

University of Wisconsin-Madison
Department of History

History 855:
Interwar and Wartime Japan Through Film and Literature
Spring 2008

Louise Young
Office Hours: Wed 1-2:30 and by appt
Room 5123 Humanities
263-1829 (O); 232-0540 (H)
louiseyoung@wisc.edu

Class meetings: Friday 11-1
5255 Humanities
Film screenings: Wed 5:30-7:30 **OR**
Thursday 3-5
336 Ingraham

Course description

This course focuses on the social and cultural history of the 1920s and 1930s. This was a period of unprecedented urban growth and a critical moment in modern Japanese history, encompassing the gathering of fascism and the onset of a military assault on Asia as well as the emergence of a host of progressive social and modernist cultural movements. This class will explore the relationships between these seemingly contradictory facets of interwar and wartime Japan.

We use literature and film as our entry into this social world. While developing a range of interpretive strategies for the use of these media as historical sources, the course will pose several broad questions about the relationship between culture and history. How can we understand social and cultural problems as they were represented in fictional and cinematic space? How did these modern cultural forms constitute a new social imaginary? How can we socially situate the agents of cultural production and the audiences that consumed it?

The course is designed to connect thematically and conceptually with EA 951: "Shanghai Cinema and Urban Culture, 1930s-1940s", taught by Nicole Huang; a number of our sessions will meet jointly. **Joint sessions will meet Fridays 12-2 in ___ Van Hise.** Students may enroll in both courses.

The class is divided thematically into three sections, which reflect central concerns in the discourse on modernity in interwar and wartime Japan. The first looks at questions about transformations in everyday life; the second section focuses on China as an "Other" for a Japanese modernist imaginary; and the third takes up the outpouring of nostalgia for what appears to be a vanishing past.

Course Requirements

- Active participation in class discussions (30% of final grade)
- Two 4-5-page essays on one of the books or movies. Due in class the day the book/film is discussed. (20% of final grade)

- Fifteen page paper providing an historical analysis of a work of film or literature not on the syllabus. Due one week after the last day of class. (50% of final grade).

Books and Materials

The following books are available for purchase at the University Book Store. Items marked with * can be found under EA 951. You can also read them on reserve under Nicole Huang, EA 951.

- *Yokomitsu Riichi, *Shanghai* (a novel)
- *Tanizaki Junichiro, *Naomi* (a novel)
- *Zhang Henshui, *Shanghai Express* (a novel)
- *James Fujii, ed., *Text and the City: Essays on Japanese Modernity*
- *Zhen Zhang, *An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937*
- *Wen-hsin Yeh, *Shanghai Splendor: Economic Sentiments and the Making of Modern China, 1843-1949*
- Dilep Parameshwar Gaonkar, ed., *Alternative Modernities*
- Edogawa Rampo, *Japanese Tales of Mystery and Imagination*
- Oda Sakunosuke, *Stories of Osaka Life*
- Shimasaki Toson, *Before the Dawn*
- Sato Haruo, *The Sick Rose*
- Tanizaki Junichiro, *Some Prefer Nettles*

Other readings will be posted to the class website at Learn@UW.

Schedule

January 25 **Introduction**

February 1 **Cinema, literature and the urban imaginary**

Joint Session with EA 951

James Fujii, ed, *Text and the City: Essays on Japanese Modernity/Maeda Ai* (2004), pp. 1-89.

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, 3-43

Leo Charney, "In a Moment: Film and the Philosophy of Modernity"

Miriam Hansen, "America, Paris, the Alps: Kracauer (and Benjamin) on Cinema and Modernity"

Urban Modernity and the Transformation of Everyday Life

February 8 **Tokyo**

Edogawa Rampo, *Japanese Tales of Mystery and Imagination*

James Fujii, ed, *Text and the City: Essays on Japanese Modernity/Maeda Ai* (2004), pp. 145-161

Movie: Naruse, *Three Sisters With Maiden Hearts* (Otome gokoro sannin kyôdai)

February 15 **Osaka**

Oda Sakunosuke, *Stories of Osaka Life*

Jeffrey Hanes, *City as Subject: Seki Hajime and the Reinvention of Modern Osaka* (2002), pp. 169-209

