

Mechademia 5 Fanthropologies

"A welcome addition to any reading list for those interested in contemporary Japanese society." - Roger Goodman, Nissan Professor of Modern Japanese Society, University of Oxford "I know no better book for an accessible and up-to-date introduction to this complex subject than The SAGE Handbook of Modern Japan Studies." - Hiroko Takeda, Associate Professor, Organization for Global Japanese Studies, University of Tokyo "Pioneering and nuanced in analysis, yet highly accessible and engaging in style." - Yoshio Sugimoto, Emeritus Professor, La Trobe University The SAGE Handbook of Modern Japanese Studies includes outstanding contributions from a diverse group of leading academics from across the globe. This volume is designed to serve as a major interdisciplinary reference work and a seminal text, both rigorous and accessible, to assist students and scholars in understanding one of the major nations of the world. James D. Babb is a Senior Lecturer in the School of Geography, Politics and Sociology at Newcastle University.

This collection brings together cutting-edge work by established and emerging scholars focusing on key societies in the East Asian region: China, Taiwan, Hong Kong, Japan, North and South Korea, Mongolia and Vietnam. This scope enables the collection to reflect on the nature of the transformations in constructions of sexuality in highly developed, developing and emerging societies and economies. Both Japan and China have established traditions of 'sexuality' studies reflecting longstanding indigenous understandings of sex as well as more recent developments which interface with Euro-American medical and psychological understandings. Authors reflect upon the complex colonial and economic interactions and cultural flows which have affected the East Asian region over the last two centuries. They trace local flows of ideas instead of defaulting to Euro-American paradigms for sexuality studies. Through looking at regional and global exchanges of ideas about sexuality, this volume adds considerably to our understanding of the East Asian region and contributes to wider discussions of social transformation, modernisation and globalisation. It will be essential reading in undergraduate and graduate programs in sexuality studies, gender studies, women's studies and masculinity studies, as well as in anthropology, sociology, history, cultural studies, area studies and health sciences. With the spread of manga (Japanese comics) and anime (Japanese cartoons) around the world, many have adopted the Japanese term 'otaku' to identify fans of such media. The connection to manga and anime may seem straightforward, but, when taken for granted, often serves to obscure the debates within and around media fandom in Japan since the term 'otaku' appeared in the niche publication Manga Burikko in 1983. *Debating Otaku in Contemporary Japan* disrupts the naturalization and trivialization of 'otaku' by examining the historical contingency of the term as a way to identify and contain problematic youth, consumers and fan cultures in Japan. Its chapters, many translated from Japanese and available in English for the first time – and with a foreword by Otsuka Eiji, former editor of Manga Burikko – explore key moments in the evolving discourse of 'otaku' in Japan. Rather than presenting a smooth, triumphant narrative of the transition of a subculture to the mainstream, the edited volume repositions 'otaku' in specific historical, social and economic contexts, providing new insights into the significance of the 'otaku' phenomenon in Japan and the world. By going back to original Japanese documents, translating key contributions by Japanese scholars and offering sustained analysis of these documents and scholars, *Debating Otaku in Contemporary Japan* provides alternative histories of and approaches to 'otaku'. For all students and scholars of contemporary Japan and the history of Japanese fan and consumer cultures, this volume will be a foundation for understanding how 'otaku', at different places and times and to different people, is meaningful.

Cosplay, short for "costume play", has grown from its origins at fan conventions into a billion-dollar global dress phenomenon. *Costuming Cosplay* takes us from elaborately crafted DIY costumes to online fandoms, examining how the practice of portraying fictional characters from popular culture through dress and performance has become a creative means of expressing and playing with different identities. With an approach that ranges from admiration and role-play to gender performance, this is the first book to fully examine the subculture and costume of the Cosplay phenomenon. Drawing on extensive first-hand research at conventions across North America and Asia, Thérèse M. Winge invites us to explore how Cosplay functions as a meritocracy of creativity, escapism, and disguise, and offers a creative realm in which fantasy and new forms of socializing carry as much importance as costume. Illustrated with color photographs of both celebrity and amateur Cosplayers, *Costuming Cosplay* is essential reading for students and scholars of fashion and costume, popular culture, anthropology, gender, and media studies, as well as global players and fans of Cosplay.

In the last few decades, Japanese popular culture productions have been consolidated as one of the most influential and profitable global industries. As a creative industry, Japanese Media-Mixes generate multimillion-dollar revenues, being a product of international synergies and the natural appeal of the characters and stories. The transnationalization of investment capital, diversification of themes and (sub)genres, underlying threat in the proliferation of illegal audiences, development of internet streaming technologies, and other new transformations in media-mix-based production models make the study of these products even more relevant today. In this way, manga (Japanese comics), anime (Japanese animation), and video games are not necessarily products designed for the national market. More than ever, it is necessary to reconcile national and transnational positions for the study of this cultural production. The present volume includes contributions aligned to the analysis of Japanese popular culture flow from many perspectives (cultural studies, film, comic studies, sociology, etc.), although we have emphasized the relationships between manga, anime, and international audiences. The selected works include the following topics: • Studies on audiences—national and transnational case studies; • Fandom production and Otaku culture; • Cross-media and transmedia perspectives; • Theoretical perspectives on manga, anime, and media-mixes.

