

**EAS330H1S (Winter 2019)**  
**Narrative Strategies in Modern Japanese Fiction**

Class meets: SK 114, 246 Bloor Street West, Tuesday 10am–noon  
Instructor: Atsuko Sakaki, Professor, East Asian Studies and Comparative Literature  
atsuko.sakaki@utoronto.ca  
Office Hours: Tuesday 13:00–15:00pm (RL14219, 14<sup>th</sup> Floor of Robarts Library, 130 St. George Street)

**Objectives**

In this course we read select modern Japanese fictional narratives not for what they say (story) or what it refers to, but for how they tell stories (discourse) and to what effect (performance). We aim at assessing the validity of the 20<sup>th</sup> century Russian formalist/French structuralist narratological concepts on agency (e.g., narrator-narratee; implied author-implied reader; focalizer), temporality (e.g., order, duration, frequency), structure (e.g., beginning-middle-end; morphological stages), voice (e.g., monologic, dialogic, polyphonic), and media (e.g., oral, mental, written), among others, as we read modern Japanese fictional narratives, and at revising and expanding essentials of theories of the narrative as demanded in the postcolonial, (post)feminist, translingual, posthuman, and postclassical systems of thought. Where applicable, we will consider alternatives and modified definitions that would better apply to articulating the operation of modern Japanese narratives.

In our aspiration to reinvent the grammar/law/science of the narrative not as transparent, stable, or universal, but as informed of positionality, dynamic, and diverse, we will devise strategies of reading and processing the narrative as performative act rather than a vehicle of truth that the person of authority would mediate to the passive recipient. This is not only to affirm multiplicity of perspectives and voices, but more importantly to fundamentally question the neutrality of the narrative as a medium and reveal its complex, ambiguous, and variable system.

**Grading Policy**

Participation: 3% x 10=30%

Classroom discussion and further observations made afterward on the forum on the course page (until midnight, the following Monday, each week)

Weekly Quiz: 4% x 8=32%

You have 10 chances, of which the top 8 scores will count. There will be no make-up.

Each quiz will take place after the lecture on narratological concepts, and before the discussion on the assigned narrative. Questions will be asked of the assigned primary reading (i.e., the English translation of a Japanese narrative) of the week, with regard to narratological concepts (**in bold letters** in the schedule below).

Term Paper Prospectus (due 10 am, March 12: submit by email; no extension permitted): 8%

In 300–450 words, describe the corpus (text you wish to explore), the narratological concepts to be explored in your paper, and the methodology (any theoretical lead).

Term Paper (due 10 am, April 2; submit by email): 24%

In 2,400–3,000 words. Choose one of the selected narratives or a narrative of your own choice with instructor's preapproval, and analyze it narratologically.

Each day of lateness costs 3%. Thus:

If submitted after 10 am, April 2 and before 10 am, April 3, the highest possible score you could earn for this assignment would be 21%; After 10 am, April 3, and before 10 am, April 4, 18%, ... and after 10 am, April 10, 0%.

Term Paper Presentation (April 2): 6%

In 5 minutes, present the questions asked and answers provided in your paper.

**Academic Integrity**

There is ZERO tolerance of academic offense. The students are expected to familiarize themselves with the protocols.

Here's a copy of the academic integrity policy reminder, from the Office of Student Academic Integrity:

Academic integrity is fundamental to learning and scholarship at the University of Toronto. Participating honestly, respectfully, responsibly, and fairly in this academic community ensures that the U of T degree that you earn will be valued as a true indication of your individual academic achievement, and will continue to receive the respect and recognition it deserves.

Familiarize yourself with the University of Toronto's *Code of Behaviour on Academic Matters* (<http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>). It is the rule book for academic behaviour at the U of T, and you are expected to know the rules. Potential offences include, but are not limited to:

In papers and assignments:

- Using someone else's ideas or words without appropriate acknowledgement.
- Copying material word-for-word from a source (including lecture and study group notes) and not placing the words within quotation marks.
- Submitting your own work in more than one course without the permission of the instructor.
- Making up sources or facts.
- Including references to sources that you did not use.
- Obtaining or providing unauthorized assistance on any assignment including:
  - working in groups on assignments that are supposed to be individual work;
  - having someone rewrite or add material to your work while "editing".
- Lending your work to a classmate who submits it as his/her own without your permission.

