

Géraldine Fiss (gfiss@usc.edu)  
Office: THH 372  
Office Hours: MW 1-3 pm or by appointment

Fall 2011  
Thursdays 2-4.50 pm  
SOS B38

## **EALC 499 Special Topics**

### **The Fantastic in Modern East Asian Literature and Film**

This course examines the power of fantastic texts to illuminate, interrogate and subvert reality. It does so through readings and analyses of modern Chinese and Japanese short stories, novels and films. How can fantastic texts teach us to perceive problems in the cultural psyche from a more critical, insightful perspective? What is the cognitive function of fantastic fiction and film at the threshold of the modern and postmodern moments? How have modern Chinese and Japanese intellectuals and artists shaped the literary genre of the fantastic to fit their particular experiences? And how do these fantastic texts fit into the practice of modernism?

So as to find answers to these questions, we will read key examples of the modern fantastic genre in conjunction with theoretical articles and other secondary materials. We will define each fictional/cinematic text's relationship to its particular historical-intellectual context and also consider the aesthetic bonds that tie the modern literary or visual text to its roots in classical Chinese and Japanese tradition. Throughout the course, we will also place the works in a comparative literary and theoretical framework that relates them to the Western tradition of fantastic writing and film-making, which influenced East Asian authors in important ways. This comparative, cross-cultural and interdisciplinary approach crosses genres and cultural boundaries and allows us to gain a deeper understanding of the meaning contained within each individual work of literary or cinematic art.

The course is arranged chronologically in that it presents material from late Qing China (ca. 1860-1911) and Meiji Japan (1868-1912), traces the modernist high points of the 20<sup>th</sup> century in both countries, and then culminates in a study of contemporary fiction and film. All literary texts will be available in English translation and the films will have subtitles. By experiencing these examples of the modern fantastic in China and Japan, students will understand interrelationships that exist between texts and authors from different periods and cultures, and thus trace some of the cultural flows that occurred – and continue to occur – between China, Japan and the rest of the world.

Some of the objectives of this course are 1) to read texts and films closely, 2) to engage in critical discussion, 3) to practice the skill of writing original, high-quality analytical essays and 4) to give well-structured, informative presentations.

#### **Requirements and Grades:**

1. Attendance, Class Participation, Session Opener Talks and Discussion Questions – 15%
2. 3 Response Papers (two pages, double-spaced) – 15%
3. Midterm Paper (6-8 pages) – 15%
4. Final Project Presentation (20-25 minutes) – 15%
5. Final Research Paper (12-15 pages) – 40%

Class Participation, Session Opener Talks and Discussion Questions: Each student will serve as discussion leader at least once during the semester. Your job is to open the seminar with a 15-20 minute session opener talk and then use that to drive our discussion of the themes that emerged from that week's readings. In addition, the student discussant will also post a set of two to three substantive questions or issues for class discussion which should connect the primary texts and films to the secondary/theoretical readings. These questions should be between one and two pages long and posted to the class web site (Blackboard) by 5 pm on the Wednesday before class. All students are expected to read these questions before class and participate actively in class discussion.

Response Papers: You will each write three response papers, in which you will be asked to identify relevant themes in the assigned readings, raise questions or critical objections, locate difficulties, respond or make connections to other readings. Your response paper should be well-organized, have a clear focus and present a well thought-out, structured argument in a concise style. You may choose the specific primary and/or secondary texts you would like to discuss. Your paper may not be longer than two pages, double-spaced.

Midterm Paper: The Midterm paper, due at the beginning of class on the due date, is an opportunity for you to write a well-crafted, clearly-argued analysis of any text(s) or film(s) you choose. It should present a clear thesis and sufficient proof to substantiate your argument. You may engage theoretical readings if they are relevant for your analysis. The paper should be written in correct format and contain a title page, footnotes (or endnotes) and a complete bibliography according to the MLA Style or Chicago Manual of Style.

Final Project Presentations: Each student will have 20-25 minutes to present the findings and unresolved issues of the final research project. You should use this opportunity to 1) Introduce your work to your classmates in a well-organized, effective and engaging manner 2) Receive and reflect upon the critiques others may have about your work. You are welcome to use and present visual material and/or film excerpts if it is relevant for your project and presentation.

