

**CHT 3123 (x 1F68) / MEM 3931 (x 31GH) Pre-Modern Chinese Fiction in Translation (H, N)
Spring 2019**

Class time: MWF 7 (1:55-2:45pm)

Classroom: TUR2322

Instructor: Richard G. Wang

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Telephone: 846-2071

Office: Pugh Hall 359

Office hours: Monday and Wednesday 3:00-4:30pm, or by appointment

Course Description

CHT 3123 explores pre-modern Chinese literary narrative from its beginnings through the seventeenth century. Emphasis will be laid on 16th and 17th centuries when Chinese vernacular fiction flourished, especially three of the Four Great epic and classic novels such as the *Romance of the Three Kingdoms* and *Outlaws of the Marsh*. All required readings are in English translation, with no knowledge of Chinese required. Class time will primarily be devoted to discussions of the readings, although an introduction to critical issues and literary, historical, and cultural context will be presented in lecture. This is a reading and writing intensive class.

Course Requirements

Students are required to complete the assigned readings before class and participate actively in class discussion. In addition, each student is required to make one/two presentations (15-20 minutes). Five unannounced pop quizzes will be given throughout the course. There are also two short "Reaction Papers" (3 pp. each) and one final long (10-12) paper. The final paper will be due on Monday, April 29, 2019, at 5:00pm. Late papers will not be read or graded unless permission is given beforehand. It is the student's responsibility to communicate to me any special needs and circumstances, as well as to provide written documentation for excused absences.

Required Texts:

Moss Roberts, translator; Luo Guanzhong, *Three Kingdoms: A Historical Novel, Complete and Unabridged*, 2 vols. Berkeley: University of California Press; Beijing: Foreign Languages Press, 2004, 1991.

Sidney Shapiro, translator; Shi Nai'an and Luo Guyanzhong, *Outlaws of the Marsh*, 4 vols. Beijing: Foreign Languages Press, 1993.

Course Packet under the course number and title (available from Target Copy)

In addition to the textbooks and the Course Packet, there are other required or recommended

readings in the Automating Reserves (Ares, available from Course Reserves under the University of Florida Libraries or Canvas from the E-Learning), or on reserve in Library West. When you read the Ares materials, read only those with tags marked with dates for the reading assignments (such as 9/1 etc.). The Ares materials are arranged by authors. Please ignore those items not dated for the class.

Course Assignments

1. Class participation & preparedness (you will be assigned issues to address in the upcoming reading) (20%).

Absences: Three “free” absences are allowed for medical and other emergencies. For *each* subsequent absence, your final grade will be affected.

2. Pop quizzes (average of best 3 of 5; the quizzes are 5-10 mins.) (25%).

3. Presentation(s) (10%).

4. Reaction paper (3 pp. each) (15%).

5. Final paper (10-12 pages) (30%).

Grading Scale

A=93-100%; A-=90-92%; B+=87-89%; B=83-86%; B-=80-82%; C+=77-79%; C=73-76%;

C-=70-72%; D+=67-69%; D=63-66%; D-=60-62%; E=below 60%. S is equivalent to C or better.

Passing Grades and Grade Points

According to university guidelines, letter grades will convert to GPA as follows: A = 4.0; A- = 3.67; B+ = 3.33; B = 3; B- = 2.67; C+ = 2.33; C = 2.0; C- = 1.67; D+ = 1.33; D = 1.0; D- = .67; E = 0; WF = 0; I = 0; NG = 0; S-U = 0

"Students must earn a grade of C or higher to meet their major, minor, or General Education requirements. The S-U option is not counted toward their major or minor degree, nor General Education requirements."

