

EALC 460

LOVE, SEX, AND GENDER IN
JAPANESE LITERATURE



WHEN & WHERE

T/TH 3:30 – 4:5 PM

VKC 260

PROFESSOR

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CONTACT

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OFFICE THH 372

HOURS T/TH 12:30 – 2

AND BY APPOINTMENT

LOVE, SEX, & GENDER

IN JAPANESE LITERATURE

Examines conceptions of love, self, gender, and sexuality in Japanese literature and culture of the modern periods. From the mid-Meiji period forward, understanding and reform of gender, sexuality and language was a key mission of politicians, thinkers, op-ed writers and others who made a vocation of words. This course examines major movements of literature alongside social movements and new cultural forms (like the manifesto, the confession, serial novels, etc.) to reflect on how gender, sexuality, and writing personas (narrator, author, reader) co-mingled from the Meiji period to the Reiwa present. We will particularly consider how those definitions change over time and were defined both by those who applied the term “women’s writing” to others and to themselves. Readings include fiction, poetry, and essays, with the main emphasis on fictional writing. Classes are conducted in English.



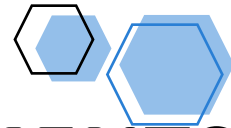
TOKYO PHOTOS BY KINEO KUWABARA



REQUIRED TEXTS

PURCHASE FROM THE SELLER OF YOUR CHOICE

- 1) *Woman Critiqued: Translated Essays on Japanese Women's Writing*. Ed. Rebecca Copeland. (Honolulu: University of Hawai'i Press, 2006).
- 2) Enchi Fumiko, *Masks*. Trans. Juliet Winters Carpenter (New York: Vintage, 1983)
- 3) Takemoto Nobara, *Kamikaze Girls*. Trans. Akemi Wegmuller (San Francisco: Viz Media, 2006)
- 4) Tanizaki Jun'ichiro, *The Secret History of Lord Musashi and Arrowroot* (New York: Vintage, 1982)



ASSIGNMENTS

PARTICIPATION (10%) Your contribution to class discussion includes having read the materials in preparation for our discussion.

FICTIONAL DISCUSSION LEAD (15%) Present on one assigned fictional course material. Discussion should include 1) presentation on the materials 2) three discussion questions for your classmates to consider. Presentations include historical background on the author, publication, the major themes, important passages, and should take approximately 10 minutes. There after presenters will offer their discussion questions for the class to take up, and take charge of class discussion for the day.

CRITICAL ARTICLE PRESENTATION (15%) Choose one of the scholarly/critical articles from the assigned course material to present on. Summarize the aims, keywords/key concepts, and explain the article's argument/information, how it relates to the fictions we've read, and suggest at least one way the scholarly source helps us understand something about the fiction (this can be an explicit quote from the scholarly article, or an interpretation of your own based on the theory presented).

SHORT PAPER (4-6 PAGE) (20%) Write a critical paper on one of the fictional texts assigned. Details to follow.

FINAL PAPER PROPOSAL (500 WORD) (10%) Proposal for original research paper

FINAL PAPER (15 PAGE) (30%) Write an original research paper on one (or more) of the fictional texts assigned that incorporates critical scholarship.

POLICIES

REQUIRED TECHNOLOGIES

Email & Blackboard: I'm going to email notices about class and readings to you quite a bit. You need to check your USC e-mail address and the course website at blackboard.usc.edu at least a couple of times a week for announcements and updates. Emails are sent to the address you have registered in Blackboard. We will respond to emails within 48 hours of receipt. You'll also be uploading your papers to Blackboard, not printing them.

TECH USE IN THE CLASSROOM

Electronic devices, such as laptops, e-readers, tablets, cell phones, pagers, and the like, must be turned off during class except with special permission from me. Studies have shown that using these devices in class leads to "lower comprehension and reduced productivity." In fact, students who take notes using longhand retain and process information much better. Additionally, since this class is a discussion class, the ability to look at your classmates is an essential part of the discussion process.

