

## **Spring 2016**

### **JPT 3120 Modern Japanese Fiction in Translation**

T5-6 (11:45-1:25) NRN 184, R 6 (12:50-:1:40) NRN 342

Instructor: Shiho Takai, Assistant Professor, Japanese Literature

Office: Pugh 325

Phone: 352-294-3938

Email: [stakai@ufl.edu](mailto:stakai@ufl.edu)

**Office Hours: Tuesdays 10am-11am, Thursdays 10am-12pm, and by appointment**

### **Course Objectives**

This course offers a panoramic overview of Japanese literature from the beginning of the Meiji period through contemporary times, examining works of major writers. It highlights how Japanese literature developed throughout the modern period, in relation to its social, cultural, and historical contexts. You are expected to participate actively in class discussions, during which the texts will be read closely, and to participate in the course's online bulletin board, Canvas, once per week. Our goals include:

1. Introducing you to the diversity of Japanese literature through first-hand encounters with selected works in English translation.
2. Inspiring you to engage with close readings of the primary texts and to think critically beyond first impressions.

### **Required Books**

- Course Packet (available at Target Copy, 412 W. University Ave.)
- Natsume Sōseki, *Kokoro*. Trans. Edwin McClellan. NJ: Regency Publishing, 2014.
- Tanizaki Jun'ichirō: *Naomi*. Trans. Anthony H. Chambers. NY: Vintage Books, 2001.
- Enchi Fumiko: *The Waiting Years*. Trans. John Bester. NY: Kodansha International, 2002.
- Mishima Yukio, *Confession of a Mask*. Trans. Meredith Weatherby. NY: New Directions, 1958.
- Yoshimoto Banana, *Kitchen*. Trans. Megan Backus. NY: Grove Press, 1993.
- Joen E. Ericson, *Be a Woman: Hayashi Fumiko and Modern Japanese Women's Literature*. University of Hawaii Press, 1997.

## **Assignments and Evaluations**

### **1. Attendance and Participation (10%):**

Class sessions will combine lectures, discussions, and presentations. Your attendance and active participation is essential to the success of the course, and to your grade. Attendance does not simply mean you are present. Read the assigned texts carefully ahead of time, and be prepared to discuss them. Engage in active reading. Mark the texts and/or take notes as necessary. Bring questions to the class.

In order to earn full points for attendance and participation, you are expected to come to class on time and fully prepared, listen attentively to the professor and your fellow students, take notes as appropriate, answer when called upon, and actively participate in class discussions by listening and contributing relevant and insightful comments. Points may be deducted to the extent your participation falls short of this ideal. Extra points may be awarded in rare cases of exceptionally worthwhile contributions to class discussion. Actively disturbing the class and sleeping in class are considered the same as an unexcused absence.

Excused absences will not count as an absence. If you have a legitimate reason for missing class supported by written documentation such as a doctor's note, please provide it to the instructor. Arriving to class late or leaving class early (before the class is dismissed) without a legitimate reason will reduce the attendance grade for the day. You are responsible for catching up with the content and assignments for missed classes, excused or unexcused.

### **Please refer to**

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences> for the university policy on attendance.

### **2. Weekly Postings (20%)**

Students are required to post a concise response (one or two well-crafted paragraphs, approximately 300-400 words total) on Canvas **by 8pm on Monday**. The postings should reflect thoughtful engagement with the assigned texts. Students are encouraged to pose questions about the readings, address questions raised by classmates in their postings, discuss any other aspect of the readings, or any combination of the foregoing. The posting is graded on a scale of 0-5. Late postings (from one second late up to the beginning of Tuesday's class period) will automatically receive a grade of 3. Any postings submitted after the beginning of Tuesday's class will not be accepted without a legitimate reason accompanied by written documentation [e.g. doctor's note].

**3. Short class presentations (15%):** Each student is required to give one 10-15 minute oral presentation on the week's readings, addressing the issues raised by the assigned text and proposing topics for class discussion. You don't need to consult secondary sources or spend too much time on the authors' biographical background. Instead, present your interpretation based on an in-depth reading of the text as well as further issues or questions you would like to discuss. Selecting several scenes for discussion would be a good idea.

