

Spring 2017
JPN4930 Special Topics in Japanese Studies
Japan's Living Theater: Gender, Love, Loyalty, and Madness

T7 (1:55-2:45), R7-8 (1:55-2:45; 3:00-3:50). MAT 0113

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Course Description

From the beginning of the history of Japanese performative arts, women played an important role, either as performers (such as mediums in a religious performances or as traveling dancers) or as major characters represented in plays. Medieval *nō* plays (masked plays) include significant number of plays that center around women. This tradition continues in the early-modern theatrical forms such as *jōruri* (early modern puppet theater), and *kabuki* (early modern all-male stage performance), each of which developed their own representational types of female characters according to their genre conventions, contemporary expectations about women, and a sense for what was profitable as popular entertainment. In this course, we will consider the representations of different types of women depicted in Japanese theater from the fourteenth through nineteenth centuries, mainly focusing on the three major traditional Japanese theatrical forms, *nō*, *jōruri*, and *kabuki*, and how they are adapted into modern novels, movies, and contemporary performances. The course also introduces a modern theatrical form, Takarazuka, an all-female theatrical group, that has a strong connection with *kabuki* and presents interesting gender issues. Knowledge of Japanese language is not required, but interest in theater and Japanese culture and arts is essential. All readings will be in English.

Required Texts

Karen Brazell, ed. *Traditional Japanese Theater: An Anthology of Plays*. Columbia University Press, 1998. (TJT)

Enchi Fumiko. *Masks*. NY: Vintage, 1983.

Tanizaki Junichiro. *Some Prefer Nettles*. NY: Vintage, 1995.

Other required readings will be provided on Canvas.

Assignments and Evaluations

1. Attendance and Participation (15%):

Class sessions will combine lectures, discussions, and presentations. Your attendance and active participation are 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 (25%)

Students are required to post a concise response (one or two well-crafted paragraphs, approximately 300-400 words total) on Canvas **five times (approximately once every 3 weeks)**. Please post by 8pm on the day before the class (for the Tuesday class, Monday at 8pm; for the Thursday class, Wednesday at 8pm).

Choices of Postings and Deadlines (all deadlines are **by 8pm the day before each class**. Do **ONE post from each group**. You CANNOT make up for a missing posting by doing multiple posts in another group. Posting multiple times in the same group will not give you extra credit, but the highest score for the group will be counted towards the final grade.) No posting opportunities for classes without assigned readings (such as exams and film screenings).

Posting 1: 1/10-1/24 (last posting deadline 8pm on 1/23)

Posting 2: 1/26-2/7 (last posting deadline 8pm on 2/6)

Posting 3: 2/9-2/23 (last posting deadline 8pm on 2/22)

Posting 4: 3/2-3/23 (last posting deadline 8pm on 3/22)

Posting 5: 3/28-4/6 (last posting deadline 8pm on 4/5)

These responses are not meant to be a summary of the assigned texts, but rather your own immediate reactions, impressions, and ideas about the texts, based on your sense of judgment, aesthetics, and knowledge. For example, what themes are dominant? What dramatic conventions can you see? How are they similar or different from what you expect from (Western) dramatic forms? How can the work be compared with the previous works read and discussed in the class? What questions did you have?

What aspects of the work inspired you? Feel free to write a creative response, or jot down your half-baked ideas. This is meant to aid an active discussion in class. 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 the class period) will automatically receive a grade of 3 or lower. Any postings submitted after the beginning of the class will not be accepted without a legitimate reason accompanied by written documentation [e.g. doctor's note].

3. Short class presentations (10%): 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 work's 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 specific scenes for discussion would be a good idea.

4. Two In-Class Exams (30% (15% each))

There will be in-class exams on 2/21 and 4/11. They will cover all material up to these dates, with a variety of question types (matching, multiple choice, true/false, short answer, fill-in-the-blank, essay).

No make-up will be provided, absent (1) extenuating circumstances such as illness or a family emergency, AND (2) notice to the instructor via e-mail or phone BEFORE the exam, AND (3) written documentation of the extenuating circumstances (e.g. doctor's note).