IF YOU NEED HELP NEGOTIATING THE COURSE/ LECTURES/ EXAMS/ PAPERS

I try to minimize barriers posed by course structures and materials, and I will do my best to work with any of you who require specific accommodations for a disability. Regardless of whether you have official documentation or not, please let me know about any needs as soon as you can. Also, the University of Southern California is committed to working with students to ensure you have equal access to education programs. According to University policy "[a]ny student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP." You need to give me letters like these within the add-drop period. DSP is located in STU 301 and the phone number is (213) 740-0776. Or see the Disability Services and Programs website: <http://dsp.usc.edu/>

COURSE CONTENT WARNING

If this class had an MPAA content warning label, it would be NC-17 for strong language, sexual situations, violence, and nudity. I want you to feel safe in this class but need your help to do so. Throughout the semester we will engage with a variety of texts, including some that contain graphic, violent, and sexually explicit content, and may be disturbing, even traumatizing to engage with. Please review the syllabus and assignments closely and discuss any concerns you may have with me privately as soon as possible (either over email, after class, or in office hours). **You are responsible for navigating the materials of the class, and I am happy to give outlines or discuss specifics so that you may appropriately engage with materials that are likely to be emotionally challenging for you.** Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome all discussions.



COURSE SCHEDULE

ALL READINGS SHOULD BE COMPLETED PRIOR TO CLASS ON THE DAY THEY ARE ASSIGNED

WK 1	And so we begin – making the “modern” in literature and life	Assignments
T 8/27	Introduction	
TH 8/29	Transition literature: Ichiyō Higuchi’s “Takekurabe/Child’s Play” (1895-96)	
WK 2	Tayama Katai and his obsessions	
T 9/3	Tayama Katai, “Futon/The Quilt.” (1907)	
TH 9/5	Levy, <i>Sirens of the Western Shore: The Westernesque Femme Fatale, Translation, and Vernacular Style in Modern Japanese Literature</i> , 93-190	
WK 3	The “new woman” as creative being	
T 9/10	Shikin Shimizu “Tōsei futari musume/Two Modern Girls” (1897) & Roundtable “On Women Writers” (1908)	
TH 9/12	Bardsley, Jan. <i>The Bluestockings of Japan: new woman essays and fiction from Seitō, 1911-16</i> . Excerpts	
WK 4	Anarchism and Public Speech	
T 9/17	Resisting the state: Kanno Suga, “Shide no Michikusa/Reflections on the Way to the Gallows” (1911) Raddeker, Helene Bowen. “Anarchist Women of Imperial Japan: Lives, Subjectivities, Representations.” <i>Anarchist Studies</i> , vol. 24, no. 1, Lawrence & Wishart Ltd., Jan. 2016, p. 13–23.	
TH 9/19	Kaneko Fumiko. <i>Nani ga watashi o kōsaseta ka/The Prison Memoirs of a Japanese Woman</i> (1924)	
WK 5	Working class lives	
T 9/24	Proletarian womanhood: Hayashi Fumiko “Hōrōki/Vagabond’s Song” (1927)	
TH 9/26	Scholarly interlude: Joan Ericson, “The Origins of the Concept of ‘Women’s Literature’”	
WK 6	Tanizaki’s desiring destruction	
T 10/1	Tanizaki Jun’ichirō, <i>Bushukō Hiwa/The Secret History of the Lord of Musashi</i> (1935)	Paper 1 due
TH 10/3	Introduction and Ch 2 of Mimi Long’s <i>This Perversion Called Love: Reading Tanizaki, Feminist Theory and Freud</i>	
WK 7	Wartime labors and Atomic bodies	
T 10/8	Effects of war: Uno Chiyo, “Tsuma no tegami/A Wife’s Letters” (1942); Shimao Toshio, “Shuppatsu wa tsui ni otozurezu/The Departure Never Came” (1962)	
TH 10/10	Atomic Bomb Literature: Ōta Yōko, “Hotaru/Fireflies” (1953), Hayashi Fumiko “Suisen/Narcissus” (1949)	
WK 8	Male-male sexuality + sexology	
T 10/15	Mishima’s “Onnagatta” (1957) Plugfelder, <i>Cartographies of Desire: Male-Male Sexuality in Japanese Discourse, 1600-1950</i> . Ch 5 & 6 OR McLelland, <i>Queer Japan from the Pacific War to the Internet Age</i> . Ch 2 & 4	
TH 10/17	FALL RECESS	
WK 9		
T 10/22	Enchi Fumiko. <i>Onnamen/Masks</i> .	
TH 10/24	Cornyetz, Nina. <i>Dangerous Women, Deadly Worlds: Phallic Fantasy and Modernity in Three Japanese Writers</i> 99-139 Scholarly interlude: Selections from <i>Woman Critiqued</i> “The Essential Woman Writer”	

