

**M. A. JAPANESE**

**2<sup>nd</sup> Year of Two-Year PG program (3+2): Semester III & IV**  
**OR**

**One Year PG program (4+1) with Course Work + Research**

**Structure 1 (Level 6.5): PG Curricular Structure with ONLY COURSEWORK**

Semester	DSC	DSE	2 Credit Course	Disser tation	Total credit
III	<p><b>DSC-7</b> Japanese Philosophy, Aesthetics, and Japanese Thought (4 Credits)</p> <p><b>DSC – 8</b> Study of representative works: <i>Monogatari, Nikki, Zuihitsu</i> (4 Credits)</p>	<p><b>DSE – 5</b> Introduction to Classical Japanese (4 Credits)</p> <p><b>DSE – 6</b> Introduction to <i>bungaku hiyou</i> (Literary Criticism) Part I (4 Credits)</p> <p><b>DSE – 7</b> Methodology of Foreign language teaching with special reference to teaching of Japanese (4 Credits)</p>	<p><b>Skill Based Course</b></p> <p>Business Japanese &amp; Professional etiquette with Company Internship /Workshop/Hands on Learning</p> <p><b>Focus:</b> Keigo, emails, CVs, Job interviews, business meetings.</p> <p><b>Skills:</b> Corporate communication, cross-cultural etiquette</p> <p>(2 Credits)</p>	Nil	22
IV	<p><b>DSC – 9</b> Study of representative works: <i>Shi, Geki, Shousetsu</i> (4 Credits)</p> <p><b>DSC – 10</b></p>	<p><b>DSE – 7</b> Methodology of Foreign language teaching with special reference to teaching of Japanese (4 Credits)</p>	<p><b>Skill Based Course</b></p> <p>Media and subtitling in Japanese/ Company Internship//Workshop/Hands on Learning</p> <p><b>Focus:</b> Audio-visual Japanese, subtitling conventions, timing tools</p>		22

	Guided Speaking & Interpretation <b>(4 Credits)</b>	<b>DSE – 8</b> Women’s writing in Japan <b>(4 Credits)</b>  <b>DSE – 9</b> Study of <i>Bungaku hyouron</i> (Literary Criticism) Part II <b>(4 Credits)</b>	<b>Skills:</b> Listening comprehension, summarization, technical formatting  <b>(2 Credits)</b>		
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**Structure 2 (Level 6.5): PG Curricular Structure with COURSEWORK + RESEARCH**

Semester	DSC	DSE	2 Credit Course	Dissertation	Total credits
<b>III</b>	<b>DSC-7</b> Japanese Philosophy, Aesthetics, and Japanese Thought (4 Credits)  <b>DSC – 8</b> Study of representative works: <i>Monogatari, Nikki, Zuihitsu</i> <b>(4 Credits)</b>	<b>DSE – 5</b> Introduction to Classical Japanese <b>(4 Credits)</b>  <b>DSE – 6</b> Introduction to <i>bungaku hiyou</i> (Literary Criticism) Part I <b>(4 Credits)</b>	Nil  Nil	<b>1.</b> Formulation of hypothesis <b>2.</b> Review of literature <b>3.</b> Methodology for research <b>4.</b> Commencement of questionnaires, fieldwork  <b>(6 Credits)</b>	<b>22</b>
<b>IV</b>	<b>DSC – 9</b> Study of representative works: <i>Shi, Geki, Shousetsu</i> <b>(4 Credits)</b>  <b>DSC – 10</b> Guided Speaking & Interpretation	<b>DSE – 7</b> Methodology of Foreign language teaching with special reference to teaching of Japanese <b>(4 Credits)</b>  <b>DSE – 8</b>	Nil	<b>1.</b> Completion of questionnaire, fieldwork <b>2.</b> Submission of dissertation <b>3.</b> Publication in a reputed journal OR book/book chapter in a publication	<b>22</b>

	(4 Credits)	Women's writing in Japan (4 Credits)		(6 Credits)	
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### Course Objectives, Outline & Reading list

#### Semester III

#### DSC – 7: Japanese Philosophy, Aesthetics, and Japanese Thought

#### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Japanese Philosophy, Aesthetics, and Japanese Thought	4	3	1	0	Graduation	Graduation

**Learning Objectives:** To introduce foundational concepts in Japanese aesthetics and philosophical traditions. It will cultivate an appreciation for Japanese aesthetic values like impermanence, minimalism, and restraint. This course explores the deep interconnection between Zen Buddhism, Japanese aesthetics, and philosophical thought. Through art, poetry, architecture and everyday sensibility, students will discover how concepts like *zen*, *wabi*, *sabi*, and *mujo* inform Japan's unique view of beauty, transience, and simplicity.

**Learning Outcomes:** By the end of the course, the students will be able to understand the key Japanese aesthetic concepts and they will also be able to reflect on cross-cultural differences and perspectives. They will be able to apply Japanese aesthetic ideas to their own creative or academic projects.

