

**Susan Jolliffe Napier**

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**Office Address**

Dept. of German, Russian and Asian Languages  
Tufts University  
Medford, MA

**Current Status**

Professor of Japanese Studies, Tufts University

**Current Research Interests**

- Japanese animation (anime) and comics (manga)
- Modern Japanese literature
- popular culture, especially science fiction and fantasy
- contemporary constructions of gender and the body
- technology and culture
- fan culture
- representations of trauma

Currently researching a book on the works of Hayao Miyazaki, tentatively titled:  
*The Haunted Sky: Miyazaki Hayao and the Uses of Enchantment*

**Education**

Harvard University, Ph.D, 1984, East Asian Languages and Civilizations  
Ochanomizu Women's University, Research Fellow, 1981-82.  
Harvard University, A.M., 1980, East Asian Languages and Civilizations  
Harvard University, A.B., 1977, East Asian Studies, Magna cum Laude with  
Highest Honors.  
Inter-University Center for Japanese Language Study, Tokyo, 1975-76.

**Grants and Fellowships**

Tufts University Research Fellowship, Fall, 2010  
Fulbright Research Award 2005-2006  
National Endowment for the Humanities Fellowship 2004-2005  
Japan Foundation Research Grant, 2004-2005  
Faculty Research Award, University of Texas, 2004-2005  
John Simon Guggenheim Foundation Fellowship, 1999-2000  
Social Science Research Council Fellowship, 1998-1999  
Faculty Research Award, University of Texas, 1998  
Fulbright Research Award, Tokyo, Japan, 1987-88  
Japan Foundation Research Grant, (refused) 1986-87  
Japan Foundation Grant for Doctoral Research, 1981-82

**National/International Committee Service**

Member, U.S.-Japan Foundation Advisory Committee, 2003- 2010  
Member, North East Asia Council, Association of Asian Studies 2006-2009  
Member, John Whitney Hall Prize Committee, 2005-2006

Chair, Princeton Department of East Asian Studies, Advisory Committee, 2004-2006.  
Member, Fulbright North East Asia committee, 2006-2008

### **Awards**

Association of Japanese Children's Literature, Special Prize, 2003  
University of Texas President's Associates Teaching Excellence Award, 1997

### **Occupational History**

Visiting Professor in Animation Studies, Program in Cinema and Media Studies,  
University of Pennsylvania, Spring, 2010  
Visiting Scholar: University of Sydney, Department of Asian Studies, Summer, 2009  
Professor of Japanese Studies, Tufts University, Department of German, Russian and  
Asian Languages, 2005-  
Assistant Professor of Japanese Literature, The University of Texas 1984-85, 1985-89,  
1992-94, Associate Professor 1994-2000, Promoted to Professor, 2000, Mitsubishi  
Professor of Japanese Studies, 2001-2005  
Visiting Professor of Japanese Literature, Department of East Asian Languages and  
Civilizations, Harvard University, Spring 2001  
Lecturer, Japanese Studies, The School of Oriental and African Languages, University of  
London, 1990-92  
Assistant Professor of Japanese Literature, Princeton University, 1985-1986

### **SELECTED PUBLICATIONS**

#### **Books**

*From Impressionism to Anime: Japan as Fantasy and Fan Cult in the Western  
Imagination.* New York: Palgrave, December, 2007.  
*Anime from Akira to Princess Mononoke: Experiencing Japanese Animation,* New York:  
St. Martins Press, 2001. (revised edition, *Anime from Akira to Howl's Moving Castle*  
2005). Japanese edition from Chuo Koronsha, 2003, Korean edition, 2004.  
*The Subversion of Modernity: The Fantastic in Modern Japanese Literature,* London:  
Routledge, 1996.  
*Escape from the Wasteland: Romanticism and Realism in the Works of Mishima Yukio  
and Oe Kenzaburo,* Cambridge: Harvard University East Asia Series, 1991.

