RECOMMENDED HISTORY READINGS

(texts not provided)

- Ebrey, Patricia B. *Chinese Civilization: A Sourcebook*, 2nd edition. The Free Press, 1993.
- Ebrey, Patricia B. *The Cambridge Illustrated History of China*, 2nd edition. Cambridge University Press, 2010.
- Evans, Harriet, and Stephanie Donald, eds. *Picturing Power in the People's Republic of China: Posters of the Cultural Revolution*. Lanham, MD: Rowman & Littlefield Publisher's, Inc., 1999.
- Karl, Rebecca E. *Mao Zedong and China in the Twentieth-Century World: A Concise History*, Duke UP, 2010.
- Schirokauer, Conrad, and Donald Clark. Chapters 1, 2, 6 (section 2), 9 (section 1), 10, 13, 14 (section 1), 15, and 16 in *Modern East Asia: A Brief History*. Boston: Houghton Mifflin, 2008.
- Schoppa, R. Keith. *Twentieth Century China: A History in Documents*. New York: Oxford University Press, 2004.
- Wasserstrom, Jeffrey N. *China in the 21st Century: What Everyone Needs to Know*. 2nd edition, USA: Oxford University Press, 2013.
- Yen, Adeline M. *A Thousand Pieces of Gold: A Memoir of China's Past through Its Proverbs*. San Francisco: Harper, 2002.

TRADITIONAL CHINESE LITERATURE

(texts provided)

Philosophy and Poetry

*The first two selections for this session provide a window into the Confucian tradition (*The Analects*) and the early philosophical Daoist tradition (the* Zhuangzi *or* Chuang Tzu). *Confucianism and Daoism are the most important indigenous Chinese philosophies and set the groundwork for our investigations of traditional Chinese literature. When you read these excerpts, try to locate similarities and differences between the two traditions.*

- *What virtues are discussed? How are they to be cultivated?*
- *What is the relationship between individual and society? Individual and nature? Society and nature?*
- *What is the role of the literati or the intellectual?*

Confucianism and Daoism can be related to two different literary theories: 1) writing serves society and 2) writing serves as self-expression. When reading our selections, try to identify which type of writing is taking place.

In the poetry, look for images of nature, love, and friendship and how they may reflect the author's views about society. Think about Confucianism and Daoism and how these traditions may be reflected in the poetry. Think about connections between the poets; can we see evidence of earlier poetry influencing later poetry? Can we identify common symbols, allusions, or themes?

- [ca. 551–479 B.C.E.]* Excerpts from Confucius' *The Analects*. In *Sources of Chinese Tradition*, edited by William Theodore Debary, et al., 24–30. New York: Columbia University Press, 1960.

- [365?–290? B.C.E.]* Excerpts from *Zhuangzi*. In *Zhuangzi: Basic Writings*, translated by Burton Watson, 40–47. New York: Columbia University Press, 1964.

- [699–762]* LI Bo, "Bring the Wine." In *The Columbia Book of Chinese Poetry: From Early Times to the Thirteenth Century*, translated and edited by Burton Watson, 207–208. New York: Columbia University Press, 1984.

- [363–427]* TAO Qian (or TAO Yuanming), "The Peach Blossom Spring." In *The Columbia Anthology of Traditional Chinese Literature*, edited by Victor Mair, 578–580. New York: Columbia University Press, 1994.

- [699–759]* WANG Wei, "Autumn Dusk at a Mountain Lodge." In *Chinese Poetry: An Anthology of Major Modes and Genres*, translated and edited by Wai-lim Yip, 188. Durham, NC: Duke University Press, 1997.

- [699–759]* WANG Wei, "Deer Fence." *Anthology of Chinese Literature: Beginnings to 1911*, edited by Stephen Owen, 393. New York: Norton, 1996.

- [712–770]* DU Fu, "The View in Spring." In *Anthology of Chinese Literature: Beginnings to 1911*, edited by Stephen Owen, 420. New York: Norton, 1996.

- [1036–1101]* SU Dongpo, Tune: "Charms of Niannu: Meditation on the Past at Red Cliff." In *Anthology of Chinese Literature: Beginnings to 1911*, edited by Stephen Owen, 579–80. New York: Norton, 1996.

Prose Narrative

Chinese prose and fiction have their origin in dynastic histories, ghost stories, and oral storytelling. Authors hooked readers (or listeners) with compelling characters and exciting plots, while also conveying moral lessons. These books appear to have been highly successful; many of the stories on this list are more widely read today than ever. A casual jaunt through contemporary Chinese television at almost any time of day will bring remakes of Water Margin, Journey to the West (*Also known as* Monkey, *which is the title of Arthur Waley's abridged translation of the Chinese original), and scholar-and-beauty or court case short stories such as* "The Rainbow Slippers." *Further considered in the context of the wide variety video-game reconfigurations, these texts have rather incredible influence and staying power.*

As you read, think about the following:

- *In what ways do the characters represent Confucian values? Non-Confucian values?*
- *How are these values (and the decisions they lead to) rewarded and punished?*
- *In what ways do these fictional narratives represent the everyday life of imperial China?*

- [ca. mid-Ming] Anonymous. "Shi Jin the Nine-Dragoned" (from *Water Margin*), In *Chinese Civilization: A Sourcebook* 2nd edition, edited by Patricia Ebrey, 226-237. New York: Free Press, 1993.

