EAST ASIAN LANGUAGES AND LITERATURES (EALL)

EALL 200a / CHNS 200a / EAST 240a / HUMS 270a, The Chinese Tradition  Tina Lu
An introduction to the literature, culture, and thought of premodern China, from the beginnings of the written record to the turn of the twentieth century. Close study of textual and visual primary sources, with attention to their historical and cultural backdrops. Students enrolled in CHNS 200 join a weekly Mandarin-language discussion section. No knowledge of Chinese required for students enrolled in EALL 200. Students enrolled in CHNS 200 must have L5 proficiency in Mandarin or permission of the course instructor.  HU  TR

EALL 203a / LITR 198a, The Tale of Genji  Edward Kamens
A reading of the central work of prose fiction in the Japanese classical tradition in its entirety (in English translation) along with some examples of predecessors, parodies, and adaptations (the latter include Noh plays and twentieth-century short stories). Topics of discussion include narrative form, poetics, gendered authorship and readership, and the processes and premises that have given The Tale of Genji its place in "world literature." Attention will also be given to the text’s special relationship to visual culture. No knowledge of Japanese required. A previous college-level course in the study of literary texts is recommended but not required.  WR, HU  TR

* EALL 208a / LITR 333a, Tales of Traditional China  Lucas Bender
This course is an introductory survey of the great works of Chinese narrative literature from the beginnings of the tradition to the end of the premodern period. We consider questions like: How did the form of Chinese narrative change over the centuries? What were the purposes of these different forms? How did the topics of stories change, and what do these changes tell us about narrative's place in the evolution of the Chinese social world? What was the relationship between narrative and fiction in different periods of China’s history? How do Chinese ideas about narrative diverge from common conceptions nowadays, and how can premodern Chinese stories, novellas, memoirs, and novels give us insights into the uses and possibilities of narrative that might not be obvious in contemporary media? We also explore the continued relevance of these narratives in contemporary Chinese culture. For this purpose, we will have film screenings roughly every other week. All readings in English; no knowledge of Chinese required.  HU

EALL 210a / EAST 210a / LITR 172a, Man and Nature in Chinese Literature  Kang-I Chang
An exploration of man and nature in traditional Chinese literature, with special attention to aesthetic and cultural meanings. Topics include the concept of nature and literature; neo-Taoist self-cultivation; poetry and Zen (Chan) Buddhism; travel in literature; loss, lament, and self-reflection in song lyrics; nature and the supernatural in classical tales; love and allusions to nature; religious pilgrimage and allegory. All readings in translation; no knowledge of Chinese required. Formerly CHNS 200.  HU  TR

EALL 211b / EAST 241b / LITR 174b / WGSS 405b, Women and Literature in Traditional China  Kang-I Chang
A study of major women writers in traditional China, as well as representations of women by male authors. The power of women’s writing; women and material culture; women in exile; courtesans; Taoist and Buddhist nuns; widow poets; cross-dressing women; the female body and its metaphors; footbinding; notions of love and death; the aesthetics of illness; women and revolution; poetry clubs; the function of memory in women’s literature; problems of gender and genre. All readings in translation; no knowledge of Chinese required. Some Chinese texts provided for students who read Chinese. Formerly CHNS 201.  HU  TR

EALL 212b / PHIL 203b, Ancient Chinese Thought  Mick Hunter
An introduction to the foundational works of ancient Chinese thought from the ruling ideologies of the earliest historical dynasties, through the Warring States masters, to the Qin and Han empires. Topics include Confucianism and Daoism, the role of the intellectual in ancient Chinese society, and the nature and performance of wisdom.  HU

* EALL 213b / HUMS 292b / PHIL 205b / RLST 211b, Philosophy, Religion, and Literature in Medieval China  Lucas Bender
Exploration of the rich intellectual landscape of the Chinese middle ages, introducing students to seminal works of Chinese civilization and to the history of their debate and interpretation in the first millennium. No previous knowledge of China is assumed. Instead, the course serves as a focused introduction to Chinese philosophy, religion, and literature.  HU

* EALL 214a, Urban Space in Modern Japanese Literature
This course examines representations of urban space in Japanese literature from the 1890s to the 1940s, a period spanning the Meiji (1868–1912), Taishō (1912–1926), and Shōwa (1926–1989) eras. The profound transformation of Japanese society during these years was marked by rapid modernization, urban development, mass media, and imperial conquest. We discuss the different ways in which writers experienced and imagined the modern city, attending closely to themes of subjectivity, gender, sexuality, fantasy, and the grotesque. All readings are in English translation; no knowledge of Japanese is required.

* EALL 230a / EAST 242a / HUMS 269a, Poetry and Ethics Amidst Imperial Collapse  Lucas Bender
Du Fu has for the last millennium been considered China’s greatest poet. Close study of nearly one-sixth of his complete works, contextualized by selections from the tradition that defined the art in his age. Exploration of the roles literature plays in interpreting human lives and the ways different traditional forms shape different ethical orientation. Poetry as a vehicle for moral reflection. All readings are in English.  WR, HU

* EALL 233a / EAST 243a / HSAR 417a / HUMS 285a, History of Chinese Imperial Parks and Private Gardens  Pauline Lin
Study of notable parks and private gardens of China, spanning from the 2nd century BCE to contemporary China. Themes include the history, politics, and economics surrounding construction of parks; garden designs and planning; cultural representations of the garden;
and modern reinterpreted landscapes. Some sessions meet in the Yale University Art Gallery. No previous knowledge of Chinese language is necessary. Students previously enrolled in EALL 050 may not take this course for credit. HU