Final Research Paper and Proposal: For this assignment, you will choose one or two Chinese and/or Japanese primary texts and/or films belonging to the modern fantastic genre, research the text(s) thoroughly and present a concise, clearly-written, original 12-15 page paper that proves a central argument by means of textual analysis and evidence. Your critical essay should also engage theoretical readings we have discussed in the course. You may choose primary texts from our list of readings, or you may choose another text of any genre (literature, film, *manga*, animation) that interests you. Your paper should include a title page, footnotes (or endnotes) and a complete bibliography according to the MLA Style or Chicago Manual of Style. A one-page proposal for the paper should be written and submitted to me beforehand in week 9 (October 20<sup>th</sup>). I strongly encourage you to come see me during my office hours to discuss your paper proposal, bibliography, thesis and plans for the final presentation.

**Note:**

Students are required to read all primary and secondary texts, and also see all films. We will view excerpts of the films together in class. Students are responsible for viewing the films in their entirety outside of class, as part of the reading assignment and class preparation. All films will be available on reserve at Leavey Library.

### **Required Texts:**

The required readings for this course will consist of a Course Reader, journal articles that will be available on Blackboard, four books and readings provided by the instructor. The Course Reader and the books are available for purchase at the campus bookstore. I will provide you with all texts that are listed in the syllabus but are not in the Course Reader. These readings will be given to you either as handouts in class or on Blackboard prior to the classes in which we will discuss them.

1. Course Reader
2. Journal Articles: Items marked with (BB) are available as articles on Blackboard
3. Readings Provided by Instructor (in hard copy or on Blackboard)
4. Natsume Sōseki, *Ten Nights' Dream*.
5. Osamu Dazai, *No Longer Human*.
6. Eileen Chang, *The Golden Cangue* in Karen Kingsbury, transl. *Love in a Fallen City*.
7. Abe Kōbō, *The Woman in the Dunes*.

### **Recommended / Reserve Texts:**

A copy of each of these books is available for reference on course reserve at Leavey Library. In addition, I will upload a list of additional/recommended (not required) readings for each class section to Blackboard. You can consult this list to find more relevant readings, which you may find useful for the research of your final projects.

David Sandner, *Fantastic Literature: A Critical Reader*. London: Praeger, 2004.

Susan Napier, *The Fantastic in Modern Japanese Literature*. London: Routledge, 1996.

Thomas Rimer, *Modern Japanese Fiction and Its Traditions: An Introduction*. Princeton: Princeton University Press, 1978.

Donald Keene, *Dawn to the West: Japanese Literature in the Modern Era*. New York: Henry Holt, 1984.

Karatani Kōjin, *Origins of Modern Japanese Literature*. Durham: Duke University Press, 1993.

David Wang, *Fin-de-siècle Splendor: Repressed Modernities of Late Qing Fiction, 1849-1911*. Stanford: Stanford University Press, 1997.

Leo Ou-fan Lee, *Voices from the Iron House: A Study of Lu Xun*. Bloomington: Indiana University Press, 1987.

Shu-mei Shih, *The Lure of the Modern: Writing Modernism in Semicolonial China, 1917-1937*. Berkeley: University of California Press, 2001.

Ban Wang, *The Sublime Figure of History*. Stanford: Stanford University Press, 1997.

Yingjin Zhang, *Screening China: Critical Interventions, Cinematic Reconfigurations and the Transnational Imaginary in Contemporary Chinese Cinema*. Ann Arbor: Center for Chinese Studies, 2002.

Chris Berry, ed., *Chinese Films in Focus*. New York: Palgrave, 2006.

Thomas Lamarre, *The Anime Machine*. Minneapolis: University of Minnesota Press, 2009.

Sergei Eisenstein, *Eisenstein on Disney*. London: Methuen, 1988.

### **Academic Integrity;**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's

own. All students are expected to understand and abide by these principles. *Scampus*, the student guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review should there be any suspicion of academic dishonesty.

**Accommodation for Students with Disabilities:**

Students who need to request accommodations based on disability are required to register each semester with the Disability Services and Programs Office. In addition, a letter of verification to the course instructor, from the Disability Services and Programs Office, is needed for the semester in which you are enrolled in this course. If you have any questions concerning this procedure, please contact both the instructor of the course and the Disability Services and Programs Office.

## Syllabus:

**Week 1 (8/25) – Introduction: What is a Modern Fantastic Text? What is the Fantastic in Modern China and Japan?**

Introduction to the Course  
Sources and Methodologies  
In-class Reading, Discussion and Film

**Week 2 (9/1) - From Classical Tale to Science Fiction: Fantastic Discourses in Late Qing China**

Eric Rabkin, “The Fantastic and Fantasy” in David Sandner, *Fantastic Literature: A Critical Reader*. 167-171.