#### **Articles and Book Chapters**

"Where Have all the Salarymen Gone?" in Sabine Fruhstuck and Anne Walthall, eds.,  
*Recreating Japanese Men,* Berkeley: University of California Press, Summer 2011.  
"Anime and Manga" in Theodore and Victoria Bestor, eds. *Handbook on Japanese  
Popular Culture,* London: Routledge, Summer, 2011.  
"From Spiritual Fathers to Tokyo Godfathers" in Traphagan and Hashimoto eds.:  
*Imagined Families, Lived Families: Culture and Kinship in Contemporary Japan,* Suny  
Press, Binghamton, 2009.  
"Matter Out of Place: Carnival, Chaos, and Cultural Recovery in Miyazaki Hayao's  
*Spirited Away*" *Journal of Japanese Studies,* Summer, 2006.  
"Meet Me on the Other Side: Strategies of Otherness in Modern Japanese Fiction" in  
*Japan and Its Others,* ed. Mark Williams, London: Routledge, Spring, 2006.

- “When Godzilla Speaks,” in *In Godzilla’s Footsteps*, ed. William Tsutsui. New York: Palgrave, Spring, 2006.
- “Excuse Me, Who Are You?: Gender and the Gaze in the Films of Satoshi Kon,” in *CinemaAnime*, ed. Steven Brown, New York: Palgrave: Spring, 2006.
- “In Search of Sacred Space? Anime Fans and Miyazakiworld,” in *Mechademia*, Fall, 2006.
- “When the Machines Stop: Terminal Identities in Modern Japanese Animation” *Science Fiction Studies*, Fall, 2002.
- “Confronting Master Narratives: Miyazaki Hayao’s Cinema of De-Assurance,” in *positions*, special issue on Asian/Pacific Cinema, Fall, 2001.
- “The Frenzy of Metamorphosis: The Body in Japanese Pornographic Animation,” in D. Washburn, ed., *The Word and the Image: Contemporary Japanese Cinema*, Cambridge (U.K.): Cambridge University Press, 2000.
- “Oe Kenzaburo and the Search for the Sublime at the End of the Twentieth Century,” in P. Gabriel, ed. *Oe and Beyond: Japanese Literature in the Late Twentieth Century*, Honolulu: University of Hawaii Press, 1999, pp. 11-36.
- “From Flying Women to Psychic Girls: Four Faces of the Young Female in Japanese Popular Culture,” D. Martinez, ed. *The Worlds of Japanese Popular Culture*, Cambridge (U.K) Cambridge University Press, 1998, pp.91-110.
- “Panic Sites: The Japanese Imagination of Disaster from *Godzilla* to *Akira*, *Journal of Japanese Studies*, Summer 1993 (pp. 327-351). Reprinted in John Treat, ed., *Contemporary Japan and Popular Culture*, Honolulu: University of Hawaii Press, 1996, pp. 275-309.
- “The Magic of Identity: Magic Realism in Modern Japanese Fiction” in Zamora and Faris eds., *Magical Realism: History, Theory, and Community*, Durham: Duke University Press:1993, pp. 451-477.
- “Logic of Inversion: Utopias in Modern Japanese Fiction,” Nissan Occasional Papers Series, Oxford University, 1991.
- “Death and the Emperor: Oe, Mishima, and the Politics of Betrayal,” *Journal of Asian Studies*, February, 1989, pp. 71-89.
- (Non-refereed)**
- “The Garden and the Sky: Gender, Space and Fantasy in the Films of Hayao Miyazaki” *Proceedings of the Association for Japanese Literary Studies*, Fall, 2010.
- “In the Destructive Element Immerse: Working through War Trauma in Japanese Animation,” *Japan Focus*, April, 2005.
- “The Problem of Existence in Japanese Animation” *Proceedings of the American Philosophical Society*, March, 2005.
- “In My End is My Beginning: *The Matrix* Meets Anime,” *Gendai Shiso*, January, 2004.
- “The Appeal of Anime,: *Tabaimo* and *Hatsuimo*: A Serious Side of Japanese Animation,” *Voices of a Distant Star: The Loneliness of Communication*, in *Katei Gaho International Edition*, Fall, 2003.
- “Otsuka Eiji to no taidan” (A Discussion with Otsuka Eiji) *Chuo Koron*, Summer, 2003.
- “Oe Kenzaburo’s Hybrid Identities: The Impossibility of Return in *Moegaru midori no ki*” published in University of British Columbia, Vancouver: Proceedings from “Japanese Authors and the Return to Japan,” Conference Fall, 2001.
- “Oe Kenzaburo to Haiburido Aidentichi,” (The Hybrid Identities of Oe Kenzaburo)

