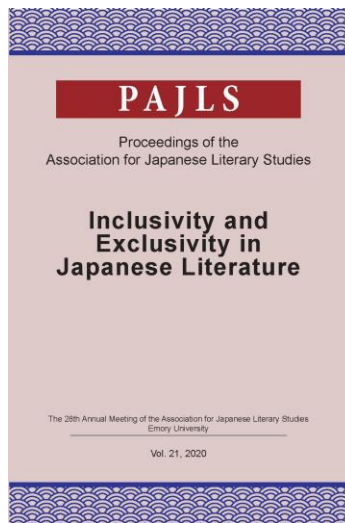


Back matter for *PAJLS* 21:

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*PAJLS* 21:  
*Inclusivity and Exclusivity in Japanese Literature.*  
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**Cheryl Crowley** studies the literature of premodern Japan, specializing in the popular verse form haikai (ancestor of modern haiku) of the seventeenth and eighteenth centuries. She is also interested in the visual culture of Japan and the poetry and art of premodern China. Her book, *Haikai Poet Yosa Buson and the Bashō Revival* (Brill, 2007) explores the intersections of poetry and visual art, elite and popular culture, and the process of haikai's development from a disreputable, disposable genre into one of Japan's most celebrated forms of literature. More recently her research has focused on the literature and social history of women in early modern Japan (1603–1868).

**Hiromi Tsuchiya Dollase** is an associate professor of Japanese language and literature at Vassar College. Her areas of research include Japanese women's literature, girls' magazine culture, and manga created by women. She is the author of *Age of Shōjo: The Emergence, Evolution, and Power of Japanese Girls' Magazine Fiction* (SUNY Press, 2019). She has co-edited *Shōjo Manga Wandārando* (Meiji shoin, 2012) and *Manga!: Visual Pop-Culture in ARTS Education* (InSEA Publications, 2020).

**Barbara Hartley** publishes on issues related to girls and women in modern Japan and modern Japanese literary studies. She also researches representations of Asia and Asian women in modern Japanese narrative and visual production. A recent publication is "The Fantastical Space of Exile in Tawada Yōko's *Memoirs of a Polar Bear*" in a 2022 collection entitled *Into the Fantastical Space of Contemporary Japanese Literature* edited by Mina Qiao. She is currently an honorary researcher with the University of Queensland in Australia.

**Kathryn Hemmann** teaches classes about Japanese fiction and comics at University of Pennsylvania. Their book *Manga Cultures and the Female Gaze* argues that an awareness of queer and female creators can transform

our understanding of media that is often assumed to take a male audience for granted. They currently study representations of environmental issues in Japanese video games.

**Saeko Kimura** is a professor of Tsuda University. Her research interest is on premodern Japanese literature and post Fukushima literature. She is currently working on post-war literature of women writers as the spinoff of the post Fukushima literature.

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**Bonnie McClure** is a Ph.D. candidate at the University of California, Berkeley, where she specializes in premodern Japanese poetry. Her research interests span poetry from the Nara through Edo periods. Her dissertation project is on lyric expressions of loss and grief in poetry on death, homesickness, and unrequited love from the Nara through medieval eras.

**Matthew Mewhinney** is Assistant Professor in the Department of Modern Languages and Linguistics at Florida State University. His research interests include lyric poetry and theory, narrative, and subjectivity. He is author of the forthcoming book, *Form and Feeling in Japanese Literati Culture* (Palgrave Macmillan). The essay in the present volume and a longer examination of Ema Saikō's *Genji* poems, forthcoming in *Early Modern Women*, inform his current project that explores the aesthetic experience of reading.

**Edwin Michielsen** is Assistant Professor in the Department of Japanese Studies at The University of Hong Kong. His research focuses on proletarian literature in East Asia. He is currently working on a book manuscript tentatively titled *Symbiotic Solidarity: Proletarian Arts and the Assembling of a Global Movement in East Asia*, which examines theories

and practices of international solidarity found in various proletarian literary writings and cultural activities during the 1920s and 1930s.

**Masaki Mori** is a Professor and the head of the Department of Comparative Literature and Intercultural Studies at the University of Georgia. He teaches Japanese literature and language, comparative literature, East Asian literature and cultures, and Asian American literature. He has publications on the epic tradition, Asian-American literature, Kawabata Yasunari, and Murakami Haruki. His recent book is *Haruki Murakami and His Early Work: The Loneliness of the Long-Distance Running Artist* (Lexington Books, 2021).

**Gian Piero Persiani** is Assistant Professor of Japanese at the University of Illinois, Urbana-Champaign. He specializes in the literature and culture of the Heian period, with a focus on *waka* poetry and Sino-Japanese cultural interaction. His publications include “The Private, the Public and the In-Between: Poetry Exchanges as Court Diplomacy in Mid-Heian Japan” (*Japan Review* 35, 2020), and “China as Self, China as Other: On Ki no Tsurayuki’s Use of the *wa-kan* Dichotomy” (*Sino-Japanese Studies* 23, 2016).

**Michele Eduarda Brasil de Sá** is currently a Professor in the College of Arts, Letters and Communication at the Federal University of Mato Grosso do Sul, Brazil, where she leads the Group of Transdisciplinary Research about Japan. She taught Japanese Language and Literature at the Federal University of Amazonas (2010–2012) and at the University of Brasília (2013–2018). She was a research fellow (2021) at the Brazilian National Library and is one of the editors for Japanese Studies at *The Digital Orientalist* (2772-8374). Her research interests include Japanese immigration to Brazil, Japanese literature, inter-art relations, and translation studies.

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**Doug Slaymaker** is professor of Japanese at the University of Kentucky, USA. His research focuses on literature and art of the twentieth century, with particular interest in the literature of post-3.11 Japan, and of animals and the environment. Other research projects examine Japanese writers and artists traveling to France. He is the translator of Kimura Yūsuke's *Sacred Cesium Ground and Isa's Deluge* (Columbia University Press, 2019) and Furukawa Hideo's *Horses, Horses, in the End the Light Remains Pure* (Columbia University Press, 2016). His translation of Kimura Saeko's *Theorizing Post-Disaster Literature in Japan: Revisiting the Literary and Cultural Landscape after the Triple Disasters* is in production (Lexington Books).

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**Danica Truscott** received her PhD in Asian Languages and Cultures from UCLA in 2022, and is currently Postdoctoral Fellow at the Reischauer Institute of Japanese Studies at Harvard University. Her research interests include Nara and Heian period court literature, women's literary history, and narrative theory. She is currently working on a book manuscript about representations of the Ōtomo lineage both within the *Man'yōshū* (ca. eighth century) and its subsequent commentarial history.

**Brian White** is an Assistant Professor of Japanese at Kalamazoo College. His research interests include the entwinements of popular media cultures and constructions of subjectivity, discourses of genre, and popular cultural studies of Japan's Cold War. Currently, he is working on a monograph project concerning the rhetorical formation of science fiction as a transnational and transmedia genre in Japan in the 1960s.

**Anri Yasuda** is an Assistant Professor of Japanese at the University of Virginia. Her research and teaching cover themes such as modern and contemporary Japanese literature, visual art, and culture; translation and cosmopolitanism; aesthetics; and representations of gender. She is currently completing revisions for a book manuscript on aesthetic thought in late-Meiji and Taisho period Japanese literature.