Japanese Modernism (JPNS 075) Syllabus

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JPNS 075. Japanese Modernism  
Swarthmore College, Fall 2018  
Prof. Will Gardner

Cross-listed as LITR 075J  
Wednesdays 1:15 pm – 4:00 pm  
classroom: Kohlberg 334
office: Kohl 336  x6875  wgardne1@swarthmore.edu
Office hours: Mon and Tues 3:30 – 4:30 and by appointment

Course description:  
A lively and cosmopolitan modernist literature and art scene thrived in early 20th Century Japan, as cities such as Tokyo and Osaka grew rapidly, and writers and artists established connections with their counterparts across the globe. During the same decades, stylish "modern girls" and "modern boys" in Japanese cities were hailed in the press as avatars of newly liberated lifestyles and fashions, or derided by conservatives as the dupes of corrupt Western influences. This course will explore Japanese modernist literature, its global connections, and its social context, using a seminar format. Topics include: Japanese avant-garde literature, film, and art; gender, sexuality, and modernism; the politics and aesthetics of "modern" life and lifestyles; socialist and anarchist literature; "ero-guro-nonsense" as subversive literature; wartime censorship and propaganda; and Japanese influences on global modernisms. Readings and discussion will be in English; students with advanced Japanese reading ability are encouraged to read the texts in the original. Humanities. 1 credit. Eligible for Asian Studies credit.

Objectives:  
To explore Japanese modernist literature and art and to gain an appreciation of its formal and thematic components.  
To gain a deeper understanding for the historical context of Japanese modernism and the development of Japanese literature, arts, and society in the 20th Century.  
To consider the global networks and transnational aspects of (Japanese) modernism, and to relate them to the political forces of Imperialism, Post-colonialism, and Globalism.  
To explore critical frameworks for understanding Japanese modernism; to effectively summarize, discuss, and critique critical writings.  
To hone upper-level skills in literary analysis, including presentation, research, and writing skills.

Grading components:  
Attendance and participation  15%  
Discussion leading  20%  
Analytical paper (around 4 pgs)  20% (first draft: 10%; final draft: 10%)  
Research Presentation  20%  
Final Paper (around 10-12 pgs)  25%
Attendance policy:
Since the course meets one once per week, regular attendance is essential. More than one unexcused absence will result in a reduction in your attendance and participation grade. More than three unexcused absences will result in a failing (NC) grade. Please be in touch with the Professor if you anticipate an absence or missed a class.

Responsibilities of discussion leader:
Post three discussion questions to Moodle by 10:00 am on Wednesday. Summarize the key points of the critical reading and lead discussion of the primary work and critical reading in class.

Accommodations: If you believe you need accommodations for a disability or a chronic medical condition, please contact Student Disability Services (Parrish 113W, 123W) via email at studentdisabilityservices@swarthmore.edu to arrange an appointment to discuss your needs. As appropriate, the office will issue students with documented disabilities or medical conditions a formal Accommodations Letter. Since accommodations require early planning and are not retroactive, please contact Student Disability Services as soon as possible. For details about the accommodations process, visit the Student Disability Services website. You are also welcome to contact me [the faculty member] privately to discuss your academic needs. However, all disability-related accommodations must be arranged, in advance, through Student Disability Services.

Time periods referred to in the syllabus:
Meiji era: 1868-1912
Taishô era 1912-1925
Shôwa era 1925-1989
Heisei era 1989-

Course schedule:
updates and readings will be posted on Moodle

Week 1: Course introduction; Conceptions of modernity and modernism
Readings:
Week 2: Natsume Sôseki and the modern novel

Primary reading:
Natsume Sôseki, Kokoro. (on reserve at McCabe Library)

Critical reading:

Additional reading (not required):

Week 3: Yosano Akiko, the reform of traditional poetry, and the ‘New Woman’;
Hagiwara Sakutarô and the invention of Japanese free verse

Readings:
1. Selections from the poetry of Yosano Akiko, from Makoto Ueda, Modern Japanese Tanka
3. Selections from the poetry of Hagiwara Sakutarô, from Sato and Watson, From the Country of Eight Islands

Critical readings:

Week 4: Japanese avant-garde poetry: Hagiwara Kyôjirô and Sagawa Chika

Required Readings:

Supplementary materials:
2. Hagiwara Kyôjirô, selected poems from Shikei senkoku (Death Sentence) in Japanese.

**Week 5: Osaki Midori's "Wandering in the Realm of the Seventh Sense" and the shôjo ("Girl") as modernist**

Primary reading:

Critical/contextual articles:

Supplementary materials:

**Week 6: Proletarian Literature and Modernism**

Readings:

Critical Reading:

**Week 7: Yokomitsu Riichi, Japanese Imperialism, and the New Perception School**

Primary Reading:
Secondary Reading:

**Week 8: Detective Fiction as Modernism: Ero-guro-nansensu in Edogawa Rampo's stories**

Readings:
(Mandatory readings: Forward; and stories "The Human Chair" (27-48) "The Caterpillar" (83-104) and "The Hell of Mirrors" (121-134); other stories are optional.)

Critical Reading:

Paper 1 (short literary analysis) rewrite-- due 4:00 pm Fri Nov 2

**Assignment**

**Week 9: Tanizaki Junichirô's *Naomi (A Fool's Love)* and the moga/femme fatale**


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Additional assignment:
Prepare outline and preliminary bibliography for research presentation and bring to class. (See handout for more info.)

**Week 10: Tanizaki pt. 2 and student research presentations**

Principle reading:
Tanizaki Junichirô, Naomi. Chapters 16 to end.

Special assignment:
In-class research presentations.

**Week 11: Shinkankakuha aestheticism: Kawabata Yasunari's *Palm-of-the-Hand Stories***

Required reading:

**Week 12: Madness and modernity: Kinugasa Teinosuke's film *A Page of Madness***

In-class screening of Kinugasa Teinosuke's *A Page of Madness* (*Kurutta Ippei*, 1926).

Readings:

2) Translations of contemporary reviews. (Appendix A from Aaron Gerow, *A Page of Madness: Cinema and Modernity in 1920's Japan*, pp. 100-110.)

**Week 13: Japan and global modernisms**

Background web viewing:

Required readings:


Additional optional reading: