

ELJ250.xxxx Japanese Literature in Translation

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SEMESTER

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Instructor's Information

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Class Schedule: xxx (Room: xxxx) & xxx (Room: xxxx)

Course goals and objectives

Catalog Course Description: This course is an introduction to Japanese literature in English translation. Selected classics of Japanese literature, representative of the major genres from the early to the modern period, will be introduced and discussed. Thematic and stylistic variety of various genres will be explored. Knowledge of the Japanese language is not required..

Section Description: In this course we will be covering a wide range of Japanese periods and the different writing styles. In addition to examining the thematic content, we will also be looking at the stylistic variety of a wide range of different genres in translation. Students will explore themes of Japanese life and society, aesthetics, intricate composition of suggestion, irregularity, simplicity, and perishability in literature, pursuit for love and death, gender and sexuality, and translation issues.

In terms of genre eras, we will cover literature from the following periods:

(1) Early Japan until 710, (2) Heian Period 710-1192, (3) Kamakura Period 1192-1333, (4) Muromachi Period 1338-1573, (5) Azuchi-Momoyama Period 1573-1603, (6) Edo Period 1603-1868, (7) Meiji Period 1868-1912, (8) Taisho and Early Showa Period 1912-1945, (9) Postwar Period 1945-1980s, and (10) Post-Modernism 1980 to current

By the end of the semester, students are expected to be able to: (1) illustrate the major Japanese literary works from the different pre-modern (Nara, Heian, Kamakura, Muromachi, and Edo) periods in addition to the modern period (Meiji, Taisho, Showa and Postwar, and Heisei) and how the works reflect the characteristics of their authors, times, places, and cultural values, (2) illustrate peculiarities and universality of Pre-Modern and Modern Japanese stories, (3) analyze, evaluate, and discuss the major Japanese literature works in class and outside of class to develop critical thinking skills in reading literary works, (4) write analytically and lucidly about the literary texts in both formal and informal assignments, such as quizzes, short reports, and term papers with bibliographies, and (5) write research papers through collaborative assignments such as group projects and/or group presentation.

Prerequisites: ENC/ENG101

Flexible Core Objectives: Individual and Society

The course bears 3 credits that count as Flexible Core (Individual and Society) of the CUNY's new general education curriculum (Pathways).

In this course students will:

- **Gather, interpret, and assess information from a variety of sources and points of view.**
Students are required to interpret translated literary texts holistically in light of the Japanese anthropological facts and the historical and political backgrounds of the time when the literary works were written. Reading translated

literature, especially modern works, demands integrative analyses of information collected from various sources such as texts, cultural knowledge, historical facts, political circumstances, gender orientations, geographic facts, and the writers' belief. The class exercises are designed to demonstrate their ability to synthesize and analyze information and to achieve integration of information from varieties of sources through lectures, discussions, and reflective essay writing.

- **Evaluate evidence and arguments critically or analytically.**

The class exercises focus on the development of students' analytical skills with which students read, find patterns, appreciate arbitrariness, and interpret Japanese literature. Students are expected to make systematic and critical analysis of different works of Japanese literature and coherently and logically present writers' perspectives with some evidence from both within the literary texts and outside of the texts.

- **Produce well-reasoned written or oral arguments using evidence to support conclusions.**

Students are expected to present his/her ability to make cogent arguments on selected topics of the Japanese literature in the final paper and in the final presentation at the end of the semester. Students are required to cite appropriate evidence appropriately to support conclusions.

- **Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring relationship between the individual and society.**

Through the lecture and discussion during the class, students are expected to become familiar with Japanese culture, the history of Japan, Japanese art, and Japanese perspectives. Depending students' previous coursework, methodologies and theories drawn from anthropology, history, art, and psychology are discussed with respect to the literary texts.

- **Examine how an individual's place in society affects experiences, values, or choices.**

Through reading and analyzing various viewpoints of Japanese authors of various eras, and/ or the characters that these authors present, students will discuss and write about how specific challenges, problems, and difficulties are met by individuals within the confines of the specific cultural milieu of Japan at different times through history.

- **Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making.**

Students are encouraged to analyze the literary works from their own cultural perspective and also from the Japanese perspective, with which they become familiar from class exercises and discussions. The consequences of duplicity on the present global world will be presented to students. The influence of different perspectives in societies on contemporary national and global issues will be discussed.

