

**JPTR 356/556**  
**Tue•Thu 2:00-3:15 pm**  
**Cabell Hall 316**

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## Literary Adaptation in Pre-modern Japanese Literature

Every new literary work, no matter how original, relies on what has come before. Each builds on the body of literature that precedes it, and in turn serves as inspiration for the literature which follows. This process of borrowing and adapting existing themes for new audiences or in different media is one of the most prominent aspects of the Japanese literary tradition, in which the practice of expressing new ideas through innovative treatment of the familiar has long been appreciated, and an understanding of this process is thus vital to an appreciation of Japan's literary heritage. In this course, we begin with the folk song and poetry that marks the origins of Japanese literature. On this foundation was built Japan's literary golden age, the Heian period, and its exemplary work, the *Tale of Genji*. Eventually this golden age of refined courtiers would give way to the age of the *samurai* warrior class, its ideals preserved in the military account, the *Tale of the Heike*. These two great tales would provide inspiration for generations of later Japanese, providing basic storylines to be adapted in genres as diverse as the refined *nô* drama, the vibrant *kabuki* theater, and the coarse and frequently vulgar Tokugawa era *gesaku*. Through reading selected works in various genres from each successive period, we will attempt to gain an understanding of the process through which the old remains fresh by being continually reinterpreted by generations of authors.

This course makes extensive use of the University of Virginia's online Toolkit, both to distribute readings and as a forum for submitting and responding to reaction papers. Access Toolkit at <http://toolkit.itc.virginia.edu>, and login using your University of Virginia UserID and password. The Toolkit interface is fairly straightforward, but if you have no experience using the system or are uncomfortable with computers, let me know immediately so we can help you get started. Becoming experienced with using Toolkit is vital to your success in this course.

Evaluation will be on the basis of class attendance and participation, online reaction papers and responses, one class presentation, a midterm exam, and a final exam.

Attendance and Participation		15%
Six Online Reaction Papers	6 x 5% =	30%
Ten Online Responses	10 x 2% =	20%
In-Class Presentation		10%
Midterm Exam		10%
Final Exam		15%

\* Note: For those students taking JPTR 556, there will be additional requirements. See me after class for details.

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 Toolkit 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 give your interpretation of the material in light of your own experience and the issues we raise in class, and should show an active engagement with the text. Reaction papers must be posted online **by midnight 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 the readings to which you wish to respond, but you may not write more than one in any given week. These reaction papers are considered a part of the required readings for all students, and you should make a point of reading the other students' reactions, and perhaps writing an online response to them, before coming to class. The online responses are less formal than the reaction papers and should respond not only to the text itself, but to other students' reactions. There is no set length for these responses, but they should show a willingness to engage with other students' ideas rather than relying only on one's own interpretation. A minimum of ten of these responses are required over the course of the semester, but you are encouraged to write more. In one class session per student during the semester, each individual student will also be required to read additional readings and present on their content in in-class presentations. We will schedule these presentations early in the course.

There are five required texts for this course:

Steven D. Carter, <i>Traditional Japanese Poetry</i>	(TJP)
Helen Craig McCullough, <i>Classical Japanese Prose</i>	(CJP)
Helen Craig McCullough, <i>Genji &amp; Heike</i>	(G&H)
Karen Brazell, <i>Traditional Japanese Theater</i>	(TJT)
Haruo Shirane, <i>Early Modern Japanese Literature</i>	(EMJL)

Additional readings will be made available in pdf format in the "Materials" section of Toolkit. Readings for in-class presentations will be given directly to the responsible student.

It should go without saying that plagiarism is a serious offense and will not be tolerated. There is a link to the UVA Honor Policy on Toolkit, and it is assumed that all students are bound by that policy.