Karl Kao, “Introduction” in *Classical Chinese Tales of the Supernatural and the Fantastic: Selections from the Third to the Tenth Century*. 1-16.

Victoria Cass, “Foreword” in *Strange Tales from a Chinese Studio*. 9-17.

David Wang, “Confused Horizons: Science Fantasy” in David Wang, *Fin-de-Siècle Splendor: Repressed Modernities of Late Qing Fiction, 1849-1911*. 252-312.

Dun Wang, “The Late Qing’s Other Utopias: China’s Science-Fictional Imagination, 1900-1910” in *Concentric: Literary and Cultural Studies*, volume 34, no. 2 (September 2008). 37-61. (BB)

Pu Songling, “The Painted Wall,” “The Painted Skin” and “The Luocha Country and the Sea Market” in *Strange Tales from a Chinese Studio*. 31-33, 64-68, 245-253.

Wu Jianren, *The New Story of the Stone*. Chapters 1, 2, 22, 32 and 39.

Lu Xun, “The Art of Creating Humanity.” 1-9.

Xu Nianci, “New Tales of Mr. Braggadocio.” 1-27.

**Film:** *A Chinese Ghost Story* by Ching Siu-tung (1987, 98 minutes).

### Week 3 (9/8) - Fantastic Texts of Meiji Japan: Kōda Rohan, Izumi Kyōka and Natsume Sōseki

Tzvetan Todorov, “The Fantastic: A Structural Approach to a Literary Genre” in David Sandner, *Fantastic Literature: A Critical Reader*. 135-143.

Sigmund Freud, “The Uncanny” in Sandner, *Fantastic Literature*. 74-101.

Susan Napier, “Introduction” and “Sōseki and the Realm In-Between: ‘Dream of the First Night’” in *The Fantastic in Modern Japanese Literature*. 1-20 and 46-50.

Lafcadio Hearn, “The Value of the Supernatural in Fiction” in *Kaiki: Uncanny Tales from Japan*, volume 1. 26-40.

Donald Keene, “Introduction” and “Kōda Rohan” in *Dawn to the West: Japanese Literature of the Modern Era*. 1-9 and 150-164.

Charles Inouye, “Izumi Kyōka and Language” in *Harvard Journal of Asiatic Studies*, volume 56, no. 1 (June 1996). 5-34. (BB)

Kōda Rohan, “Introduction” and “Encounter with a Skull” in Koda Rohan, *Pagoda, Skull & Samurai: Three Stories by Koda Rohan*. 7-19, 111-146.

Izumi Kyōka, “Introduction,” “The Surgery Room” and “Holy Man of Mount Koya” in Charles Inouye, *Japanese Gothic Tales: Izumi Kyōka*. 1-9, 11-20 and 21-72.

Natsume Sōseki, *Ten Nights’ Dreams*.

**Film:** *Ten Nights of Dream* by Takashi Shimizu (2007, 112 minutes).

### Week 4 (9/15) - Modernist Iconoclasts of May 4<sup>th</sup> China: Lu Xun and Lao She

Rosemary Jackson, “The Fantastic as a Mode” and “Afterword: The Unseen of Culture” in Jackson, *Fantasy: The Literature of Subversion*. 13-37 and 171-180.

Leo Ou-fan Lee, “The Impasse between Hope and Despair” in Leo Ou-fan Lee, *Voices from the Iron House: A Study of Lu Xun*. 89-109.

Anfeng Sheng, “A Cultural Critique in the Age of Darkness: Reinterpreting Lao She’s Allegorical Novel *Cat Country*” in *Neohelicon* (November 2009). (BB)

Lu Xun, “Diary of a Madman” and “New Year’s Sacrifice” in William Lyell, transl. *Diary of a Madman and Other Stories*. 29-41 and 219-241.

Lu Xun, “On the Power of Mara Poetry” in Kirk Denton, *Modern Chinese Literary Thought*. 96-109.

Lu Xun, *Wild Grass* (Yecao, 1927): “Foreword,” “Autumn Night,” “The Shadow’s Leave-Taking,” “Revenge,” “Snow,” “Dead Fire” and “After Death.” 1-5, 6-11, 12-15, 24-27, 38-41, 68-73, 94-103.

Lao She, *Cat Country*: Chapters 1-5, 11 and 26.