CLASSROOM POLICIES:

- Attendance & makeup policy: Requirements for class attendance and make-up quizzes, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

- **Accommodations: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. For more information see <http://www.dso.ufl.edu/drc>.**

- **Course Evaluations:** Students are expected to provide feedback on the quality of instruction in this course. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.
- **Academic Integrity:** UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code.” On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.
- **Procedure for Conflict Resolution:** Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact the appropriate Level Coordinator or the Department Chair. Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 392-1261). For further information refer to https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.
- **Religious Observance:** Please check your calendars against the course schedule. Any student having a conflict in the exam schedule, or feeling that they will be disadvantaged by missing a lesson or course requirement due to religious observance, should contact me as soon as possible so that we can make necessary arrangements.
- **Cell phone and texting policy:** Students must turn cell phones to vibrate or silence before coming to class.
- **Resources Available to Students:**

HEALTH AND WELLNESS

 - U Matter, We Care: umatter@ufl.edu; 392-1575
 - Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>; 392-1575
 - Sexual Assault Recovery Services (SARS): Student Health Care Center; 392-1161
 - University Police Department: <http://www.police.ufl.edu>; 392-1111 (911 for emergencies)

ACADEMIC RESOURCES

 - E-learning technical support: Learningsupport@ufl.edu; <https://lss.at.ufl.edu/help.shtml>; 352-392-4357 (opt. 2)
 - Career Resource Center: Reitz Union; <http://www.crc.ufl.edu>; 392-1601

- Library Support: <http://cms.uflib.ufl.edu/ask>
- Teaching Center: Broward Hall; 392-2010 or 392-6420
- **Writing Studio: 302 Tigert Hall; <http://writing.ufl.edu/writing-studio/>; 846-1138**

Policy for Requesting a Letter of Recommendation

1. I only write letters of recommendation for top students (B+ and above) in my classes; and
2. I only write letters of recommendation for either the Chinese majors who have taken at least one course with me, or non-majors who have taken two courses with me.

Reaction papers:

See “Guidelines for Reaction Papers.”

Discussion:

Students are expected to prepare for the reading assignment prior to the date that is marked in the Syllabus, and generate at least one question about the reading for discussion in class. Everyone is expected to actively participate in the discussion.

Caution:

Some of our readings, particularly from *The Plum in the Golden Vase*, contain graphic sexual descriptions. If you will find this disturbing enough to negatively affect your performance in class, you can be assigned alternate readings without penalty.

General Schedule (subject to modification)

(Ares= Automating Reserves)

Wk 1

1/7 Introduction and Lecture: early narrative and the classical tale

Victor H. Mair, ed., *The Columbia History of Chinese Literature*, pp. 493-510, 511-26, 542-54, 579-94 (ch. 26, “The Literary Features of Historical Writing”; ch. 27, “Early Biography”; ch. 29, “Records of Anomalies”; and ch. 33, “T’ang Tales.”) (Ares, or hard copy reserve).

(For Ares: Get the ebook, under the “Table of Contents,” go to “III PROSE.” Then click chs. 26, 27, 29, or 33. Or, you simply click “III PROSE.” Then click “Next” at the upper right corner.)

1/9 Tales of the strange

Course Packet, pp. 9-24.

Robert Ford Campany, *Strange Writing: Anomaly Accounts in Early Medieval China*, pp. 1-33, 161-201. (Ares; **or hard copy reserve**)

Donald E. Gjerdtson, "The Early Chinese Buddhist Miracle Tale: A Preliminary Survey,"
Journal of the American Oriental Society 101.3 (1981): 287–301 (Ares).

1/11 Tang *chuanqi* or classical-language short stories: heroes
Course Packet, pp. 29-33 ("The Curly-Bearded Hero"), 39-43 ("Hung-hsien"),
47-50 ("The K'un-lun Slave").

Curtis P. Adkins, "The Hero in T'ang *ch'uan-ch'i* Tales," in Winston L. Y. Yang and Curtis P.
Adkins, eds., *Critical Essays on Chinese Fiction*, pp. 17-46; (Ares)

James J. Y. Liu, *Chinese Knight-Errant*, pp. 86-87 (Ares)

Wk 2

1/14 Tang *chuanqi* or classical-language short stories: the romance
"Huo Xiao-yu's Story," from Stephen Owen, ed. & tr., *An Anthology of Chinese Literature:
Beginning to 1911*, pp. 531-40 (available in the Course Reserve in Canvas), Course Packet,
pp. 95-100 ("The Story of Ying-ying").

