

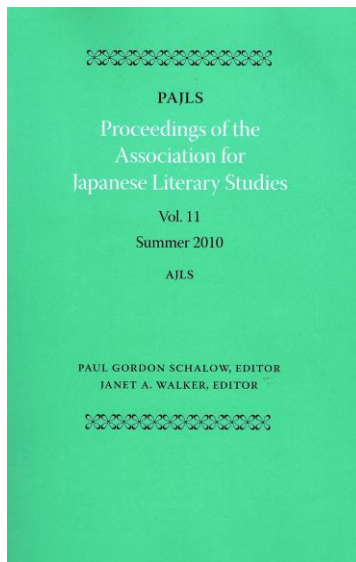


Front Matter for

*Proceedings of the Association for Japanese
Literary Studies* 11 (2010).

Including an Editors' Preface by Paul Gordon Schalow 
and Janet A. Walker 



PAJLS 11:
Rethinking Gender in the Postgender Era.
Ed. Paul Gordon Schalow and Janet A. Walker

PAJLS

Proceedings of the Association
for Japanese Literary Studies

Rethinking Gender in the Postgender Era

Vol. 11

Summer 2010

AJLS

PAJLS
Proceedings of the
Association for
Japanese Literary Studies

Vol. 11
Summer 2010

AJLS

PAUL GORDON SCHALOW, EDITOR
JANET A. WALKER, EDITOR

MEMBERSHIP IN THE ASSOCIATION FOR JAPANESE LITERARY STUDIES: The annual fee is \$25.00 for regular, student, and institution members. Membership includes two issues of the AJLS Newsletter and one issue of the PAJLS (Proceedings of the Association for Japanese Literary Studies). Student members receive one free copy of the back or current issues of the proceedings. The shipping cost is included in the membership fees for North American subscribers. Oversea members from other regions should add \$10.00 to the above annual fee for postage. Please make checks payable to AJLS. Correspondence and payments should be addressed to: AJLS, Purdue University, 640 Oval Drive, West Lafayette, IN 47907-2039, U.S.A.; (phone) 765-496-2258; (fax) 765/496-2258; (fax) 765/496-1700; and (e-mail) esekine@purdue.edu.

AJLS ANNUAL MEETING: An annual meeting is organized by an elected Chair and held at the Chair's institution. A call for papers is announced in the Spring issue of the AJLS Newsletter. Selection of proposed papers for the meeting is made by the Chair and Vice Chair (a chair-in-waiting for the coming year's meeting) of each annual meeting. A program of the meeting is published in the Fall issue of the Newsletter. Unless invited by the Chair, all panel participants must become AJLS members before their presentation.

PAJLS PUBLICATION: All papers presented during the annual meeting can be included in the PAJLS. All contributors are allowed to revise their papers after their presentation. The proceedings of the annual meeting is published the following year.

Copyright © 2010

Contributors are permitted to publish their own essays elsewhere. All other rights reserved by the Association for Japanese Literary Studies.

ISSN 1531-5533

CONTENTS

<i>Editors' Preface</i>	ix
PAUL GORDON SCHALOW AND JANET A. WALKER	
Keynote Address: The Transformation of Ōba Minako's World of <i>Monogatari</i>	1
NORIKO MIZUTA	
Keynote Address: The Garden and the Sky: Gender and Space in the Films of Miyazaki Hayao	14
SUSAN NAPIER	

Celebrating Ōba Minako

A Nomadic Sensibility: Wandering, Belonging, and Identity in Ōba Minako's <i>The Junk Museum</i>	29
EMANUELA COSTA	
Performative Reproductions and Myth-Making in Ōba Minako's <i>Funakuimushi</i>	44
FRANCESCO COMOTTI	
Recreating Woman's Identity in a Trans-cultural In-between Space: Ōba Minako's <i>Oregon yume jūya</i>	59
PAOLA SCROLAVEZZA	
大庭みな子の詩における「山姥」というジェンダー を超越したメタファーについて	72
真野孝子	
The Metaphorical Yamamba (Mountain Witch) Who Transcends Gender: Reading Ōba Minako's Poetry	
MANO TAKAKO	

