

EAS444H1F (Fall 2020) CORRECTED
The City, The Body, and the Text in Modern Japanese Literature

Class meets: Tuesday 1–3 pm, via Bb Collaborate on Quercus course page

Instructor: Atsuko Sakaki, Professor, East Asian Studies and Comparative Literature
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Office Hours: On Tuesdays (from September 22 to December 8): 3:00–4:00 pm
<https://us02web.zoom.us/j/82054428161?pwd=dW9SZld1SU45eUFuc1NFNytXWUtQdz09>
Meeting ID: 820 5442 8161 Passcode: 3FTvSn

On Thursdays (From September 17 to December 3): noon–1:00 pm
<https://us02web.zoom.us/j/81187803116?pwd=azJRUHlkRjBNLzl5a0oxeXc0R3Q2QT09>
Meeting ID: 811 8780 3116 Passcode: 43nmwh

Objectives

This course examines the ways that the exterior, specifically urban space, is registered by and in relation to the perceiving subject's body in its entirety, including and yet not reduced to the eye, including and not opposed to the mind. By engaging recent critical literatures inspired by theories of senses (sound, smell, touch, as well as sight), everyday practices and non-literary art (photography, film, architecture, and urban planning), we will reconsider how reading and writing of texts, essential activities in the academia, may still be relevant and productive while living in the world of the multi-media. The city's mode of operation, the itinerant and kinetic movement of the body, and the traffic of the gaze, gesture and other sensual relations between bodies, as well as between bodies and things, in the city have a crucial impact on the ways texts are formatted. At the same time, literary discourse has informed those who experience their environs of ways to read, make sense of, and grapple with urban space. We will discuss how the city, the body, and the text help form each other, in spatially and corporeally conscious stories, travelogues, and novels (in excerpts) of the late nineteenth to early twenty-first Century Japanese literature.

Grading Policy

Participation: 2% x 10 = 20%

Classroom discussion and further observations made afterward on a weekly thread on the discussion board on the course page on Quercus (by 11:59pm, Monday following each session)

Appreciated merits: preparedness (readings done, lecture/discussion processed), relevance (on topic, related to key concepts), originality (may be unexplored territories or manifested in a new dimension developed from others' observations), articulate argumentation (logical, succinct, to the point), any added research (exterior resources explored appropriately).

Weekly Reading Report (300–500 words, due 11:59pm, each Monday, beginning September 21; submit on the course page on Quercus ("Assignments")); no extension permitted): 5% x 8 (the best 8 out of 10) = 40%

1 If there is a theoretical reading (marked **T**), select 1 keyword and copy the sentence or paraphrase the passage in which the term is best defined.

2 Relate how your initial reading of the primary text or one of the primary texts (**P**) as required has been informed and reconfigured by the critical reading(s) (**C**) or theoretical reading (**T**) associated with it.

Appreciated merits: Meaningful selection (1); appropriate and productive connection between primary and critical/theoretical readings made (2); effective structure, flow, and pace of the argument; and those listed under "Participation."

Term Paper Prospectus (due 11:59 pm, November 10: submit on the Quercus course page; no extension permitted): 10%

In 500–700 words (excluding the bibliographical citations), describe the corpus (text you wish to explore), the theme (must be related to the course's objectives), and the methodology (critical/scholarly/theoretical lead).

Term Paper (due 11:59pm, December 15; submit on the Quercus course page): 30%

In 3,600–4,500 words.

Each day of lateness costs 5%. Thus:

If submitted on December 16, the highest possible score you could earn for this assignment would be 20%;
December 17, 15%, ... and December 20, 0%.

Academic Integrity

All the assignment will be reviewed via Turnitin to ensure academic integrity.

Schedule

The dates are by which you must complete your required readings. T is for Theoretical, P is for Primary, and C is for Critical readings. All readings will be made available either by uploading or providing links to resources from which you may download the files on the EAS444H1F course page on Quercus a week prior to the completion date.

