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|  | **History of Traditional Chinese Short Fiction** |
| Time and Venue: Monday/Thursday 3:00pm-6:00pm  2.308- CC10 | |
| Instructor’s Name | Dr. Zhenxing Zhao  Office Hour: Wednesday 3:00PM-6:00PM Blk 1, Level 5, Room24 |
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| **Subject Description**  This course focuses on the origins, development and basic features of the traditional Chinese short story from the Spring and Autumn and Warring States period to the 18th century. Texts read in this course include historical writings, supernatural and fantastic tales, Tang and Song romances, Buddhist *bian-wen* texts, and Ming-Qing vernacular stories. The course will focus on the basics of Chinese narrative literature and cultural history, with attention to narrative structure, the main character types and themes in traditional Chinese short stories, as well as adaptations of traditional short stories in contemporary Chinese cinema.  All readings are in English translation.  No previous knowledge of Chinese literature or the Chinese language is required. | |
| **Learning Objectives**  **Upon completion of this course, you will be able to:**  1. Identify and explain the development, periods, genres, themes and archetypes of Chinese traditional short fiction;  2. Analyze Chinese classic fiction in terms of its form and content and evaluate its role in shaping Chinese culture;  3. Design an original artistic works by employing the characteristic of Chinese short fiction learned in this class. | |
| **Measurable Outcomes**   1. Describe and analyze in written assignment the key features and narrative aesthetics of one or more than one traditional Chinese short stories (no more than 1,200 words). 2. Analyze one or more than one stories from either the Ming or Qing period in terms of its literary innovations in relation to its precursors in a written assignment (no more than 1,500 words). 3. Evaluate a work of Chinese fiction orally in a class presentation (work in group). 4. Adapt a classic work of Chinese fiction in a short video or podcast (work in group). | |
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| **Assessment Methods**   |  |  |  | | --- | --- | --- | | **Assessment Items (Example is shown below)** | **Percentage** | **Period** | | Class participation | 5% for class attendance | Throughout the term | |  | 10% for class discussion | Throughout the term | |  | 5% for group oral presentation | (to be decided) | | Mid-term paper | 30% | Week 7 ( by 13th March, Sunday 6pm) | | Final paper | 40% | Week 13 (by 22th April, Friday 6pm) | | Short Video Project | 10% | Week 13 | | |
| **Instructional Methods and Expectations**  The course instruction is split into two sessions lasting 1.5 hours each. The first session includes a 1-hour presentation by the instructor on the particular topic under discussion followed by half an hour of Q & A with the students. For this session the students are expected to have prepared for the class by reading an introduction to the topic assigned by the instructor. The second session is focused on a primary text belonging to the tradition under discussion. The students engage in a directed reading of the text in class so that they are able to understand its ideas and the literary strategies used. | |