Movie: Mizoguchi, *Osaka Elegy* (Naniwa eregii) 1936 [71 minutes] PN 1997
0824 1988

February 22 **Salary men and the “Cultured Life”**

Selection of essays on “Salaryman”, (ms)

Jordan Sand, *House and Home in Modern Japan architecture, domestic space, and bourgeois culture, 1880-1930* (2003), pp. 203-227, 322-351

Movie: Ozu, *I Was Born, but...*

February 29 **Modern Girls, from Tokyo to Shanghai**

*****Joint Session with EA 951*****

Tanizaki Junichiro, *Naomi*

James Fujii, ed, *Text and the City: Essays on Japanese Modernity/Maeda Ai* (2004), pp. 163-219

China moga reading?

Movie: *New Woman*” (1934)

Colonialism, War, and the East Asian Modern

March 7 **Interpretive strategies: Colonial modernity**

Dilep Parameshar Gaonkar, ed., *Alternative Modernities* (2001), pp. 1-23, 58-122, 172-196

Dipesh Chakrabarty, *Provincializing Europe*, (Princeton, 2000) chapters 1-2 (pp. 27-)

Harry Harootunian, *Overcome by Modernity: History, Culture, and Community in Interwar Japan*, ix-xxii

Paul Gilroy, *The Black Atlantic: Modernity and Doubled Consciousness*, pp. 1-40.

March 14 **Japan’s Shanghai**

*****Joint Session with EA 951*****

Yokomitsu Riichi, *Shanghai: a Novel*

Douglas Slaymaker, “Yokomitsu Riichi’s Others: Paris and Shanghai”

Faye Yuan Kleeman, “Modernity, History, and the Uncanny: Colonial Encounter and the Epistemological Gap”

March 28 **China’s Shanghai**

*****Joint Session with EA 951*****

Zhen Zhang, *An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937*, pp. 42-198

Shanghai Express (a novel)

April 4 **Sino-Japanese relations in War and Occupation: the Strange Case of**

Yamaguchi Yoshiko/ Li Xianglan/Shirley Yamaguchi

*****Joint Session with EA 951*****

Shelley Stephenson, "Her Traces are Found Everywhere: Shanghai, Li Xianglan, and 'the Greater East Asia Film Sphere'"

Naomi Ginoza, "China Nights", (ms)

Screening: *Shina no Yoru* (1940)

Multiple Temporalities/ Past and Present

April 11 **Interpretive strategies: the Invention of Modern Times**

Christopher Hill, *National History and the World of Nations: Writing Japan, France, the United States, 1870-1900*, dissertation ms, intro and Chapter 4

Tongchai Winichakul, "Geo-body and History," in *Siam Mapped: A History of the Geo-Body of a Nation* (Hawaii, 1994), pp 140-174

Johannes Fabian, *Time and the Other: How Anthropology Makes its Object*
Reinhart Koselleck, "Neuzeit" Remarks on the Semantics of the Modern Concepts of Movement," *Futures Past: On the Semantics of Historical Time* (MIT Press, 1985), pp. 231-266

April 18 **Nation-time**

Shimazaki Toson, *Before the Dawn* (Yoake mae), selections

Michael Bourdaghs, *Dawn that Never Comes: Shimazaki Toson and Japanese Nationalism*, pp. 1-46, 154-198

Movie: Yamanaka, *Humanity and Paper Balloons* (Ninjo to Fusen)

April 25 **Local time**

Stephen Dodd, *Writing Home: Representations of the Native Place in Modern Japanese Literature* (2004) pp. 1-25, 137-173

Sato Haruo, "The Sick Rose, A Pastoral Elegy"

Movie: *Floating Weeds*

May 2 **Urban Elegies**

Nagai Kafu, *A Strange Tale from East of the River* and other short stories

Tanizaki Junichiro, *Some Prefer Nettles*

Movie: *Sisters of the Gion*

May 9 **Summary Session: Theorizing the Modern**

David Harvey, *The Condition of Post-modernity*, (1989), pp. 10-38, 201-283

Anthony Giddens, *Consequences of Modernity* (1990), pp. 1-54