How Myth and Religion Shape Fantasy Culture

Transnational Asian American Graphic Narratives

Fandom Unbound

Essays on Manga and Anime in the Modern World

Beautiful Fighting Girl

Collaborative Creativity and Japan's Media Success Story

Floating Worlds

Mechademia 10 revolves around a maelstrom of events: the devastation of 3/11—the earthquake, tsunami, and nuclear reactor crises—and the ongoing environmental disasters that have recently overtaken Japan. Because anime and manga have long proposed (and illustrated) alternative worlds—some created after catastrophes—it is fitting that this volume should consider this propensity for “world renewal.” Individual essays range widely, from a poetic and personal reflection on the ritual of tōrō nagashi (the lighting of floating paper lanterns that has traditionally commemorated souls lost in great public cataclysms, such as war) to a study of the various counterfactual histories written about the historical figure of Toyotomi Hideyoshi, a former peasant farmer who became a military dictator of feudal Japan. The book also includes

an original manga, *Nanohana*, from the popular artist Hagio Moto, who is quoted as saying: "I want to think together with everyone else about Fukushima and Chernobyl, about the future of the Earth, about the future of humankind, and to keep thinking moving forward."

The lead singer on Supercell's eponymous first album is Hatsune Miku—a Vocaloid character created by Crypton Future Media with voice synthesizers. A virtual superstar, over 100,000 songs, uploaded mostly by fans, are attributed to her. Supercell is a Japanese creator music group with the composer Ryo leading ten artists, who design album illustrations and make music videos. These videos are uploaded onto Nico Nico and other video-sharing sites. By the time Supercell was released in March 2009, the group's Vocaloid works were already well-known to Nico Nico users and fans. This book explores the Vocaloid and DTM (desktop music) phenomena through the lenses of media and fan studies, looking closely at online social media platforms, the new technology for composing, avid fans of the Vocaloid character, and these fans' performative practices. It provides a sense of how interactive new media and an empowered fan base combine to engage in the creation processes and enhance the circulation of DTM works. *33 1/3 Global*, a series related to but independent from *33 1/3*, takes the format of the original series of short, music-based books and brings the focus to music throughout the world. With initial volumes focusing on Japanese and Brazilian music, the series will also include volumes on the popular music of Australia/Oceania, Europe, Africa, the Middle East, and more. In *The Soul of Anime*, Ian Condry explores the emergence of anime, Japanese animated film and television, as a global cultural phenomenon. Drawing on ethnographic research, including interviews with artists at some of Tokyo's leading animation studios—such as Madhouse, Gonzo, Aniplex, and Studio Ghibli—Condry discusses how anime's fictional characters and worlds become platforms for collaborative creativity. He argues that the global success of Japanese animation has grown out of a collective social energy that operates across industries—including those that produce film, television, manga (comic books), and toys and other licensed merchandise—and connects fans to the creators of anime. For Condry, this collective social energy is the soul of anime.

A major work destined to change how scholars and students look at television and animation With the release of author Thomas Lamarre's field-defining study *The Anime Machine*, critics established Lamarre as a leading voice in the field of Japanese animation. He now returns with *The Anime Ecology*, broadening his insights to give a complete account of anime's relationship to television while placing it within important historical and global frameworks. Lamarre takes advantage of the overlaps between television, anime, and new media—from console games and video to iOS games and streaming—to show how animation helps us think through television in the contemporary moment. He offers remarkable close readings of individual anime while demonstrating how infrastructures and platforms have transformed anime into emergent media (such as social media and transmedia) and launched it worldwide. Thoughtful, thorough illustrations plus exhaustive research and an impressive scope make *The Anime Ecology* at once an essential reference book, a valuable resource for scholars, and a foundational textbook for students.

This book examines cosplay from a set of ground-breaking disciplinary approaches, highlighting the latest and emerging discourses around this popular cultural practice. *Planet Cosplay* comprises chapters from scholars who are widely published in this field, examining the subject of cosplay from sources and sites to performance and play, from sex and gender to production and consumption. It addresses questions ranging from the rise of cosplay as a cultural phenomenon to its role in personal and cultural global identities. *Planet Cosplay* is unique in providing a multi-perspectival examination of the practice from such theoretical bases as popular cultural studies, performance studies, gender studies, media studies, communication studies. As the title suggests, its purview is global, encompassing some of the main centres of cosplay throughout Asia, the US and Europe as well as some outliers, including Australasia. Each of the chapters offer a comprehensive a set of entry points into the subject matter, and also a kind of narrative of the development of cosplay and scholarly approaches to it.

