

Places and Spaces in Modern Japanese Literature and Film

Instructor: Mariko Takano

Class Meetings: T/Th. 1:00-2:30 Room 208

Instructor: Mariko Takano

Office: 105

Office hour by appointment.

Course Website: TBA

Course Description: This course will introduce you to senses of place and space in Modern Japanese literature and film. We will explore how places and spaces are inscribed in fictional narratives and how they become entangled with affective experiences of self, love, loss and alienation in relation to major historical events like the formation of the modern nation state, the development of new technology and media, and the experiences and consequences of involvement in the world wars.

Course Objectives:

- Students will read literary works and watch films with historical and cultural contexts that may not be familiar. Students will be encouraged to think about the familiar or unfamiliar affects in each work.
- Students will develop skills in close reading and in the analysis of literary and filmic texts.
- Students will gain insights into the historical contexts of Japanese modern literature.

Requirement

1.Attendance / Weekly Reading log	60%
2. Mid-term Paper	40%

Attendance/Weekly Reading log: You are expected to post weekly writing assignment on google doc **at least 10 times**.

2. Midterm Exam

Midterm exam will be around Feb.22nd .

Accommodation for students with disabilities:

Any students requesting academic accommodations is requested to speak with me before the 2nd week of the semester.

Reading Materials: Reading materials will be provided

Schedule (tentative, might change. Probably there will be excursions sometime in the semester)

Week 1: Introduction

Jan. 11th
Checking-in

Week 2: - Tale of Study Abroad Old Spaces in Modernizing World

Jan. 16th
Reading:
Readings: Mori Ogai, "The Dancing Girl"
森鷗外「舞姫」

Jan. 18th
Reading: Mori Ogai, "The Dancing Girl" (cont'd)
森鷗外「舞姫」

Week 3: Nature Landscapes

Jan. 23rd
Reading: Kunikida Doppo, *Musashino*(1908)
国木田独歩「武蔵野」

Jan. 25th
Reading: Kunikida Doppo, *Those Unforgettable People*(1908)

Week 4: Seeing and Space

Jan. 30th
Reading: Tanizaki Junichirō, "Secret"(1910)
谷崎潤一郎「秘密」

Feb.1st

Reading: Tanizaki Junichirō, “The Face” (1918)

谷崎潤一郎 「人面疽」

Week 5: East-West.

Feb.6th

Reading: Tanizaki Junichirō, “The Story of Tomoda and Matsunaga” (1926)

谷崎潤一郎 「友田と松永の話」

Feb.8th

Reading: Tanizaki Junichirō, “The Story of Tomoda and Matsunaga” (1926)

谷崎潤一郎 「友田と松永の話」 Cont'd

Week 6: Traveling

Feb.13th

Reading: Miyazawa Kenji, *The Night on the Galactic Railroad* (1934)

宮沢賢治 『銀河鉄道の夜』

Feb.15th

Reading: Miyazawa Kenji, *The Night on the Galactic Railroad* (1934)

宮沢賢治 『銀河鉄道の夜』 Cont'd

Week 7: Postwar Ruins

Feb. 20th Film: Mizoguchi Kenji, *Women of the Night*

溝口健二 『夜の女たち』

Feb.22nd *Tokyo Joe* (1949)

Week 8: Postwar Ruins 2

Feb 27th : Lecture: Postwar Ruins

Feb 29th TBA

Week 9: Bodies, Temporarities and Ironies of Postwar

Mar.5th

Film: Kinoshita Keisuke, *Carmen Returns Home*(1951)

木下恵介 『カルメン故郷に帰る』

Mar.7th Discussion on the film

Week 10: Military Bases

Mar.12th

Film: Imamura Shohei, *Pigs and Battleships* (1961)

今村昌平 『豚と軍艦』

Mar. 14th

Readings: Oe Kenzaburo "Sheep"

大江健三郎 「人間の羊」

Week 11: Okinawa

Mar.19th

Reading: Medoruma Shun, *Droplets* (1969)

目取真俊 「水滴」

Mar.21st

Film: Azuma Yoichi, "The Crying Wind"

Week 12: Shinjuku

Mar.26th

Film:Matsumoto Toshio, *Funeral Parade of Roses*

Mar.28th

Film: Kim Longinotto and Jano Williams, *Shinjuku Boys*

Week 13: Cities

Apr.2nd

Reading: Shibasaki Tomoka, *Spring Garden* (2014)

Apr. 4th

TBA

Week14: Road movie

Apr.9th.

Film: Aoyama Shinji, *Eureka* (2000)

青山真治『ユリイカ』

Apr. 11th

Viewing: Kitajima Keizo, "Untitled Records"

Week 15: Wrapping Up

Apr.16th

TBA

Studying Tips:

- Read Closely / Pay attention to the details. I recommend going back to reading after the lecture too.

- Think Structurally

What is certain expression/paragraph/episode doing in the text as whole? What is role of each character?

- What to do with disturbing materials?

You might be bothered by objectifying and fetishizing of certain bodies. In those cases, I suggest utilizing the "problematic moments" for the structural analysis of the work. Do the problematic moments occur once? or repeatedly? How are those moments functioning in the work as whole?

- No point is boring point, it is okay to rumble.

- Please let me know if you have any concerns, need due date accommodations etc. If you are overwhelmed let me know.