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*'She's Got Tears in Her Eyes': The Language of Masochistic Violence and Power in
the Work of Kôno Taeko*

ABSTRACT

Imagine a woman, her back naked, holding herself steady waiting for the blow that must come from her lover. He is wielding a rope or rod, something that makes a noise as he stands over her. This is a scenario that could occur in any one of Kôno's early writings such as 'Ant Swarm' or 'Toddler Hunting' (1961, 1964; 'Ant Swarm' or 'Toddler Hunting' trans 1991). The question that has to be asked of such a scene is not 'who is in control?' but rather 'who has the power?' It is easy to assume that the dominant figure is that of the male; he is the one standing and it is he who holds in his hand an implement with which to inflict pain. It is the male who is in control of the situation and who will deal all of the blows onto the woman's flesh. However, it is the woman who has the power in the scene. It is her fantasy that they are acting out.

In *Masochism in Modern Man* Theodor Riek defines three main characteristics of masochism: fantasies, suspense and demonstration. This paper, building on Gretchen Jones' article 'Subversive strategies: Masochism, gender and power in Kôno Taeko's 'Toddler-Hunting,' seeks to examine Kôno's early work in terms of these three characteristics in order to explore the roles of power and language in her violent fantasies.

BIOGRAPHY

Emerald King is a PhD candidate at the University of Tasmania in the school of Asian Languages and Studies in the field of Japanese Literature. Her thesis research project is centred around the work of Kôno Taeko and the influence of the shift from kokutai nationalism to flesh-based nikutai on post war Japanese authors.

'SHE'S GOT TEARS IN HER EYES': THE LANGUAGE OF MASOCHISTIC VIOLENCE IN THE WORK OF KÔNO TAEKO

English language scholarship on Kôno Taeko emphasises the “sadomasochistic” scenarios in her short stories. Following Gretchen Jones’s 2000 article, “Subversive Strategies: Masochism, Gender and Power in Kôno Taeko’s ‘Toddler-Hunting,’” for the course of this paper I will use the term “masochism,” as opposed to “sadomasochism.” Based on the work of Gilles Deleuze, Jones highlights that masochism and sadism are not inversions of each other, as proposed by Freud and others, but two distinct sets of ideals. Each is possessed of their own language, aesthetic and purpose. Jones states that Deleuze asserts that sadism, as per the writings of Sade, is quantitative and demonstrative whereas masochism, based on the works of Sacher-Masoch, is qualitative and persuasive. The first relies on the ‘endless repetition of acts of domination and cruelty’ while the second is the search for a particular quality obtained through ‘enticing, exhorting, and educating a partner.’ As sadism and masochism occupy ‘essentially different worlds’ they cannot interact as suggested by a term such as “sadomasochism.”¹

This paper will examine two of Kôno’s early stories, “Ant Swarm” (“Ari takaru,” 1964, trans. Noriko Mizuta Lippit and Kyoko Iriye Seldon 1991; trans. Lucy North 1996) and “Toddler Hunting” (“Yôjigari,” 1965, trans. Lucy North 1996²). Particular attention will be given to the characteristics of masochism as defined by Theodore Riek in order to explore the roles of power and language in Kôno’s violent fantasies. The two protagonists of these stories, Fumiko in “Ant Swarm” and Akiko in “Toddler Hunting,” are representative of those found in many of Kôno’s short stories; they are independent women with no children in their early thirties who are ‘never satisfied by ordinary lovemaking.’³ Both have a tenuous relationship with their husband/lover and both work fulltime, all of which immediately sets Kôno’s protagonists outside of the accepted (expected) “hegemonic” norm for women in the 1960s.⁴

Kôno Taeko was born in 1926 and belongs to the generation of Japanese whose education was a casualty of WWII. She was drafted as a student worker during her early teens and spent the years of the Pacific War (1931–1945) working at a factory producing military clothing. In 1940, after failing the entrance exams for the department of Japanese literature at the Osaka Women’s College, Kôno enrolled in economics at the same college.⁵ At the end of the war Kôno joined one of the literary groups common at that time⁶ in which ‘would-be writers spent the years of their apprenticeship.’⁷

