

# Handbook of Modern and Contemporary Japanese Women Writers

Edited by Rebecca Copeland

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# Handbook of Modern and Contemporary Japanese Women Writers



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# Contributors

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**Davinder L. Bhowmik**, associate professor of Japanese at the University of Washington, Seattle, teaches Japanese language, literature, and film. Her research specialization is regional fiction, particularly from Okinawa. Major publications include *Writing Okinawa: Narrative Acts of Identity and Resistance* (Routledge, 2008) and *Islands of Protest: Modern Japanese Literature from Okinawa* (University of Hawai'i Press, 2016). She is currently working on a book on postwar literature and militarism in Japan.

**Julia C. Bullock**, professor of Japanese Studies at Emory University in Atlanta, Georgia, is the author of *The Other Women's Lib: Gender and Body in Japanese Women's Fiction, 1960–1973* (University of Hawai'i Press, 2010) and *Coeds Ruining the Nation: Women, Education, and Social Change in Postwar Japanese Media* (University of Michigan Press, 2019). With Ayako Kano and James Welker, she also edited the essay collection *Rethinking Japanese Feminisms* (University of Hawai'i Press, 2017). She is currently at work on a monograph exploring the translation and reception of the philosophy of Simone de Beauvoir in postwar Japan.

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**Sohyun Chun**, a lecturer in the Graduate School of Environmental Studies at Nagoya University, Japan, is preparing “Speak up: Elderly Women’s Voices in Japanese literature and Culture,” under the auspices of a Japan Society for the Promotion of Science grant. This work focuses on uncovering dynamic narratives by and about elderly women that challenge the doom-and-gloom approach to old age more commonly considered. Her research and publishing interests include Enchi Fumiko, narratives of aging, the environment, and gender.

**Rebecca Copeland**, professor of modern Japanese literature at Washington University in St. Louis, is the author of *Lost Leaves: Women Writers of Meiji Japan* (University of Hawai’i Press, 2000), editor of *Woman Critiqued: Translated Essays on Japanese Women’s Writing* (University of Hawai’i Press, 2006), and co-editor with Melek Ortabasi of *The Modern Murasaki: Selected Works by Women Writers of Meiji Japan 1885–1912* (Columbia University Press, 2006), among other works. She has also translated the works of Uno Chiyo, Hirabayashi Taiko, and Kirino Natsuo and has recently completed the novel *The Kimono Tattoo* (Brother Mockingbird, 2021).

**Rachel DiNitto**, professor of modern and contemporary Japanese literary and cultural studies at University of Oregon, is the author of *Uchida Hyakken: A Critique of Modernity and Militarism in Prewar Japan* (Harvard University Asia Center, 2008) and *Fukushima Fiction: The Literary Landscape of Japan’s Triple Disaster* (University of Hawai’i Press, 2019). Currently her research focuses on the literary and cinematic responses to the 2011 disaster, as they take shape in nuclear and environmental narratives. She has published widely on the films and manga of this disaster and postwar Japan.

**Hiromi Tsuchiya Dollase**, associate professor of Japanese language and literature at Vassar College, is the author of *Age of Shōjo: Emergence, Evolution, and Power of Girls’ Magazine Fiction in Japan* (SUNY Press, 2019). Her areas of research include Japanese women’s literature, girls’ magazine culture, and manga created by women. She has co-edited *Shōjo Manga Wandārando* with Kan Satoko and Takeuchi Kayo (Meiji Shoin, 2012) and *Manga!: Visual Pop-Culture in Arts Education* with Masami Toku (InSEA Publications, 2020).

**Lucy Fraser**, senior lecturer in Japanese at The University of Queensland, Australia, is the author of *The Pleasures of Metamorphosis: Japanese and English Fairy Tale Transformations of “The Little Mermaid”* (Wayne State University Press, 2017). Her research focusses on fairy tales, fantasy, and folklore in Japanese and English, with a particular interest in girl cultures and animal-human relationships. She has translated literary work by Tsushima Yūko and Kawakami Hiromi, and literary and cultural studies criticism by renowned Japanese scholars.



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**Kazue Harada**, associate professor of Japanese at Miami University Ohio, is the author of *Sexuality, Maternity, and (Re)productive Futures: Women's Speculative Fiction in Contemporary Japan* (Routledge, 2021). Her research focusses on contemporary Japanese speculative and science fiction with an exploration of gender and sexuality. Her articles have appeared in *U.S.-Japan Women's Journal*, *Japanese Language and Literature*, and *Japanese Studies*.

**Barbara Hartley**, currently an honorary researcher with the University of Queensland in Australia, writes extensively on issues related to girls and women in modern Japan, particularly in the context of literary studies. She also researches visual representations of women and girls and representations of Asia and Asian women in modern Japanese narrative and visual material. Her recent publications include "The Fantastical Space of Exile in Tawada Yoko's *Memoirs of a Polar Bear*," in *Into the Fantastical Spaces of Contemporary Japanese Literature* edited by Mina Qiao (Lexington Books, 2022).

**David S. Holloway**, former assistant professor of Japanese at the University of Rochester, is the author of *The End of Transgression in Japanese Women's Writing: Gender, Body, Nation* (Routledge, forthcoming). He taught courses on Japanese literature, popular culture, and gender. His research focused on contemporary Japanese fiction with emphasis on gender and sexuality. He published widely in this field before his tragic death on June 25, 2021.

**Noriko J. Horiguchi**, associate professor of modern Japanese literature at the University of Tennessee, is the author of *Women Adrift: The Literature of Japan's Imperial Body* (University of Minnesota Press, 2011), which analyzes how women figured in the expansion of the national body of the empire. In addition, she has several articles and book chapters in comparative literature, colonial studies, postcolonial studies, gender studies, film studies, and food studies. During her tenure at UT, Horiguchi has also held visiting scholarships at the University of Tokyo and Kyoto University and visiting associate professorships at Kobe University and the University of Pennsylvania.

**Emily Levine**, a doctoral candidate at Washington University in St. Louis, is currently writing her dissertation on representations of female sexuality and pleasure in modern Japanese women's literature, focusing on Kurahashi Yumiko's "Keiko-san Series." She is primarily interested in the ways in which the series' namesake protagonist, Yamada Keiko, experiences and negotiates her own pleasure in Kurahashi's diverse and highly intertextual worlds.

