Abstract
Many histories of modern Japanese literature see the "completion" of the modern vernacular style in the writings of Shiga Naoya (1883–1971), Mushakōji Saneatsu (1885–1976) and Takamura Kōtarō (1883–1956). Why and how this critical-historical perception of stylistic normalcy arose and still continues is better understood, I propose, through a close reading of key texts that identifies instances and patterns of creative manipulation of—as opposed to mere determination by or complicity with—certain philosophical, social, and historical discourses. How this creative manipulation plays out varies in prose and poetry and from text to text. In Mushakōji’s Omedetaki hito (1911; The Simpleton), temporal and generic transitions establish a doubled discourse of sincerity that normalizes the genbun itchi prose into the background. In Shiga’s An’ya kōro (1921–37; A Dark Night’s Passing), certain syntactical and lexical innovations construct a new and rigid model of intuitive interiority. Takamura’s Dōtei (1914; The Journey) reverses, to its own literary historical advantage, gendered discourses on the Japanese language and Japanese literary history.

Degree
MA

College and Department
Humanities; Humanities, Classics, and Comparative Literature

Rights
http://lib.byu.edu/about/copyright/

BYU ScholarsArchive Citation

https://scholarsarchive.byu.edu/etd/3629

Date Submitted
2013-06-28

Document Type
Thesis

Handle
http://hdl.lib.byu.edu/1877/etd6355

Keywords
discourse, genbun itchi, literary history, Mushakōji, Saneatsu, Shiga Naoya, style, Takamura Kōtarō

Language
English
University Press Columbia University Press wishes to express its appreciation for assistance given by Stanford University, Division of Literatures, Cultures and Languages, in the publication of this book.