CEAS-241
Visualizing Japanese-ness: Transnational Cinema in Modern Japan

Fall 2016
Tu/Th: 1:20-2:40PM
Fisk 314
Prof. Nathaniel Heneghan
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CEAS 204, x3425
OH: Tu. 3:00-4:30PM or by appt.

Course Description
This course is designed to interrogate evolving notions of transnationalism in Japanese cinema, from the prewar avant-garde to the postcolonial present. We will use the assigned films and supplementary readings as a means to explore concepts of Japanese nationalism and uniqueness (nihonjinron), colonial memory, hybridity, multiculturalism, neoliberalism, and creolization, among others. We will then use this theoretical foundation to analyze representations of Japanese minority groups (such as zainichi Koreans) to inquire into the possibility of obtaining a transnational or hybrid identity in the global era. How do these films “visualize” Japanese and/or transnational identity and are these visions seen as compatible? In what ways and to what extent are these films engaged in a dialogue with theoretical concepts of postcoloniality and ethnicity?

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 a 1-2 page response paper on Moodle by 8PM on Wednesday. This paper should contain your response to the film, a synopsis of the reading’s main points as they pertain to the film, and questions for class discussion.

In-Class Presentations (20%):
Students will alternate initiating Thursday’s discussion by presenting their own response to the film and readings. Students should offer their own analysis of the film, focusing on one or two key scenes, 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 (5-6 pages) (25%):
An analytical paper on a topic of your choosing (related to the films/readings) developed in consultation with the instructor.

Final Paper (7-8 pages) (25%):
Same as above but slightly longer, on a topic different from that of your first paper.

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](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**

All readings will be available via Moodle.

**Tentative Schedule** (dates and assignments subject to change)

**Week 1**

9/6  Introduction: What is Japanese transnationalism?

9/8  **Film:** *A Page of Madness* (Kinugasa Teinosuke, 1926)

     **Reading:** Tanizaki Junichirō, “The Tumor with a Human Face” (*Jinmenso*), 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 2: Cold War and the New Wave**

9/13 **Film:** *Crazed Fruit* (Nakahira Ko, 1956)


Week 3: **Formal Experimentation, Subaltern Identity, Colonial Memory**

9/20  **Film:** Death by Hanging (Oshima Nagisa, 1968)
**Reading:** Leo Ching, Becoming Japanese, p. 89-132


Gilles Deleuze and Felix Guattari, “What is a Minor Literature?” in Kafka: Toward a Minor Literature, p. 16-27

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Week 4: **Fukeiron and the New Left**

9/27  **Film:** AKA Serial Killer (Adachi Masao, 1969)
**Reading:** Furuhata Yuriko. "Returning to Actuality: Fukeiron and the Landscape Film,” p. 345-362

9/29  **Reading:** J. Victor Koschmann, “Literature and the Bourgeoisie Subject,” in Revolution and Subjectivity in Postwar Japan, p. 41-87


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Week 5: **Postmodernism and National Culture**

10/4  **Film:** Tampopo (Itami Juzo, 1985)

10/6  **Reading:** Frederic Jameson, "Notes on Globalization as a Philosophical Issue," in The Cultures of Globalization, p. 54–77

Jean-Francois Lyotard, The Postmodern Condition: A Report on Knowledge, p. 3-67

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Week 6: **Subaltern Ideology and Parody**

10/11  **Film:** All Under the Moon (Sai Yoichi, 1993)

10/13  **Reading:** Iwabuchi Koichi, “Political Correctness, Postcoloniality, and the Self-Representation of ‘Koreaness’ in Japan,” in Koreans in Japan: Critical Voices from the Margins, p. 55-73

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Week 7: **American Occupation and the Yakuza Film**

10/18  **Film:** Battle Royale (Fukusaku Kinji, 2000)
**Reading:** Aaron Gerow, Kitano Takeshi, p. 1-64, 172-188, 220-228

10/20  **Reading:** Isolde Standish, “Facts, Fictions, and Fantasies,” and “Conclusions” in Myth and Masculinity in the Japanese Cinema: Towards a Political Reading of the “Tragic Hero,” p. 158-201
10/21 (Fri.) Midterm Papers due 8PM

Fall Break (10/21-10/26)

Week 8: Transnational Horror and the Everyday
10/27  Film:  
Pulse (Kurosawa Kiyoshi, 2001)
Reading:  Tom Mes and Jasper Sharp, “Kurosawa Kiyoshi,” in The Midnight Eye
Guide to New Japanese Film, p. 92-110
Paul Virilio, The Administration of Fear (Semiotexte, 2012)
Brian Massumi, “Everywhere You Want to Be: Introduction to Fear,” in The
Politics of Everyday Fear, p. 3-37
Sigmund Freud, “The Uncanny,” p. 123-162

Week 9: Anime and Otaku Consumption
11/1  Film:  
Spirited Away (Miyazaki Hayao, 2001)
Reading:  Thomas LaMarre, “Multiplanar Image,” in The Anime Machine: A
Media Theory of Animation, p. 3-102
11/3 Reading:  Azuma Hiroki, “The Otaku’s Pseudo-Japan,” “Database Animals,” in
Otaku: Japan’s Database Animals, p. 3-95

Week 10: Nostalgia, Colonial Memory, and the “New Zainichi”
11/8  Film:  
Pacchigi! (Izutsu Kazuyuki, 2005)
Reading:  Hayden White, "The Modernist Event" in The Persistence of History:
Cinema, Television, and the Modern Event, p. 17-38
Karatani Kojin, “The Landscape of Murakami Haruki: Pinball in the Year 1973,”
in History and Repetition, p. 117-150
11/10 Reading:  Kuraishi Ichiro, “Pacchigi and Go: Representing Zainichi in Recent
Cinema,” in Diaspora Without Homeland: Being Korean in Japan, p. 107-120
Oliver Dew, “Pacchigi, the Imjin River Incident, and ‘1968’: Transmedia History

Week 11: Hybridity and Creolization
11/15  Film:  
Sukiyaki Western Django (Miike Takashi, 2007)
Reading:  Tom Mes and Jasper Sharp, “Takashi Miike,” in The Midnight Eye
Guide to New Japanese Film, p. 180-196
Shu-mei Shih, “Introduction,” in Visuality and Identity: Sinophone Articulations
across the Pacific, p. 1-8
Reader, p. 1-16

Thanksgiving Recess (11/22-28)

Week 12: Diaspora and the Persistence/Erosion of Ideology
11/29  Film:  
Dear Pyongyang (Yang Yong-hi, 2005)
Reading: Francoise Lionnet and Shu-mei Shih, “Introduction: Thinking Through the Minor, Transnationally,” in *Minor Transnationalism*, p. 1-23


Week 13: Globalization and Problems of Translation

12/6 Film: *Norwegian Wood* (Tran Anh Hung, 2010)


12/16 Final papers due 8PM