

**Fall, 2018**

**HUMA 5300**

**Chinese Literary History**

Instructor: Shengqing Wu  
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**Time and Classroom**

Weds: 3:00pm to 5:50pm  
Room: LSK1026

**Course Description**

This course, taught in English, aims at familiarizing students with the history of Chinese literature from literary, historical and theoretical perspectives. Emphasis is on the recent scholarship of major genres in Chinese literary history and their interactions in the context of cultural tradition. The seminar will combine lecture and intense discussion, with regular student assignments. Students' active participation is expected.

**Course Objective**

Aims at building a sense of Chinese literary history in reading and discussing texts of different genres from early period to modern eras. The course will enhance students' ability of dealing with literature in generic, theoretical, and historical approaches. Topics covered include reexamination of the concept of literary history; early poetic tradition and manuscript culture; Tang-Song literature; Chinese novels through comparative perspectives; late Qing fiction and new narrative voices; translation and new approaches to literary studies.

**Course Intended Learning Outcomes (ILOS)**

1. Enhancing students' critical thinking abilities and writing skills;
2. Gaining an overview of Chinese literary history and recent critical interest;
3. Mastering some fundamental concepts in literary and cultural studies;
4. Learning how to design a research project through a critically refreshing perspective.

**Weekly Organization and Readings**

Required and suggested readings are accessible through the course web page (Canvas) or put on reserve at the library. Lectures, students' presentations and discussions will alternate in class.

**Assessment:**

Attendance, Presentation, Discussion: 15% +5% (5% for excellent in-class performance)  
Short response papers: 20%  
One group project: 10%

One final Paper: 50%

**Assignments:**

**Course Requirements:**

All students must attend classes regularly and finish readings **before class**.

1. Writing a short response paper and post it online every OTHER week (one page). You will get credit as long as you turn in your assignment on time. I will send you a weekly email to remind you. Weekly response paper is required for MPhil and PhD students.

**Due 10pm Tuesday (Canvas website)**

2. Students will be asked to give one or two oral presentations on the reading materials. The oral presentation will not be graded.

3. Group research project on one of the key issues: 1) one chosen work of literary history; 2) one major literary phenomenon; 3) one key literary concept; 4) canon formation of one major writer in history, etc.

4. Final paper. 12-15 pages for MPhil and PhD Students, 8-12 pages for MA students.

**Due 5pm Monday, Dec. 17<sup>th</sup>, 2018.**

**Weekly Schedule**

**WEEK 1**

**Sept. 5** Introduction to course & Deconstruction of the Notion of “literary history”

Selected readings from Hayden White’s *Tropics of Discourse, The Content of the Form* and Paul Ricoeur’s *Time and Narrative*

**WEEK 2**

**Sept. 12** The concept of “development” & writing literary history

1. Prasenjit Duara: Introduction from *Rescuing History from the Nation: Questioning Narratives of Modern China* (U. of Chicago, 1995) (Canvas); 2. Andrew Jones: Introduction from *Developmental Fairy Tales: Evolutionary Thinking and Modern Chinese Culture* (Harvard, 2011)

胡適《中國白話文學史》；錢基博《中國現代文學史》；王瑤《中國新文學史稿》

**WEEK 3**

**Sept. 19** Manuscript Culture and early Chinese Poetry

1. *The Cambridge History of Chinese Literature vol.1. (up till page 115. Introduction and Chap 1)*  
2. Stephen Owen: *The Making of Early Chinese Classical Poetry* (Introduction and Chap 1)

**Optional readings:**

1. Martin Kern 柯马丁:《作為記憶的詩: 詩及其早期詮釋》; 2. Mark Lewis, *Writing and Authority in Early China* (introduction and chap 1); 3. Chris Nugent: *Manifested in Words, Written on Paper* (Introduction)

**WEEK 4**

**Sept. 26** Key issues of Chinese literary theory

1. Stephen Owen: *Traditional Chinese Poetry and Poetics*, chap 1.

2. Lu Ji: *Wen Fu* (translated and annotated by Stephen Owen); Sikong Tu: *Ershi si shiping* (translated and annotated by Stephen Owen).

