

## **Modern Chinese Literature in Translation**

**Course number:**

**Term:** Spring 2010

**Instructor:** Zhang Jing

**Office hour:** 1:30 pm -4:15 pm, Tuesday

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### **Course Description:**

This course is a survey of the modern Chinese literature from 1918 to 2000. It will focus on the fiction, poetry and essays during 3 periods (1918 ~ 1949; 1949 ~ 1976; since 1976) in the 20<sup>th</sup> century. Through a close study of famous Chinese writers and poets such as Lu Xun, Yu Dafu, Xu Zhimo, Wen Yiduo, Mao Dun, Lao She, Shen Congwen, Ba Jin, Chang Eileen, Ai Qing, Chen Yingzhen, Wang Meng, Yu Hua, Gao Xingjian and Mo Yan, as well as some of the avant-garde writers such as Can Xue, students will have the opportunity to explore their own ideas of what the development of the Chinese literature in the 20<sup>th</sup> century is like, and be informed of one of the important sides of the modern Chinese culture, as well as the styles of literary creation of those great Chinese writers such as Lu Xun, Xu Zhimo, Lao She, Shen Congwen, and so on. Because the modern Chinese literature has been greatly influenced by many historical events during the 20<sup>th</sup> century as well as by Western thoughts, aesthetics, literature and culture, so the historical and Western influences on modern Chinese literature and the combination of the old Chinese literary tradition and the newly introduced Western literary tradition in modern Chinese literature are to be explored, too.

### **Course Outcomes**

Lectures, readings, paper assignments, and discussions are designed to help you develop the skills to:

- Think aesthetically, read critically, and write and speak persuasively.
- Connect and integrate aesthetical appreciations and cultural understandings of the modern Chinese literature, and grasp the styles and creative skills of different Chinese poets and writers.
- Develop the skill of literary criticism in a combination of both Western and Chinese literary and cultural theories.

- Develop the practice of reading literary texts within their peculiar Chinese social, historical, cultural and mental contexts.
- Use primary and secondary sources to construct original, complex, logical and aesthetical interpretations of the modern Chinese literary works.

### **Course Requirements and Form of Assessment**

During the course, at least three presentations should be made by each student. There will be three short papers (at least 5 pages each) based on the presentations, and one longer final paper (at least 10 pages). The short paper average will count for 45% of the final grade. The final paper will count for 40% of the final grade, and class participation will count for 15%. Late paper policy: All students are allowed one late paper among the three short papers, provided it is not more than one week late. The second late paper will result in a full grade reduction for the course. The third late paper will result in failure for the course.

### **Attendance Policy**

An excused absence requires a written medical excuse or written approval from the school's administration office. All other absences are considered to be unexcused. Unexcused absences will affect your grade (see below). Arriving more than 10 minutes late for any three classes will cumulatively count as one unexcused absence, while arriving 30 minutes late for any class will count as an unexcused absence.

Penalties for unexcused absences:

- 1 absence – class participation grade drops one full letter grade (example: A- to B-)
- 2 absences – class participation grade drops two full letter grades
- 3 absences – class participation grade drops three full letter grades
- 4 or more absences – class participation grade is a failing grade

Any absence, whether excused or not, will require catch-up reading.

### **Academic Honesty**

Please refer to the following web link for policies on academic honesty:

[http://www.luc.edu/cas/pdfs/CAS\\_Academic\\_Integrity\\_Statement\\_December\\_07.pdf](http://www.luc.edu/cas/pdfs/CAS_Academic_Integrity_Statement_December_07.pdf)

### **Required Text**

Lau, Joseph S.M. & Goldblatt, Howard (ed.): *Columbia Anthology of Modern Chinese Literature*, New York: Columbia University Press, 1995

### On Reserve at the TBC Library

- Lu, Xun: *Selected Works*, vol. I, Beijing: Foreign Languages Press, 1956  
Lao, She: *Camel Xiangzi*, Beijing: Foreign Languages Press, 1978  
Shen Congwen: *Imperfect Paradise*, University of Hawaii Press, 1995  
Chang, Eileen: *The Rice-Sprout Song*, University of California Press, 1955  
Wang, Meng: *The Butterfly and Other Stories*, Beijing: Chinese Literature Press, 1987  
Wang, Jing(ed.): *China's Avant-garde Fiction*, Duke University Press, 1998  
Howard Goldblatt: *Chairman Mao Would Not Be Amused: Fiction from Today's China*,  
Grove Press, 1995  
Mo Yan: *Red Sorghum*, Penguin Books, 1993