Kôno suffered from tuberculosis until the early 1960s. In several of her stories, the author writes of characters who have also suffered from the disease. For these characters recovery often signals a turning point of some kind as was the case in Kôno’s own life. In 1963 at the age of 38 she resigned from her job to become a full time writer. Soon after this she was nominated for the 1964 Spring Akutagawa prize, Japan’s most prestigious award for new literary talent, for “Bishôjo” (“Beautiful Girl,” 1963). Kôno went on to win the Autumn Akutagawa prize later that year for “Kani” (“Crabs,” trans. Phyllis Birnbaum 1982; trans. Lucy North 1996). Kôno’s work is renowned for its portrayals of ‘[women] who [kidnap young boys],’ and ‘wife swapping’⁸ in addition to her utilisation of masochistic motifs that were considered shocking at the time of original publication. These elements are juxtaposed with descriptions of small, incongruous details of the mundane in everyday life which are the other hallmark of Kôno’s fiction.⁹

In *Masochism in Modern Man* Riek outlines what he refers to the three main characteristics of masochism namely: ‘the *special significance of phantasy*, the *suspense factor* (that is the necessity of a certain course of excitement), and the *demonstrative feature*.’¹⁰ In other words, according to Riek, a masochist idealises or fantasises about what they want to happen, finding pleasure in the expectation of discomfort as opposed to finding the discomfort itself pleasurable.¹¹ In one scene in “Toddler Hunting” the protagonist, Akiko, holds herself in readiness for her lover, Sasaki, to begin beating her and is ‘so aroused she felt as if every nerve in her body was concentrated in the flesh of her back.’¹² The key to her excitement is the anticipation with which she awaits the blows. In this instance, wanting something different to her usual lovemaking routine Akiko has instructed Sasaki to use a strand of fake pearls. The necklace breaks after only one blow and Akiko’s arousal quickly turns to anger and annoyance as Sasaki turns his attention to gathering the small beads. Her fantasy broken and scattered, Akiko can no longer sustain her interest in proceeding until Sasaki finds a clothes-line with metal hooks that ‘clink’ promisingly.¹³

This is just one of the many masochistic scenes featured in both “Toddler Hunting” and “Ant Swarm” and it is typical of the encounters that are depicted in the majority of Kôno’s short stories. However, even with the violence inherent in this scene and ones like it, the masochistic scenes that take place between characters in the course of the narrative are quite mild in comparison to the scenarios that occur only in the protagonists’

fantasies. These are often far more graphic and sometimes quite disturbing. This frequent occurrence and repetition of masochistic themes and situations in Kôno's work raises the question as to what purpose is served by their inclusion. Is it purely titillation for a generation hardened by the passage of the Pacific War? Or is there something else at work? Based on Deleuze's model, Jones concludes in 'Subversive Strategies' that masochism is not simply a 'sexual urge gone awry, but rather, it is a stance adopted and maintained for a particular purpose.'¹⁴ It is her opinion that Kôno's use of the masochistic aesthetic, especially in the short stories that this paper will examine, is an 'implicit commentary on gender, power, and modern Japan.'¹⁵ Sharalyn Orbaugh goes further in "The Body in Contemporary Japanese Women's Fiction" by stating that 'Kôno ... uses [masochistic] sex to explore female self-expression and socially determined self loathing.'¹⁶

While these factors are likely to be operating, we will see that they do not adequately explain the nature of some of the elements which appear in the works being discussed. Furthermore, it is a little deterministic to dismiss masochistic sexual preferences in women by a formula which equates what might be termed social oppression or limited social opportunity with a desire for a painful sexual experience. Despite the claims of critics such as Michelle A. Massé, masochism is not always the 'end result of a long and varyingly successful cultural training' in which a woman finds her 'virtue in renunciation' and 'teaches other women to do so as well.'¹⁷ Similarly, like Riek and Deleuze I reject Freud's theories that females are natural masochists due to their passivity, their 'phantasies of ... being sexually overpowered, of becoming impregnated.'¹⁸

The women in the texts this paper will look at are very much aroused by punishment that leads to changes in the surface of their bodies in the form of scars and lesions, and we are reminded, for instance, of Alphonso Lingis' ideas on increasing the surface of the skin through scarring to enhance pleasurable sensation.¹⁹ In his 1983 article "Savages" Lingis examines the practice of scarification and body modification in certain tribes in terms of erotogenic surfaces.²⁰ He states that 'of all that is savage about savages, the most savage is what they do to themselves,²¹ yet discounts that this sort of practice is merely idle self destruction, interpreting it instead as a form of 'inscription.'²² Through these markings the character of the 'savage' is extended and expanded; they become something greater and more socially significant than what they were prior to being marked. Lingis uses the example of a Yoruba tribesman marked by an encounter with a leopard. For the tribesman, these scars are 'his pleasure and his pride and his very identity' as it proves that he was strong enough to 'hold the embrace of the leopard.'²³ At the same time that this expansion is taking place, a physical expansion of the self is also taking place as the scarification adds to the surface of the skin: 'it extends the erotogenic surface, produces a place of a plane productive of pleasurable torments.'²⁴ With this increased comes an increase in desire and these scars become 'gaping cavities' of 'demand, want, desire [and] hunger.'²⁵ The expanded desire of Lingis' savages is remarkably compatible with Riek's fantasy component of masochism; without desire, there is no need for fantasy.