In Homage to Eve Kosofsky Sedgwick

- Perversely Reading *Manga* 81
MARY A. KNIGHTON
- Imitation and Desire in Sedgwick and Sōseki 101
J. KEITH VINCENT
- Between Men in Izumi Kyōka's *Yōken kibun* 113
NINA CORNYETZ

Reading Contemporary Women Writers

- The Fatal Charm of the "Real *Onnagata*" in Enchi's Works:
An Analysis of *Onnagata Ichidai* from a Gender Perspective 121
DANIELA MORO
- 尾崎翠と多和田葉子にみる「分身」 136
宮崎紗英子
- "Doubles" in the Works of Osaki Midori and Tawada Yōko
SAEKO MIYAZAKI
- 川上弘美の「蛇を踏む」「センセイの鞆」から：一ポスト・
ジェンダー社会の中で「他者」との共存をさぐる一 142
伊原美好
- Kawakami Hiromi's *Treading on Snakes* and *The Teacher's
Briefcase*: Coexistence with the "Other" in Postgendered
Society
MIYOSHI IHARA
- Spatially Conceived: Gender, Desire, and Identity in
Yi Yang-Ji's *Yuhi* 148
CATHERINE RYU

Masculinities from the Early Modern Period to the Present

- In Pursuit of Success: Kanshi Poet Hara Saihin's Masquerade
of Masculinity 169
MARI NAGASE
- A Woman Named "Otoko": Moral Certainty and Gender
Indeterminacy in Kyokutei Bakin's *Eight Dogs* 183
GLYNNE WALLEY

Enjirō's Revenge: Parodic Constructions of Masculinity in Early Modern <i>Kibyōshi</i>	191
DYLAN MCGEE	
Kinshi's Letters: Writing about Women's Writing, 938 c.e.	199
BRIAN STEININGER	
"Allied Masculinities" and the Absent Presences of the Other: Recuperation of Japanese Soldiers in the Age of American Wars in Iraq and Afghanistan—An Analysis of <i>Flags of Our Fathers</i> and <i>Letters from Iwo Jima</i>	206
RIKA NAKAMURA	
Treasonous Masculinity: The Osaka Man in Trans-war Fiction	221
MICHAEL P. CRONIN	
 Bad Mothers?: The Emergence of Transgressive Parenting in Late-Heian Narrative	
<hr/>	
<i>Yoru no nezame</i> and the Fictional Limits of Late-Heian Aristocratic Motherhood	233
EDITH SARRA	
Good Mother, Bad Mother: Reading the <i>Jōjin azari no haha no shū</i> through the Lens of Gender	259
MONIKA DIX	
Male Mother and Female Father, or Both in One: Problematizing Gendered Parenthood in <i>Ariake no wakare</i>	272
ROBERT KHAN	
 Gender, Society, and Politics in Contemporary Japan	
<hr/>	
Cultural Politics of the "Girl" in Postbubble Japan	289
RACHEL DINITTO	
Degendering Ecodegradation and Rethinking Ecofeminisms in the Writing of Kurihara Sadako, Sakaki Nanao, and Ishimure Michiko	296
KAREN THORNER	
A Literary Assault on Neo-Liberalism: Shōno Yoriko's "Don Quixote's Debate"	319
ROBIN TIERNEY	

- Dial "L" for Love: The Romantic Cell Phone Tones of
Ren'ai Shōsetsu 350
EILEEN MIKALS-ADACHI
- Re-imagining Ozu: Hou Hsiao-Hsien's *Café Lumière*
and the Contemporary Tokyo Woman 365
BARBARA E. THORNBURY

EDITORS' PREFACE

PAUL GORDON SCHALOW

JANET A. WALKER

Rutgers University

The eighteenth annual meeting of the Association for Japanese Literary Studies was held at Rutgers University on November 6–8, 2009. The theme of the conference was “Rethinking Gender in the Postgender Era,” and the conference featured a total of twelve panels. The papers ranged over the whole trajectory of Japanese textual production, and over many genres and media—from *monogatari*, novels, short fiction, poetry, and poetic diaries to theater, film, *anime*, *manga*, and the cell-phone novel.