Performativity and Form beyond Japan

Fandom, Second Edition

Hello Kitty's Trek Across the Pacific

Planet Cosplay

Historical Perspectives and New Horizons

World Renewal

Costuming Cosplay

From computer games to figurines and maid cafes, men called "otaku" develop intense fan relationships with "cute girl" characters from manga, anime, and related media and material in contemporary Japan. While much of the Japanese public considers the forms of character love associated with "otaku" to be weird and perverse, the Japanese government has endeavored to incorporate "otaku" culture into its branding of "Cool Japan." In *Otaku and the Struggle for Imagination in Japan*, Patrick W. Galbraith explores the conflicting meanings of "otaku" culture and its significance to Japanese popular culture, masculinity, and the nation. Tracing the history of "otaku" and "cute girl" characters from their origins in the 1970s to his recent fieldwork in Akihabara, Tokyo ("the Holy Land of Otaku"), Galbraith contends that the discourse surrounding "otaku" reveals tensions around contested notions of gender, sexuality, and ways of imagining the nation that extend far beyond Japan. At the same time, in their relationships with characters and one another, "otaku" are imagining and creating alternative social worlds.

Focusing on the art and literary form of manga, this volume examines the intercultural exchanges that have shaped manga during the twentieth century and how manga's culturalization is related to its globalization. Through contributions from leading scholars in the fields of comics and Japanese culture, it describes "manga culture" in two ways: as a fundamentally hybrid culture comprised of both subcultures and transcultures, and as an aesthetic culture which has eluded modernist notions of art, originality, and authorship. The latter is demonstrated in a special focus on the best-selling manga franchise, NARUTO. Animating Film Theory provides an enriched understanding of the relationship between two of the most unwieldy and unstable organizing concepts in cinema and media studies: animation and film theory. For the most part, animation has been excluded from the purview of film theory. The contributors to this collection consider the reasons for this marginalization while also bringing attention to key historical contributions across a wide range of animation practices, geographic and linguistic terrains, and historical periods. They delve deep into questions of how animation might best be understood, as well as how it relates to concepts such as the still, the moving image, the frame, animism, and utopia. The contributors take on the kinds of theoretical questions that have remained underexplored because, as Karen Beckman argues, scholars of cinema and media studies have allowed themselves to be constrained by too narrow a sense of what cinema is. This collection reanimates and expands film studies by taking the concept of animation seriously. Contributors. Karen Beckman, Suzanne Buchan, Scott Bukatman, Alan Cholodenko, Yuriko Furuhashi, Alexander R. Galloway, Oliver Gaycken, Bishnupriya Ghosh, Tom Gunning, Andrew R. Johnston, Hervé Joubert-Laurencin, Gertrud Koch, Thomas LaMarre, Christopher P. Lehman, Esther Leslie, John MacKay, Mihaela Mihailova, Marc Steinberg, Tess Takahashi

Recent natural as well as man-made cataclysmic events have dramatically changed the status quo of contemporary Japanese society, and following the Asia-Pacific war's never-ending 'postwar' period, Japan has been dramatically forced into a zeitgeist of saigo or 'post-disaster.' This radically new worldview has significantly altered the socio-political as well as literary perception of one of the world's potential superpowers, and in this book the contributors closely examine how Japan's new paradigm of precarious existence is expressed through a variety of pop-cultural as well as literary media. Addressing the transition from post-war to post-disaster literature, this book examines the rise of precarity consciousness in Japanese socio-cultural discourse. The chapters investigate the extent to which we can talk about the emergence of a new literary paradigm of precarity in the world of Japanese popular culture. Through careful examination of a variety of contemporary texts ranging from literature, manga, anime, television drama and film this study offers an interpretation of the many dissonant voices in Japanese society. The contributors also outline the related social issues in Japanese society and culture, providing a comprehensive overview of the global trends that link Japan with the rest of the world. Visions of Precarity in Japanese Popular Culture and Literature will be of great interest to students and scholars of contemporary Japan, Japanese culture and society, popular culture and social and cultural history. The global circulation of comics, manga, and other such visual mediums between North America and Asia produces transnational meanings no longer rooted in a separation between "Asian" and "American." Drawing New Color Lines explores the culture, production, and history of contemporary graphic narratives that depict Asian Americans and Asians. It examines how Japanese manga and Asian popular culture have influenced Asian American comics; how these comics and Asian American graphic narratives depict the "look" of race; and how these various representations are interpreted in nations not of their production. By focusing on what graphic narratives mean for audiences in North America and those in Asia, the collection discusses how Western theories about the ways in which graphic narratives might successfully overturn derogatory caricatures are themselves based on contested assumptions; and illustrates that the so-called odorless images featured in Japanese manga might nevertheless elicit interpretations about race in transnational contexts. With contributions from experts based in North America and Asia, Drawing New Color Lines will be of interest to scholars in a variety of disciplines, including Asian American studies, cultural and literary studies, comics and visual studies. "Drawing New Color Lines makes an exciting contribution to the rapidly expanding inquiry at the crossroads of Asian American literary studies, graphic narrative studies, and transnational studies. Foregrounding the shifting meanings of race within, across, and between various national contexts, the fifteen essays in Chiu's collection explore the visual dimensions of Asian American transnational literary culture with originality and offer particular insight into the complexities of production, interpretation, and reception for graphic narrative." — Pamela Thoma, author of Asian American Women's Popular Literature: Feminizing Genres and Neoliberal Belonging "An informative, smart, and necessary collection. Drawing New Color Lines investigates a growing and important field—transnational Asian American comics—with sophistication and breadth." — Hillary Chute, author of Graphic Women: Life Narrative and Contemporary Comics and Outside the Box: Interviews with Contemporary Cartoonists

