Xun), "Mr. Fujino," in *Dawn Blossoms Plucked at Dusk*, trans. Yang Hsien-yi and Gladys Yang, Beijing: Foreign Languages Press, 1976, 80-88.

Mitchell, W. J. T., 1995. "Representation." *Critical Terms for Literary Study*. Frank Lentricchia and Thomas McLaughlin. Chicago : University of Chicago Press, 11-22.

On **ARES**

Tang, Xiaobing, 2000. *Chinese Modern: The Heroic and the Quotidian*. Durham, NC: Duke University Press.

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