On tests and exams:

- Using or possessing any unauthorized aid, including a cell phone.
- Looking at someone else's answers
- Letting someone else look at your answers.
- Misrepresenting your identity.
- Submitting an altered test for re-grading.

Misrepresentation:

- Falsifying or altering any documentation required by the University, including doctor's notes.
- Falsifying institutional documents or grades.

## Schedule

Readings are to be completed by the date under which they are listed. Those which are not linked are either to be purchased or to be found on Course Reserve, or to be uploaded on the course page via Quercus.

Bob Miller Bookroom has a limited number of copies of the titles with \* and the required dictionary. Please give the course number (EAS330) to the staff who would show you the selection for the course.

Gerald Prince, ed. *A Dictionary of Narratology*. Revised Edition. Lincoln, NE: University of Nebraska Press, 2003.

Bob Miller Book Room  
180 Bloor Street West, Lower Concourse  
Toronto M5S 2V6  
Telephone: 416-922-3557  
Fax: 416-922-4281  
[info@bobmillerbookroom.com](mailto:info@bobmillerbookroom.com)

Course Reserve (Short Term Loan, 3<sup>rd</sup> floor, Robarts Library) has a copy each of the titles with # (some in different editions than listed due to availability) and the required dictionary (see above), for 3-hour loan. For the library codes, please see:

<https://toroprod.library.utoronto.ca/uhtbin/cgiirsi/x/x/0/36/485/X/BLASTOFF/>

Quercus course page (“Assignments”) will have the other materials than made available above, either linked or uploaded, for the registered students to download online with UTORid and password, each week prior to the completion of reading assignments.

<https://q.utoronto.ca/courses/83107/assignments>

## January 8: Session 0      Orientation

### January 15: Session 1

**Concepts: First-Person Narrative; Narrator-“I”; Voice; Author-Implied Author-Narrator-Protagonist; Story Time and Discourse Time; Focalization; Perspective**

Plot Typology: Bildungsroman; A Rake’s Progress, Boy-Meets-Girl, and Scholar-Beauty (*saishi kajin/caizi jiaren*) Narratives

#### Primary

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.

#### Critical

Yoda, Tomiko. “First-Person Narration and Citizen-Subject: The Modernity of Ōgai’s ‘The Dancing Girl.’” *The Journal of Asian Studies* 65.2 (2006): 277–306.

[http://resolver.scholarsportal.info.myaccess.library.utoronto.ca/resolve/00219118/v65i0002/277\\_fnactmoodg.xml](http://resolver.scholarsportal.info.myaccess.library.utoronto.ca/resolve/00219118/v65i0002/277_fnactmoodg.xml)

Hill, Christopher. “Mori Ōgai’s Resentful Narrator: Trauma and the National Subject in the ‘Dancing Girl.’” *positions: east asia cultures critique* 10, no. 2 (2002): 365–97.

<http://muse.jhu.edu.myaccess.library.utoronto.ca/article/28010>

### January 22: Session 2

**Concepts: Intradiegetic Narrator; Analepsis (Flashback) and Prolepsis (Flashforward); Frame Narrative; (Chronological) Order; Duration**

Plot Typology: Mystery; Father-Son versus Mentor-Disciple; Career Promotion (*risshin shusse*) and Reproduction versus Man of No Use/Uninvolved Observer

#### Primary

\*#Natsume, Sōseki. 1867–1916. *Kokoro*. 1914. Trans. Meredith McKinney. New York, N.Y.: Penguin Books, 2010. Up to the end of Chapter 54 (Part I Sensei and I and Part II My Parents and I).

#### Critical

Sakaki, Atsuko. “The Debates on *Kokoro*: A Cornerstone.” *Recontextualizing Texts: Narrative Performance in Modern Japanese Fiction* (Cambridge: Harvard Asia Center, 1999), 29–54.

Vincent, J. Keith. “Sensei’s Bloody Legacy: Sōseki’s *Kokoro* in the Male Homosocial Imagination.” *Two-Timing Modernity: Homosocial Narrative in Modern Japanese Fiction* (Cambridge: Harvard Asia Center, 2012), 86–119.

### January 29: Session 3

**Concepts: Embedded Narrative; Narratee; Suspense;**

Plot Typology: Silence and Confession; Confidante; Family Feud; Love Triangle; Friendship and Rivalry; Male Homosocial/Misogynist Narrative

#### Primary

\*#Natsume, Sōseki. *Kokoro*. From Chapter 55 to the end (Part III Sensei’s Testament).

