

Mizuta Noriko: Selected Bibliography

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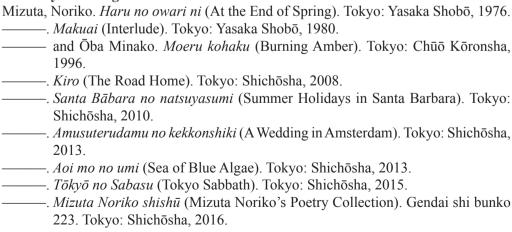
# Mizuta Noriko: Selected Bibliography

Linda Galvane

Edited by Rebecca Corbett

This bibliography contains selected publications of Mizuta Noriko's works, including her poetry anthologies, academic monographs, co-authored books, and translations, as well as a selection of academic articles in books, journals, and conference proceedings. Descriptive annotations have been provided for Mizuta's single-authored academic monographs. Academic articles are grouped in categories according to the main theme that they explore, although in many cases the themes in Mizuta's articles overlap. Entries for publications in Japanese are provided with translations of titles in English following the original. Publications in each category and subcategory are arranged in chronological order. While some publications are under the name Noriko Mizuta Lippit, for simplicity all entries here are listed under Mizuta. Noriko.

### 1. Poetry Anthologies



Shi	a (Soundwaves). Tokyo: Shichōsha, 2020. no miryoku/ Shi no ryōiki (Appeal of Poetry/Territory of Poetry). Tokyo: hōsha, 2020.
Translations	of Mizuta's Poetry in English
•	iko. The Road Home. Translated by Jordan A. Y. Smith. Sakado: Josai
	versity Press, 2015.
	m in Blue. Translated by Jordan A. Y. Smith. International Poets in Hong
Sea	g Series. Hong Kong: Chinese University Press, 2015. of Blue Algae. Translated by Jordan A. Y. Smith. Sakado: Josai University s, 2016.
2. Books	
<b>Sole-Author</b>	ed
	ko. Shirubia Purasu: junan no josei shijin (Sylvia Plath: The Suffering
	ess). Tokyo: Bokushinsha, 1979.
	the annotation for Kagami no naka no sakuran.
	lity and Fiction in Modern Japanese Literature. White Plains, N.Y.: M.E.
	rpe, 1980.
	monograph focuses on what the author proposes as three main concerns nodern Japanese writers: the relation between their work and themselves,
	elation between their work and social and historical reality, and the relation
	veen their work, themselves, and Japan's cultural tradition. Chapters analyze
	ks by such seminal authors as Tayama Katai, Tanizaki Jun'ichirō, Akutagawa
	nosuke, Yokomitsu Riichi, Miyamoto Yuriko, Mishima Yukio, and Tomioka
	to, among others. At the same time, these chapters follow the development
of Ja	panese literature chronologically, as the analysis proceeds from the issues
	aining to the naturalistic I-novel, debates related to aesthetics, proletariat,
	modernist works, and relatively recent postwar literary trends in Japan.
	this reason, this seminal work, also published almost four decades ago,
	ill exceptionally relevant both as a collection of studies on individual
	ors, as well as scholarship that engages with larger questions underlying
	levelopment of Japanese literature. Sylvia Plath. <i>Kagami no naka no sakuran: Shirubia Purasu shisen purasu</i>
	sylvia Piatti. Kagami no naka no sakuran: Sniruota Purasu snisen purasu ubia Purasu junan no josei shijin (A Disturbance in Mirrors: Selected Poems

-. *Kage to hana to* (Shadows and Flowers). Tokyo: Shichōsha, 2016.

of Sylvia Plath; Sylvia Plath: The Suffering Poetess). Tokyo: Seichisha, 1981. The first serious study in Japanese of Sylvia Plath (1932-63), an American poet, novelist, and short-story writer. Many English language studies, including Betty Friedan's groundbreaking *The Feminine Mystique* (1963), which was published

only eight days after Plath's suicide, have approached Plath's works from the perspective of feminism. Mizuta's work stands out in its originality, analyzing Plath's yearning for death, freedom, and salvation that originate from the poet's deep-seated grudges and sense of guilt among other emotions. The book includes translations of Plath's poetry in Japanese and is a revised edition of Mizuta's *Sylvia Plath: The Suffering Poetess*, published two years prior.

. *Edogā Aran Pō no sekai: tsumi to yume* (The World of Edgar Allan Poe: Crime and Dream). Tokyo: Nan'undo, 1982.

