CEAS-155
Fictional Japan: Introduction to Japanese Literature and Culture

Fall 2016                      Prof. Nathaniel Heneghan
Tu/Th: 10:20-11:40PM          nheneghan@wesleyan.edu
ALLB103                       CEAS 204, x3425
OH: Tu. 3:00-4:30PM or by appt.

Course Description
This course will explore the evolution of Japanese fictional narrative, from Japan’s first encounter with “modern” literary forms in the late 19th century to postmodern digital discourses advanced through anime and gaming. In so doing, we will discuss the ways in which Japanese theories of literature intersect with notions of national identity, modernity, and Westernization. How does the Japanese novel participate in the modern process of nation building and how is it used to situate Japan’s position in East Asia and the world? We will also consider fictional works from marginalized groups in Japan to address how notions of gender and ethnicity serve as an intervention into traditional discourses on Japanese literature. Finally, we will explore new iterations of Japanese fiction in the form of digital media and database narratives. Does advanced technology fundamentally change how we produce/consume narratives and therefore view the world around us? How do these new forms impact constructions of national history and identity? Is this phenomenon somehow unique to Japan or a simple product of globalization?

Requirements
Class Participation (10%):
Readings are due by the date listed on the syllabus. Please come to class prepared by bringing the corresponding readings and your notes to each class meeting. Consistent absences and/or lack of participation will naturally decrease your participation grade.

Weekly Response Papers (20%):
Students will post an approx. 1 page response paper on Moodle by 8PM on Wednesday. This paper can focus on any aspect of the text you wish, but should analyze what you feel to be some of the major themes contained therein. It should also include some questions to introduce for discussion.

In-Class Presentations (20%):
Students will alternate initiating Thursday’s discussion by presenting their own response to the literary work and critical readings. Students should offer their own analysis of the work, focusing on one or two key passages, and prepare a few questions for discussion. Presentations should be approx. 15-20 minutes. Sign-up sheet will be available after the 2nd week.

Midterm Paper (4-5 pages) (25%):
An analytical paper on a topic of your choosing (related to the readings) developed in consultation with the instructor.

Final Paper (4-5 pages) (25%):
Another analytical paper on a topic different from that of the first.
Classroom Etiquette
Please turn off and stow all cell phones/portable electronic devices. Use of laptops is permitted, but should be limited to viewing of readings and note taking (i.e. no internet browsing, social networking, online dating). Please be respectful and considerate to fellow classmates by exercising your ability to both respond and listen attentively to one another’s comments.

Academic Integrity and Honor Code
Plagiarism is considered a serious offense and may result in automatic failure of the course and/or suspension from the university. According to the Wesleyan student handbook, plagiarism is defined as the following: “The presentation of another person’s words, ideas, images, data, or research as one’s own. Plagiarism is more than lifting a text word-for-word, even from sources in the public domain. Paraphrasing or using any content or terms coined by others without proper acknowledgment also constitutes plagiarism.” Any violations will be reported to the Student Judicial Board and adjudicated accordingly. For more details on plagiarism and the Honor Code, please consult the student handbook at the following link: http://www.wesleyan.edu/studentaffairs/studenthandbook/StudentHandbook.pdf

Students with Disabilities
Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible. If you believe that you need accommodations for a disability, please contact Dean Patey in Disability Resources, located in North College, Room 021, or call 860-685-2332 for an appointment to discuss your needs and the process for requesting accommodations.

Course Materials
Shimazaki Toson, The Broken Commandment
Kawabata Yasunari, The Scarlet Gang of Asakusa
Yokomitsu Riichi, Shanghai
Abe Kobo, The Woman in the Dunes
Kim Sok-pom, The Curious Tale of Mandogi’s Ghost
Murakami Haruki, A Wild Sheep Chase
All other readings will be available via Moodle.

Tentative Schedule (dates and assignments subject to change)
Week 1 Endings and Beginnings
9/6 Course Introduction
9/8 Reading: Higuchi Ichiyo, “Child’s Play” (Takekurabe) (1895-6), p. 254-287
Mori Ogai, “The Dancing Girl” (Maihime) (1890), p. 6-24
Week 2 Origins of Modern Literature
9/13  **Reading:** Tsubouchi Shoyo, “The Essence of the Novel” (1885-6), p. 1-47
Futabatei Shimei “Floating Clouds” (*Ukigumo*) (1887-89),
Kamei Hideo, “The Disappearance of the Non-Person Narrator in Futabatei Shimei,” from Transformations of Sensibility: The Phenomenology of Meiji Literature, p. 1-22
9/15  **Reading:** Kunikida Doppo, “The Musashi Plain” (*Musashino*) (1898), “Those Unforgettable People” (1898)
Karatani Kojin, “The Discovery of Landscape,” p. 11-44