*Mugendai*, Tokyo: January, 1999, pp. 76-84.  
 “Mishima Yukio” in Van. C. Gessel, ed., *Dictionary of Literary Biography*, Vol. 182, Brucoli, Clark, Layman: Detroit and Washington: 1997, pp. 121-134.  
 “The Erotic Journey in *A Dark Night’s Passing*” in Kinya Tsuruta, ed., *Shiga Naoya’s A Dark Night’s Passing*, University of Singapore Papers Series, Singapore: 1996, pp. 17-28.  
 “Reideizu Komikusu o yomu”(Reading “Ladies Comics”), Chuo Koron. Tokyo: 1994, pp.45-46.  
 “Marginal Arcadias: Oe Kenzaburo’s Pastoral and Anti-Pastoral” in *Nature and the Self in Japanese Literature*, ed. Kinya Tsuruta, University of British Columbia Conference Proceedings, Autumn 1992, pp. 24-36. (Also published simultaneously in Japanese in *Mugendai*, pp. 45-53.)  
 “The Mirror, the Poem, and the Witch: Images of Women in Modern Japanese Literature”, *Literature East and West*, Spring, 1991.  
 “Kindai Nihonshosetsu ni okeru joseizo: genjitsu to genso”(Images of Women in Modern Japanese Fiction: Reality and Fantasy), Kyoto: Nichibunken Foramu, No. 7, 1988.  
 “Technology as the Other: Brave (?) New Worlds in Modern Japanese Fiction.” *Bulletin of Science, Technology and Society*, pp. 37-49, June, 1988.

## Book Reviews

### Forthcoming:

Jennifer Prough, *Straight from the Heart: Gender and Intimacy in the Cultural Production of Shojou Manga*. University of Hawaii Press, 2011. *Monumenta Nipponica*. Winter 2012

### Published:

Jane Park, “*Yellow Future*”: *Oriental Style in Hollywood Cinema*.  
 Thomas Lamarre: *The Anime Machine: A Media Theory of Animation*. Minneapolis, University of Minnesota Press, 2009, *Journal of Japanese Studies*, Winter Edition, 2010.  
 Allen and Sakamoto, eds. *Popular Culture, Globalization and Japan*. New York: Routledge, 2006. *Journal of Japanese Studies*, Summer, 2008.  
 Jay McRoy, ed. *Japanese Horror Cinema*, Honolulu: University of Hawaii Press., 2005. *Journal of Asian Studies*, Winter, 2005.  
 Jacques Tschudin, ed. *La Modernite a l’Horizon*. *Monumenta Nipponica*. Winter, 2005.  
 Seiji Lippit. *Phantasms of Japanese Modernity*. *Monumenta Nipponica*, Winter, 2004.  
 Fehrenbach and Poiger, eds.: *Transactions, Transgressions, and Transformation: American Culture in Western Europe and Japan*, New York: Berghahn Books, 2000. *Review of International Cultural Studies*, Spring, 2002.  
 Miriam Sas, *Fault Lines*, Berkeley: University of California Press, 2000, *Monumenta Nipponica*, Winter, 2001.  
 Nina Cornyetz: *Dangerous Women: Deadly Words: Phallic Fantasy and Modernity in Three Japanese Writers*. Stanford: Stanford University Press, 1999, *Harvard Journal of Asiatic Studies*, December 2000. (Review Article)  
 Anne Imamura: *Re-imagining Japanese Women*, Berkeley: University of California Press, 1996, *American Ethnologist*, May 1999, Vol. 26, No. 2, pp. 520-521.

Yuko Ogasawara, *Office Ladies and Salaried Men: Power Gender and Work in Japanese Companies*. Berkeley: University of California Press, 1998. *American Ethnologist*, May 1999, Vol. 26: No. 2, pp. 521-522.

### **Selected Lectures, Papers, and Symposia**

“Revolutionary Girls” Symposium on *Rose of Versailles*, Comic Con. New York City, October, 2012.

“From Fire to Water: The Apocalyptic Imagination in Japanese Animation,” Ackland Art Museum, University of North Carolina, October, 2012.