WK 10	Postwar Critical Voices and Critical Emergence
T 10/29	Rejecting labels: Sakaguchi Angō, "Nihon bunka shikan/A Personal View of Japanese Culture" (1942); Nosaka Akiyuki, "America Hijiki/American Hijiki" (1967)
TH 10/31	Exploding expectations: Kono Taeko "Yojigari/Toddler Hunting" (1961) Scholarly interlude: Selections from <i>Woman Critiqued</i> "The Resisting Woman Writer"
WK 11	Resisting encoding, resisting silence
T 11/5	Poison Motherhood: Takahashi Takako "Sōjikei/Congruent Figures" (1971) Mother's Power?: Oba Minako "Yamauba no bishō/Smile of a Mountain Witch" (1976) Sex, drugs, and rock: Amy Yamada "Hizamazuide ashi o oname/Kneel Down and Lick My Feet" (1988)
TH 11/7	Selections from <i>Woman Critiqued</i>
WK 12	Queer Japan – genealogies and girls
T 11/12	Takemoto Nobara, <i>Kamikaze Girls</i>
TH 11/14	McLelland, <i>Queer Japan from the Pacific War to the Internet Age</i> Ch 5
WK 13	Mythic Journeys
T 11/19	Akasaka Mari, <i>Vibrator</i>
TH 11/21	Day two of <i>Vibrator</i>
WK 14	Science fiction Futures
T 11/26	Ohara Mariko, "Shojo/Girl" and "Mental Female"
TH 11/28	THANKSGIVING
WK 15	
T 12/3	Paper Conferences/Research day
TH 12/5	Final meeting
W 12/11	Final paper due

Project proposal due

In-class writing assignment



A NOTE ON ACADEMIC INTEGRITY

Students are expected to do their own work; this holds, in particular, for the writing assignments you have for the class. All assignments are expected to reflect the student's careful research, original thinking, and writing. Citations must be provided for the ideas, content, or other materials that originate from other authors. Studying together is welcome; working together on writing assignments is not. Cheating will not be tolerated, and those who do will receive a failing grade on the assignment, the exam, or the entire course. Please check <http://www.usc.edu/student-affairs/SJACS> for the University guidelines on academic integrity. If you have any questions about this, please see me or contact the Office of Student Judicial Affairs and Community Standards (SJACS). You may also learn more and take a tutorial found at http://www.usc.edu/libraries/about/reference/tutorials/academic_integrity/index.php.

ROVING REFERENCE: ASK-A-LIBRARIAN RESEARCH ASSISTANCE

http://www.usc.edu/libraries/services/ask_a_librarian/askme/ "This in-person service brings a reference professional to you at the point of need for one-on-one consultations. Librarians maintain consultation/office hours at the Writing Center Conference room, situated in the Language Lab. Students visiting the Writing Center for help with the mechanics of writing their papers can simultaneously get assistance from reference librarians on finding and citing their sources, as well as researching on a topic."