

EAJ435 (3 CREDIT HOURS)
MEIJI LITERATURE IN TRANSLATION
Spring 2021 - Call Number 9554
W F 3:00-4:20 p.m. Synchronous Zoom Meetings

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Course Description:

This course will examine several works of Japanese literature written during the Meiji Period (1868-1912). The works include essays, novels, and short stories. Attention will be given to the question of modernity, character development, plot structure, and other topics. Students will also be assigned secondary reading on these works. Class format will include lectures and discussion; preparation for class is an important part of student evaluation. All readings are in English, but students who want to do the readings in Japanese are welcome to do so (primary texts in Japanese are linked on Blackboard). Prerequisites: AEAJ212 or permission of the instructor.

Course Objectives:

Students will learn what problems Meiji Period writers faced, and the debates they had about what “modern Japanese literature” should be. This will be interlaced with the cultural history of the Meiji Period. In addition, this course has the following Learning Objectives:

- Students will be able to analyze primary sources in translation
- Students will produce a research paper based on the analysis of these materials

Required Texts:

There is no required text for purchase for this class. All readings will be provided through the social reader Perusall, linked through Blackboard.

Testing and Grading:

Students will be required to write one 10-page (3000 word) paper during the course of the semester. Students have the option of submitting a first draft for feedback before submitting a final draft. There will be a mid-term examination, and a final examination.

- Students are expected to attend class unless extenuating circumstances prevent it. I also ask that you turn on your webcam during class. This lends itself to the seminar environment, and promotes better class discussion. Students who are absent because of religious beliefs will be provided equivalent opportunities for make-up examinations, study, or work requirements missed because of such absences, per NYS Law Section 224-A. Students should notify the instructor of record in a timely manner. The attendance grade is calculated as follows: I will take attendance every day. If you are absent for good reason—illness, emergency, etc.—please e-mail me with that information. For every day that you attend, you receive “1” and for every day you are absent you receive “0.” At the end of the semester I add up all the 1s and 0s, find the average, multiply it by 100, and that is your attendance score. Excused absences are not included in the calculation.

Reading MUST be done through Perusall. The first time you log on, you can take a tutorial about how that works. Your Perusall score will equal 30% of your overall course grade. Because this is

a literature class, it is VERY important that you read the literature.

Exams are a mixture of short answer and essay questions, and are open-book, open-note. This does not mean the exams are easy. Rather, it means I expect more of you because you have lots of resources at your fingertips.

Course grades will be based on the following criteria:

Mid-Term Examination	20%
10-page paper	30%
Final Examination	20%
Perusall Score	30%

This syllabus is not negotiable. I agree to teach the topics listed below, and to grade you on the criteria listed above. I consider a grade of "Incomplete" to be for emergencies (death in the family, extreme illness, etc.), *not* for students who fail to plan ahead. **I do not curve grades. I do not give extra credit assignments.** This course is A-E graded. My grading scale is as follows: 93-100%=A; 90-92%=A-; 87-89%=B+; 83-86%=B; 80-82%=B-; 77-79%=C+; 73-76%=C; 70-72%=C-; 67-69%=D+; 63-66%=D; 60-62%=D-; 0-59%=E.

If you want to check on your performance at any point in the semester, feel free to set up a Zoom meeting with me. If there are extenuating circumstances which you anticipate will unduly affect your grade, it is your responsibility to speak with me IN ADVANCE.

Academic Integrity: According to the *Undergraduate Bulletin*, "It is every student's responsibility to become familiar with the standards of academic integrity at the University. Claims of ignorance, of unintentional error, or of academic or personal pressures are not sufficient reasons for violations of academic integrity." Any incident of plagiarism, cheating, unauthorized dual submission, forgery, sabotage, unauthorized collaboration, falsification, bribery, or theft, damage, or misuse of library resources will be reported immediately to the Undergraduate Dean's office and will result in no credit for the assignment in question.

I take this very seriously. The quickest way to fail the class is to cheat. Do yourself a favor, and don't even think about cheating.

Date		<u>Topic</u>	<u>Reading</u>
2/3	W	Course Introduction	None
2/5	F	Quick & Dirty History of Japanese Fiction—what came before the Meiji?	None
2/10	W	Novels in Translation; Translated works and the <i>Genbun Itchi</i> movement	“The Age of Translation” (Keene)
2/12	F	Political Novels	“Kajin no Kigū” (Sakaki) “The Meiji Political Novel” (Feldman) “The Meiji Political Novel” (Keene)
2/17	W	Tsubouchi Shōyō & Futabatei Shimei	<i>The Essence of the Novel</i> , Introduction and Part I
2/19	F	Tsubouchi Shōyō & Futabatei Shimei	<i>The Essence of the Novel</i> , Part II
2/24	W	Tsubouchi Shōyō & Futabatei Shimei	Ryan, Chapters 1 & 2
2/26	F	Tsubouchi Shōyō & Futabatei Shimei	Ryan, Chapters 3 & 4
3/3	W	Classes suspended – NO CLASS	
3/5	F	<i>Floating Clouds (Ukigumo)</i>	<i>Floating Clouds</i> , pp. 197-255
3/10	W	<i>Floating Clouds (Ukigumo)</i>	<i>Floating Clouds</i> , pp. 259-356
3/12	F	The Ken’yūsha (Friends of the Inkstone)	“Garakuta bunko” (Morita)
3/17	W	Kōda Rohan	“Encounter with a Skull” “The Bearded Samurai” “The Five Storied Pagoda”
3/19	F	MIDTERM EXAM	None
3/24	W	Background of Higuchi Ichiyō	Danly, Part I
3/26	F	Higuchi Ichiyō’s short stories	Danly, Part II
3/31	W	Kitamura Tōkoku	Brownstein, “Tōkoku at Matsushima” Kitamura Tōkoku, “Reading Bashō at Matsushima”
4/2	F	Izumi Kyōka	Izumi Kyōka, “The Surgery Room” “The Holy Man of Mt. Koya” First Draft of Papers Due
4/7	W	Naturalism	“Naturalism in Japanese Literature” (Sibley)
4/9	F	Kunikida Doppo	“Five Stories by Kunikida Doppo”
4/14	W	Tokuda Shūsei & Masamune Hakuchō	“Order of the White Paulownia” “The Town’s Dance Hall” “The Clay Doll”
4/16	F	Tayama Katai	<i>The Quilt</i> , Chapters 1-5
4/21	W	Tayama Katai	<i>The Quilt</i> , Chapters 6-11
4/23	F	Nagai Kafū	“Bill Collecting”
4/28	W	Shimazaki Tōson	“The Life of a Certain Woman”; Final Draft of Papers Due
4/30	F	Mori Ōgai, <i>The Wild Goose</i>	pp. vii-77
5/5	W	Mori Ōgai, <i>The Wild Goose</i>	pp. 78-166
5/7	F	Natsume Sōseki	“My Individualism”