Routledge Handbook of Sexuality Studies in East Asia

Origins

User Enhanced

Narratives of Youth and Violence from Japan and the United States

Otaku and the Struggle for Imagination in Japan

Manga's Cultural Crossroads

Japanese Animation and the 'Post-Cinematic' Imagination

A formal approach to anime rethinks globalization and transnationality under neoliberalism. Anime has become synonymous with Japanese culture, but its global reach raises a perplexing question—what happens when anime is produced outside of Japan? Who actually makes anime, and how can this help us rethink notions of cultural production? In *Anime's Identity*, Stevie Suan examines how anime's recognizable media-form—no matter where it is produced—reflects the problematics of globalization. The result is an incisive look at not only anime but also the tensions of transnationality. Far from valorizing the individualistic "originality" so often touted in national creative industries, anime reveals an alternate type of creativity based in repetition and variation. In exploring this alternative creativity and its accompanying aesthetics, Suan examines anime from fresh angles, including considerations of how anime operates like a brand of media, the intricacies of anime production occurring across national borders, inquiries into the selfhood involved in anime's character acting, and analyses of various anime works that present differing modes of transnationality. *Anime's Identity* deftly merges theories from media studies and performance studies, introducing innovative formal concepts that connect anime to questions of dislocation on a global scale, creating a transformative new lens for analyzing popular media.

If the source of manga and anime is physically located in Japan, the temptation for many critics and scholars is to ask what aspects of Japanese culture and history gave rise to these media. This ninth volume of *Mechademia*—an annual collection of critical work on anime and manga—challenges the tendency to

answer the question of origins by reductively generalizing and essentializing "Japaneseness." The essays brought together in Mechademia 9 lead us to understand the extent to which "Japan" might be seen as an idea generated by anime, manga, and other texts rather than the other way around. What is it that manga and anime produce that no other medium can precisely duplicate? Is anime its own medium or a genre of animation—or something in between? And how must we adapt existing critical modes in order to read these new kinds of texts? While the authors begin with similar questions about the roots of Japanese popular culture and media, they invoke a wide range of theoretical work in the search for answers, including feminist criticism, disability studies, poststructuralist textual criticism, postcolonialism, art history, film theory, phenomenology, and more. Richly provocative and insightful, Mechademia 9 both enacts and resists the pursuit of fixed starting points, inspiring further creative investigation of this global artistic phenomenon. Contributors: Stephen R. Anderson; Dale K. Andrews, Tohoku Gakuin U; Andrew Ballús; Jodie Beck; Christopher Bolton, Williams College; Kukhee Choo, Tulane U; Ranya Denison, U of East Anglia; Lucy Fraser; Fujimoto Yukari, Meiji U, Japan; Forrest Greenwood; Imamura Taihei; Seth Jacobowitz, Yale U; Kim Joon Yang; Thomas Lamarre, McGill U; Margherita Long, U of California, Riverside; Matsumoto Nobuyuki, Tokyo National Museum; Laura Miller, U of Missouri–St. Louis; Alexandra Roedder; Paul Roquet, Stanford U; Brian Ruh; Shun'ya Yoshimi, U of Tokyo; Alba G. Torrents.

Tracing the global circulation and consumption of Hello Kitty, Christine R. Yano analyzes the spread of Japanese "cute-cool" culture, which she sees as combining kitsch with an ironic self-referentiality. From Cutie Honey and Sailor Moon to Nausicaä of the Valley of the Wind, the worlds of Japanese anime and manga teem with prepubescent girls toting deadly weapons. Sometimes overtly sexual, always intensely cute, the beautiful fighting girl has been both hailed as a feminist icon and condemned as a symptom of the objectification of young women in Japanese society. In Beautiful Fighting Girl, Saitō Tamaki offers a far more sophisticated and convincing interpretation of this alluring and capable figure. For Saitō, the beautiful fighting girl is a complex sexual fantasy that paradoxically lends reality to the fictional spaces she inhabits. As an object of desire for male otaku (obsessive fans of anime and manga), she saturates these worlds with meaning even as her fictional status demands her ceaseless proliferation and reproduction. Rejecting simplistic moralizing, Saitō understands the otaku's ability to eroticize and even fall in love with the beautiful fighting girl not as a sign of immaturity or maladaptation but as a result of a heightened sensitivity to the multiple layers of mediation and fictional context that constitute life in our hypermediated world—a logical outcome of the media they consume. Featuring extensive interviews with Japanese and American otaku, a comprehensive genealogy of the beautiful fighting girl, and an analysis of the American outsider artist Henry Darger, whose baroque imagination Saitō sees as an important antecedent of otaku culture, Beautiful Fighting Girl was hugely influential when first published in Japan, and it remains a key text in the study of manga, anime, and otaku culture. Now available in English for the first time, this book will spark new debates about the role played by desire in the production and consumption of popular culture.