5. Final Project (20%): Students are responsible for a longer essay (8-10 pages double-spaced) or an equivalent creative project at the end of the course. Presentation of the final project is also graded.

Option 1: Dramatic Production If you choose to engage in a creative project, you can undertake a dramatic production of your own, and you may work in groups. The production could be a modern *nō* play script, a *jōruri* puppet performance, a film (video), etc. All aspects of the production (such as the script, costume, props, settings, etc.) should be carefully considered and explained. The productions should be accompanied by play notes that describe the origination and the goal of the production, its relationship to Japanese drama, etc. This option may require **considerable** advanced planning.

Option 2: Essay If you choose to write an essay, it should be a case study of one or more plays that we read or saw in class, or specific characters from them. Feel free to include and discuss performative aspects in the essay. The essay should be 8-10 pages long (12pts Times New Roman, double-spaced). Potential topics include: The image of Komachi across time and genre; The trope of the madwoman; The theme of ghosts as they appear in different genres; etc. The essay should involve outside readings. Please see the instructor about your potential topic ideas before you start writing.

Details of the final project will be provided separately.

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/sccr/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.

Class Schedule

- Readings marked “Canvas” are available through Canvas.
- Readings and schedules may be adjusted throughout the semester with prior notice.
- Readings listed under each class session are to be read before the class session.
- Note that the authors’ names are written family-name-first, as is typical in Japan. (E.g. Kurahashi Yumiko's family name is Kurahashi, and her given name is Yumiko.)

Week 1: Introduction to Modern Japanese Theater

1/5 R (2)

Introduction, orientation

In-class Viewing: *Bunraku: Masters of Japanese Puppet Theater*, 2002.

Week 2

1/10 T

Introduction to Japanese Theater.

Introduce the major Japanese traditional theatrical forms, *nō*, *kabuki*, and *jōruri*, and how they are performed in theater today.

Read: “A Living Tradition” in *TJT*, pp. 3-43.

Demonic Women

I. Snake Woman: *Dōjōji* Adaptations

1/12 R (2)

Session 1: Introduction and discussion of the representation of snake woman in *nō* play *Dōjōji* and its adaptations to *jōruri* and *kabuki*.

Read: *Nō* version of *Dōjōji* in *TJT*, pp. 193-206.

Read: Susan Klein, “Woman as Serpent: The Demonic Feminine in the Noh Play *Dōjōji*” in *Religious Reflections on the Human Body* (1994) pp. 100-136. Ebook available through e-reserve via Canvas. Please note: only one person can access the book at a time. Please download the necessary section and log out for others to access the book.

Session 2: Introduction and discussion of *kabuki* and *jōruri* versions of *Dōjōji*

Read: Kabuki version of *Dōjōji*, *A Maiden at Dōjōji* in *TJT*, pp. 506-524.

II. Mountain Witch and Onibaba

Discuss the image of demonic women, such as a mountain witch (*yamanba*) and a demon crone (*onibaba*) as represented in *nō* plays, and explore how these images are adapted into modern literature and cinema.

Week 3

1/17 T

Read: *Yamamba* (Mountain Witch) in Karen Brazell, ed. *TJT*. pp. 207-225.

Read: Kurahashi Yumiko “The Witch Mask (Kijo no men)” (1985) in *The Woman with the Flying Head and Other Stories*. pp. 59-65. Canvas.

Read: Rebecca Copeland, “Mythical Bad Girls: The Corpse, the Crone, and the Snake” in Laura Miller ed., *Bad Girls of Japan*, Palgrave Macmillan (2005). pp. 15-32. Ebook available through e-reserve via Canvas. Please note: only one person can access the book at a time. Please download the necessary section and log out for others to access the book.

1/19 R (2)

In-class Screening of a Film: *Onibaba*. Directed by Kaneto Shindō, 1964

Week 4

1/24 T

Lecture and discussion of *Onibaba*

1/26 R (2)

Session 1:

Seven Komachi Plays: The Reinvention of a Poetry Immortal in Nō Plays

Read: Ono no Komachi and Her Poetry. Haruo Shirane, ed., *Traditional Japanese Literature: An Anthology*. New York: Columbia University Press, 2007 (*TJL*). pp. 127-131. Canvas.

