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# Chinese Literature in Pakistani Universities: Prospects, Perspectives, and Safeguards against Cultural Imperialism

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*This paper is based on a survey and interviews of Pakistani University students and teachers regarding the prospective inclusion of Chinese literature courses in English Studies in particular and University programmes in general. Before a discussion of the results of the survey and the interviews, the paper offers a discussion on some of the curricular, pedagogical, and political ramifications of this possible inclusion. The study reveals that an overwhelming number of students do not know anything about Chinese literature, but have a strong interest in reading it, consider that such a step would diversify the curriculum, offer economic dividends, and shatter stereotypes about China. This research also identified that the comparative literary paradigm would be most suitable for such a literary engagement, and the local perspectives must not be ignored as such an occlusion might pave the way for another form of cultural imperialism.*

**Keywords:** Chinese literature in English, English Studies, Pakistan, curriculum and pedagogy

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As the stranglehold of Euro-American centrism is being loosened in Pakistan Universities, university teachers of English, in limited numbers, begin to ponder over ways to decolonize and diversify the curriculum within English departments (Ahmad 2017, S. Khan, (De)Coloniality 2020, S. Khan, ed 2017, S. Khan 2017). The Higher Education Commission of Pakistan in its curriculum of 2017 has also identified Anglo-American centrism as a problem (Higher Education Commission of Pakistan 2017, 10), has diversified the curriculum and has suggested some guidelines to promote regionalism (2017, 10, 165). Though the curricular paradigm continues to be western, yet the incorporation of some diverse courses can, very gradually, wean the students away from west-centrism. There are courses on Literature and Globalization (2017, 164), on Pakistani Literature in English (2017, 93), and Islam and Western Literature (2017, 109). Much, however, may depend on paradigms and pedagogies (S. Khan, (De)Coloniality 2020, S. Khan, Pedagogy 2016).

Along with decentering the English departments from their lopsided focus on Western literature, the recent tectonic shift in global politics, with China emerging as the new centre of global economics and politics, and with Pakistan being in the epicentre of economic projects like China Pakistan Economic Corridor (CPEC) and Belt and Road Initiative (BRI), it is imperative to bridge the cultural gap between China and Pakistan and to ensure necessary safeguards to stop the emerging Sino-Pak academic ties from developing into another chimera of cultural imperialism *with Chinese characteristics*. On these two pragmatic counts, Pakistani academia needs to ponder over ways in which this cultural engagement would unravel within Pakistani universities. It is high time now that Pakistani academics begin to consider important questions surrounding issues of pedagogy, curriculum, and most importantly of politics.

With a rising and burgeoning influence from China, how can the departments ensure that the newer inclusion of Chinese Literature in English or Translation would not pave the way for another culturally hegemonic influence? To understand some of the basic issues regarding this prospective scenario, this study intends to open the discourse area by offering an initial survey regarding the inclusion of Chinese literature in Pakistani Universities. This study offers interesting and important insights into the perception of Pakistani University students and teachers not only from the English departments but also from other university disciplines. A survey was conducted along with a few interviews. Students from two major Universities of Pakistan, Punjab University and Kinnaird College for Women University, were conducted, while four University teachers were interviewed with the help of similar questions.

Not many narratives discuss seriously the expected cultural—especially literary-curricular, engagement with China, yet the need for knowing about Chinese literature and culture in non-hegemonic ways should propel such research. Otherwise, the narratives highlighting the possibility of China rising as the new hegemon are also circulating within the academic spaces. These present China “as neo-colonising, infiltrating within the Pakistani society, persecuting its Nobel

Laureate Liu Xiaobo jailed for his peaceful activism for human rights issues, and China's unending thirst and search for raw material that is tiring the planet and "bolstering corrupt regimes in the world" (Lee 2018, 2). Similarly, China's efforts—a total of 28 universities including Punjab University are offering Chinese language programs, several private and government schools have begun to teach Chinese at the primary level, and 197 institutes are providing CPEC specific training (Kurashi and Hyder 2017, 11)—are also being seen with suspicion. The establishment of Confucius Institutes, not just in Pakistan but around the globe, is being equated with the enhancement of China's "cultural superpower" (Lee 2018, 3,4).