September 15: Session 0 Orientation

September 22: Session 1 Walking in and Writing about the City (read all)

de Certeau, Michel. "Walking in the City." Trans. Steven Rendall. In *The Practice of Everyday Life*. (Berkeley, CA: University of California Press, 1983), 91–114. **T**

Benjamin, Walter. An excerpt from "The Paris in the Second Empire in Baudelaire: II The Flâneur." 1938. In *Selected Writings* Vol. 4 (Cambridge, MA: Belknap Press of Harvard University Press, 2006), 18–39. **T**

Mori, Ōgai. 1862–1922. "The Dancing Girl." 1890. Trans. Richard Bowring. In J. Thomas Rimer and Van C. Gessel, eds., *The Columbia Anthology of Modern Japanese Literature Volume 1: From Restoration to Occupation, 1868–1945* (New York, NY: Columbia University Press, 2005), 10–25. **P**

Maeda, Ai. "Berlin 1888: Mori Ōgai's 'Dancing Girl.'" Trans. Leslie Pincus. In James A. Fujii, ed., *Text and the City: Essays on Japanese Modernity* (Durham, NC: Duke University Press, 2004), 295–328. **C**

September 29: Session 2 Public Transportation as Space (read I and choose II or III below)

I

Natsume, Sōseki. Chapters 1 & 2 of *San' shinō*. 1907. Trans. Jay Rubin. Seattle, WA: University of Washington P, 1977. 3–27. **P**

Freedman, Alisa. "Boys Who Feared Trains: University Students, Railway Trauma, and the Health of the Nation." Chapter 2 of *Tokyo in Transit: Japanese Culture on the Rails and Road* (Stanford: Stanford UP, 2011), 68–115 and 274–82 (notes). **C**

II

Ogawa Yōko. "Transit." 1996. Trans. Alisa Freedman. In Kyoko Selden and Noriko Mizuta, eds., *More Stories by Japanese Women Writers*. An East Gate Book. London and New York: Routledge, 2011. 127–38. **P**
<http://go.utlib.ca/cat/11369353>

Augé, Marc. "From Places to Non-Places." In *Non-Places: An Introduction to Supermodernity*. 1992. Trans. John Howe. London, UK: Verso, 1995. 61–93. **T**

Thornbury, B. E. "Tokyo, Gender and Mobility: Tracking Fictional Characters on Real Monorails, Trains, Subways and Trams." *Journal of Urban Cultural Studies*, 1: 1 (2014): 43–64. **C**
<http://www.ingentaconnect.com/content/intellect/jucs/2014/00000001/00000001/art00003>

III

Tawada Yōko. "To Zagreb." 2001. Trans. Margaret Mitsutani. *Granta* 131 (June 2015): The Map Is Not the Territory. **P**
<https://granta.com/to-zagreb/>

Augé, Marc. "From Places to Non-Places." In *Non-Places: An Introduction to Supermodernity*. 1992. Trans. John Howe. London, UK: Verso, 1995. 61–93. **T**

Thornbury, B. E. "Tokyo, Gender and Mobility: Tracking Fictional Characters on Real Monorails, Trains, Subways and Trams." *Journal of Urban Cultural Studies*, 1: 1 (2014): 43–64. **C**
<http://www.ingentaconnect.com/content/intellect/jucs/2014/00000001/00000001/art00003>

October 6: Session 3 Managing Waterways: Bunks and Bridges (choose two of the three segments below)

I

Hori, Tatsuo. "Aquarium." 1930. Trans. Stephen B. Snyder. In Angela Yiu, ed., *Three-Dimensional Reading: Stories of Time and Space in Japanese Modern Fiction, 1911–1932* (University of Hawai'i Press, 2013), 109–22. **P**

Haklin, Kathryn A. "Obscure Visions: The 1867 Aquarium and Its Literary Legacy." *Dix-Neuf: Journal of the Society of Dix-Neuviémistes* (July 2020): 1–24. **T** <https://doi-org.myaccess.library.utoronto.ca/10.1080/14787318.2020.1794446>

II

Nagai Kafū. Chapters 1 and 8 of *A Strange Tale from East of the River and Other Stories*. 1937. Trans. Edward Seidensticker. Tokyo: Tuttle, 1972. [or Chapters 1 and 8 of *Something Strange Across the River*. Trans. Glenn Anderson. New York, NY: One Peace Books, 2013.] **P**

Follaco, Gala Maria. "Rhetoric of Places." Chapter 6 of *A Sense of the City: Modes of Urban Representation in the Works of Nagai Kafū (1879–1959)*. Leiden and Boston: Brill, 2017. 149–77. **C** <http://go.utlib.ca/cat/11670912>

III

Gotō, Meisei. Chapter 1 of *Shot by Both Sides*. 1973. Trans. Tom Gill. Berkeley, CA: Counterpoint, 2008. 1–14. **P**

