EAST ASIAN LANGUAGES AND LITERATURES (EALL)

* EALL 040b, The Great Cities of Ancient China  Pauline Lin
What constitutes a city? What are some of the cultural beliefs, social and economic structures, and technological capacities that influenced early Chinese urban designs? How does a dense gathering of people reshape social hierarchy? How is urban life represented in texts, image and material culture? Focusing on Chinese sites from the Neolithic to the 12th century, using textual, archaeological, and visual sources, this course explores the changing nature of urban centers and its relationship to human inhabitants. Topics include: urban revolution and the emergence of elites; art and authority; the cosmological capital of Qin Xianyang; a walk through 6th century Luoyang; foreign merchants in the Tang; and commerce and the street. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  HU

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 219a or b / EAST 229a / HUMS 214a / PHIL 119a / RLST 171a, Introduction to Chinese Philosophy  Lucas Bender and Eric Greene
This course represents an introduction to the most important philosophical thinkers and texts in Chinese history, ranging from roughly 500 BC–1500 AD. Topics include ethics, political philosophy, epistemology, and ontology. We discuss the basic works of Confucian and Daoist philosophers during the Warring States and early imperial eras, the continuation of these traditions in early medieval “dark learning,” Buddhist philosophy (in its original Indian context, the early period of its spread to China, and in mature Chinese Buddhist schools such as Chan/Zen), and Neo-Confucian philosophy. The course emphasizes readings in the original texts of the thinkers and traditions in question (all in English translation). No knowledge of Chinese or previous contact with Chinese philosophy required.  HU

* EALL 221a / RLST 486a, Introduction to Chinese Buddhist Literature  Eric Greene
This class is an introduction to Chinese Buddhist literature. Although written in classical Chinese, Buddhist texts in China were written in a particular idiom that was much influenced by the Indian languages and which can be difficult to understand without special training. This class introduces students who already have some reading ability in literary Chinese to this idiom and the tools and background knowledge needed to read and understand Chinese Buddhist literature. We read a series of selections of some of the most influential Chinese Buddhist texts from various genres including canonical scriptures, apocryphal scriptures, monastic law, doctrinal treatises, and hagiography. Secondary readings introduce the basic ideas of Indian and Chinese Buddhist thought to the extent necessary for understanding our readings. Prerequisite: CHNS 171 (Literary Chinese II) or equivalent, or permission of the instructor. Students of Japanese or Korean literature who can read basic kanbun or gugyeol are also welcome to enroll; no knowledge of modern, spoken Chinese is required.  L5, HU

* EALL 236a / LITR 181a, Japanese Poetry and Poetics  Edward Kamens
Core concepts and traditions of classical Japanese poetry explored through the medium of translation. Readings from anthologies and treatises of the ninth through early twentieth centuries. Attention to recent critical studies in transcultural poetic theory. Inspection and discussion of related artifacts in the Beinecke Rare Book and Manuscript Library and the Yale University Art Gallery. Readings and discussion in English. No knowledge of Japanese required. Previous study of literary texts is recommended but not required.  WR, HU

* EALL 262b, Natsume Sōseki  Timothy Goddard
This seminar explores the oeuvre of Natsume Sōseki (1867–1916), the preeminent writer of modern Japan. Readings include a broad sampling of Sōseki’s fiction from across his career, as well as selected poems and essays. Discussions situate Sōseki’s writings in the context of Japan’s rapid modernization and imperial expansion during the Meiji period (1868–1912), and considers Sōseki’s enduring legacy in the Japanese literary canon and as a figure of world literature. All readings are in English translation; no knowledge of Japanese is required.  HU

* EALL 263b / EAST 253b / LITR 251b, Japanese Literature after 1970  Timothy Goddard
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  Timothy Goddard
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 273a, Postwar Japanese Literature, 1945–1970  Timothy Goddard
Spanning a period from 1945 to 1970, this course provides an introduction to Japanese literature after Japan's catastrophic defeat in the Asia-Pacific War. Readings include novels, essays, and poetry by major writers of the era, including Dazai Osamu, Enchi Fumiko, Kawabata Yasunari, Mishima Yukio, and Tanizaki Jun'ichirō. In our discussions, we consider how Japanese writers responded to this moment of profound crisis, exploring such themes as identity, memory, modernity, and the nation. All readings are in English translation; no knowledge of Japanese is required.  HU