James R. Hightower, "Yüan Chen and 'The Story of Ying-ying,'" *Harvard Journal of Asiatic
Studies* 33 (1973): 90-123 (Ares);

Pauline Yu et al., eds., *Ways with Words: Writing about Reading Texts from Early China*,
ch. 6, "Yingying zhuan (Yuan Zhen, "Biography of Yingying"), pp. 182-201.

1/16 Lecture: popular storytelling, popular publishing, vernacular fiction

Cyril Birch, "Some Formal Characteristics of the *Hua-pen* Story," *Bulletin of the School
of Oriental and African Studies* 17.2 (1955): 346-364.

Recommended readings:

Robert E. Hegel, *Reading Illustrated Fiction in Late Imperial China*, pp. 72-163 (Ares).

1/18 Tang *chuanqi* or classical-language short stories: the romance
Course Packet, pp. 103-11 ("The Courtesan Li Wa"), pp. 117-21 ("Miss Ren, or The Fox
Lady").

William H. Nienhauser, Jr., "Female Sexuality and the Double Standard in Tang Narratives: A
Preliminary Survey," in Eva Hung, ed., *Paradoxes of Traditional Chinese Literature*, pp. 1-20
(Ares, under the title, "Paradoxes of Traditional Chinese Literature").

Wk 3

1/21 Holiday-Martin Luther King, Jr.'s Birthday

1/23 Vernacular Short Stories: Love stories

Course Packet, pp. 127-36 (“The Lady Who Was a Beggar”), pp. 139-70 (“The Oil Peddler Courts the Courtesan”).

William Bruce Crawford, “‘The Oil Vendor and the Courtesan’ and the *Ts’ai-tzu chia-jen* Novels,” in William H. Nienhauser, Jr., ed., *Critical Essays on Chinese Literature*, pp. 31-42 (Ares).

1/25 Vernacular Short Stories: Love stories

Course Packet, pp. 175-86 (“Du Tenth Sinks the Jewel Box in Anger”), pp. 189-217 (“The Pearl Shirt Reencountered”).

Pi-ching Hsu, “Courtesans and Scholars in the Writings of Feng Menglong: Transcending Status and Gender,” *Nan Nu* 2.1 (2000): 40-77 (Ares, under the title, “Nan Nu”);

Patrick Hanan, “The Making of *The Pearl-Sewn Shirt* and *The Courtesan’s Jewel Box*,” *Harvard Journal of Asiatic Studies* 33 (1973): 124-53 (Ares).

Wk 4

1/28 Vernacular Short Stories: merchants

Course Packet, pp. 223-38 (“Wang Xinzhi Dies to Save the Entire Family”), pp. 243-59 (“The Tangerines and the Tortoise Shell”).

Patrick Hanan, *The Chinese Vernacular Story*, pp. 112-14 (Ares).

1/30 Vernacular Short Stories: Detective stories

Course Packet, pp. 265-75 (“The Clerk’s Lady”), pp. 299-306 (“The Canary Murders”).

Recommended readings:

Patrick Hanan, *The Chinese Vernacular Story*, pp. 39-44, 72-74 (Ares).

Lu, Xun, *A Brief History of Chinese Fiction*, pp. 359-70 (Ares).

2/1 Historical novel: *Three Kingdoms: A Historical Novel* 1: The brotherhood

Moss Roberts, tr., *Three Kingdoms: A Historical Novel*, chs. 1, 20-23 (41 pp.)

Recommended reading:

Winston L. Y. Yang, “The Literary Transformation of Historical Figures in the *San-kuo chi yen-i*,” in Winston L. Y. Yang and Curtis P. Adkins, eds., *Critical Essays on Chinese Fiction*, pp. 47-84 (Ares, under the title “Critical Essays on Chinese Fiction”).