Sakaki, Atsuko. "'There Is No Such Place As Home': Gotō Meisei, or Identity as Alterity." In Rachael Hutchinson and Mark B. Williams, eds., *Representing the Other in Modern Japanese Literature: A Critical Approach* (London, England: Routledge, 2007), 292–311. **C** <http://go.utlib.ca/cat/8179917>

October 13: Session 4 Streets and Alleys, Parks and No Man's Land: Boundaries, Routes, and Territories (choose 2 of the 4 segments below)

I

Higuchi, Ichiyō. "Child's Play." Trans. Robert Lyons Danly. In Robert Lyons Danly, *In the Shade of Spring Leaves: The Life and writings of Higuchi Ichiyō, A Woman of Letters in Meiji Japan* (New Haven, CT: Yale UP, 1981), 254–87. **P**

Maeda, Ai. "Their Time as Children: A Study of Higuchi Ichiyō's Growing Up (Takekurabe)." Trans. Edward Fowler. In James A. Fujii, ed. *The Text and the City: Essays on Japanese Modernity*. Durham, NC: Duke UP, 2004), 109–43. **C**
<http://go.utlib.ca/cat/8154179>

II

Kawabata Yasunari. An excerpt from *Scarlet Gang of Asakusa*. Trans. Alisa Freedman. Berkeley, CA: University of California Press, 2005. 3–27. **P**

Wada, Hirofumi. "Asakusa's Urban Space and the Incompleteness of the Novel – *The Scarlet Gang of Asakusa*." Trans. Brian White. *Japan Forum* 30, 1 (2018): 105–31. **C** <https://doi-org.myaccess.library.utoronto.ca/10.1080/09555803.2017.1307252>

III

Abe Kōbō. An excerpt from *The Box Man*. Trans. E. Dale Saunders. New York, NY: Knopf, 1974. 3–22. **P**

Sakaki, Atsuko. An excerpt from *The Rhetoric of Photography in Modern Japanese Literature* (Leiden and Boston: Brill, 2015), 83–101. **C** <http://go.utlib.ca/cat/10965357>

IV

Ishida, Ira. “Ikebukuro West Gate Park.” Trans. Jonathan W. Lawless. In Helen Mitsios, ed. *Digital Geishas and Talking Frogs: The Best 21st Century Short Stories from Japan* (Boston, MA: Cheng & Tsui, 2011), 47–90. **P**

Coates, Jamie. “Ikebukuro In-Between: Mobility and the Formation of the Yamanote's Heterotopic Borderland.” *Japan Forum* 30, 2 (2018): 163–85. **C** <https://doi-org.myaccess.library.utoronto.ca/10.1080/09555803.2017.1353531>

October 20: Session 5 Women as Spectacles and Spectators: Modern Girls in the City (read all)

Gleber, Anke. “Women on the Screens and Streets of Modernity: In Search of the Female Flaneur.” In *The Art of Taking a Walk: Flânerie, Literature, and Film in Weimar Culture* (Princeton, NJ: Princeton UP, 1999), 171–89, 254–58. **T**

I

Tanizaki Jun'ichirō. Chapters 1 and 2 from *Naomi*. Trans. Anthony H. Chambers. New York, NY: Knopf, 1985. 3–17. **P**

Inouye, Kota. “Uneven Space of Everyday Modernity: The Colonial Logic of the Suburb in Tanizaki Jun'ichiro's *A Fool's Love*.” *Japan Forum* Vol. 27, No. 2 (2015): 189–212. **C**
http://resolver.scholarsportal.info.myaccess.library.utoronto.ca/resolve/09555803/v27i0002/189_usoemtitjafll.xml

II

Osaki, Midori. “Osmanthus.” *Mánoa* 3, 2 (Autumn 1991): 187–90. **P** https://www-jstor-org.myaccess.library.utoronto.ca/stable/4228663?pq-origsite=summon&seq=1#metadata_info_tab_contents

Kawasaki, Kenko, Lucy Fraser, and Tomoko Aoyama. “Osaki Midori and the Role of the Girl in Shōwa Modernism.” *Asian Studies Review* 32.3 (2008): 293–306. **C**
http://resolver.scholarsportal.info.myaccess.library.utoronto.ca/resolve/10357823/v32i0003/293_omatrotgis.m.xml

October 27: Session 6 Detective Fiction, Criminology, Surveillance: Physical Negotiation with the Precarious City (read 2 of the 3 segments below)