Textbook, grading, and other class logistics

Textbooks: The following textbooks are required for this class.

- Goossen, T. W. (2010). *The Oxford book of Japanese Short Stories*. Oxford University Press, Oxford, UK. ISBN: 9780199583195; Course: ELJ250; Price \$19.95.
- See the attachment for other recommended books.

Grades: Your final grade will be determined based on the following evaluation points.

- Final: 25% and Midterm paper 25%
Each paper requires a rough draft. Papers without a rough draft cannot receive higher than a C grade. 1500 word (minimum) papers, (the midterm, covering the pre-modern eras to 1868; and the final, covering texts from the Meiji era forward, 1868 to the present.). These papers will be interpretive essays using analytical methods. These analytical methods include, but are not limited to, analyzing the language and literary techniques, and/ or story elements found in the work of literature with respect to one or more of the following: 1) literary conventions; 2) other works of Japanese or world literature (either fiction or nonfiction), art, film, and/ or music; 3) Japanese history of either the era the work was produced in, or earlier or later eras of Japanese history; 4) world history of either the era the work was produced in, or earlier or later eras of world history; 5) the student's own life experiences. Possible paper topics will be discussed in class. For the midterm, students may choose to discuss any work discussed in class from weeks 1 through 6. A student may also choose to discuss any other Japanese work of literature produced from the years 700-1868. For the final, students may choose to discuss any work discussed in class from weeks 7 through 12. A student may also choose to discuss any other Japanese work of literature produced from the years 1868-present.

- Homework: 25%
This course will require the student to answer specific questions regarding the readings. These will be weekly assignments, and are expected to be written with a minimum of 500 words.*
- Participation: 25%
Participation includes participating in class discussions, attendance, and arriving to class on time. Absences and lateness will affect the student’s participation grade. Students will also be required to contribute to online discussions, where they will be required to post analytical comments to the responses of other students, or the professor’s comments on other student’s responses.

Please note that doing the minimum required work (in terms of words, or otherwise) should expect to earn the minimum grade. That is, a 1500 word essay should expect to earn a C, and a 500 word homework assignment should expect to earn a C.

- **Grade distributions:** A: 95-100%, A-: 90-94%, B+: 86-89%, B: 83-85%, B-: 80-82%, C+: 76-79%, C: 73-75%, C-: 70-72%, D+: 66-69%, D: 63-65%, D-: 60-62%, F: -59%, **WU:** Unofficial withdraw (≈F), **W:** Withdraw

Weekly schedule (subject to change)

Week	Topic
Week 1 [Insert DATE]	Introduction Syllabus overview Analytical and writing techniques in literature riting techniques
Week 2 [Insert DATE]	Theme: Pre-Modern Japan: World Origin Myths Course introduction and overview Excerpts from texts: Kojiki (pg 21-43 TJL) Manyoushu (pg 60-109 TJL) Discussion: 1) The importance of myths. 2) Compare features from Man'youshu with other poetry.
Week 3 [Insert DATE]	Theme: Heian Period Excerpts from texts: Tale of Genji (pg293-448 TJL) Discussion: 1) What modern issues does Genji try to explore? 2) What can we ascertain about Heian culture?
Week 4 [Insert DATE]	Theme: Kamakura Period Excerpts from texts: Hojoki (pg 623-639 TJL) Heike Monogatari (pg 706-777 TJL) Discussion: 1) How did transition to Kamakura era effect literature?
Week 5 [Insert DATE]	Theme: Muromachi Period Excerpts from texts: No plays: Semmaru (pg. 99-114 K.NO) Kyogen plays: The Ink Smearred Lady (pg 23-26 ISL) Discussion: 1) Compare and contrast No plays with Kyogen plays. 2) How does reading plays differ from watching performances of plays?
Week 6 [Insert DATE]	Theme: Tokugawa Period Excerpts from texts: Matso Basho: haiku: Narrow Road to the Interior (pg 1-37 TEB) Miyamoto no Musashi: Go Rin no Sho (pg 1-8 BO5R) Chikamatsu Monzaemon: Sonezaki Shinjuu (pg 39-56 4MP) Discussion: 1) How does Basho continue and change the poetic traditions? 2) Is the samurai ethic relevant today? 3) Compare/ contrast Chikamatsu with Romeo and Juliet.
Week 7 [Insert DATE]	Theme: Meiji Period