The masochistic desires of Kôno's women contribute to their growth and pleasure. Nearly all of Kôno's protagonists are strong women in control of their own lives and it only by surrendering this control that they are able to 'get carried away'²⁶ and enjoy themselves through sexual release. Their situation is more complex than that put forth by Jones and Orbaugh above; these women are not masochists as a result of self loathing born from societal pressures but by choice. Not even Tanizaki Jun'ichirô (1886–1965) suggested that this was the case in his masochistic narratives. Tanizaki, like Kôno, is known for his interest in 'the bizarre, the deviant, and ... the obscene' and above all 'narratives of masochism.'²⁷ Kôno counts Tanizaki as one of her literary mentors and has written what has since become the seminal text on Tanizaki, *Tanizaki's Literature and Affirmative Desire* (*Tanizaki bungaku to kotei no yokubo*, 1976). His attitude towards women can be seen in his understanding of masochist psychology. In *The Secret History of the Lord of Musashi* (*Bushuko hiwa*, 1935, trans. Anthony H. Chambers 1982) the protagonist states that 'a man who has masochistic sexual appetites ... is apt to construct fantasies in which the female partner conforms to his own perverse specifications; and the woman, in most cases, is not at all the pitiless creature she is made out to be.'²⁸ In the works of Tanizaki, the male/female dynamic of masochist/"torturer" is the reverse of that found in Kôno's works. Even so, the delicate balance between each partner is still observed. According to Tanizaki, 'a masochist does not become a woman's slave; he enjoys appearing to be one. He would be annoyed if she made him a real slave.'²⁹ The same is equally true with the reversal of the sexes in each role.

Sasaki fits the role of Akiko's "torturer," a term both Riek and Deleuze utilise to signify the person who inflicts pain on the masochist. In 'Coldness and Cruelty' Deleuze outlines the relationship between the masochist and his or her "torturer" stating that this relationship relies above all on two ideals; that of the contract and that of education. Deleuze polarises masochism and sadism by pointing out that 'a sadist instructs; a masochist educates' and that 'masochism is contractual whilst sadism is institutional.'³⁰ In other words masochistic relationships are more fluid than their rigid sadistic counterparts. In Deleuze's model a key element of the role

of the masochist is to educate the chosen “torturer” so as to ensure that the “torturer” experiences pleasure whilst being able to supply it to the masochist. Masochism is ‘above all formal and dramatic,’ demanding a ‘peculiar kind of formalism’ to be successful.³¹ The contract ensures that even though the masochist surrenders certain rights, their desires and their needs, sexual and otherwise, will be met by their “torturer.” However, as in the scene above, things do not always go to plan—Sasaki’s hurried attempts to gather the fallen beads annoy Akiko, going against the education she has already given Sasaki. In the fantasy she is trying to realise, Sasaki is a figure of dominance that should not be ‘crawling around on his hands and knees’ searching for errant pieces of plastic.³²

In the scene mentioned above, despite the fact that it is Akiko who is the one who will be beaten, she is the one who is in control of the situation, the dominant partner so to speak. In masochistic relations it is the pleasure of the masochist that is the governing aspect. It is to this end that the masochist educates his or her “torturer” so as to produce the desired sensations. As a result it is the masochist and not the “torturer” who governs all interactions between the pair and therefore it is the masochist who holds the balance of power, regardless of how things appear to a casual observer. Akiko’s dominance is evident on all levels of their relationship. She is two years older than Sasaki and all of their sexual encounters take place at Akiko’s apartment; inside her world if you will. In this space created by Akiko (her apartment) Sasaki fulfils the role Akiko assigned him (her “torturer”) in order to realise Akiko’s fantasies. Sasaki fills a ‘superficial role’ in the relationship which is held together purely through his and Akiko’s ‘compatible sexual tastes.’³³ At one point Akiko goes so far as to state that the ‘thought of being tied down by ... a long commitment was insufferable’ concluding that, paradoxically, this impatience and need for freedom is what keeps her in the relationship with Sasaki.³⁴ It is a relationship from which both partners feel they are able to walk away at any point in time without regret.

