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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

- Mizuta, Noriko. *Haru no owari ni* (At the End of Spring). Tokyo: Yasaka Shobō, 1976.
- . *Makuai* (Interlude). Tokyo: Yasaka Shobō, 1980.
- and Ōba Minako. *Moeru kohaku* (Burning Amber). Tokyo: Chūō Kōronsha, 1996.
- . *Kiro* (The Road Home). Tokyo: Shichōsha, 2008.
- . *Santa Bābara no natsuyasumi* (Summer Holidays in Santa Barbara). Tokyo: Shichōsha, 2010.
- . *Amusuterudamu no kekkonshiki* (A Wedding in Amsterdam). Tokyo: Shichōsha, 2013.
- . *Aoi mo no umi* (Sea of Blue Algae). Tokyo: Shichōsha, 2013.
- . *Tōkyō no Sabasu* (Tokyo Sabbath). Tokyo: Shichōsha, 2015.
- . *Mizuta Noriko shishū* (Mizuta Noriko's Poetry Collection). Gendai shi bunko 223. Tokyo: Shichōsha, 2016.

- . *Kage to hana to* (Shadows and Flowers). Tokyo: Shichōsha, 2016.
- . *Onpa* (Soundwaves). Tokyo: Shichōsha, 2020.
- . *Shi no miryoku/ Shi no ryōiki* (Appeal of Poetry/Territory of Poetry). Tokyo: Shichōsha, 2020.

### Translations of Mizuta's Poetry in English

- Mizuta, Noriko. *The Road Home*. Translated by Jordan A. Y. Smith. Sakado: Josai University Press, 2015.
- . *Poem in Blue*. Translated by Jordan A. Y. Smith. International Poets in Hong Kong Series. Hong Kong: Chinese University Press, 2015.
  - . *Sea of Blue Algae*. Translated by Jordan A. Y. Smith. Sakado: Josai University Press, 2016.

## 2. Books

### Sole-Authored

- Mizuta, Noriko. *Shirubia Purasu: junan no josei shijin* (Sylvia Plath: The Suffering Poetess). Tokyo: Bokushinsha, 1979.

See the annotation for *Kagami no naka no sakuran*.

- . *Reality and Fiction in Modern Japanese Literature*. White Plains, N.Y.: M.E. Sharpe, 1980.

This monograph focuses on what the author proposes as three main concerns of modern Japanese writers: the relation between their work and themselves, the relation between their work and social and historical reality, and the relation between their work, themselves, and Japan's cultural tradition. Chapters analyze works by such seminal authors as Tayama Katai, Tanizaki Jun'ichirō, Akutagawa Ryūnosuke, Yokomitsu Riichi, Miyamoto Yuriko, Mishima Yukio, and Tomioka Taeko, among others. At the same time, these chapters follow the development of Japanese literature chronologically, as the analysis proceeds from the issues pertaining to the naturalistic I-novel, debates related to aesthetics, proletariat, and modernist works, and relatively recent postwar literary trends in Japan. For this reason, this seminal work, also published almost four decades ago, is still exceptionally relevant both as a collection of studies on individual authors, as well as scholarship that engages with larger questions underlying the development of Japanese literature.

- and Sylvia Plath. *Kagami no naka no sakuran: Shirubia Purasu shisen purasu Shirubia Purasu junan no josei shijin* (A Disturbance in Mirrors: Selected Poems 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 above-mentioned 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 hageromo: 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 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.

- . *Ibashi 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 above-mentioned 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

experience in the United States and to her teaching at Josai University. While the book traces Mizuta's personal experiences, it also concurrently touches upon various important larger issues pertaining to patriarchy, gender, and education, among others.

- . *Modanizumu to "sengo joseishi" no tenkai* (Modernism and the Development of "Postwar Women's Poetry"). Tokyo: Shichōsha, 2012.

In this collection of critical essays Mizuta examines the work of several impactful Japanese women poets (Sagawa Chika, Ibaragi Noriko, Ishigaki Rin, Shiraishi Kazuko, Yoshihara Sachiko, and Kōra Rumiko). She traces how they resolutely search for various means to express themselves in a manner that surpasses the simple formula of literary expressions as "stories about me."