The Sense of [not] an Ending: Miyazaki Hayao’s New Template for Apocalypse,” Conference of Eschatology, Politics and Religion, Lancaster University, U.K., September, 2012.

Keynote Address: “The Immortal Shore: Studio Ghibli and the Cultures of Childhood,” Regional Conference Association of Asian Studies, Wellesley College, October 2011.

“The Haunted Forest: Trauma and Fantasy in Miyazaki Hayao’s *My Neighbor Totoro*,” College of William and Mary, January, 2011.

“Miyazaki Hayao and the Technology of Nostalgia,” Association of Japanese Literary Studies Annual Conference, Yale University, November, 2011.

Keynote Address: “The Girl in the Cardboard Box: Gender in Contemporary Japanese Film,” Conference on Women in Asia, Canberra, Australia, October, 2010.

“An Introduction to Japanese Animation,” Morimoto Art Museum, Del Ray Beach, Florida, April, 2010.

“Engagement and Investment: Issues in Teaching Japanese Popular Culture,” Society for Cinema Studies Annual Meeting, Los Angeles, March, 2010.

Keynote Address: Lady Eboshi’s Secret Garden: Gender and Fantasy in Miyazaki Hayao” Association of Japanese Literary Studies (AJLS) annual conference, Rutgers University, November, 2009.

“Can Japanese Soft Power Change the World?” University of Copenhagen International Conference on Soft Power, September 2009.

Panel Discussion: “Anime, Soft Power, and the Audience”, University of Sydney, University of Melbourne, University of Queensland, Sydney, Melbourne, Brisbane, July, 2009.

Invited Lecture: “Enchantment and its Discontents”, University of Sydney, Sydney, Australia, July 2009.

Keynote Address: “Echoes of Armageddon: Apocalyptic Representations in Japan and America,” Conference on Comics and Culture, University of Florida, Gainesville, Florida, April, 2009.

Dean’s Lecture: Of Owls, Rings and Grand Theft Auto: The Uses and Abuses of Enchantment, Tufts University, February, 2009.

“*Grave of Fireflies*” Smithsonian, Washington D.C. December, 2008 (Panel Discussion with John Dower of MIT)

University of Delaware Distinguished Scholar Series: “Trauma and Fantasy in Japanese Animation,” April, 2008.

“Long Investments: Power and Performance in Japan-U.S. Relations”, “Pacific Crossing” Conference, Doshisha University, Kyoto, Japan, October 2008.

“Power and Japan” “Culture and Power in Asia” Conference, Goethe University, Frankfurt, 2008.

Keynote Address, “Imaginary Japan” Conference, Helsinki, September, 2008.

“Introduction to Hayao Miyazaki”, Helsinki International Film Festival, September, 2008.

“The Virtual City: Akihabara and Otaku”, University of Michigan, Ann Arbor, March, 2008.

“Animation and Anime: the Medium of the 21<sup>st</sup> Century?” Princeton University, February, 2008.

“From Impressionism to Anime”, U.S.Japan Societies, 100<sup>th</sup> Annual Meeting, Washington, D.C., February, 2008.

“Where Have All the Salarymen Gone: Japanese Masculinity in Crisis?” Conference on Japanese Masculinity, University of Santa Barbara, January, 2008.

“Kon Satoshi’s Millennium Actress,” New York State University, Buffalo, November, 2007.

“Is Animation the Medium of the 21<sup>st</sup> Century?” address at opening of the new center for Animation Studies, Leiden University, The Netherlands, October, 2007.

Keynote Address: “Children and Animation.” International Conference For the Study of Children’s Literature, Kyoto, August, 2007.

“Japanese Science Fiction in America”, WorldCon Annual Science Fiction Convention, Yokohama, August, 2007.

“Here There Be Monsters: Time Travel, Ghosts and Nostalgia in Japanese Animation,” at Sainsbury’s Symposium “The Seen and Unseen in Premodern Japanese Literature,” London, May, 2007.

“Science Fiction and Citizenship: *Nippon Chimbotsu and Children of Men*”, (in Japanese) at Kinokuniya Symposium on Literature, Tokyo, May, 2007.

Keynote Address: “Can Soft Power Save the World? East Coast Japan America League Annual Meeting, Tufts University, April 2007.