* EALL 281a / FILM 304a, Japanese Cinema and Its Others  Aaron Gerow
Critical inquiry into the myth of a homogeneous Japan through analysis of how Japanese film and media historically represents “others” of different races, ethnicities, nationalities, genders, and sexualities, including women, black residents, ethnic Koreans, Okinawans, Ainu, undocumented immigrants, LGBTQ minorities, the disabled, youth, and monstrous others like ghosts.  HU

* EALL 290a / EAST 402a / FILM 422a, Screening China from the Margins  Staff
This seminar challenges mainstream understandings of contemporary China by focusing on films concerned with the people who exist on its margins. The course is divided into three units: sexuality, socio-economic inequality, and ethnicity. Students are introduced to the terms of film analysis and of contemporary Chinese history and social issues. Films are drawn from China, Hong Kong, and Taiwan, and represent both major studio directors, such as Wang Kar-wai and Ang Lee, and independent directors, such as Pema Tseden and Jia Zhangke. Students have the option of creating short videos/films in lieu of certain written assignments. All films and readings are available in English. No previous knowledge of Chinese language or culture is required.  HU

* EALL 296a / EAST 391a / RLST 121a, Religion and Culture in Korea  Hwansoo Kim
Introduction to Shamanism, Buddhism, Confucianism, Daoism, Christianity, and new religions in Korea from ancient times to the present. Examination of religious traditions in close relationships with social, economic, political, and cultural environments in Korean society. Examination of religious tensions, philosophical arguments, and ethical issues that indigenous and foreign religions in Korea have engaged throughout history to maximize their influence in Korean society.  HU

* EALL 300a / EAST 340a, Sinological Methods  Pauline Lin
A research course in Chinese studies, designed for students with background in modern and literary Chinese. Explore and evaluate the wealth of primary sources and research tools available in China and in the West. For native speakers of Chinese, introduction to the secondary literature in English and instruction in writing professionally in English on topics about China. Topics include Chinese bibliographies; bibliophiles' notes; specialized dictionaries; maps and geographical gazetteers; textual editions, variations and reliability of texts; genealogies and biographical sources; archaeological and visual materials; and major Chinese encyclopedias, compendia, and databases. Prerequisite: CHNS 171 or equivalent. Formerly CHNS 202.  HU

* EALL 301a, Ancient and Medieval Chinese Poetry  Lucas Bender
Readings in ancient and middle-period Chinese poetry, from the beginnings of the tradition through the Song dynasty. Prerequisite: one year of classical/literary Chinese or equivalent, or permission of the instructor.  HU

EALL 308b, Sages of the Ancient World  Mick Hunter
Comparative survey of ancient discourses about wisdom from China, India, the Near East, Egypt, Greece, and Rome. Topics include teaching, scheming, and dying.  HU

* EALL 321b / EAST 401b / THST 367b, Theater and Drama Traditions of China and Japan  Staff
This seminar offers a window into Chinese and Japanese drama and theater traditions from their beginnings to the 20th century. We engage issues of dramatic texts as well as performance practices; thus, the course draws on material from theater history, performance and acting conventions, and the literary history of drama. Readings and discussions span major genres of dramatic writing and their different modes of performance, including the Chinese dramatic genres of zaju and chuanqi; Chinese performance styles of Beijing opera and Kunqu; and Japanese dramatic genres and performance practices of noh, kyogen, kabuki, and puppet theater. Throughout the course, we engage closely with dramatic texts as literature, giving detailed thematic readings to some canonical and non-canonical plays. We also consider how dramatic writing and theatrical performance relate to broader trends in sociopolitical history and literary history, exploring how dramatic texts and theatrical performance embody a multivalent and multisensory space that is unique among creative enterprises. We deal with both the actor and the text, and consider how each are conditioned by modern and premodern contexts. No prerequisites are required, although some prior knowledge of China or Japan is helpful.  HU