This special issue of The Translator explores the field with a view to learning from the individuals and networks who take on such 'non-professional' translation and interpreting activities. It showcases the work of researchers who look into the phenomenon within a wide variety of settings: from museums to churches, crowdsourcing and media sites to Wikipedia, and scientific journals to the Social Forum. Drawing on a wide range of disciplines and models, the contributions to this volume enhance the visibility of non-professionals engaged in translating and interpreting and challenge a range of widely-held assumptions within the discipline and the profession.

Anime's Identity

Mechademia 8

Mangatopia: Essays on Manga and Anime in the Modern World

Mechademia 9

Animating Film Theory

Dressing the Imagination

A Critical Introduction

Today's convergent media environment offers unprecedented opportunities for sourcing and disseminating previously obscure popular culture material from Japan. However, this presents concerns regarding copyright, ratings and exposure to potentially illegal content which are serious problems for those teaching and researching about Japan. Despite young people's enthusiasm for Japanese popular culture, these concerns spark debate about whether it can be judged harmful for youth audiences and could therefore herald the end of 'cool Japan'. This collection brings together Japan specialists in order to identify key challenges in using Japanese popular culture materials in research and teaching. It addresses issues such as the availability of unofficially translated and distributed Japanese material; the emphasis on adult-themes, violence, sexual scenes and under-age characters; and the discrepancies in legislation and ratings systems across the world. Considering how these issues affect researchers, teachers, students and fans in the US, Canada, Australia, China, Japan and elsewhere in Asia, the contributors discuss the different ways in which academic and fan practices are challenged by local regulations. Illustrating from personal experience the sometimes fraught nature of teaching about 'cool Japan', they suggest ways in which Japanese Studies as a discipline needs to develop clearer guidelines for teaching and research, especially for new scholars entering the field. As the first collection to identify some of the real problems faced by teachers and researchers of Japanese popular culture as well as the students over whom they have a duty of care, this book will be of great interest to students and scholars of Japanese Studies and Cultural Studies.

Japanese animation has been given fulsome academic commentary in recent years. However, there is arguably a need for a more philosophically consistent and theoretically integrated engagement. While this book covers the key thinkers of contemporary aesthetic theory, it aims to reground reflection on anime within the aesthetics of R.G. Collingwood.

Anime: A Critical Introduction maps the genres that have thrived within Japanese animation culture, and shows how a wide range of commentators have made sense of anime through discussions of its generic landscape. From the battling robots that define the mecha genre through to Studio Ghibli's dominant genre-brand of plucky shojo (young girl) characters, this book

charts the rise of anime as a globally significant category of animation. It further thinks through the differences between anime's local and global genres: from the less-considered niches like *nichijo-kei* (everyday style anime) through to the global popularity of science fiction anime, this book tackles the tensions between the markets and audiences for anime texts. Anime is consequently understood in this book as a complex cultural phenomenon: not simply a "genre," but as an always shifting and changing set of texts. Its inherent changeability makes anime an ideal contender for global dissemination, as it can be easily re-edited, translated and then newly understood as it moves through the world's animation markets. As such, *Anime: A Critical Introduction* explores anime through a range of debates that have emerged around its key film texts, through discussions of animation and violence, through debates about the cyborg and through the differences between local and global understandings of anime products. *Anime: A Critical Introduction* uses these debates to frame a different kind of understanding of anime, one rooted in contexts, rather than just texts. In this way, *Anime: A Critical Introduction* works to create a space in which we can rethink the meanings of anime as it travels around the world.

A completely updated edition of a seminal work on fans and communities *We are all fans*. Whether we follow our favorite celebrities on Twitter, attend fan conventions such as Comic Con, or simply wait with bated breath for the next episode of our favorite television drama—each of us is a fan. Recognizing that fandom is not unusual, but rather a universal subculture, the contributions in this book demonstrate that understanding fans—whether of toys, TV shows, celebrities, comics, music, film, or politicians—is vital to an understanding of media audiences, use, engagement, and participatory culture in a digital age. Including eighteen new, original essays covering topics such as activism directed at racism in sports fandom, fan/producer interactions at Comic Con, the impact of new technologies on fandom, and the politics and legality of fanfic, this wide-ranging collection provides diverse approaches to fandom for anyone seeking to understand modern life in our increasingly mediated, globalized and binge-watching world.