I

Edogawa Rampo. “The Stalker in the Attic.” 1926. Trans. Seth Jacobowitz. In Seth Jacobowitz, ed., *The Edogawa Rampo Reader* (Fukuoka, Japan: Kurodahan Press, 2008), 43–80. **P**

Posadas, Baryon Tensor. “Stalkers and Crime Scenes: The Detective Fiction of Edogawa Rampo.” Chapter 1 of *Double Visions, Double Fictions: The Doppelgänger in Japanese Film and Literature* (Minneapolis, MN: University of Minnesota Press, 2018), 21–54. **C**

II

Kirino, Natsuo. Chapter 1 of *Out*. 2002. Trans. Stephen Snyder. Tokyo: Kodansha International, 2003. 1–10. **P**

Dumas, Raechel. “Domesticity, Criminality, and Part-Time Work: Female Bodily Economy in Kirino Natsuo's *Auto*.” *Electronic Journal of Contemporary Japanese Studies* 13, 3 (January 2013): 36–45. **C**
<http://www.japanesestudies.org.uk/ejcs/vol13/iss3/dumas.html>

III

Nakamura, Fuminori. Chapters 1 and 2 of *Thief*. 2009. Trans. Satoko Izumo and Stephen Coates. New York, NY: Soho Crime, 2012. 1–17. **P**

Wachowski, Witold M. “What It Is like to Be a Pickpocket.” *Culture & Psychology* 26, no. 4 (December 2020): 907–18. **T**
<https://journals-sagepub-com.myaccess.library.utoronto.ca/doi/pdf/10.1177/1354067X19894934>

November 3: Session 7 Dystopian Narratives: Struggling with Disasters
(read Weisenfeld and choose 2 of the 3 segments below)

Weisenfeld, Gennifer. "Disaster as Spectacle." Chapter 3 of *Imaging Disaster: Tokyo and the Visual Culture of Japan's Great Earthquake of 1923* (Berkeley, CA: University of California Press, 2012), 97–143. **T**
<http://go.utlib.ca/cat/8841866>

I

Ibuse, Masuji. An excerpt. *Black Rain*. 1966. Trans. John Bester. Tokyo: Kodansha International, 1979. 36–58. **P**

Cheng, Sheauchi, and Joe R. McBride. "Restoration of the Urban Forests of Tokyo and Hiroshima Following World War II." *Urban Forestry & Urban Greening* 5 (2006): 155–168. **C** <https://doi.org/10.1016/j.ufug.2006.07.003>

Fedman, David, and Cary Karacas. "A Cartographic Fade to Black: Mapping the Destruction of Urban Japan during World War II." *Journal of Historical Geography* 38 (2012): 306–28. **C** <https://doi.org/10.1016/j.jhg.2012.02.004>

II

Komatsu, Sakyō. "Chapter II: Tokyo" from *Japan Sinks*. 1973. Trans. Michael Gallagher. New York, NY: Dover, 2016. 25–43. **P** <http://go.utlib.ca/cat/11795757>

Gardner, William O. "Narratives of Collapse and Generation: Komatsu Sakyō's Disaster Novels and the Metabolist Movement." *Japan Forum* 26:3 (2014): 306–24. **C**
http://resolver.scholarsportal.info.myaccess.library.utoronto.ca/resolve/09555803/v26i0003/306_nocagkdnatmm.xml

III

Murakami Haruki. Preface, and an excerpt. *Underground*. 1997. Trans. Alfred Birnbaum and Philip Gabriel. New York, NY: Vintage, 2001. 3–44. **P**

Pendleton, Mark. "Subway to Street: Spaces of Traumatic Memory, Counter-Memory and Recovery in Post-Aum Tokyo." *Japanese Studies* 31, no. 3 (December 1, 2011): 359–71. https://journals-scholarsportal-info.myaccess.library.utoronto.ca/details/10371397/v31i0003/359_stssotcaript.xml

November 10: Reading Break No Class Term Paper Prospectus Due

November 17: Session 8 Osaka and Kyoto: Other Loaded Spaces (choose 2 of the 3 segments below)

I

Oda, Sakunosuke. "The City of Trees." 1944. Trans. Burton Watson. In Jeffrey Angles and J. Thomas Rimer, eds., *Japan: A Traveler's Literary Companion*. Berkeley, CA: Whereabouts Press, 2006. 75–94. [Also in Oda Sakunosuke, *Stories of Osaka Life*, ed. Burton Watson, New York and Tokyo: Weatherhill, 1990. 105–24.] **P**