**Jon L. Pitt**, assistant professor of Japanese Environmental Humanities at the University of California, Irvine, is the translator of Itō Hiromi's *Tree Spirits Grass Spirits* (Nightboat



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**Amanda C. Seaman**, professor of modern Japanese language and literature at the University of Massachusetts Amherst, is the author of *Bodies of Evidence: Women, Society and Detective Fiction in 1990s Japan* (University of Hawai'i Press, 2004) and *Writing Pregnancy in Low-Fertility Japan* (University of Hawai'i Press, 2017). A scholar of modern women's literature, genre fiction, and gender studies, her publications include translations of Japanese women's literature, writings on Japanese popular culture and Japanese food culture. Her current research explores the representation of illness and the afflicted in postwar Japanese literature, film, and popular media.

**Lianying Shan**, associate professor at Gustavus Adolphus College, teaches courses in Japanese language, literature, and East Asian literature and culture. She has published articles on Japanese women writers, Japanese language literature by immigrants, Japanese colonial literature, and East Asian cinema. She is currently working on a book manuscript on postwar Japanese literature about Manchuria. Besides Japanese literature she is also interested in Japanese pop culture and its reception and adaptation in China.

**Anna Specchio**, assistant professor (RDTb) of Japanese Language and Literature at the University of Turin, works on contemporary Japanese women's literature. She translated the works of Iwaki Kei, Sakuraba Kazuki, Hayashi Mariko, Matsuura Rieko, Kashimada Maki, and Yagi Emi into Italian. She authored papers on Ogawa Yōko, Hayashi Mariko, Murata Sayaka and Matsuura Rieko, and she is co-editor with M. Cestari, G. Coci, D. Moro of the volume *Orizzonti Giapponesi: ricerche, idee, prospettive* (Aracne, 2018).

**Michiko Suzuki**, associate professor of Japanese and Comparative Literature at the University of California, Davis, is the author of *Becoming Modern Women: Love and Female Identity in Prewar Japanese Literature and Culture* (Stanford University Press, 2010). She has published on topics relating to modernity, gender, sexuality, early 20th-century sexology, women writers, and kimono history and culture. She has a forthcoming monograph, *Reading the Kimono in Twentieth-Century Japanese Literature and Film* (University of Hawai'i Press).

**Nozomi Uematsu**, lecturer in Japanese Studies at the University of Sheffield, in the School of East Asian Studies, is a comparative literary scholar working in Japanese and English literature and culture. Her research focuses on contemporary women's writing, children's literature, film adaptations and animated films. Her interests include gender and sexuality in neoliberalism, and the relation between women's happiness and freedom through labor (reproduction and employment). She has published articles on Yoshimoto Banana (2017) and Studio Ghibli's *Howls Moving Castle* (2021), and forthcoming will publish an article on female masochism in Kōno Taeko and Angela Carter.

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*Language: Cultural Production and Language Politics in Modern Japan and Korea* (Columbia University Press, 2018). She was also the co-editor for a special feature on *Zainichi* (resident) Korean literature and film for *Azalea: Journal of Korean Literature and Culture* 12 (2019) and co-editor for the edited volume *Passing, Posing, Persuasion: Cultural Production and Coloniality in the Japanese Empire* (forthcoming from University of Hawai'i Press).

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# Preface: The Color Red

*Rebecca Copeland*

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“I need to ask you to select a cover color,” Mark Gresham, Managing Director of MHM Limited, reminded me in an email message. I had just submitted the completed manuscript of the *Handbook on Modern and Contemporary Japanese Women Writers*. I opened the attachment he sent and looked over the various colors. To my disappointment, an earlier editor had already claimed the pretty purple. Anyone who knows me knows I’m a purple person. I brightened when I discovered there was another in a lighter shade. Then the red caught my eye.

Japanese women have long been tied to the color red. When a woman steps into a space typically dominated by men, she is referred to as “*kōitten*,” a single splash of red in a field of grey (or sometimes green). The vibrancy of her red color distinguishes her as singular and, despite her attractiveness, out of place. In the late-19th century, when male writers began to take up more and more of the pages in the journal *Jogaku zasshi* (Women’s education magazine), editor and educator Iwamoto Yoshiharu inaugurated two issues. The White Covers (or *otsu no maki*) catered to these young men, providing room for their literary experiments, translations, and critical essays, while The Red Covers (or *kō no maki*) was assigned to women writers and featured articles on domestic science, marriage advice, and stories for children.

I chose “red” for the cover of this Handbook in recognition of the way the color has often been used to categorize women in Japan. I do so in response to Iwamoto Yoshiharu’s sequestering of women into journal issues that limited their field of vision largely to the domestic sphere. The women writers discussed in this Handbook are as likely to write beyond and against domesticity as they are to write within it. The chapters herein demonstrate their creativity and the wealth of writing among them, thus opposing the notion of “*kōitten*,” the one lone talent. These women have long occupied spaces earlier thought to be off limits. Through their presence, they have stretched the boundaries of their chosen genres and styles.

## Contributors

So, too, have the scholars who authored these chapters. They have transformed their academic spaces, pushing the study of Japanese literature and Japanese women writers further and further into the intellectual mainstream. Of course, not all of our contributors specialize in the study of gender or women’s writing. Even so, each one brings a multitude of approaches to the reading of modern and contemporary Japanese women’s writing. Our contributors represent a wealth of nationalities and educational traditions in North America, Europe, Australia, and Japan. Many of our contributors are senior scholars in the field who have a proven record of publication on Japanese women’s writing. Others are rising stars, from graduate students to newly-tenured professors, who are producing works that will define the



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field for years to come. Clearly, we can look forward to more and greater activity, exploration, and innovation in the field.

## In tribute to a scholar lost too soon

David S. Holloway was such a scholar on his way to opening new doors to the study of Japanese women's writing before his death on June 25, 2021. David was a tenure-track assistant professor of Japanese in the Department of Modern Languages and Cultures at the University of Rochester, where he also directed the East Asian Studies program and taught core courses in the Susan B. Anthony Institute for Gender, Sexuality, and Women's Studies. At the time of his death, he had six peer-reviewed publications to his name with additional works under consideration. He had recently finished the manuscript *The End of Transgression in Japanese Women's Writing: Gender, Body, Nation* and saw it placed under contract with Routledge. His monograph reads the works of Kirino Natsuo, Sakurai Ami, and Kanehara Hitomi against the backdrop of Japan's lost decade and its culture of precarity. Always timely with his assignments, David had submitted his draft for the Handbook, "Risky Business: Overcoming Traumatic Experiences in the Works of Kakuta Mitsuyo and Kanehara Hitomi," just weeks before he passed away.

