

Fall 2005 • ASIAN 300
Lec: MWF 11am-12pm G115 Angell
Rec: M 12-1pm G160 Angell
Office hours: M 1-2pm, WF 12-2pm

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Love and Death in Japanese Culture

Course fulfills LSA Humanities and Upper Level Writing Requirements

This course will focus on the central existential questions of love and death as they are expressed in the culture of Japan from the eighth through the eighteenth centuries. Through readings in premodern Japanese literature, religion, theater, and visual arts, we will attempt to explore a perspective very different from the way in which modern media attempt to represent, commodify, and control values such as life and death, happiness and sorrow, love and desire, sex and beauty. We will examine the way in which the values which shape these concepts are extremely fluid, changing radically from the beginnings of the Japanese nation, through the courtly sensibilities of the Heian era, the warrior ethos and Buddhist aesthetic of the medieval period, and finally the urban commoner culture of the Tokugawa era. We will also observe how these values are expressed differently in the distinct cultural worlds of the aristocrat and the samurai, the merchant and the craftsman, the “floating world” and the priesthood. Attention will be paid to questions of interpretation that arise in reading the works of a culture different from the West in its philosophies and religions, its linguistic usages and artistic expressions, and its emphasis on form and ritual. And we will search for the relevance of these attitudes to our own time, resisting the impulse to judge those of the past by our own values and instead attempting to explore what they have to offer to our understanding of our own humanity.

This course makes extensive use of the University of Michigan’s online CTools (formerly CourseTools), both to distribute readings and as a forum for submitting and responding to reaction papers, so becoming comfortable using CTools on a daily basis is vital to your success in this course. You can access CTools with a web browser at <http://ctools.umich.edu>, click on the login button in the upper right hand corner, and login using your University of Michigan unqname and password. You should see a set of tabs for the courses in which you are enrolled and select this course to enter the site. The interface is fairly straightforward, but if you have no experience using the system or are uncomfortable with computers, let the instructor know immediately to help you get started. After the first day of classes, you should log in to the site immediately to download the readings for the next class and to submit a self-introduction as your first posting to the discussion groups. Let me and your classmates know a little bit about yourself and your past experiences, why you are taking this course, and what you hope to get out of the class.

Evaluation will be on the basis of class attendance and participation, online reaction papers and responses, two 5-page papers, and a final exam.

Attendance and Participation		15%
Six Online Reaction Papers	6 x 5% =	30%
Ten Online Responses	10 x 2% =	20%
Two 5-page Papers	2 x 10% =	20%
Final Exam		15%

Most important, both to your grade and to the success of the class, is keeping up on the readings and being ready to discuss them. For each day's readings, select at least one quote from the texts and come to class ready to discuss its significance and your reasons for choosing it. Throughout the semester you will also be required to post reaction papers and responses to the CTools online discussion group. A reaction paper should be approximately 1 1/2 pages long and should articulate your reaction to that day's readings. It does not need to be a formal argumentative essay, but it should be more substantive than mere summary. It is intended to present your reaction to the material in light of your own experience and the issues previously raised in class, and should show an active engagement with the text. Reaction papers must be posted online **by 10pm the day before** the class in which the readings are to be discussed, in order to give your fellow students time to read them before class. Late reaction papers are useless to fostering discussion and thus will not be accepted. Six of these papers are required over the course of the semester and you may choose any readings to which you wish to respond, but you may not write more than one in any given week, and you must have completed at least one reaction paper prior to the seventh week of class in order to meet the deadline for the first 5-page paper (outlined below). Other students' reaction papers are considered a part of the required readings for all students, and you should make a point of reading all reaction papers before coming to class, and perhaps writing an online response to them. The online responses are less formal than the reaction papers and there is no set length, but they should show a willingness to engage with other students' ideas rather than relying only on one's own interpretation of the text. A minimum of ten of these responses are required over the course of the semester, but you are encouraged to write more. Monday recitation sections will use the student online discussion as a starting point for further discussion of the issues raised the previous week, and responses posted after the recitation will not count toward your required minimum total, though you are welcome to continue discussion if you wish.

Twice during the course of the semester, you will be required to expand an online reaction paper into a 5-page paper, incorporating student comments, class discussion, outside research, etc. As soon as you decide on a reaction paper to use, either contact the instructor via e-mail for guidance on possible direction and additional readings, or schedule a conference to discuss possibilities. One-week prior to the due date, you must submit a rough draft of the paper, both to the instructor and to the members of your paper workshopping group (membership to be determined later). Your paper will be workshopped in small groups in the following Monday's recitation section, with an eye

toward developing both your ideas and your writing style. You will also receive written feedback on your paper from the instructor, and you are welcome to schedule a time to discuss the paper with the instructor one-on-one as well. The due dates for both the rough draft and final versions of the paper are indicated on the course schedule, but you are encouraged to submit papers as early as possible to receive additional feedback.