A special focus of the conference was the life and works of Ōba Minako (1930–2007); one panel, “Writing as Performative Reproduction: Gender, Genre and Literary Models in Ōba Minako’s Work,” was devoted to this author, and another paper explored Ōba’s poetry beyond gender. In addition, a keynote address, given by Professor Mizuta Noriko (Chancellor of Jōsai International Educational Corporation), was entitled “The Life and Literary Legacy of Ōba Minako (1930–2007).” Prof. Susan Napier (Tufts University) gave another keynote address, with the title “Lady Eboshi’s Secret Garden: Gender, Space, and Fantasy in the Works of Miyazaki Hayao.”

Of the thirty-four papers presented, four treated Heian-period works. The papers in the panel “Bad Mothers?: The Emergence of Transgressive Parenting in Late-Heian Narrative” treated gendered parenting in the *Tale of Nezame*, the *Jōjin azari no haha no shū*, and *Ariake no wakare*. Another paper dealt with Minamoto Shitagō and his female aristocratic patrons. The three papers on Edo-period works treated parodic constructions of masculinity in early modern *kibyōshi*, the female *kanshi* poet Hara Saihin’s masquerade of masculinity, and moral certainty and gender indeterminacy in Bakin’s *Eight Dogs*. The remainder of the papers treated works of the twentieth and twenty-first centuries, examining the topics of the genre fiction of Hirabayashi Taiko and Tsuboi Sakae; the gendering of children’s literature; Sata Ineko’s *Kurenai* and representation; the cultural politics of the “girl” in postbubble Japan; Japanese ecofeminisms; the gendering of Enchi Fumiko’s *Onnagata Ichidai*; love in the cell-phone novel; the Osaka man in trans-war fiction; Mori

Makiko's *Yellow Harlot Collection*; Takeda Yuriko's photographic eye; the women writers Kawakami Hiromi, Tawada Yōko, and Osaki Midori; femaleness, desire, and identity in Yi Yang-Ji's *Yuhi*; Shōno Yoriko and the imaginary to overcome neo-liberalism; gendered virtue and social progress in *Otto no teisō*; the hermaphrodite in Tanizaki's early decadent literature; and Tachibana Teijirō and Shinpa melodrama. Two papers dealt with cross-cultural subjects in the medium of film: the Chinese filmmaker Hou Hsiao-Hsien's imagining of the Tokyo woman of Ozu's films, and allied masculinities in Clint Eastwood's films *Flags of Our Fathers* and *Letters from Iwo Jima*. One panel, an homage to Eve Kosofsky Sedgwick, read *manga*, *Sōseki*, *shōjo* culture, and Izumi Kyōka in relation to the theories of that critic.

Participants came from Canada, Italy, Japan, the U.K., and the United States. An exhibition of materials related to William Elliot Griffis (1843–1928), a graduate of Rutgers in 1869 who formed significant contacts between Rutgers and Japan in the Meiji period and authored the noted work *The Mikado's Empire* (1876), was on display at the entrance to Alexander Library, where the conference was held. The exhibition of these materials from the Griffis Collection, a collection of Griffis' personal papers and Meiji-period objects, was curated by Fernanda Perrone, Curator, Special Collections and University Archives, Rutgers University Libraries.