* EALL 256b / EAST 358b / GLBL 251b / HUMS 272b / LITR 265b, China in the World  Jing Tsu
Recent headlines about China in the world, deciphered in both modern and historical contexts. Interpretation of new events and diverse texts through transnational connections. Topics include China and Africa, Mandarinization, labor and migration, Chinese America, nationalism and humiliation, and art and counterfeits. Readings and discussion in English. HU

* EALL 261b, Japanese Literature of the Early Modern Period
This course provides a panoramic view of Japanese literature of the early modern period (1600–1867). Readings explore the diverse genres that flourished during these years, including various forms of poetry, prose, and drama. We consider the different ways in which the transformation of Japanese society under the Tokugawa shogunate affected literary production, such as official censorship, the introduction of printing, the influence of Chinese learning and literati culture, and the vibrant urban milieus of Edo, Kyoto, and Osaka. We also refer to the two distinct genealogies of early modern Japanese literature, “popular” (zoku) and “refined” (go), as a way of understanding this period in Japanese literary history. All readings are in English translation; no knowledge of Japanese is required. HU

* EALL 265b / EAST 253b / LITR 251b, Japanese Literature after 1970
This course provides a survey of Japanese literature from 1970 to the present. Readings include novels and essays from a diverse range of authors, addressing themes such as identity, language, memory, domesticity, postmodernism, and racial discrimination. Students develop extensive knowledge of contemporary Japanese literature, while also cultivating skills in close reading and research methods. All readings are in English translation; no knowledge of Japanese is required. HU

* EALL 268b, The Literature of Japanese Empire
Spanning a period from the 1910s to the 1940s, this course considers the effects of Japanese imperialism on the development of modern literature in East Asia. How did authors from mainland Japan represent the so-called outer territories of the empire? How did authors from colonial Taiwan and Korea navigate issues of language, identity, and culture in their writings? What significance did the semi-colonial city of Shanghai hold in the modern literary imagination? Readings include a broad range of primary sources, including novels, short stories, essays, poems, and travelogues. We also engage with selections from recent secondary sources to understand how scholars have approached this tumultuous era in East Asian literary history. Knowledge of Japanese, Chinese, and Korean is not required, though students with reading ability in any of these languages will have opportunities to practice them. HU

* EALL 271a / FILM 448a, Japanese Cinema after 1960  Aaron Gerow
The development of Japanese cinema after the breakdown of the studio system, through the revival of the late 1990s, and to the present. No knowledge of Japanese required. HU TR

* EALL 280a / EAST 260a / FILM 307a, East Asian Martial Arts Film  Aaron Gerow
The martial arts film has not only been a central genre for many East Asian cinemas, it has been the cinematic form that has most defined those cinemas for others. Domestically, martial arts films have served to promote the nation, while on the international arena, they have been one of the primary conduits of transnational cinematic interaction, as kung-fu or samurai films have influenced films inside and outside East Asia, from The Matrix to Kill Bill. Martial arts cinema has become a crucial means for thinking through such issues as nation, ethnicity, history, East vs. West, the body, gender, sexuality, stardom, industry, spirituality, philosophy, and mediality, from modernity to postmodernity. It is thus not surprising that martial arts films have also attracted some of the world’s best filmmakers, ranging from Kurosawa Akira to Wong Kar Wai. This course focuses on films from Japan, China, Hong Kong, Taiwan, and South Korea—as well as on works from other countries influenced by them—covering such martial arts genres such as the samurai film, kung-fu, karate, wuxia, and related historical epics. It provides a historical survey of each nation and genre, while connecting them to other genres, countries, and media. HU TR

* EALL 296b / EAST 341b, Readings in Classical Chinese Prose  Kang-I Chang
Close reading of classical Chinese texts (wenyan) primarily from late Imperial China. A selection of formal and informal prose, including memoirs, samuren essays, classical tales, biographies, and autobiographies. Focus on cultural and historical contexts, with attention to reception in China and in some cases in Korea and Japan. Questions concerning readership and governmental censorship, function of literature, history and fictionality, memory and writing, and the aesthetics of qing (emotion). Readings in Chinese; discussion in English. Prerequisite: CHNS 171 or equivalent, or permission of instructor. Formerly CHNS 302. HU

* EALL 325a / EAST 345a, Chinese Poetic Form, 1490–1990  Kang-I Chang
Development of the classical Chinese poetic form by modern Chinese poets. The appeal and aesthetic concept of the classical form since the revivalist movement of the late fifteenth century. Emphasis on close critical reading, with attention to cultural and political contexts. Readings in Chinese; discussion in English. Prerequisite: a literary Chinese course or permission of instructor. HU
* EALL 470a or b and EALL 471a or b, Independent Tutorial  Lucas Bender
For students with advanced Chinese, Japanese, or Korean language skills who wish to engage in concentrated reading and research on
literary works in a manner not otherwise offered in courses. The work must be supervised by a specialist and must terminate in a term
paper or its equivalent. Ordinarily only one term may be offered toward the major or for credit toward the degree. Permission to enroll
requires submission of a detailed project proposal by the end of the first week of classes and its approval by the director of undergraduate
studies.

* EALL 491a or b, Senior Essay  Lucas Bender
Preparation of a one-term senior essay under faculty supervision.

* EALL 492a or b and EALL 493a or b, Yearlong Senior Essay  Lucas Bender
Preparation of a two-term senior essay under faculty supervision. Credit for EALL 492 only on completion of EALL 493.