The *Kojiki* Book I: Postwar Paradigms
Wednesdays 2:10-4:00pm ・ 522D Kent Hall
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Office Hours: 500C Kent, Tuesdays 2-3 and Thursdays 11-12

Course Rationale:
The *Kojiki* (712) is the oldest extant Japanese text, and the first of its three books collects in one continuous narrative the core of Japanese mythology. Overshadowed for centuries by the *Nihon shoki* (720), it came into its own as an object of study in the 18th and 19th centuries, centrally with the great commentary of Motoori Norinaga (1730-1801), the *Kojikiden* (completed in 1798). Post-Meiji, research on the text was invigorated by new perspectives (particularly comparative mythology, folklore studies, and anthropology) but also hampered by the ideological weight it was made to carry, symbolized by its use as a source for the infamous *Kokutai no hongi* (1937). The postwar period saw a new burst of interest, exemplified early on by the publication of the 8-volume *Kojiki taisei* (1956-1958) and continuing through a series of ancient Japan 'booms' against the background of the reconstitution and growth of the discipline of *kokubungaku*, from the 1950s until the first decade or so after the collapse of the Bubble. Two scholars in particular were central to *Kojiki* studies at the height of this period: **Saigō Nobutsuna** (1916-2008), a pioneer practitioner of postwar literary history, and **Masuda Katsumi** (1923-2010), a less well-known but nonetheless deeply influential writer.

This seminar adopts a dual approach to the first book of the *Kojiki*. Week by week, we read through the text itself in its entirety, with careful attention to details of language, imagery, and narrative structure. Simultaneously, we study representative works by Saigō and Masuda, which provide still-vibrant commentarial perspectives while helping us gain a better sense of the commitments and intellectual texture of postwar scholarly engagement with the *Kojiki*. Students can expect to emerge from the semester with a richer understanding of this seminal text and a more expansive sense of how and why we read key works from the vast accumulation of Japanese-language scholarship on premodern sources.

Prerequisites and Expectations:
Familiarity with *kanbun* and/or Classical Chinese will certainly be helpful, but we generally will not be dealing with Nara period texts in their original forms (the edition of the *Kojiki* we employ is entirely in *yomikudashi* using the standard modern mixed orthography), so such skills are not required. **However, students must have advanced capabilities in Classical Japanese and be able to read large amounts of modern Japanese scholarly writing with speed and accuracy.** Anyone with concerns about their linguistic preparation should discuss them with the instructor. Students who are not already familiar with Nara period Japanese should review the discussion of some prominent departures from the Heian classical standard that is provided by pp. 308-321 of Haruo Shirane's *Classical Japanese: A Grammar* (Columbia, 2005); other aspects will be discussed as they come up in the reading.

It goes without saying, but as this is an advanced graduate seminar, expectations for quality of preparation and participation are high. Students who miss postings, or who come to class unprepared to read and translate from the *Kojiki* and to discuss in detail the assigned Saigō and Masuda texts, will be required to drop the course.

Sources and Details of Assignments:
For the *Kojiki*, we will use the ***Shinchō Nihon koten shūsei*** edition (1979), edited by Nishimiya Kazutami (1924-2007; an almost exact contemporary of Masuda and another key figure in postwar *Kojiki* studies). Students are expected to take the initiative to supplement this with commentary from other editions, particularly Saigō's ***Kojiki chūshaku*** (1975-1989; on reserve; selection assigned for Week 5) and the ***Shinpen Nihon koten bungaku zenshū*** edition (1997; co-edited by Saigō's successor of sorts, Kōnoshi Takamitsu—encountered in Week 9—and available through the Japan Knowledge service). Another crucial resource for reading the *Kojiki* is the ***Jidaibetsu Kokugo daijiten: Jōdai-hen*** (1967), in the reference room.

Other valuable resources include the *Nihon koten bungaku daijiten, Kokushi daijiten* (on Japan Knowledge, minus illustrations), *Nihon kokugo daijiten* (on Japan Knowledge), *Jōdai bungaku kenkyū jiten*, *Nihon shinwa jiten*, *Jōdai setsuwa jiten*, and *Kojiki jiten*. Students should familiarize themselves with all of these works, especially the last three. Other specialized sources will be introduced as we proceed through the semester.[1]

Our main text for Saigō is ***Kojiki no sekai*** (Iwanami shinsho, 1967; abbreviated as SEKAI), and for Masuda, ***Kojiki: Koten o yomu*** 10 (Iwanami, 1984; abbreviated as KOTEN O YOMU). Both are accounts for educated general readers that summarize and expand on ideas already put forward in articles from more specialized publications. (In weeks when there is no section of SEKAI or KOTEN O YOMU that corresponds to our *Kojiki* selection, we read samples of such articles.) The *Saigō Nobutsuna chosakushū* (9 vols.; Heibonsha, 2010-2013) and a less grand but still immensely useful selection of Masuda's work, *Masuda Katsumi no shigoto* (5 vols., Chikuma shobō, 2006), have both been placed on reserve.