In its goal of rethinking gender in the postgender era, the 2009 AJLS Annual Meeting encouraged participants to define new methods and subjects of literary analysis invoking Women's and Gender Studies. Early on, Elaine Showalter's *A Literature of Their Own* (1977) proposed a three-stage model of the growth of feminist theory, beginning with an androgynist poetics, then a feminist critique and female aesthetic, and finally gender criticism. If feminist theory could but explain gender relations, the promise of eliminating inequality between the sexes seemed within reach. Perhaps contrary to Showalter's expectations, the trajectory of gender studies in the intervening three decades moved it away from feminist theory and in other directions.

Several forces motivated this shift, including the theoretical focus on gender identity and sexual difference in the 1980s, and the growing perception in the 1990s that gender was also a men's issue. Gayle Rubin's "Thinking Sex" (1984) rejected the feminist assumption that sexuality is simply derived from gender and argued that gender relations alone could not account for the complexity of sexual behaviors. Judith Butler, in *Gender Trouble* (1990), further identified subversive strategies of gendered performance, such as parody and drag, as central to understanding how the codes of gender work in creating normative and non-normative identities.

The recent postgenderism movement, galvanized by Donna Haraway's *A Cyborg Manifesto* (1991), advocates the voluntary rejection of biologically or socially normative sexual and gender identities altogether in favor of an understanding of human fulfillment outside the bounds of the male/female, man/woman binary. In the context of Japanese literary and visual culture, scholarship on gender reflects a close engagement with these trends and is producing numerous new critical approaches and concepts. Studies have addressed topics such as: literary

“intersexuality,” defined as representations of ambivalence towards or rejection of categories of sex; the “postgender” phenomenon of ambiguously gendered or ambiguously sexed bodies in popular media; and narrative constructions of gender as a complex and porous “labyrinth” rather than a simple binary; to name but a few.

The conference began with a set of questions: How do texts and images work to create gender identities or postgender alternatives to them, and for what purposes? How are those gender or postgender identities related to or distinct from sexual, national, ethnic, and other identities? What is the history of these questions we inherit, and how does that history complicate our attempts to address Japanese literary and visual culture? Conversely, what questions has Japanese literary and visual culture raised about gender, and how can they challenge our inherited set of questions?

The 2009 AJLS Conference at Rutgers welcomed proposals approaching gender in innovative ways and examining its relationship to, or intersection with, any issue relevant to Japanese literary and visual culture: the construction, representation, and performance of femininity and masculinity; female and male authorship; “voice” in oral performance, such as *biwa hōshi*, *ningyō jōruri*, and kabuki; readership; escaping the limitations of gender binary, including gender-bending, gender-blending, and postgenderism; literary genres; analysis of media such as film, theater, and *anime*; race and ethnicity; the rhetoric and ideology of nationalism, including the production of national language; the rhetoric of desire (for example, within the triangular relationship as described by René Girard); the construction of pre-modern or modern subjectivities and identities; normative and non-normative sexualities; place, space, and landscape; diaspora; and Japan and Japaneseness.

We are happy to note that, out of thirty-four papers presented at the conference, twenty-seven papers were submitted for publication in these Proceedings, each of them a significant contribution to the understanding of gender and how it functions in Japanese literary and media culture, past and present.

We gratefully acknowledge the support of grants from the Japan-U.S. Friendship Commission/Northeast Asia Council of the Association for Asian Studies, and the Japan Foundation-New York, as well as from several Rutgers University sponsors including the Committee to Advance Our Common Purposes, the Executive Dean of the School of Arts and Sciences, and the Asian Studies Program. Special thanks go to Kathleen Licinski, Administrative Assistant in the Department of Asian Languages and Cultures, for her unstinting help at every stage; and to Bahareh Sehatzadeh for her superlative work creating the 2009 Annual Meeting website, producing the program booklet, and helping each day at the registration desk. Eiji Sekine and Ann Sherif always answered our questions about the nitty-gritty details of running the AJLS annual meeting, and Atsuko Ueda gave us useful guidance based on her experience hosting the annual meeting at Princeton University in 2007. Finally, we wish to thank Marilyn Campbell and Anne Hegeman at Rutgers University Press for their help with the production and printing of these Proceedings.