Based on Mizuta's doctoral dissertation submitted to Yale University in 1970, this monograph explores the grotesque and arabesque among other significant concepts that underlie Edgar Allan Poe's (1809-49) creative imagination. Mizuta's remarkable observations, as she reads Poe and draws on a large body of scholarship in literature, philosophy, and aesthetics, have ensured the status of *The World of Edgar Allan Poe* as one of the foundational studies on Poe in Japanese. Furthermore, Mizuta's particular interest in the destruction that leads to revival, a theme that pervades Poe's works and has been explored by Mizuta in a different context, namely in the works of Sylvia Plath, demonstrates a certain continuity in Mizuta's scholarship.

-. *Hiroin kara hīrō e: josei to jiga no hyōgen* (From Heroine to Hero: Women and the Expression of Self). Tokyo: Tabata Shoten, 1982.

In this collection of essays Mizuta explores the ways various women authors have used writing as self-expression to confront the conventional gender roles imposed by the societal structures and beliefs determined by gender binarism. Mizuta's extensive analyses of works produced by a large body of women authors from Western and Japanese literary traditions—Jane Austen, Simone de Beauvoir, Doris Lessing, Nogami Yaeko, Miyamoto Yuriko, Takahashi Takako, Yūko Tsushima and others—brings forth a comparative and comprehensive study. *Feminizumu no kanata: josei hyōgen no shinsō* (Beyond Feminism: The Deep Structure of Women's Expression). Tokyo: Kōdansha, 1991.

This seminal study traces how women have attempted to find various ways of self-expression while being trapped in societal structures that rotate around gender binary. Instead of simply presenting a victimized portrayal of women within the patriarchal socio-cultural conditions, Mizuta also draws attention to the dual role of social institutions in relation to gender by pointing out how women not only have been affected by these institutions but also have supported them. Mizuta's examination of literary production of Japanese and Anglo-Saxon women authors and changes in women's position within society during the 1970s and 1980s is often considered as one of the pioneering studies in post-feminism in Japan.

—. Monogatari to han monogatari no fūkei: bungaku to josei no sōzōryoku

(The Landscape of Narrative and Anti-Narrative: Literature and Women's Imagination). Tokyo: Tabata Shoten, 1993.

As the title indicates, in this collection of essays Mizuta explores the creative imagination and literary space of women. The majority of essays zoom in on a single specific aspect, for instance the structures of expressions, forms, themes, or other elements in the narratives produced by individual authors, e.g., the landscape of aging in Okamoto Kanoko and Hayashi Fumiko, the archetypes of Ōba Minako's *monogatari*, etc. Authors that Mizuta explores are predominantly, although not exclusively, Japanese women writers (in addition to the abovementioned authors, Mizuta also examines works by Enchi Fumiko, Kōno Taeko, etc.). More importantly, together these essays bring about a comprehensive study of how modern women writers internalize or externalize narrating as they search for their own unique self-expressions while negotiating with otherness, alienation, and patriarchal socio-cultural structures.

- Kotoba ga tsumugu hagoromo: onnatachi no tabi no monogatari (Celestial Robes Woven of Words: Stories of Women's Journeys). Tokyo: Shichōsha, 1998.
Essays compiled in this collection initially were published in the monthly

Essays compiled in this collection initially were published in the monthly poetry magazine *Gendaishi techō* (Modern Poetry Almanac) from February 1997 to April 1998. The title of this collection was inspired by Mizuta's trip to Nepal in 1996 where she saw women clad in colorful saris that evoked an image of celestial robes worn by women straddling a Pegasus and embarking on a journey. Consequently, in these essays Mizuta investigates the theme of a "woman's journey," both literally and metaphorically. She demonstrates how journeys have enabled women to liberate themselves from conventional gender roles and normative behavior imposed by patriarchal societal systems. Mizuta's originality explores a variety of "journeys" through which women have confronted marriage institutions and reproduction: departures from home, madness, hysteria, creative writing, and others.

 Ibasho kō: kazoku no yukue (Notes on One's Place of Belonging: Whereabouts of a Family). Tokyo: Femikkusu, 1998.

This collection of essays, originally serialized in the magazine *WE: Kurashi to kyōiku tsunagu* (WE: Connecting Life and Education) from 1993 to 1998, examines the state of the family in the 1990s, an era that is considered to mark the direction toward the collapse of the postwar family model in Japan. Focusing on a number of loci that she has visited and spent a considerable time in (the West Coast of the United States, Boston, London, Shanghai, etc.), Mizuta considers the state of the family using as a stepping point various domains of women's quotidian lives that relate to nurturing, childbirth, child rearing, as well as culture, literature, and film, among others.