#### Detailed Syllabus:

#### Unit: I

Hours:11

#### Foundation of Japanese philosophy and aesthetic thought

1. Introduction to various Japanese Philosophical thoughts
2. Difference between Eastern and Western ethics
3. Introduction to *nihonbiishiki* (Concept of Beauty) and Japanese Aesthetics

## Unit: II

Hours:11

### Aesthetic concepts

1. Aesthetics of Impermanence (無常 / *Mujō*),
2. *Mono no aware* (物の哀れ),
3. *Wabi-Sabi* (侘び寂び),
4. *Ma* (間) and Harmony (和 / *Wa*)
5. *Okashi* (をかし)

## Unit: III

### Philosophical concept

Hours:11

1. Zen (禪),
2. *Yūgen* (幽玄),
3. *Giri* and *Ninjo* (義理 / 人情)
4. *Ikigai* (生き甲斐),
5. *Kaizen*(改善)

## Unit: IV

Hours:12

### Contemporary reflections, global influence and its adoption

1. Appreciation of Japanese aesthetics in everyday life
2. Flower Arrangement *Ikebana*, Tea ceremony (*Sado/ Cha no yu*)
3. Practices of Zen and Minimalism in life
4. Appreciation of Japanese Aesthetics in Literature

### Reading list:

1. Nakamura, Hajime. *Ways of thinking of Eastern Peoples*, University of Hawaii Press, 1981.
2. Takeshi Mori, *The Japanese Art of Mono no Aware: Finding Beauty in What Doesn't Last*, 2026.
3. Mona Yasu, *Mono no Aware (物の哀れ): How to Live Calmly with Change, Loss, and What Doesn't Last*, 2025.
4. Leonard Koren, *Wabi-Sabi for Artists, Designers, Poets & Philosophers*, Imperfect Publishing, 2008.
5. Nobuo Suzuki, Hector Garcia, *Wabi Sabi: The Wisdom in Imperfection*, Turtle Publishing, 2005.
6. James D. Sato, *Japanese Harmony: Finding Balance and Belonging through the Japanese Wisdom of Wa*, 2025.
7. James D. Sato, *Ma: The Japanese Art of Space, Stillness, and Choosing What Matters: How to use the pause between things to think clearly, feel calm, and act decisively*, 2025.
8. Shunmyō Masuno, *Zen: The Art of Simple Living*, Michael Joseph, 2019.
9. Kobun Chino Otogawa, Judy Cosgrove, Shinbo Joseph Hall, *Embracing Mind: The Zen Talks of Kobun Chino Otogawa*, Jikoji Zen Center, 2016
10. Shōkei Matsumoto, *A Monk's Guide to a Clean House and Mind*, Particular Books 2018.

11. Kenji Sora, *The Zen of Joy: 30 Short Zen Stories to Calm Your Mind, Learn How to Let Go, and Embrace Joy in Daily Life - Includes Insights, Reflections and Practice Prompts*, 2025.
12. Shōkei Matsumoto *Work Like a Monk: A Buddhist Guide to Embracing What Matters*, Tarcher, 2026.
13. Kakuzō Okakura, *The Book of Tea*, Public Domain Books, 1997.
14. Amanda Luu and Ivanka Matsuba, *Ikebana Unbound: A Modern Approach to the Ancient Japanese Art of Flower Arranging*, 2020.
15. Kaki Okumura, *Wa - The Art of Balance Live Healthier, Happier and Longer the Japanese Way*, Watkins Media, 2023.
16. Tanizaki Junichiro, *In Praise of Shadows*, Leete's Island Books, 1977.
17. Films: Tokyo Story, Spring, Summer
18. Sumita Oyama (Author), William Scott Wilson, *Life and Zen Haiku Poetry of Santoka Taneda: Japan's Beloved Modern Haiku Poet* (Includes a Translation of Santoka's "Diary of the One-Grass Hut"), Tuttle Publishing, 2021.
19. Keene, Donald. *The pleasures of Japanese Literature*. Columbia University Press. 1988.
20. Kamo no Chomei, S.Irie, *Hojoki: A Clear Modern Translation—on Impermanence, Living Small, and Letting Go* (English Edition), 2025.
21. Sarah Harvey, *Kaizen: The Japanese Method for Transforming Habits, One Small Step at a Time*, Pan Macmillan UK, 2019.
22. Other selected articles on Japanese Philosophy, Aesthetics, and Japanese Thought.
23. NHK documentaries on Japanese Culture and Zen practice.

**Examinations Scheme and Mode: Subject to directions from the Examinations Branch/ University of Delhi from time to time**

**DSC – 8: Study of representative works – *Monogatari, Nikki, Zuihitsu***

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Study of representative works – <i>Monogatari, Nikki, Zuihitsu</i>	4	3	1	0	Graduation	Graduation

### Learning Objectives

This paper will focus on reading and analysing works of the ancient period, i.e. Heian, Kamakura, Muromachi and the Edo Period. The objective of this paper is to acquaint the

students with the various characteristics of Japanese tales (*monogatari*), diary (*nikki*) literature and essays (*zuihitsu*) written from ancient to medieval period through representative works.

**Learning Outcome:** This course would enable the students of MA Japanese to learn about various aspects of Japanese tales (*monogatari*), Japanese diaries (*nikki*), and essays (*zuihitsu*). Also, it will create a foundation for the students to further pursue the various aspects of Japanese literature of ancient, medieval and premodern period.