### **4. Pop Quizzes (10%)**

There will be five pop quizzes on the readings occurring on random Thursdays at the beginning of the class. Your four best scores will be counted towards your final grade.

## 5. Midterm Paper (proposal 5%, paper 15%)

\* Please **pick one text** that we read for the class thus far and submit a response paper. This is **not** a research paper; no reading outside of the course assignments is expected. You may expand from one of the weekly postings. You are required to develop your own paper topic in consultation with the instructor.

\* The length is approximately 1000 words, excluding heading, title, header and footer, footnotes, and references.

\* Please use 12 pt Times New Roman; 1 inch margins on all sides; double-spaced.

\* Please submit **a one-paragraph proposal via the “Assignments” section on E-learning in Canvas by 9am on 2/10 at the latest** so that the instructor can reply with comments and suggestions about the proposed topic.

\* The final deadline for the paper is **12pm (Noon) on 2/25**, but **the first draft should be ready by the class period on 2/18** for in-class peer review.

## 6. Final Paper (proposal 5%, paper 20%)

\* Please **pick at least two authors' works** that we read for the class and submit an analytical paper. You should find a common theme (such as love, family, war, youth, nationalism, internationalism, etc.) and explore multiple works. This is **not** a research paper; no reading outside of the course assignments is expected, but a small amount is allowed so long as it does not predominate your paper. You may expand from your weekly postings. You are required to develop your own paper topic in consultation with the instructor.

\* Please submit **a one-page proposal via the “Assignments” section on E-learning in Canvas by 5pm on 4/8 at the latest** so that the instructor can reply with comments and suggestions about the proposed topic.

\* The length is 3000-3500 words, excluding heading, title, header and footer, footnotes, and references.

\* Please use 12 pt Times New Roman; 1 inch margins on all sides; double-spaced.

\* The final Deadline for the paper is **12pm (Noon) on 4/26**, but **the first draft should be ready by the class period on 4/19** for in-class peer review.

\* Late submission of essay will be penalized by **a 10% point reduction up to the first 24 hours**, a 20% point reduction from 24-48 hours late, etc., unless you have a legitimate reason for lateness supported by a written document, such as a doctor's note. In such cases, consult with the instructor IN ADVANCE of the deadline.

\* Late submission will not be accepted after 4/29 at 5pm.

## Grading Scale

A	93% and above	A-	90% and above		
B+	87% and above	B	83% and above	B-	80% and above
C+	77% and above	C	73% and above	C-	70% and above
D+	67% and above	D	63% and above	D-	60% and above
E	Less than 60%				

## **Other Requirements and Important Notes**

### **Policies and Expectations**

#### **1. Use of electronic devices:**

Please set your phones to **silent mode (no vibration, either) or turn them off** during the class. **No electronic devices (laptops, ipads, etc.) may be used** during the class, except for during your presentation, if necessary. Bring printed-out copies of the readings and take notes by hand during the class.

#### **2. Academic Honesty:**

Academic honesty and integrity is a fundamental part of university education. Academic dishonesty of any kind will not be tolerated. All of your assignments and exams must be a result of your own honest and original effort. All sources of information, including print, digital, and verbal, must be acknowledged, and properly cited. For more on academic honesty, please refer to <https://www.dso.ufl.edu/scctr/process/student-conduct-honor-code/>

Some Common Issues:

- \* The **words** of another person copied verbatim should be placed in quotation marks and accompanied by an appropriate citation.
- \* The **ideas** of another person, even if expressed with your own entirely new wording, should be properly acknowledged and accompanied by an appropriate citation.
- \* **NEVER** copy the words of another person, change a few words or phrases here and there, and present it as your own work.

**4. Special Accommodations:** Please let me know about any questions or concerns regarding submission of assignments, testing, or other class requirements. You are welcome to visit me during my office hours, speak to me after class, or contact me via phone or email. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

## **GEN ED**

- a. **Gordon Rule:** This course satisfies Gordon Rule 4 (4000 words) for writing requirements by means of the midterm paper and the final paper. You must write 4000 words total between these two assignments, AND get **C or higher for EACH essay** in order to receive a writing credit.
- b. This course counts as **Humanities (H)** and **International (N)**.