### Class Schedule

- Week One**
- a) Class introduction
  - b) Background of the modern Chinese literature
  - c) A short introduction to the ideological, emotional and artistic features of the modern Chinese literature

**Reading assignments:** Textbook, p.xv ~ xxiii, p. 21 ~ 69, 111 ~ 119

- Week Two**
- a) Xu Dishan, "The Merchant's Wife"
  - b) Ye Shaojun, "A Posthumous Son"
  - c) Lin Shuhua, "The Night of Midautumn Festival"
  - d) Yu Dafu, *Sinking*

**Reading assignments:** Textbook, p.3 ~ 20; Lu Xun, "Ah Q—The Real Story"; Lu Xun, "New Year's Sacrifice"; be prepared for presentation about Lu Xun

- Week Three**
- Lu Xun, "Preface to the First Collection of Short Stories, *Call to Arms*"
  - "Ah Q – The Real Story"
  - "A Madman's Diary"
  - "Kong Yiji"
  - "New Year's Sacrifice"

**Read assignments:** Textbook, p.70 ~ 88; 120 ~ 125; 97 ~ 110

- Week Four**
- a) Mao Dun, "Spring Silkworms"
  - b) Ba Jin, "Dog"
  - c) Shen Congwen, "Xiaoxiao"

**Read assignments:** Textbook, p. 126 ~ 135; 143 ~ 158; 174 ~ 197  
FIRST PAPER DUE (on Lu Xun)

- Week Five**
- a) Shi Zhicun, “One Evening in the Rainy Season”
  - b) Ding Ling, “When I was in Xia Village”
  - c) Xiao Hong, “Hands”
  - d) Zhang Ailing, “Sealed Off”

**Read assignments:** Textbook, p. 89 ~ 96; Lao She, *Camel Xiangzi*

- Week Six**
- a) See part of the Film *Camel Xiangzi*
  - b) Discussion about Lao She’s *Camel Xiangzi* and “An Old and Established Name”

**Read assignments:** Textbook, p. 201 ~ 234; 246 ~ 254

- Week Seven**
- a) Zhu Xining, “Molten Iron”
  - b) Chen Yingzhen, “My Kid Brother Kangxiong”
  - c) Bai Xianyong, “Winter Nights”
  - d) Huang Chunming, “Ringworms”

**Read assignments:** Textbook, p. 296 ~ 314; 383 ~ 398

- Week Eight**
- a) Wang Meng, “Tales of New Cathay”
  - b) Chen Ruoxi, “The Tunnel”
  - c) Can Xue, “Hut on the Mountain”
  - d) Han Shaogong, “The Leader’s Demise”

**Read assignments:** Textbook, p. 416 ~ 443; 485 ~ 490; Mo Yan, *Red Sorghum*

SECOND PAPER DUE (on Shi Zhicun or a woman writer)

- Week Nine**
- a) Mo Yan and his *Red Sorghum*
  - b) Liu Heng, “Dogshit Food”
  - c) Yu Hua, “On the Road at Eighteen”

**Read assignments:** Textbook, p. 503 ~ 510; 513 ~ 514; 519 ~ 523

- Week Ten**
- a) Xu Zhimo, “Second Farewell to Cambridge”, etc.
  - b) Wen Yiduo, “Dead Water”, etc.
  - c) Li Jinfu, “Woman Abandoned”
  - d) Dai Wangshu, “Rainy Alley”
  - e) Ai Qing, “Snow Falls on China’s Land”

**Read assignments:** Textbook, p. 533 ~ 534; 569 ~ 574; 577 ~ 579

- Week Eleven**
- a) Mu Dan, “Self”, etc.
  - b) Bei Dao, “Declaration”, etc.
  - c) Shu Ting, “When You Walk Pass My Window”, etc.
  - d) Yang Lian, “The Dead in Exile”, etc.

**Read assignments:** Gao Xingjian, *Bus Stop*

**Week Twelve** Gao Xingjian and his *Bus Stop*

**Read assignments:** Textbook, p. 601 ~ 624

THIRD PAPER DUE (on modern Chinese poetry or Mo Yan’s *Red Sorghum*)

- Week Thirteen**
- a) Essays of Zhou zuoren
  - b) Essays of Lin Yutang

**Week Fourteen** A Visit to the Museum of the Modern Chinese Literature

FINAL PAPER DUE (on comparative topic in modern Chinese literature)