An exploration of cosplay and its relationship with the realms of its global fandom, performance, and the modes of fictional existence *Flourishing far beyond its Japanese roots*, cosplay has become an international phenomenon with fervid fans who gather at enormous, worldwide conventions annually. Here, author Frenchy Lunning offers an intimate, sensational tour through cosplay's past and present, as well as its global lure. Through a culmination of years of personal research on cosplay, and growing out of Lunning's wealth of scholarship, conference presentations, and cosplayer interviews, *Cosplay* is a unique and necessary examination of identity, performance, play, and otaku fandom and culture in relation to contemporary theories. With discussions covering construction, masquerades, and community through performance, Lunning presents cosplay as a dynamic and ever-evolving global practice. She combines the fascinating viewpoints of cosplayers with observational, in-depth research on cosplay history and practice, and a deep dive into critical theory involving the modes of fictional existence, in order to understand its global expansion. Augmented with beautiful photographs, this is an engrossing, lively read that explores a complicated and often misunderstood history and meditates on how cosplay allows its participants to create and construct meaning and identity.

Franchising Toys and Characters in Japan

Otaku Culture in a Connected World

Tezuka's Manga Life

Anime's Media Mix

Animal Comics

Debating Otaku in Contemporary Japan

Lines of Sight

The female gaze is used by writers and readers to examine narratives from a perspective that sees women as subjects instead of objects, and the application of a female gaze to male-dominated discourses can open new avenues of interpretation. This book explores how female manga artists have encouraged the female gaze within their work and how female readers have challenged the male gaze pervasive in many forms of popular media. Each of the chapters offers a close reading of influential manga and fancomics to illustrate the female gaze as a mode of resistant reading and creative empowerment. By employing a female gaze, professional and amateur creators are able to shape and interpret texts in a manner that emphasizes the role of female characters while challenging and reconfiguring gendered themes and issues.

New approaches to decenter Eurocentric perspectives in fairy tales and lift up storytelling cultures across the globe.

Mechademia 5 Fanthropologies U of Minnesota Press

In recent years, otaku culture has emerged as one of Japan's major cultural exports and as a genuinely transnational phenomenon. This timely volume investigates how this once marginalized popular culture has come to play a major role in Japan's identity at home and abroad. In the American context, the word otaku is best translated as geek or ardent fan with highly specialized knowledge and interests. But it is associated especially with fans of specific Japan-based cultural genres, including anime, manga, and video games. Most important of all, as this collection shows, is the way otaku culture represents a newly participatory fan culture in which fans not only organize around niche interests but produce and distribute their own media content. In this collection of essays, Japanese and American scholars offer richly detailed descriptions of how this once stigmatized Japanese youth culture created its own alternative markets and cultural products such as fan fiction, comics, costumes, and remixes, becoming a major international force that can challenge the dominance of commercial media. By exploring the rich variety of otaku culture from multiple perspectives, this groundbreaking collection provides fascinating insights into the present and future of cultural production and distribution in the digital age."

Animal characters abound in graphic narratives ranging from *Krazy Kat* and *Maus* to *WE3* and *Terra Formars*. Exploring these and other multispecies storyworlds presented in words and images, *Animal Comics* draws together work in comics studies, narrative theory, and cross-disciplinary research on animal environments and human-animal relationships to shed new light on comics and graphic novels in which animal agents play a significant role. At the same time, the volume's international team of contributors show how the distinctive structures and affordances of graphic narratives foreground key questions about trans-species entanglements in a more-than-human world. The writers/artists covered in the book include: Nick Abadzis, Adolpho Avril,

Jeffrey Brown, Sue Coe, Matt Dembicki, Olivier Deprez, J. J. Grandville, George Herriman, Adam Hines, William Hogarth, Grant Morrison, Osamu Tezuka, Frank Quitely, Yu Sasuga, Charles M. Schultz, Art Spiegelman, Fiona Staples, Ken'ichi Tachibana, Brian K. Vaughan, and others.

Ethical, Legal, and Cultural Challenges to Japanese Popular Culture

Trans-Asia as Method

A Short History of Japanese Animation

The SAGE Handbook of Modern Japanese Studies

Identities and Communities in a Mediated World

Fanthropologies

A Genealogy of Television, Animation, and Game Media

This rich collection of essays offers a multi- and inter-disciplinary discussion of "trans-Asia" approaches from critical theory, historical studies, cultural studies to film studies. In doing so the authors lay down the groundwork for a more inclusive knowledge-production and fruitful transnational collaboration. The authors engage with the implications of "trans-Asia" using a range of empirical cases. At the heart of the book is a desire and attempt to give a grounded understanding of what "trans-Asia" approaches are by examining human mobilities, media culture flows and connections across Asia and beyond in four key aspects: cross-border flows and connections; inter-Asian comparison and referencing; transnational and de-nationalized approaches; and cross-border collaboration.

This volume examines how child abuse and youth violence are understood, manufactured, represented, but still disavowed, in contemporary everyday life and culture in Japan and the United States.