“Lost in Transition: Otaku and Doll Culture in Contemporary Japan”, Columbia University April 2007.

Keynote Address: “Japanese Popular Culture and the World”. Association of Japanese Teachers Annual Meeting, Columbia University, August 2007.

Plenary Address: “Millennial Identities: Trainmen, Dolls and the Electric City in Contemporary Japan”, New York Regional Association of Asian Studies, St. Lawrence University, October, 2007.

“Stajio Jiburii to Anime Fandom” (Studio Ghibli and Anime Fandom”, Beijing, China, Nihongakukenyusenta (Institute of Japanese Studies), October, 2005.

“The Role of Popular Culture in Global Society”, United Nations 60th Anniversary Conference, United Nations University, Tokyo, July, 2005.

“The Arts in the Age of Globalization,” OECD (Organization for Economic Cooperation and Development), Annual Forum, Paris, May, 2005.

“Nihon no Gendai Anime to Watakushi,” (Japanese Animation and Myself) Ryukoku University, Kyoto, June, 2005.

“Sometimes It Is Easier to Die than to Survive”: Working through Trauma in *Space Battleship Yamato*” Hiroshima and Nagasaki Commemorative Conference, Tufts University, April, 2005.

“Stray: Gender Crises and the Construction of Masculinity in Contemporary Japanese Animation.” Harvard University, February 2005, Amherst College, April 2005.

“From Spiritual Fathers to Tokyo Godfathers: the Family in Japanese Animation,” The Family in Modern Japan Conference, University of Pittsburgh, October, 2004.

Keynote Address: “When Godzilla Speaks.” “In Godzilla’s Footsteps” Conference, University of Kansas, October 2004.

Keynote Address: “Fantasy Land Japan.” NAJAKS (Nordic Association of Japanese and Korean Studies) annual conference, Gothenburg, Sweden, August, 2004.

Keynote Address: “Urashima Taro’s Dreams,” Southern States Annual Japan Conference, Atlanta, April, 2004.

“Matter Out of Place: The Monstrous in the Films of Miyazaki Hayao,” Amherst College, February, 2004.

“Japanese Manga and Anime in Historical Context,” Swarthmore College, November, 2003.

Keynote Address: “Meet Me on the Other Side: Strategies of Otherness in Modern Japanese Fiction.” Leeds University Conference on “Japan and its Others,” June, 2003.

“The Problem of Existence in Japanese Animation”, delivered at the Annual Conference of the American Philosophical Society, Philadelphia, April, 2003.

“Japanese Animation and Globalization,” delivered at Middlebury College Symposium on Globalization and Japan, April, 2003.

Keynote Address: “Japanese Animation: A Worldwide Phenomenon,” delivered at the Japanese Ministry of Culture (Bunkacho) Annual ASEAN Conference, Tokyo, March 2003.

“Shojou in Wonderland: The Role of the Young Female in *Spirited Away* and *Serial Experiments Lain*,” UCLA, December 2002.

Keynote Address: “Japanese Animation and Its Audiences.” Columbus School of Art and Design , October, 2002.

“Nostalgia and the *Shojou* in *Spirited Away* and *Serial Experiments Lain*” Duke University, November, 2002.

“Liminality and Otherness in the Films of Miyazaki Hayao,” University of North Carolina, November, 2002.

Keynote Address: “Into the Labyrinth: Technology and Modernity in Japanese Animation, East Asia Net, a consortium of 100 American universities and colleges with East Asian interests, February, 2002.

“Anime and the Asian American Audience,” Harvard University Conference on Asian American Identity, March 2002.

“Women and Fantasy in the Works of Murakami Haruki and Miyazaki Hayao,” Association of Teachers of Japanese, Washington, March, 2002.

“Conveying the Unconveyable: Ritual and Performance in Apocalyptic Japanese Animation,” Center for Millennial Studies, Annual Conference, Boston University, November, 2001.

“Issues of Globalization and Censorship in Japanese Animation,” BAAF Symposium on Censorship and Popular Culture, Japan Society, New York, October, 2001.

“Anime and Manga in Japanese Popular Culture,” Toshiba Symposium on Japanese Popular Culture, DePauw University, September, 2001.