- . *Ōba Minako: kioku no bungaku* (Ōba Minako: Literature of Memory). Tokyo: Heibonsha, 2013.

In this collection of essays Mizuta examines Ōba Minako's works from various perspectives, honing in on numerous issues that Ōba has repeatedly explored in her writing: postwar Japan; memory and trauma; the connection between humans and nature; and gender. In addition to Mizuta's critical essays the book also presents dialogues between Mizuta and Ōba.

- . *Ubawareta gakuen* (Stolen Campus). Tokyo: Gentōsha, 2017.

This is an autobiographical non-fictional account giving Mizuta's perspective on her forced resignation from her position as Chancellor of Josai University Educational Corporation in early 2017.

- . *Shiraishi Kazuko no sekai: sei, tabi, inochi* (The World of Shiraishi Kazuko: Sex, Traveling, Life). Tokyo: Shoshi Yamada, forthcoming in 2021.

This monograph focuses on the life and work of the Vancouver-born Japanese poet and translator Shiraishi Kazuko.

### Co-authored and (Co-)Edited Volumes

- and Kyoko Iriye Selden, eds. and trans. *Stories by Contemporary Japanese Women Writers*. Armonk, New York: M.E. Sharpe, 1982.

- , ed. *Josei to kazoku no hen 'yō: posuto famirī e mukete* (Women and Changes in the Family: Toward the Post-Family Age). Tokyo: Gakuyō Shobō, 1990.

- and Kyoko Iriye Selden, eds. and trans. *Japanese Women Writers: Twentieth Century Short Fiction*. Armonk, N.Y.: M.E. Sharpe, 1991.

- , ed. *Josei no jiko hyōgen to bunka* (Women's Self Expression and Culture). Tokyo: Tabata Shoten, 1993.

- and Ōba Minako. *Yamanba no iru fūkei* (Landscape Where Mountain Witches Reside). Tokyo: Tabata Shoten, 1994.

- and Kitada Sachie, eds. *Yamanba-tachi no monogatari: josei no genkei to katarinaoshi* (The Stories of Mountain Witches: Female Archetypes and Their Retellings). Tokyo: Gakugei Shorin, 2002.



- , ed. *Kagayaku 21 seiki o hiraku: shōshi, kōreika, chihō jichi, shigoto, iryō/fukushi* (Cultivating the Bright Twenty-First Century: Decreasing Birthrate and Aging Population, Local Governments, Employment, and Medical Treatment and Welfare). Tokyo: Shinjuku Shobō, 2005.
- , Hasegawa Kei, and Kitada Sachie, eds. *Kanryū sabukaruchua to josei* (The Korean Wave Subculture and Women). Tokyo: Shibundō, 2006.
- , Ogata Akiko, Okano Yukie, et al., eds. *Jendā de yomu “kanryū” bunka no genzai* (Current State of “Korean Wave” Culture Read from a Gender Perspective). Tokyo: Gendai Shokan, 2006.
- , ed. *Mizuta Noriko taidan, teidan, shinpojiūmushū 1: kafuchōsei to jendā* (Mizuta Noriko Dialogues and Symposia Collection 1: Patriarchy and Gender). Sakado: Josai University Educational Corporation University Press, 2014.
- , ed. *Mizuta Noriko taidan, teidan, shinpojiūmushū 2: josei to hyōgen josei sakka to kataru* (Mizuta Noriko Dialogues and Symposia Collection 2: Discussing Women and Expression with Women Writers). Sakado: Josai University Educational Corporation University Press, 2014.
- , ed. *Gaichi to hyōgen: hikaku bunka kōza (hikaku jendāron) kōenshū I* (The Outside Expressed: On Colonial and Cultural Experience.) Josai International University Comparative Cultures Course’s Comparative Gender Theory Lectures Collection I. Sakado: Josai University Educational Corporation University Press, 2015.
- , ed. *Modern Poetry Event III: yane ni nokotta yaburegutsu ~ Nicchūkan shijin tachi no tsudoi~* (Modern Poetry Event III: Ripped Shoes Left on the Roof—A Meeting of Poets from Japan, China and South Korea). Sakado: Josai University Educational Corporation University Press, 2016.
- , ed. *Mizuta Noriko taidan, teidan, shinpojiūmushū 3: jendā to Ajia* (Mizuta Noriko Dialogues and Symposia Collection 3: Gender and Asia). Sakado: Josai University Educational Corporation University Press, 2016.
- , Jordan A. Y. Smith, Romain Duchesnes, eds. and trans. *Poetry and Outer Territories: Dialogues among East Asian Poets*. Sakado: Josai University Educational Corporation University Press, 2016.
- , Kobayashi Fukuko, Hasegawa Kei, Iwabuchi Hiroko, and Kitada Sachie. *Gendai josei bungaku o yomu: yamanba tachi no monogatari. Feminizumu/jendā hihiyō no genzai* (Reading Contemporary Women’s Literature: Stories of Mountain Witches). Current State of Feminism/Gender Criticism. Tokyo: Arts and Crafts, 2017.
- and Okada Mika. *Usagi no iru niwa* (A Garden with a Rabbit). Tokyo: Poemu Pīsu, 2020.
- , ed. *Tomioka Taeko hyōronshū: haguremono no shisō to katari* (Collection of Critical Essays on Tomioka Taeko: Ideas and Narrative of *A Maverick*). Tokyo: Merukumārusha, forthcoming 2021.