**Film:** *New Year’s Sacrifice* by Sang Hu (1956, 94 minutes).

**Week 5 (9/22) - Examining Problems of Identity: Ryūnosuke Akutagawa, Osamu Dazai and Akira Kurosawa's *Rashōmon***

**\*\*\* 1<sup>st</sup> Response Paper Due \*\*\***

Kinya Tsuruta, "Akutagawa Ryūnosuke and the I-Novelist" in *Monumenta Nipponica*, volume 25, no. ½ (1970). 13-27. (BB)

Phyllis Lyons, "Art is Me: Dazai Osamu's Narrative Voice as Permeable Self" in *Harvard Journal of Asiatic Studies*, volume 41, no. 1 (June 1981). 93-110. (BB)

Alan Wolfe, "Novel, Ghostly, and Negative Selves" in Alan Wolfe, *Suicidal Narrative in Modern Japan: The Case of Dazai Osamu*. 77-96.

Donald Richie, "Rashōmon" in Donald Richie, *The Films of Akira Kurosawa*. 70-80.

Ryūnosuke Akutagawa, "Rashōmon," "In a Bamboo Grove," "The Nose" and "Hell Screen" in Jay Rubin, *Ryūnosuke Akutagawa: Rashōmon and Seventeen Other Stories*. 3-9, 10-19, 20-27, 42-73.

Osamu Dazai, *No Longer Human*.

**Film:** *Rashōmon* by Akira Kurosawa (1950, 88 minutes).

**Week 6 (9/29) - Chinese Modernist Fiction, Poetry and Film from the 1920's to the 1960's: Shi Zhecun, Shen Congwen, Dai Wangshu and China's First Horror Film**

Shu-mei Shih, "Capitalism and Interiority: Shi Zhecun's Tales of the Erotic-Grotesque" in Shu-mei Shih, *The Lure of the Modern: Writing Modernism in Semicolonial China, 1917-1937*. 339-370.

Lydia Liu, "Narratives of Desire: Negotiating the Real and the Fantastic" in *Translingual Practice: Literature, National Culture, and Translated Modernity – China, 1900-1937*. 128-149.

Gregory Lee, "Modernism" in Gregory Lee, *Dai Wangshu: The Life and Poetry of a Chinese Modernist*. 99-120.

Dai Wangshu, "Dai Wangshu's Poetic Theory" in Denton, *Modern Chinese Literary Thought*. 316-317.

Shi Zhecun, "Devil's Road" in Shi Zhecun, *One Rainy Evening*. 56-80.

Shen Congwen, "The Housewife" and "Suicide" in *Imperfect Paradise*. 430-449.

Gregory Lee, *Dai Wangshu: The Life and Poetry of a Chinese Modernist*: "Rainy Alley," "Sleeplessness," "The Dream Seeker," "Flowing Water," "In Front of the Ancient Temple," "The Lamp," "For Kemu," "Eyes," "I think," "To the Glow-worm," "Written on a Prison Wall." 140-142, 215-216, 219-221, 223-224, 229-230, 240-242, 246-249, 250-252, 253, 257-258, 259-260.

**Film:** *Song at Midnight* by Ma-xu Weibang (1937, 113 minutes).

**Week 7 (10/6) - The Psychology of Desire, Obsession and Pain: Junichirō Tanizaki, Yukio Mishima and Jun Ishikawa**

William Atkinson, "Wrapping the Hole in the Middle of It All: Tanizaki's Narrative Packages" in *College Literature*, volume 30, no. 3 (Summer 2003). 37-51. (BB)

Noriko Mizuta Lippit, "Tanizaki and Poe: The Grotesque and the Quest for Supernatural Beauty" in *Comparative Literature*, volume 29, no. 3 (Summer 1977). 221-240. (BB)

Dick Wagenaar and Yoshio Iwamoto, "Yukio Mishima: Dialectics of Mind and Body" in *Contemporary Literature*, volume 16, no.1 (Winter 1975). 41-60. (BB).

Miryam Sas, "Chambered Nautilus: The Fiction of Ishikawa Jun" in *Journal of Japanese Studies*, volume 24, no. 1 (Winter 1998). 35-58. (BB).

Junichirō Tanizaki, "The Tattooer" and "Terror" in Howard Hibbett, *Seven Japanese Tales*. 160-170 and 85-95.

Yukio Mishima, "Death in Midsummer" in Yukio Mishima, *Death in Midsummer and Other Stories*. 1-29 and Chapter 2 of *Confessions of a Mask*. 34-100.

Jun Ishikawa, "The Jesus of the Ruins" in William Tyler, transl., *Legend of Gold and Other Stories*. 72-96.

