

**Asian Poetry in the World Picture (CMLIT 404)**  
**T/Th 1:00-2:15 (217 Hammond)**

Professor Eric Hayot  
Burrowes 428 / 865-1188 / ehayot@psu.edu  
Office hours: T/Th 12-1 and by appointment  
<http://www.personal.psu.edu/euh2/>

Texts:

*19 Ways of Looking at Wang Wei*, ed. Eliot Weinberger  
*The Chinese Written Character as a Medium for Poetry*, Ernest Fenollosa  
*The New Directions Anthology of Classical Chinese Poetry*, ed. Eliot Weinberger  
*Stèles*, Victor Segalen (eds. Billings and Bush)  
*Four From Japan*, ed. Sawako Nakayasu  
*Doubled Flowering*, Araki Yasusada

In addition to these we will cover a wide variety of primary and secondary sources, all of which will be available for download as PDF files from my website, at the following URL:  
<http://www.personal.psu.edu/euh2/downloads.html>. You will need a username and password to access the readings. You are responsible for obtaining them, printing them out, and bringing them to class with you.

Course information:

This is basically a class on what happens to Western poetry (mainly that written in English and French) and, by the end of things, all poetry (including that which we think of as “world” poetry) when it encounters forms, styles, and modes that emerge from East Asia. We’ll begin with the minor revolution in the treatment of Asian poetry inaugurated by Ezra Pound (in English) and Victor Segalen (in French), exploring what happens in the encounter between Asianness and modernism, before moving on to consider some mid-century Americans (Rexroth, Snyder, and Kerouac), who picked up on the work of the early modernists and turned it in some new directions (including the direction of Japan). Following on from the American pseudo-Buddhists, we’ll consider the international formal success story that is the haiku (along with the sonnet probably the only poetic form most people have heard of) for a few weeks. We’ll close out the course with a brief review of the problem of authenticity as it emerged in the 1990s around the Chinese poet Bei Dao and the American one Kent Johnson, before moving on to some poetry that calls the utility of the category of authenticity (and indeed of conventional theories of translation) entirely, and excitingly, into question.

Grading:

Six 1-2 page response papers, handed in every other week (total 25 percent)  
One mid-term paper of 4-6 pages (25 percent; no research required), and one final paper of 8-12 pages (50 percent), More details on both of these to come as the semester wears on.

Class participation may affect your final grade by up to 1/3 in either direction.

Lateness and absences:

You get two classes off free. Every absence beginning with your third absence will seriously hurt your final grade (by 1/3). There are no excused absences unless you need to represent the university in some official way (as an athlete, for instance) or it is a religious holiday for you. Don't be late to class.

I don't accept late work unless you talk about it with me in advance. Unexcused late work will receive a grade of 0. If you are not in class when something is due (or when we take an exam), you will receive a grade of 0, unless you have an excused absence.

Plagiarism and academic honesty:

If you use someone else's ideas, whether through direct quotation or paraphrase, you need to say so. Use parenthetical references and a works cited list (as explained in the *MLA Style Guide*, available in the library or at the bookstore) to show your reader where your ideas are coming from.

Dishonesty of any other kind will not be tolerated. Dishonesty includes, but is not limited to, cheating, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Acts of dishonesty will result in academic sanctions and will be reported to the University's Judicial Affairs office for possible further disciplinary sanction.

Equal access:

Penn State encourages qualified people with disabilities to participate in its programs and activities and is committed to the policy that all people shall have equal access to programs, facilities, and admissions without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. If you anticipate needing any type of accommodation in this course or have questions about physical access, please tell me as soon as possible.

Daily syllabus. Have everything read before coming to class.

Week 1 August 28, 30

T: introductions; some problems of translation and language.

Th: Weinberger, *19 Ways of Looking at Wang Wei*

*The Modernist Moment*

Week 2 Sept 4, 6

T: The alternatives: Romantic poetry, translations from Giles. Klabund, Gautier (pdf); Tony Barnstone on translation (pdf)

Th: Fenollosa, *The Chinese Written Character as a Medium for Poetry*

Week 3 Sept 11, 13

T: Translations and prefaces from Waley and Lowell; Pound, *Cathay* and “A Few Don’ts” (pdf)

Th: Pound’s *Cantos* and translations from Brecht/Hauptmann (pdf)

Week 4 Sept 18, 20

T: Excerpts from Fang, Williams, Rexroth, and Snyder in *New Directions*; also poems by Williams in that anthology (p19, p60, p61, p63, p64, p65, p70, p74, p95, p142)

Th: Critical essays from Kenner, Kern and Yao (pdf)

Week 5 Sept 25, 27

T: Segalen, *Stèles*

Th: Segalen, *Stèles*

Week 6 Oct 2, 4

T: Segalen, *Stèles*, and “Essay on Exoticism” (excerpts, pdf)

Th: Gary Snyder, poems and essays (pdf)

Week 7 Oct 9, 11

T: The Rexroth poems in *New Directions*, and an essay (pdf)

Th: Excerpt from Jack Kerouac’s *The Dharma Bums* (pdf); Kerouac on the haiku (pdf)

*The “International” Haiku*

Week 8 Oct 16, 18

T: What is a haiku? Poems and essays from Bashō, Buson, Issa (pdf)

Th: Introducing the haiku: Prefaces from Hass, Higginson, van den Heuvel (pdf)

Week 9 Oct 23, 25

T: Haiku work: reading and discriminating (pdf)

Th: More haiku work (pdf)

Week 10

Oct 30, Nov 1

T: Haiku narrative: excerpt from Abigail Friedman, *The Haiku Apprentice* (pdf)

Th: Still more haiku work (class-generated). This class will be held at an alternate place/time.

*The 1990s: The Authenticity Debates*

Week 11 Nov 6, 8  
T: **Midterm paper due (4-6 pages) by the end of class**  
T: Bei Dao, poems and essays (pdf)  
Th: Critical essays from Owen, Chow, and Huang (pdf)

Week 12 Nov 13, 15  
T: Araki Yasusada, *Doubled Flowering*  
Th: No class today.

*Late drop deadline is November 16. Thanksgiving is November 19-25.*

Week 13 Nov 27, 29  
T: Araki Yasusada, *Doubled Flowering*

*Today: After National Languages?*

Th: Xu Bing, New English calligraphy and “Book From the Ground” (pdf and web)

Week 14 Dec 4, 6  
T: Poems from Singapore  
(<http://www.postcolonialweb.org/singapore/literature/poetry/gallery.html>), Australia, Taiwan, and the U.S. (pdf); an essay and a poem from Yoko Tawada (pdf).  
Th: Sawako Nakayasu, *Four From Japan*

Week 15 Dec 11, 13  
T: Sawako Nakayasu, *Four From Japan*  
Th: conclusions. Visit <http://tinfishpress.com/tinfishnet3/feeley.html>; read and print out the essay there before coming to class.

**Final paper due Tuesday, December 18 in my office or via email by 5pm.**