

JPN 407/507
HAIKU/HAIKAI
Fall 2014
M/W 2:00-3:20
Agate 202

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office hours: Fridays 2-5 pm and by appointment

COURSE DESCRIPTION:

Japan's most successful literary export is haiku, a kind of seventeen-syllable mini-poem focusing on the natural world and/or moments of sudden insight into the universe and/or the self. Haiku, with its poetics of brevity, immediacy, and depth, has informed Japanese culture, and global perceptions of Japanese culture, for four centuries and counting. However, what Westerners think of as "haiku" is often quite different from what Japanese think of, and modern haiku is different from classical haiku.

This course will focus on haiku during its golden age, from the 17th through 19th centuries, Japan's early modern period. We will look at major poets including Bashō, Buson, and Chiyo; the haikai linked-verse practice from which haiku evolved; aspects of "haikai culture" such as painting, comic and scatological haiku, and haiku-influenced prose; haiku's influence on prose fiction; and other topics. We will read scholarship on haiku and its aesthetics, as well as a lot of great poetry.

All readings in the 400-level version of the class will be in English. Graduate students may expect extra readings in either Japanese or English, depending on enrollment.

Expected learning outcomes:

- i. Students will learn about haikai poetry in its cultural and historical context.
- ii. Students will analyze haikai poetry for its meaning, aesthetic quality, and cultural significance.
- iii. Students will present their analyses in carefully-argued, clearly-written essays.

REQUIREMENTS: Grades will be computed as follows:

Participation in class discussions: 35%
Close readings (3): 10% each, total 30%
Term paper: 35%

PARTICIPATION: Come to class having read and thought about the assignment. Participate actively in classroom discussions. Specifically, for each classroom discussion, each student should choose at least three poems from the assigned reading and be prepared to discuss them in thoughtful detail if called upon to do so. Not every student will be called on in every discussion, but you should be prepared.

CLOSE READINGS: You will be required to write three (3) short papers based on the readings we have discussed as a class. Each short paper should be **3-4 pages** in length. Each paper should choose one poem from among those assigned to the class since the last short paper and present a close reading of it. Your close reading may draw on commentary, historical background, or other poetry included in the assigned reading, and it may also draw on things not assigned for the class (i.e., research is allowed but not required). However, the reading of the poem you present must present original insights: don't simply recapitulate what Shirane or Keene has written about it. Each paper should effectively utilize at least one source beyond the reading required for the course, and you will be graded on the choice and use of your sources. A good paper will argue effectively in support of a clear, concise, underlined thesis statement. A good paper will also be carefully edited. The due dates are as follows:

- Close Reading #1: Friday, October 17 (Week 3), 5:00 pm
- Close Reading #2: Friday, November 7 (Week 6), 5:00 pm
- Close Reading #3: Wednesday, November 26 (Week 9), 4:00 pm

TERM PAPER: Write a paper that addresses the themes of the class. The term paper may focus in part on poems or themes you examined in one or all of the close reading papers, but may not simply cut and paste from earlier papers. The term paper must incorporate at least three outside sources beyond the required reading, and you will be graded on the choice and use of your sources. A good paper will argue effectively in support of a clear, concise, underlined thesis statement. A good paper will also be carefully edited. Papers should be **10-12 pages** in length. The paper must be submitted to me by **5:00 pm on Tuesday, December 9**.

RULES FOR SUBMITTING PAPERS: Papers must be submitted electronically in one of the following formats: MSWord doc (or docx), PDF, or Google doc.

Late papers will be marked down 1/3 of a letter grade for each day they are late, beginning at the moment the paper is due. I.e., a paper submitted at 5:01 pm on October 17 will be marked down 1/3 of a letter grade. If it is submitted at 5:01 pm on October 18 it will be marked down 2/3 of a letter grade, and so on.

GRADUATE STUDENTS: The above requirements apply to students enrolled in the 400-level version of this course. Requirements for graduate students will be adjusted in consultation with the instructor.

ACADEMIC MISCONDUCT: Students are expected to know and comply with the standards for academic honesty as set forth in the University Student Conduct Code. In particular, the following issues are relevant to this class:

Papers must be your own work. If you are found to have plagiarized you may be given an F for the assignment, and the incident may be referred to the Office of Student Conduct and Community Standards. The University Code of Student Conduct defines plagiarism as: “using the ideas or writings of another as one’s own. It includes, but is not limited to: (a) The use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement; and (b) The unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.”

