

ASIAN 552 – Medieval Japanese Prose  
Winter 2006  
3044 Frieze, M 3-6pm

Jeremy Robinson  
jrrobins@umich.edu  
1098 Frieze, W 3-5pm

## Word and Image in Traditional Japanese Literature

In the late 19<sup>th</sup> century, when the Tokugawa-era *kokugakusha* were transformed into the Meiji-era *kokubungakusha*, these newly-minted “Japanese literary scholars” set to the task of defining a “Japanese literary history” worthy of the neologism *bungaku*. By the turn of the century, the old classics had been redefined as a canon, and were becoming widely available in typeset editions... minus the illustrations of course. In the newly modern Japan, literature had to be made to consist of words and words alone. Illustrations were merely a crutch for children or the illiterate, and such crutches had to be done away with in order to help the Japanese literary tradition stand aside that of the West. In retrospect, of course, it seems obvious that such a process was doing damage to the text, but just how great was the damage done and can the “original” text ever be recovered? How important is the role of the visual element in combined text/image forms, and just how necessary are images to understanding the text? What are the narrative functions of word and image as they operate, both independently and in conjunction, within a hybrid text?

The class will focus on multiple aspects of the theme. On one level, it is a classical literature readings course, with the focus on working through primary materials, both in typeset editions and in the original form. It also contains elements of a research methods course, focused on resources for conducting research in premodern Japanese literature. Finally, it is a course on theories of visual narrative, drawing on research in combined word and image forms in art, film, theater, comics, etc. There is room in the course for flexibility, should one avenue of inquiry seem more interesting or more productive than that indicated on the syllabus, and students are encouraged to take an active role in shaping the direction of the course.

For each session, there will be both primary readings in classical Japanese and secondary readings in both English and Japanese. The secondary readings may be directly related to the genre being discussed that week, or they may be more general information related to visual narrative, narratology, etc. The first half of each class will be devoted to reading and discussing the primary materials and the second half to discussion of the secondary materials. Each week one student will be responsible for preparing and presenting to the class a summary and analysis of the Japanese secondary readings for that week. Although only one student will be presenting each week, all students are expected to read the materials and be prepared to discuss them with the class.

All readings will be distributed as pdf files through the CTools site for this class (ctools.umich.edu).

Grades will be calculated on the basis of attendance and participation (40%), two presentations (20%), and a final 15-20 page paper (40%).

## Course Schedule

### Week 1 *uta-e* and *byôbu-uta*

Classical readings:

*Hyakunin isshu* poems # 5, 7, 9, 11, 14, 20, 35, 42, 73, 75

Secondary readings:

Joshua Mostow, *Pictures of the Heart* pp. 87-135

Fujioka Tadaharu, "Byôbu-uta no honshitsu," *Byôbu-uta to utaawase*

Takahashi Tôru, "E to monogatari no sôzôryoku," *Monogatari to e no tôkinhō*

### Weeks 2-3 Early *emaki*

Classical readings:

*Shigisan engi emaki*

Week Two Secondary Readings:

H. Porter Abbot, *Cambridge Introduction to Narrative* ch. 1-3

Kohara Hironobu, "Narrative Illustration in the Handscroll Format," from *Words and Images*

Ikeda Shinobu, "Heian jidai monogatari kaiga no hôhō," from *Ôchō emaki to sôshokukyô*

Tokuda Kazuo, "Emaki no naratorojî," *Egatari to monogatari*

Week Three Secondary Readings:

Scott McCloud, "Time Frames" and "Show and Tell," from *Understanding Comics: The Invisible Art*

Jan Baetens, "Revealing Traces: A New Theory of Graphic Enunciation," from *Language of Comics: Word and Image*

David Carrier, "Words and Pictures Bound Together" and "The Content of the Form," from *The Aesthetics of Comics*

Kuroda Hideo, "Otogizôshi no kaiga kôdo ron nyûmon," *Rekishi to shite no otogizôshi*

### Weeks 4-5 *Otogizôshi emaki*

Classical Readings:

*Tsukumogami emaki*

Week Four Secondary Readings:

H. Porter Abbot, *Cambridge Introduction to Narrative* ch. 4-6

Elizabeth Lillehoj, "Transfiguration: Man-made Objects as Demons in Japanese Scrolls"

Tanaka Takako, "Tsukumogamiki to Chûgoku bunken" in *Setsuwa bungaku to kanbungaku*

Tokuda Kazuo, "Otogizôshi no jidai" *Otogizôshi, Isoho monogatari*

Week Five Secondary Readings:

H. Porter Abbot, *Cambridge Introduction to Narrative* ch. 7-9  
Nelson Goodman, “Twisted Tales; or, Story, Study, and Symphony”  
Seymour Chapman, “What Novels Can Do That Films Can’t (and Vice Versa)”  
Excerpts from Fujikake Kazuyoshi, *Muromachiki monogatari no kinseiteki tenkai*.

