

*The Soul Of Anime Collaborative Creativity  
And Japans Media Success Story  
Experimental Futures*

Anime is a quintessentially Japanese form of animation consisting of both hand drawn and computer-generated imagery, and is often characterised by colourful graphics, vibrant characters, and fantastical themes. As an increasingly globalising expression of popular art and entertainment, and distributed through cinema, television, and over the internet, anime series and films have an enormous following, not only in Japan but also in Asia. This book provides a comprehensive survey of the historical development, industrial structure, and technical features of Japanese animation and of the overall dynamics of its globalisation in key contexts of the Asian region. Specific chapters cover anime's production logics, its features as an 'emotion industry', and the involvement of a range of Asian countries in the production, consumption, and cultural impact of Japanese animation.

Go beyond Kurosawa and discover an up-to-date and rigorous examination of historical and modern Japanese cinema In A Companion to Japanese Cinema, distinguished cinematic researcher David Desser delivers insightful new material on a fascinating subject, ranging from the introduction and exploration of under-appreciated directors, like Uchida Tomu and Yoshimura Kozaburo, to an appreciation of the Golden Age of Japanese cinema from the point of view of little-known stars and genres of the 1950s. This Companion includes new resources that deal in-depth with the issue of gender in Japanese cinema, including a sustained analysis of Kawase Naomi, arguably the most important female director in Japanese film history. Readers will appreciate the astute material on the connections and relationships that tie together Japanese television and cinema, with implications for understanding the modern state of Japanese film. The Companion concludes with a discussion of the Japanese media's response to the 3/11 earthquake and tsunami that devastated the nation. The book also includes: A thorough introduction to the History, Ideology, and Aesthetics of Japanese cinema, including discussions of Kyoto as the cinematic center of Japan and the Pure Film Movement and modern Japanese film style An exploration of the background to the famous story of Taki no Shiraito and the significant and underappreciated contributions of directors Uchida Tomu, as well as Yoshimura Kozaburo A rigorous comparison of old and new Japanese cinema, including treatments of Ainu in documentary films and modernity in film exhibition Practical discussions of intermediality, including treatments of scriptwriting in the 1930s and the influence of film on Japanese television Perfect for upper-level undergraduate and graduate students studying Japanese and Asian cinema, A Companion to Japanese Cinema is a must-read reference for anyone seeking an insightful and contemporary discussion of modern scholarship in Japanese cinema in the 20th and 21st

centuries.

This edited volume expands on what Aoyagi Hiroshi intended in the first decade of the new millennium to establish as a subfield of symbolic anthropology called "idology." It brings together case studies of popular idolatry in Japan, but goes further to provide a transcultural perspective to guide anthropological investigations in different places and times. In proposing an integrated paradigm for the growing body of literature on idols, the volume redirects recurrent questions to more fundamental points of sociocultural inquiry. Contributions from scholars conducting ethnographic fieldwork, as well as those engaged in theoretical and historical analyses, facilitate comparative reading and critical thought. Exceeding a narrow focus on human idols, the chapters shed new light on virtual idols and YouTubers, cartoon characters and voices, robot idols and cybernetic systems. Science and technology studies thus comes together with theories of animation and anthropological work on life in more-than-human worlds.

"Impressive, exhaustive, labyrinthine, and obsessive—The Anime Encyclopedia is an astonishing piece of work."—Neil Gaiman Over one thousand new entries . . . over four thousand updates . . . over one million words. . . This third edition of the landmark reference work has six additional years of information on Japanese animation, its practitioners and products, plus incisive thematic entries on anime history and culture. With credits, links, cross-references, and content advisories for parents and libraries. Jonathan Clements has been an editor of Manga Max and a contributing editor of Newtype USA. Helen McCarthy was founding editor of Anime UK and editor of Manga Mania.