“Anime Subculture: A New American Fashion.” MIT, May, 2001.

“Excuse, Me, Who are You? The Problematics of Identity in Japanese Animation.” Radcliffe Institute of Advanced Studies, Harvard University, April, 2001.

“The Liminal Worlds of Murakami Haruki,” Association of Asian Studies Annual Conference, March, 2001.

“Anime Subcultures and Global Identity,” Japan Forum, Harvard University, February 2001.

“Images of the End of the World in Japanese Popular Culture,” Yale University, February 2001.

“The Sublime and the Apocalyptic in Japanese and American Film and Literature,” Keio University, Tokyo, May, 2000.

“Teaching Japanese Popular Culture” Japan Society, New York, April, 2000.

“Gender Liminality in Contemporary Japanese Animation”, Association for Asian Studies Annual Meeting, March, 2000.

*Princess Mononoke: A Japanese Global Phenomenon*,” University of British Columbia, University of Victoria, October, 1999.

“Remaking Master Narratives: Confronting Progress in *Mononokehime*” Asian Pacific Cinema Conference, University of California at Irvine, October, 1999.

“The Apocalyptic Idea in Japanese Animation,” Cambridge University, Stirling University, Cambridge and Stirling, April, 1999.

“Themes of the *Fall in Blade Runner* and *Ghost in the Shell*”, Rutgers University, April, 1999.

“Can’t You Tell the Difference Between a Boy and a Girl, Daddy?: Transgression and Transformation in *Ranma 1/2*” presented at University of Montreal, Conference on Visuality and Japanese Popular Culture, March, 1999.

“The Fifth Look: Western Audience Reception of Japanese Animation,” Association for Asian Studies Annual Meeting, Washington D.C., March, 1999.

“Shumatsu no imeji: *Nausicaa* kara *Ebangerion e*” (Images of the End: From *Nausicaa* to *Evangelion*) Rokumeikan University, Kyoto, February 1999.

“Themes of Ascent and Descent in *Ghost in the Shell*” Japan Society, New York, Symposium on “The World of Japanese Animation”, January, 1999.

“Oe Kenzaburo’s Reimagining Japan”, University of Copenhagen, September, 1998.

“The Female Body in Japanese Popular Culture”, presented at “Women and the Body” Colloquium, The University of Texas at Austin, September, 1998.

“Imagining the Bomb in Japanese Animation,” University of California at Berkeley, June, 1998.

Murakami Haruki and Magical Realism, Florida International University Conference on Magical Realism, April, 1998.

“Waiting for the End of the World: Images of Apocalypse in Japanese Animation,” Harvard University, March, 1998.

Columbia University, March, 1998

“The Frenzy of Metamorphosis: The Body in Japanese Animation,” Dartmouth College Conference, “Word into Image: Japanese Cinema,” September 1997.



“Images D’Apocalypse dans la Culture Japonaise: Du Mappo au Manga,” (Images of Apocalypse in Japanese Culture: From Mappo to Manga) L’Ecole des Hautes Etudes en Science Sociales, Paris, May, 1997.

“I Used to Be a Life Form: Women’s Bodies in Japanese Animation.” Presented at the Annual Association for Asian Studies Meeting, Washington, March 1997.

“From Succubus to Cyborg: The Body in Japanese Pornography,” presented at the Annual Pacific Rim Popular Culture Conference, Honolulu, Hawaii, January 1997.

“A Boddhisatva for the Thirtieth Century?: Miyazaki Hayao’s *Nausicaa*”, Conference on Avalokitesvara, University of Texas, October, 1996.

“Magical Realism in Modern Japanese Fiction,” presented at a special panel on Magical Realism, Modern Language Association, Chicago, December, 1995.

“Oe Kenzaburo: Darkness and Light” University of Tennessee, March, 1995.

“Oe Kenzaburo After the Nobel Prize,” Panel Discussion with Miyoshi Masao, Pennsylvania State University, March, 1995.

“The Many Faces of Oe Kenzaburo,” Panel Discussion with John Treat and John Nathan at University of Washington, February, 1995.

“Suicidal Gesture in Mishima Yukio,” delivered at Association for Asian Studies Conference, March, 1993.