Initiation of Pakistani students into Chinese literature must not begin in a vacuum, or not as Chinese self-representation only. Gayatri Spivak has stated very clearly that if a dominant nation's cultural product is taught in exclusivity, as has been the case with English literature in British India, and then, in Punjab, it always leads to cultural hegemony; and thus, this exclusivity, must be disturbed if the detrimental results are to be averted (Spivak 1993). Critical pedagogy also favours the inclusion of "the student's location, identity, history, and cultural self-possession" (Baral 2006, 486). The local agency must not be erased, as was the case with English literature in Pakistani classrooms. Such an approach would push for the inclusion of the historical dimension of the engagement between Pakistani/Urdu and Chinese literature.

An important dimension of such an engagement with Chinese literature, in any of its avatars, should be the historical dimension. Available work covering China by Pakistani writer tells us about the tilt Progressive Writers Association, called "the most significant Urdu literary movement of the twentieth century" (Mahmud 1996) had towards Communism which spurred Urdu poets to celebrate revolutions in China and hence the appearance of Makhdoom's "Jang -e-Azaadi" [The War for Freedom] in which he sang: "Hum Cheenjaanbaazan-e vatan/ Hum surkhsipaahizulmshikan (We, the Chinese soldiers ready to sacrifice ourselves for our homeland/ We, the red soldiers, the destroyers of tyranny)" (Mir and Mir 2006, 56). Even after the separation between India and Pakistan, Progressive poets continued to celebrate people's movements. Makhdoom penned his ode to Telangana "Mujaahidoñkichamakti hui jabeen salaam/ Dayar-e Hind kimahboobarz-e Cheensalaam" (Salutations to the shining foreheads of the revolutionaries/ To the land of China, India's beloved)" (Mir and Mir 2006, 60). Many of Faiz's poems were also translated into Chinese, Vietnamese and Swahili. Riaz ur Rehman Saghar's *Chalo Cheen Chalain* was the first ballad travelogue of its kind in Urdu. One of the most popular travelogues on China written in Urdu included Ibn-e Insha's humorous and anecdotal *Chaltay Ho To Cheen Ko Chaleay* which consisted of translations of Mao Zedong's poems as well (1973). Similarly, *Ishtaraqi Cheen* by Irshad Ahmed described the background of the "Chinese revolution and its reforms" (Javeed, et al. 2016, 163). Among other notable prose writers penning down travels to China is Hasnain Nazish's *Diwar e Cheen k Saey Talayin* 2017. Included in the long list of Urdu travelogues

are *Nai Diwar e Cheen* by Ibrahim Jalees, *Lahore Say Cheen Tak* by Aslam Kamal, *Tazkara e Cheen* by Gulzar Ahmed (1984), *Safarnama e Cheen* by Abdul Qados Hashmi (1957), among many others. *From Lahore to Yaqandis* is a travelogue on China's Xinjiang region penned down by Mustansar Hussain Tarar. Translations into Urdu and Chinese have been appearing as well. A translation of GhulamulSaqlain's *Mera Gaon* was attempted by Ambassador Lu Shulin in 2004 to introduce Chinese audiences to Pakistani culture (Jamshed 2016). Furthermore, Tang Mengsheng is a known Urdu scholar and has translated among many other works of Shaukat Siddiqui's *Khudaki Basti* in 2001. The purpose of mentioning these Urdu travelogues and other translations is to support the possibility of their inclusion in the Chinese curriculum as well. Since, almost all students of English departments in Pakistan know Urdu because it is a national language and is spoken and understood all over Pakistan, the inclusion of these travelogues might give Pakistani students a representation of the local perspectives on China. However, the present state of affairs within the English departments would resist such a trans-linguistic approach to China.

One available paradigm within the English studies which allows for inclusion of Chinese literature in English studies programmes is that of World Literature or Comparative Literature. The genesis of the world literature discipline is often situated in Goethe's coining of the term "Weltliteratur" in 1827 "out of the inspirations he acquired from reading some minor Chinese and Oriental literary works" (Ning 2016, 381), however, within this category of World Literature, Chinese literature, according to Wang Ning, is "'marginalized' due to the mode of thinking of Eurocentrism and Western-centrism" (Ning 2016, 380). 'Relativity' is one of the two traits of a text that can be categorized as world literature, the other being 'universality', according to Fokkema (Fokkema 2007, 1290-91). Chinese literature, however, is not available in translated form in great numbers. According to professor Ning, "very few excellent Chinese works have been translated into other languages, partly due to the absence of skillful translations and partly due to the bias of Orientalism prevailing in Western literary scholarship as well as in the mass media" (Ning 2016, 384). The two problems which obstruct Chinese literature's inclusion in World Literature are thus Oriental bias of the western academia and the absence of quality translations (384). However, some promising statistics reveal that until 2019, 3,452 original Chinese titles had been translated into foreign languages; out of these 1,700 titles are in English (Jia 2021). The inclusion of Chinese literary texts thus seems possible but the process of identification of texts to be taught would initially be a daunting task. The paradigm of World Literature on the basis of Fokkema's identification of 'universality' and 'relativity' would be very useful in their selection.