### 3. Book Chapters

- . “Amerika ni okeru joseigaku” (Women’s Studies in America). In *Joseigaku nyūmon: josei kenkyū no atarashī yoake* (Introduction to Women’s Studies: A New Dawn of Research on Women), edited by Fujitani Atsuko, 23-35. Tokyo: Saimaru Shuppankai, 1979.
- . “America in Post War Contemporary Japanese Literature.” In *Discovering the Other: Humanities East and West*, edited by Robert S. Ellwood, 123-36. Malibu: Undena Publications, 1981.
- . “Une Écriture du silence: Famille et subjectivité féminine chez les romancières Japonaises” (The Silent Writing: Family and Subjectivity of Japanese Women Writers). In *Littérature japonaise contemporaine*, edited by Patrick De Vos, 178-88. Bruxelles: Labor; Arles: Philippe Picquier, 1989.
- . “Mori no sekai: Ōba Minako ni okeru monogatari no genkei” (The Forest World: Archetypes of Ōba Minako’s Stories). In *Ōba Minako zenshū 6* (Ōba Minako’s Complete Works), 425-36. Tokyo: Kōdansha, 1991.
- . “Sei no gensho no fūkei e no kikan: Ōba Minako no shōsetsu no sekai” (Return to the Landscape of the Beginning of Life: The World of Ōba Minako’s Novels). In Ōba Minako, *Sanbiki no kani* (Three Crabs), 307-17. Tokyo: Kōdansha, 1992.
- , and Ōba Minako. “Yawarakai feminizumu e” (Toward Soft Feminism). In *Yawarakai feminizumu e: Ōba Minako taidanshū* (Toward Soft Feminism: A Compilation of Conversations with Ōba Minako), 65-90. Tokyo: Seidosha, 1992.
- . “Josei no jiko hyōgen to bunka” (Women’s Self Expression and Culture). In *Josei no jiko hyōgen to bunka* (Women’s Self Expression and Culture), edited by Mizuta Noriko, 5-21. Tokyo: Tabata Shoten, 1993.
- . “Josei no ‘jiko katari’ to jiden no mikansei: Ririan Heruman no *Mikan no josei*” (A Woman’s Narrating of the Self and Unfinished Autobiography: Lillian Hellman’s *An Unfinished Woman*). In Lillian Hellman, *Mikan no josei* (An Unfinished Woman), 445-52. Tokyo: Heibonsha, 1993.
- . “*Watakushi katari* and *monogatari*: Women’s Self-Expression and the Tradition of *monogatari* in Modern Japanese Literature.” In *The Desire for Monogatari: Proceedings of the Second Midwest Research, Pedagogy Seminar on Japanese Literature*, edited by Noriko Mizuta Lippit and Eiji Sekine, 3-18. West Lafayette: Purdue University, 1993.
- . “‘Wa no sekai’ to ‘sanzen sekai’ no hazama ni ikiru: Tomioka Taeko ni okeru ‘bonjin’ no seitai” (Living in an Arrowslit between ‘The Self-Centered World’ and ‘The Universe’: Tomioka Taeko’s Ecology of Ordinary People).” In Tomioka Taeko, *Tose bonjinten* (Stories of Contemporary People), 301-11. Tokyo: Kōdansha, 1993.
- . “Ōoka Shōhei ni okeru ren’ai shōsetsu” (Love Novels of Ōoka Shōhei). In Ōoka Shōhei, *Ai nitsuite* (About Love), 313-26. Tokyo: Kōdansha, 1993.

