

Japanese Femininities

Japanese Femininities Beyond Kawaii Femaleness in Culture Gender Personality in Japanese Society Fictions of Femininity Japanese Girls and Women Foundations of Japanese Feminism Japanese Girls and Women Gender, Language and Ideology The Japanese "new Woman" Japanese Girls and Women On Japanese Women Japanese Women The feminine in Japanese society The Japanese Woman Womansword "But I Am Still a Girl After All" Fecundicity of Japanese Women Japanese Women Win Feminist Sexuality Beyond Danger and Pleasure Justin Charlebois Brigitte Steger Kazuyasu Ochiai Itsuko Dohi Edith Sarra Alice Mabel Bacon Foundation of Japanese Feminism Alice Mabel Bacon Momoko Nakamura Dina Lowy Alice Mabel Bacon Yukichi Fukuzawa Hiroshi Yokoyama Sumiko Iwao Kittredge Cherry Yurika Nishiyama Hisao Aoki Masako Kuwaki Kuroki

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the corporate salaryman and professional housewife stand as hegemonic archetypes of masculinity and femininity in japan however these rigid gender roles are being challenged by women who are seeking to move beyond the strictly defined confines of their traditional roles as caregivers and homemakers through interviews with a range of japanese women this book explores how women s gender roles are both reified and undermined in japan today and uncovers the prevalent themes or discourses that are utilized to construct gendered identities it shows that while dominant discourses

formulate notions of femininity within the domestic sphere these are simultaneously resisted and problematized by contemporary women to this end Justin Charlebois traces the construction of different oppositional femininities such as the single career woman and married working mother which challenge destabilize and potentially reconfigure the traditional gender order this book makes an important contribution to our understanding of gender roles and femininity in Japan and as such will be of great interest to students and scholars of Japanese culture and society gender studies and women's studies

Kawaii the love of all things cute has become the dominant image of Japanese girls and women real Japanese women are however more complex some celebrate their uterus others experiment with fashion and cross dressing or embrace their chubbiness many struggle with motherhood and some may even return as vengeful ghosts this third collection of studies by young scholars from the University of Cambridge looks beyond the kawaii image and explores the diversity and complexity of being a Japanese woman in the new millennium

The history of Japanese memoir literature began over a thousand years ago its greatest practitioners being women of the middle ranks whose literary talents won many of them positions as ladies in waiting at the Heian imperial court as female writers they both inhabited and helped create a discursive world obsessed with the arts of concealment and self display the perils and possibilities erotic political and literary of real and metaphorical peepholes as memoirists they were virtuosos in the exacting art of feminine self representation *Fictions of Femininity* explores the Heian memoirists' creations of themselves in four texts *Kagero Nikki* the *Kagero* memoir after 974 *Makura no Soshi* the *Pillow Book* after 994 *Sarashina Nikki* the *Sarashina* memoir after 1058 and *Sanuki no Suke Nikki* the memoir of the Sanuki assistant handmaid after 1108 essays on the individual memoirs pursue a dual interest asking how each text works as a rhetorical construct and how it reflects the author's negotiations with Heian fictions about women and writing letting the memoirs themselves set the terms for exploring gender constructions *Fictions of Femininity* addresses a spectrum of related issues the reading of the *Kagero* memoir probes two traditional avenues of feminine expression the writing of *waka* and the discourse of Buddhist nunhood two essays on the *Sarashina* memoir reveal a fine weave of literary religious and autoerotic fantasies highlighting the intellectual gifts of a memoirist long misread as naive and girlish the essay on the memoir of the Sanuki assistant handmaid examines the use of spirit possession as metaphor for commemorative writing tracing the balancing act its author performed in the midst of political intrigues at court the relationship between the memoir and voyeurism takes

center stage in the closing essay on the pillow book which compares its author's treatment of the thematic of seeing and being seen with that of her chief rival Murasaki Shikibu creator of the Tale of Genji taken together the essays in this book underscore the diversity of the Heian memoirists' responses to their roles as women and as writers in one of the most unusual epochs of Japanese history

The book examines women's language as an ideological construct historically created by discourse. The aim is to demonstrate by delineating a genealogy of Japanese women's language that to deconstruct and denaturalize the relationships between gender and any language and to account for why and how they are related as they are. We must consider history, discourse, and ideology. The book analyzes multiple discourse examples spanning the premodern period of the thirteenth century to the immediate post-WWII years, mostly translated into English for the first time, locating them in political, social, and academic developments and describing each historical period in a manner easily accessible for those readers not familiar with Japanese history. This is the first book that describes a comprehensive development of Japanese women's language and will greatly interest students of Japanese language, gender, and language studies, linguistics, anthropology, sociology, and history, as well as women's studies and sexuality studies.

In the Japanese New Woman Dina Lowy focuses on this new female image as it was revealed, discussed, and debated in popular newspapers and magazines in the 1910s, as well as on the lives of a specific group of women, members of the feminist literary organization known as the Seitoshu.

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