

565:242 Modern Japanese Literature in Translation

Spring 2020

MW4 1:10-2:50pm (HH-B4)

Instructor: Satoru Saito

Office Hours: MW 11:00am-12:50pm (Scott Hall 338)

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Course Description

This course examines the critical literary developments of modern Japan, from the late-nineteenth century to the postwar period through a close reading of literary texts. A particular attention will be paid to the understanding of various analytical frameworks, from the historical to the theoretical. Through the consideration of such frameworks, the course seeks to equip students with the tools necessary to critically analyze literary texts in general and other works of modern Japanese literature in particular. In order to best achieve this goal, the course takes up many canonical texts to consider not only how such texts form the interpretative foundations of modern Japanese literature but also how the interpretation of such texts themselves can be radically challenged through new interpretative frameworks.

The course will be taught in English, and there are no prerequisites for this course. The basic structure of the course is a lecture and introductory discussion on Mondays, followed by more in-depth discussion on Wednesdays.

Program Goals

Majors in Japanese will acquire in-depth knowledge of the literature and culture of Japan. Majors will develop critical skills in analyzing and interpreting literary, historical, and cultural texts. Students will acquire the literary, cultural and linguistic competency necessary for continuing onto post-graduate study or employment requiring such cultural knowledge.

Minors will be introduced to the cultural heritage of Japan through courses on literature, history, visual culture, language and linguistics. Minors will learn critical skills in analyzing and interpreting literary and cultural materials appropriate to the student's area of specialization.

Requirements

Weekly Responses (7 out of 11 total)	35%
Midterm Consultation (3/2, 3/4, 3/9, 3/11, 3/23)	5%
Final Presentation (8 minutes)	10%
Final Paper (10-12 pages double-spaced)	40%
Class participation and attendance	10%

Weekly Responses

To facilitate class discussions, which normally takes place each Wednesday, students should select a passage of interest from the reading and analyze the passage in 7 of the 11 weeks. These passages and analysis will inform classroom discussion, and students will turn the response at the end of class to be graded. Please refer to the Weekly Response Guideline for details.

Midterm Consultation (3/2, 3/4, 3/9, 3/11, 3/23)

Midterm consultation is an opportunity for students to discuss their progress with the instructor during office hours on 3/2, 3/4, 3/9, 3/11, or 3/23. In particular, the progress of Weekly Responses will be discussed. Students must have submitted at least 3 weekly responses before the midterm consultation.

Final Presentation (8 minutes)

During the last 3 classes of the semester, students are asked to give an oral presentation on their final paper. The presentation should use some form of visual aid (PowerPoint, PDF file, etc.). Attendance for all presentations is a part of your presentation grade.

Final paper (10-12 pages double-spaced)

The final paper is the culmination of the course. The final paper should present an organized argument on a chosen theme. Students are encouraged to discuss extensively with the instructor to determine their final paper topic. These papers do not require additional research.

Class participation and attendance

Students are expected to attend all classes and regularly participate in class discussions. As much of the historical/cultural information, which are necessary for the responses and the final paper, are provided in the form of lectures, students should actively take notes during class and get notes from other students if you miss a class.

Note on Academic Integrity

Students are expected to uphold the highest level of academic integrity in this class. Violations include cheating, fabrication, plagiarism, denying others access to information or material, and facilitating violations of academic integrity. For details, please see <http://academicintegrity.rutgers.edu>. I will also be glad to discuss with you any concerns or questions you have on this issue.

A special note on plagiarism: Please note that ignorance of the citation practice is not a mitigating circumstance for plagiarism. Anyone who needs assistance in academic writing should contact the writing program (<http://wp.rutgers.edu/tutoring/writingcenters>).

Note on Students with Disabilities

It is the policy of Rutgers to make reasonable academic accommodations for qualified individuals with disabilities. If you have a disability and wish to request accommodations to complete your course requirements, please contact the Office of Disability Services and ask to speak with a Coordinator (848-445-6800 or dsoffice@echo.rutgers.edu) about accommodations.

Note on absences

Students are expected to attend all classes; if you expect to miss class, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me.

Required Texts (available at University Bookstore; other readings available on Sakai)

Natsume Sôseki, *Kokoro*, trans. by Edwin McClellan, Gateway Edition (Washington D.C.: Regnery Publishing, 1996), ISBN-13: 978-0895267153.

Tanizaki Jun'ichirô, *Naomi*, trans. by Anthony Chambers (New York: Vintage, 2001), ISBN-13: 978-0375724749.

Kawabata Yasunari, *The Snow Country*, trans. by Edward Seidensticker (New York: Vintage, 1996), ISBN-13: 978-0679761044.

Dazai Osamu, *The Setting Sun*, trans. by Donald Keene (New York: New Directions Publishing, 1956), ISBN-13: 978-0811200325.

Ooka Shôhei, *Fires on the Plain*, trans. by Ivan Morris (New York: Tuttle Publishing, 1989), ISBN-13: 978-0804813792.

Enchi Fumiko, *Masks*, trans. by Juliet Winters Carpenter (New York: Vintage, 1983), ISBN-13: 978-0394722184.