### Detailed Syllabus

**Unit: I** Hours:11

**Study of representative works from Japanese tales (*monogatari*)**

1. *Taketori Monogatari*
2. *Genji Monogatari*
3. *Ise Monogatari*
4. *Konjyaku Monogatari*
5. *Heikei Monogatari*
6. Other representative *Monogatari bungaku*

**Unit: II** Hours:11

**Study of representative works from Japanese Diary literature (*Nikki*)**

1. *Tosa Nikki*
2. *Sarashina Nikki*
3. *Kagero Nikki*
3. *Murashikibu Nikki*
4. Other representative *Nikki Bungaku*

**Unit: III** Hours:11

**Study of representative works from Japanese Essay literature (*Zuihitsu*)**

1. *Makura no Sōshi*
2. *Tsurezuregusa*
3. *Hōjōki*

**Unit: IV** Hours:11

**Evaluation of *Monogatari, Nikki, Zuihitsu***

1. Salient characteristics and their relevance in modern Japanese literature
2. Their translation and world reception
3. Comparative study with Indian tales, diary and essay literature

**Reading list:**

1. Donald Keene, *Japanese Literature: An Introduction for Western Readers*, C. E. Tuttle, 2005
2. Donald Keene, *Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century* (UNESCO Collection of Representative Works: European), Grove Press, 2007.
3. Selection from *Gendai nihon bungaku zenshu* (92 volumes), Published by Chikuma Shobo, Tokyo.

4. Selections from *Nihon koten bungaku taikei* (100 volumes), Published by Iwanami Shoten, Tokyo.
5. 新編 日本古典文学全集 (20, 21, 22, 23)、源氏物語、小学館、1994.
6. 新編 日本古典文学全集 (21)、源氏物語、小学館、1994.
7. 新編 日本古典文学全集 (22)、源氏物語、小学館、1994.
8. 新編 日本古典文学全集 (23)、源氏物語、小学館、1994.
9. Murasaki Shikibu (Author), Arthur Waley (Translator) *Genji Monogatari: The Tale of Genji*, (English Edition), Bibliomania Publishing, 2024.
10. 新編日本古典文学全集 12・竹取物語／伊勢物語／大和物語／平中物語,小学館, 1994.
11. Zak, *Taketori Monogatari - The Tale of the Bamboo Cutter (and Princess Kaguya): A Modern English Translation of Japan's Oldest Story (Moon Princess)* (English Edition), Turtle Publishing, 2026.
12. 新編日本古典文学全集 13・土佐日記／蜻蛉日記、小学館、1995.
13. 新編日本古典文学全集 26・和泉式部日記／紫式部日記／更級日記／讃岐典侍日記, 小学館, 1994.
14. 新編日本古典文学全集 18・枕草子, 小学館, 1997.
15. Sei Shonagon, Arthur Waley(translator), *The Pillow Book of Sei Shonagon: The Diary of a Courtesan in Tenth Century Japan* Abridged, 2018.
16. Sei Shonagon, Meredith McKinney, *The Pillow Book Penguin Classics*, 2007.
17. 新編日本古典文学全集 44・方丈記／徒然草／正法眼蔵随聞記／歎異抄, 小学館、1995.
18. Kamo no Chomei (Author), *Hojoki: A Buddhist Reflection on Solitude: Imperfection and Transcendence*, Tuttle Publishing, 2024.
19. Yoshida Kenkō, and Sir Sansom, George Bailey, *Essays in Idleness*, Cosimo Inc, 2009.
20. Yoshida Kenkō, Chomei and Meredith (Translator), *Essays in Idleness and Hojoki*, Penguin, 2014.

**Examinations Scheme and Mode: Subject to directions from the Examinations Branch/ University of Delhi from time to time**

#### **DSE – 5: Introduction to Classical Japanese**

#### **Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

<b>Introduction to Classical Japanese</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>Graduation</b>	<b>Graduation</b>
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### Learning Objectives

The objective of the paper is to acquaint the students with linguistic features of classical Japanese language and its two variants - *kobun* and *kambun*. *Kobun* was the old Japanese language till 1868. *Kambun* is a technique of reading Chinese text in Japanese, according to the Japanese sentence structure, practised in pre-modern Japan. A major part of literature, historical records and intellectual thoughts are written in both *kobun* and *kambun*.

**Learning Outcome:** This course will create a foundation for the students of MA Japanese with linguistic techniques of classical Japanese language and enable them to handle, interpret and understand the original text, so that they can pursue their area of interest from pre-modern Japan, etc. in due course of time.

### Detailed Syllabus

**Unit: I** Hours:11

#### **Introduction to *Kobun* and *Kambun***

1. What is *Kobun* and *Kambun*
2. Importance of *Kobun* and *Kambun*
3. The role of *Kobun* & *Kambun* in Japanese Literature
4. Development and evolution of Japanese Language

**Unit: II** Hours:11

#### ***Kambun***

1. Study of Techniques and grammar of *Kambun*
2. Reading *Kambun* text taken from various excerpts

**Unit: III** Hours:11

#### ***Kobun***

1. Study of Techniques and grammar of *Kobun*
2. Reading *Kobun* text taken from various texts

**Unit: IV** Hours:12

#### **Practice of *Kobun* and *Kambun* grammar**

1. Practice of *Kambun* grammar, reading various *Kambun* excerpts
2. Practice of *Kobun* grammar, reading various *Kobun* excerpts