## Course Schedule

### •Week one•            Getting Started

Thursday, January 20<sup>th</sup>            Introduction, Syllabus

### •Week two•            Heian Literature – from poetry to prose

Tuesday, January 25<sup>th</sup>            The formation of the poetic tradition  
Readings:            “Poets of the Early Courts,” *TJP* pp. 19-23  
                              “Kakinomoto no Hitomaro,” *TJP* pp. 24-30  
                              “Yamanoue no Okura,” *TJP* pp. 44-50  
                              Laurel Rasplica Rodd, *Kokinshū* (online) pp. 35-53  
                              “Arifwara no Narihira,” *TJP* pp. 76-82  
                              “Ono no Komachi,” *TJP* pp. 82-87  
                              “Ki no Tsurayuki,” *TJP* pp. 100-107

Thursday, January 27<sup>th</sup>            From *uta* to *utamonogatari* and *nikki*  
Readings:            “Tales of Ise,” *CJP* pp. 38-58  
                              Mildred Tahara, *Tales of Yamato* (online) pp. 93-103  
                              “A Tosa Journal,” *CJP* pp. 70-80  
                              “The Gossamer Journal,” *CJP* pp. 102-115

### •Week three•            *The Tale of Genji*

Tuesday, February 1<sup>st</sup>            *The Tale of Genji*  
Readings:            “Richard Bowring, *Murasaki Shikibu: The Tale of Genji* (online)  
                              “The Cultural Background,” pp. 1-21  
                              “Kiritsubo” and “The Broom Tree” *G&H* pp. 25-58

Thursday, February 3<sup>rd</sup>            *The Tale of Genji*  
Readings:            “Yûgao” and “Young Murasaki” *G&H* pp. 59-112

### •Week four•            *The Tale of Genji*

Tuesday, February 8<sup>th</sup>            *The Tale of Genji*  
Readings:            “Autumn Leaves” and “Aoi” *G&H* pp. 113-159

Thursday, February 10<sup>th</sup>            *The Tale of Genji*  
Readings:            “Suma” and “Akashi” *G&H* pp. 160-215

**•Week five•                    Transition to the Kamakura period**

Tuesday, February 15<sup>th</sup>            “jottings” and folk tales  
Readings:            “The Pillow Book of Sei Shônagon,” *CJP* pp. 156-183  
                              “Short Tales of Aristocratic Life,” *CJP* pp. 251-270  
                              “Tales of Times Now Past,” *CJP* pp. 272-282  
                              Marian Ury, *Tales of Times Now Past* (online) pp. 93-96, 161-171

Thursday, February 17<sup>th</sup>            *The Tale of the Heike*  
Readings:            Chapters 1-3, *G&H* pp. 245-304

**•Week six•                      *The Tale of the Heike***

Tuesday, February 22<sup>nd</sup>            *The Tale of the Heike*  
Readings:            Chapters 4-6, *G&H* pp. 305-344

Thursday, February 24<sup>th</sup>            *The Tale of the Heike*  
Readings:            Chapters 7-10, *G&H* pp. 345-415

**•Week seven•                    *The Tale of the Heike***

Tuesday, March 1<sup>st</sup>                    *The Tale of the Heike*  
Readings:            Chapters 11, 12, Initiates’ Chapter; *G&H* pp. 416-458  
In Class:             Midterm Review

Thursday, March 3<sup>rd</sup>                    Midterm Exam

**•Week eight•                    Spring Break – No Class**

**•Week nine•                      Medieval poetry & prose**

Tuesday, March 15<sup>th</sup>                    *Shinkokinshû* aesthetics  
Readings:            “Fujiwara no Shunzei,” *TJP* pp. 145-156  
                              “Monk Saigyô,” *TJP* pp. 157-167  
                              “Retired Emperor Go-Toba and Shin-kokinshû,” *TJP* pp. 182-192  
                              “Fujiwara Teika,” *TJP* pp. 192-203

Thursday, March 17<sup>th</sup>                    medieval *zuihitsu*  
Readings:            “An Account of my Hermitage,” *CJP* pp. 377-392  
                              “Essays in Idleness,” *CJP* pp. 393-421

**•Week ten•**                    *renga and nô*

Tuesday, March 22<sup>nd</sup>                    *renga* – linked verse  
Readings: Janet Goff, *Noh Drama and the Tale of Genji* (online)  
                  “Reception of the Genji in the Middle Ages,” pp. 14-29  
                  “Bishop Shinkei,” *TJP* pp. 289-296  
                  “Monk Sôgi,” *TJP* pp. 297-302  
                  “Three Poets at Minase” *TJP* pp. 303-326