-. Nijūseiki no josei hyōgen: jendā bunka no gaibu e (Women's Self-Expression

in the Twentieth Century: Toward the Externality of Gender Culture). Tokyo: Gakugei Shorin, 2003.

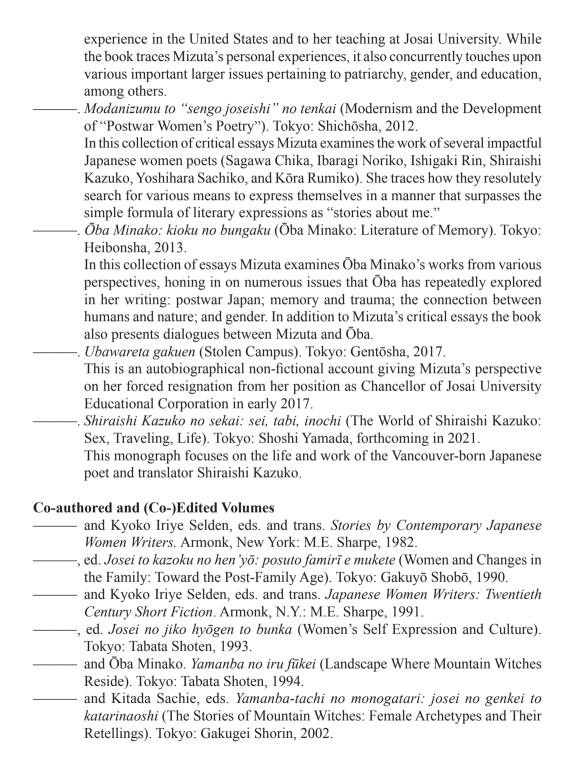
A collection of essays originally published in various journals from the late 1990s to the early 2000s, presents here in a concentrated manner one of the principal issues that Mizuta has tackled in her scholarship from various angles throughout the years. Namely the collection traces the ways in which women have searched for and succeeded in finding their own original ways of self-expression in the twentieth century. On a small scale, each chapter demonstrates Mizuta's brilliance at illuminating the uniqueness of individual authors—Natsume Sōseki, Kawabata Yasunari, Ishigaki Rin, and Virginia Woolf, among others—as they engage with various issues pertaining to gender and women's self-expressions both in, as well with, their works. On a larger scale, this collection excellently exposes how gender differences that have informed the works of the abovementioned authors are embedded in larger structures of societies and cultures from ancient to modern times.

. Joseigaku to no deai (Encounters with Women's Studies). Tokyo: Shūeisha, 2004. This monograph is a comprehensive introduction to Women's Studies, an academic field that places women, their experiences, perspectives, and contributions in the center. Mizuta's work is particularly outstanding and compelling because not only does it present the history, development, and principal theories of Women's Studies, but it also recounts Mizuta's own experience as she encountered this field at the time of its active development in the United States in the 1970s.

. Ozaki Midori: Daishichi kankai hōkō no sekai (Ozaki Midori: The World of Wanderings in the Realm of the Seventh Sense). Josei sakka hyōden shirīzu 5 (Critical Perspectives on Female Authors, Series 5). Tokyo: Shintensha, 2005. This study examines the life and work of Ozaki Midori (1896-1971), an important modernist writer whose literary significance only recently has begun to be reassessed. Mizuta explores how Ozaki's life relates to the themes expressed by her works (e.g., Wanderings in the Realm of the Seventh Sense, 1931), most notably the alienation that this author, similarly to many of her contemporaries, experienced in the capital. Furthermore, as a Poe scholar, Mizuta in her study also considers Ozaki's relationship to Edgar Allen Poe, whose story "Morella" (1835) Ozaki had translated, and suggests that these two authors relate through the subject of a young woman.

-. Komagawa no nagare no hotori nite: Mizuta Noriko no jinsei nōto (On the Banks of Koma River: Notes of Mizuta Noriko's Life). Saitama: Saitama Shimbunsha, 2010.

In four main chapters and the concluding chapter comprised by Mizuta's interview, this monograph traces Mizuta's life from her origins throughout her