Wk 5

2/4 *Three Kingdoms* 2: Reunion of the brothers; Liu Biao’s territory

Chapters 24-28, 34 (40 pp.)

Recommended reading:

Y. W. Ma, "The Chinese Historical Novel: An Outline of Themes and Contexts," *Journal of Asian Studies* 34.2 (1975): 277-93 (Ares).

2/6 *Three Kingdoms* 3: Enter Zhuge Liang
Chapters 35-40 (44 pp.)

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, pp. 34-51, 51-74 (Ares).

2/8 *Three Kingdoms* 4: Zhuge Liang and Zhou Yu
Chapters 41-46 (46 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 361-78 (Ares).

Wk 6

*2/11 *Three Kingdoms* 5: Red Cliffs
Chapters 47-52 (41 pp.)

***Deadline, #1 written analysis (r-paper) of any theme, pattern, or character(s) to date (3 pp.)**

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 378-435 (Ares).

2/13 *Three Kingdoms* 6: Consequences and schemes
Chapters 53-57 (37 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 435-76 (hard copy reserve).

2/15 *Three Kingdoms* 7: Fall of the brotherhood, and Zhuge Liang and Sima Yi
Chapters 73-80, and additional account of Zhang Fei and Liu Bei's deaths,
pp. 612-15, 646-48, and chapters 95-99 (48 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 476-95 (hard copy reserve).

Wk 7

2/18 *Three Kingdoms* 8: Zhuge Liang's futile efforts and demise
 Chapters 100-104, (41 pp.)

Recommended reading:

C. T. Hsia, "The Military Romance: A Genre of Chinese Fiction," in Cyril Birch, ed., *Studies in Chinese Literary Genres*, pp. 339-90 (Ares, under the title, "Studies in Chinese Literary Genre").

2/20 *Three Kingdoms* 9: Coming full circle
 Parts of ch. 105, and chs. 107, 109, 117, & 120, pp. 811-15, 828-36, 844-50, 900-908, & 925-36 (42 pp.)

Catch up this weekend if you are now behind on the reading.

Recommended reading:

Mao, Tsung-kang, "How to Read *The Romance of the Three Kingdoms*," in David L. Rolston, ed., *How to Read the Chinese Novel*, pp. 146-95 (Ares).

2/22 Heroic novel: *Outlaws of the Marsh* 1: Beginnings
 Sidney Shapiro, tr., *Outlaws of the Marsh*, vol. 1, chapters 1, 3-4 (67 pp.)

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, pp. 75-92 (Ares).

Wk 8

2/25 *Outlaws of the Marsh* 2: Sagacious Lu
 Chapters 5-7 (63 pp.)

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, pp. 92-114 (Ares).

2/27 No class

Assigned reading:

Nuffer, Laura. "Abstinence as Machismo: Sex (and the Lack thereof) in *Shuihu zhuan*." *Wittenberg University East Asian Studies Journal* (Springfield, OH) 30 (2005): 62-71.

3/1 No class

Assignment: research for the term paper.

Wk 9

No class—Spring Break

Wk 10

3/11 *Outlaws of the Marsh* 3: Lin Chong

Chapters 8-11, and beginning of 12 (pp. 168-245) (76 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 279-303 (hard copy reserve).

*3/13 *Outlaws of the Marsh* 4: Yang Zhi

Chapters 12-14 (47 pp.)

***Deadline, #2 written analysis of any theme, pattern, or character(s) to date (3 pp.)**

Recommended readings:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 304-21 (hard copy reserve).

3/15 *Outlaws of the Marsh* 5: Gathering of the Righteous Seven

Chapters 15-17 (64)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 321-348 (hard copy Reserve).

Wk 11

3/18 *Outlaws of the Marsh* 6: Chao Gai, Chief of the Liangshan Marsh

Chapters 18-20 (65)

Recommended reading:

Wu, Yenna. "Outlaws' Dreams of Power and Position in *Shuihu zhuan*." *Chinese Literature: Essays, Articles, Reviews* 18 (1996): 45-67.