There are three required texts for this course, available at *Shaman Drum Bookshop*:

Helen Craig McCullough, <i>Genji & Heike</i>	<i>G&H</i>
Helen Craig McCullough, <i>Classical Japanese Prose</i>	<i>CJP</i>
Donald Keene, trans. <i>Chûshingura</i>	

Additional readings will be made available in pdf format in the “Resources” section of CTools. Frequently used additional readings are listed below, and the books are available in Course Reserves at the library. Given the number of students and the limitations of time, however, students are encouraged to use the online versions of the texts rather than relying on library reserves.

Edwin Cranston	<i>A Waka Anthology: The Gem Glistening Cup</i>
Ian Hideo Levy	<i>The Ten Thousand Leaves</i>
Steven D. Carter	<i>Traditional Japanese Poetry</i>
David J. Lu	<i>Japan: A Documentary History</i>
Tsunoda, deBary, Keene	<i>Sources of Japanese Tradition</i>
Margaret Helen Childs	<i>Rethinking Sorrow</i>
Karen Brazell	<i>Traditional Japanese Theater</i>
Haruo Shirane	<i>Early Modern Japanese Literature</i>

It should go without saying that plagiarism is a serious offense and will not be tolerated. It is assumed that all work submitted by students is their own and appropriate acknowledgement of material from outside sources must be observed in all written assignments.

Course Schedule

Week One Introduction

Wednesday, September 7 Introduction and Syllabus

Friday, September 9 Early ritual & poetry

Assignment: • Introduce yourself in CTools discussion groups •

Readings: Excerpts from *Kojiki* (online)
Donald Philippi, *Kojiki* pp. 61-73
Kojiki poems 1-5, Cranston pp. 7-12
Excerpts from *Man'yōshū* (online)
MYS I: 1, Levy p. 37
MYS II: 196-202, Levy pp. 124-31
MYS II: 220-2, Levy pp. 141-3
MYS I: 29-31, Levy pp. 53-55

Week Two Early Poetry

Monday, September 12 Death in the *Man'yōshū*

Readings: Excerpts from *Man'yōshū* (online)
MYS II: 207-12, Levy pp. 133-37
MYS V: 793-9, Levy pp. 343-7
MYS V: 904-6, Levy pp. 403-5
MYS V: 886-91, Levy pp. 384-7
MYS V: 897-903, Levy pp. 392-402

Wednesday, September 14 Love in the *Man'yōshū*

Readings: Excerpts from *Man'yōshū* (online)
MYS IX: 1759-60, Cranston pp. 330-1
Kojiki 106-111, Cranston pp. 64-5
MYS XIV: various, Cranston pp. 729-735
MYS I: 20-1, Cranston pp. 486-7
MYS IV: 631-42 Cranston pp. 500-2
MYS IV: various, Cranston pp. 436-9

Friday, September 16 The *Kokinshū*

Readings: *Kokinshū* preface (online)
Laurel Rasplica Rodd, *Kokinshū* pp. 35-53
Various *Kokinshū* poets (online)
Ariwara no Narihira, Carter 76-82
Ono no Komachi, Carter 82-87
Anonymous love poems, Carter 92-3

Week Three Into the Heian Period

Monday, September 19 *Ise Monogatari*

Readings: “Tales of Ise,” *CJP* pp. 38-69

Wednesday, September 21 *Kagerô Nikki*

Readings: “The Gossamer Journal,” *CJP* pp. 70-73, 102-155

Friday, September 23 Introduction to *Genji Monogatari*

Readings: “The Cultural Background,” from Richard Bowring, *Murasaki Shikibu: The Tale of Genji* pp. 1-21 (online)
“Kiritsubo,” *G&H* pp. 25-40

Week Four The Tale of Genji

Monday, September 26 *Genji Monogatari*

Readings: “The Broom Tree” & “Yûgao,” *G&H* pp. 41-83

Wednesday, September 28 *Genji Monogatari*

Readings: “Young Murasaki,” *G&H* pp. 84-112

Friday, September 30 *Genji Monogatari*

Readings: “Autumn Leaves” & “Aoi,” *G&H* pp. 113-159

Week Five The Tale of Genji

Monday, October 3 *Genji Monogatari*

Readings: “Suma,” *G&H* pp. 160-189

Wednesday, October 5 *Genji Monogatari*

Readings: “Akashi,” *G&H* pp. 190-215

Friday, October 7 *Genji Monogatari*

Readings: “New Herbs 2” & “The Rites,” *G&H* pp. 216-242

Week Six Transformations of Buddhism

Monday, October 10 Saichô, Kûkai, & Heian Buddhism

Readings: Lu pp. 51-60 (online)
Tsunoda pp. 112-123, 133-140, 144-151 (online)

Wednesday, October 12 *Mappô*, Salvation, & Kamakura Buddhism

Readings: Lu pp. 117-121 (online)
Tsunoda pp. 184-190, 192-201, 203-206, 210-217 (online)