- . “Kyōsei to jūkan: Ōba Minako ni okeru ‘Mori no sekai’ no henyō” (Symbiosis and Renewal: Transformations of the Forest World of Ōba Minako). In Ōba Minako, *Umi ni yuragu ito /Ishi o tsumu* (The Thread that Sways in the Sea/To Pile the Stones), 282-98. Tokyo: Kōdansha, 1993.
- . “Hōrō suru josei no ikyō e no yume to tenraku: Hayashi Fumiko *Ukigumo*” (The Wandering Woman’s Dreams about Foreign Lands and the Downfall: Hayashi Fumiko’s *Ukigumo*). In *Feminizumu hihyō e no shōtai: kindai josei bungaku o yomu* (An Invitation to Feminist Questions: Reading Modern Women’s Literature), edited by Iwabuchi Hiroko, Kitada Sachie, and Kōra Rumiko, 303-30. Tokyo: Gakugei Shorin, 1995.
- . “Onna e no tōsō to onna kara no tōsō: kindai Nihon bungaku no danseizō” (The Escape to Women and from Women: Male Images in Modern Japanese Literature). In *Nihon no feminizumu 7: hyōgen to media* (Feminism of Japan 7: Expressions and Media), edited by Inoue Teruko, Chizuko Ueno, and Yumiko Ebara, 33-55. Tokyo: Iwanami Shoten, 1995.
- . “Fuyu ni mukatte no tabidachi” (A Departure for a Journey Toward Winter [A Commentary of Masako Meiō’s Waiting for the Snow]). In Meiō Masako, *Yuki mukae* (Waiting for the Snow), 261-65. Tokyo: Kawade Bunko, 1995.
- . “Seiteki tasha to wa dare ka (Who Is the Sexual Other)?” In *Iwanami kōza gendai shakaigaku 10: sekushuaritī no shakaigaku* (Iwanami Lectures Contemporary Sociology 10: Sociology of Sexuality), edited by Ueno Chizuko, 25-60. Tokyo: Chūō Kōronsha, 1996.
- . “Shōjo to iu bunshin: kindai josei hyōgen ni okeru genkei toshite no ‘shōjo’” (Alter Ego as a Girl: An Archetype of a “Girl” in Modern Women’s Expressions). In *Uta no hibiki/Monogatari no yokubō: Amerika kara yomu Nihon bungaku* (The Sound of Songs/ Desire of Tales: Reading Japanese Literature from America), edited by Sekine Eiji, 123-45. Tokyo: Shinwasha, 1996.
- . “In Search of the Lost Paradise: The Dream of a Wandering Woman in Hayashi Fumiko’s *Ukigumo*.” In *The Women’s Hand: Gender and Theory in Japanese Women’s Writing*, edited by Paul G. Schalow and Janet A. Walker, 329-51. Stanford: Stanford University Press, 1996.
- . “Poe in Japan.” In *Poe Abroad: Influence, Reputation, Affinities*, edited by Lois Davis Vines, 135-48. Iowa City: University of Iowa Press, 1999.
- . “Tanizaki Junichiro.” In *Poe Abroad: Influence, Reputation, Affinities*, edited by Lois Davis Vines, 244-49. Iowa City: University of Iowa Press, 1999.
- . “Josei no nijū seiki” (Women’s 20th Century). In *Nijū seiki no teigi, 1: Nijū seiki e no toi* (Definitions of the 20th Century, 1: Questions to the 20th Century), edited by Kabayama Kōichi, et al., 223-48. Tokyo: Iwanami Shoten, 2000.
- . “Media no jendā kōzō to josei hyōgen (The Gendered Structure of Media and Women’s Expression).” In *Jendā hakusho 3: josei to media* (Gender White Paper