**Week 8 (10/13) - Motifs of Love, Madness and Sacrifice in the Writings of Eileen Chang**

**\*\*\* Midterm Paper Due \*\*\***

Leo Lee, "Eileen Chang: Romances in a Fallen City" in Leo Lee, *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945*. 267-303.

Shirley Paolini, "Moon, Madness and Mutilation in Eileen Chang's English Translation of 'The Golden Cangue'" in *Tamkang Review*, volume xix, no. 1-4 (August 1988). 547-557. (BB).

Stephen Cheng, "Themes and Techniques in Eileen Chang's Stories" in *Tamkang Review*, volume viii, no. 2 (October 1977). 169-200. (BB).

Leo Lee, "Ang Lee's 'Lust, Caution' and Its Reception" in *Boundary 2*, Volume 35, no. 3 (Fall 2008). (BB)

Eileen Chang, "My Writing" in Denton, *Modern Chinese Literary Thought*. 436-442.

Eileen Chang, *The Golden Cangue* in Karen Kingsbury, transl., *Love in a Fallen City*. 169-234.

Eileen Chang, "Lust, Caution" in Julia Lovell, transl., *Lust, Caution: The Story*. (including foreword by Julia Lovell, afterword by Ang Lee and special essay by James Schamus)

**Film:** *Lust, Caution* by Ang Lee (2007, 157 minutes). **(not required to view entire film / will view excerpts in class)**

**Week 9 (10/20) - Postwar Japanese Visions of “Realistic Fantasy” and Dystopia: Yasunari Kawabata, Kenji Nakagami and Kōbō Abe**

**\*\*\* Proposal for Final Project Due \*\*\***

Susan Napier, “The Dystopian Imagination: From the Asylum through the Labyrinth to the End of the World” in *The Fantastic in Modern Japanese Literature*. 181-206.

Nina Cornyetz, “Nakagami Kenji’s Mystic Writing Pad” in *Positions*, no. 3 (1995). 224-254. (BB)

David Pollack, “The Ideology of Science: Kōbō Abe’s *Woman in the Dunes*” in David Pollack, *Reading against Culture: Ideology and Narrative in the Japanese Novel*. 121-135.

Yasunari Kawabata, “Immortality,” “Snow,” and “Gleanings from Snow Country” in Lane Dunlop, transl., *Palm-of-the-Hand Stories by Yasunari Kawabata*. 212-215, 224-227, 228-238.

Yasunari Kawabata, “One Arm” in Edward Seidensticker, transl., *House of the Sleeping Beauties and Other Stories by Yasunari Kawabata*. 103-124.

Kenji Nakagami, “The Wind and the Light” and “Snakelust” in Andrew Rankin, transl., *Snakelust*. 23-40 and 41-70.

Abe Kōbō, *The Woman in the Dunes*.

**Film:** *The Woman in the Dunes* by Hiroshi Teshigahara (1964, 123 minutes).

**Week 10 (10/27) - Transcultural Flows in the Art of Chinese and Japanese Animation Film: Manga and Anime from the 1940’s to the 1980’s**

Susan Napier, “Introduction” in *Anime: From Akira to Princess Mononoke*. 3-34.

Susan Napier, “The Problem of Existence in Japanese Animation” in *Proceedings of the American Philosophical Society*, volume 149, no. 1 (March 2005). 72-79. (BB)

Helen McCarthy, “Nausicaä of the Valley of the Winds” in Helen McCarthy, *Hayao Miyazaki: Master of Japanese Animation*. 72-92.

Jane Chi Yyun, “Stylistic Crossings: Cyberpunk Impulses in Anime” in *World Literature Today*, volume 79, no. ¾ (September-December 2005). 60-63. (BB)

Information about the History and Art of Chinese Animation. (BB)

**Films: (you choose one Chinese and one Japanese film to watch and discuss)**

*Princess Iron Fan* by Wan Guchan (1941, 73 minutes) (first Chinese animated feature film).

*Uproar in Heaven* by Wan Laiming (1961, 106 minutes).

*The Herd Boy’s Flute* by Te Wei and Qian Jiajun (1964, 20 minutes).

*Nausicaä of the Valley of the Wind* by Hayao Miyazaki (1984, 116 minutes).

*Akira* by Katsuhiro Otomo (1988, 125 minutes) (animated cyberpunk science fiction film).



