EAST ASIAN LANGUAGES AND LITERATURES (EALL)

* EALL 025a / RUSS 025a, Russian and Chinese Science Fiction  Jinyi Chu
What can we learn about Russian and Chinese cultures through their fantasies? How do Russian and Chinese writers and filmmakers respond to the global issues of animal ethics, artificial intelligence, space immigration, surveillance, gender and sexuality? How are Russian and Chinese visions of the future different from and similar to the western ones? This course explores these questions by examining 20th-21st century Russian and Chinese science fictions in their cultural, historical, and philosophical contexts. All readings and discussion in English. Sci-fi authors and translators will be invited to give guest lectures. Enrollment limited to first-year students.  HU

* EALL 150a / CLCV 121a / EAST 307a / PHIL 100a, Writing Philosophy: Weakness of Will in Ancient China, Greece, and Today  James Brown-Kinsella
“Grant me chastity and strength of will—but not yet!” In this infamous prayer, Augustine wrestles with a perennial problem for human agency: the apparent gap between knowing that we should do something and actually wanting to do it. How wide is the gap? How can we bridge it? How pervasive is the problem? This course introduces first-year students to writing in the discipline of philosophy by tracing the contours of these questions and exploring their answers in ancient China, ancient Greece, and modern analytic philosophy. We begin by considering the traditional account of weakness of will as akrasia (i.e., doing what one knows one shouldn’t do) and explaining how such a gap in our agency is or isn’t possible. Next, we consider an alternative account, that of acedia (i.e., not doing what one knows one should do), and assess strategies for helping an agent bridge this kind of gap. Finally, we reassess the phenomenon of weakness of will in light of arguments that position it in a broader context, approach it from a new perspective, or try to rewrite our understanding of the phenomenon altogether.  WR, HU

EALL 200a / CHNS 200a / EAST 240a / HUMS 270a, The Chinese Tradition  Staff
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 0 Course cr

* 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. HU

* EALL 234a / EAST 410a, Japanese Detective Fiction  Luciana Sanga
This class offers an overview of modern Japanese literature with a focus on detective fiction. Through detective fiction we can examine key concepts in literature such as narrative voice, point of view, genre, modernism and postmodernism, and learn about debates in Japanese literature, the distinction between highbrow and popular fiction, and the relation between Japanese literature and translated fiction. Detective fiction also allows for the exploration of key issues in Japanese history and society such as consumerism, colonialism, class, gender, and sexuality. Readings include a wide range of texts by canonical and popular writers, as well as theoretical texts on genre and detective fiction. All texts are available in English and no prior knowledge of Japanese or Japan is needed. HU

* EALL 238b / EAST 394b / RLST 327b, Buddhist Monastic Experience  Hwansoo Kim
Is monastic life relevant in contemporary society, where religion is increasingly considered less significant in our secular lives? Can we find valuable aspects of a monastic lifestyle that can be integrated into our daily lives? If so, what are these aspects, and how can we incorporate them? This seminar represents a collaborative effort to gain insight into one of the major monastic traditions: Buddhist monasticism. Throughout this seminar, we delve into various facets of Buddhist monastic life, examining its origins, historical development, monastic identity, rules and regulations, practices, and the dynamics between monastics and the laity. We also explore the tensions that often arise between the ideals of monasticism and the realities it faces in today's world. As part of this exploration, we embark on an eight-week monastic life project, during which students create their own set of daily rules (precepts), adhere to these rules, engage in meditation and other relevant practices, and establish a regular communal gathering with fellow students. HU

* EALL 269a, Topics in Modern Korean Literature  Kyunghee Eo
In this course, students read key works of Korean literature in English translation from the early twentieth century to the present day. The specific course topic varies by semester. Primary sources include long-form novels, short stories, poetry, and nonfiction writing by representative authors, as well as literary scholarship on themes and historical context relevant to the materials. The readings in this course are arranged in roughly chronological order, requiring us to examine Korea's colonial modernization process in the first half of the twentieth century, the authoritarian regimes of South Korea from 1948 to 87, and South Korea's integration into the neoliberal world order after democratization. Supplementary audio-visual materials such as artwork, video clips and music may be presented to students in class. All class materials are in English translation, and no previous knowledge of Korean language is required. HU
* EALL 271b / FILM 448b, 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  
Staff
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 0 Course cr

* EALL 288a / EAST 316a / LITR 303a / RSEE 316a / RUSS 316a, Socialist ’80s: Aesthetics of Reform in China and the Soviet Union  
Jinyi Chu
This course offers an interdisciplinary introduction to the study of the complex cultural and political paradigms of late socialism from a transnational perspective by focusing on the literature, cinema, and popular culture of the Soviet Union and China in 1980s. How were intellectual and everyday life in the Soviet Union and China distinct from and similar to that of the West of the same era? How do we parse “the cultural logic of late socialism?” What can today’s America learn from it? Examining two major socialist cultures together in a global context, this course queries the ethnographic, ideological, and socio-economic constituents of late socialism. Students analyze cultural materials in the context of Soviet and Chinese history. Along the way, we explore themes of identity, nationalism, globalization, capitalism, and the Cold War. Students with knowledge of Russian and Chinese are encouraged to read in original languages. All readings are available in English.  
WR, HU

* EALL 319b, The Vernacular Short Story in Early Modern China  
Tina Lu
Introduction to the literary genre huaben, or the vernacular short story. Seventeenth century texts, written in a version of spoken Chinese, provide an unparalleled view of life in early modern China. Discussions of book culture, commercial publication, and the social role of the vernacular. ability to read modern Chinese (L5).  
HU

* EALL 351a, Advanced Readings in Modern Chinese Literature  
Jing Tsu
An introduction to literary criticism and history using texts in the original language. Fiction and nonfiction written in Chinese in different parts of the world, with a focus on the period from the nineteenth century to the present. Readings in Chinese; texts in both simplified and traditional characters. After CHNS 163, 164, 165, or equivalent.  
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