

EAS263H1F: Classical Japanese Literature (Fall 2019)

Class meets: Thursdays 11:00–13:00, SS1071

Instructor: Professor Atsuko Sakaki (atsuko.sakaki@utoronto.ca)

Quercus Access: <https://q.utoronto.ca/courses/123600>

Office hours for Fall 2019: Tuesdays 12:00–13:00, BT310, 93 Charles Street West

Tuesdays 14:00–15:00, RL14219, 130 St George Street

Course description:

This course examines canonical literary works written in classical and sinicized Japanese (*bungo* and *kanbun*), ranging from poetry, narrative, and theatre, produced from the Nara Period to the Edo Period (roughly 8th to 19th Centuries), with an emphasis on the rhetoric, media, performance, reception history, canon formation, and gender relations. Themes around which readings are arranged include: orality and literacy; the masculine and feminine discourses; image and text; poetry and narrative; (auto)biography and fiction; intertextuality and authorship; the supernatural and the realistic; establishment and resistance; and the centre and periphery. All the readings will be in English.

Readings:

All the readings are required prior to the session under which they are listed. You will need to have completed reading them before the lecture in each week, in order to submit your weekly assignment.

Readings will be posted on, or linked from, the course's Quercus page.

Lectures will be on the literary historical background information and close reading of the assigned texts according to the themes specific to each session.

Session 0 (September 5): Orientation

Session 1 (September 12):

A Session called “**From Light to Darkness (and Many shades in between)**” in which we consider the journey to the underworld, the sun goddess, the moon princess, aesthetics of dawn, night, dusk, and morning; and appreciation of darkness, with flashes of light.

An excerpt from *Kojiki: An Account of Ancient Matters*, trans. Gustav Herdt (Columbia University Press, 2014), 8–25. Ō no Yasumaro and Gustav Heldt. 2014. *The Kojiki: An Account of Ancient Matters*. New York: Columbia University Press. Retrieved 4 Sep. 2019, from <https://www-degruyter.com.myaccess.library.utoronto.ca/view/product/464218>

Excerpts from *Tale of a Bamboo Cutter (Taketori monogatari)*, trans., Donald Keene, in Haruo Shirane, ed., *Traditional Japanese Literature: An Anthology, Beginnings to 1600* (Columbia University Press, 2007), 170–171 and 179–184.

Excerpt from Sei Shōnagon, *The Pillow Book (Makura no sōshi)*, trans. Meredith McKinney (Penguin Classics, 2006), 3.

Excerpts from *Tale of Genji (Genji monogatari)*, trans. Royall Tyler (Penguin Classics, 2002), 18, 453–464.

Session 2 (September 19):

Session on **The Supernatural and the Realist**, in which we consider animal-human relations, patterns of romance and marriage, illness and spirit possession, obsession and atonement, femme fatale and womanizer, accounted for in different terms.

Takahashi no Mushimaro, Poem no. 579–80, *Man'yōshū*, trans., Edwin A. Cranston, in *A Waka Anthology: The Gem-Glistening Cup* (Stanford University Press, 1993), 323–326 (commentary in pages 322–323).

Excerpts from *Kojiki*, 28–32. 82–86.

Excerpt from *Tale of Bamboo Cutter*, 171–176.

Excerpt from Michitsuna no Haha, and Sonja Arntzen. *The Kagerō Diary: A Woman's Autobiographical Text from Tenth-Century Japan*. Ann Arbor: Center for Japanese Studies, University of Michigan, 1997. 55–87.

Excerpt from *Tale of Genji*, 163–190.

Ueda Akinari, “The Lust of the Serpent,” in *Ugetsu monogatari: Tales of Moonlight and Rain*, trans. Leon Zolbrod (Tuttle, 1974), 161–184.

Session 3 (September 26):

Session on **Chinese versus Japanese**, in which we learn Chinese/Japanese is not a binary but an interface, and Japanese is a hybrid, already Sino-Japanese.

Preface to *Kokinshū: A Collection of Poems Ancient and Modern*, trans. Laurel Resplika Rodd and Mary Catherine Henkenius (Princeton University Press, 1985), 35–47.

Excerpts from “Hototogisu (Cuckoo),” “Fireflies,” “Cicadas,” “Fans,” “Establishment of Autumn,” “Early Autumn,” “The Seventh Night,” “Autumn Inspirations,” “Autumn Evenings,” “Autumn Nights,” “Night of the Fifteenth (with The Moon appended),” “The Moon,” in J. Thomas Rimer and Jonathan Chaves, eds., and trans., *Japanese and Chinese Poems to Sing: The Wakana Rōei shū* (Columbia University Press, 1997), 69–88.