David was my student, working with me first on his undergraduate major and later his Ph.D. degree. He was a sensitive, thoughtful soul with a sly, at times quirky, sense of humor. A lively and energetic teacher, his students loved him. I loved him, and so did his colleagues. It is my privilege to include David's chapter in this volume, a chapter that speaks to the strategies for overcoming trauma and finding one's *ibasho* (belonging place). David has found his in this legacy of scholarship.

## Acknowledging legacies

There are other legacies that underpin a Handbook like this. The chapters here represent the work of individual scholars, certainly, but also of their mentors and professors, too many to name. One forerunner who I would like to single out is Chieko Mulhern. Her 1994 *Japanese Women Writers: A Bio-Critical Sourcebook* (Greenwood Press) provides a model of inspiration. Mulhern, then a professor of Japanese language and literature at the University of Illinois Urbana-Champaign, went out of her way to call on junior scholars to help her supply the fifty-eight biographical and critical profiles of Japanese women writers from the premodern to the modern. I was excited to be included in her call. Hers was my first publication. Many women writers have emerged since Mulhern's sourcebook, but her work remains a tremendous resource for those seeking substantial information on Japanese women writers.

I learned a lot from Professor Mulhern. Her approach to her subjects was clear and concise—a section for biography, a section of textual overview, and one or two close readings. This Handbook differs. Instead of a single entry per author, these chapters group authors around discreet topics and place different writers in conversation with one another. What this Handbook loses in biographical detail, it gains in a sustained critical regard of an author's work in the context of other authors from different eras. Still, I feel this Handbook is



possible because of scholars like Chieko Mulhern and her contemporaries Noriko Mizuta, Kyoko Selden, and others.

I acknowledge the giants who came before me, also too many to name. I am grateful to my professors, who encouraged my pursuit of women's writing and who continued their support of me long, long after I left their classrooms: Van Gessel, Donald Keene, and Edward Seidensticker. I would like to thank all those who guided me in my earlier explorations of women's writing: Laurel R. Rodd, Sally Hastings, and Esperanza Ramirez-Christenson. I thank my graduate cohort at Columbia University, mostly women, who underscored the importance of female friendships during the intellectually and emotionally challenging enterprise of combining dissertation work with trying to live a life, particularly Joanne Bernardi, Joan Ericson, Eileen Mikals-Adachi, Marleen Kassel, Carolyn Morley, and Jane Pette. Certainly, I thank all the scholars who contributed to this Handbook. Their careful attention to detail, cheerfulness in meeting deadlines, willingness to contribute their expertise are all deeply appreciated. And to those scholars who could not join the team, I thank them for their recommendation of others. I am grateful to my neighbor scholar, Laura Miller, who is always ready for a convivial, fun, and encouraging brainstorming session. Further from home, my friend Jan Bardsley, ever enthusiastic about this project, provided no end of support and advice, reading drafts quickly and closely.

In closing, I acknowledge Managing Director of MHM Limited, Mark Gresham, who has been extremely easy to work with. Mark was always quick to respond to queries, offering information when asked but largely allowing great latitude and creativity. The perfect mix of support and encouragement.

## **Matters of Style**

### ***Name Order***

Japanese names are given in Japanese name order (surname first/given name last) unless the individual writes in a Western language. In that case, Western name convention applies.

### ***Translations***

Many of the works referred to in this volume are available in English translation but not all. Although all titles by the authors who are the focus of the chapters are rendered in title-case, asterisks designate works that are translated into English. Titles without an asterisk are not available in translation (as of publication). All translations of excerpts from these works are provided by the chapter author unless otherwise noted.

### ***Long Vowels***

In Japanese some "vowels" have long sounds, resulting in a lengthened pronunciation. When the vowel is an "o" or "u," this lengthening is represented by a macron, or dash above the vowel, except in cases of well-known places (Tokyo, Osaka, Kyoto) or terms commonly used in English. If a Japanese person is known in English by a non-standard Romanization, we default to that preference.





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# Introduction: When Women Write

*Rebecca Copeland*

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Japanese women writers have been much in the news lately, garnering international attention for their presence on the lists of some of the most celebrated literary prizes. Ogawa Yōko (2020) and Kawakami Mieko (2022) for example, have both made the shortlist for the International Booker Prize hosted in the United Kingdom. Similarly, Tawada Yoko (2018) and Yū Miri (2022) received the National Book Award and Matsuda Aoko won the World Fantasy Awards in 2022, both awards based in the United States. Not only have these writers been feted for their works in translation, at home as well Japanese women writers are winning recognition for their literary talents, regularly securing Japan's most coveted awards: the Akutagawa Prize, the Naoki, the Noma, and more. This confluence of both national and international acceptance has led some readers to assume Japanese women writers are finally finding their voice, as if they had no voice before the 21st century. Nothing could be further from the truth.

Japanese women have been writing since the beginning of Japanese writing. Acknowledgement of their contributions to the literary world has waxed and waned over the centuries, guided by attitudes towards the prestige and even propriety of women's work. Influential as poets and storytellers, aristocratic women writers contributed to the earliest literary aesthetics in Japan. By the modern era, or the late 19th century, amid the increase in women's literacy, new forms of print media, and increasing education for girls, the demand for women's writing grew. But this interest also carried with it caveats. Expected to adhere to appropriate presentations of femininity, women felt pushed to adopt gender-specific styles. Their work was to fill a gap in the literary sphere by writing about what men supposedly could not write. They were meant to celebrate women's issues, women's experiences, and in a voice appropriate to women, because these were attainments beyond the masculine ken.

For example, in 1908 a group of well-known male writers, each in a position to mentor aspiring women writers, had the following to say:

*[W]e do not expect men and women to produce identical works. Women's writing, in fact, is not particularly essential. But even so they should be encouraged to participate in the literary world in some measure, and their participation should provide that which is moderate and feminine and nothing more. (Oguri, et. al. 2006, 36)*

Women writers who followed these expectations were often passed over by critics who deemed their works less serious, less important. Those unable or unwilling to write “like women” were often criticized for stepping beyond their sex, putting on airs, and masquerading inappropriately. To make certain women understood their place in the literary world, male gatekeepers consigned them to the realm of “*joryū sakka*” or “woman-style writer.”