**\*\* Spring Break – no class \*\***

**Weeks 6-7 Kanazôshi and parody**

Classical Readings:

*Ise monogatari & Nise monogatari*

Week Six Secondary Readings

H. Porter Abbot, *Cambridge Introduction to Narrative* ch. 10-12  
Ekkehard May, “Books and Book Illustrations in Early Modern Japan,” in *Written Texts – Visual Texts: Woodblock-printed Media in Early Modern Japan*.  
Suzuki Ken’ichi, “Kaiga e no tenkai” from *Ise Monogatari no Edo*  
Shinoda Jun’ichi, “Nise Monogatari-e: Ise Monogatari kinseiteki kyôju no ichimen” in *Nise monogatari e: bun to e, e to bun*

Week Seven Secondary Readings

Excerpts from Linda Hutcheon, *A Theory of Parody*  
Excerpts from Simon Dentith, *Parody*  
Tadashi Kobayashi, “Mitate-e in the Art of the Ukiyo-e Artist Suzuki Haranobu,”  
from *The Floating World Revisited*  
Matsubara Hidee “Otogizôshi • Kanazôshi no iwayuru rokudanhon ni tsuite” in  
*Usuyuki monogatari no otogizôshi, kanazôshi*

**Week 8-9 Kusazôshi - kibyôshi**

Classical Readings:

*Edo mumare uwaki no kabayaki*

Week Eight Secondary Readings:

J. Scott Miller, “The Hybrid Narrative of Kyôden’s *Sharebon*”  
Jinbo Kazuya, “Kusazôshi” in *Edo gesaku*  
Matsubara Hidee “Otogizôshi ‘Hachikazuki’ no Kusazôshi e no tenkai” in  
*Usuyuki monogatari no otogizôshi, kanazôshi*

Week Nine Secondary Readings:

Fumiko Togasaki, “The Assertion of Heterodoxy in Kyôden’s Verbal-Visual Text” in *The Pictured Word: Word & Image Interactions II*  
Haruko Iwasaki, “The Literature of Wit and Humor in Late-Eighteenth Century Edo,” from *The Floating World Revisited*  
Satô Yukiko, “Kusazôshi no monogatarisei to buntai” in *Edo no e-iri shôsetsu*.

## Week 10-11 *Gôkan*

Classical Readings:

*Nise murasaki inaka Genji* ch. 4

Week Ten Secondary Readings:

Paul Ricoeur, "Narrative and Hermeneutics"

Andrew Lawrence Markus, "Gôkan and renown," from *The Willow in Autumn*

Satô Yukiko, "Kaki-ire no kinô," "E no nagare, monogatari no nagare," and

"Kôki gesaku no kaiwabun" in *Edo no e-iri shôsetsu*.

Week Eleven Secondary Readings:

Michael McGuire, "The Rhetoric of Narrative: A Hermeneutic Critical Theory"

Satô Yukiko, "Yomimono to shite no gôkan" and "Butai o egaku to iu koto," in

*Edo no e-iri shôsetsu*

Takagi Gen, "Kusazôshi no jûkyûseiki: media to shite no yôshiki" in *Edo*

*yomihon no kenkyû*

## Week 12 "Non-literary" forms: maps, *sugoroku*, etc.

Classical Readings:

Selected *sugoroku*

Secondary Readings

Susanne Formanek, "The 'Spectacle' of Womanhood: New Types in Texts and Pictures on Pictorial *Sugoroku* of the Late Edo Period

Franziska Ehmcke, "The Tôkaidô Woodblock Print Series as an Example of Intertextuality in the Fine Arts," from *Written Texts-Visual Texts*

Excerpts from Jilly Traganou, *The Tôkaidô Road*.