In “Ant Swarm” Fumiko’s contract with her husband, Matsuda, is even more formal as they are married. This means that the contract exists on both a legal and a personal level. At the outset of the story Fumiko defines her relationship with Matsuda in terms of their different work schedules, their sexual practices, their plans to study abroad and their decision not to have children. Matsuda is a reporter with unpredictable hours while Fumiko works for an American Law firm with regular hours and the weekends off. In addition to detailing Fumiko’s lust for pain, and Matsuda’s willingness to satiate this, the narrator notes the regularity of Fumiko’s periods which dictate when and how the couple interact sexually. In the same way that Fumiko and Matsuda’s relationship is defined in this way, Fumiko is defined by these factors: it is her work and her regular schedule that determines when the couple wake in the morning and eat at night. In their sexual relationship it is Fumiko’s reliable menstrual cycle that dictates when and how she and Matsuda interact. Likewise it is her decision not to have children, as opposed to it being Matsuda’s, which is the determining factor in their childlessness. At one point during the narrative Matsuda states that ‘not many men get obsessed with kids ... it [i]s women who end up insisting on having them.’³⁵ This indicates that, as far as he is concerned, his possible desire for children is secondary to Fumiko’s further cementing her position of dominance in the relationship.

“Ant Swarm” highlights what occurs when this contract between the masochist and the “torturer” is broken. The narrative can be broken into two sections, the first of which is bookended by two different acts of intercourse. The first is portrayed as a negative and undesirable scenario initiated by Matsuda. It is a rushed and unfulfilling experience for Fumiko as it occurs during a dangerous time in her cycle. There is no physical pain involved in the sex which means that Fumiko is unable to enjoy herself. This breaks the terms of the masochistic contract. Fumiko is left unfulfilled, irritable and worried that she has conceived. In other words, Matsuda fails to fulfil his role of the “torturer” by not providing physical release through pain, as well as engaging in sexual activity in a time when it is possible for Fumiko to conceive, thus breaking the terms of their contract. As a result of this betrayal, Fumiko is alienated from her husband and from her masochistic self for the remainder of the first section of the story. The second bout of sex is a joyous masochistic revel grounded in the flesh answering all of the terms of the contract. This time Matsuda fulfils his responsibilities as the “torturer.” Not only does he provide Fumiko with the physical pain she craves, but afterwards he makes sure to look after her, soothing her wounds and calling her work to inform them she is taking the day off. After Matsuda has left for work Fumiko finds herself ‘concentrating on her physical sensations’³⁶—heat, stinging pain and waves of feeling caused by the ‘pleasant early summer breeze.’³⁷ It is the sensations of her body that centre Fumiko’s pleasure in the moment—the first time in the short story that she is not worrying about the future (whether or not she is pregnant and, if so, if this will disrupt her plans), the past (that first, unsatisfactory bout of sex) or fantasising about something else altogether.

The narratives in both “Toddler Hunting” and “Ant Swarm” are split unevenly between that which occurs in the realm of the everyday and that which takes place in the realm of the protagonists’ fantasies. “Toddler Hunting” contains no less than five fantasy sequences: Akiko imagining a young boy trying to wriggle out of a shirt; that

same boy being beaten by his father in an erotically charged day dream; her plan to have her lover Sasaki beat her with the strand of pearls; another day dream of a young boy walking over to her while she is at a public bath; and a fantasy young boy eating a watermelon that takes place at the end of the book that may or may not actually occur in Akiko's mind. "Ant Swarm" features three fantasies: Fumiko's phantom pregnancy; a day dream in which she imagines mistreating her future child; and a fantasy in which she tells Matsuda in that she may be able to give him a child if she is beaten by him during the labour.³⁸ The importance of this repeated use of this imagery is not surprising given that in his analysis Riek states that of the three characteristics of masochism (fantasy, suspense and the demonstrative factor) fantasy is the most important: 'Without psychological appreciation of these phantasies masochism is not to be explained. Phantasy is its source, and at the beginning there is nothing but masochistic phantasy. The importance of this factor is proved by the fact that individuals with weakly developed imaginations show no inclination to become masochists.'³⁹