## **Class Schedule**

※ Note that the authors' names are written family-name-first, as is typical in Japan. (E.g. Mori Ogai's family name is Mori, and his given name is Ogai.)

※ The readings listed beneath each lecture date are to be read **prior to the lecture. It is absolutely necessary that you do all of the readings before class.**

※ Readings marked by CP are in the Course Packet. Other short readings are available on Canvas.

※ May be adjusted as the semester proceeds. Updates will be provided as necessary.

### Week 1: Introduction to Modern Japanese Literature

1/5 T (2)

Introduction

### Love and Youth in Literature

1/7 R

\* Mori Ogai, "The Dancing Girl" (1890). In Rimer, J. Thomas, and Van C. Gessel. 2005. *The Columbia Anthology of Modern Japanese Literature Vol 1*. New York, N.Y.: Columbia University Press, pp. 10-25.

### Week 2

1/12 T (2)

\* Natsume Soseki, *Kokoro* (1914). [Required Textbook] pp. 1-124.

1/14 R

\* Natsume Soseki, *Kokoro* (1914). [Required Textbook] pp. 125-248.

### Week 3

Gothic Tales, Tales of the Other World

1/19 T (2)

\* Izumi Kyoka. "The Holy Man of Mount Koya" (1900). In , and Charles Shirō Inouye, trans. 1996. *Japanese Gothic tales*. Honolulu: University of Hawai'i Press, pp. 21-72. CP.

1/21 R

Romanticism

\* Higuchi Ichiyo, "Troubled Water" (1895), "Separate Ways" (1896). In Danly, Robert Lyons, trans. 1981. *In the Shade of Spring Leaves: the Life and Writings of Higuchi Ichiyō, a Woman of Letters in Meiji Japan*. New Haven: Yale University Press, 218-240; 288-295. CP.

Taisho Mass Culture

Week 4

1/26 T (2)

Screening: Kurosawa Akira, *Rashomon* (1950) [Film]

Discussion

1/28 R

Akutagawa Ryunosuke "Rashomon" (1915), "In a Bamboo Grove" (1922), "Hell Screen"(1918). In Akutagawa, Ryūnosuke, Jay Rubin, and Haruki Murakami. 2006. *Rashōmon and Seventeen other Stories*. New York: Penguin Books. pp. 3-9; 10-19; 42-73.

Week 5:

2/2 T (2)

Tanizaki Jun'ichirō, *Naomi* (1924). [Required Textbook]

2/4 R

Tanizaki Jun'ichirō, *Naomi* (1924). [Required Textbook]

Week 6

2/9 T (2)

Edogawa Ranpo

\* “The Human Chair (1925),” “The Hell of Mirrors (1926).” In Edogawa Ranpo, *Japanese Tales of Mystery & Imagination*, trans. by James B. Harris (Tokyo: Charles E. Tuttle Company, 1956) pp. 27-49; 107-123.

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

### **2/10 W Midterm Paper one-paragraph proposal DUE at 9am on Canvas**

New Impressions

2/11 R

Kawabata Yasunari, Izu Dancer, 1926, In Goossen, Theodore William. 1997. *The Oxford book of Japanese short stories*. Oxford: Oxford University Press. pp. 129-148.

Kajii Motojiro, “Lemon” In In Rimer, J. Thomas, and Van C. Gessel. 2005. *The Columbia Anthology of Modern Japanese Literature Vol 1*. New York, N.Y.: Columbia University Press, pp. 428-433.

A Woman's Life

Week 7

2/16 T (2)

Hayashi Fumiko, *Diary of a Vagabond*, (1930). In Ericson, Joan E., Fumiko Hayashi, and Fumiko Hayashi. 1997. *Be a Woman: Hayashi Fumiko and modern Japanese Women's Literature*. Honolulu, Hawaii: University of Hawai'i Press, pp.121-214.

2/18 R

Peer Review of the Midterm Paper. Please bring a **hard copy of your first draft** of the midterm paper to class.

Proletarian Literature

Week 8

2/23 T (2)

\* Kobayashi Takiji, *The Crab Cannery Ship* (1929). In Kobayashi Takiji. *The Crab Cannery Ship: and Other Novels of Struggle*. Honolulu: University of Hawai'i Press, Cipris, Zeljko, trans. 2013. pp. 19-96.