Another approach offered by Zepetnek and Mukherjee is combining the threads of comparative literature and cultural studies by placing the text within its "ideological orientation" (Zepetnek and Mukherjee viii). Soetaert and Rutten consider the possibility of a counter-hegemonic and anti-homogenizing strategy where "critical pluralism", the multiplicity of voices, and a necessary "intercultural

and interdisciplinary dialogue” are initiated (Soetaert and Rutten 2013, 68). Classrooms then appear as Pratt’s “contact zones” where host culture and another culture collide, and where asymmetricality of power relations becomes most obvious, therefore both corresponding texts and cultures are studied “rhetorically” (Soetaert and Rutten 2013, 70). Other comparative, literary paradigms can also be constructed to facilitate this parallel literary pedagogy. For example, one ethically enabling engagement might focus on the depiction of indigents or the precarious in both societies. However, its detailed pedagogic explication would be beyond the scope of the present paper.

It would be pertinent to now look at the relevant, available perceptions regarding the subject at hand. The survey questionnaires were filled in by undergraduate and graduate students of the University of the Punjab, Lahore, and Kinnaird College for Women University, Lahore. Since there was no research available on the subject, it was thought that an initial survey should be done and students’ expectations and opinions should be assessed. The questionnaire was intended to understand the theoretical and pedagogical perceptions which pre-exist the prospective incorporation of Chinese Literature courses in Pakistani universities. The random sample comprised of students majoring in English and other disciplines. A set of twelve questions was structured in the shape of a questionnaire. The questionnaire focused on the possibility of the inclusion of Chinese Literature as a course for Pakistani undergraduate students. It also asked them about the reasons for their interest in Chinese literature or culture. The survey also asked them for their preferred method or paradigm through which they would prefer to access Chinese literature in the classroom. Below, important insights from the survey are discussed.

Out of the 40 respondents, 19 were from Kinnaird College making 47.5 percent of the total respondents and 21 were Punjab University students, making 52.5 percent of the total. 15 percent were from departments other than English Literature, and 85 percent were enrolled in an English Literature degree making the number of respondents thirty-four. Students from departments other than English were also included because general courses are taught in the first two years of the four-year BS programme. However, their participation in the survey also enabled us to gauge their interest in the subject as well.

The first question asked if the respondents were familiar with Chinese literature, culture, and popular media. Most respondents, sixty percent, responded that they did not have in-depth knowledge, while thirty-five said that they did not know anything about it, but only five percent claimed to know about Chinese literature, culture, and popular media. An overwhelming number amounting to ninety-five percent did not know about the Chinese literature or culture. This reveals the huge prospect of literary-cultural engagement with the Chinese. The second question inquired if the respondents would be interested in a Chinese Literature course/program at the undergraduate or graduate level. Most of the

responses fell in either the ‘Yes’ or the ‘Maybe’ category. The survey substantiated that forty-five respondents were interested, a similar percentage were open to the possibility, while ten percent said that they were not interested. The next question asked respondents for the reason of their respective interest or the lack of it. Most of the respondents indicated a desire to learn about and study Chinese culture and they believed Chinese literature was the perfect place to begin. Other responses ranged from diversifying the syllabus for the intrinsic benefit they would get by engaging with a foreign culture, history, and mythology. Others saw China as an “emerging economic power” and thought it would be pivotal to become aware of their “thought patterns” and “mindset” through their literature. They thought that in the light of the CPEC and the expected “job opportunities” the project would entail, knowing about Chinese literature would be of economic benefit to them. The absence of literature(s) other than Western in the “classroom discourse” was also a factor that the respondents pointed out and favored the incorporation of Asian Literature in the classroom. One respondent stated that she was interested in learning and observing the “true depiction” of Chinese and that this would be an opportunity “to break away from the “stereotypical images” often associated with them.