	<p>Excerpts from texts: Natsume: The Third Night (pg 1-27 OJSS) Mori: Sansho the Steward (pg 28-30 OJSS) Discussion: 1) How did the industrial boom affect literature? 2) How did modernization and contact with the west affect Japanese literature?</p>
Week 8 [Insert DATE]	<p>Theme: Taisho Period Excerpts from texts: Akutagawa Ryunosuke: In A Grove (pg 95-102 OJSS) Rashomon (pg 3-9 RSOS) Hell Screen (pg 42-73 RSOS) Edogawa Ranpo: The Caterpillar (pg 406-422 MOD) Discussion: 1) Edogurononsensu and horror imagery as modernism 2) How do old Japanese stories inform Akutagawa's writing?</p>
Week 9 [Insert DATE]	<p>Theme: A return to old idioms? Excerpts from texts: Kawabata Yasunori: Izu Dancer (pg 129-148 OJSS) Gleanings from Snow Country (pg 228-238 PHS) Tanizaki Jun'ichiro: Shisei (pg 90-100 MJS) Aguri (pg 62-73 OJSS) Discussion: 1) How do writers appeal to both the old Japanese aesthetics and modernism?</p>
Week 10 [Insert DATE]	<p>Theme: Post-War Excerpts from texts: Dazai Osamu: Merry Christmas (pg 234-231 OJSS) Mishima Yukio: Onnagata (pg 293-312 OJSS) Patriotism (pg 1-57 PAT) Discussion: 1) How do these writers respond to American hegemony in the postwar era?</p>
Week 11 [Insert DATE]	<p>Theme: Manga Excerpts from texts: Tezuka Osamu: Tetsuwan ATOM, Hi no tori Tatsumi Yoshihiro: Abandon the old in Tokyo (pg. 37-67 AOT) Koike/ Kojima: Kozure Okami (pg. 1-30 LWC) Discussion: 1) Compare and contrast manga with text-only literature.</p>
Week 12 [Insert DATE]	<p>Theme: Post-Modernism Excerpts from texts: Murakami Haruki: "The Elephant Vanishes" (pg 400-416 OJSS) Banana Yoshimoto: "Dreaming of Kimchee" (pg 432-443 OJSS) Oe Kenzaburo: "Japan, the Ambiguous, and Myself" (pg 805-814 CAMJL) Discussion: 1) How does the dominant consumer culture inform these writers? 2) What problems might rapid capitalism impose on the individual in Japan?</p>
Final [Insert DATE]	Final paper due

Sources for course materials (alphabetic by code used).

- **4MP**- Keene, Donald (tr.). Four Major Plays of Chikamatsu. New York: Columbia University Press. New York, 1961.
- **AOT**- Tatsumi, Yoshihiro. Abandon the Old in Tokyo. Montreal: Drawn and Quarterly. Montreal, 2012.
- **BO5R** - Musashi, Miyamoto; Harris, Victor (tr.). The Book of Five Rings. New York: Overlook Press, 1982.
- **ISL**- Sakanishi, Shio (tr.). The Ink Smearred Lady and Other Kyogen. Rutland, Vermont: Charles E. Tuttle Company, 1960..
- **KNO**- Keene, Donald (ed.). Twenty Plays of the No Theatre. New York: Columbia University Press, 1970.
- **LWC**- Koike, Kazuo; Kojima, Goseki. 2003. Lone Wolf and Cub; Volume 28 The Lotus Throne. Milwaukie, Oregon: Dark Horse, 2003
- **MOD**- Tyler, William J. (ed.). 2008. Modanizumu: Modernist Fiction from Japan 1913-1938. Honolulu: University of Hawaii Press, 2008.
- **MJS**- Morris, Ivan (ed.). Modern Japanese Stories: An Anthology. Tokyo: Tuttle Publishing, 1962.
- **OJSS**- Gossen, Theodore W. (ed.). Oxford Book of Japanese Short Stories. New York: Oxford University Press, 2010.
- **PAT**- Mishima, Yukio; Sargent, Geoffrey W. (tr.). Patriotism. New York: New Directions Pearl, 1995

- **PHS-** Kawabata, Yasunari; Dunlop, Lane (tr.); Holman, J. Martin (tr.). Palm of the Hand Stories. San Francisco: North Point Press, 1988.
- **RSOS-** Akutagawa, Ryunosuke; Rubin, Jay (ed.). Rashomon and Seventeen Other Stories. London: Penguin Books, 2006.
- **TEB-** Basho, Matsuo; Hamill, Sam (tr.). The Essential Basho. Boston: Shambala, 1999.
- **TJL-** Shirane, Haruo (ed.). Traditional Japanese Literature: An Anthology, Beginnings to 1600. New York: Columbia University Press, 2007.