#### Theoretical

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Marcus, Amit. "Narrators, Narratees, and Mimetic Desire." *Postclassical Narratology: Approaches and Analyses*. Eds. Jan Alber and Monika Fludernik. Columbus: The Ohio State University Press, 2016. 206–33.

Baroni, Raphaël. "Virtualities of Plot and the Dynamics of Rereading." Chapter 6 of *Narrative Sequence in Contemporary Narratology*. Eds. Raphaël Baroni and Françoise Revaz. Columbus: The Ohio State University Press, 2016. 87–103.

#### February 5: Session 4

**Concepts: Intradiegetic Narrator; Omniscient Narrator; Direct Discourse (Speech); [Free] Indirect Discourse (Speech); Summary**

Plot Typology: Upward career trajectory; Polygamy; Trophy Wife Narrative; Mistress-Maid Complicity; Spectacle and Gossip; Poison Woman Narrative; Cinderella and Prince Charming Narrative

Primary

\*#Mori, Ōgai. *Wild Geese*. 1915. Trans. Kingo Ochiai, and Sanford Goldstein. Tokyo: Tuttle, 2009.

Up to the end of Chapter 15.

Critical

Sakaki, Atsuko. "Thinking Beauty, Unseeing Scholar: Displaced Narrative Authority in Mori Ōgai's *Gan*." Chapter 3 of *Recontextualizing Texts*, 137–181.

#### February 12: Session 5

**Concepts: Interior Monologue; Denouement; Causality; Overt (Intrusive) Narrator;**

Plot Typology: Queer Narrative; Chance;

Primary

\*#Mori, Ōgai. *Wild Geese*. From Chapter 16 to the end.

Critical

Vincent, J. Keith. "The Uncut Gem: Stereoscopic Homosociality in *The Wild Goose*." Chapter 3 of *Two-Timing Modernity: Homosocial Narrative in Modern Japanese Fiction* (Cambridge: Harvard Asia Center, 2012), 63–85.

Weinberger, Christopher. "Triangulating an Ethos: Ethical Criticism, Novel Alterity, and Mori Ōgai's 'Stereoscopic Vision'." *positions: east asia cultures critique*, 23 no. 2 (2015): 259–285.

<http://muse.jhu.edu.myaccess.library.utoronto.ca/article/583106>

#### February 19: Reading Break—Happy Reading!

#### February 26: Session 6

**Concepts: Point of View; Unreliable Narrator; Performance; Speech Act; Polyphonic Narrative;**

Plot Typology: Crime Fiction; Witnesses' Testimonies; Court/Justice System; Rape; Murder; Trauma; Spiritual Possession

Primary

\*Akutagawa, Ryūnosuke. 1892–1927. "In a Bamboo Grove." 1922. *Rashōmon and Seventeen Other Stories*. Trans. Jay Rubin. Introd. Haruki Murakami. New York: Penguin Books, 2006. 10–19.

Critical

Hughes, Henry J. "Familiarity of the Strange: Japans Gothic Tradition." *Criticism* 42, no. 1 (2000): 59–89.

<http://www.jstor.org.myaccess.library.utoronto.ca/stable/23125174>

Recommended

Kurosawa, Akira, Jingo Minoura, Shinobu Hashimoto, Toshirō Mifune, Machiko Kyō, Masayuki Mori, Takashi Shimura, and Ryūnosuke Akutagawa. *Rashōmon*. Irvington, NY: Criterion Collection, 2009.

### March 5: Session 7

#### Concepts: Metanarrative; Intertext; Telling; Showing; Mediated Narrative; Speed; Pace; Rhythm

Relevant theoretical issues: Orality and Literacy; Speech and Inscription; Hearsay versus Documentation; Sound and Sight; Sensation versus Interpretation; Text as Matter; Manuscript versus Print; Collective Memory

Plot Typology: Postmodern Historiographic Metafiction; Local Informant versus Metropolitan Investigator; Returning Home Narrative; Mother-Son, Mother-Daughter Plot (*babakoi mono*); Human-Animal Plot (*iruikon*)

#### Primary

\*#Tanizaki, Jun'ichirō. 1886–1965. “Arrowroot.” 1931. Trans. Anthony H. Chambers. *The Secret History of the Lord of Musashi; and, Arrowroot*. New York: Knopf, 1982. 143–99.