If you are found to have violated these rules you may be given an F for the assignment, and the incident may be referred to the Office of Student Conduct and Community Standards.

STUDENTS WITH SPECIAL NEEDS: The university community is committed to making classes accessible to students. Any student who presents the instructor with a letter from the Accessible Education Center documenting a need and the accommodations appropriate for it can expect those accommodations to be made. The letter must be presented in a timely fashion. The Accessible Education Center is located in 164 Oregon Hall and may be contacted at 346-1155 or <uoac@uoregon.edu>.

Reading schedule (all readings posted on Blackboard):

Week 1 - Introduction

9/29 (M) – Introduction

10/1 (W) – Historical and cultural background

- Read: 1. Haruo Shirane, ed., *Early Modern Japanese Literature: An Anthology, 1600-1900* (New York: Columbia UP, 2002), **pp. 1-20** (Chapter 1: Early Modern Japan).
2. Haruo Shirane, *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Bashō* (Stanford: Stanford UP, 1998), **pp. 1-17** (Introduction: Refiguring Cultural Memory).

Week 2 – Bashō, I

10/6 (M) – Overview of Bashō

- Read: 1. Makoto Ueda, *Matsuo Bashō* (1970; rpt. Tokyo: Kodansha International, 1982), **pp. 19-68** (1. Life; 2. The Haiku).

10/8 (W) – Overview of Bashō interpretation

- Read: 1. Robert Aitken, *A Zen Wave: Bashō's Haiku & Zen* (1978; rpt. New York: Weatherhill, 1996), **pp. 25-29** (The Old Pond).
2. Makoto Ueda, *Bashō and His Interpreters: Selected Hokku with Commentary* (Stanford: Stanford UP, 1992), **pp. 57-60, 117, 123-4, 140-2, 242-3, 249-50, 256, 260, 261-2, 265-6, 413-4, 417-25** (commentary on the following poems: “on a bare branch”; “twilight of dawn”; “the sea darkens”; “the old pond”; “summer grasses”; “the stillness”; “the scorching day”; “the rough sea”; “under the same roof”; “how piteous!”; “on a journey, ailing”; Notes on the Commentators).

Week 3 – Before Bashō

10/13 (M) – Teimon and Danrin schools

- Read: 1. Donald Keene, *World Within Walls: Japanese Literature of the Pre-Modern Era, 1600-1867* (1978; rpt. New York: Columbia UP, 1999), **pp. 11-55** (Chapter 1: The Beginnings of Haikai no Renga; Chapter 2: Matsunaga Teitoku and the Creation of Haikai Poetry; Chapter 3: Danrin Haikai).
2. Steven D. Carter, *Traditional Japanese Poetry: An Anthology* (Stanford: Stanford UP, 1991), **pp. 338-44** (Early Haikai).

10/15 (W) – Ihara Saikaku

- Read: 1. Christopher Drake, “The Collision of Traditions in Saikaku’s Haikai,” *Harvard Journal of Asiatic Studies*, 52.1 (June 1992), **pp. 5-21** (stop at “the old imperial capital of Kyoto”).
2. Christopher Drake, trans. and ann., “Saikaku’s Haikai Requiem: A Thousand Haikai Alone in a Single Day – The First Hundred Verses,” *Harvard Journal of Asiatic Studies*, 52.2 (December 1992), **pp. 503-20 and 561-7** (the first twenty-one stanzas).

10/17 (F): **Close Reading #1 due at 5:00 pm**

Week 4 – Bashō II

10/20 (M) – Haibun overview

- Read: 1. Haruo Shirane, *Traces of Dreams*, **pp. 212-53** (Chapter 8: Remapping the Past: Narrow Road to the Interior).
2. David Landis Barnhill, *Bashō's Journey: The Literary Prose of Matsuo Bashō* (Albany: SUNY Press, 2005), **pp. 123-8** (“An Account of the Unreal Dwelling” and “Prose Poem on the Unreal Dwelling”).

10/22 (W) – A travelogue

- Read: 1. Glynne Walley, trans., *Abandoned Bones: A Travelogue* (unpublished ms., copyright 2011).

Week 5 – Haiga

10/27 (M) – Haiga overview

- Read: 1. Stephen Addis, “Interactions of Text and Image in Haiga,” in Eleanor Kerkham, ed., *Matsuo Bashō’s Poetic Spaces: Exploring Haikai Intersections* (New York: Palgrave Macmillan, 2006), pp. 217-42.