\* Hayama Yoshiki, “Letter Found in a Cement-Barrel (1926).” In Morris, Ivan I, trans. 1961. *Modern Japanese Stories, an Anthology = [Gendai Nihon tanpenshū]*. Tokyo: C.E. Tuttle Co. pp. 204-210.

Korean Writers Under the Occupation

**Midterm Paper DUE at 12pm (Noon) on 2/25 (Thu) on Canvas**

2/25 R

\* Kim Sa-Ryang, "Into the Light" In Wender, Melissa L. trans. 2011. *Into the Light: an Anthology of Literature by Koreans in Japan*. Honolulu: University of Hawai'i Press. pp. 13-40 and "Tenma"  
<https://ceas.uchicago.edu/sites/ceas.uchicago.edu/files/uploads/Sibley/Tenma.pdf> Both CP.

3/1 & 3/3 Spring Break

Postwar Literature

Week 9

3/8 T (2)

\* Mishima Yukio *Confession of a Mask* (1949). [Required Textbook]

3/10 R

\* Mishima Yukio *Confession of a Mask* (1949). [Required Textbook]

Week 10

3/16 T (2)

Abe Kobo

\* "The Magic Chalk (1951)" In Gessel, Van C., and Tomone Matsumoto, eds. 1985. *The Shōwa anthology: Modern Japanese Short Stories Vol. 1*. Tokyo: Kodansha International. pp. 63-75.

\* "Red Cocoon (1950)" In Rimer, J. Thomas, and Van C. Gessel, eds. 2007. *The Columbia Anthology of Modern Japanese Literature vol 2: From 1945 to the Present*. New York, N.Y.: Columbia University Press, pp. 11-13.

\* *Friends* (1967). In Hibbett, Howard. 1977. *Contemporary Japanese Literature: an Anthology of Fiction, Film, and Other Writing Since 1945*. New York: Knopf, 53-109.

3/18 R

\* Kono Taeko, "Toddler-Hunting" (1961). In Goossen, Theodore William, eds. 1997. *The Oxford Book of Japanese Short Stories*. Oxford: Oxford University Press. pp. 313-333.

\* Oba Minako, "The Three Crabs" (1968). In Tanaka, Yukiko, and Elizabeth Hanson, eds. 1982. *This Kind of Woman: Ten Stories by Japanese Women Writers, 1960-1976*. Stanford, Calif: Stanford University Press. pp. 84-113.

Week 11

3/22 T (2)

Oe Kenzaburo, "Prize Stock" (1958). In Goossen, Theodore William, eds. 1997. *The Oxford book of Japanese short stories*. Oxford: Oxford University Press. pp. 351-390.

3/24 R

Enchi Fumiko, *The Waiting Years* (1961). [Required Textbook]

Week 12

3/29 T (2)

Enchi Fumiko, *The Waiting Years* (1961). [Required Textbook]

3/31 R No Class. Please think about the final paper.

Week 13

4/5 T (2)

Yoshimoto Banana, *Kitchen* (1988). [Required Textbook]

4/7 R

Endo Shusaku, "A Forty-Year-Old Man" and "Mothers" In *Stained Glass Elegies: Stories*. New York: Dodd, Mead, ed. pp. 11-27; 108-135.

**4/8 F 5pm Final Paper one-paragraph proposal DUE**

Week 14

4/12 T (2)

Murakami Haruki, "Sleep" (1989). In Murakami, Haruki. 1993. *The Elephant Vanishes*. New York: A.A. Knopf. pp. 73-109.

Ogawa Yoko, "Pregnancy Diary" (1990). In Stephen Snyder, trans. 2008. *The Diving Pool: Three Novellas*. New York: Picador. pp. 55-105.

Kawakami Mieko, "Dreams of Love, etc." (2011). In *Monkey Business: New Writing from Japan 3* (2013): 157-167. CP

4/14 R

Presentation and discussion of the Final Paper.

Week 15

4/19 T (2) (Last Class)

Peer review of the Final Paper. Please bring a **hard copy of your first draft** of the final paper to class.

4/26 T

**12pm (Noon) Final Paper DUE**