"Ant Swarm" is centred on Fumiko's possible pregnancy. For Fumiko this is a rather unpleasant fantasy as she neither likes nor desires children. As in Nina Langton's application of Nancy Chodorow's theory that 'women fear motherhood as an all-consuming experience,'⁴⁰ Fumiko has 'come unconsciously and consciously to resent, fear, and feel devoured by [the prospect of] children.'⁴¹ Adrienne Rich notes the difference between motherhood as institution—that which women loath as they are required by the state or other hegemonic authority to sacrifice totally as mothers for the benefit of the state—and motherhood as experience, which Rich states is a highly pleasurable, corporeal experience.⁴² In Fumiko's case, it is the institution of motherhood against which she struggles. However after convincing herself of her pregnancy Fumiko contrarily encourages her husband's dreams of their child. At one point she states that she has become a 'double hypocrite,'⁴³ actively engaging Matsuda in conversation as she finds herself taking pleasure in his enthusiasm for a child. The process unfolding is actually due to her masochistic personality. The intense pleasure she derives from listening to Matsuda as he tells her about his own childhood and spins stories about their future child is derived from Fumiko's anticipation of his uncovering her true feelings towards the situation. The suspense as she waits for him to discover the truth, her anticipation of his angry reaction and his possible retribution combine to make the situation intensely pleasurable.

In the chief fantasy that takes place in "Ant Swarm" Fumiko imagines herself castigating her future daughter for all manner of small misdemeanours; from leaving a sliding door open to forgetting to buy butter for breakfast. Fumiko warns her husband that no matter the level of violence he is capable of inflicting during their lovemaking, she will be so harsh on their daughter that Matsuda will 'have to go hide in the closet and cover his ears.'⁴⁴ In her fantasy Fumiko strips the girl naked, pinching and prodding her as she does, revealing cigarette-like scars on her back, a litany of past abuse. At cursory glance it may seem that Fumiko's enjoyment of this fantasy comes from the sadistic pleasure she takes in torturing her child. This, however, is not the case; as masochism and sadism are in no way compatible. A masochist would reject any and all practices of a sadist as incomprehensible, unsatisfactory and, above all, unpleasurable.

In what may seem contrary to the above statement, Deleuze points out that at the end of Sacher-Masoch's *Venus in Furs* (*Venus im Pelz* 1870, trans. Jean McNeil 1989) the hero, Severin, declares himself 'cured' of masochism and turns to 'whipping and torturing women.'⁴⁵ In constructing his theory of masochism, Deleuze returns to Sacher-Masoch's original text, bypassing earlier theories such as those of Krafft-Ebbing and Freud.⁴⁶ *Venus in Furs* tracks the masochist Severin's struggles to find the perfect woman, or rather, the perfect "torturer." Severin struggles to educate his Venus, lowering himself to the level of servant, until the point it becomes apparent that she has surpassed his teachings. Severin, feeling betrayed, is unable to recreate the masochistic perfection he and the Venus achieved, and renounces his masochistic ways in favour of controlling women in the way mentioned above. However Deleuze maintains that 'it is difficult to say that sadism turns into masochism and vice versa'⁴⁷ as the 'masochist's sadism' is not the same as that of Sade or a sadist and the 'sadist's masochism' is not that of Sacher-Masoch or a masochist.⁴⁸ This paradoxical reversal only occurs at the end of the 'enterprise'⁴⁹ when the masochist has reached a sufficient level of experience. As Deleuze points out 'Severin's sadism is a culmination; it is as though expiation and the satisfaction of the need to expiate were at last to permit the hero what his punishments were previously intended to deny him.'⁵⁰ Fumiko's key pleasure is drawn from the moment she imagines showing her daughter the scars Matsuda has inflicted on her: 'I'll show her my body. "Look!" I'll tell her: "Look at what your father does to me. I can bear it, and so should you!"'⁵¹ This scene is a culmination of both Fumiko's masochism and of the narrative of the short story leading as it does into the scene which restores the contract between Fumiko and her husband.