What was the woman’s style? For the most part, as noted above, it was a style that allowed for the gentle melancholy of a life in struggle, a life that bemoaned the injustices of the family system, or mourned the passing of traditional aesthetics and did so in a measured and muted way, never overly critical or uncomfortably passionate. More importantly, the woman’s style was defined by what it was not. It was not to engage in political protest, historical research, or undue philosophizing. Women’s writing was to model modesty, purity, and lyrical quietude. Despite these ideals, women writers from the 19th century to this day have consistently crossed into territory deemed unseemly. They have written of violence in graphic detail, for example. They have explored non-marital, non-reproductive, asocial sexuality. They have penned portraits of women actively pursuing individual interests in defiance of family needs. They have questioned what it means to be “Japanese” as well as what it means to be “a woman.” They have interrogated the viability of biological frameworks for female identity, creating female characters who grow penises, for example, or who deny the standard markers of their assigned sex. Some have even challenged the primacy of the species, spinning imaginative stories of species-crossing interaction. They have freely stepped into genre fiction traditionally ascribed solely to men, and they have contested the stability of “text” as well, creating literary works that easily engage with manga, film, and other new technologies.

Following wartime devastations and defeat, the early postwar years saw Japan embrace a rhetoric of returning to its heritage as a peaceful nation of culture wherein newly independent women embodied the democratic promise of a nation righted. More and more women writers took seats on prize and editorial committees, ensuring that the “woman’s voice” was in a position to determine literary taste. The term “*joryū sakka*” gradually slipped into disuse. Indeed, women’s ascendancy on the literary stage was so prominent at the time, male critic Okuno Takeo quipped in the 1970s that literature was rapidly becoming a woman’s “territory.” He surmised that the literary world would soon need to establish a special prize just for men. Almost simultaneously, though, woman writer Setouchi Harumi scoffed that anytime one or two women made a name for themselves, claims arose that women were taking over. “Because writing men far outnumber women, the activity of two or three women writers always seems strikingly conspicuous” (Setouchi 2006, 62).

The conspicuousness of Japanese women writers on the world stage does not, therefore, mean that differences of gender have been eliminated in the literary arena, or in fact that they should be. Women and men may not actually *write* differently, but they *are read* differently. That difference makes a handbook of this kind essential. How are they read differently? Marketing practices, standard categorizations, and even shelving in bookstores frame readers’ awareness of a writer’s gender, just as they make readers attentive to a writer’s race, ethnicity, and first language. With that awareness comes a set of expectations about the way a writer writes and the subject of their writing. To a large degree, we still expect women writers to write about family, to push against social barriers, and to produce intimate portrayals of female embodied experiences. We also expect women writers to “be women,” a category that has grown more and more contested with new appreciations of gender fluidity and the questioning of heteronormative imperatives. Nevertheless, because writers often internalize

reader expectations, we find when we read “women writers” as a collective, they do share practices and approaches in common. We also find that their writing often pushes against these very expectations. In the sections below, let us consider both what women writers in modern Japan have shared collectively and what they have resisted.

## Handbook organization

The authors of the chapters in this Handbook introduce and analyze works by modern and contemporary women writers that coalesce loosely around common themes, tropes, and genres. By eschewing a linear chronology, as well as a biographical focus, this volume enables readers to appreciate the way particular subjects and concerns recirculate over time, deepen and develop. Some may thin and grow less relevant. For example, as Amanda C. Seaman notes in her chapter, the animosity towards children in postwar works by women grew less virulent as the birth rate in Japan dropped and women enjoyed greater autonomy over their reproductive bodies. But childbearing as a pressure point never eases completely, as is clear in the discussion Kazue Harada offers in her chapter on speculative fiction and failed futures. This thematic approach to women’s writing helps readers see how certain issues unique to women and female-identified writers demand consideration even as the times change.

Putting writers from different generations in conversation with one another likewise reveals the diverse ways they have responded to similar subjects. Whereas women writers may have shared concerns—the pressure to conform to gendered expectation, the tension between family responsibility and individual interests, the quest for self-affirmation—each writer elects different approaches. Contrary to traditional critical categories, this diversity demonstrates that there is no “woman’s style,” no essential “woman’s voice,” even no stable category of “woman.” As readers will see in the chapter overviews below, we have writers who elect memoir and autobiographical approaches, while others prefer to erect fabulous fictional worlds. Some engage with the literary classics—whether Japanese, Chinese, or European—and invest their works with rich intertextual allusions. We have writers who travel and those who stay put. There are writers who grapple with colonialism, militarism, nationalism, and industrialization; and those who position their characters in school-girl dream worlds. And, we have writers whose worlds coalesce around heteronormative expectations and those who celebrate nonconformity and fluidity.

Even within the body of works of a single woman writer there are multiple styles and manifold interests. For this reason, a number of individual writers appear in several different chapters in this volume. Both Kurahashi Yumiko and Murata Sayaka appear in three chapters. A few other writers, such as Enchi Fumiko, Tanabe Seiko, and Matsuura Rieko, appear in two. Most writers appear only once. Reading writers in proximity to others offers nuance and perspective. It is important to keep in mind that this Handbook is not intended to be comprehensive. In fact, there is a greater emphasis on postwar works than prewar, a fact motivated by the presence of significant studies of late-19th, early-20th-century writers. Although a few of the chapters engage with poetry and drama, for the most part the Handbook focuses on prose fiction. Inevitably, there are important writers who are not mentioned. To some extent choices were driven by the availability of English-language translations to represent the selected writers and by the specific interest of the participating scholars.

## Readership and goals

Although a number of the works discussed are not translated into English, most are, making the Handbook an accessible resource for readers both with and without Japanese language skills. The goal of the Handbook is not to cover everything but to cover enough to provide readers access to the creativity, versatility, and concerns shared by modern and contemporary women writers. This Handbook therefore builds a foundation upon which readers may then make their own judgments and launch their own investigations into the writers and works introduced in these pages as well as those that are not. The following brief synopses of each chapter offer a roadmap to this fascinating terrain.