#### **Reading list:**

1. Komai & Rohleich, *An Introduction to Classical Japanese Language*, Bonjinsha, Tokyo, 1988
2. John Timothy Wixted, *A Handbook to Classical Japanese: 134*, The Cornell East Asia Program, 2010
3. Haruo Shirane, *Classical Japanese: A Grammar: Exercise Answers and Tables*, Columbia Univ Press, 2005.
4. Suzuki Hideo, *Koten Nyumon*, Chikuma Shobo, Tokyo, 1988

5. Mikami Akira, *Nihongo no kobun*, Kuroshio shuppan, Tokyo, 1998
6. 岡本梨奈、つまずきが理解に変わるまずはここから！高校古文・漢文、kadokawa, 2025.
7. 岡本梨奈、岡本梨奈の1冊読むだけで古文の読み方&解き方が面白いほど身につく本,2021.
8. 岡本梨奈高校の漢文読解が1冊でしっかりわかる本、かんき出版、2022.
9. 相澤 尋, 源氏」で学ぶ入試古文 受験古文は名作で学ぼう！学研合格新書、学研プラス、2009.
10. 岡本梨奈、岡本梨奈の1冊読むだけで古典文法の基本&覚え方が面白いほど身につく本, Kadokawa, 2019.
11. G.B. Samson, *Historical Grammar of Japanese*, Routledge, 2013.
- 12.
13. Selected *kambun* and *kobun* texts from 新編 日本古典文学全集, 小学館.

**Examinations Scheme and Mode: Subject to directions from the Examinations Branch/ University of Delhi from time to time**

**DSE – 6: Introduction to *Bungaku hihyō* (Literary Criticism) Part I**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Literary Criticism (Part I)	4	3	1	0	Graduation	Graduation

**Learning objectives:** The objective is to create awareness amongst the students about *bungaku hihyō* (literary criticism) of Japanese literature in general and its importance in understanding Japanese literature of the Meiji, Taisho, and Showa Era. Various forms of literary criticism and various movements of literary criticism (such as, *keimoushugi*, *shajitsushugi*, *shizenshugi* etc.) will be addressed.

**Learning Outcome:** This course would create a foundation for the students of MA Japanese to be able to understand literary criticism in Japanese in order to appreciate Japanese literature. It will also equip them with the tools to develop analytical skills.

**Detailed Syllabus**

**Unit: I**

Hours:11

**Introduction to *Bungaku hihyō* (Literary Criticism)**

1. What is *bungaku hihyō*

2. Difference between *kansō* (personal impression) and *hihyō* (criticism)
3. Major approaches (Psychoanalysis, Reader-response, Marxist criticism etc)

**Unit: II** Hours:11

***Bungaku hihiyou* of the major themes of Meiji Era**

1. Western Influence and modernization
2. Emergence of “modern self” (*kindaitekijiga*)
3. Literature as a tool for awareness/education

**Unit: III** Hours:11

***Bungaku hihiyou* of the major themes of Taisho Era**

1. Rise of individualism
2. Psychological realism
3. Experimental narrative styles

**Unit: IV** Hours:12

***Bungaku hihiyou* of the major themes of Showa and Heisei Era**

1. War, trauma and memory
2. Post-modern identity
3. Alienation

**Reading list:**

1. Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell Publishing Ltd. 2008
2. Habib, M. A. R. *Literary Criticism from Plato to the Present: An Introduction*. Published by Wiley-Blackwell. 2011
3. (Ed.) Rivkin, Julie and Ryan, Michael. *Literary Theory: An Anthology*. Published by John Wiley & Sons Ltd. 2017
4. Irokawa, Daikichi. (ed.) Jansen, Marius B. *The Culture of the Meiji Period*. Princeton University Press. 2020
5. Ed. Akiyama, Ken. *Shin nihon bungakushi. Buneido*. 2011
6. Konishi, Jinichi. *A History of Japanese Literature, Volume 3: The High Middle Ages*. Princeton University Press. 2014
7. Cipris, Zeljko. “Responsibility of Intellectuals-Kobayashi Hideo on Japan at War”. *Asia-Pacific Journal*. November 24, 2005
8. Morikawa, Saki. “Seeing and Believing: A Critical Study of Kobayashi Hideo’s *Watakushi no Jinseikan*”. University of Massachusetts Amherst. 2015
9. Kobayashi, Hideo. *Kangaeru hinto* (The thinking point). 文庫本. 1974

**Examinations Scheme and Mode: Subject to directions from the Examinations Branch/ University of Delhi from time to time**

**Skill Based Course (2 Credit)**

**Business Japanese & Professional etiquette with Company Internship or Hands-on learning**

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical / Practice		
<b>Business Japanese &amp; Professional etiquette with Company Internship /Workshop/Hands on Learning</b>	2	2		2	Graduation	Graduation

#### Learning objectives:

The objective of the Business Japanese & Professional etiquette with Company Internship or Workshop/Hands-on Learning course is to equip students with language skills of business Japanese. It will equip them with business or corporate Japanese skills i.e. polite form *Keigo*, emails, CVs, Job interviews, business meetings. It will encourage students to have knowledge of practical use of language in company internships/Workshop/Hands-on Learning. The course will focus on situation-based Language Communication skills and Japanese Situation Based Conversation etiquette in the business world.