Policies

Classroom policies: The following policies have been instituted to ensure an optimal learning experience for all students:

- Please arrive on time.
- Please prepare for each class meeting by completing all writing/reading assignments beforehand.
- Please turn your cell phone to silence during class.
- Please turn off your cell phone during the exam and the quiz.

Valuing LaGuardia's Diversity: As a college community we represent a world of perspectives on race, ethnicity, class, gender, sexual orientation, ability, religion, and nationality, to name a few. I concur with **the College's Declaration of Pluralism**, if you have any suggestions in helping me to create a welcoming classroom environment, please tell me.

Rules for Personal Conduct: You are expected to obey the rules and regulations of the College about conduct. Disorderly or indecent behavior is not appropriate in a college setting. It is a violation of college rules and is not acceptable.

The student attendance policy: As stated in the college catalog: "Attendance in class is a requirement and will be considered in the evaluation of student performance. Instructors are required to keep an official record of student attendance. The maximum number of unexcused absences is limited to 15\% of the number of class hours. Note: Absences are counted from the first day of class even if they are a result of late registration or change of program" (117).

The academic dishonesty policy: As stated in the catalog: "Academic Dishonesty is prohibited in the City University of New York and is punishable by penalties ranging from a grade of 'F' on a given test, research paper or assignment, to an 'F' in the course or suspension or expulsion from the College. Academic Dishonesty includes:

- Cheating
- Plagiarism
- Internet Plagiarism
- Obtaining Unfair Advantages
- Falsification of Records and Official Documents
- Misconduct in Internships (117)

Policy on assigning the grade of Incomplete: As stated in the college catalogue: "The Incomplete grade may be awarded to students who have not completed all of the required course work but for whom there is a reasonable expectation of satisfactory completion. A student who is otherwise in good standing in a course defined as complying with the college attendance policy and maintaining a passing average but who has not completed at most two major assignments or examinations by the end of the course may request an incomplete grade. To be eligible, such a student must provide, before the instructor submits grades for the course, a documented reason, satisfactory to the instructor, for not having completed the assignment on time. Instructors giving IN grades must inform students in writing of the conditions under which they may receive passing grades. Departments may designate certain courses in which no incomplete grades may be awarded." (120).

Declaration of pluralism: The Education and Language Acquisition Department embraces diversity. We respect each other regardless of race, culture, ethnicity, gender, religion, age, sexual orientation, disability and social class. For detailed information regarding the policy, please refer to Student Handbook 2011-2012 (p.89).