Friday, October 14 Impermanence as Aesthetic
Readings: “An Account of my Hermitage,” *CJP* pp. 377-392
Shinkokinshû poets, Carter pp. 148-167 (online)
Fujiwara no Shunzei – Read poems # 273, 275, 277, 281,
282, 287, 288, 289, 290
Monk Saigyô – Read poems # 292, 296, 297, 299, 303,
306, 310, 315, 317, 318, 319

Week Seven *The Tale of the Heike*

Monday, October 17 No Class – Fall Study Break –

Wednesday, October 19 *Heike Monogatari*
Readings: Chapters 1-3, *G&H* pp. 245-304

Friday, October 21 *Heike Monogatari*
• **First Paper Rough Draft Due** •
Readings: Chapters 4-6, *G&H* pp. 305-344

Week Eight *The Tale of the Heike*

Monday, October 24 *Heike Monogatari*
Readings: Chapters 7-8, *G&H* pp. 345-370
In Recitation: Workshopping

Wednesday, October 26 *Heike Monogatari*
Readings: Chapters 9-10, *G&H* pp. 371-415

Friday, October 28 *Heike Monogatari*
• **First Five-Page Paper Due** •
Readings: Chapters 11,12, Initiates, *G&H* pp. 416-458

Week Nine **Medieval prose**

Monday, October 31 *Towazugatari*
Readings: “Confessions of Lady Nijô,” *CJP* pp. 290-339

Wednesday, November 2 Medieval revelatory tales
Readings: “The Tale of Genmu,” Childs, pp. 31-52 (online)
“The Three Monks,” Childs pp. 73-90 (online)

Friday, November 4 Medieval revelatory tales
Readings: “The Seven Nuns,” Childs pp. 91-140 (online)

Week Ten *Zen and medieval aesthetics*

Monday, November 7 *Zen Buddhism*
Readings: Tsunoda pp. 226-37, 240-50, 255-60 (online)
 "Essays in Idleness," *CJP* pp. 393-421
 Read Episodes #1, 7, 10, 11, 22, 25, 29, 58, 72, 81, 82, 137,
 140, 155, 157, 191, 211

Wednesday, November 9 *Zen and Nô drama*
Readings: Tsunoda pp. 277-97 (online)
 "Noh Dramaturgy & the Literary World," Goff, pp. 30-44 (online)

Friday, November 11 *Nô drama*
Readings: *Izutsu*, Brazell pp. 143-57 (online)
 Aoi no Ue, Goff pp. 125-7, 134-9 (online)
 Atsumori, Brazell pp. 126-42 (online)

Week Eleven *Ihara Saikaku & the floating world*

Monday, November 14 Ihara Saikaku
Readings: "Ihara Saikaku," Shirane pp. 42-45 (online)
 "Life of a Sensuous Man," Shirane pp. 45-57 (online)
 "Five Sensuous Women," Shirane pp. 60-82 (online)

Wednesday, November 16 Ihara Saikaku
Readings: "Life of a Sensuous Woman," Shirane pp.82-120 (online)

Friday, November 18 Ihara Saikaku
Readings: "Great Mirror of Male Love," Shirane pp. 120-127 (online)
 Paul Gordon Schalow, *The Great Mirror of Male Love* (online)
 "Preface," p. 49
 "Love: The Contest Between Two Forces," pp. 51-6
 "The ABCs of Boy Love," pp. 57-62
 "They Waited Three Years to Die," pp. 174-9
 "Tears in a Paper Shop," pp. 189-95
 "A Huge Winecup Overflowing with Love," pp. 219-25

Week Twelve *The samurai ethos in the Tokugawa period*

Monday, November 21 Ihara Saikaku
Readings: "Tales of Samurai Duty," Shirane pp. 127-131 (online)
 Excerpts from Yamamoto Tsunetomo, *Hagakure* (online)

Wednesday, November 23-27 No Class – Thanksgiving Break –

Week Thirteen *Bunraku and Kabuki*

Monday, November 28 Chikamatsu

Readings: “Early *jôruri* and *kabuki*,” Shirane pp. 233-237 (online)
 “Chikamatsu Monzaemon,” Shirane pp. 237-242 (online)
 “Love Suicides at Sonezaki,” Shirane pp. 242-259 (online)

Wednesday, November 30 Chikamatsu

Readings: “Love Suicides at Amijima,” Shirane pp. 313-346 (online)

Friday, December 2 *Ichinotani futaba gunki*

• **Second Paper Rough Draft Due** •

Readings: “Chronicle of the Battle of Ichinotani” (online)
 James R. Brandon, *Kabuki: Five Classic Plays* pp.165-211

Week Fourteen *Chûshingura*

Monday, December 5 *Chûshingura*

Readings: Acts 1-4 *Chûshingura* pp. 29-76

In Recitation: Workshopping

Wednesday, December 7 *Chûshingura*

Readings: Acts 5-8 *Chûshingura* pp. 77-128

Friday, December 9 *Chûshingura*

• **Second Five-Page Paper Due** •

Readings: Acts 9-11 *Chûshingura* pp. 129-180

Week Fifteen **Wrap Up**

Monday, December 12 • **Final Exam** • (in both lecture and discussion sections)