Creative Context

The Soul of Anime

Japan's Videogames in Global Contexts

Transnational Industry, Audiences, and Success

The Anime Ecology

Anthropological Investigations of Popular Idolatry

The Anime Encyclopedia, 3rd Revised Edition

The emergence of modernity has typically focused on Western male actors and privileged politics and economy over culture. The contributors to this volume successfully unsettle such perspectives by emphasizing the social history, artistic practices, and symbolic meanings of female performers in popular music of Asia. Women surfaced as popular icons in different guises in different Asian countries through different routes of circulation. Often, these women established prominent careers within colonial conditions, which saw Asian societies in rapid transition and the vernacular and familiar articulated with the novel and the foreign. These female performers were not merely symbols of times that were rapidly changing. Nor were they simply the personification of global historical changes. Female entertainers, positioned at the margins of intersecting fields of activities, created something hitherto unknown: they were artistic pioneers of new music, new cinema, new forms of

dance and theater, and new behavior, lifestyles, and morals. They were active agents in the creation of local performance cultures, of a newly emerging mass culture, and the rise of a region-wide and globally oriented entertainment industry. *Vamping the Stage* is the first book-length study of women, modernity, and popular music in Asia, showcasing cutting-edge research conducted by scholars whose methods and perspectives draw from such diverse fields as anthropology, Asian studies, cultural studies, ethnomusicology, and film studies. Led by an impressive introduction written by Weintraub and Barendregt, fourteen contributors analyze the many ways that women performers supported, challenged, and transgressed representations of existing gendered norms in the entertainment industries of China, Japan, India, Indonesia, Iran, Korea, Malaysia, and the Philippines. Placing women's voices in social and historical contexts, the essays explore salient discourses, representations, meanings, and politics of "voice" in Asian popular music. Historicizing the artistic sounds, lyrical texts, and visual images of female performers, the essays reveal how women used popular music to shape the ideas, practices, and meanings of modernity in various Asian contexts and time frames. The ascendancy of women as performers paralleled, and in some cases generated, developments in wider society such as suffrage, social and sexual liberation, women as business entrepreneurs and independent income earners, and particularly as models for new life styles. Women's voices, mediated through new technologies of film and the phonograph, changed the soundscape of global popular music and resonate today in all spheres of modern life.

The media industries in the United States and Japan are similar in much the same way different animal species are: while a horse and a kangaroo share maybe 95% of their DNA, they're nonetheless very different animals-and so it is with manga and anime in Japanese and Hollywood animation, movies, and television. Though they share some key common elements, they developed mostly separately while still influencing each other significantly along the way. That confluence is now accelerating into new forms of hybridization that will drive much of future storytelling entertainment. Packed with original interviews with top creators in these fields and illuminating case studies, *Manga and Anime Go to Hollywood* helps to parse out these these shared and diverging genetic codes, revealing the cross-influences and independent traits of Japanese and American animation. In addition, *Manga and Anime Go to Hollywood* shows how to use this knowledge creatively to shape the future of global narrative storytelling, including through the educational system. Northrop Davis paints a fascinating picture of the interrelated history of Japanese manga/anime and Hollywood since the Meiji period through to World War II and up to the present day - and even to into the future. Written in straightforward, jargon-free language, *A Concise Dictionary of Comics* guides students, researchers, readers, and educators of all ages and

at all levels of comics expertise. It provides them with a dictionary that doubles as a compendium of comics scholarship. A Concise Dictionary of Comics provides clear and informative definitions for each term. It includes twenty-five witty illustrations and pairs most defined terms with references to books, articles, book chapters, and other relevant critical sources. All references are dated and listed in an extensive, up-to-date bibliography of comics scholarship. Each term is also categorized according to type in an index of thematic groupings. This organization serves as a pedagogical aid for teachers and students learning about a specific facet of comics studies and as a research tool for scholars who are unfamiliar with a particular term but know what category it falls into. These features make A Concise Dictionary of Comics especially useful for critics, students, teachers, and researchers, and a vital reference to anyone else who wants to learn more about comics.