| **Policies**  The course will be graded from A – F (with D and above as a passing grade). To achieve a passing grade, students will need to achieve a cumulative score of **55** points or above. The class participation and attendance component of the course is very important. Any unauthorized absences from the course will incur the loss of **20%** allocated to class participation. Late submission of the essay will be accepted only with strong excuses and the late essay will only receive a maximum of letter grade **C+**. | |
| **Detailed Outline of the Subject**   |  |  | | --- | --- | | Week | Theme | | 1 | *Introduction: Xiao-shuo: Chinese Conception of Fiction*  **Reading:**  “Hsiao-shuo” in *The Indiana Companion to Traditional Chinese Literature*, volume 1, page 423-426.  Watch: *Hero* directed by Zhang Yimou.  **Reference:**  William H. Nienhauser, Jr. “The Origins of Chinese Fiction”. *Monumenta Serica*. Vol.38 (1988), pp. 191-219.  L.H.Wu, “From Xiaoshuo to Fiction: Hu Yinglin’s Genre Study of Xiaoshuo” in *HJAS* 55.2 (1995): 339-371. | | 2 | *Historiography, Historical Biography and the literary style of Chinese short fiction: Righteous Tragic Hero*  **Primary Reading:**  "The Assassin-Retainers, Memoir 26" in Sima Qian, translated by William H. Nienhauser. *The Grand scribe’s Records*. Volume VII *The Memoirs of Pre-Han China* (Bloomington: Indiana University Press, 1994) pp.319-334.  “Prince Tan of Yen” in *Traditional Chinese Stories: themes and variations.* edited by Y.W.Ma and Joseph S. Lau. (Boston: Cheng & Tsui Company, 2002) pp. 43-49.  **Reference:**  Lu Sheldon. *From Historicity to Fictionality: The Chinese poetics of narrative*. (Stanford University Press, 1994), “Introduction”.  Li Wai-yee*. The Readability of the Past in early Chinese Historiography*. (Cambridge: Harvard University Press, 2007), pp. 172-233. | | 3 | *Shi-shuo Xin-yu (A New Account of Tales of the World): Chinese Literati and Literati Self-representation*  **Primary Readings:**  Chapter IX, " Classification according to Excellence" Chapter XIV, "Appearance and Behavior", Chapter XIX, "Worthy Beauties" in Richard B. Mather translated. *A New Account of Tales of the World*. Minneapolis: University of Minnesota Press, 1976.  **Reference:**  Qian Nanxiu, *Spirit and Self in medieval China: The Shih-shuo Hsin-yu and its legacy*. (Honolulu: University of Hawai’i Press, 2001) chapter 1-3. pp. 17-83.  Richard B. Mather. “Introduction to A New Account of Tales of the World”  Harold Fisch, "Character as Linguistic Sign," *New Literary History* 21.3 (1990):593-606;  Lacan, Jacques, "The mirror stage as formative of the function of the I as revealed in psychoanalytic experience," *Ecrits: A Selection*, trans. from the French by Alan Sheridan (New York: W. W. Norton & Company Inc., 1977), pp. 2-3. | | 4 | *Six Dynasties (222-589) Supernatural and Fantastic Tales: Revenge, Knight-errantry and Supernatural manifestation*  **Primary Reading:**  “Ts’ai Chih’s Wife”, “Sung Ting-po and the Ghost” in *Lie Yi Zhuan* see Karl S. Y. Kao, *Classical Chinese Tales of the Supernatural and the  Fantastic*.(Bloomington: Indiana University Press, 1985), pp.58-61.  “The Jade Maiden from Heaven”, “Ch’in Chu-po and the Ghosts”, “Kan Chiang and Mo Yeh”, “the Filial Girl of Tung-hai”, “The Daughter of King of Wu”, “Li Chi, the Serpent Slayer” in *Sou Shen Ji.* seeKarl S. Y. Kao, *Classical Chinese Tales of the Supernatural and the  Fantastic*.(Bloomington: Indiana University Press, 1985), pp. 65-69, 73-77, 92-95.  “The Daughter of Hsu Hsuan-fang”, “The Pure Maiden of the White Waters” in *Sou Shen Hou Ji*. see Karl S. Y. Kao,  *Classical Chinese Tales of the Supernatural and the  Fantastic*.(Bloomington: Indiana University Press, 1985), pp.130-134.  **Reference:**   Karl S. Y. Kao, "Introduction," *Classical Chinese Tales of the Supernatural and the Fantastic*, pp. 1-21,27-39.  Kenneth J. DeWoskin. “The Six Dynasties Chih-kuai and the Birth of Fiction.” in Andrew H. Plaks edited. *Chinese Narrative: Critical and Theoretical Essays.* (Princeton: Princeton University Press, 1977), pp.21-52. | | 5 | *Tang Supernatural and Fantastic Tales: the monster, the knight-errant and female hero*  **Primary Reading:**              “The Man with the Curly Beard”, "The White Monkey”, “Governor of the Southern Tributary States” translated by Yang Xianyi and Gladys Yang, in *Tang Dynasty Stories.(* Beijing: Panda Books, 1986), pp. 97-105, 144-149.  “The K’un Lun Slave” ,“Nie Yin-niang” in Karl S. Y. Kao,  *Classical Chinese Tales of the Supernatural and the  Fantastic*.(Bloomington: Indiana University Press, 1985), pp.351-362.  Watch *Nie Yin Niang* byMonday.  **Reference:**  Karl S. Y. Kao, "Introduction," *Classical Chinese Tales of the Supernatural and the Fantastic*, pp. 21-27, 39-48.  Y.W.Ma. “Facts and Fantasy in T’ang Tales.” *Chinese Literature: Essays, Articles, and Reviews*, 2:2 (July 1980), 167-81. | | 6 | *Tang Romance: the dedicated lover, the heartless lover and the femme fatale*  **Primary Reading:**  "The Story of Ying Ying", “The Courtesan Li Wa” in Y.W.Ma and Joseph S.M.Lau edited Traditional Chinese Stories: Themes and Variations. (Boston: Cheng & Tsui Company, 2002), pp.139-145, 163-171.             Jiang Fang, "Prince Huo's Daughter," *Tang Dynasty Stories*, pp.43-55.  **Reference:**  James R. Hightower. “Yuan Chen and ‘the Story of Ying-Ying’”, *Harvard Journal of Asiatic Studies*. Vol. 33 (1973), pp. 90-123.  Timothy C. Wong. “Self and Society in Tang Dynasty Love Tales”, *Journal of the American Oriental Society*. Vol.99. No.1.1979, pp.95-100.  Glen Dudbridge. *The Tale of Li Wa: study and critical edition of a Chinese story from the ninth century.* (London: Oxford University Press, 1983.) ,“Introduction”.  Lee Yu-Hwa. *Fantasy and realism in Chinese fiction: T’ang love themes in contrast*. (San Francisco: Chinese Materials Center Publication, 1984). | | 7 | Recess Week | | 8 | *Dong Huang Bian Wen: Buddhism and the Archetypal Questing Man*  **Primary Reading:**  “Chao T’ai and his experience in Hell” in Karl S.Y.Kao edited *Classical Chinese Tales of the Supernatural and the Fantastic: Selection from the Third to the Tenth Century.* (Bloomington: Indiana University Press, 1985), pp.166-171.  “The Great Maudgalyayana rescues his mother from hell” in *Traditional Chinese Stories: themes and variations.* edited by Y.W.Ma and Joseph S. Lau. (Boston: Cheng & Tsui Company, 2002), pp.443-455.  **Reference:**  David Johnson edited. *Ritual opera, operatic ritual: “Mu-Lien rescues his mother” in Chinese popular culture.* Berkely: IEAS Publications, 1989.  Victor H. Mair. *Tang Transformation Texts: a study of the Buddhist contribution to the rise of vernacular fiction and drama in China*. Cambridge, Mass.: Harvard University Press, 1989.  Li Qiancheng. *Fictions of enlightenment.* Honolulu: University of Hawai’i Press, 2004. | | 9 | *Ming Vernacular Stories: Love, Self and Society*  **Primary Reading:**  "The Jade Kuanyin," *Traditional Chinese Tales*  “The Oil Peddler Counts the Courtesan”, "The Pearl Shirt Reencountered", “Han Wu-niang Sells Her Charms at the New Bridge Market”, “Tu Shih-niang Sinks the Jewel Box in Anger” in *Traditional Chinese Stories: themes and variations.