Although most movie fans would recognize Rashômon (1949) as being one of director Akira Kurosawa’s renowned films, few would be aware that it is based on a 1922 short story by Akutagawa Ryûnosuke, which in turn drew from a 12th-century tale. By studying such narratives in their various versions, the course seeks to investigate genre and media as categories of expression and experience, and to understand the meanings granted to stories as they are retold in different eras. On the formal level, the course studies how the narrative properties of fiction and film transform stories in the process of adaptation. On the level of ideology, the course explores how contrasting historical contexts, conventions of production, and target audiences produce dissimilar meanings in the “same” story. The course fosters this inquiry by juxtaposing readings of Japanese fiction with viewings of their film versions and by exposing students to critical materials drawn from fiction and film narratology, adaptation theory, and literary criticism.

Texts
Ibuse Masuji, Black Rain (Oxford)
Mori Ōgai, The Wild Goose (University of Michigan Center for Japanese Studies)
Ōoka Shôhei, Fires on the Plain (Tuttle)
Tanizaki Jun’ichirō, The Key (Random House)
All other readings will be available on Laulima.

Requirements and Grading
Midterm Examination--20%
Final Examination--30%
2 Papers, 3 pages--15% each
Class Attendance and Participation--20%
(More than 4 unexcused absences will result in a lowered global grade)
Students are required to complete the reading(s) or view the film before lectures begin on a specific text.
Learning Outcomes
1. Students will be exposed to major works of Japanese fiction that have been adapted into film.
2. Students will learn to question “fidelity” as a standard for evaluating adaptations.
3. Students will learn to analyze narrative components (voice, focalization, temporality) in relation to medium and genre.
4. Students will learn to analyze adaptations in relation to historical context.

Student Conduct
Students are expected to uphold the values of the university community as they are articulated in the UHM Student Conduct Code. For more information please refer to: http://studentaffairs.manoa.hawaii.edu/downloads/conduct_code/UHM_Student_Conduct_Code.pdf

Laptops and tablets
Students are welcome to use laptops and tablets in class for course-related activities. Those engaging in irrelevant use of computers and phones, however, will be asked to leave for the session.
Schedule and Readings
The readings below may change. All changes will be announced in class and listed on the course website.

January 13
- Introduction
- Reading: Murakami Haruki, “On Seeing the 100% Perfect Girl One Beautiful April Morning” (handout)

January 15
- Reports on Youtube adaptions of “100% Girl”

January 20
- Reports on Youtube adaptions of “100% Girl” (continued)
- Reading: Robert Stam, “Beyond Fidelity: The Dialogics of Adaptation”

January 22
- "How a Thief Climbed to the Upper Story of the Rashō Gate and Saw a Corpse," and "How a Man Who Was Accompanying His Wife to Tanba Province Got Trussed Up at Ōeyama," from Tales of Times Now Past.
- Akutagawa Ryūnosuke, "Rashômon" (1914) and "In a Grove."(1922)
- Abbott, Narrative, pp. 67-82

January 23
- View Rashômon (dir. Kurosawa Akira, 1950), Moore 258

January 27-29
- Rashômon (dir. Kurosawa Akira, 1950)
- Readings: Mitsuhiro Yoshimoto, Kurosawa: Film Studies and Japanese Cinema, pp. 182-189
- Abbott, Narrative, pp. 175-191

January 30
- View The Outrage (dir. Martin Ritt, 1964), Moore 258

February 3-5
- The Outrage (dir. Martin Ritt, 1964)
- Reading: D.P. Martinez, Remaking Kurosawa, pp. 51-64

First Paper Due, February 9

February 10-12
- Mori Ōgai, The Wild Goose (1909)
- Abbott, Narrative, pp. 1-54

February 13
- View The Mistress (dir. Toyoda Shirō, 1953), streamed on Laulima

February 17-19
- The Mistress (dir. Toyoda Shirō, 1953)
- Reading: David Desser, “The Mistress: The Economy of Sexuality”

February 24-26
- Ōoka Shōhei, Fires on the Plain (1951)
February 27  View *Fires on the Plain* (dir. Ichikawa Kon, 1959), Moore 258

March 3-5  *Fires on the Plain* (dir. Ichikawa Kon, 1959)
Reading: Abbott, *Narrative*, pp. 55-66
Pauline Kael, “Fires on the Plain” (Review)

March 10  *Fires on the Plain* (continued)

March 12  **Midterm Examination**

March 17-19  Tanizaki Jun'ichirō, *The Key* (1957)
Abbott, pp. 83-111

March 20  View *Odd Obsession* (dir. Ichikawa Kon, 1961), streamed on Laulima

March 23-27  **Spring Break**

March 31- April 2  *Odd Obsession* (dir. Ichikawa Kon, 1961)
Reading: Eric Cazdyn, “The Ends of Adaptation: Kon Ichikawa and the Politics of Cinematization”
Joan Mellen, “Kon Ichikawa,” from *Voices from the Japanese Cinema*

April 7-9  Ibuse Masuji, *Black Rain* (1965)

April 14  Ibuse Masuji, *Black Rain* (continued)

April 16  **Second Paper Due, No Class**

April 17  View *Black Rain* (dir. Imamura Shōhei, 1989), Moore 258

April 21-23  *Black Rain* (dir. Imamura Shōhei, 1989)
Abbot, *Narrative*, pp. 130-159

April 28  *Black Rain* (movie, continued)

April 30- May 5  Summing Up

**Final Examination, Thursday, May 14, 12:00-2:00**