

NORTHEASTERN UNIVERSITY
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History 1252: Japanese Literature and Culture

spring 2010

An introduction to Japanese literature and culture, in English translation, from early times to the late twentieth century. No previous study of Japan is presumed. Course is taught in English.

Electronic devices. Except by permission of the instructors, during class students are not permitted to use computers, recording devices, mobile phones, cameras, personal digital assistants, music players, or other electronic devices because they are distracting to other students. Students whose first language is not English may use electronic or printed English-language dictionaries.

Readings. This is a reading, writing, and discussion course. For maximum benefit, complete the readings listed before the Wednesday classes, which are devoted to discussion. All readings are reserved at Snell Library, including some personal photocopies. As a convenience, certain readings are available in paperback editions at the campus bookstore:

Varley, H. Paul. *Japanese Culture*, 4th edition
Matsuo, Bashō. *Basho's Narrow Road*, trans. H. Sato
McCullough, Helen C., trans. *Genji and Heike: Selections*
Natsume, Sōseki. *Kokoro*, trans. Edwin McClellan
Tanizaki, Jun'ichirō. *Naomi*, trans. Anthony Chambers
Murakami, Haruki. *Norwegian Wood*, trans. Jay Rubin
Ishikawa, Tatsuzō. *Soldiers Alive*, trans. Zeljko Cipris
Kuroshima, Denji. *A Flock of Swirling Crows*, trans. Zeljko Cipris
Chikamatsu, Monzaemon. *Four Major Plays of Chikamatsu*, trans. Donald Keene
Kōno, Taeko. *Toddler Hunting and Other Stories*, trans. Lucy North

A course packet containing required readings is also available from NU Reprographics, 11 Ell Building.

Note: The campus bookstore begins returning unsold books to publishers by midsemester. If you plan to purchase books used late in the semester, please do so before the bookstore returns them.

Papers. To receive credit for the course, all written work listed below must be completed. In preparing your papers, make certain to annotate all quotations and opinions taken from your readings (see below under "Plagiarism" and "Annotation of Sources"). Please do not send papers by email. Number each page of your paper, use 12-point type, and staple your paper.

1. Due Thursday, January 21, 2010, at 10:30 a.m. in class:

Write 250-350 words, typed, double-spaced, 12-point type, based entirely on the course readings through Wednesday, January 20, on this topic:

How are change and the passage of time manifested in *Man'yōshū* [Cranston's *Waka Anthology*] and *Kokinshū*? What figures of speech are used to express them? Make certain to cite examples from the texts, including direct quotations.

2. Due Monday, February 1, 2010, at 10:30 a.m. in class:

Write 950-1,000 words, same ground rules as above, based on the course readings through January 27, on this topic:

Why and **how** does the character Genji in *Tale of Genji* “create” the character Murasaki? To what degree, if at all, does the “created” character **show initiative** on her own as an autonomous subject? Discuss with respect to the relationship between Genji and Murasaki in McCullough’s translation of *Tale of Genji* in *Genji and Heike*. Make certain to carry your discussion **through** the “Suma” and “Akashi” chapters. Cite specific examples from the text.

3. Due Wednesday, February 17, 2010, at 10:30 a.m. in class:

Write 950-1,000 words, same ground rules as above, based on the course readings through February 10, on this topic:

In today’s perspective, travel usually involves leaving one life behind and experiencing something new. But Bashō, in *Bashō’s Narrow Road*, is intent on recapturing the old. What uses does he make of the old? What new images (romanticized, condemnatory, indifferent) of the old does he construct? To what degree, if at all, is he changed by his encounters with the old?

4. Due Thursday, March 11, 2010, at 10:30 a.m. in class:

Write 950-1,000 words, same ground rules, based on the readings through March 10, on this topic:

Kokoro portrays characters living in a fast-changing environment of industrialization, urbanization, and empire. By what means, and to what degree, does the text reconcile the pull of family and home with the demands and desires for education, living in the modern city, and getting ahead in life?

5. Due Thursday, April 1, 2010, at 10:30 a.m. in class:

Write 950-1,000 words, same ground rules as above, based on the course readings through March 31, on this topic:

Discuss how China and the Chinese are portrayed in Kuroshima’s *Flock of Swirling Crows* and Ishikawa’s *Soldiers Alive*. What attitudes toward them are expressed by the Japanese characters in each work? What characteristics are attributed to the Chinese by each text?

6. A final examination will be held during the regular examination period at the end of the semester.

For calculating the final course mark, the first paper counts 5 percent, the next four essays count 15 percent each, the final exam 25 percent, and class participation and attendance 10 percent.

Plagiarism. Plagiarism means literary or artistic theft. Honesty in academic work requires that you identify the sources of all material taken from the works of others. In your papers, *you should cite the source of all direct quotations, statistical data, facts not commonly known, and opinion not your own*. For university policy on academic honesty, see p. 14 of the [Undergraduate Catalog](#) and refer to www.osccr.neu.edu/policy.html.

