

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	CHC2M46P
Subject Title	Buddhism and Chinese Narrative Literature Tradition 佛教與中國敘事文學傳統
Credit Value	3
Level	2
Pre-requisite/ Co-requisite/ Exclusion	N/A
Objectives	<p>This course examines the interplay of Buddhism and Chinese narrative literature from the premodern to the contemporary period. The course is designed on a theme-based framework to allow students to learn about Buddhism by reading literary works, and by reflecting the relationship between Buddhism and literature. We will first read some of the great classics of Chinese Buddhism and then investigate its pervasive influence in the conjoint areas with Chinese imagination of the afterlife, dream, divination, revenge, and personal freedom, as well as topics we normally would not associate with Buddhism, such as romantic love and stage performative. For contemporary literary work, we will read internet novels focusing on religious themes. We will explore the classic themes essential for both Buddhism and Chinese literature, such as traveling in the netherworld, encounter with the divine, and discussion of enlightenment/ignorance. This course is meant to be enjoyable, as the readings are primarily selected from the treasures of Chinese narrative literature, including parables, miraculous stories, narrative poems, <i>bianwen</i>, playwrights, and novels. Since this course focus on the narrative literature, we won't spend much time in poems and essays. Students are encouraged to develop critical analyses of how literature as a particular medium contributes to our understanding of Buddhism and how Buddhist references provide depth to Chinese literature.</p>
Intended Learning Outcomes (Note 1)	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none"> a) fulfil the Chinese reading and writing requirements (CR/CW) b) understand fundamental Buddhist teachings; c) read Buddhist literature in classic and modern Chinese d) appreciate the interplay of Buddhism, Daoism, and Confucianism in Chinese history; e) become familiar with current Chinese/English scholarship on Chinese Buddhist literature; f) learn how to conduct and present academic research using primary and secondary sources.
Subject Synopsis/ Indicative Syllabus (Note 2)	<p>Week One: Introduction and Methodology Recommend reading: Chen Yunji 陳允吉. 2010. <i>Fojiao yu zhongguo wenxue lungao</i> 佛教與中國文學論稿. Shanghai guji chubanshe.</p> <p style="text-align: center;">Unit One: Prototypes and Themes</p>

Week Two: Encounter with the Divine (Six Dynasties)
Selected pieces from *Youming lu* 幽冥錄, *Xuanyan ji* 宣驗記, and *Mingxiangji* 冥祥記

Recommend reading:

Company, Robert Ford. 2015. *A Garden of Marvels: Tales of Wonder from Early Medieval China*. Honolulu: University of Hawai'i Press.

Week Three: Karmic Retribution and Revenge (Tang Dynasty)

Selected pieces from *Mingbaoji* 冥報記

Recommend reading:

Company, Robert Ford. 2009. *Making Transcendents: Ascetics and Social Memory in Early Medieval China*. Honolulu: University of Hawai'i Press.

Week Four: Traveling in the Netherworld (Tang Dynasty)

Read: *Mulian bianwen* 目連變文, S.2614.

Recommend reading:

Cuevas, Bryan J. 2008. *Travels in the Netherworld: Buddhist Popular Narratives of Death and the Afterlife in Tibet*. Oxford: Oxford University Press.

Week Five: Romantic Love (Tang Dynasty)

Read:

- *Changhengge* 長恨歌
- *Huanxi guowang yuan* 歡喜國王緣 P.3375/*Youxiang furen shengtian yinyuan bian* 有相夫人生天因緣變
- *Youdana wangqi xuedao shengtian yuanqi* 優達那王妻學道生天緣起

Recommend reading:

Arami Hiroshi 荒見泰史. 2010. *Dunhuang jiangchang wenxue xieben yanjiu* 敦煌講唱文學寫本研究. Beijing: Zhonghua shuju.

Unit Two: Novels and Plays

Week Six: Liberative plays in the Yuan Dynasty 元代度脫劇

Read:

- *Yueming heshang du liucui* 月明和尚度柳翠
- *Huajian siyou dongpo meng* 花間四友東坡夢
- *Longji shanye yuantingjing* 龍濟山野猿聽經

Recommend reading:

李惠綿(2001)。論析元代佛教度脫劇—以佛教「度」與「解脫」概念為詮釋觀點。佛學研究中心學報，6，271-316。

Week Seven and Eight: Selected chapter from *Jin Pingmei* 金瓶梅 (Ming Dynasty)

Read: Chs. 19, 47, 49, 50, 51, 57, 59, 62, 65-68, 71, 73-75, 90, 10.

Week Nine and Ten: selected chapters from *The Stone* 紅樓夢

Read: Chs. 5, 15, 19, 22, 36, 50, 57, 66, 71, 100.

Recommend reading:

Wai-Yee Li, *Enchantment and Disenchantment: Love and Illusion in Chinese Literature*. Princeton Legacy Library, 1993.