Fascinating insights on what Japanese manga and anime mean to artists, audiences, and fans in the United States and elsewhere, covering topics that range from fantasy to sex to politics. • Contributions from knowledgeable commentators about manga and anime from the United States, Canada, and Europe • Photographs and illustrations • Reference lists within the individual chapters and the introduction • Two glossaries define terms specific to Japanese manga genres

Passionate fans of anime and manga, known in Japan as otaku and active around the world, play a significant role in the creation and interpretation of this pervasive popular culture. Routinely appropriating and remixing favorite characters, narratives, imagery, and settings, otaku take control of the anime characters they consume. *Fanthropologies*—the fifth volume in the *Mechademia* series, an annual forum devoted to Japanese anime and manga—focuses on fans, fan activities, and the otaku phenomenon. The zones of activity discussed in these essays range from fan-sub (fan-subtitled versions of anime and manga) and copyright issues to gender and nationality in fandom, dolls, and other forms of consumption that fandom offers. Individual pieces include a remarkable photo essay on the emerging art of cosplay photography; an original manga about an obsessive doll-fan; and a tour of Akihabara, Tokyo's discount electronics shopping district, by a scholar disguised as a fuzzy animal. Contributors: Madeline Ashby; Jodie Beck, McGill U; Christopher Bolton, Williams College; Naitō Chizuko, Otsuma U; Ian Condry, Massachusetts Institute of Technology; Martha Cornog; Kathryn Dunlap, U of Central Florida; Ōtsuka Eiji, Kobe Design U; Gerald Figal, Vanderbilt U; Patrick W. Galbraith, U of Tokyo; Marc Hairston, U of Texas at Dallas; Marilyn Ivy, Columbia U; Koichi Iwabuchi, Waseda U; Paul Jackson; Amamiya Karin; Fan-Yi Lam; Thomas Lamarre, McGill U; Paul M. Malone, U of Waterloo; Anne McKnight, U of Southern California; Livia Monnet, U of Montreal; Susan Napier, Tufts U; Kerin Ogg; Timothy Perper; Eron Rauch; Brian Ruh, Indiana U; Nathan Shockey, Columbia U; Marc Steinberg, Concordia U; Jin C. Tomshine, U of California, San Francisco; Carissa Wolf, North Dakota State U.

Known as the "Walt Disney of Japan" it is no surprise that Tezuka Osamu is still the best-known manga creator to Western fans. Current scholarship has uncovered the profound complexity and ambiguity not only of his work but of the man, the artist, and his life—dismantling his position as the god of manga. Contributors to this volume of *Mechademia*—a series devoted to creative and critical work on anime, manga, and the fan arts—analyze Tezuka and his complicated approaches toward life and nonlife on earth, as well as his effect on the lives of other manga artists. Using essays and reprints of Japanese manga on Tezuka, this book questions his influence and attitudes toward the nonhuman, evolutionary theory, the aesthetic lineage of contemporary manga, incipient feminism in the reinscription of the nonhuman feminine, the sexual politics of manga bodies, the origins of the moe culture, and the styles of didacticism revealing the digressions of insects and classical modes, among others. The authors offer varying perspectives on the historical transformations in production, distribution, and reception that gradually integrated and differentiated an overlapping series of markets and readerships in the postwar era. Divided into four sections that explore different "lives"—"Nonhuman Life," "Media Life," "A Life in Manga," and "Everyday Life"—*Mechademia 8* serves as a prehistory of the impersonal politics of the present while tracing Tezuka's legacy. Contributors: Akatsuka Fujio; Anno Moyoko; Linda H. Chance, U of Pennsylvania; Jonathan Clements; Hideaki Fujiki, Nagoya U; Patrick W. Galbraith; Verina Gfader, U of Huddersfield; Alicia Gibson; G. Clinton Godart, USC; Yorimitsu Hashimoto, Osaka U; Ryan Holmberg; Hikari Hori, Columbia U; Mary A. Knighton, College of William and Mary; Thomas Lamarre, McGill U; Christine L. Marran, U of Minnesota; Natsume Fusanosuke, Gakushuin U, Tokyo; Ōtsuka Eiji, Kobe Design U; Baryon Tensor Posadas; Renato Rivera Rusca, Meiji U; Frederik L. Schodt; Marc Steinberg, Concordia U; Tezuka Osamu; Toshiya Ueno, Wako U, Tokyo; Matthew Young.

Contemporary Adaptations across Cultures

Costume Play, Identity and Global Fandom

Revolutionary Suicide and Other Desperate Measures

The Fictional Mode of Existence

Re-Orienting the Fairy Tale

The Soul of Anime

Mechademia 5

Untangles the web of commodity, capitalism, and art that is anime

Lines of Sight—the seventh volume in the *Mechademia* series, an annual forum devoted to Japanese anime and manga—explores the various ways in which anime, manga, digital media, fan culture, and Japanese art—from scroll paintings to superflat—challenge, undermine, or disregard the concept of Cartesian (or one-point) perspective, the dominant mode of visual culture in the West since the seventeenth century. More than just a visual mode or geometric system, Cartesianism has shaped nearly every aspect of modern