The next question asked if the respondents would like to learn about Chinese literature from a Chinese or a Pakistani teacher. Majority favoured a ‘Chinese origin’ instructor. The survey substantiated that Seventy-five percent of the respondents preferred a Chinese instructor while twenty-five percent said they would prefer a Pakistani instructor to teach the course. The next question, in the light of the discussion regarding the theoretical or pedagogic paradigm, is of vital importance. In response to the question, ‘Would you prefer Chinese texts taught in a comparative literature paradigm alongside Pakistani texts or a purely Chinese texts-based course, the leading response—almost seventy-three percent of the respondents opted for comparative literature paradigm’, while the rest 27 opted for a direct, exclusive Chinese text-based courses taught in the classroom. In response to the next question regarding Chinese literature suggestions, the texts suggested were the following: *A Chinese Cinderella* by Adeline Yen Mah, *The Condor Trilogy* by Jin Wong, *Journey to the West* by Wu Chen's, *Readings in Chinese series* by Huang Weijia and Aoqun, and texts by Confucius, Mo Yan, and Ba Jin. Other suggestions included *Sandalwood Death* by Mo Yan, *Romance of the Three Kingdoms* by Luo Guanzhong, *Water Margin* by Shi Nai'an, *Dream of the Red Chamber* by Gao E, *The Noodle Maker* by Ma Jian, and an inclination to read Can Xue's works. Some respondents suggested that they would prefer detailed texts on the Chinese art of war, social struggle, and humanism. Students displayed a preference for both classical and contemporary texts, texts originally penned down in English and also texts by dissident Chinese authors. They additionally suggested that a course could be structured based on genres distinct in Chinese literature, or based on the historical-chronological sequence of the publication dates of the texts.

The next question was based on Saussy's idea of the 'common denominator' as a principle for the comparative study of literary texts (Saussy 2011, 62-3). The question was also grounded in Fokkema's accent on the idea of 'relativity' while engaging with a text categorized as world literature (Fokkema 2007, 1290-91). Responses to the question 'Would you say there are similarities or 'common denominators' between Pakistani and Chinese literature or culture (thematically and discursively), mainly varied. A respondent stated that literature from around the world is tied together through "universal themes" and strands, thus implying it to be an important pivot on which interact. Others believed that "the unrealistic standards of beauty", "misogyny", "themes of patriarchy (and) repressed sexuality", gender roles, and the portrayal of "submissive women" were other common factors evident in the two cultures and their media. A student believed that common grounds include both geographical areas ruled by "dynasties" and sharing corresponding "strong cultural identities", "values and customs", "patriotism", the idea of the "homeland", and dependence on an "agrarian lifestyle". Another respondent stated that Sufi philosophy emerging from South Asia and the Chinese Buddhist philosophy shared interchangeable philosophical value systems. This is not surprising as Chinese Buddhists would arrive in Taxila University to pursue their education. The predominantly Hindu-Buddhist region became Muslim due to missionary Sufi saints during the Delhi Sultanate.

A student replied that contemporary world issues such as "dislocation", "identity crisis, role confusion", class and racial "discrimination" can be found in the literatures of both nations. Concerns regarding "violence, poverty" and the supposedly "humanistic ideals" the two nations shared were also common traits. On a further probe, a student drew attention to the "social criticism" which is evident in literatures and the portrayal of the "socio-political struggle" as a principal concern in both literatures. However, some respondents felt strongly that no similarities existed between the two cultures while others were honest and stated that their lack of knowledge regarding Chinese culture, tradition and literature was not enough to answer the question.

As far as the preference for particular epochs of Chinese literature is concerned, almost forty-eight percent and twenty-five percent said they would prefer to study contemporary and modern Chinese literature respectively, while almost twenty-eight percent said they would opt for classical Chinese literature.

While responding to a question regarding the presence of pre-conceived notions regarding China or Chinese literature, out of the forty respondents, nine stated that they would not harbor any pre-settled notions and that they look forward to "learn(ing) from scratch". Some stated that they would hold off their comments till they had become more familiarized with the literature. One respondent stated that she was not aware of Chinese culture to have any previous

notions. Another respondent suggested that the culture seemed “alluring”. A respondent thought that the “stereotypical depictions” and ideas “fed through popular movies” would be notions that one student would carry into the classroom. Another expected “some mention of Mao in the texts” and that communism would be a prevalent theme in Chinese literature. One respondent said that China’s acting “soft power” would be one notion they would expect the literature to contain and that it was “necessary” to teach Pakistani students about Chinese culture to ensure that Pakistanis would “accept them as humans, not as foreigners (invaders)”. Others replied that they anticipated Chinese “revolutionary discourse” and their “notions of religion and race”, their history of “rising from ruins to the skies” and ideas of their “cuisine” to be apparent in their literature.