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### 3. Book Chapters



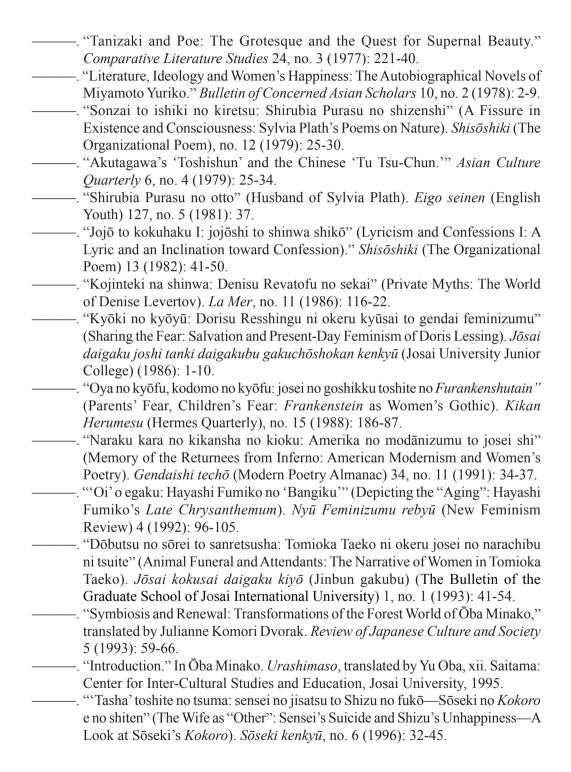


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Structure of a Contemporary Fairytale, Winter Sonata). In Kanryū sabukaruchuā
to josei (Korean Wave Subculture and Women), ed. Mizuta Noriko, 93-110.
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Great Men of Literature: The Escape to Women and from Women). In <i>Shinpen</i>
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Feminism 11 [Feminism Literary Criticism]), eds. Amano Masako, Ito Kimio,
Ueno Chizuko, et al., 67-88. Tokyo: Iwanami Shoten, 2009.
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Literature," translated by Nadeschda Bachem. <i>Review of Japanese Culture and</i>
Society, vol. XXX (December 2018): 166-81.
"The Dream of the <i>Yamanba</i> —An Overview," translated by Luciana Sanga.
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"The Girl Double: On the Shōjo as Archetype in Modern Women's Self-
Expression," translated by James Garza. <i>Review of Japanese Culture and Society</i> , vol. XXX (December 2018): 204-20
vol. XXX (December 2018): 204-20.  - "Introduction" In Tomioka Taeko hvāronshū: haguremono no shisā to katari.
 - mnomenon in <i>romioka raeko nvoronshii naguremono no shiso to katar</i> i