rational thought, from mathematics and science to philosophy and history. Framed by Thomas Lamarre's introduction, "Radical Perspectivalism," the essays here approach Japanese popular culture as a visual mode that employs non-Cartesian formations, which by extension make possible new configurations of perception and knowledge. Whether by shattering the illusion of visual or narrative seamlessness through the use of multiple layers or irregular layouts, blurring the divide between viewer and creator, providing diverse perspectives within a single work of art, or rejecting dualism, causality, and other hallmarks of Cartesianism, anime and manga offer in their radicalization of perspective the potential for aesthetic and even political transformation. Contributors: David Beynon, Deakin U; Fujimoto Yukari, Meiji U; Yuriko Furuhata, McGill U; Craig Jackson, Ohio Wesleyan U; Reginald Jackson, U of Chicago; Thomas Lamarre, McGill U; Jinying Li; Waiyee Loh; Livia Monnet, U of Montreal; Sharalyn Orbaugh, U of British Columbia; Stefan Riekeles; Atsuko Sakaki, U of Toronto; Miryam Sas, U of California, Berkeley; Timon Screech, U of London; Emily Somers; Marc Steinberg, Concordia U. Manga and anime inspire a wide range of creative activities for fans: blogging and contributing to databases, making elaborate cosplay costumes, producing dōjinshi (amateur) manga and scanlations, and engaging in fansubbing and DIY animation. Indeed, fans can no longer be considered passive consumers of popular culture easily duped by corporations and their industrial-capitalist ideologies. They are now more accurately described as users, in whose hands cultural commodities can provide instant gratification but also need to be understood as creative spaces that can be inhabited, modified, and enhanced. User Enhanced, the sixth volume of the Mechademia series, examines the implications of this transformation from consumer to creator. Why do manga characters lend themselves so readily to user enhancement? What are the limitations on fan creativity? Are fans simply adding value to corporate properties with their enhancements? And can the productivity and creativity of user activities be transformed into genuine cultural enrichment and social engagement? Through explorations of the vitality of manga characters, the formal and structural open-endedness of manga, the role of sexuality and desire in manga and anime fandom, the evolution of the Lolita fashion subculture, the contemporary social critique embodied in manga like Helpman! and Ikigami, and gamer behavior within computer games, User Enhanced suggests that commodity enhancement may lead as easily to disengagement and isolation as to interaction, connection, and empowerment. Contributors: Brian Bergstrom; Lisa Blauersouth; Aden Evens, Dartmouth College; Andrea Horbinski; Itō Gō, Tokyo Polytechnic U; Paul Jackson; Yuka Kanno; Shion Kono, Sophia U, Tokyo; Thomas Lamarre, McGill U; Christine L. Marran, U of Minnesota; Miyadai Shinji, Tokyo Metropolitan U; Miyamoto Hirohito, Meiji U; Livia Monnet, U of Montreal; Miri Nakamura, Wesleyan U; Matthew Penney, Concordia U, Montreal; Emily Raine; Brian Ruh; Kumiko Saito, Bowling Green State U; Rio Saitō, College of Visual Arts, St. Paul; Cathy Sell; James Welker, U of British Columbia; Yoshikuni Igarashi, Vanderbilt U.

Through the analysis of the work of the main Japanese animators starting from the pioneers of 1917, the book will overview the whole history of Japanese animated film, including the latest tendencies and the experimental movies. In addition to some of the most acclaimed directors Miyazaki Hayao, Takahata Isao, Shinkai Makoto, Tezuka Osamu and Kon Satoshi, the works of masters of animation such as Kawamoto Kihachirō, Kuri Yōji, Ōfuji Noburō and Yamamura Kōji will be analysed in their cultural and historical context. Moreover, their themes and styles will be the linking thread to overview the Japanese producing system and the social and political events which have often influenced their works.

Magic, Monsters, and Make-Believe Heroes looks at fantasy film, television, and participative culture as evidence of our ongoing need for a mythic vision—for stories larger than ourselves into which we write ourselves and through which we can become the heroes of our own story. Why do we tell and retell the same stories over and over when we know they can't possibly be true? Contrary to popular belief, it's not because pop culture has run out of good ideas. Rather, it is precisely because these stories are so fantastic, some resonating so deeply that we elevate them to the status of religion.

Illuminating everything from Buffy the Vampire Slayer to Dungeons and Dragons, and from Drunken Master to Mad Max, Douglas E. Cowan offers a modern manifesto for why and how mythology remains a vital force today.

Japanese Media Cultures in Japan and Abroad: Transnational Consumption of Manga, Anime, and Media-Mixes
Pink Globalization

Supercell's Supercell featuring Hatsune Miku

Mechademia 10

Non-Professional Translating and Interpreting

Mechademia 6

From fan-subbers to cosplay, exploring the fan cultures inspired by anime and manga.

The End of Cool Japan

Anime Aesthetics

Drawing New Color Lines

Magic, Monsters, and Make-Believe Heroes

Multispecies Storyworlds in Graphic Narratives

Anime

Manga Cultures and the Female Gaze