Week 3 Emergence of the I-Novel
9/20  **Reading:** Tayama Katai, *The Quilt (Futon)* (1907), p. 35-96
9/22  **Reading:** Kobayashi Hideo, “Discourse on Fiction of the Self” (1935)

Week 4 Naturalism, Nationalism, and Minority Representation
9/27  **Reading:** Shimazaki Toson, *The Broken Commandment* (1906) (Ch. 1-11)
9/29  **Reading:** *The Broken Commandment* (Ch. 12-23)
Michael Bourdaghgs, “The Disease of Nationalism, the Empire of Hygiene: The Broken Commandment as Hygiene Manual” from *The Dawn That Never Comes: Shimazaki Toson and Japanese Nationalism*, p. 47-76

Week 5 Modernism and the Avant-Garde
10/4  **Reading:** Kajii Motojiro, “Lemon” (1925)
Akutagawa Ryunosuke, “Rashomon” (1914), “In a Grove” (1918), “Hell Screen” (1921)
10/6  **Reading:** Tanizaki Junichirō, “The Tumor with a Human Face” (Jimmenso) (1918), Thomas LaMarre, “Cinematic Shock and the Collapse of Geopolitical Distance” in *Shadows on the Screen: Tanizaki Jun'ichirō on Cinema and "Oriental" Aesthetics*, p. 86-116

Week 6 Narrating the Carnivalesque—Asakusa in the Literary Imagination
10/11 **Reading:** Kawabata Yasunari, *The Scarlet Gang of Asakusa* (1929-30) (pt. 1, p. 3-92)
Miriam Silverberg, “Kawabata Yasunari’s Asakusa,” from *Erotic Grotesque Nonsense*, p.188-194
10/13 **Reading:** *The Scarlet Gang of Asakusa* (pt. 2, p. 93-181),

Week 7 **Imperialism and Otherness**
Yokomistu Riichi, *Shanghai* (1928-32) (pt. 1, p. 3-108)
10/20 **Reading**: *Shanghai* (pt. 2, p. 109-217),
Seiji Lippit, “Topographies of Empire: Yokomitsu Riichi’s *Shanghai*,” from *Topographies of Japanese Modernism*, p.73-115

10/21 (Fri.) Midterm Papers due 8PM

Fall Break (10/21-10/26)

Week 8 **Cosmopolitanism and the Modern Girl**
10/27 **Reading**: Hayashi Fumiko, *Diary of a Vagabound (Horoki)* (1928-30), p.119-214
Miriam Silverberg, “The Café Waitress Sang the Blues,” from *Erotic Grotesque Nonsense*, p.73-89, p. 102-107
Seiji Lippit, “Negations of Genre: Hayashi Fumiko's Nomadic Writing” from *Topographies of Japanese Modernism*, p. 159-195

Week 9 **Atomic Bomb Writing and Literature of the Flesh**
11/1 **Reading**: Sakaguchi Ango, “Discourse on Decadence” (1946)
Ota Yoko, *City of Corpses* (1948) (pt. 1, p. 115-197)
11/3 **Reading**: *City of Corpses* (pt. 2, p. 198-274),

Week 10 **American Occupation and Racial Encounter**
11/10 **Reading**: Oe Kenzaburo, “Prize Stock” (1957), “Japan, the Ambiguous, and Myself” (Nobel Prize Speech, 1994)

Week 11 **Allegories of the Postwar**
11/15 **Reading**: Abe Kobo, *The Woman in the Dunes* (1962) (p. 3-120)
11/17 **Reading**: *The Woman in the Dunes* (p. 120-239)

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Week 12 **Zainichi Korean Writing—Subaltern Identity in the Postwar**
12/1 **Reading**: Kim-Talsu, “In the Shadow of Mount Fuji” (1951)
Yu Miri, “Full House” (1996)

**Week 13 Database Narratives and the Postmodern**

Azuma Hiroki, “The Otaku’s Pseudo-Japan,” “Database Animals,” in *Otaku: Japan’s Database Animals*, p. 3-95

12/8 **Reading:** Murakami Haruki, *A Wild Sheep Chase*, (pt. 2, p. 176-353)

12/16 **Final papers due 8PM**