**Week 11 (11/3) - Metamorphoses from Normal to Monstrous and the Alien Within: Kōbō Abe, Yasutaka Tsutsui and *Godzilla***

**\*\*\* 2<sup>nd</sup> Response Paper Due \*\*\***

Susan Napier, “Desert of Mirrors: The Construction of the Alien in Modern Japanese Fantasy” in *The Fantastic in Modern Japanese Literature*. 93-129.

Susan Napier, “Panic Sites: The Japanese Imagination of Disaster from *Godzilla* to *Akira*” in *Journal of Japanese Studies*, volume 19, no. 2 (Summer 1993). 327-351. (BB)

Chon Noriega, “Godzilla and the Japanese Nightmare: When ‘Them’ is U.S” in *Cinema Journal*, volume 27, no. 1 (Autumn 1987). 63-77. (BB)

Kōbō Abe, *The Face of Another*. 3-65.

Yasutaka Tsutsui, “The Dabba Dabba Tree” and “Rumours about Me” in Yasutaka Tsutsui, *Salmonella Men on Planet Porno*. 1-34.

**Films:**

*Godzilla* by Ishirō Honda (1954, 96 minutes).

*The Face of Another* by Hiroshi Teshigahara (1996, 122 minutes).

**Week 12 (11/10) - Fiction, Poetry and Film as Subversion in Contemporary China: The Avant-Garde Art of Han Shaogong, Yu Hua, Can Xue and Bei Dao**

Ban Wang, “The Real under Scrutiny: The Cutting Edge of Chinese Fantastic Narrative” in *Tamkang Review*, volume 21, no. 2 (1990). 149-165. (BB)

Anne Wedell-Wedellsborg, “One Kind of Chinese Reality” in *CLEAR*, volume 18 (December 1996). 129-143. (BB)

Charlotte Innes, “Foreword” in Ronald Janssen and Jian Zhang, transl., *Old Floating Cloud: Two Novellas*. ix-xvii.

Zhang Zhen, “Urban Dreamscape: Phantom Sisters, and the Identity of an Emergent Art Cinema” in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*. 344-387.

Han Shaogong, “Homecoming?” in Martha Cheung, transl., *Homecoming? And Other Stories by Han Shaogong*. ix-xxi, 1-20.

Yu Hua, “One Kind of Reality (*Xianshi yizhong*, 1988)” in David Wang, ed., *Running Wild: New Chinese Writers*. 21-68.

Can Xue, “Skylight” and “The Instant When the Cuckoo Sings” in Ronald Janssen and Jian Zhang, transl., *Dialogues in Paradise*. 103-129.

Bei Dao, “Requiem,” “Nightmare,” “Memory,” “Questioning the Sky” and other Poems after Tiananmen Square.

**Film:** *Suzhou River* by Lou Ye (2000, 83 minutes).

**Week 13 (11/17) - Technological Dystopias and Postmodern Antirealism in Contemporary Japan: Haruki Murakami, Kenzaburō Ōe and Yoshimoto Banana**

**\*\*\* 3<sup>rd</sup> Response Paper Due \*\*\***

Jay Rubin, “Murakami Haruki’s Two Poor Aunts Tell Everything They Know About Sheep, Wells, Unicorns, Proust, Elephants, and Magpies” in Stephen Snyder and Philip Gabriel, ed., *Ōe and Beyond: Fiction in Contemporary Japan*. 177-198.

Susan Napier, “Ōe Kenzaburō and the Search for the Sublime at the End of the Twentieth Century” in Stephen Snyder and Philip Gabriel, ed., *Ōe and Beyond: Fiction in Contemporary Japan*. 11-35.

Ann Sherif, “Japanese Without Apology: Yoshimoto Banana and Healing” in Stephen Snyder and Philip Gabriel, ed., *Ōe and Beyond: Fiction in Contemporary Japan*. 278-301.

Murakami Haruki, “Chapter One” from *Norwegian Wood* and “Barn Burning” from *The Elephant Vanishes* in Haruki Murakami, *Vintage Murakami*. 3-15 and 16-41.

Kenzaburo Ōe, “Teach us to Outgrow our Madness” in *Teach us to Outgrow our Madness*. 171-220.

Banana Yoshimoto, “Lizard” and “Helix” in Banana Yoshimoto, *Lizard*. 19-52, 53-68.

**Film:** TBD

**Week 14 (11/24) – Thanksgiving Holiday**

**Week 15 (12/1) – Final Projects Presentations and Conclusion**

**\*\*\* The Final Paper is due on 12/9 \*\*\***