Syllabus Spring 2017
Japan and The Discovery of Interiority
IDSEM-UG.1369
Monday and Wednesday, 2:00-3:15
1 Washington Place, 601

Course Description:
The process of modernization in Western Europe spanned hundreds of years, from its nascent origins in the Renaissance, through the Enlightenment, into the twentieth century. In Japan this same process was collapsed into a few short decades around the turn of the nineteenth century. In this class we will examine the shift from a premodern to a modern system of subjectivity and perspective in literature and language. We will take up such issues as: What was the impact of Western imperialism, science, art, gender and sexual politics? What were the internal conditions that made Japan ready for modernization? How did premodern conventions in turn create a modernity in Japan different from Western models? What resisted modernization, and why? Our texts will include modern literature such as *The Quilt* (Katai), *The Miner* (Sôseki), and secondary sources including Karatani, *Origins of Modern Japanese Literature*.

Presentations: each student will present twice a semester, once during the first half, once during the second half. Students are to choose a particularly representative, interesting, difficult, or etc. passage from the assigned texts to read in class, and offer a 2-3 page intellectual and analytic reaction of their own as well. Why this choice? The presenting students must hand in their reaction papers for grading.

Course Requirements:
2 Papers, 8 pages each 60% (30% each)  
Presentations 30% (15% each)  
Attendance and Participation 10%

Participation is a vital part of this class, and therefore also your grade. If you have a very difficult time talking in class come to see me during office hours EARLY in the semester so we can talk about what we can do. No laptops in class. Exceptions will be announced.
Unexcused absences will negatively impact your grade. Late papers will be accepted, but progressively penalized for tardiness.

**** On Japanese names: Japanese names are in the opposite order of American ones, so the FAMILY NAME (our last name) comes first, and the GIVEN NAME is second. (Like in a bibliographic list, but without a comma: i.e. Cornyetz Nina). However, complicating this is the fact that many authors, especially early modern ones, are known by their GIVEN names (which are usually actually pseudonyms). I have CAPITALIZED the name they are known by on the syllabus. Check this when you are unsure.

Course Objectives: To familiarize students with a sampling of modern Japanese fiction and the shifts in epistemologies that accompanied the development of Japanese modernity, and to introduce them to narrative and cinematic theory.

Required Books:

Also on reserve at Bobst Library


Additional Readings are available as photocopies on NYU Classes. Below they are listed in the order in which we will be reading them.


Schedule

January 23, Monday: Introduction; in class – Bashō selection

January 25, Wednesday: Language, Text, Modernity

January 30, Monday: Changing Genres
Readings: MIYOSHI, “Against the Native Grain”; TOSON, The Broken Commandment (Both on NYU Classes)

February 1, Wednesday: Japanese Naturalism
Readings: Mieke Bal, Narratology, 15-48 (book); Sibley, “Naturalism in Japanese Literature” (NYU Classes)

February 6, Monday: The Discovery of Landscape 1

February 8, Wednesday: The Discovery of Landscape 2
Readings: Finish Karatani, “Discovery,” 34-44.

February 13, Monday: Discovery of Landscape 3
Readings: DOPPO, “Musashino,” and “Unforgettable People” (NYU Classes); Bal, 48-74.

February 15, Wednesday: Discovery of Interiority 1
Readings: Karatani, “Discovery of Interiority,” in Origins, 45-65

February 20, Monday, no class President’s Day

February 22, Wednesday: The Discovery of Interiority 2

February 27, Monday: “Japan’s First Modern Novel”
Readings: FUTABATEI, Drifting Clouds (NYU Classes); Bal, 75-96

March 1, Wednesday: Confessional Fiction
Readings: KATAI, “The Quilt” 35-96; Sievers, “Impressions” and “The Early Meiji Debate on Women” 1-25, (all on NYU Classes)

March 6, Monday: Confession
Readings: Karatani, “Confession as a System,” 76-96, in Origins; Bal, 96-112
March 8, Wednesday: Narration
Readings: Bal, 112-165; AKUTAGAWA, “In a Bamboo Grove” (NYU Classes)

Paper ONE Due 12:00 midnight, March 12, in docx. format emailed to NCornyetz@gmail.com
Please note: this is an email I use exclusively for papers. Do not mail questions to this email, and do not mail papers to my other email please.

March 13 spring break week no classes

March 20, Monday: MOVIE ONE – Gion Shimai
Readings: Bal, 165-201.

March 22, Wednesday: finish movie.
Readings: Tamura, “A Woman Writer” and Hirabayashi, “Self Mockery” (both on NYU Classes)

March 27, Monday: The Shishôsetsu

March 29, Wednesday: The Shishôsetsu 2

April 3, Monday: The God of Japanese Fiction

April 5, Wednesday: Modern Monogatari
Readings: KYÔKA, “The Tale of the Enchanted Sword” (NYU Classes)

April 10, Monday: Fetishized Culture
Readings: TANIZAKI, In Praise of Shadows (book)

April 12, Wednesday: Mary Pickford?
Readings: TANIZAKI, Naomi

April 17, Monday: Masochistic Bliss?
Readings: Finish Naomi

April 19, Wednesday: Parodying the shishôsetsu.
Readings: SOSEKI, The Miner

April 24, Monday: Fiction
Readings: Finish The Miner
April 26, Wednesday: Novel of the Senses
Readings: KAWABATA, *Snow Country* first half

May 1, Monday: Aesthetics.

May 3 Wednesday: In class movie: Kurosawa, “Rashomon.”
No new readings.

May 8 Monday: Finish last 20 minutes of Rashomon
No new readings.
Sushi and saké

**Paper Two Due 12:00 midnight, Sunday, May 7, in docx. format emailed to NCornyetz@gmail.com**
**Please note: this is an email I use exclusively for papers. Do not mail questions to this email, and do not mail papers to my other email please.**