A question of particular reference to English literature students, in the wake of the literary theory’s ubiquity, was asked regarding theoretical frameworks through which Chinese texts be explored in the classroom?’ The majority of the respondents, thirty in number, said they would prefer Chinese theories/philosophies while ten stated their preference for Western theories. This depicts a desire among the students to move away from the overpowering agency of Western theory in English studies. The last question of the survey asked if the political and economic relations between Pakistan and China affect the way the respondents would view Chinese literature. The majority of respondents 27 opted for ‘Yes’ while thirteen thought otherwise.

In addition to the survey, a few interviews were also conducted with a variety of teachers of Pakistani universities. The interviews of the following individuals were conducted: Ms. Tehreem Arsalan Aurakzai, lecturer in English at Kinnaird College for Women University; Dr. Faiza Iftikhar, Ph.D. in Islamic Culture and History, formerly, a lecturer at Jinnah College for Women, Peshawar; Dr. Amjad Magsi, Assistant Professor, Pakistan Study Centre, University of the Punjab; and Ms. Esma Ramzan, MPhil in Linguistics serving as an educationist for the last seven years.

Dr. Iftikhar believed that the cultural and literary corpus of China can be of interest to Pakistani students for it will help to counter the excess attention that is paid to *English* Literature. It is evident, she thought, that South Asia is developing a desire to turn away from West-centered and oriented literature. Exposure limited to or majorly constructed around Western texts as is the current academic situation she argues limits and “narrow[s]” the vision of the students and solidifies their “thoughts and beliefs... on Euro/West centrism”. Such “additions”, Dr. Iftikhar stated, would enrich the current Pakistani academia, provide a versatile curriculum and would broaden the perspectives of those within the classroom.

Dr. Iftikhar poignantly highlighted the fact that Chinese literature originated from a culture Pakistanis are not familiar with. However, the focus on “family traditions”, according to her, was one similarity between the two cultures. Both cultures, she thought, were patriarchal and hierarchical. When asked to identify any common denominators between the two cultures Dr. Iftikhar stated that both cultures “value families more than individualism.” This is a concern that contemporary fiction emerging from Pakistan deals with, she said. “The wisdom of the aged” of the elders is given significant attention in both cultures she pointed out. Dr. Iftikhar stated that Western literary theories and frameworks “should not be the only lenses” through which Chinese literature is analyzed. When questioned how she would reconcile the gap between Chinese theories applied to Pakistani texts she said “we do not need to reconcile theories. There are different views on a piece of literature that can co-exist.” She believes such an assemblage and blends of theories and textual analysis will bring “richness” to the interpretations. She stated that an “essential” Chinese identity and culture is like “Chinese food. It’s different in each continent”. An essential identity thus does not exist and alters as the geography alters.

Regarding Pak-China relationships, she believes it becomes “easier to work together if we know each other”. A state familiarizing itself with other states and acquiring socio-political-economic relations eases tensions. She stated it is necessary to become acquainted and to “invest in knowing each other’s softer sides”. She went on to say that Chinese professors should be permitted to teach Chinese literature in the Pakistani classroom. “Pakistani teachers must not be hired before ten years of exposure to the literature”. When asked for recommendations she stated that she would be more interested in “their ancient books of wisdom” than in their contemporary literature.

Ms. Esma Ramzan expressed that “shar(ing) friendly borders”, Pakistan-China friendly relationship should be “expand(ed)” and explored through other dynamics apart from political, scientific, and academic. She stated that she would opt for teaching Chinese literature in the comparative literature paradigm in dialogue with Pakistani texts. She went on to say that “Chinese literature must be analyzed through different discourse analysis lenses” apart from Western theories. This would advantageously allow the reader to “scrutinize the hidden factors in the production and reception” of Chinese literature.

Ms. Ramzan urged that “essential” identities and cultural expectations from students in the classroom can be tackled through “research” attempting to eradicate such concepts. She went on to say that China-Pak “interact(ion) for economic purposes” will ultimately “influence the literature”. “Share(d) cultural and social values” between both cultures would allow “new ways to exchange literature” and along with literature notions, perceptions and images. She believed that “Pakistani professors would be more influential” and capable of introducing

foreign literature in the class, and would be able to relate with the “foreignness” of the said literature.