Excerpts from *Tale of Genji*, 1–18.

“Tale Eighteen: The Death of Yang Guifei,” in *Kara monogatari: Tales of China*, trans. Ward Geddes (Center for Asian Studies, Arizona State University, 2005), 62–71.

Komparu Zenchiku, “Yōkihi,” Donald Keene, trans., and ed., *20 Plays of the Nō Theatre* (Columbia University Press, 1970), 207–217.

Session 4 (October 3): in-class essay 1 (on Sessions 1-3)

Session on **Masculine, Feminine**, in which we consider gender as identity and gender as performance, socially assigned gender roles and their transgression, and the cultural practice of writing in masculine discourse and feminine discourse.

Excerpts from *Tosa Diary (Tosa nikki)*, in Helen McCullough, ed., *Classical Japanese Prose: An Anthology* (Stanford University Press, 1990), 73, 86–87, 100–102.

Excerpts from *The Pillow Book*, 134–136.

Excerpts from *The Diary of Murasaki Shikibu (Murasaki shikibu nikki)*, trans. Richard Bowring (Penguin Books, 1996), 54–58.

Atsuko Sakaki, “Sliding Doors: Women and Chinese Literature in the Heterosocial Literary Field,” in *Obsessions with Sino-Japanese Polarity in Japanese Literature* (University of Hawai‘i Press, 2006), 103–142.

Session 5 (October 10): Prose and Poetry: *kotobagaki* (preface to poem) and *uta monogatari* (poetic tales), *bikiuta* (quotation of poems within prose narrative)

Excerpt from *Kokin wakashū* Poem 616.

Excerpt from *The Ise Stories*, trans. Joshua S. Mostow and Royall Tyler (University of Hawai‘i Press, 2010), 17–18.

Autobiography and Fiction, in which we consider the porous border between *monogatari* (tale) and *nikki* (memoir).

Excerpt from *Tales of Heichū (Heichū monogatari)*, trans. Susan Downing Videen (Council on East Asian Studies, Harvard University, 1989), 29–35.

Excerpt from *The Izumi Shikibu Diary: A Romance of the Heian Court* (*Izumi shikibu nikki*), trans. Edwin A. Cranston (Harvard University Press, 1969), 131–143.

Excerpt from *The Kagerô Diary* (repeat)

Session 6 (October 17):

Session on **Authorship and Intertextuality**, in which we consider the honor of selection in Imperially Commissioned Anthologies of Japanese Poems (*Chokusen wakashû*), implications of “yomibito shirazu” (poet unknown), allusive variation (*bikiuta*, *honkadori*, *monogatari-dori*), poetic treatises on how to quote for creative purposes, *renga* (linked poetry), “Kokin denju” (secret teaching of *Kokinshû*), and *noh* intertextuality.

“Fujiwara no Shunzei,” and “Poetry Matches (Uta-awase),” in *Traditional Japanese Literature*, 583–604.

Janet Goff, “Plays about Lady Rokujô,” Chapter 7 of *Noh Drama and The Tale of Genji: The Art of Allusion in Fifteen Classical Plays* (Princeton University Press, 1991), 125–149.

Session 7 (October 24): in-class essay 2 (on Sessions 4-6)

Session on **Image and Text**, in which we consider the co-presence of pictures and poetry or narratives in painted folded screens (*byôbu-e*), painted scrolls (*emaki*), and illustrated books (*kusazôshi*), and the practice of painting competition (*enavase*).

Excerpt from *Tale of Genji*, 319–330.

Melissa McCormick, “Beyond Narrative Illustration: What *Genji* Paintings Do,” in John T. Carpenter and Melissa McCormick, eds., *The Tale of Genji: A Japanese Classic Illuminated* (Metropolitan Museum of Art, 2019), 43–55.

Reginald Jackson, “Technological Decryption, Recessionary Rebirth, and the Intensification of Two-Dimensional Life,” Chapter Six of *Textures of Mourning: Calligraphy, Mortality, and The Tale of Genji Scrolls* (University of Michigan Press, 2018), 223–252.

Session 8 (October 31): Term Paper prospectus due

Session on **Orality and Literacy**, in which we consider how one learns to read and write; appreciation of poetry in calligraphy and recitation, multi-media theatre where literature, music, and dancing come together, and exclusivity and inclusivity of education.