- 3: Women and Media), ed. Kitakyūshū Shiritsu Danjo Kyōdō Sangaku Sentā, 20-43. Tokyo: Meiishi Shoten, 2005.
- . “Gendai no otogibanashi *Fuyu no sonata* no monogatari no kōzō” (Narrative Structure of a Contemporary Fairytale, Winter Sonata). In *Kanryū sabukaruchūa to josei* (Korean Wave Subculture and Women), ed. Mizuta Noriko, 93-110. Tokyo: Shibundō, 2006.
- . “‘Monogatari’ toshite no *Fuyu no sonata*” (*Winter Sonata* as a Story). In *Jendā de yomu “kanryū” bunka no genzai* (Current State of “Korean Wave” Culture Read from Gender Perspective), eds. Mizuta Noriko, Ogata Akiko, Okano Yukie, et al., 13-24. Tokyo: Gendai Shokan, 2006.
- . “Translation and Gender: Trans/gender/lation” trans. Judy Wakabayashi. In *Woman Critiqued: Translated Essays on Japanese Women’s Writing*, ed. Rebecca Copeland, 159-66. Honolulu: University of Hawai’i Press, 2006.
- . “Bungō tachi no mochifu: onna e no tōsō to onna kara no tōsō” (A Motif of Great Men of Literature: The Escape to Women and from Women). In *Shinpen Nihon no feminizumu 11 (Feminizumu bungaku hihiyō)* (New Edition of Japan’s Feminism 11 [Feminism Literary Criticism]), eds. Amano Masako, Ito Kimio, Ueno Chizuko, et al., 67-88. Tokyo: Iwanami Shoten, 2009.
- . “*Aniāra* ni tsuite (About *Aniara*).” In *Seimei no songen o hyōgen suru to iu koto: Chikadashō jushō kinen kokusai shinpojiumu* (Giving World to the Inviolability of Life: International Symposium Commemorating Winning of the Cikada Prize), ed. Organization Committee of the International Symposium Commemorating Chancellor Mizuta’s Awarding of the Cikada Prize. Saitama: Josai University Educational Corporation University Press, 2015.
- . “The Desolate Self and Its Circular Search for The Absolute Other: Transgression and Dream in the Work of Takahashi Takako,” translated by Alessandro Castellini. *Review of Japanese Culture and Society*, vol. XXX (December 2018): 156-65.
- . “Urashimasō: Memory as Trauma and Recovery in Literature,” translated by Hannah Osborne. *Review of Japanese Culture and Society*, vol. XXX (December 2018): 221-43.
- . “When Women Narrate the Self: Personal Narratives in Modern Women’s Literature,” translated by Nadeschda Bachem. *Review of Japanese Culture and Society*, vol. XXX (December 2018): 166-81.
- . “The Dream of the *Yamanba*—An Overview,” translated by Luciana Sanga. *Review of Japanese Culture and Society*, vol. XXX (December 2018): 182-203.
- . “The Girl Double: On the Shōjo as Archetype in Modern Women’s Self-Expression,” translated by James Garza. *Review of Japanese Culture and Society*, vol. XXX (December 2018): 204-20.
- . “Introduction.” In *Tomioka Taeko hyōronshū: haguremono no shisō to katari*

- (Collection of Critical Essays on Tomioka Taeko: Ideas and Narrative of *A Maverick*), ed. Mizuta Noriko. Tokyo: Merukumārusha, forthcoming 2021.
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- , “Tomioka Taeko no ‘katari’ to josei no narachibu: *Dōbutsu no sōrei to santetsusha*” (“Stories” of Tomioka Taeko and Women Narratives: *Animal Funeral* and Attendants). In *Tomioka Taeko hyōronshū: Haguremono no shisō to katari* (Collection of Critical Essays on Tomioka Taeko: Ideas and Narrative of *A Maverick*), ed. Mizuta Noriko. Tokyo: Merukumārusha, forthcoming 2021.
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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.

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