Read: *Kayoi Komachi* (The Nightly Courting of Komachi) in Teele, Roy E., Nicholas J. Teele, and H. Canvas.

Read: Sarah M. Strong. "The Making of a Femme Fatale. Ono no Komachi in the Early Medieval Commentaries." *Monumenta Nipponica*, Vol. 49, No. 4 (Winter, 1994). pp. 391-412. Canvas.

Session 2:

Seven Komachi Plays: The Reinvention of a Poetry Immortal in Nō and Kabuki Plays

Read: *Sotoba Komachi (Stupa Komachi)* in *TJL*. 936-951. Canvas.

Read: *Seki no to* (The Barrier Gate), kabuki version, in James Brandon and Samuel Leiter, eds. *Kabuki Plays on Stage Vol. 2*, University of Hawaii Press, 2002. pp. 214-241. Canvas.

Week 5

1/31 T

Modern Komachi: Adaptations of Komachi in Modern Nō Plays and a Novella

Read: Akutagawa Ryunosuke. "Futari Komachi" (1923). Translated by T. E. Swann. *Monumenta Nipponica*, Vol. 23, No. 3/4 (1968). pp. 485-495. Canvas.

Read: Yukio Mishima. *Sotoba Komachi* (1952) in *Five Modern Nō Plays*. Vintage, 1985. pp. 3-36. Canvas.

2/2 R (2)

Session 1: Lady Rokujo 1: Women as Ghosts in Nō Plays

Read: Janet Goff, *Noh Drama and The Tale of Genji*. pp. 3-61. Canvas.

Read: *Shrine in the Fields (Nonomiya)* in *TJL*. pp. 1004-1015. Canvas.

Read: "The Sacred Tree (Sakaki)" chapter from *The Tale of Genji*, in *TJL*. pp. 343-345. Canvas.

Session 2: Lady Rokujo 2: Women as Vengeful Spirits in Nō Plays

Read: Janet Goff, "Plays About Rokujo," *Noh Drama and The Tale of Genji*. pp. 125-139. Canvas.

Read: *Lady Aoi (Aoi no ue)* in *TJL*. pp. 925-935. Canvas.

Read: "Heartvine (Aoi)" chapter from *The Tale of Genji*, in *TJL*. pp. 330-342. Canvas.

Week 6:

2/7 T

Modern Adaptation of *The Lady Aoi*

Read: Yukio Mishima's Modern *Nō* Play *The Lady Aoi* in *Five Modern Nō Plays*. Vintage, 1985. pp. 145-174. Canvas.

Video: Modern performance of *The Lady Aoi*

2/9 R (2)

Nō in a modern novel. Discuss the use of *nō* in a modern novel.

Read: Enchi Fumiko. *Masks*. NY: Vintage, 1983. [Required text]

Week 7

Comic Relief: *Kyōgen*

2/14 T

Introduction to *kyōgen*

Read: *Two Daimyo*, *The Delicious Poison*, and *Mushroom*. *TJT*, 235-254.

2/16 R (2)

Continuation of the discussion of *kyōgen*

Read: *The Snail*, *The "Sickley" Stomoch*, *Kanaoka*, *The Cicada*. *TJT*, 255-291.

Week 8

2/21 T

First Exam. Everything up through 2/16 class.

2/23 R (2)

Prostitutes in *Jōruri* Love Suicide Plays

Discuss the images of prostitutes in early seventeenth century *jōruri* puppet plays and their later *kabuki* adaptations.

Read: Chikamatsu Monzaemon, *The Love Suicides at Sonezaki* in Donald Keene, tr.

Four Major Plays of Chikamatsu. Columbia University Press (1997). pp. 39-56. Canvas.

Read: Chikamatsu Monzaemon. *The Love Suicides at Amijima* in *TJT*, pp. 333-363.

Read: Andrew Gerstle, *Circles of Fantasy: Convention in the Plays of Chikamatsu*.

Harvard University Asia Center (1995). pp. 113-129 and 136-153. Canvas.