Cronin, Matt. "City, Empire, and Flow: Osaka and the Philippines in Oda Sakunosuke's *Waga Machi*." Chapter Three of *Osaka Modern: The City in the Japanese Imaginary*. Cambridge, MA: Harvard Asia Center, 2017. 81–106. **C**

II

Tanizaki, Jun'ichirō. Book Three, Chapters 8–11 of *The Makioka Sisters*. 1949. Trans. Edward Seidensticker. New York, NY: Knopf, 1957. 360–387. **P**

Torrance, Richard. "Literary Accounts of the Decline of Senba." *Monumenta Nipponica* 67, 1 (2012): 29–73. **C**
<https://muse-jhu-edu.myaccess.library.utoronto.ca/article/483933>

III

Kawabata Yasunari. "The Kimono Town" and "The Color of Autumn." *The Old Capital*. 1962. Emeryville, CA: Shoemaker & Hoard, 2006. 39–59 and 103–46. **P**

Chu Tien-hsin. An excerpt from "Old Capital." 1997. In *The Old Capital: A Novel of Taipei*. Trans. Howard Goldblatt. New York, NY: Columbia University 2007. 135–51. **C**

November 24: Session 9 East Asian Diaspora through Japanese Lens (read III and choose 1 of the remaining 3 segments)

I

Nagai Kafū. 1879–1959. "Chronicle of Chinatown." 1908. Trans. Mitsuko Iriye. In *American Stories* (New York, NY: Columbia UP, 2000), 158–70. **P**

Follaco. "New York." Chapter 3 of *A Sense of the City*. 72–97. **C** <http://go.utlib.ca/cat/11670912>

II

Nakajima, Atsushi. "Landscape with an Officer: A Sketch in 1923." 1929. Trans. by Angela Yiu. In Angela Yiu, ed., *Three-Dimensional Reading: Stories of Time and Space in Japanese Modernist Fiction, 1911–1932* (Honolulu: University Press of Hawai'i, 2013), 143–57. **P**

Henry, Todd A. "Constructing Keijō: The Uneven Spaces of a Colonial Capital." In *Assimilating Seoul: Japanese Rule and the Politics of Public Space in Colonial Korea, 1910–1945* (Berkeley, CA: University of California Press, 2014), 22–61. **C** <http://go.utlib.ca/cat/9759918>

III

Yokomitsu Riichi. Excerpts. *Shanghai*. 1931. Yokomitsu Riichi. 1898–1947. *Shanghai: A Novel*. 1928–31. Trans. Dennis Washburn. Ann Arbor, MI: Center for Japanese Studies, University of Michigan, 2001. 3–6, 28–31, 42–45, 50–54, and 91–96. **P**

Lippit, Seiji M. "Topographies of Empire: Yokomitsu Riichi's *Shanghai*." In *Topographies of Japanese Modernism* (New York, NY: Columbia UP, 2002), 73–115, and 248–56. **C**

Peng, Hsiao-yen. "The Flâneur and Flâneuse: Yokomitsu Riichi's *Shanghai*." In *Dandyism and Transcultural Modernity: The Dandy, the Flâneur, and the Translator in 1930s Shanghai, Tokyo, and Paris* (New York: Routledge, 2010), 99–130. **C**

IV

Horie Toshiyuki. "Oparaban." 1998. Trans. Mark Jewel. In *Japanese Literature Today* 25 (2000): 23–31. **P**

Sakaki, Atsuko. "Tales of Traveling Tongues: Paris as Capital of the Age of Diaspora in Horie Toshiyuki's 'Oparaban.'" *PJLS* 8 (Summer 2007): 232–44. **C**
https://brandeis.alma.exlibrisgroup.com/discovery/delivery/01BRAND_INST:AlmaGeneralView/12424106230001921#13424377760001921

December 1: Session 10 Pets in the City: De-Anthropomorphizing the City and the Body (read all)

Natsume, Sōseki. Chapter 1 of *I Am a Cat*. Trans. Aiko Ito and Graeme Wilson. Tokyo: Tuttle, 2001. 3–17. **P**

Kanai, Mieko. "Tama." Trans. Mark Jewel. In *Japanese Literature Today* 14 (March 1989): 5–12. **P**

Hiraide, Takashi. Chapters 1–3 of *The Cat Guest*. 2001. Trans. Eric Selland. New York: New Directions, 2014. 3–15. **P**

December 8: Session 11 Conclusion

December 15: Term Paper Due