#### Theoretical

Hutcheon, Linda. “‘The Pastime of Past Time’: Fiction, History, Historiographical Metafiction.” *Essentials of the Theory of Fiction*. 3<sup>rd</sup> Ed. Eds. Michael J. Hoffman and Patrick D. Murphy. Durham: Duke University Press, 2005. 275–95.

<http://go.utlib.ca/cat/8119670>

#### Recommended

Long, Margherita. “Toward a Mother-Love Worthy of the Name: The Language of Abjection in Yoshinokuzu, Nakagami and Irigaray.” *This Perversion Called Love: Reading Tanizaki, Feminist Theory, and Freud* (Stanford: Stanford University Press, 2009), 69–102.

### March 12: Session 8      Term Paper Prospectus due (10 am)

#### Concepts: Monologue; Dialogic Narrative; Unreliable Narrator; Narratee/Implied Reader;

Plot Typology; Diary versus Letters (Epistolary Narrative); Deception; Seduction; Voyeurism; Ménage de Trois;

#### Primary

\*#Tanizaki, Jun'ichirō. *The Key*. 1956. Up to the end of the March 26 entry (by Wife).

#### Theoretical

Prince, Gerald. “Introduction to the Study of the Narratee.” *Narratology: An Introduction*. Ed. Susana Onega. Georgetown: Routledge, 2016. 190–202. <http://go.utlib.ca/cat/11369911>

Buchanan-Costea, Veronica. “The Diary Format in the Fiction of Tanizaki Junichirō and Kazuo Ishiguro.” *Studia Universitatis Babe-Bolyai – Philologia* 1 (2006): 131–43.

<https://www-ccol-com.myaccess.library.utoronto.ca/search/viewpdf?id=203783>

### March 19: Session 9

#### Concepts: Scene; Space; Analepsis and Prolepsis

Relevant critical issues: Image-Text-Thing; Sensation

Plot typology: Illness; Aging; Disability; Mother-Daughter Plot; Censorship

#### Primary

\*#Tanizaki, Jun'ichirō. *The Key*. From the March 28 entry (by Husband) to the end.

#### Theoretical

Punday, Daniel. “Plot and the Unruly Body.” *Narrative Bodies: Toward a Corporeal Narratology* (New York: Palgrave Macmillan, 2003), 85–116.

#### Recommended

Sakaki, Atsuko. “Accomplices in the Staging of Fetishism: Kagi.” *The Rhetoric of Photography in Modern Japanese Fiction: Materiality in the Visual Register as Narrated by Tanizaki Jun'ichirō, Abe Kōbō, Horie Toshiyuki and Kanai Mieko* (Leiden: Brill, 2015), 52–56.

### March 26: Session 10

#### Concepts: Metanarrative; Embedded Narrative; Performative;

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Relevant critical issues: The Anthropocene and the Posthuman; The Mind, Eye, and Body; Sensation; Becoming  
Plot Typology: Crossdressing; Father-Daughter Plot; Violence; Metamorphosis; Masquerade; Parody

Primary

\*#Kanai, Mieko. 1947–. “Rabbits.” 1973. Trans. Phillis Birnbaum. *Rabbits, Crabs, Etc.: Stories by Japanese Women*. Honolulu: University of Hawaii Press, 1982. 1–16.

Theoretical

Roof, Judith. “Out of the Bind: From Structure to System in Popular Narratives.” Eds. Robyn Warhol and Susan S. Lanser. *Narrative Theories Unbound: Queer and Feminist Interventions* (Columbus: The Ohio State University Press, 2015), 43–58.

Herman, David. “Boundary Conditions: Identification and Transformation across Species Line.” *Narratology beyond the Human: Storytelling and Animal Life* (New York: Oxford University Press, 2018), 51–86.

Recommended

Knighton, Mary A. “Down the Rabbit Hole: In Pursuit of Shōjo Alices, from Lewis Carroll to Kanai Mieko.” *U.S.-Japan Women’s Journal*, no. 40 (2011): 49–89. <http://www.jstor.org.myaccess.library.utoronto.ca/stable/42772306>

Samatar, Sofia. “A Study of Kanai Mieko.” *The Paris Review*. The Daily. December 14, 2017. <https://www.theparisreview.org/blog/2017/12/14/study-kanai-mieko/>

**April 2: Session 11**      Term Paper Due; Term Paper Presentation