Assignments for weeks 2, 3 and 9 are explained in the schedule below. For **all other weeks**, students are required to submit a brief Courseworks posting (approx. 500 words) by **midnight on Sunday**, raising questions about or otherwise responding to the Saigō reading, the Masuda reading, or both. Then, as part of preparation for in-class reading and translation of the *Kojiki* selection, by **midnight on Tuesday** students are also required to *email* to the instructor (do not post on Courseworks) a short mini-report (a few sentences or a brief paragraph) about a particular key word, phrase, or grammatical pattern used in that week's *Kojiki* reading.

Final project:
Students have three options for the final project (**due on Friday 12 May**): 1) an exegesis of a key passage from the *Kojiki*; 2) an in-depth analysis of some aspect of the assigned Saigō and/or Masuda texts; or 3) an exploration of other work by Saigō and/or Masuda (which need not be concerned with the *Kojiki*). The resulting paper is meant to be a short analytic exercise (around 10 pages), with minimal reliance on secondary sources (other than those by Saigō and Masuda); well-annotated translations will be accepted. Please keep this project in mind from the beginning of the semester, and consult with the instructor about it by the beginning of April.

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[1] The *Kojiki* has been translated into English at least four times. The recent rendition by Gustav Heldt (Columbia, 2014) is innovative and rewarding, but for the purposes of this class the one to consult is Donald Philippi's version (University of Tokyo Press, 1969), which encapsulates in its copious notes the scholarly tradition that formed the backdrop for Saigō and Masuda's new interpretations. Alternate accounts from the *Nihon shoki* are frequently cited in *Kojiki* scholarship; for this text, the only published English version is W. G. Aston's 1896 *Nihongi*, but students should also be aware of the following bilingual online version, compiled by their *senpai* Matthieu Felt: **http://nihonshoki.wikidot.com/**

Schedule:
1) 18 Jan.: **Introduction**

2) 25 Jan.: **Preliminary Orientation**
>David Lurie, "Introduction: Writing, Literacy, and the Origins of Japanese Literature" and "Myth and History in the *Kojiki*, *Nihon shoki*, and Related Works," in *The Cambridge History of Japanese Literature* (Cambridge University Press, 2015), 15-39
>Helen Hardacre, "The Kami in Myth," in *Shinto: A History* (Oxford, 2017), 47-70
>Kōnoshi Takamitsu, "Constructing Imperial Mythology: *Kojiki* and *Nihon shoki*," trans. Iori Jōkō, in Shirane and Suzuki, *Inventing the Classics: Modernity, National Identity, and Japanese Literature* (Stanford University Press, 2000), 51-67
>Miura Sukeyuki, "Kaidai: Ima koso, shinwateki sōzōryoku o," in Masuda Katsumi, *Nihon rettōjin no shisō* (Seidosha, 2015), 309-317

>**Individual Presentations:**
>**NOTE:** Students who are not presenting are required to make a brief Courseworks posting (approx. 500 words) about at least one of the following selections by **midnight Tuesday**. Presenters will not make postings.
>1) Joan Piggott, *The Emergence of Japanese Kingship* (Stanford, 1997), chapter 5 ("Temmu and Jitō, Stem Dynasts and Divine Kings"), 127-166
>2) Herman Ooms, *Imperial Politics and Symbolics in Ancient Japan: The Tenmu Dynasty, 650-800* (Hawai'i, 2009), chapters 1 and 2 ("Bricolage" and "Mythemes"), 1-48 (READ FIRST: David Lurie, "Of Allochthons and Alibis: Otherworldly Ideologies in Seventh- and Eighth-Century Japan," *Monumenta Nipponica* 68:1 [2013], 79-87)
>3) Torquil Duthie, Man'yōshū *and the Imperial Imagination in Early Japan* (Brill, 2014), chapter 1 ("Yamato as Empire in the Sinoscript Sphere"), 15-56
>4) Duthie, chapters 2 and 3 ("The National Imaginings of Early Japan" and "The Imperial Configuration of Nihon"), 57-122
>5) John Brownlee, *Japanese Historians and the National Myths, 1600-1945: The Age of the Gods and Emperor Jinmu* (UBC Press, 1997), chapters 9 and 11 ("The Development of Academic History" and "Eminent Historians in the 1930s"), 107-117 and 131-179
>6) Mark Hudson, *Ruins of Identity: Ethnogenesis in the Japanese Islands* (Hawai'i, 1999), chapter 2 ("Tales Told in a Dream"), 23-55