* edited by Y.W.Ma and Joseph S. Lau. (Boston: Cheng & Tsui Company, 2002)  **Reference:**   Hanan, Patrick. “The making of the Pearl-sewn shirt and the courtesan’s Jewel box”. *Harvard Journal of Asiatic Studies*. Vol.33 (1973), pp. 124-153.  ---- *The Chinese Short Story*, pp. 1-7.  ---- *The Chinese Vernacular Story*, pp. 98-119.  Martin Huang. *Desire and Fictional Narrative in Late Imperial China*. (Cambridge: Harvard University Press, 2001), pp.206-235.  ----*Literati and Self-Re/Presentation: autobiographical sensibility in the eighteenth-century Chinese Novel*. (Stanford University Press, 1995), pp.15-44. | | 10 | *Ming-Qing Gong-an Fiction: Crime, Justice and Moral Retribution*  **Primary Reading:**  "The Judicial Murder of Tsui Ning," *Traditional Chinese Tales*  “The Jest that Leads to Disaster”, “Lion Cub Lane”, “Magistrate T’eng and the Case of Inheritance” in *Traditional Chinese Stories: themes and variations.* edited by Y.W.Ma and Joseph S. Lau. (Boston: Cheng & Tsui Company, 2002), pp. 467-502.  “Rouge”  **Reference:**  Karl S.Y.Kao. “Bao and Baoying: Narrative Causality and External Motivations in Chinese Fiction”. *Chinese Literature: Essays, Articles, Reviews (CLEAR)* Vol. 11 (Dec., 1989), pp.115-138.  Robert E. Hegel and Katherine Carlitz edited. *Writing and Law in Late Imperial China: Crime, Conflict, and Judgment*. Seattle: University of Washington Press, 2007.  R.H. van Gulik. *Crime and punishment in ancient China: T’ang-Yin-Pi-Shih*. Bangkok: Orchid Press, 2007. | | 11 | *Li Yu and His Silent Opera: Chaste Wife, Ugly Husband and Chinese Homoerotic Desire*  **Primary Reading:**  “An Ugly Husband Fears A Pretty Wife but marries a beautiful one”, “A male Mencius’s mother raises her son properly by moving house three times”, “An actress scorns wealth and honour to preserve her chastity” in Partick Hannan edited Silent Operas (Wusheng xi). (Hong Kong: The Chinese University of Hong Kong, 1990). Pp. 1-42, 97-134, 161-201.  **Reference:**  Patrick Hanan. *The invention of Li Yu* (Cambridge: Harvard University Press, 1988), pp. 76-110.  Chun-shu Chang and Shelley Hsueh-lun Chang. *Crisis and Transformation in seventeenth-century China: society, culture, and modernity in Li Yu’s world*. (Ann Arbor: University of Michigan Press, 1992), pp.231-266. | | 12 | *Liao Zhai Zhi Yi (Strange Tales from Make-do Studio): the supernatural maiden, the ghost wife*  **Primary Reading:**    Selections from *the Strange Tales from Make-do Studio*, Tales # 6.Tales # 1. Tales # 11. Tales #43. Tales # 12.  **Reference:**  Judith Zeitlin, *Historian of the Strange: Pu Songling and the Chinese Classical Tale*.(Stanford: Stanford University Press, 1997). “Introduction”.  Allan Barr, "A Comparative Study of Early and Late Tales in Liaozhai zhiyi (Strange Tales from Make-do Studio)." *Harvard Journal of Asiatic Studies* 45.1 (1985):157-202. | | 13 | *Old stories retold: Traditional Chinese short fiction and Contemporary Chinese cinema*    **Watch:**  *Qian Nv You Hun* (*A Chinese Ghost Story*), directed by Ching Siu Tung and produced by Tsui Hark. Hong Kong film, 1987.  **Reference:**  Judith Zeitlin, *The Phantom Heroine: Ghosts and Gender in Seventeenth-Century Chinese literature*(Stanford: Stanford University Press, 1997). “Introduction”.  Kevin Heffernan. “Inner Senses and the changing Face of Hong Kong Horror Cinema”, in Jinhee Choi and Mitsuyo Wada-Marciano edited. *Horror to the Extreme: Changing Boundaries in Asian Cinema*. (Hong Kong: Hong Kong University Press, 2009). | | 14 | **No Class and Exam** |  | | |
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