Thursday, March 24<sup>th</sup>                    introduction to *nô* drama  
Readings: “Elements of Performance,” *TJT* pp. 115-125  
                  “Izutsu,” *TJT* pp. 143-157  
                  “Dôjôji,” *TJT* pp. 193-206  
                  “Ashikari,” from Donald Keene (online) pp. 147-164

**•Week eleven•**                    **Nô drama**

Tuesday, March 29<sup>th</sup>                    *nô* drama and the *Genji*  
Readings: Janet Goff, *Noh Drama and the Tale of Genji* (online)  
                  “Plays about Yûgao,” pp. 102-110  
                  “Hajitomi,” pp. 111-114  
                  “Yûgao,” pp. 115-119  
                  “Plays about Lady Rokujô,” pp. 125-133  
                  “Aoi no Ue,” pp. 134-139  
                  “Nonomiya,” pp. 140-145

Thursday, March 31<sup>st</sup>                    *nô* drama and the *Heike*  
Readings: “Shunkan,” *TJT* pp. 179-193  
                  “Atsumori,” *TJT* pp. 126-142  
                  \*\* Print out and bring to class the *Atsumori* Noh Performance Guide (online)

**•Week twelve•**                    **Muromachi tales and poetry**

Tuesday, April 5<sup>th</sup>                    *otogizôshi*  
Readings: “Two Companion Booklets,” *CJP* pp. 495-509  
                  “The Tale of Dôjôji,” Skord, pp. 129-155 (online)  
                  Edward Putzar, “The Tale of Monkey Genji” (online)

Thursday, April 7<sup>th</sup>                    *haikai renga, haikai, and haibun*  
Readings: “Comic Linked Verse,” *TJP* pp. 331-337  
                  “Early Haikai,” *TJP* pp. 338-344  
                  “Matsuo Bashô,” *TJP* pp. 347-353  
                  “Bashô and the Art of Haikai,” *EMJL* pp. 180-181  
                  “The Poetics of Haikai” & “Haibun,” *EMJL* pp. 202-206  
                  “Narrow Road to the Deep North,” *EMJL* pp. 209-230

**•Week thirteen•**

**Into the Tokugawa Period**

Thursday, April 12<sup>th</sup>

Tokugawa parody and comic poetry

Readings:

“Kana Booklets & Emergence of Print Culture,” *EMJL* pp. 21-41

“Comic Poetry,” *TJP* pp. 407-416

“Comic and Satiric Poetry,” *EMJL* pp. 520-537

Thursday, April 14<sup>th</sup>

*ukiyo zôshi*

Readings:

“Ihara Saikaku,” *EMJL* pp. 42-45

“Life of a Sensuous Man,” *EMJL* pp. 45-57

“Life of a Sensuous Woman,” *EMJL* pp. 82-92

“Japan’s Eternal Storehouse,” *EMJL* pp. 131-150

**•Week fourteen•**

**Tokugawa drama**

Tuesday, April 19<sup>th</sup>

*kabuki* and *bunraku*

Readings:

“Early Jôruri and Kabuki,” *EMJL* pp. 233-237

“Chikamatsu Monzaemon,” *EMJL* pp. 237-242

“The Love Suicides at Amijima,” *EMJL* pp. 313-346

“The First Note of Spring,” *TJT* pp. 364-375

Thursday, April 21<sup>st</sup>

*kabuki* and *bunraku*

Readings:

James R. Brandon, *Kabuki: Five Classic Plays* (online)

“Chronicle of the Battle of Ichinotani,” pp. 165-211

**•Week fifteen•**

**Tokugawa drama and later fiction**

Tuesday, April 26<sup>th</sup>

*kabuki* and *bunraku*

Readings:

“Shunkan on Devil Island,” *TJT* pp. 418-441

“Maiden at Dôjôji,” *TJT* pp. 506-524

Thursday, April 28<sup>th</sup>

*yomihon* and *gôkan*

Readings:

“Ueda Akinari,” *EMJL* pp. 563-599

“Ryûtei Tanehiko” *EMJL* pp. 801-842

**•Week sixteen•**

**Adaptation continues – into the modern period**

Tuesday, May 3<sup>rd</sup>

the modern novel

Readings:

Tanizaki Jun’ichirô’s *The Reed Cutter* (online) pp. 3-53

In Class:

Final Exam Review

Saturday, May 14<sup>th</sup>

9:00am -12:00pm Final Exam