- [ca. 1506–1582]* Attributed to WU Chengen, *Monkey*, Chapter XIV, translated by Arthur Waley, 126-137. New York: Grove Press, 1984.

- [ca. Ming.] Anonymous, "The Rainbow Slippers" from *Falling in Love*, translated by Patrick Hanan, 116-149. Honolulu: University of Hawaii Press, 2006.

MODERN CHINESE LITERATURE

May Fourth Tradition and Alternative Visions

In the late 19th and early 20th century, Chinese intellectuals were active in discussions of how to save China from its semicolonial state. Chinese introspection engaged questions of balancing Chinese tradition and Westernization, defining Chinese "essence," and creating a strong nation. The creation of new literary forms and styles was one aspect of this exploration. Lu Xun's "Preface" to Call to Arms *served literally as a call to arms for Chinese youth of the May Fourth Movement (1919). "A Madman's Diary" was the first work of fiction to be published in vernacular language as opposed to classical Chinese. The strength of its message lies partly in the contrast between the stilted, classical language of the story's introduction and the vivid, colloquial voice of the diary entries. Writings by Lu Xun, Ding Ling, and Shen Congwen fall within the May Fourth tradition, the canonical fiction of this period. The stories by Zhang Ailing and others fall outside of this tradition—Zhang Ailing proudly labels herself a "petty urbanite" and is a popular writer. The contrasts between May Fourth and alternative visions highlight the debates between art for art's sake and art for humanity's sake—a continuation of "writing serves as self-expression" vs. "writing serves society."*

As you read, think about the following:

- *Do Lu Xun's writings contain a sense of hope? Or a sense of futility?*
- *How are women (and gender roles) represented in these stories? What are similarities and differences from pre-modern works?*
- *Are there consistent messages expressed in the stories by Lu Xun, Ding Ling, and Shen Congwen? If so, what? Are there differences, as well?*
- *In what ways are the stories of Zhang Ailing different from works in the May Fourth tradition?*
- *Do we see evidence of Confucianism or Daoism in these stories? Do we see continuities between these stories and any of the pre-modern works?*

- [1922] LU Xun, "Preface to *A Call to Arms.*" In *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau and Howard Goldblatt, 3–6. New York, NY: Columbia University Press, 1995.

- [1918] LU Xun, "A Madman's Diary." In *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau and Howard Goldblatt, 7–15. New York, NY: Columbia University Press, 1995.

- [1929] SHEN Congwen, "Xiaoxiao." In *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau and Howard Goldblatt, 97–110. New York, NY: Columbia University Press, 1995.

- [1936] XIAO Hong [F], "Hands." In *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau and Howard Goldblatt, 174-187. New York, NY: Columbia University Press, 1995.

- [1940] DING Ling [F], "When I was in Xia Village." In *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau and Howard Goldblatt, 143–158. New York, NY: Columbia University Press, 1995.

- [1943] ZHANG Ailing [F], "Sealed Off." In *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau and Howard Goldblatt, 188–197. New York, NY: Columbia University Press, 1995.

Post-Mao Literature

With the end of the Cultural Revolution and Mao Zedong's death in 1976, there was an outpouring of new literature. "Wound" literature appeared first, detailing the abuses suffered at the hands of the Red Guards and the Gang of Four. In the early eighties, "root-searching" literature emerged to reflect on Chinese culture and the problems of modern China. Avant-garde or Experimental authors also explored new writing techniques. They experimented with plot, time, and voice in often-shocking stories characterized by violence, death, and decay. During the post-Mao period, writers were once more able to address issues of sexuality and subjectivity, and they often wrote in highly satirical style, showing discontent over China's recent political oppressions. They were able to admit to contact with the West and influence by Western literature, thus promoting new genres, styles, and themes.

As you read, think about the following:

- *Do these stories express any ideologies? Are there any echoes of Confucianism? Daoism? Maoism? Others?*
- *Do you find any echoes of Lu Xun? Or is there a rejection of his tradition?*
- *In what ways do these stories explore subjectivity and individuality?*
- *Several of these stories (and poems) deal with "gaps"—in meanings, words, memories, reality vs. dreams. What do these gaps represent? How do they relate to the meaning of the works?*

- [1982] WANG Meng, "Tales of New Cathay." In *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau and Howard Goldblatt, 296–300. New York, NY: Columbia University Press, 1995.

- [1986] YU Hua, "On the Road at Eighteen." In *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau and Howard Goldblatt, 485–490. New York, NY: Columbia University Press, 1995.

- [1991] SU Tong, "Escape." In *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau and Howard Goldblatt, 491–500. New York, NY: Columbia University Press, 1995.

- [2012] HAO Jingfang [F], "Folding Beijing." In *Uncanny Magazine*, translated by Ken Liu. Jan/Feb 2015.

Note:

- Author's surnames are in all capitals. Chinese surnames precede the given name.

- The date inside the bracket is the year the piece was first published. An * indicates the dates of the author
- An [F] following the author's name indicates the author is female.
- All names appear here in *pinyin* Romanization. See the following chart for information about converting to Wade-Giles Romanization.