Week 9

2/28 T

In-class Screening. Video: *Double Suicide* the film, directed by Masahiro Shinoda, 1969 (with English subtitles).

3/2 R (2)

In-class Screening. Video: *Double Suicide* the film, directed by Masahiro Shinoda, 1969 (with English subtitles), continued.

Discussion of the movie.

3/7 & 3/9 Spring Break

Week 10

Self-Sacrificial Women in Period Plays

3/14 T

Read: *The Battles of Coxinga, TJT*, pp. 314-332.

3/16 R (2) Class Canceled (Conference)

Week 11

3/21 T

A Twist on Evil Stepmother Stories in KabukiRead: *Gappo at the Crossroads (Sesshu Gappo ga tsuji)*. In Haruo Shirane, ed. *Early Modern Japanese Literature: An Anthology, 1600-1900*. Columbia University Press, 2002. pp. 435-448. Canvas.Read: *Shintokumaru*. In *TJL*. pp. 1160-1181. Canvas.

3/23 R (2)

Mothers' Blind Love: Separation and Reunion

Discussion of the images of mothers, especially in plays that deal with the theme of a mother's separation and reunion with her children.

Read: *Sumida River (Sumidagawa)* in *TJL*. pp. 993-1004. Canvas.Read: *Miidera* in *TJT*, 158-178.Read: "Lady Kuzunoha (Kuzunoha)" from *Ashiya Dōman ōuchi kagami* in James Brandon and Samuel Leiter, eds. *Kabuki Plays on Stage Vol. 1*, University of Hawaii Press (2002). pp. 140-163. Canvas.Read: "Skylight (Hikimado)" from *Futatsu chōchō kuruwa nikki* in James Brandon and Samuel Leiter, eds. *Kabuki Plays on Stage Vol. 1*. pp. 234-259. Canvas.

Week 12

3/28 T

Demonic Women in Kabuki: Erotica and the GrotesqueDiscuss the different, more graphic, grotesque, and erotic images of female grudging ghosts in the nineteenth century in *kabuki*, and their popularity in the contemporary visual culture as well as today.Read: Tsuruya Nanboku *Tokaido Yotsuya Kaidan*, 1825. Haruo Shirane, ed. *Early Modern Japanese Literature: An Anthology, 1600-1900*. Columbia University Press, 2002. pp. 844-884. Canvas.Read: Sara L. Sumpter. "From Scrolls to Prints to Moving Pictures: Iconographic Ghost Imagery from Pre-modern Japan to the Contemporary Horror Film." in *Explorations: The UC Davis Undergraduate Research Journal*, 2006. pp. 5-24. Canvas.

3/30 R (2)

Puppet Theater in a NovelRead: Tanizaki Junichiro. *Some Prefer Nettles*. NY: Vintage, 1995. [Required Text]

Week 13

4/4 T

Gender in Japanese Theater: Performing the Woman's Part

Read: "Words of Ayame." In Dunn, Charles and Torigoe Bunzō. *The Actors' Analects*. Columbia University Press, 1969. Canvas.

Read: Yukio Mishima. "Onnagata" In *Death in Midsummer and Other Stories*, pp. 139-161. Canvas.

Recommended: Earl Jackson, "Kabuki Narratives of Male Homoerotic Desire in Saikaku and Mishima," *Theatre Journal* (December 1989) Canvas.

4/6 R (2)

Takarazuka: The All-Female Revue

Read: "Gender-Bending in Paradise: Doing 'Female' and 'Male' in Japan," Jennifer Robertson in *Genders* (Summer 1989). pp. 50-69. Canvas.

Recommended: Robertson, *Takarazuka: Sexual Politics and Popular Culture in Modern Japan*. 1998. Library Reserve.

Video: *Dream Girls* (49 minutes), in-class screening.

Week 14

4/11 T

Second Exam. Everything from 2/23-4/6.

4/13 R (2)

Presentation of the Final Project. Each student will present on the content of his or her final project in front of the class, 5-10 minutes per person.

Week 15

4/18 T

Presentation of the Final Project, continued.

Final Project Due at the beginning of the class.