“From the Insane Asylum, through the Labyrinth, to the End of the World: Visions of Dystopia in Modern Japanese Fiction,” University of Hawaii, December, 1992.

“Who is Murakami Haruki?”, Panel Discussion, University of California at Berkeley, November 1992.

“The Land of Heart’s Desire? Kurahashi Yumiko’s Deconstruction of a Feminist Utopia,” Association for Asian Studies Annual Conference, Washington, D.C., April, 1992.

“Monsters and Other Foreigners: The Alien in Modern Japanese Literature,” Cambridge University, November, 1991.

“Apocalypse Now: Dystopic Visions in Japanese Popular Culture,” Conference on Japanese Popular Culture, Berkeley, May, 1991.

“Izumi Kyoka’s Landscape of Desire,” Association of Asian Studies Annual Conference, New Orleans, April, 1991.

“Logic of Inversion: Utopias in Modern Japanese Fiction,” Oxford University, June, 1990.

“Antei e no natsukashisa? Gendai Nihon ni okeru Yutopia to Disutopia no imeji,” (Nostalgia for Stability? Utopian and Dystopian Images in Modern Japanese Fantasy), International Conference on Japanese Literature, Tokyo, Japan, November, 1988.

“Gendai Nihon gensobungaku ni okeru josei no imeji,” (The Image of Women in Modern Japanese Fantasy), Center for Studies in Japanese Culture, Kyoto, Japan, October, 1988.

“The I Novel Meets the Bildungsroman: Mishima’s Confessions of a Mask,” Conference on Mishima Yukio, Indiana University, Bloomington, May, 1987.

“Through a Glass Darkly: Akutagawa’s Dystopian Vision in *Kappa*,” Modern Language Association, New York, 1985.

## Courses Taught

### Graduate Seminars

“Visuality in Japanese Popular Culture from the Tokugawa Period to the 21<sup>st</sup> Century”  
“Reality, Fantasy, and Horror in Modern Japanese Literature”  
“Contemporary Japanese Identities: Formations of History and the Self in the Making of Modern Japan”

### Undergraduate Courses

“History of Animation” (taught at University of Pennsylvania as Visiting Professor in Animation Studies, 2010)  
“Japanese Popular Culture: Art, Entertainment, Power”  
“Anime Auteurs”  
“The World of Japanese Animation”  
“The Cinema of Apocalypse: Images of the End from Bergman to Miyazaki”  
“Gateway to Japan” (Introduction to Japanese Civilization from the Heian Period to the Present)  
“Twentieth Century Japanese Literature: Magic Women, Absent Fathers, and Lost Children in a Modern Gothic World.”  
“Gender in Japanese Culture: From Romantic Heroes to Cyborgs”  
“From Frankenstein to Cyberspace: The International World of Science Fiction” (Plan I Special Honors Program)  
“Fantasy in World Culture”  
“Fourth Year Japanese”(Readings by Oe Kenzaburo, Abe Kobo, Mishima Yukio, Natsume Soseki and Murakami Haruki)  
“The “Orient” in the Mind of the West”

## Related Work Experience

Director, Japanese Program, Tufts University, 2009-2011  
Associate Director, Asian Studies Department, The University of Texas 1994-1998  
Undergraduate Advisor, Department of Asian Studies, 1994-97, 2001-2003  
Board Member *Mechademia* 2008-present  
Board Member, *Texas Studies in Literature and Language*, 1997-2006  
Board Member, *Persimmon: Studies in Asian Culture*, 1998-2000  
British Association of Japanese Studies: Humanities Representative and Panel Organizer 1991-92  
National Fulbright Peer Review for Asia, Member, 1992-94, 2004-2007  
National Endowment for the Arts: Reviewer on the Arts and Japan, 1984  
*Asahi Business*: Columnist. Wrote a biweekly column in Japanese entitled “Iken henken: Gaijin kara mita Nihon” (Opinions and Prejudices: A Foreigner Looks at Japan), 1982.  
TBS Television: Reporter/Actress in Television Miniseries, “Nihonjin to wa nani ka”(Who Are the Japanese People?)

## **Professional Associations**

Association of Asian Studies  
Society for Cinema Studies

## **Languages**

Japanese, French

Prepared: December, 2012.