Thomas Lamarre, “Composition and Competition,” Chapter Three of *Uncovering Heian Japan: An Archaeology of Sensation and Inscription* (Duke University Press, 2000), 50–74. <https://hdl-handle-net.myaccess.library.utoronto.ca/2027/heb.09202>

Reading break No class on November 7

Session 9 (November 14):

Session on **Centre and Peripheries**, in which we consider exiles and banishments of noble men and women, ‘country bumpkins’ going to the capital, longing of a young girl in the countryside for courtly elegance, and poets on literary pilgrimage to poetic topoi.

Excerpt from *The Ise Stories*, 28–48.

Excerpts from *Tale of Genji*, 227–254.

Excerpt from Sugawara no Takasue no Musume, *The Sarashina Diary. A Woman's Life in Eleventh-Century Japan*, trans. Sonja Arntzen and Moriyuki Itô (New York: Columbia University Press, 2014), 90–115. Retrieved 4 Sep. 2019, from <https://www-degruyter-com.myaccess.library.utoronto.ca/view/product/464384>

Excerpts from *Heike monogatari*, 224–255.

Nobumitsu, *The Priest and the Willow* (*Yugyô yanagi*), in *20 Plays of the Nô Theatre*, 219–236.

Excerpt from Matsuo Bashô, *The Narrow Road of the Interior* (*Oku no hosomichi*), in *Classical Japanese Prose*, 522–551.

Session 10 (November 21): in-class essay 3 (on Sessions 7–9)

Session on **Establishment and Resistance/Canon Formation**, in which we learn of the politics of literary establishment, institution and rituals of poetic composition, poetics of political discontent held by recluses, intimacy and tension between patrons and artists, and aestheticization of fallen heroes.

Robert Tuck. "Poets, Paragons, and Literary Politics: Sugawara no Michizane in Imperial Japan." *Harvard Journal of Asiatic Studies* 74, no. 1 (2014): 43-99. [doi:10.1353/jas.2014.0004](https://doi.org/10.1353/jas.2014.0004)

"Fujiwara no Shunzei," and "Poetry Matches (Uta-awase)," in *Traditional Japanese Literature*, 583–604. (Revisit)

Suzuki, Tomi. "Gender and Genre: Modern Literary Histories and Women's Diary Literature," in Haruo Shirane and Tomi Suzuki, eds., *Inventing the Classics: Modernity, National Identity, and Japanese Literature* (Stanford University Press, 2000), 71–95.

Session 11 (November 28): Term paper due

Conclusion

Grading Policy

Reflection paper (300-450 words) x 10: questions and interest from homework (0-1); what you learned from lecture (0-1); what you want to know more or think further about (0-1); overall structure, flow, cohesiveness, style (0-1) 4% x (10-2: best 8 scores of 10, counted)=32% (each due 11:59 pm, Wednesday after the class you are writing about. No extension permitted)

In-class essays: to answer in a short essay a specific question about the three sessions prior to the day (20 minutes each) 12% x 3=36%

Term paper prospectus: to present the corpus, purpose, and methodology of the term paper (150-200 words) due 11:59 pm, October 30: 7%

Term paper: detailed instruction to be provided by mid-October (1,500-2,000 words) due 11:59 pm, November 27: 25%

Academic Integrity

All students, faculty and staff are expected to follow the University's guidelines and policies on academic integrity. For students, this means following the standards of academic honesty when writing assignments, collaborating with fellow students, and writing tests and exams. Ensure that the work you submit for grading represents your own honest efforts. Plagiarism—representing someone else's work as your own or submitting work that you have previously submitted for marks in another class or program—is a serious offence that can result in sanctions. Speak to me or your TA for advice on anything that you find unclear. To learn more about how to cite and use source material appropriately and for other writing support, see the U of T writing support website at <http://www.writing.utoronto.ca>. Consult the Code of Behaviour on Academic Matters for a complete outline of the University's policy and expectations. For more information, please see <http://www.artsci.utoronto.ca/osai> and <http://academicintegrity.utoronto.ca>.

Normally, students will be required to submit their course essays to Turnitin.com for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the Turnitin.com reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of the Turnitin.com service are described on the Turnitin.com web site.

Accessibility Needs (www.accessibility.utoronto.ca)

If you require accommodations for a disability, or have any accessibility concerns about the course, the classroom or course materials, please contact [Accessibility Services](#) as soon as possible.

It is not uncommon for university students to experience a range of health and mental health issues that may result in barriers to achieving their academic goals. The University of Toronto offers a wide range of services that may be of assistance. You are encouraged to seek out these resources early and often.

On Campus: Your college Registrar's Office, and / or Dean of Students' Office

Student Life - <http://www.studentlife.utoronto.ca>

Health and Wellness Centre - <http://www.studentlife.utoronto.ca/hwc>

Off-Campus: Good2Talk - a post-secondary (24/7) helpline (1-866-925-5454).