Unit Three: Modern Literature

Week Eleven: The Republican Period

Read : *Jiangshaji* 絳紗記 and *Duanhong lingyan ji* 斷鴻零雁記

Recommend reading:

	<p>Poon Kai-Chung 潘啟聰. “<i>Su Manshu wenxue zuopin zhong de fojiao sixiang</i> 蘇曼殊文學作品中的佛教思想.” <i>Taida foxue yanjiu</i> 30 (2015): 161–218.</p> <p>Week Twelve: Contemporary Period Read: <i>Chenai luoding</i> 尘埃落定</p> <p>Week Thirteen: Online Literature in Digital Age Read: <i>Shishichan</i> 十世禪 (Vol.5)</p>																																														
<p>Teaching/Learning Methodology (Note 3)</p>	<p>Course readings consist of primary sources in Chinese Buddhism; most are available in English translation. A wide range of texts will be read closely, from early manuscripts discovered in Dunhuang to contemporary novels inspired by Buddhism and supplemented by secondary scholarship. Every week, there will be a plenty of time for group discussion, so that students can share their reading experience with their classmates, guided by questions. Students are encouraged to be creative in their final project. For instance, students may choose to submit a short novel/parable/screen play instead of a final research paper.</p>																																														
<p>Assessment Methods in Alignment with Intended Learning Outcomes (Note 4)</p>	<table border="1" data-bbox="534 949 1390 1592"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="6">Intended subject learning outcomes to be assessed (Please tick as appropriate)</th> </tr> <tr> <th>a</th> <th>b</th> <th>c</th> <th>d</th> <th>e</th> <th>f</th> </tr> </thead> <tbody> <tr> <td>Class Participation and Discussion</td> <td>30%</td> <td></td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>Mid-term Exam (with 10% CR)</td> <td>20%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>Final Paper (40% content + 10% CW from CLC)</td> <td>50%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>Total</td> <td>100 %</td> <td colspan="6"></td> </tr> </tbody> </table> <p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <ul style="list-style-type: none"> • Class Participation and Discussion: You are required to come to every class well prepared. Your grade will be lowered significantly for repeated absences. Every three classes you miss without any notification, your grade will drop by one letter grade. If you miss a class due to illness or other unavoidable emergencies, please contact me as soon as possible and prepare to present an official documentation. <p>We expect to hear everyone’s voice in class. Each lecture will be followed by Q&A. When you have a question or comments, please do not hesitate to raise your hand and speak up. Other ways to participate in class include coming to office hours and posting questions and comments on course materials and readings.</p>	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						a	b	c	d	e	f	Class Participation and Discussion	30%		✓	✓	✓	✓		Mid-term Exam (with 10% CR)	20%	✓	✓	✓	✓	✓		Final Paper (40% content + 10% CW from CLC)	50%	✓	✓	✓	✓	✓	✓	Total	100 %						
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Total	100 %																																														

	<ul style="list-style-type: none"> • Mid-term Exam will be given in class after the 7th week. The Mid-term will exam students' understanding of basic Buddhist teaching and the ability to read short stories in classic Chinese. • Late Assignments All written work must be completed and submitted in class on the day they are due. Late assignments will be penalized one third of a grade for each day past the original due date. If an A paper is turned in two days late, the grade will drop to a B+. If you have any illness or personal emergency due to which that you find it difficult to meet a deadline, please speak with the instructor in advance. We will accommodate all legitimate and reasonable requests for extension for such cases. • Academic Dishonesty and Plagiarism Plagiarism or any other form of academic dishonesty will not be tolerated in this class. • Collaboration on Written assignment While you are encouraged to discuss the paper topics with your classmates and share sources for the written assignment, the final work submitted for evaluation must be the result of your own research and writing. All the sources such as books, articles, websites, lectures, and communications with your peers and the instructor, must be cited following the standard citation practices of art history (ref: Chicago Manual Style). If you received any help with your writing, you must also acknowledge this assistance. You will receive an instruction with a detailed guideline for completing the assignment. Students must obtain a D or above on the Writing Requirement assignment to pass the subject. • Final paper To fulfil the requirement of Chinese writing (CW), the final paper should be an extensive piece of writing (2,000 - 3,000 characters) based on primary reading and secondary studied discussed in class. 	
Student Study Effort Expected	Class contact:	
	<ul style="list-style-type: none"> ▪ Lectures 	26 Hrs.
	<ul style="list-style-type: none"> ▪ Classroom discussion 	13 Hrs.
	Other student study effort:	
	<ul style="list-style-type: none"> ▪ Readings 	70 Hrs.
	<ul style="list-style-type: none"> ▪ Writings 	26 Hrs.
	Total student study effort	135 Hrs.
Reading List and References	Required Reading List: <ul style="list-style-type: none"> • Tang Xianzu 湯顯祖. <i>Peony Pavilion</i> 牡丹亭, Beijing: Renmin wenxue chubanshe, 2023. (20 pages) • Feng Menglong 馮夢龍. <i>Yueming heshang du liucui</i> 月明和尚度柳翠, in <i>Yushi mingyan</i> 喻世明言, Shanghai: Shanghai guji chubanshe, 2023. (20 pages) • <i>Lanling xi Xiaosheng</i> 蘭陵笑笑生. <i>Plum in the Golden Vase</i> 新刻繡像批評金瓶梅, Hong Kong: Joint Publishing, 2011. (80 pages) 	