Optional reading:

1. 陈世襄: 《论中国抒情传统》; 《原兴: 兼论中国文学特质》

2. 王德威: 《有情的历史: 抒情传统与中国文学现代性》

**WEEK 5**

**Oct. 3** Chinese novels in comparative perspective

Reading:

1. Andrew Plakes: *Archetype and Allegory in the Dream of the Red Chamber*

2. Patrick Hanan: *Chinese Fiction of the Nineteenth and Early Twentieth Centuries* Chap 1, 8, 9.

3. David Der-wei Wang: *Fin-de-siecle Splendor: Repressed Modernities of Late Qing Fiction* (1-52).

**WEEK 6**

**Oct. 10** Workshop: Poetry Across Language Boundaries

1:30pm: Stephen Owen: "The Anxiety of Global Influence: What is World

Poetry." *New Public* (Nov. 19, 1990): 28-32

**Oct 11 (Thursday) Poetry Reading**, participated by Zang Di, Wang Xiaoni, and Eleanor Goodman

**WEEK 7**

Oct. 17 Chung Yeung Festival **No class.**

**WEEK 8**

**Oct. 24** The concept of Canon formation and "wenxue" (literature) & Realism

Readings: 1. John Guillory: Introduction from *Cultural Capital: The Problem of Literary Canon Formation* (Chicago UP, 1995)

Case studies of Tao Yuanming, Su Shi; literary anthologies; literary awards (Mao Dun Literary Prize; Nobel Prize in Literature)

2. Ted Hutters: *Bring the World home* Chap 3 & 4

3. 陳國球: 《文學如何成為知識》(三聯, 2013), Chap 1 and 2. (Optional)

4. Marston Anderson: *Limits of Realism* Chap1 (Chap 2 and 3 recommended, optional)

**WEEK 9**

**Oct. 31** New approaches to literary studies: gender studies and cultural studies

1. Judith Butler: *Body that Matters* (Intro and chap 1)

2. Grace Fong: "Persona and Mask in the Song lyric (ci)"

3. Rey Chow: *Women and Chinese Modernity* (chap 3 on Feminine Detail)

Optional Reading:

1. Grace Fong: "Gender and the Failure of Canonization: Anthologizing Women's Poetry in the Late Ming"
2. Lydia Liu: *Translingual Practices*, Chap 7 on "Literary Criticism as a Discourse of Legitimation" (pp. 183-213).

### WEEK 10

**Nov. 7.** New approaches to literary studies: Studies of Emotions

1. Raymond Williams on "Structure of Feelings"
2. William Reddy: *The Navigation of Feeling* (Cambridge, 2001), part 1.
3. Haiyan Lee: *Revolution of the Heart: A Genealogy of Love in China, 1900-1950*. Stanford UP, 2006, Introduction.

Wu Jianren: "Sea of Regrets" 恨海 ; 徐枕亚 , 玉梨魂

**Nov. 8, Poetry reading** participated by Chen Dongdong, Chen Xianfa and Chi Lingyun

### WEEK 11

**Nov. 14.** New approaches to literary studies: Visual Turn

Sample studies of *Dianshizai huabao, liangyou*.

1. Sturken, Marita & Lisa Cartwright. *Practices of Looking. An Introduction to Visual Culture*, Oxford University Press, 2001. Chap 3, 'Spectatorship, Power, and Knowledge'
2. Lee, Leo Ou-fan. "The Construction of Modernity in Print Culture." In Lee, *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945*. Cambridge: Harvard UP, 1999, 43-81.
3. Su Tong: 妻妾成群 "Wives and Concubines Forms a crowd"

Optional Reading: 1) Peter Berger: *Ways of Seeing* (BBC version).

### WEEK 12

**Nov. 21** Translation and World Literature

1. Lydia Liu: Introduction from *Translingual Practices*;
2. David Damrosch: Introduction from *What Is World Literature?* (Princeton UP, 2003)
3. Eliot Weinberger: selections from *Nineteen Ways of Looking at Wang Wei: How a Chinese Poem is Translated* (Moyer Bell Limited, 1987)

### WEEK 13

**Nov. 28** concluding remarks & presentation of group projects