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THESES AND DISSERTATIONS

Style, Discourse, and the Completion of the Vernacular Style in Modern Japanese Literature

<u>Jacob Zan Adachi Lee, Brigham Young University - Provo</u>

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

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Lee, Jacob Zan Adachi, "Style, Discourse, and the Completion of the Vernacular Style in Modern Japanese Literature" (2013). *Theses and Dissertations*. 3629.

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, Mushakō, ji Saneatsu, Shiga Naoya, style, Takamura Kōtarō

Language

English



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Indra Levy introduces a new archetype in the study of modern Japanese literature: the "Westernesque femme fatale," an alluring figure who is ethnically Japanese but evokes the West in her physical appearance, lifestyle, behavior, and, most important, her use of language. She played conspicuous roles in landmark works of modern Japanese fiction and theater. By illuminating the exoticist impulses that gave rise to this archetype, Levy offers a new understanding of the relationships between vernacular style and translation, original and imitation, and writing and performance within a cross-cultural context. Style in Modern Japanese Literature Jacob Z. A. Lee. Department of Humanities, Classics, and Comparative Literature, BYU Master of Arts. 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 determ The Fantastic in Modern Japanese Literature: The Subversion of Modernity (Nissan Institute/Routledge Japanese Studies). Routledge. Susan Napier. Year: 1995. Language: english. SIRENS of the W E S T E R N S HORE The Westernesque Femme Fatale, Translation, and Vernacular Style in Modern Japanese Literature. Indra Levy. Image has been suppressed. Columbia University Press New York. Columbia University Press Publishers Since §893 New York, Chichester, West Sussex Copyright © 2006 Columbia