3) 1 Feb.: **Programmatic Statements and Further Background**
>Saigō, SEKAI, Preface ("Kojiki o dō yomu ka") and chapter 2 ("Shinwa no hanchū")
>Masuda, KOTEN O YOMU, part 1 ("Gendai ni hisomu mono/haruka na mukashi")
>Miura Sukeyuki, "Saigō Nobutsuna kenkyū," *Kokubungaku: Kaishaku to kanshō* 76:5 (May, 2011), 24-32
>Okabe Takashi, "'Ningen' o tsukamu shisō," *Kokubungaku: Kaishaku to kanshō* 76:5 (May, 2011), 33-40
>**POSTING:** After reading all of these assigned selections, examine the 9 volumes of the *Saigō Nobutsuna chosakushū* and the 5 volumes of *Masuda Katsumi no shigoto* in the library (both are on reserve) and make a brief Courseworks posting (approx. 500 words) about how you see their work on the *Kojiki* in the broader context of their other writings. Due by **midnight Tuesday**. (As a courtesy to your classmates, please refrain from borrowing both the Masuda and Saigō collections simultaneously, and please consult them in the main reading room where you can be found easily. **Don't leave this for the last minute!**)

4) 8 Feb.: **First Creations; 'Marriage' of Izanaki and Izanami**
    KJK 26-30(line 12)
    Saigō, "Kinshin sōkan to shinwa," in *Kojiki kenkyū* (Miraisha, 1973), 57-79
    Masuda, KOTEN O YOMU, 51-93

5) 15 Feb.: **Birthing of Lands and Gods; Death of Izanami**
    KJK 30(line 12)-36(line 13)
    Saigō, *Kojiki chūshaku* vol. 1 (Heibonsha, 1975), 119-172
    Masuda, KOTEN O YOMU, 93-103

6) 22 Feb.: **Journey to Yomi; Birth of Amaterasu and Susano-o**
    KJK 36(line 14)-43(line 3)
    Saigō, SEKAI, chapter 3 ("Yomi no kuni")
    Masuda, KOTEN O YOMU, 103-136

7) 1 March: **Susano-o and Amaterasu; the Heavenly Rock-Cave**
    KJK 43(line 4)-52
    Saigō, SEKAI, chapter 5 ("Ame no Iwayato")
    Masuda, KOTEN O YOMU, 136-179

8) 8 March: **Origin of Grains; Vanquishing the Eight-Headed Snake**
    KJK 53-58(line 4)
    Saigō, SEKAI, chapter 4 ("Susano-o no mikoto")
    Masuda, "Kamigami no ai" (1987), in *Nihon rettōjin no shisō* (Seidosha, 2015), 263-274

NO CLASS 15 MARCH (SPRING BREAK)

9) 22 March: **Interlude: Alternate Perspectives** (CLASS DOES NOT MEET THIS WEEK)
    Kōnoshi Takamitsu and Mizubayashi Takeshi, "Tairon: *Kojiki* no honshitsu o dō toraeru ka,"
        in Kōnoshi, ed., *Kojiki no genzai* (Kasama shoin, 1999), 101-145
    Courseworks posting due on Wednesday the 22nd at 4pm: How do the analyses of
        Kōnoshi (b. 1946) and Mizubayashi (b. 1947) contrast with those of Saigō and Masuda?
        Do you get any sense of a generational shift? (500-1000 words)

10) 29 March: **Trials and Achievements of Ōkuninushi**
    KJK 58(line 5)-66(line 1) **AND** 73(line 14)-77(line 5)
    Saigō, SEKAI, chapter 6 ("Ōkuninushi no kami")
    Masuda, "Kazan rettō no shisō" (1965), in *Masuda Katsumi no shigoto* 2, 65-83

11) 5 April: **Ōkuninushi and Songs of Wooing**
    KJK 66(line 2)-73(line 13)
    Saigō, SEKAI, chapter 7 ("Yachihoko no kami")
    Masuda, *Kiki kayō* (Chikuma shobō, 1972), chapters 3 and 4 (as reprinted in *Shigoto* vol. 3)

12) 12 April: **Giving Up the Land**
    KJK 77(line 6)-88(line 5)
    Saigō, "Kuniyuzuri no shinwa," in *Kojiki kenkyū* (Miraisha, 1973), 81-115
    Masuda, KOTEN O YOMU, 179-200

13) 19 April: **Ninigi's Descent; The Mountain-God's Daughters**
    KJK 88(line 6)-95(line 11)
    Saigō, SEKAI, chapter 8 ("Tenson kōrin")
    Masuda, "Shinwateki sōzō no hyōsō/kosō" (1978), in *Masuda Katsumi no shigoto* 4
        (Chikuma shobō, 2006), 430-444

14) 26 April: **Rival Brothers and the Sea-God's Palace**
    KJK 95(line 12)-107
    Saigō, SEKAI, chapter 9 ("Hyūga sandai no monogatari")
    Masuda, KOTEN O YOMU, 201-221

FINAL PAPER DUE FRIDAY 12 MAY BY 4PM; email electronic version AND submit hard copy to instructor's mailbox in 407 Kent Hall.