

East Asian Literature and Culture in Translation

Section 1

Instructor/Title	Hyunjung Lee/Professor
Office/Building	2434 (Nakamiya Campus)

【Course Outline / Description】

This course examines literary texts and various forms of cultures from different countries of East Asian region (Japan, South Korea, China, Hong Kong, etc.). The range of the texts in this course includes short-stories, films, TV commercials (and more!), and we will discuss these cultural productions vis-a-vis the intensive process of globalization in this region (roughly the early 1990s and onwards) as well as in the context of rapidly growing inter-Asian cultural flows we are facing now. Also, moving beyond the selected texts as part of the literary/art genre, we will envision how these cultural productions are inseparable from our living surroundings, and how, these texts shape social memories, traditional Asian values, gender roles, nationalisms, and historical traumas.

Section 2

【Course Objectives/Goals/Learning Outcomes】

This course aims to approach various examples of literature and cultures from different Asian societies in the larger context of (East)Asia, past and present. The course will help students to understand the complex, intricate layers of different East Asian cultures and societies through literature and cultural productions. The class also aims to discuss the issues of translating literature in the context of global cultural economy and its relations to the issues of national development and identity.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

(Note: Some of the contents and the schedule are subject to change)

Week 1 Introduction

Class 1: Introduction: Explain syllabus, plans for the semester, etc.

Class 2: Shin, Kyoung-suk, “Where the Organ Once Stood” 신경숙, <풍금이 있던 자리>

Week 2 Writing Woman in East Asia

Class 3: Shin, Kyoung-suk, “Where the Organ Once Stood”

Class 4: Shin, Kyoung-suk, “Where the Organ Once Stood”

Week 3 Writing Woman in East Asia

Class 5: Shin, Kyoung-suk, “Where the Organ Once Stood”

Class 6: Yoshimoto Banana, *Kitchen* 吉本バナナ、<キッチン>

Week 4: Writing Woman in East Asia

Class 7: Yoshimoto Banana, *Kitchen*

Class 8: Yoshimoto Banana, *Kitchen*

Week 5: Nostalgia and Romance in Japan

Class 9: Iwai Shunji, *Love Letter* (film) 岩井俊二、<ラブレター>

Class 10: Iwai Shunji, *Love Letter* (film) 岩井俊二、<ラブレター>

Week 6: Nostalgia and Romance in Japan/Lost in Translation

Class 11: Iwai Shunji, *Love Letter* (film) 岩井俊二、<ラブレター>

Class 12: Iwai Shunji, *Love Letter* (film) 岩井俊二、<ラブレター>

Week 7: Lost in Translation

Class 13: Sofia Coppola, *Lost in Translation*

Class 14: Sofia Coppola, *Lost in Translation*

Week 8: Lost in Translation/Workings of memory, trauma, and history

Class 15: Sofia Coppola, *Lost in Translation*

Class 16: Documentary on Cultural Revolution & Zhang Yimou, *To Live*

Week 9: Workings of memory, trauma, and history

Class 17: Zhang Yimou, *To Live*

Class 18: Zhang Yimou, *To Live*

Week 10: Workings of memory, trauma, and history

Class 19: Zhang Yimou, *To Live*

Class 20: Zhang Yimou, *To Live*

Week 11: Workings of memory, trauma, and history

Class 21: Peter Chan, *Comrades, Almost a Love Story* <甜蜜蜜>

Class 22: Peter Chan, *Comrades, Almost a Love Story* <甜蜜蜜>

Week 12: Workings of memory, trauma, and history

Class 23: Peter Chan, *Comrades, Almost a Love Story* <甜蜜蜜>

Class 24: Peter Chan, *Comrades, Almost a Love Story* <甜蜜蜜>

Week 13: Workings of memory, trauma, and history

Class 25: Im, Kwon-taek, *Sopyonje* <西便制>

Class 26: Im, Kwon-taek, *Sopyonje* <西便制>

Week 14: Workings of memory, trauma, and history

Class 27: Im, Kwon-taek, *Sopyonje* <西便制>

Class 28: Im, Kwon-taek, *Sopyonje* <西便制>

Week 15: Workings of memory, trauma, and history

Class 29: Chen, Kaige, *Farewell My Concubine*

Class 30: Final exam information

【Textbooks/Reading Materials】

*Shin, Kyoung-suk, “Where the Organ Once Stood”

*Yoshimoto Banana, *Kitchen* 吉本バナナ、<キッチン>

*Iwai Shunji, *Love Letter* (film) 岩井俊二、<ラブレター>

*Various Handouts

Section 4

【Learning Assessments/Grading Rubric】

1. Weekly short-response papers/Group work, etc.: 40%

*Short Response Papers with comments and/or questions about the readings/movies: Students are required to submit **7 (minimum)** short response papers evenly throughout the semester. These are informal response papers aimed to show how actively you have been involved in the readings and films. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films).

A) Length of each short response paper: Maximum of 300 words.

B) One 300 words-response paper counts as ONE submission.

C) You CANNOT submit these short-responses (7 or more) in lump-sum at the end of the term. The purpose of these response papers is to assist in the class discussion at a time when it happens. So old responses will not help at all.

2. Writing Assignment: 30% (Prompt will be distributed ahead of time)

3. Final Exam: 30%

Section 5

【Additional Information】

How to make this course productive

- 1) All readings will be available on Blackboard. Students are required to download, read, and digest the assigned readings before coming to class
- 2) Active class participation is mandatory. Your expressive, energetic communication skills and preparations for in-class discussions will be expected
- 3) You won't be able to make up for any in-class writing activities, tests, etc. you have missed caused by your absence