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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

Taishō era 1912-1925

Shōwa 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:

Marshall Berman, "Introduction: Modernity-- Yesterday, Today, and Tomorrow." From *All That Is Solid Melts Into Air: The Experience of Modernity*. New York: Simon and Schuster, 1982.

Natsume Sōseki, "The Civilization of Modern-Day Japan." From *Kokoro: a novel, and selected essays*. Essays trans. Jay Rubin. Lanham, New York, and London: Madison Books, 1992.

Week 2: Natsume Sôseki and the modern novel

Primary reading:

Natsume Sôseki, *Kokoro*. (on reserve at McCabe Library)

Critical reading:

Karatani Kôjin, "Sôseki's Diversity: On Kokoro." From *Contemporary Japanese Thought*. Ed. Richard Calichman. New York: Columbia University Press, 2012.

Additional reading (not required):

David Pollack, "Framing the Self: The Philosophical Dimensions of Human Nature in Kokoro." *Monumenta Nipponica* 43.4 (Winter 1988), pp. 417-427.

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*
2. Laurel Rasplica Rodd, "Yosano Akiko and the Taisho Debate over the 'New Woman.'" In *Recreating Japanese Women, 1600-1945*. Ed. Gail Lee Bernstein. Berkeley: University of California Press, 1991. 175-198.
3. Selections from the poetry of Hagiwara Sakutarô, from Sato and Watson, *From the Country of Eight Islands*

Critical readings:

1. Leith Morton, "Naturalizing the Alien: Yosano Akiko's Revolution in Verse." From *The Alien Within: Representations of the Exotic in Twentieth-Century Japanese Literature*. University of Hawaii Press, 2009. 43-72.
2. Makoto Ueda, "Hagiwara Sakutarô," from *Modern Japanese Poets and the Nature of Literature*. Stanford University Press, 1983. 137-183.

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

Required Readings:

1. Hosea Hirata, "Modernist Poetry in Japan," from *The Poetry and Poetics of Nishiwaki Junzaburô: Modernism in Translation*. Princeton University Press, 1993.
2. Hagiwara Kyôjirô, selected poetry, trans. William O. Gardner, from *Advertising Tower: Japanese Modernism and Modernity in the 1920's*. Harvard University Asia Center, 2006.
3. Sagawa Chika, selected poetry, trans. Sawako Nakayasu. From *The Collected Poetry of Chika Sagawa*. Canarium Books, 2015.

Supplementary materials:

1. William O. Gardner, "All Forms of Poetic Literature are Destroyed: Hagiwara Kyôjirô's *Shikei senkoku*." Chapter from *Advertising Tower: Japanese Modernism and Modernity in the 1920's*. Harvard University Asia Center, 2006.
2. Hagiwara Kyôjirô, selected poems from *Shikei senkoku* (Death Sentence) in Japanese.
3. Sagawa Chika, selected poems, in Japanese.

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

Primary reading:

Osaki Midori, "Wandering in the Realm of the Seventh Sense." Trans. Kyoko Selden and Alisa Freedman. *Review of Japanese Culture and Society* 27 (2015), 220-274.

Critical/contextual articles:

1. Kawasaki, Kenko. "Osaki Midori and the Role of the Girl in Shôwa Modernism." Trans. Lucy Fraser and Tomoko Aoyama. *Asian Studies Review* 32:3 (2008): 293-306.
2. Miriam Silverberg, "The Modern Girl as Militant." In *Recreating Japanese Women, 1600-1945*. Ed. Gail Lee Bernstein. Berkeley: University of California Press, 1991. 239-266.

Supplementary materials:

1. Osaki Midori, *Dainana kankai hôkô*. [Japanese text]. From *Osaki Midori shûsei (jô)*. Nakano Midori, ed. Tokyo: Chikuma shobô, 2002. 11-123.

Week 6: Proletarian Literature and Modernism

Readings:

1. "Introduction," "The Personal is the Political," "Comrade Taguchi's Sorrow," "Red," and "The Mother" from *For Dignity, Justice, and Revolution: An Anthology of Japanese Proletarian Literature*. Ed. Heather Bowen-Struyk and Norma Field. Chicago: University of Chicago Press, 2016. 1-42.
2. "The Question of Realism," "March 15, 1928," and "The Linesmen" from *For Dignity, Justice, and Revolution: An Anthology of Japanese Proletarian Literature*. Ed. Heather Bowen-Struyk and Norma Field. Chicago: University of Chicago Press, 2016. 99-171.

Critical Reading:

1. Gregory Golley, "Introduction" to *When Our Eyes No Longer See: Realism, Science, and Ecology in Japanese Literary Modernism*. Cambridge, MA: Harvard University Asia Center, 2008. 10-70.

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

Primary Reading:

1. Yokomitsu Riichi, *Shanghai*. Trans. Dennis Washburn. Ann Arbor: Center for Japanese Studies, The University of Michigan, 2001.

Secondary Reading:

1. Seiji M. Lippit, "Topographies of Empire: Yokomitsu Riichi's Shanghai." from *Topographies of Japanese Modernism*. New York: Columbia University Press, 2002. 73-115.

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

Readings:

Foreword and selections from Edogawa Rampo, *Japanese Tales of Mystery and Imagination*. Trans. James B. Harris; foreword by Patricia Welch. Tokyo: Tuttle Publishing, 2012.

(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:

Seth Jacobowitz: "Translator's Introduction" from *The Edogawa Rampo Reader*. Fukuoka: Kurodahan Press, 2008.

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

1. Principle reading: Tanizaki Junichirô, *Naomi*. Trans. Anthony Chambers. New York: Vintage, 2001 (or other editions). Chapters 1-15. (Three copies of the book are on reserve at McCabe Library.)

2. Critical reading: Michiko Suzuki, "Progress and Love Marriage: Re-reading Tanizaki Jun'ichirô's 'Chijin no ai.'" *The Journal of Japanese Studies* 31.2 (Summer 2005), pp. 357-384.

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:

Kawabata Yasunari, selected stories from *Palm of the Hand Stories*, trans. Lane Dunlop and J. Martin Holman. Tokyo and Rutland, VT: Tuttle, 1988.

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 Ippeji*, 1926).

Readings:

1) *Selections from Aaron Gerow, A Page of Madness: Cinema and Modernity in 1920's Japan* (Ann Arbor: Center for Japanese Studies, University of Michigan, 2008). pp. 1-55.

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:

Colta Ives, "Japonisme," Heilbrunn Timeline of Art History, Metropolitan Museum of Art, New York, October 2004. (Web essay and image links.)

Required readings:

1. Christopher Bush, "Unpacking the Present: The Floating World of French Modernity." In *Pacific Rim Modernisms*. Ed. Mary Ann Gillies et al. (Toronto: University of Toronto Press), 53-69.

2. Steven Yao, "A Rim with a View: Orientalism, Geography, and the Historiography of Modernism." In *Pacific Rim Modernisms*. Ed. Mary Ann Gillies et al. (Toronto: University of Toronto Press), 3-33.

Additional optional reading:

1. Christopher Bush, "'I am all for the triangle': The Geopolitical Aesthetic of Pound's Japan." *From Ezra Pound in the Present: Essays on Pound's Contemporaneity*. Ed. Paul Stasi et al. (New York: Bloomsbury, 2016) p. 75-106.