## Expanding genre and the exploration of gendered writing

Mystery fiction, science fiction, and historical fiction have all long been considered the bastion of men. Mystery fiction requires a gritty engagement with the more sordid, criminal aspects of society; historical fiction entails research and an objectivity long associated with the masculine mind; and science fiction necessitates a systematic organization of knowledge as well as a prodigious imagination deemed too difficult for women. When these generic forms first took root in Japan, male writers dominated. But it was not long before women, too, began to stake their claim to the forms. Our first section looks at their foray into historical fiction, mysteries, and speculative fiction. In “When Women Write History” Susan W. Furu-kawa explores the way Nogami Yaeko, Ariyoshi Sawako, and Nagai Michiko flouted genre and gender biases by writing historical fiction—pushing the boundaries of the genre as they did so. Under their efforts, historical fiction expanded to include more intimate portraits of important personages in a way that refused hagiography, especially of famous men. Women-authored historical fiction is, one might say, more balanced and nuanced as a result, often putting women at the center. In “Writing Within and Beyond Genre,” Quillon Arkenstone argues that women writers worked in the realm of mystery fiction from the genre’s inception. Discussing the works of Ōkura Teruko, Miyano Murako, Togawa Masako, Miyabe Miyuki, and Minato Kanae, he shows how women writers pushed the genre in unexpected directions, destabilizing notions of order, erasing the distinction between crime and justice, and inventing the new category of *iyamisu* or “disgusting mystery.” Women writers have expanded the boundaries of science and speculative fiction, too. In “Feminist ‘Failed’ Reproductive Futures in Speculative Fiction,” Kazue Harada offers an analysis of the works of Ōhara Mariko, Murata Sayaka, and Ueda Sayuri. Their works show how the post-apocalyptic failure of the human race to survive actually allows women writers, and their readers, an opportunity to imagine new futures and to “generate meaningful understanding of the past and ongoing issues and of how to engage in the future.”

## Owning the classics

Appreciating the marketability of the “woman writer” and wishing to have in Japan what England had in the Brontës and France in George Sands, late 19th-century publishers in Japan eagerly made space for the woman writer, then known by the lofty term “*keishū sakka*”

or lady writer. At the same time, these gatekeepers were not keen to encourage a writing equal to the modernizing efforts of men. They longed for a revival of the courtly women writers, hoping for “a modern Murasaki” or “a Meiji Shōnagon.” In other words, they assigned women writers the nearly impossible task of writing modern works with the attitude and approach of a classical court lady. Women should perform as a repository of the past, keeping elegant native traditions alive while men experimented with foreign forms. Mindful of their rich literary history, many women writers, such as Meiji writer Higuchi Ichiyō, successfully integrated classical tropes in their contemporary works. When they did, the elegance of the past was often held in sharp contrast to the depravity of the present. The aspirations of the past for romantic love were shown to be foreclosed in the present, when even dreams were lost in the rush to utilitarianism.

Modern women working with classical stylistics produced parodic, even subversive stories. A number of the chapters in this volume show how women have used classical tropes, fairytales, and traditions to tell very modern stories of betrayal, sexual desire, and fantasy. For example, in “*Tales of Ise Grows Up*” Emily Levine explores the way three women writers from the 19th century to the 21st—Higuchi Ichiyō, Kurahashi Yumiko, and Kawakami Mieko—appropriate a particular episode from the 10th-century *Tales of Ise*, noting: “If women are the inheritors of the classical tradition, then they have proven the elasticity of that lineage. They have not remained trapped behind screens of elegance; rather, they have used the allusive power of the classics to tell new and modern stories.” Aside from the extraordinary ingenuity in these women’s re-tellings we also find these threads from the past bind women in a “remarkable intertextual web” of sisterhood drawn from the commonality of a shared embodied experience.

Similarly, “Japanese Women Writers and Folktales” Luciana Cardì’s chapter, offers a deeply resourced textual analysis of the way modern writers Kurahashi Yumiko and Ōba Minako engage with the Urashima Tarō folktale. On the one hand, Ōba redraws Urashima Tarō’s jeweled box as “emblematic of the thirst for knowledge and the human desires that have triggered the invention of the atomic bomb and can threaten the future of humanity.” Kurahashi, on the other hand, finds in the folktale a metaphor of her own journey “into a surreal, cross-cultural world populated by the characters of East Asian and European folklore.” European classical traditions and Japanese folktales surface in Lucy Fraser’s “Women and the Non-human Animal: Rewriting the Canine Classic.” Delving into the works of Tsuchida Yūko, Tawada Yōko, Matsuura Rieko, and Sakuraba Kazuki, Fraser explores the way women writers rewrite “canine classics,” or male-authored adventure tales featuring dogs, wolves, and other canine creatures. Fraser analyses how their appropriations reflect “the shifting relationships of human and non-human animals in Japan in the context of modern nation building, colonization, war and its aftermath, changing ideas of gender and other social norms, and global mobilities of cultural products, ideas, and people.”

## Writing as resistance

In a way, all writing by those in minority positions enacts a resistance. Whether she means to or not, whenever a woman takes up her pen to write, she challenges a social and literary expectation that figures “writer” as male and “human experience” as masculine. The works by earlier women writers tended to be subtle in their protests, even when the writer was



consciously aiming to be critical. The subterfuges they used to mute or moderate their attacks were easily overlooked or misread. But postwar women writers actively and intentionally challenge gendered stereotypes, often in ways meant to shock readers. Japanese literature scholar, Sharalyn Orbaugh, in her contribution to the 1995 groundbreaking collection *The Woman's Hand: Gender and Theory in Japanese Women's Writing*, articulates the various strategies writers have adopted to write against patriarchal systems, or "the dominant economies of power." The first is descriptive. The woman writer "describe[s] the current configurations of power, exposing the harm done through them." The second is to "invert the hierarchy of value, to valorize the object/passive side of the equation." And the third is to "reverse the gender coding of the hierarchical power roles. Instead of being silent, women can speak; instead of being the objects of others' gaze, they can use their eyes; instead of being killed, they can kill; instead of being dominated, they can dominate" (Orbaugh 1995, 123–24).

The authors described in the sections above who avail themselves of mythic retellings, appropriations of the classics, and inventions of speculative worlds largely adhere to Orbaugh's "more systematic approach." What of the writers who use other strategies? In the sections below, we explore ways in which women have turned to writing for feminist critique.

## Sexual trauma, survival, and the search for the good life

Modern women writers often imbue their works with deeply emotive protests against a sexual economy that leaves women outside the circles of power and traumatized. At the same time, many, while exposing the harm to women, also gesture towards a longed-for equilibrium and happiness. Michiko Suzuki's discussion of Tamura Toshiko and Sata Ineko, "Writing Women and Sexuality," focuses on the way these writers treat female desire during the pre- and interwar era of sexual repression and circumspection. The works Suzuki examines, while foregrounding the restrictions placed on female expression and the real dangers to those who explore liberatory practices, nevertheless celebrate "female voices, challenging the status quo, and producing a multifaceted view of women's sexuality." Hasegawa Shigure, Ariyoshi Sawako, and Dakemoto Ayumi, the playwrights in Barbara Hartley's chapter "Voicing Herstory's Silence," present female characters who have been victimized by discriminatory practices and sexual violence but who nevertheless survive to share unspeakable stories in an effort to, in Takemura Kazuko's words, preserve "something missed, erased, plundered by nation states and dominant cultures." The stories they share convey to witnesses (audiences and readers) the deleterious effect of social inequities along with the female characters' ineffable strength to endure. Thus, they conform to Orbaugh's first strategy for writing against "dominant economies of power." They delineate the damage, producing sympathy in their audiences.