The term sadomasochism can suggest a relationship in which pain is inflicted on a powerless subject who enjoys being dominated by a partner in total control. Masochistic imagery is often misconstrued to indicate that the person being tortured is under the power of an omnipotent, sadistic entity. Throughout this paper I have

demonstrated that masochism and sadism are non-complimentary positions and that the masochist, in spite of appearances, is actually the one who holds the balance of power. It is the masochist who must educate their “torturer” so as to be able derive pleasure from them. Likewise the masochist is the one who sets the terms of the contract that must be upheld by both parties, and thus it is the masochist who dictates each sexual experience. Kôno’s use of the masochistic aesthetic is often discussed in terms of motherhood, with the conclusion that Kôno represents the oppressive nature of institutional motherhood through her masochistic heroines. However, as we have seen, Kôno’s heroines are not in positions of powerlessness within their relationships. As Jones and Orbaugh have argued, Kôno’s use of the masochistic aesthetic can to some extent be viewed as a commentary on power relations within Japanese society. However, there are limits to this interpretation and other factors at play in this writer’s texts which elude such an interpretation. While, as Jones points out, Deleuze states that masochism is a stance that is always adopted for a certain purpose, it is not necessarily only a stance relating to the masochist’s position in society. It is my contention that there is a limit to the degree that we can argue a correlation between a woman’s predilection towards masochism and her standing in society. As Lingis’ work suggests, other factors, such as enhancing pleasure beyond what is considered discursively acceptable for women, may be operating in the texts discussed here. Kôno’s protagonists do not meet hegemonic norms, through their decisions not to marry, to work or their sexual preferences; they are placed outside the boundaries of conventional society. Significantly, in this position they are free to undermine mainstream power relationships, turning them on their head as opposed to representing the passive and downtrodden female trapped in a “misogynistic Japan.”

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- ³ In the original Japanese the term for ordinary is *hitonami no fû*, ‘like ordinary people.’ Taeko Kôno, ‘Kani’ in *Setouchi Harumi, Kôno Taeko shû*. (Tokyo: Chikuma Shobo, 1977), 368. Taeko Kôno, ‘Crabs’ in Lucy North trans. *Toddler Hunting and Other Stories* (New Directions, New York: 1996, ‘Kani’ Tokyo, 1963), 139.
- ⁴ In the 1960s less than 4% of the female population remained single. During this same period, the expected number of children born to married women aged in their thirties was between two and three. See, Robert D. Retherford, Naohiro Ogawa and Satomi Sakamoto, “Values and Fertility Change in Japan,” *Population Studies* 50, no. 1 (1996): 9–10.
- ⁵ Noriko Mizuta Lippit and Kyoko Iriye Selden, “About the Authors,” in Noriko Mizuta Lippit and Kyoko Iriye Selden, ed., *Japanese Women Writers: Twentieth Century Short Fiction* (East Gate Sharpe: New York, 1991), 273.
- ⁶ These groups were often formed around literary journals providing an outlet for up and coming authors to publish their work without the interference of major publishing houses. For more information see, for example, Pauline C. Reich and Atsuko Fukuda, “Japan’s Literary Feminists: The ‘Seito Group’,” *Signs* 2, No. 1 (1976): 280–291.
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- ⁸ *Ibid.*
- ⁹ *Ibid.*
- ¹⁰ Theodor Riek, *Masochism in Modern Man* (Farrar, Straus and Co.: New York, 1949), 44, emphasis in original.
- ¹¹ *Ibid.*, 67.
- ¹² Kôno, *Toddler Hunting and Other Stories*, trans. Lucy North, (New Directions, New York: 1996), 62.
- ¹³ *Ibid.*, 62–63.
- ¹⁴ Jones, “Subversive Strategies,” 79–107; Gilles Deleuze, “Coldness and Cruelty,” in *Masochism*, trans. Jean McNeil (New York: Zone Books, 1991), 14.
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- ¹⁶ Sharalyn Orbaugh, “The Body in Contemporary Japanese Women’s Fiction” in Paul Gordon Shalow and Janet A. Walker, ed., *The Woman’s Hand: Gender and Theory in Japanese Women’s Writing* (California, Stanford, 1996), 128.
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- ¹⁸ Riek, 197; Deleuze, 32.

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- ¹⁹ The work of Lingis, in particular his article “Savages,” is something that I had only started to consider in relation to my thesis project at the time the paper was presented. It is an idea that needs further development.
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- ²² *Ibid.*, 23.
- ²³ *Ibid.*, 36.
- ²⁴ *Ibid.*, 38.
- ²⁵ *Ibid.*, 38.
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- ²⁷ Jones “Deviant Strategies: The Masochistic Aesthetic of Tanizaki Jun’ichirô and Kôno Taeko” (PhD. diss., University of California, Berkley, 1999), 4.
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- ³³ *Ibid.*, 56.
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