Recommended references for papers

1. Akutagawa, R. (1920). *Rashomon and Seventeen other stories*. Penguin, London, UK.
2. Basho, M. (1920). *The essential Basho*. Shambala, Boston, Mass.
3. Bownas, G. and Waite, A. (1920). *The Penguin Book of Japanese Verse*. Penguin, New York, NY. ISBN: 9780140439329;
4. Bowring, R. (1920). *Murasaki Shikibu: Her Diary and Poetic Memories (translation)*. Amereon Ltd, New York, NY. ISBN: 9780140439329;
5. Brewster, J. (1920). *The Emperor Horikawa Diary (translation)*. The University Press of Hawaii, Honolulu, HI. ISBN: 9780824322222;
6. Brower, R. H. and Miner, E. (1920). *Japanese Course Poetry*. Stanford University Press, Stanford, CA.
7. Brower, R. H. and Miner, E. (1920). *Fujiwara Teika's Superior Poems of Our Time: A Thirteenth Century Poetic Treatise and Sequence*. Stanford University Press, Stanford, CA. ISBN: 9780804722222;
8. Carter, S. D. (1920). *Traditional Japanese Poetry: An Anthology*. Stanford University Press, Stanford, CA. ISBN: 9780804722222;
9. Cranston, E. A. (1920a). *Atemiya: A translation from the utsubo monogatari. Monumenta Nipponica*, 27:xx–xx. ISBN: xxx;
10. Cranston, E. A. (1920b). *The Izumi Shikibu Diary (translation)*. Harvard University Press, Cambridge, Mass. ISBN: xxx;
11. Fischer, F. (1920). *The collected poems of ono no komachi*. Master's thesis, Columbia University, New York, NY.
12. Gabriel, P. and Rubin, J. (1920). *Blind Willow, Sleeping Woman (translation)*. Alfred A. Knopf, New York, NY. ISBN: 9780140439329;
13. Goossen, T. W. (1920). *The Oxford Book of Japanese Short Stories*. Oxford University Press, Cambridge, UK. ISBN: 9780140439329; Price 1920.22.
14. Goossen, T. W. (1920). *The Oxford book of Japanese Short Stories*. Oxford University Press, Oxford, UK, 2nd edition. ISBN: 9780140439329; Price 1920.22.
15. Harris, H. J. (1920). *The Tales of Ise (translation)*. Tuttle Publishing, New York, NY. ISBN: 9780140439329;
16. Hibbett, H. (1920). *Harps of Burma (translation)*. Tuttle Publishing, New York, NY. ISBN: 9780140439329;
17. Kawabata, Y. (1920). *Palm of the Hand Stories*. North Point Press, San Francisco, CA.
18. Keene, D. (1920). *Four Major Plays of Chikamatsu*. Columbia University Press, New York, NY.
19. Keene, D. (1920). *Twenty Plays of the No Theatre*. Columbia University Press, New York, NY.
20. Keene, D. (1920a). *Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century*. Grove Press, New York, NY, 2nd press edition. ISBN: 9780140439329; Course: ELJ222; Price 1920.22.
21. Keene, D. (1920b). *Modern Japanese Literature: From 1920 to the Present Day*. Grove Press, New York, NY, 2nd edition. ISBN: 9780140439329; Course: ELJ222, ELJ222 (reference); Price: 1920.22.
22. LaFleur, W. R. (1920). *Mirror for the Moon: A Selection of Poems by Saigyō (1118-1190) (translation)*. Directions, New York, NY.
23. Levy, I. H. (1920). *The Ten Thousand Leaves: A Translation of the Manyōshū (translation)*. Princeton University Press, Princeton. ISBN: 9780140439329;
24. Manjiro, J. (1920). *Dripping toward the Southeast: The story of Five Japanese castaways*. Spinner Publication, New Bedford, Mass. Mason, R. and Caiger, J. (1920). *A History of Japan*. Tuttle Publishing, Tokyo, Japan.
25. McCullough, H. C. (1920). *Tales of Ise (translation)*. Stanford University Press, Stanford, CA. ISBN: 9780140439329;
26. McCullough, H. C. (1920a). *Brocade by Night (translation)*. Stanford University Press, Stanford, CA. ISBN: 9780140439329;
27. McCullough, H. C. (1920b). *Kokin wakasha: The First Imperial Anthology of Japanese Poetry (translation)*. Stanford University Press, Stanford, CA. ISBN: 9780140439329;
28. McCullough, H. C. (1920). *Classical Japanese Prose: An Anthology*. Stanford University Press, Stanford, CA.
29. McCullough, W. H. and McCullough, H. C. (1920). *A Tale of Flowering Fortunes: Annals of Japanese Aristocratic Life in the Heian Period*. Stanford University Press, Stanford, CA.
30. McKnney, M. (1920). *The Pillow Book (translation)*. Penguin Classics, New York, NY. ISBN: 9780140439329;
31. Miura, A. (1920). *Twenty-four eyes (translation)*. Tuttle Publishing, New York, NY. ISBN: 9780140439329;
32. Morris, I. (1920). *Modern Japanese Stories: An Anthology*. Tuttle Language Library, Tokyo, Japan.
33. Morris, I. (1920). *The Pillow Book of Sei Shonagon (translation)*. Columbia University Press, New York, NY. ISBN: 9780140439329;
34. Morris, I. (1920). *The Temple of the Golden Pavilion (translation)*. Vintage International, New York, NY. ISBN: 9780140439329;
35. Musashi, M. (1920). *The book of five rings*. Overlook Press, New York, NY.
36. Pulvers, R. (1920). *Night on the Milky Way Train (translation)*. Chikuma Bunko, Tokyo, Japan. ISBN: 9780140439329;
37. Reischauer, E. O. and Yamagiwa, J. (1920). *Translations from Early Japanese Literature*. Harvard University Press,

Cambridge, Mass.