Annotation of Sources. A convenient method is to list writer, year, and page number in parentheses immediately after the information you’re citing [e.g., (Varley 2000:123-24)]. Alternatively, you may use conventional superscript numbers keyed to footnotes at the bottoms of pages or grouped as endnotes at the back, showing writer, year, and page numbers or writer, title, and page numbers. Whatever method you use, list all your sources alphabetically by writer’s surname at the back of the paper, with full bibliographic

information: writer, date, title, translator if any, editor if any, title of edited volume if any, city, publisher, date of edited volume if any, and pages within edited volume if any.

For example, in your paper you might give the opinion that “cheddar cheese is harmful” (Fukuzawa 1871:123). Then, at the end of your paper where you list all your sources alphabetically by writer’s last name, you’d put:

Fukuzawa, Yukichi. 1871. “The Evils of Cheddar Cheese,” *Journal of Asian Studies* 43:2 (1871) 120-32.

Examples of monographic source references:

Varley, H. Paul. 2000. *Japanese Culture*, 4th ed. Honolulu: University of Hawaii Press.
Tanizaki, Jun’ichirō. 1985. *Naomi*, trans. Anthony H. Chambers. New York: Alfred A. Knopf.

Example of chapter source reference in an edited volume:

Hayashi, Fumiko. 1948. “Downtown,” trans. Ivan Morris. In Ivan I. Morris, ed., *Modern Japanese Stories: An Anthology*. Rutland, Vt.: Charles E. Tuttle Company, 1962. Pp. 349-64.

COURSE SCHEDULE AND READING LIST
(*--selection available in course packet and on reserve)

- MO JA 11 10 introduction
WE JA 13 10 Varley, H, Paul. *Japanese Culture*, 4th ed., pp. 1-31, 34-40, 43-61;
*Cranston, Edwin A., trans. *A Waka Anthology*, pp. 3-14, 344-75.
- MO JA 18 10 holiday
WE JA 20 10 *Rodd, Laurel Rasplica with Henkenius, Mary Catherine, trans. *Kokinshū*, pp. 3-10,
35-36, poems nos. 471, 474, 475, 485, 516, 673-76, 735-38, 747, 778, 782, 796, 827-28.
TH JA 21 10 **First paper due** at 10:30 a.m. in class (see above for details)
video in class: “Buddha in the Land of the Kami” DS851.B8 1989
- WE JA 27 10 McCullough, Helen C., trans. *Genji and Heike*, pp. 21-58, 84-215.
TH JA 28 10 video: “Illustrated Hand Scroll” PL788.4.G43 I484 2002
- MO FE 01 10 **Second paper due** at 10:30 a.m. in class
WE FE 03 10 Varley, pp. 77-84, 91-139;
McCullough, Helen C., trans. *Genji and Heike*, pp. 257-304, 322-30, 333-37, 341-43,
353-61, 378-1, 394-97, 411-15, 421-35, 446-58.
- WE FE 10 10 Varley, pp. 140-49, 164-204;
Matsuo, Bashō. *Basho’s Narrow Road*, trans. H. Sato, pp. 17-155.
- MO FE 15 10 holiday
WE FE 17 10 **Third paper due** at 10:30 a.m. in class
TH FE 18 10 Chikamatsu, Monzaemon. *Four Major Plays of Chikamatsu*, trans. Donald Keene, pp.
1-38, 57-208.

- WE FE 24 10 Varley, pp. 235-64;
 *Mori, Ōgai. "The Dancing Girl," in *Youth and Other Stories*, trans. J. Thomas Rimer, pp. 3-24.
 *Higuchi, Ichiyō. "Growing Up," trans. Edward Seidensticker, in Donald Keene, ed., *Modern Japanese Literature*, pp. 70-110.
- MO MR 08 10 Natsume, Sōseki. *Kokoro*, trans. Edwin McClellan, parts I-II.
 WE MR 10 10 Natsume, part III.
 TH MR 11 10 **Fourth paper due** at 10:30 a.m. in class
- WE MR 17 10 Varley, pp. 271-85, 288-91;
 Tanizaki, Jun'ichirō. *Naomi*.
- WE MR 24 10 Varley, pp. 296-98, 300-3;
 Kuroshima, Denji. *A Flock of Swirling Crows*, pp. 17-24, 38-49, 73-91, 105-254.
- WE MR 31 10 Ishikawa, Tatsuzō. *Soldiers Alive*, pp. 1-206.
 TH AP 01 10 **Fifth paper due** at 10:30 a.m. in class
- WE AP 07 10 *Thornber, Karen L. "Atomic Bomb Writers," in Jay Rubin, ed., *Modern Japanese Writers*, pp. 49-70;
 *Hara, Tamiki. "Summer Flowers," in Richard H. Minear, ed. and trans., *Hiroshima: Three Witnesses*, pp. 45-60;
 *Tōge, Sankichi. *Poems of the Atomic Bomb*, trans. Karen L. Thornber, pp. 280-331;
 *Ōe, Kenzaburō. *Hiroshima Notes*, pp. 17-27.
- WE AP 14 10 Varley, pp. 304-8, 331-37, 342-44;
 Kōno, Taeko. *Toddler Hunting and Other Stories*, trans. Lucy North, pp. 27-44, 69-100, 135-65, 185-266.
- MO AP 19 10 holiday
 WE AP 21 10 Murakami, Haruki. *Norwegian Wood*, trans. Jay Rubin, pp. 3-296.

A final exam will be held during the regular examination period at the end of the semester.