- Cao Xueqin 曹雪芹. *The Stone* 紅樓夢脂評匯校本, Beijing: Qinghua daxue chubanshe, 2020. (80 pages)

References:

Primary source:

- *Xuanyan ji* 宣驗記 (4 pages), in *Guxiaoshuo gouchen* 古小說鉤沉, Beijing: Renmin wenxue chubanshe, 1999.
- *Youming lu* 幽冥錄 (4 pages), in *Guxiaoshuo gouchen* 古小說鉤沉, Beijing: Renmin wenxue chubanshe, 1999.
- *Huanxi guowang yuan* 歡喜國王緣 P.3375/*Youxiang furen shengtian yinyuan bian* 有相夫人生天因緣變 (8 pages), Dunhuang manuscript.
- *Mulian bianwen* 目連變文, S.2614. (8 pages), Dunhuang manuscript. Tang Lin 唐臨. *Mingbaoji* 冥報記, T.51.2082.
- *Mingxiangji* 冥祥記 (4 pages), in *Guxiaoshuo gouchen* 古小說鉤沉, Beijing: Renmin wenxue chubanshe, 1999.
- *Changhengge* 長恨歌 (4 pages), in *Baijuyi shiji jiaozhu* 白居易詩集校註, Shanghai: Zhonghua shuju, 2018.
- *Youdana wangqi xuedao shengtian yuanqi* 優達那王妻學道生天緣起 (8 pages), in Taisho 53.2121.
- *Youtuoxian wang yuan* 優陀羨王緣, in *Za baozang jing* 雜寶藏經 (8 pages), in Taisho 4.203.
- *Huajian siyou dongpo meng* 花間四友東坡夢 (8 pages), in *Guben xiqu congkan siji* 古本戲曲叢刊四集, Beijing: Guojia tushuguan chubanshe, 2016.
- *Longji shanye yuantingjing* 龍濟山野猿聽經 (8 pages), in *Guben xiqu congkan siji* 古本戲曲叢刊四集, Beijing: Guojia tushuguan chubanshe, 2016.
- *Jiangshaji* 絳紗記 (10 pages), in *Sumanshu quanji* 蘇曼殊全集, Beijing: Dangdai zhongguo chubanshe, 2007.
- *Duanhong lingyan ji* 斷鴻零雁記 (10 pages), Beijing: Fenghuang chubanshe, 2014.
- *Chenai luoding* 塵埃落定 (50 pages), Beijing: Renmin wenxue chubanshe, 1998.
- *Tianguan cifu* 天官賜福 (100 pages), Taipei: Pingxin chuban, 2021.
- *Shishichan* 十世禪 (50 pages), <https://www.gongzicp.com/novel-248687.html>

Secondary source:

1. Arami Hiroshi 荒見泰史. 2010. *Dunhuang jiangchang wenxue xieben yanjiu* 敦煌講唱文學寫本研究. Beijing: Zhonghua shuju.
2. Chen Yunji 陳允吉. 2010. *Fojiao yu zhongguo wenxue lungao* 佛教與中國文學論稿. Shanghai guji chubanshe.
3. Company, Robert Ford. 2015. *A Garden of Marvels: Tales of Wonder from Early Medieval China*. Honolulu: University of Hawai'i Press.
4. ----. 2012. *Signs from the Unseen Realm: Buddhist Miracles Tales from Early Medieval China*. Honolulu: University of Hawai'i Press.
5. ----. 2009. *Making Transcendents: Ascetics and Social Memory in Early Medieval China*. Honolulu: University of Hawai'i Press.
6. Cuevas, Bryan J. 2008. *Travels in the Netherworld: Buddhist Popular Narratives of Death and the Afterlife in Tibet*. Oxford: Oxford University Press.

	<p>7. Poon Kai-Chung 潘啟聰. “<i>Su Manshu wenxue zuopin zhong de fojiao sixiang</i> 蘇曼殊文學作品中的佛教思想.” <i>Taida foxue yanjiu</i> 30 (2015): 161–218.</p> <p>8. Li Wai-Yee, <i>Enchantment and Disenchantment: Love and Illusion in Chinese Literature</i>. Princeton Legacy Library, 1993.</p> <p>9. 李惠綿(2001)。論析元代佛教度脫劇—以佛教「度」與「解脫」概念為詮釋觀點。佛學研究中心學報，6，271-316。</p>
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Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon subject completion. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/Indicative Syllabus

The syllabus should adequately address the intended learning outcomes. At the same time, overcrowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology

This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method

This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method is intended to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

(Form AR 140) 8.2020