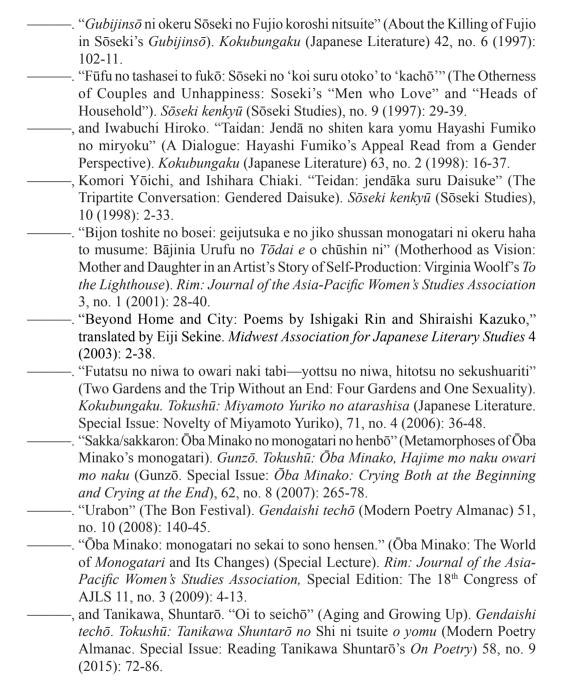
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	-, "Tomioka Taeko no 'katari' to josei no narachibu: <i>Dōbutsu no sōrei</i> to santetsusha" ("Stories" of Tomioka Taeko and Women Narratives: <i>Animal</i>
	Funeral and Attendants). In Tomioka Taeko hyōronshū: Haguremono no shisō to katari (Collection of Critical Essays on Tomioka Taeko: Ideas and Narrative
	of <i>A Maverick</i> ), ed. Mizuta Noriko. Tokyo: Merukumārusha, forthcoming 2021.
	-, ""Fuyu no kuni" kara no tabi, Garivā no ikanakatta kyōwakoku e— <i>Hiberuniatō kiko</i> " ("Travels from 'Cold Countries,' To the Republic That Gulliver Did Not
	Visit—Climate of Hibernia Island)." In Tomioka Taeko hyōronshū: Haguremono
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	r-focused Studies
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	"Pō ni okeru gurotesuku to arabesuku" (Grotesque and Arabesque in Poe). Jōsai
	<i>daigaku jinbun kenkyū</i> (Josai University Studies in The Humanities) 1 (1973): 132-72.
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	"Feminine Failure and the Modern Hero: Mad Women in Sylvia Plath's <i>The Bell Jar</i> and Joan Didion's <i>Play It As It Lays</i> ." <i>Jōsai keizaigaku kaishi/Jōsai jinbun</i>
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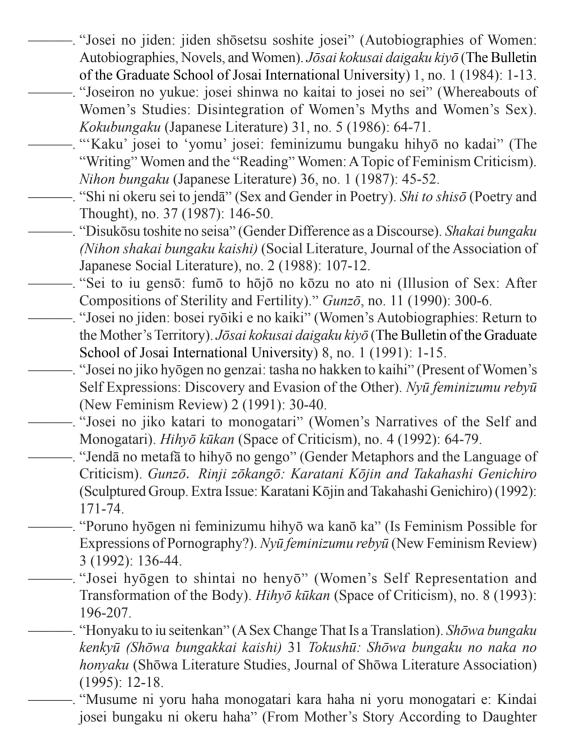
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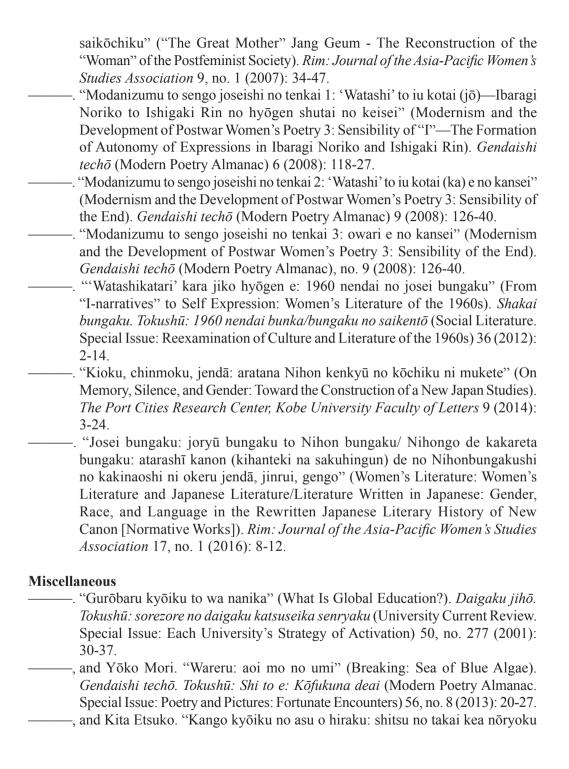
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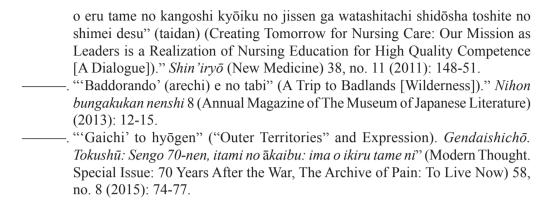


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#### 5. Translations

The works Mizuta has chosen to translate reveal her deep interest in a similar set of issues to what she explores in her academic writing, notably, various self-expressions of women, representations of women, feminism, gender studies, and feminist literary criticism. Translations of Sylvia Plath poetry and Anne Sexton's *Transformations* (1971), and the original retellings of seventeen fairy tales by the Brothers Grimm, are significant in introducing the writings of these two important and original women authors to Japan. Similarly, translations of two E. Ann Kaplan's monographs as well as a selection of Sylvia Söderlind's examination of pornography from a feminist perspective are invaluable contributions to gender studies in Japan. Mizuta's translations into English have also introduced Japanese women's writings to the English-speaking world. Mizuta's latest endeavor in translation is Isabelle Duchesnes's *Drôle de dimanche au Louvre* (2015), a book targeted toward very young readers, which depicts a Japanese girl's visit to Louvre. While this translation seems to fall into an entirely different category of publications, it nevertheless demonstrates Mizuta's persistent interest in women's explorations of the self and the world, regardless of their age and national affiliations.

#### Books

