**Japan and the Discovery of Interiority Final Paper. Pick one of the following options and write an approximately 8 page paper, conventional font and spacing please.**

**Email in docx format or google permission to edit format to** [**ncornyetz@gmail.com**](mailto:ncornyetz@gmail.com)**. Due MAY 7, Sunday midnight.**

1. Sôseki’s *The Miner* is in large part a parody of (and/or commentary on) the *shishôsetsu* genre. Show how the text makes fun of *shishôsetsu* writers’ notions of authenticity, truth and narrative transparency, both structurally and in terms of WHAT is narrated. Make concrete reference to Edward Fowler’s chapters from *The Rhetoric of Confession* and to Rubin’s afterword.
2. Tanizaki’s *In Praise of Shadows* is not to be taken simply at face value, but read against the culturalism of whiteness and race relations between Japan and the West, as well as in relation to his ideas on literature and something resembling the Freudian unconscious id (a deeper, darker “nature” within us). Read UEDA Makoto’s chapter on Tanizaki (on NYU Classes) and discuss the aesthetics of *In Praise of Shadows*.
3. Kawabata’s *Snow Country* has its own aesthetic ideals. Read UEDA Makoto’s chapter on Kawabata (on NYU Classes) and discuss the aesthetics of the text. How do the colors red and white signify? What of “wasted effort”? The senses?
4. BRIEFLY (in about a paragraph or two) describe the attributes (stylistic, thematic, narratively/ i.e. how and what is written) of the *shishôsetsu* according to, and making concrete reference to Karatani and Fowler. Choose one of the following texts and show me how it is NOT a *shishôsetsu* by describing its stylistic, thematic and narratorial attributes: Kyoka, *The Tale of the Enchanted Sword*; Tanizaki, *Naomi*; Kawabata, *Snow Country.*
5. BRIEFLY (in about a paragraph or two) describe the attributes (stylistic, thematic, narratively/ i.e. how and what is written) of the *shishôsetsu* according to, and making concrete reference to Karatani and Fowler. Explain how Hirabayashi’s “Self Mockery” and Hakucho’s “Clay Doll” are classic examples of the genre, and how (if they do) they deviate here and there from that model.
6. Compare and contrast the narrative strategies of Shiga’s “Night Fires,” Akutagawa’s “In a Bamboo Grove,” and Kyoka’s “The Tale of the Enchanted Sword.” How do each of these deal with the challenges of addressing the reader for Meiji-Taisho era writers, as described by Fowler and Miyoshi? You must take some of the concepts about narration from Bal, but as usual, don’t have to limit yourself to her exact terminologies. Talk about the time and space of the stories, retroversions or anticipations, how the texts are focalized (perspective), characterizations and etc. Make concrete reference to Fowler and Miyoshi on narration and its problematics for early modern Japanese authors.
7. Is there another question you would like to pursue? Write yourself a detailed question involving at least two of our fictional texts and one of our secondary sources, and email it to me for approval.