**Learning outcomes:** Gain enough Business Japanese & Professional etiquette language skills to be able to work in the business world.

#### Detailed Syllabus

##### Unit: I

Hours:15

##### **Business Japanese & Professional etiquette skills**

1. What is Business Japanese and its difference from daily Japanese
2. Professional etiquette skills
3. Need of *Keigo* (polite form specific for corporate)

##### Unit: II

Hours:15

##### **Practice of Business Japanese & Professional etiquette skills (practical) or Company Internship /Workshop/Hands on Learning various situation**

1. Introduction/ Corporate meeting for first time
2. Conversation and Mail writing of Request

3. Conversation and Mail writing of Gratitude
4. Conversation and Mail writing of Decline
5. Conversation and Mail writing of Reporting

### Reading list

1. Florian Grosser, Patrick Heinrich, Saana Santalahti (Editors), *Ideologies of Communication in Japan Speakers, Interaction and the Creation of Difference*, Channel View Publications, 2025.
2. Noriko Ishihara, Magara Maeda, *Advanced Japanese: Communication in context*, Taylor and Francis, 2017.
4. Kirameku Nihongo min, *Let's Talk Freely in Japanese N2 Free Talk: 50 Topics and Grammar Points for Confident Conversation*, 2025.
5. 浦野啓子、そのまま使える！ビジネス会話の基本講座使いこなせてはじめて一人前！、紙書籍、2009.
6. 日米会話学院日本語研修、NIHONGO EXPRESS (Basic 2) Practical Conversation in Japanese ビジネス日本語会話、アスク出版、2015.
7. 日米会話学院日本語研修、人を動かす！実戦ビジネス日本語会話 中級2、スリーエーネットワーク、2017.
8. 平野 友朗、仕事が速い人はどんなメールを書いているのか、文響社、2017
9. 海津 佳寿美、一生使える ビジネスメールの「型」 ～悩まず、早く、“伝わる”メールを書く基本、技術評論社、2023

**Examinations Scheme and Mode: Subject to directions from the Examinations Branch/ University of Delhi from time to time**

### Semester IV

**DSC – 9: Study of representative works – *Shi, Geki, Shousetsu***

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Study of representative works – <i>Shi, Geki, Shousetsu</i>	4	3	1	0	Graduation	Graduation

**Learning objectives:** The objective of this paper is to deepen understanding of Japanese Poetry (*Shi*), Drama (*Geki*), Novels (*Shousetsu*) and develop analytical skills so that the students can explore further and carry out independent research in this field in future. This course will focus on reading Japanese poetry (*shi*) forms such as *waka*, *tanka* & *haiku*, and the evolution of poetry forms from ancient to modern time will be addressed. This part of the paper aims to acquaint the students with the various characteristics of Japanese plays through representative works of renowned playwrights over the period of its evolution. The study of Japanese Novels (*shosestsu*) will address reading and analysing various representative short and long novels written by modern Japanese writers.

**Learning Outcome:** On completion of this course, the student will be able to read, understand and evaluate literary texts and conduct independent research, think critically and present information, ideas and arguments effectively in written form and in group discussion.

### Detailed Syllabus

**Unit: I** **Hours:11**  
**Japanese poetry (*shi*)**

1. Representative poetry of *Meiji* period
2. Representative poetry of *Taisho* period
3. Poetry of *Showa*, *Heisei* and *Contemporary* period

**Unit: II** **Hours:11**  
**Japanese Drama (*Geki*)**

1. Representative Dramas of *Meiji* period
2. Representative Dramas of *Taisho* period
3. Representative Drama of *Showa*, *Heisei* and *Contemporary* period
4. Other Representative Dramas

**Unit: III** **Hours:11**  
**Japanese Novels (*Shousetsu*)**

1. Representative Novels of *Meiji* period like
2. Representative Novels of *Taisho* period
3. Representative Novels of *Showa*, *Heisei* and *Contemporary* period
4. Other Representative Novels

**Unit: IV** **Hours:12**

**Evaluation of the various literary forms in the above genre from the classical to the contemporary period**

1. How to examine Japanese Literature considering various literary theories
2. Translations of Japanese Literature and its globalization