3/20 *Outlaws of the Marsh* 7: Wu Song's heroism

Required: chapters 23-24 (63 pp.)

Optional: chapters 21-22 (40 pp.)

Recommended reading:

Sun, Phillip S.Y. "The Seditious Art of *The Water Margin*--Misogynists or Desperadoes?" *Renditions* 1 (1973): 99-106.

3/22 *Outlaws of the Marsh* 8: Women problems
Chapters 25-28 (73 pp)

Recommended reading:

Eber, Irene. "Weakness and Power: Women in *Water Margin*." In *Woman and Literature in China*, ed. Anna Gerstlacher et al, pp. 3-28. Bochum: Brockmeyer, 1985.

Wk 12

3/25 *Outlaws of the Marsh* 9: Wu Song's revenge, and the heroes of Liangshan Marsh
Chapters 29-31, and 71 (76 pp)

Recommended reading:

Liu, Peng. "'Conceal My Body So That I Can Protect the State': The Making of the Mysterious Woman in Daoism and *Water Margin*." *Ming Studies* 74 (2016): 48-71.

3/27 *Outlaws of the Marsh* 10: Song Jiang and Li Kui
Chapters 72-75 (84 pp)

Recommended reading:

Cheung, Samuel H.N. "Structural Cyclicity in *Shuihu zhuan*: From Self to Sworn Brotherhood." *CHINOPERL Papers* 15 (1990): 1-15.

3/29 *Outlaws of the Marsh* 11: Langshan dissolved
Chapters 81-82 (43 pp.)

Recommended reading:

Peter Li, "Narrative Patterns in *San-kuo* and *Shui-hu*," in Andrew H. Plaks, ed., *Chinese Narrative: Critical and Theoretical Essays*, pp. 73-84 (Ares, under the title, "Chinese Narrative: Critical and Theoretical Essays.")

Wk 13

4/1 *Outlaws of the Marsh* 12: Ending and Interpretation

Chapters 99-100 (53 pp.)

Recommended reading:

Chin, Sheng-t'an, "How to Read *The Fifth Book of Genius*," in David L. Rolston, ed., *How to Read the Chinese Novel*, pp. 124-145. (Ares, under the title, "How to Read the Chinese Novel".)

4/3 Domestic novel: *Plum in the Golden Vase 1: Adultery*
David Roy, tr., *The Plum in the Golden Vase or, Chin P'ing Mei*
Vol. 1, chapters 7-8 (45 pp.) (Ares)

Recommended reading:

David T. Roy, "Introduction," in David Roy, tr., *The Plum in the Golden Vase or, Chin P'ing Mei*, vol. 1, pp. xvii-xlvi (hard copy reserve).

4/5 *Plum in the Golden Vase 2: P'an Chin-lien and Li P'ing-erh*
Required: chapters 9-10 (35 pp.) (Ares)
Optional: chapters 11-12 (hard copy reserve)

Recommended reading:

Patrick Hanan, "A Landmark of the Chinese Novel," in Douglas Grant and Miller Maclure, eds., *The Far East: China and Japan*, pp. 325-35 (Ares, under the title, "The Far East: China and Japan").

Wk 14

4/8 *Plum in the Golden Vase 3: P'an Chin-lien and Li P'ing-erh*
Required: chapters 13-14 (45 pp.) (Ares)
Optional: chapters 15, 18 (hard copy reserve)

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, pp. 165-86 (hard copy reserve).

4/10 *Plum in the Golden Vase 4: A servant wife*
Required: vol. 2, part of chapters 22, 23-24, pp. 30-37, 43-79 (45 pp.) (Ares)
Optional: part of 22, pp. 37-42 (6 p.) (hard copy reserve)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 55-72, 72-85 (hard copy reserve).

4/12 *Plum in the Golden Vase 5: Consequences*

Required: chapters 25-26 (47 pp.) (Ares)

Optional: chapter 27 (hard copy reserve)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 85-120 (hard copy reserve).