Alina ist eine einfache Kartografin in der Ersten Armee des Zaren.

Unscheinbar und still lebt sie im Schatten ihres Kindheitsfreunds Maljen, dem erfolgreichen Fährtenleser und Frauenschwarm. Keiner darf wissen, dass sie heimlich in ihn verliebt ist, am allerwenigsten er selbst. Erst als sie ihm bei einem Überfall auf unerklärliche Weise das Leben rettet, ändert sich Alinas Dasein auf einen Schlag. Man munkelt, sie hätte übermenschliche Kräfte, und nicht zuletzt der Zar selbst wird nun auf sie aufmerksam ... Dies ist der erste Band der Grischa-Trilogie von Leigh Bardugo. Alle Bände der preisgekrönten Fantasy-Serie: Grischa. Goldene Flammen Grischa. Eisige Wellen Grischa. Lodernde Schwingen Die Grischa-Serie ist abgeschlossen.

Manga Cultures and the Female Gaze

Japanese Animation and the 'Post-Cinematic' Imagination

Roman

Soul Eater 1

Fanthropologies

Collaborative Creativity and Japan's Media Success Story

Die größten Animes aller Zeiten

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; Nait? Chizuko, Otsuma U; Ian Condry, Massachusetts Institute of Technology; Martha Cornog; Kathryn Dunlap, U of Central Florida; ?tsuka 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.

In Japan fand in den letzten Jahrzehnten eine intensive theoretische Auseinandersetzung mit Figurenkonzepten statt, die über keinerlei narrative und diegetische Einbettung verfügen. Typisch hierfür ist nicht nur ›Hello Kitty‹ sondern auch eine Legion von Regionalmaskottchen. Diese sind allesamt in einer bestimmten ›Manga-Ästhetik‹ ikonischer Linienzeichnungen gehalten. Viele Grundannahmen der interdisziplinären Figurentheorie sind für solche Wesen aber kaum haltbar. Stattdessen hat sich im Japanischen der Begriff ›kyara‹, unterschieden von ›kyarakut?‹ (Figur), etabliert: meta-narrative Knotenpunkte diffundierender Imaginationsspiele. Durch eine Verbindung kulturspezifischer Ansätze mit pragmatisch-semiotischen, narratologischen und insbesondere bildtheoretischen Grundlagen entwickelt Im Reich der Figuren ein umfassendes theoretisches Fundament zur Konzeption und Analyse von ›narrativlosen kyara-Wesen‹ als alltäglichen Kommunikationsfiguren.

Our images of non-Western cultures are often based on stereotypes that are replicated over the years. These stereotypes often appear in popular media and are responsible for a pre-set image of otherness. The present book investigates these processes and the media representation of otherness, especially as an artificial construct based on stereotypes and their repetition, in the case of Japan. 'Western Japaneseness' thereby illustrates how the Western image of Japan in popular media is rather a construct that, in a way, replicated itself, instead of a more serious encounter with a foreign and different cultural context. This book will be of great value to students and academics who hold interest in media studies, Japanese studies, and cultural studies. It will also appeal to a broader audience with interests in Japan more generally.

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.