**Reading list:**

1. Donald Keene, *Modern Japanese literature: an anthology*, New York, NY: Grove Press: Distributed by Publishers Group West, 1994. 北原白秋, 北原白秋歌集, 岩波書店、1999.
2. Donald Keene, *Japanese Literature: An Introduction for Western Readers*, C. E. Tuttle, 2005
3. 石垣りん、石垣りん詩集, 岩波文庫、2015.
4. 村上龍、昭和歌謡大全集、村上龍電子本製作所、1993.
5. 萩原朔太郎、萩原朔太郎詩集、岩波書店、1981
6. 石川啄木、『石川啄木・83 作品』, 石川啄木全集・出版委員会、2014.
7. 正岡子規、『正岡子規全集・83 作品』、正岡子規・出版委員会、2015.
8. Yoshie Okazaki, *Japanese Literature in the Meiji Era*, University of Iowa, 1955
9. Yozan T. Iwasaki, (Sensaburo Suzuki, Saneatsu Mushanokōji, Takeo Arishima, and Glenn Hughes), *New plays from Japan; authorized translations*, New York: D. Appleton and company, 1930
10. Satomi, Ton, *Gendai gikyoku senshū*.1951.
11. Togawa Kichizō, *Gendai gikyoku meisakushū* 現代戯曲名作集, Tōkyō: Kaizōsha.
12. Osman Edwards and Oliver Wendell Holmes Collection, *Japanese Plays and play fellows*.
13. Soseki Natsume and Yasotaro Morri, *Botchan (Master Darling)*, 2012.
14. 川端康成、掌の小説、新潮文庫、2022.
15. 川端康成、伊豆の踊子、新潮文庫、2022.
16. 夏目漱石、夏目漱石全集(全 10 巻セット)(ちくま文庫)、1988.
17. 太宰治、太宰治全集 全 10 巻セット(ちくま文庫)、1989
18. 芥川龍之介全集 全 8 巻(ちくま文庫)、199
19. 大江健三郎、万延元年のフットボール(講談社文芸文庫)、1988
20. 大江健三郎、死者の奢り・飼育(新潮文庫)、1959.
21. 村上春樹、村上春樹 雑文集, 新潮社、2015.
22. 村上春樹、海辺のカフカ(上下) 合本版(新潮文庫)、2020.
23. 加藤 典洋、文学地図 大江と村上と二十年(講談社文芸文庫)、2025
24. Ryunosuke Akutagawa, *Ryunosuke Akutagawa Complete works*, 2014.
25. Nakajima Atsushi and Sakura Yuna, *Learn Japanese With The Moon over the Mountain A bilingual Japanese English book to help you learn Japanese: Japanese literature*, 2023.
26. Anne McNulty, Eriko Sato, *Japanese Stories for Language Learners: Bilingual Stories in Japanese and English*, Tuttle Publishing, 2025.
27. Various and Jay Rubin, *Great Japanese Stories: 10 Parallel Texts*, 2024
28. Koalalingo, *55 bilingual short stories to improve your Japanese for Intermediate: Improve your vocabulary, reading, and written comprehension with exercises for A2-B1 learners*, 2026.
29. Giles Murray, *Breaking into Japanese Literature: Seven Modern Classics in Parallel Text - Revised Edition*, Kodansha USA, 2018.
30. Koizumi Yakumo and Ishii Mitsuo, *The Ghost Waterfall: Bilingual Literature in Easy Japanese and English (Japanese Edition)*, 2025.
31. Selection from *Gendai nihon bungaku zenshu* (92 volumes). Published by Chikuma Shobo. Tokyo
32. Selections from *Nihon koten bungaku taikei* (100 volumes). Published by Iwanami Shoten. Tokyo
33. Other selected works from Japanese literature.

**Examinations Scheme and Mode: Subject to directions from the Examinations Branch/ University of Delhi from time to time**

**DSC – 10: Guided Speaking & Interpretation (Part II)**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
<b>Guided Speaking &amp; Interpretation (Part II)</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>Graduation</b>	<b>Graduation</b>

**Learning Objective:** This course aims to move to a more advanced level of speaking and interpretation. Students will learn more formal expressions in Japanese language and will acquire interpretation skills. Focus is also on the honorific language used in Japanese and how that is interpreted.

**Learning Outcome:** Gain the skills of interpreting in formal situations, and also to be able to speak on any given topic using advanced Japanese language expressions.

**Detailed Syllabus**

**Unit: I**

**Hours:11**

**Practical learning of formal style of speech**

1. Students learn the difference between casual, polite, and formal written/spoken styles (丁寧語; です・ます調), and when each is appropriate (academic, professional, public contexts).
2. Practice in forming logically connected sentences using cohesive devices (e.g. したがって、一方で、さらに) to produce clear and structured speech.
3. Short guided speaking tasks (self-introduction, explaining a topic) using formal style, focusing on accuracy, tone, and consistency.

**Unit: II**

**Hours:11**

**Practical learning of speaking on a formal occasion and using honorific language**

1. Detailed practice in switching between honorific and humble forms depending on social hierarchy and context (e.g., workplace, academic presentations).
2. Training in culturally appropriate expressions: greetings, opening/closing remarks, thanking, apologizing, and making requests politely.
3. Role-play activities such as interviews, presentations, and official interactions to apply *keigo* and formal expressions in real-life scenarios.

**Unit: III****Hours:11****Practical learning of techniques of advanced level of interpretation**

1. Training in identifying key points, summarizing spoken content, and using shorthand or symbols for efficient interpretation.
2. Practice in accurately conveying meaning from source to target language while maintaining tone, intent, and structure.
3. Exercises with advanced-level materials (e.g., speeches, news, academic talks) to develop precision, clarity, and contextual understanding.

**Unit: IV****Hours:12****Practical application of techniques of advanced level of interpretation and formal speech**

1. Students perform full interpretation tasks combining listening, note-taking, and delivery in simulated professional settings.
2. Practice in giving formal speeches and simultaneously or consecutively interpreting them, focusing on fluency and confidence.
3. Assessment through presentations and interpretation exercises, with emphasis on accuracy, appropriateness of language, and delivery skills.