Wk 15

4/15 *Plum in the Golden Vase 6: Zenith and the rivals*

Required: chapters 30, 40 (35 pp.) (Ares)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 120-155 (hard copy reserve).

4/17 *Plum in the Golden Vase 7: Favor and bribery*

vol. 3, chapters 41, 47, 48 (60 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 156-80 (hard copy reserve).

4/19 *Plum in the Golden Vase 8: Loss*

Chapter 59, and vol. 4, chapter 62 (75 pp.)

Recommended reading:

Carlitz, Katherine N. "Family, Society, and Tradition in *Jin Ping Mei*." *Modern China* 10.4 (1984): 387-413.

Wk 16

4/22 *Plum in the Golden Vase 9: Demise*

Chapter 79 (41 pp.), and vol. 5, chapters 99-100 (51 pp.)

Recommended reading:

Indira Satyendra, "Metaphors of the Body: The Sexual Economy of the *Chin P'ing Mei tz'u-hua*," *Chinese Literature: Essays, Articles, Reviews* 15 (1993): 85-97 (Ares).

4/24 Conclusion, Presentation on the term paper topic

***Monday, April 29, 2019 at 5:00 pm is the deadline for the term paper. Place a copy under my door (Pugh Hall 359). Do not email your paper.**

GUIDELINES FOR REACTION PAPERS

Reaction papers:

Two reaction papers are required. They are to be written about reading assignments that have **not yet** been discussed in class. They may be handed in anytime prior to the due date that is marked in the Syllabus; they must be submitted before that homework assignment is discussed in class. You may consult me at anytime about a good topic for the reaction paper. Readings outside the required texts are not expected for the r-papers. The topics of your r-papers and your presentations should be different.

Length Each r-paper must be 3 full pages in double-spaced type. Margins all around not to exceed 1.00 inch. If you find it necessary to quoted extensively from the text, make a corresponding addition in your analysis of the material (paper not to exceed 4 pages total)

Method Analysis of the reading is the main part (2 ½ pages or more). Address the question HOW? in this part. Begin with a general statement or hypothesis, then support it by referring to specific features of the text. For example, HOW is a certain theme developed through narration or a group of texts, use of psychological description and other techniques? HOW does the author define his standpoint through explicit statements? HOW does he compare with someone else who deals with similar subject matter, etc. A sensible start for the opening hypothesis is a critical comment from the textbook. Or you can use ideas that have come up in previous class discussions. Give a carefully reasoned interpretation of the author/text, based upon specific details of the reading. The reaction papers are supposed to be critical and analytic instead of descriptive and subjective.

Title Finally, do not forget to give a title to your paper.

GUIDELINES FOR THE TERM PAPER

Term papers are 10-12 pages in double-spaced type; 12 font. The paper should have a title. The next to last page should be reserved for “Endnotes” (at least three endnotes are required). The last page is the “Bibliography” sheet with at least three references ((one of which may be a CHT 3123 readings). For the concrete form of the endnotes and bibliography, consult either the *Chicago*

Manual of Style or the *MLA Handbook*. Writing the reaction papers should help you decide a topic you'd like to explore more fully. The term paper should be primarily analytical. Focus on the HOW of a text or group of texts.

Use my office hours to discuss ideas for the paper—**early on** during the semester. I can point out materials available at the library, give guidance on style, explain how to write endnotes, etc. I am also willing to give comments on early drafts/parts of the paper.