In the postwar milieu, the agent of repression relinquishes its sharply-defined contours, as the family system shifts towards a more modern and urban nuclear model. Even though the family structure changes, many of the residual problems remain and do so in form that is less visible and in some ways more insidious. In their chapters, Nozomi Uematsu and David Holloway bring readers into this postwar milieu. The characters in the stories they analyze are captivated by new opportunities that promise to open avenues to women for self-determination and happiness. In "Writing Women's Happiness in the 1980s," Uematsu considers the works of Kometsani Fumiko, Hayashi Mariko, and Yoshimoto Banana. The

characters in their stories travel, they explore new identities, they seek careers. But the lives they create often fall short of their dreams. American husbands turn out to be as patriarchal as Japanese, jobs are unfulfilling, and attempting self-establishment outside the confines of their family leaves them lonely. The authors of these stories, therefore, depict the way Japanese women navigate the fraught terrain of postwar liberation and learn to live beyond the Cinderella myths of happy-ever-after.

Holloway's "Risky Business: Overcoming Traumatic Experiences" focuses on two writers from two different generations, Kakuta Mitsuyo and Kanehara Hitomi, who both write of the traumatic precarity suffered in the wake of Japan's recession. Just as the nation is mired in the dreams of the past, so are the characters in these stories, who suddenly find themselves with no place to be, no *ibasho*. The institutions that had once given life meaning, the family, the school, the workplace, are no longer stable sources of identity. Women characters must learn to trust their own inner compasses to lead them to new, fulfilling relationships.

## Food, family, and the feminist appetite

As noted above, many women writers use their literary position actively to voice discontent. In their chapters, Julia C. Bullock and Hitomi Yoshio describe several such writers. In "Watching the Detectives," Bullock shows the way Enchi Fumiko and Kurahashi Yumiko, though distinctly different writers, use their creative works to pose sharp critiques of patriarchal power structures while simultaneously imagining subversively liberatory worlds where appetites might be indulged. Both writers, in keeping with Orbaugh's presentational strategy, produce narratives with a "dual structure": while their protagonists ultimately yield to the systems that hold them in check, the authors are nevertheless able to "critique this submission by demonstrating the devastating cost to the protagonist that it requires. Conventional women's roles are thus disciplinary structures that must be resisted."

In "Food as Feminist Critique" Hitomi Yoshio takes up three writers, Osaki Midori, Kanai Mieko, and Ogawa Yōko, and shows how they "challenge the archetype of woman as the nurturing maternal body." Although the three writers represent different historical eras, the stories they pen share in their efforts to resist and undermine maternal domesticity. The women they describe are disorderly, non-maternal, and in one case, wracked by homicidal ideation. Each story meditates on food, suggesting the tie between the maternal body as the site of nourishment and comfort. Yet, in each story, the food that feeds transforms handily into unpalatable objects that disgust and even endanger. In the hands of these writers, "food can also be a site of creative expression to articulate feminist rebellions toward gender norms and patriarchal oppression."

## Beyond the patriarchal family

While the family has long been the source of identity in works of Japanese writers, it has also been the site of limitation and confinement. Representing the microcosm of the larger modern nation, the family binds individuals to socially expected behaviors and gendered roles. Author Kometani Fumiko, as described in the section above, demonstrates how the delimiting factor of the family is consistent whether in Japan or the United States. Patriarchal

structures deny female freedoms and tie women to reproduction and care-work. One way to avoid the pitfalls of family demands, therefore, is to refuse to mother or, more actively, to construct queer families. In “‘The Mommy Trap’: Childless Women Write Motherhood,” Amanda C. Seaman explores the startling and often brutal ways authors Kōno Taeko, Takahashi Takako, and Murata Sayaka depict characters who refuse to mother. In their works, family life, particularly childbearing is “incompatible with or antithetical to women’s autonomy and agency.” Even so, as Seaman shows, their characters long for “connection with others, and for a meaningful and nurturing sense of partnership in which autonomy does not exclude openness.”

Other women writers find this kind of human connectivity in the creation of kinship bonds that surpass blood relations or socially sanctioned partnerships. Anna Specchio’s “Woman and Queer Kinships” discusses the way Matsuura Rieko, Fujino Chiya, and Murata Sayaka challenge the insistence on family as a “fundamentally *heteronormative* and *reproductive* unit.” These writers enter the stage just as the primacy of the nuclear family has collapsed and the myths of “masculinity” and “femininity” as essential values have begun to unravel. In the aftermath, these writers explore the possibilities of “new non-binary, gay, lesbian, transsexual, and queer subjects” who establish healing communities of acceptance and autonomy.

## Age is just a number

Thriving on the edges of the patriarchal family system are the *shōjo*—or young girl—and the *rōjo*—or old woman. The girl carries latent within her the promise of the future mother and must be protected. The granny represents the exhaustion of that possibility and is expendable. Existing on either end of childbearing both *shōjo* and *rōjo* occupy a position of moratorium or a pause in the cycle of reproduction that allows the possibility of fantasy, escape, and self-indulgence. In her chapter “Beyond *Shōjo* Fantasy: Women Writers Writing Girlhood,” Hiromi Tsuchiya Dollase analyzes how an adolescent girl’s liminality frees her power of imagination. At the same time, her inexperience leaves her vulnerable to manipulation by educators and media intent on preparing her for gendered roles in the family. The authors Dollase discusses, Yoshiya Nobuko, Tanabe Seiko, and Hayashi Mariko, however, invent feisty protagonists who have other ideas. They turn their rebellion towards the construction of new dreams, converting “their immaturity into originality and strength.”

At the other end of the spectrum, Sohyun Chun, in “Writing the Aged Woman,” shows how the elderly also flout the system. Enchi Fumiko and Tanabe Seiko create deeply complex characters who see their advanced age, not as a handicap but as the catalyst for self-affirming memories and powerful fantasies. Their characters indulge in inner worlds that buffer them from the stigmatizing gaze that would position the elderly as social burdens. Likewise, Tomoko Aoyama’s “Humor and Aging” reveals the way Ogino Anna, Itō Hiromi, and Kanai Mieko use humor and parody both to destabilize the stereotypical regard of the elderly and soften the acerbic critique that follows. These writers, like Kurahashi Yumiko mentioned earlier and Ōba Minako, avail themselves of classical allusions, intertexts, and a hybrid approach—stretching the boundaries of their genres as they stretch their readers’ understanding of contemporary social values.

## Colonies, war, aftermath

One of the largest family structures facing women in 20th-century Japan was the family of the nation. Women were deeply engaged in Japan's empire building as both collaborators and resisters. The fate of Japan's foreign and domestic policies profoundly affected women. In her chapter "Women and War" Noriko Horiguchi charts the complicated and contradictory roles women writers had during the development of Japan's empire expansion, colonial endeavors, and military aggression. Yosano Akiko and Hayashi Fumiko, the two writers she discusses, "refused the ideological assignments that subjected their minds and bodies to nation-building, and yet became active and sometimes aggressive participants in the creation of empire and its war efforts."

In "Women and Colonies," Lianying Shan explores the way Hayashi Kyōko, Sawachi Hisae, and Miyao Tomiko avail themselves of the autobiographical form to bring order to their young and often traumatic memories of childhoods in the colonies. They ground their stories in the subjectivities of strong female characters, their everyday lives, and their embodied experiences. Their narratives of the past are interlaced with an acute awareness of Japan's present-day geopolitical positions.

Davinder L. Bhowmik explores Japan's aggressive colonial past in her chapter "Women and Aftermath: Koza as Topos in Literature from Okinawa." She shows how this past is still very much present and now accompanied by the militaristic imposition of the United States. Women under such imperialistic powers often bear the brunt of abuse. But Bhowmik's presentation of works by Tōma Hiroko, Yoshida Sueko and, Sakiyama Tami reveals an unflinching defiance of both the colonial powers as well as masculinist assumptions of female passivity. As with the characters Shan describes in her chapter, these women are likewise strongly grounded in self-awareness. "Their writing on aging bar hostesses, vibrant mixed-race children, and intrepid tourists rails against interminable war, the loss of home, and violated bodies. Furthermore, their work stands counter to male writers' literature of Koza [Okinawa City] in the form of indelible female characters who challenge depictions of passivity through bold action."

## Environment and disaster

Empire building, industrialization, and corporate greed conspire to destroy nature, while at the same time these acts draw our attention to the beauty and significance of the very nature that is threatened. In the chapters by Rachel DiNitto and Jon L. Pitt, we consider the works of writers who describe the intimate connection between humanity and environment. The damage to the environment mirrors the wounding of the human soul; and by the same token, the wonder of nature. In "Writing Human Disaster," DiNitto examines the works of Hayashi Kyōko, Ishimure Michiko, and Kawakami Hiromi, observing how they "have responded to disasters that span the history of Japanese industrial modernity, war, and postwar economic growth." The dangers that these disasters produced—poisoned air and contaminated water—have largely been invisible, and the government response slow and dismissive. The victims of the catastrophes have been doubly damaged by both physical harm and social ostracism. But as DiNitto notes in her analysis of the works these writers produced in response: "Not only do [they] give voice to information that was repressed, but they use the imaginative power

of human storytelling to keep the facts from being reduced to statistical insignificancies that can easily fade into obscurity.”

The writers Jon L. Pitt discusses in “Teeming Up with Life: Reading the Environment,” Ishimure Michiko, Hayashi Fumiko, and Osaki Midori, describe the detrimental impact colonialization, overbuilding, and industrialization have had on the environment and its inhabitants. But Pitt also delineates the way these writers delve into the primordial, mythic, restorative properties that can arise from human engagement with nature. “Their works present a nature inseparable from culture, and a culture inseparable from nature.” And it is through this contact with the natural world both around them and in them that the characters in these stories are transformed and healed.

## Crossing borders: Writing transnationally

Finding a place to belong, or *ibasho*, has long been at the forefront of concerns shared by Japanese women writers, as David Holloway’s chapter reveals. Women seek their belonging in and outside the family, in concert with nature, and in an awareness of contemporary geopolitics. In the Japanese postcolonial nation, we have writers who represent the remnants of an earlier colonial enterprise, who struggle to speak in a language not quite their own. Simultaneously, we have writers who are no longer bound to Japan by national affiliations, writers who travel, who immigrate, who immerse themselves in other cultures but who still retain their affinity to Japan and Japanese language.

In “Women and the Ethnic Body,” Christina Yi highlights the process of being “forcibly de-ethnicized through the process of assimilation” in the works of three *Zainichi* (lit. “residing in Japan”) authors of Korean descent: Lee Jungja, Yū Miri, and Che Sil. She does so through an exploration of three different creative practices: poetry, performance, and prose fiction. Yi’s choice here is to demonstrate that the collective category of *Zainichi* is in a way as artificial as that of “woman writer.” The categorization erases and constrains as much as it reveals. And yet, Yi shows that even with the obvious diversity, there are shared concerns (as we have seen as well with the category “woman writer.”) The writers in her chapter all wrestle with the legacy of assimilation, the difficulty of using the language of the oppressor to enunciate the trauma of discrimination. “To the various protagonists of the works explored here, that language is a curse, a trap, a lamentation, a lie. But it is also, above all, an incantation—something that enacts the very thing it describes, conjuring up possibilities of being beyond the binding spells of nation and home.”

In “Transnational Narratives and Travel Writing,” Pedro Thiago Ramos Basso explores the works of three writers who complicate the sense of home and belonging by writing about travel. Yoshimoto Banana, whose works travel globally through the process of translation, sets her stories in places as far flung as Egypt and Argentina. In doing so, she produces a hybrid novel-guidebook format or narratives that travel between genres. Whereas Banana’s travel writing is informative, her sojourns in her destinations are short. Takahashi Takako, on the other hand, lived for years in France, exploring French language, literature, and Catholicism. For writer Yi Yangji, the journey is one of a lifetime. Although she travels physically to South Korea, she is searching for that which has no real location. She seeks a home that, as a *Zainichi* Korean, “is simultaneously doubled and erased.” The transnational

narratives Bassoe analyzes in this chapter “incorporate diverse perspectives and identities in the exploration of a world that is increasingly interconnected in complex ways.”