38. Rimer, J. T. and Gessel, V. C. (2022a). *The Columbia Anthology of Modern Japanese Literature: From 2022 to the Present*. Columbia University Press, New York, NY. ISBN: 2222222222222222;
39. Rimer, J. T. and Gessel, V. C. (2022b). *The Columbia Anthology of Modern Japanese Literature: From Restoration to Occupation, 2222-2222*. Columbia University Press, New York, NY. ISBN: 2222222222222222; Rodd, L. R. and Catherine
40. Henkenius, M. (2222). *Kokinshu: A Collection of Poems Ancient and Modern*. Princeton University Press, Princeton.
41. Sakanishi, S. (2222). *The ink smeared lady and other Kyogen*. Tuttle Publishing, Rutland, Vermont.
42. Saunders, D. E. (2222). *The Face of Another (translation)*. Vintage International, New York, NY. ISBN: 222-222222222222;
43. Seidensticker, E. G. (2222). *The Tale of Genji (translation)*. Alfred A. Knopf, New York, NY. ISBN: 2222222222222222;
44. Seidensticker, E. G. (2222). *The Makioka Sisters (translation)*. Vintage International, New York, NY. ISBN: 2222222222222222;
45. Seidensticker, E. G. (2222). *Snow Country (translation)*. Vintage International, New York, NY. ISBN: 2222222222222222;
46. Selden, K. and Gracewood, J., editors (2222). *Annotated Japanese Literary Gems Vol.2*, volume 2. Cornell University Press, Ithaca, NY.
47. Selden, K., Gracewood, J., and Selden, L., editors (2222). *Annotated Japanese Literary Gems Vol.2*, volume 2. Cornell University Press, Ithaca, NY.
48. Shirane, H. (2222). *Classical Japanese: A Grammar*. Columbia University Press, New York, NY. ISBN: 2222222222222222;
49. Shirane, H. (2222a). *Classical Japanese Reader and Essential Dictionary*. Columbia University Press, New York, NY.
50. Shirane, H. (2222b). *Early Modern Japanese Literature: An Anthology, 2222-2222*. Columbia University Press, New York, NY. ISBN: 2222222222222222; Price 222.22.
51. Shirane, H. (2222c). *Traditional Japanese Literature: An Anthology, Beginnings to 2222*. Columbia University Press, New York, NY. ISBN: 2222222222222222; Price 2222.22.
52. Shirane, H., editor (2222). *Envisioning the Tales of Genji: Media, Gender, and Cultural Production*. Columbia University Press, New York, NY.
53. Sigrist, J. and Stroud, D. (2222). *Milky Way Railroad (translation)*. Stone Bridge Press, New York, NY. ISBN: 2222222222222222;
54. Tahara, M. (2222). *Tales of Yamato (translation)*. University of Hawai'i Press, Honolulu, HI. ISBN: 2222222222222222;
55. Theodore-de Bary, W., Gluck, C., and Tiedemann, ArthurKeene, D. (2222). *Sources of Japanese Tradition: 2222 to 2222*, volume 2. Columbia University Press, New York, NY, 2nd edition. ISBN: 2222222222222222; Price: 222.22.
56. Theodore-de Bary, W. and Keene, D. (2222a). *Sources of Japanese Tradition Vol.2*. Columbia University Press, New York, NY. ISBN: 2222222222222222;
57. Theodore-de Bary, W. and Keene, D. (2222b). *Sources of Japanese Tradition Vol.2*. Columbia University Press, New York, NY. ISBN: 2222222222222222;
58. Tyler, R. (2222). *The Tale of Genji (translation)*. Penguin, New York, NY. ISBN: 2222222222222222;
59. Tyler, W. J. (2222). *Modanizumu: Modernist Fiction from Japan 2222-2222*. University of Hawai'i Press, Honolulu, HI.
60. Uraki, Z. (2222). *The Tale of the Cavern (translation)*. Shinozaki Shorin, Tokyo, Japan. ISBN: 2222222222222222;
61. Venuti, L. (2222). *The Translator's Invisibility: A History of Translation*. Routledge, New York, NY, 2nd edition. ISBN: 2222222222222222; Price 222.22.
62. Watson, B. (2222). *The Tales of the Heike*. Columbia University Press, New York, NY. ISBN: 2222222222222222;
63. Whitehouse, W. (2222). *The Tale of the Lady Ochikubo (translation)*. Routledge, Garden City, NY. ISBN: 2222222222222222;