**Audio list:**

1. Selected audios and recorded speech from various sources to be supplied by the teacher.

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**DSE – 7: Methodology of foreign teaching with special reference to teaching of Japanese**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Japanese Language	04	2	1	1	Graduation	Graduation

**Learning Objective:** This course will enable students to acquire teaching skills to teach foreign languages to Indian students. This course will address the difficulties in foreign language teaching and techniques of foreign language teaching. It will focus on various methods of teaching a foreign language, merits and demerits of accepted methods of teaching Japanese –Audio lingual, Communicative, Suggestopedia etc.

**Learning Outcome:** The course will teach students to acquire knowledge and skill to teach Japanese language through various methods.

**Detailed Syllabus:**

**Unit: I** **Hours:11**

**Foreign language teaching and its Techniques**

1. Second Language teaching
2. Difficulties in foreign language teaching and its Techniques

**Unit: II** **Hours:11**

**Various methods of teaching a foreign language, merits & demerits of accepted methods of teaching Japanese –**

1. Audio lingual,
2. Communicative,
3. Suggestopedia,
4. Verbotonal method etc.

**Unit: III** **Hours:11**

**Digital Aided instruction**

1. Interactive learning
2. Uses of Japanese multimedia (videos, animations, simulations) to make lessons engaging and easier to understand.

**Unit: IV** **Hours:12**

**Evaluation of teaching Japanese language skills**

1. Listening Skills (聴解 / *chōkai*)
2. Speaking Skills (会話 / *kaiwa*)
3. Reading Skills (読解 / *dokkai*)
4. Writing Skills (作文 / *sakubun*)
5. Vocabulary and Grammar
6. Kanji Proficiency
7. Cultural Understanding
8. Communicative Competence
9. Continuous Assessment
10. Standardized Testing

**Reading list:**

1. Ishida, Toshiko. *Nihongo kyojuho*. Published by Taishukan shoten. 1995
2. Toki, Satoshi. *Nihongo kyoiku no tame no jissenteki chishiki*. Bonjinsha, Tokyo. 1990
3. Satoshi, Mizue. *Gaikokugo toshite no nihongo: Sono oshiekata to manabikata*. Kodansha, Tokyo. 1994
4. Relevant volumes of *Nihongo Kyojuhō* Series. Published by The Japan Foundation

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**DSE – 8: Women’s Writing in Japan**

## Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
<b>Women's Writing in Japan</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>Graduation</b>	<b>Graduation</b>

**Learning Objective:** To introduce major women writers of Japan across literary periods – from classical to modern. To analyse how gender, language, and genre intersect in Japanese women's writing. This course traces the evolution of women's voices in Japanese literature. It examines how female authors have used fiction, memoir etc. to articulate their experiences.

**Learning Outcome:** By the end of the course, students will be able to identify major women authors and their thematic contributions to Japanese literature.

### Detailed Syllabus

**Unit: I** **Hours:11**

**Classical foundations –**

1. The Heian court and the Women's voices

**Unit: II** **Hours:11**

**Women writers in early modern literature and 20<sup>th</sup> century**

1. Rise of Modern woman and their voices
2. Writings of Higuchi Ichiyo and others.

**Unit: III** **Hours:11**

**Post-war and contemporary women writers**

1. Post war Modern women writers
2. Writing of Yoshimoto Banana and others.

**Unit: IV** **Hours:12**

**Comparative study**

1. Women's writing in India and Japan

### Reading list:

1. Rebecca Copeland, Handbook of Modern and Contemporary Japanese Women Writers (Handbooks on Japanese Studies), Routledge, 2025.
2. Rebecca Copeland, Woman Critiqued: Translated Essays on Japanese Women's Writing. Hawaii UP, 2006.

3. Rebecca Copeland, *The Modern Murasaki: Selected Works by Women Writers of Meiji Japan 1885-1912*. Columbia UP, 2006.
4. Shikibu, Murasaki. (Trans.) Seidensticker, Edward G. *The tale of Genji*. Everyman's Library, 1976.
5. 新編日本古典文学全集 12・竹取物語／伊勢物語／大和物語／平中物語、小学館, 1994.
6. 新編日本古典文学全集 26・和泉式部日記／紫式部日記／更級日記／讃岐典侍日記、小学館, 1994.
7. 新編日本古典文学全集 18・枕草子、小学館, 1997.
8. 樋口一葉、にぎりえ・たけくらべ (新潮文庫)、2003.
9. 吉本ばなな、キッチン (角川文庫)、1998.
10. Satoko Kakihara, *Women's Performative Writing and Identity Construction in the Japanese Empire*, 2022
11. Noriko Mizuta Lippit and Kyoko Iriye Selden, *Japanese Women Writers: Twentieth Century Short Fiction (Asia and the Pacific)*, M E Sharpe Inc, 1991
12. Noriko Mizuta Lippit and Kyoko Iriye Selden, *Revival: Stories by Contemporary Japanese Women Writers*, Routledge, 1983.
13. Anupama Roy. *Women on the move: body, memory and femininity in present day transnational diasporic writing*. Oxford India Studies in Contemporary Society, Taylor and Francis, 2010.