## English-language scholarship on Japanese women writers

The year 1982 was an extraordinary one for the appreciation of modern Japanese women writers in English-language translation. Three anthologies of 20th-century Japanese women’s fiction in translation appeared almost simultaneously, representing the efforts of five women translator-editors and presenting translations of twenty-eight works of Japanese women writers. In one fell swoop, these translators pushed against the gender-defined boundaries of Japanese Studies in the English-speaking world. They made it possible for literature teachers to offer more than a smattering of works by women writers in their courses; and they inspired fledgling scholars to focus on women writers. As Sharalyn Orbaugh would recount when she first learned of the anthologies in 1982: “I was just beginning to discover Japanese women writers after a steady diet of Akutagawas and Shigas and Tanizakis and Mishimas. I looked forward to the chance to familiarize myself quickly with the work of the best women writers” (Orbaugh 1992, 281).

Of course these anthologies were not spawned out of thin air. In tandem with the rise of women’s studies programs in the United States, feminists in Japan had been equally galvanized to spearhead interest in Japanese women writers. Spurred on by the UN’s “Decade of the Woman” (1975–1985), feminist literary critics such as Mizuta Noriko and Komashaku Kimi began actively publishing works that spoke directly to the situation of women writers in Japan while simultaneously treating canonical male-authored works to feminist interpretations. Komashaku’s *Majo no ronri* (Witch’s Theory, 1978), a collection of essays she wrote between 1971 and 1977, and Mizuta’s *Hiroin kara hirō e* (From Heroine to Hero, 1982), essays written between 1970 and 1981, established the basic framework for feminist criticism in a Japanese literary world. Feminist literary scholar Kitada Sachie has called these works “the origin of Japanese feminist criticism” (Kitada 1994, 81).

Inspired by this new attention to modern Japanese women writers, and influenced by burgeoning attention to women’s studies, scholarship on Japanese literature in North American universities began to shift. After decades of focus on male writers, dissertators began dedicating themselves to research on modern Japanese women writers. These dissertations, then, often found their way to publication. With English-language studies on such writers as Kurahashi Yumiko, Higuchi Ichiyō, Sata Ineko, Kōda Aya, Uno Chiyo, Yosano Akiko, Hayashi Fumiko, accompanied by more and more translations, modern Japanese women writers soon became the subject of college courses. The interest led to more translations and more studies and eventually to journals and conferences.

Japanese feminists, largely under the direction of the above-mentioned Mizuta Noriko, founded the *US-Japan Women’s Journal* in 1988, with the goal of promoting scholarly exchange on social, cultural, political, and economic issues pertaining to gender and Japan. Some years later, North American scholars held the first conference on Japanese women’s literature at Rutgers University in 1993. This conference was followed by an anthology of essays, *The Woman’s Hand: Gender and Theory in Japanese Writing* (published by Stanford University Press), which made enormous strides in grounding the study of Japanese women’s writing in North American academies, while simultaneously laying the foundation for



the creation of a woman's literature canon. This conference was followed in 2001 by "Across Time and Genre: Reading and Writing Women's Texts" held at the University of Alberta, which was so popular and so inclusive, the organizers elected to run simultaneous panels and include two keynote speakers.

In 2006 scholars in Australia held a series of workshops on the topic of the Japanese girl as reader, which resulted in the volume *Girl Reading Girl in Japan* (Routledge 2009), which explored the reading practices of Japanese girls throughout the 20th century. By 2013, the Emory University conference, "Sex, Gender, and Society: Rethinking Modern Japanese Feminisms," gave ample evidence of the richness of scholarship now available on Japanese women's writing, reading, and activism. The conference included second- and even third-generation scholars of Japanese women's writing who convened over a "reconsideration" of Japanese feminism from a multidisciplinary lens. The resulting publication, *Rethinking Japanese Feminisms* (University of Hawai'i Press, 2017), explored the dynamic intersection of gender, political action, and ethnicity in Japan. More recently scholars from both North America and Japan collaborated in 2019 on "The Woman in the Story: Female Protagonism in Japanese Narratives," a conference at UCLA that explored the way "woman" as a trans-historical category has been represented over time in Japan.

Interest in Japanese women writers is not a fad. It has not faded or abated. Instead, the second decade of the 21st century has seen an increase in monographs on and translations of these writers. In many of these the goal has been to move us beyond comfortable assumptions about what Japanese literature is or who Japanese women are and to assist English-language readers in understanding the richness and depth of modern women's literature in Japan.

## Notes

<sup>1</sup> For example, Meiji (1868–1912) writers are well represented by Rebecca Copeland, *Lost Leaves: Women Writers of Meiji Japan* (Honolulu: University of Hawai'i, 2000); Yukiko Tanaka, *Women Writers of Meiji and Taisho Japan: Their Lives, Works and Critical Reception, 1868–1926* (Jefferson, NC: McFarland, 2000); Janine Beichman, *Embracing the Firebird: Yosano Akiko and the Rebirth of the Female Voice in Modern Japanese Poetry* (Honolulu: University of Hawai'i Press, 2002); and Rebecca Copeland and Melek Ortabasi, eds. *Modern Murasaki: Writing by Women of Meiji Japan* (New York: Columbia University Press, 2006), and others. Writers of the early 1900s and interwar years are represented by Jan Bardsley, *The Bluestockings of Japan: New Woman Essays and Fiction from Seitō, 1911–1916* (Ann Arbor: U of M Center for Japanese Studies, 2007); Joan E. Ericson, *Be a Woman: Hayashi Fumiko and Modern Japanese Women's Literature* (Honolulu: University of Hawai'i Press, 1997); and Michiko Suzuki, *Becoming Modern Women: Love and Female Identity in Prewar Japanese Literature and Culture* (Stanford: Stanford University Press, 2010); in addition to many articles and chapters in other works by a host of other scholars.

<sup>2</sup> These anthologies are: *Rabbits, Crabs, Etc.: Stories by Japanese Women*. Translated and edited by Phyllis Birnbaum (Honolulu: University of Hawai'i Press, 1982); *Stories by Contemporary Japanese Women Writers*. Translated and edited by Noriko Mizuta Lippit and Kyoko Iriye Selden (Armonk, New York and London: M. E. Sharpe, Inc., 1982); and, *This Kind of Woman: Ten Stories by Japanese Women Writers, 1960–1976*. Edited by Yukiko Tanaka and Elizabeth Hanson (Stanford: Stanford University Press, 1982).

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