References and Recommended Books for Further Reading: (Most on Reserve at Library West)

- Allen, Joseph Roe. "An Introductory Study of Narrative Structure in the *Shi ji*." *Chinese Literature: Essays, Articles, Reviews* 3.1 (1981): 31-66.
- Birch, Cyril. "Some Formal Characteristics of the *Hua-pen* Story." *Bulletin of the School of Oriental and African Studies* 17.2 (1955): 346-364.
- _____, tr. *Stories from a Ming Collection: The Art of the Chinese Story-teller*. New York: Grove Press, 1958.
- _____, ed. *Studies in Chinese Literary Genres*. Berkeley: University of California Press, 1974.
- Campany, Robert Ford. *Strange Writing: Anomaly Accounts in Early Medieval China*. Albany: State University of New York Press, 1996.
- Carlitz, Katherine N. "Family, Society, and Tradition in *Jin Ping Mei*." *Modern China* 10.4 (1984): 387-413.
- Chang, H. C. *Chinese Literature: Popular Fiction and Drama*. New York: Columbia UP, 1973.
- Cheung, Samuel H.N. "Structural Cyclicity in *Shuihu zhuan*: From Self to Sworn Brotherhood." *CHINOPERL Papers* 15 (1990): 1-15.
- Dauncey, Sarah. "Bonding, Benevolence, Barter, and Bribery: Images of Female Gift Exchange in the *Jin Ping Mei*." *Nan Nü: Men, Women and Gender in Early and Imperial China* 5.2 (2003): 203-39.
- Eber, Irene. "Weakness and Power: Women in *Water Margin*." In *Woman and Literature in China*, ed. Anna Gerstlacher et al, pp. 3-28. Bochum: Studienverlag Brockmeyer, 1985.
- Feng Menglong, tr. by Shuhui Yang and Yunqin Yang. *Stories Old and New: A Ming Dynasty Collection*. Seattle: University of Washington Press, 2000.
- Gjertson, Donald E. "The Early Chinese Buddhist Miracle Tale: A Preliminary Survey."

- Journal of the American Oriental Society* 101.3 (1981): 287–301.
- Grant, Douglas and Miller Maclure, eds. *The Far East: China and Japan*. Toronto: University of Toronto Press, 1961.
- Hanan, Patrick. *The Chinese Vernacular Story*. Cambridge, MA.: Harvard UP, 1981.
- _____. “The Making of *The Pearl-Sewn Shirt* and *The Courtesan’s Jewel Box*.” *Harvard Journal of Asiatic Studies* 33 (1973): 124-153.
- He, Jianjun. “Burning Incense at Night: A Reading of Wu Yueniang in *Jin Ping Mei*.” *Chinese Literature: Essays, Articles, Reviews* 29 (2007): 85-103
- Hegel, Robert E. *Reading Illustrated Fiction in Late Imperial China*. Stanford: Stanford UP, 1998.
- Hightower, James R. “Yüan Chen and ‘The Story of Ying-ying.’” *Harvard Journal of Asiatic Studies* 33 (1973): 90-123.
- Hong, Eva, ed. *Paradoxes of Traditional Chinese Literature*. Hong Kong: The Chinese University Press, 1994.
- Hsia, C. T. *The Classic Chinese Novel*. Ithaca: Cornell UP, 1968.
- Hsu, Pi-ching. “Courtesans and Scholars in the Writings of Feng Menglong: Transcending Status and Gender.” *Nan Nu* 2.1 (Jan. 2000): 40-77.
- Kao, Karl S. Y., ed. *Classical Chinese Tales of the Supernatural and the Fantastic*. Bloomington: Indiana UP, 1985.
- Liu, James J. Y. *Chinese Knight-Errant*. Chicago: University of Chicago Press, 1967.
- Liu, Peng. “‘Conceal My Body So That I Can Protect the State’: The Making of the Mysterious Woman in Daoism and *Water Margin*.” *Ming Studies* 74 (2016): 48-71.
- Lu, Xun. *A Brief History of Chinese Fiction*, tr. Yang Hsien and Gladys Yang. Peking: Foreign Languages Press, 1964.
- Ma, Y. W. “The Chinese Historical Novel: An Outline of Themes and Contexts.” *Journal of Asian Studies* 34.2 (1975): 277-293.
- Ma, Y. W., and Joseph S. M. Lau, eds. *Traditional Chinese Stories: Themes and Variations*. New York: Columbia University Press, 1978.
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