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### **DSE – 9: Study of *Bungaku hyōron* (Literary Criticism) Part II**

#### **Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
<b>Literary Criticism (Part II)</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>Graduation</b>	<b>Graduation</b>

**Learning Objective:** The objective is to create awareness amongst the students about literary criticism in Japanese literature in particular. This course will give an introduction to literary trends that reached Japan in particular. The role of literary criticism in Japanese literature will be addressed. Various genres and forms of literary criticism and various movements of literary

criticism of Japan will be part of this course. Modern literary criticism and critical analysis of Japanese literature will find a place in this course.

**Learning Outcome:** This course would create a foundation for the students of MA Japanese to be able to understand Japanese *bungaku hyōron* (literary criticism) from the Meiji Period to contemporary period.

### Detailed Syllabus

**Unit: I** **Hours:11**

**Study of *Keimoshichou, Shajitsushichou, Shizenshichou***

1. Literature as instruction and social reform/moral tool
2. Rise of realism: Representation of “truth”
3. Emergence of naturalism: Confessional writing and determinism

**Unit: II** **Hours:11**

**Study of *Shinromanshugi, Shinkankakuha, Risoushugi***

1. Reaction against naturalism
2. Emphasis on subjectivity: emotions, aesthetics & perception
3. Beauty, idealism and anti-realism

**Unit: III** **Hours:11**

**Study of *Senzen bungaku, Senchuu bungaku, Sengoha, Hibaku bungaku etc.***

1. Historical phases: pre-war, wartime, post-war
2. Literature as propaganda versus resistance
3. Ethics of representation

**Unit: IV** **Hours:12**

**Critical analysis of Japanese literature based on literary theories**

1. Application of literary theories (Surrealism, post-humanism etc.)
2. Suggested authors for application (Murakami Haruki, Akutagawa Ryunosuke etc.)

**Reading list:**

1. Yukichi, Fukuzawa (Trans.). *An Encouragement of Learning*. Sophia University. 1969
2. Shiga, Naoya. (Trans.) McClellan, Edwin. *A Dark Night's Passing*. Kodansha America, Inc. 1993
3. Mikame, Tatsuji. *Nihon bunkagushi yosetsu*. Published by Shintousha. 1986
4. Keene, Donald. *Dawn to the West: Japanese Literature of the Modern Era*. New York: Holt, Rinehart & Winston. 1984
5. Kato, Shuichi. *A History of Japanese Literature: The Modern Years*. Kodansha International, Tokyo. 1990
6. (Ed. Trans.) Anderer, Paul. *Literature of the Lost Home: Kobayashi Hideo—Literary Criticism 1924-1939*. Stanford University Press. 1995.
7. (Ed.) Williams, Mark & Hutchinson, Rachael. *Representing the Other in Modern Japanese Literature: A Critical Approach*. Routledge. 2006
8. Kimberley, T. Kono. “*Japanese Literature, Criticism and Theory*”. The Encyclopedia of Post-Colonial Studies, 28 January 2016

**Examinations Scheme and Mode: Subject to directions from the Examinations Branch/ University of Delhi from time to time**

**Skill Based Course (2 Credit)**

**Business Japanese (Media and subtitling in Japanese) with Company Internship or Hands-on learning**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical / Practice		
<b>Business Japanese (Media and subtitling in Japanese) with Company Internship /Workshop/ Hands-on Learning</b>	<b>2</b>	<b>2</b>		<b>2</b>	<b>Graduation</b>	<b>Graduation</b>

**Learning objectives:**

The objective of the Business Japanese (Media and subtitling in Japanese) with Company Internship /Workshop/Hands on Learning course is to equip students with language skills of business Japanese as well as Listening comprehension, summarization, and technical formatting of digital media. It will focus on Audio-visual Japanese, subtitling conventions, and timing tools. Along with the practical usage or company internship /Workshop/Hands on Learning.

**Learning outcomes:** Business Japanese (Media and subtitling in Japanese) with Company Internship /Workshop/Hands on Learning skills will equip the skills to be able to work in the Media business world.

**Detailed Syllabus**

**Unit: I**

**Hours:15**

**Business Japanese & Media and subtitling in Japanese**

1. What is Media and subtitling in Japanese
2. Usage and Language of Media and subtitling in Japanese
3. Importance and Need of Media and subtitling in Japanese

**Unit: II**

**Hours:15**

**Practice of Business Japanese & Media and subtitling in Japanese or Company Internship /Workshop/Hands on Learning**

**Reading list**

1. Florian Grosser, Patrick Heinrich, Saana Santalahti (Editors), *Ideologies of Communication in Japan Speakers, Interaction and the Creation of Difference*, Channel View Publications, 2025.
2. Japan Visual media Translation Academy, *what is Subtitle Translation - Looking at the Skills and Theory Behind Subtitling* (Japanese Edition) ,2018.
3. Ryoko Sasamoto, *Relevance and Text-on-Screen in Audiovisual Translation: The Pragmatics of Creative Subtitling (Routledge Advances in Translation and Interpreting Studies)* , Routledge, 2024.
4. Noriko Ishihara, Magara Maeda, *Advanced Japanese: Communication in context*, Taylor and Francis, 2017.

**Examinations Scheme and Mode: Subject to directions from the Examinations Branch/ University of Delhi from time to time**