Dr. Amjad Magsi responded to the sino-imperial threat that lingers over Pakistani community’s subconscious and said that he did not agree with the assumption regarding China if one kept in mind the state’s history. He stated that the “Western countries were fond of dumping their waste” in the colonies they assembled, China however had been more interested in “increasing its trade”. He added that trade enhancement was only possible when both partner states were on secure groundings. He believed that the CPEC was not only meant to provide China with a trump card but it also gave precedence to the Pakistani common man by initiating the construction of infrastructure, electricity, and “installation of economic zones”. He believed that this exchange of literature should be reciprocal for “trade and communication purposes” and for a return to the “learning of regional languages” and literature.

Dr. Magsi said that Pakistanis should not be apprehensive or alarmed with enhanced engagement with China through literature and that no one should cast shadows that we will become victims of another cultural imperialism. Such programmes and courses, he presumed, will become “helpful in cementing and fostering the relations between both nations”. He conjectured that the Western propaganda against China existed because since the downfall of the USSR, the world had been unipolar, now, however, China was deemed to be a “threat to the unipolar world” and hence such apprehensions were due to Western efforts to ‘contain’ China. The USA, according to Dr. Magsi, had not been a “sincere friend to Pakistan”, had failed as an ally in extending its sincere assistance and had now been raising its voice “in false accusations” including its campaign regarding the Uighur matter. Regarding China’s efforts to build its soft image, Dr. Magsi went on to say that “every country has [the] right to create its own image” and it was only “natural” that China had been pursuing it. He stated that China had its “own critical system” which was different from Western systems of democracy. He concluded that the Chinese people were “comfortable with their own system” and its “democratic norms” so the powers in the West or the East should not be concerned.

Ms. Tehreem Arsalan Aurakzai expressed that she would approach the inclusion of Chinese literature through the world literature paradigm and design a module where “conversation” on some niche issues such as “male and female perspective on immigration” should be identified. She asserted that an “understanding of the essence of the text” would require a grasp of the Chinese language and hence implied that studying the texts in translation would be a hindrance in the access to the semantic core of a text. For her, points of interest and analysis would be “literary and stylistic innovation” in Chinese literature. She also anticipated an “alternative narrative” to emanate as Chinese literature is “not

commonly taught in academic spaces". She believed that "literature transcend[ed] borders and boundaries" therefore there was no reason to "cater to any biases'as they provide a "myopic viewpoint" towards the culture. Ms.Aurakzai expected that the engagement with the Chinese version would infuse new blood in literary studies. She expressed her concern regarding the "language barrier" and the possibility of reading mistranslations.

Another point of concern for Ms. Aurakzai was the "silent [sino]colonization" and "economic infiltration". She believed that the "economic hegemony [did] affect literary trends". On the other hand, she urged that since the "centers [were] being decentered" introducing Chinese literature in the class will bring an interdisciplinary approach to a discipline "dying a slow death". She suggested that the teachers should be sent on exchange programs and a Chinese interpreter and translator be hired for the classroom to learn the language and to have an "authentic Chinese experience". She recommended "field trips", "physical and geographical interaction" for the professors. Additionally, the classroom can arrange "guest speakers" or "webinar sessions" to increase Pakistani students "cultural sensitivity" and awareness towards China. She further proposed "interactive class sessions" between the two nations forming "intellectual bartering linkages", and "exchange pedagogical strategies". A curricular module curated by her would consist of "Chinese mythology, Confucian philosophy, Chinese poetry, short stories and novella". She concluded that the focal point of the classes would be to trace current trends including "climate and immigrant fiction".

The paper, thus, discusses important perceptive data regarding the prospective inclusion of courses on Chinese literature in Pakistani Universities. It maps an uncharted territory and offers insights into the patterns of perception which exist among a sample of Pakistani University students and teachers. While most of the respondents look forward to the inclusion of Chinese literature in the curricula, some have also resonated concerns regarding another wave of cultural imperialism with Chinese characteristics. The study, however, recommends a symbiotic curricular arrangement where Chinese literary texts are taught alongside Pakistani varieties so that the students can understand and appreciate aesthetic and intellectual insights from both cultures and can see points of convergences and diversities in an environment of mutual cultural exchange. Such an arrangement would ensure that the dominant economy does not get an exclusive privilege in the curricular space where it could subjugate the native self as has been the case with English literature in the past.

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