10/29 (W) – Buson I

- Read: 1. Donald Keene, *World Within Walls*, pp. 337-57 (Chapter 14: Buson and the Haikai Revival).
2. John M. Rosenfield, *Mynah Birds and Flying Rocks: Word and Image in the Art of Yosa Buson* (Lawrence, KS: Spencer Museum of Art, 2003), pp. 1-14 and 39-47 (Introduction; Poems and Pictures Combined).

Week 6 – Collective composition

11/3 (M) – Bashō etc.

- Read: 1. Haruo Shirane, *Traces of Dreams*, pp. 116-159 (Chapter 5: Linking and Communal Poetry).

11/5 (W) – Buson II

- Read: 1. Cheryl A. Crowley, “Chains of Elusiveness: Buson and Kitō’s ‘Momosumomo’ Haikai Sequences,” in *Southeast Review of Asian Studies* 30 (2008), pp. 102-18.
2. Glynne Walley, trans., *Peaches and Plums and* (unpublished ms., copyright 2014).

11/7 (F): Close Reading #2 due at 5:00 pm

Week 7 – Women and haikai

11/10 (M) – Tamamoshū

- Read: 1. Cheryl Crowley, “Women in Haikai: The Tamamoshū (Jeweled water-grass anthology, 1774) of Yosa Buson,” in *U.S.-Japan Women’s Journal English Supplement* 26 (2004), pp. 55-74.
2. Makoto Ueda, *Far Beyond the Field: Haiku by Japanese Women* (New York: Columbia UP, 2003), pp. 1-36 (Den Sutejo; Kawai Chigetsu; Shiba Sonome).

11/12 (W) – Chiyo

- Read: 1. Patricia Donegan and Yoshie Ishibashi, *Chiyo-ni: Woman Haiku Master* (Tokyo: Tuttle, 1998), pp. 25-62 (“Chiyo-ni’s Life”).
2. Makoto Ueda, *Far Beyond the Field*, pp. 37-72 (Chiyojo; Enomoto Seifu; Tagami Kikusha).

Week 8 – Later haikai/haiku

11/17 (M) – Issa

- Read: 1. Donald Keene, *World Within Walls*, pp. 358-70 (Chapter 15: Haikai of the Late Tokugawa Period).
2. Robert N. Huey, “Journal of My Father’s Last Days: Issa’s *Chichi no shūen nikki*,” in *Monumenta Nipponica* 39.1 (Spring 1984), pp. 25-54.

11/19 (W) – Shiki

- Read: 1. Burton Watson, *Masaoka Shiki: Selected Poems* (New York: Columbia UP, 1997), pp. 1-11 (Introduction).
2. Donald Keene, *Dawn to the West: Japanese Literature of the Modern Era, Vol. 2: Poetry, Drama, Criticism* (New York: Holt, Rinehart and Winston, 1984), pp. 92-106 (Masaoka Shiki).
3. Burton Watson, *Masaoka Shiki: Selected Poems*, pp. 60-72 (1897-1898).

Week 9 – Senryū

11/24 (M) – Clean

- Read: 1. Haruo Shirane, ed., *Early Modern Japanese Literature*, pp. 520-7 (senryū).
2. Makoto Ueda, *Light Verse from the Floating World: An Anthology of Premodern Senryu* (New York: Columbia UP, 1999), pp. 1-40 (Introduction).

11/26 (W) – Dirty

- Read: 1. robin d. gill, *Octopussy, Dry Kidney & Blue Spots: Dirty Themes from 18-19c Japanese Poems* (Paraverse Press, 2007), pp. 448-54 (“on doing the dirty stuff,” “an introduction, defense and qualification of bareku,” and “and a final apologia”).
2. robin d. gill, *Octopussy, Dry Kidney & Blue Spots*, pp. 31-54 (Riding Horses Through Moon Water – No Taboo on Metaphor!).

Close Reading #3 due at 4:00 pm

Week 10 – Haikai in Edo-period popular fiction

12/1 (M) – Early

- Read: 1. Glynne Walley, trans., *A Companion to Remember Saikaku By* (excerpts; unpublished ms., copyright 2011).

12/3 (W) – Late

- Read: 1. Glynne Walley, trans., *The Fleacatcher’s Gaze: A Vendetta* (unpublished ms., copyright 2013).

12/9 (Tuesday): Final paper due at 5:00 pm