Class Schedule (subject to change)

1/22 Introduction

UNIT I: Meiji Japan and the Formation of Modern Japanese Literature

Week 1: Before the Japanese Novel and the Emergence of Tsubouchi Shôyô

- 1/27 Tamenaga Shunsui, *Spring-Color Plum Calendar* (1833), *Early Modern Japanese Literature: An Anthology, 1600-1900*, ed. Haruo Shirane (New York: Columbia University Press, 2002), 760-85 (peruse to get a sense of the work).
 “The Charter Oath” (1868), *Sources of Japanese Tradition*, Vol. II, ed. by Wm. Theodore de Bary (New York: Columbia University Press, 2005), 136-37.
 Fukuzawa Yukichi, *An Encouragement of Learning* (1872-76), trans. by David Dilworth (New York: Columbia University Press, 2013), 26-27.
 Tôkai Sanshi, *Strange Encounters with Beautiful Women* (1885-97), *The Columbia Anthology of Modern Japanese Literature*, ed. by J. Thomas Rimer and Van C. Gessel (New York: Columbia University Press, 2007), 30-45.
 Tsubouchi Shôyô, *The Essence of the Novel* (1885-86), <https://archive.nyu.edu/html/2451/14945/shoyo.htm> (carefully read Introduction and Chapters 1-3 of Part One)

1/29 No Response Paper This Week

Week 2: Early Experiments and the Question of Narration

- 2/3 Futabatei Shimei, *Drifting Clouds* (1887-89), Marleigh Grayer Ryan, *Japan's First Modern Novel: Ukigumo by Futabatei Shimei* (Ann Arbor: University of Michigan Center for Japanese Studies, 1990), 197-222, 321-356.
 Mori Ôgai, “The Dancing Girl” (1890), *The Columbia Anthology of Modern Japanese Literature*, 10-25.

2/5 Response #1

Week 3: Naturalism in Japan

- 2/10 Tayama Katai, “The End of Jûemon” (1902) *The Quilt and Other Stories by Tayama Katai*, trans. by Kenneth Henshall (New York: Columbia University Press, 1981), 97-148.
 Shimazaki Tôson, *The Broken Commandment* (1906), trans. by Kenneth Strong (Tokyo: University of Tokyo Press, 1977), 3-13, 120-124, 217-249.

2/12 Response #2

Week 4: The Rise of the Japanese Novel

- 2/17 Tayama Katai, *The Quilt* (1907), *The Quilt and Other Stories by Tayama Katai*, 35-96.
 2/19 Response #3

Week 5: The Japanese Intellectual and the End of an Era

2/24 Natsume Sôseki, “The Civilization of Modern-Day Japan” (1911), *The Columbia Anthology of Modern Japanese Literature*, 315-322.

***Natsume Sôseki, *Kokoro* (1914)

2/26 Response #4

UNIT II: Japanese Modernism in the 1920s and 1930s

Week 6: The Japanese Subject in Tales of Mystery and Fantasy

3/2 Edogawa Ranpo, “The Stalker in the Attic” (1925), *The Edogawa Ranpo Reader*, trans. by Seth Jacobowitz (Fukuoka, Japan: Kurodahan Press, 2008), 43-80.

Edogawa Ranpo, “The Human Chair” (1925), “Hell of Mirrors” (1926), and “The Traveler with the Pasted Rag Picture” (1929), *Japanese Tales of Mystery & Imagination*, trans. by James B. Harris (Tokyo: Charles E. Tuttle Company, 1956), 1-24, 107-23, and 195-222.

3/4 Response #5

Week 7: The Modern Girl and the Rise of Visual Culture

3/9 ***Tanizaki Jun’ichirô, *Naomi* (1924-1925)

3/11 Response #6

3/16, 3/18 NO CLASS, Spring Break

Week 8: Various Facets of Japanese Modernism

3/23 Akutagawa Ryûnosuke, “A Fool’s Life” (1927), *The Essential Akutagawa*, ed. by Seiji M. Lippit (New York: Marsillo Publishers, 1999), 177-204.

Yokomitsu Riichi, “The Machine” (1931), “*Love*” and *Other Stories of Yokomitsu Riichi*, trans. by Dennis Keene (Tokyo: University of Tokyo Press, 1987), 151-181.

Kobayashi Hideo, “Literature of the Lost Home” (1933), *Literature of the Lost Home: Kobayashi Hideo—Literary Criticism, 1924-1939*, ed. and trans. by Paul Anderer (Stanford: Stanford University Press, 2000), 46-54.

3/25 Response #7

Unit III: Postwar Japan, Male Subjectivity, and Woman as Symbol

Week 9: The Country and Nostalgia, an Escape from Modernity

3/30 ***Kawabata Yasunari, *The Snow Country* (1935-1937, 1948)

4/1 Response #8

Week 10: The Aesthetics of Fading Past and Narrative of Suicide

4/6 Sakaguchi Ango, "On Decadence" (1946), in *Embracing Defeat*, John Dower (New York: W. W. Norton & Co., 1999), 154-162.

***Dazai Osamu, *The Setting Sun* (1947)

4/8 Response #9

Week 11: Trauma and Memories of War

4/13 ***Ooka Shôhei, *Fires on the Plain* (1951)

4/15 Response #10

Week 12: Tradition, Sexuality, and the Language of Empowerment

4/20 ***Enchi Fumiko, *Masks* (1958)

4/22 Response #11

Week 13 & 14: Final Presentations

4/27 Final Presentations #1

4/29 Final Presentations #2

5/4 Final Presentations #3

Final Paper due at noon on Tuesday, May 12th via Dropbox function of Sakai.