Interdisziplinäre Beiträge zur Animations- und Comicforschung

Atari to Zelda

Epistemologie des Konkreten

A Concise Dictionary of Comics

Histories and Cultures of the Book

Social and Cultural Anthropology for the 21st Century

Comics and Pop Culture

It is hard to discuss the current film industry without acknowledging the impact of comic book adaptations, especially considering the blockbuster success of recent superhero movies. Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century, when comic strips such as "Little Nemo in Slumberland" and "Felix the Cat" were animated for the silver screen. Representing diverse academic fields, including technoculture, film studies, theater, feminist studies, popular culture, and queer studies, Comics and Pop Culture presents more than a dozen perspectives on this rich history and the effects of such adaptations. Examining current debates and the questions raised by comics adaptations, including those around authorship, style, and textual fidelity, the contributors consider the topic from an array of approaches that take into account representations of sexuality, gender, and race as well as concepts of world-building and cultural appropriation in comics from Modesty Blaise to Black Panther. The result is a fascinating re-imagining of the texts that continue to push the boundaries of panel, frame, and popular culture. In this companion, an international range of contributors examine the cultural formation of cyberpunk from micro-level analyses of example texts to macro-level debates of movements, providing readers with snapshots of cyberpunk culture and also cyberpunk as culture. With technology seamlessly integrated into our lives and our selves, and social systems veering towards globalization and corporatization, cyberpunk has become a ubiquitous cultural

formation that dominates our twenty-first century technological landscapes. The Routledge Companion to Cyberpunk Culture traces cyberpunk through its historical developments as a literary science fiction form to its spread into other media such as comics, film, television, and video games. Moreover, seeing cyberpunk as a general cultural practice, the Companion provides insights into photography, music, fashion, and activism. Cyberpunk, as the chapters presented here argue, is integrated with other critical theoretical tenets of our times, such as posthumanism, the Anthropocene, animality, and empire. And lastly, cyberpunk is a vehicle that lends itself to the rise of new futurisms, occupying a variety of positions in our regionally diverse reality and thus linking, as much as differentiating, our perspectives on a globalized technoscientific world. With original entries that engage cyberpunk's diverse 'angles' and its proliferation in our life worlds, this critical reference will be of significant interest to humanities students and scholars of media, cultural studies, literature, and beyond. As China looks to reinvigorate its soft power by drawing on the creative inputs of foreign media producers and technical expertise, this book explores how and why creative workers are moving to the Mainland from East Asia, and how they are navigating the challenges of producing creative and critical content in a politically constrained environment.

For students, fans, and scholars alike, this wide-ranging primer on anime employs a panoply of critical approaches. Well-known through hit movies like *Spirited Away*, *Akira*, and *Ghost in the Shell*, anime has a long history spanning a wide range of directors, genres, and styles. Christopher Bolton's *Interpreting Anime* is a thoughtful, carefully organized introduction to Japanese animation for anyone eager to see why this genre has remained a vital, adaptable art form for decades. *Interpreting Anime* is easily accessible and structured around individual films and a broad array of critical approaches. Each chapter centers on a different feature-length anime film, juxtaposing it with a particular medium—like literary fiction, classical Japanese theater, and contemporary stage drama—to reveal what is unique about anime's way of representing the world. This analysis is abetted by a suite of questions provoked by each film, along with Bolton's incisive responses. Throughout, *Interpreting Anime* applies multiple frames, such as queer theory,

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psychoanalysis, and theories of postmodernism, giving readers a thorough understanding of both the cultural underpinnings and critical significance of each film. What emerges from the sweep of *Interpreting Anime* is Bolton's original, articulate case for what makes anime unique as a medium: how it at once engages profound social and political realities while also drawing attention to the very challenges of representing reality in animation's imaginative and compelling visual forms.

The Anime Boom in the United States

Thinking with Animation

Grischa 1: Goldene Flammen

Focus: Music in Contemporary Japan

Anime's Identity

Supercell's Supercell featuring Hatsune Miku

Japanime

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.

Einmal Seele zum Mitnehmen, bitte! Maka ist eine Waffenschmiedin in spezieller Ausbildung. Ihre Sense namens "Soul Eater" hat ein Eigenleben und nimmt außerhalb des Kampfes die Gestalt eines ultracoolen Jungen an. Um eine "Waffe des Todesgottes" zu erschaffen, muss sich Soul Eater exakt 99 böse Seelen und eine Hexenseele einverleiben, nur so kann Maka ihre Ausbildung abschließen. Die nötigen Seelen wurden nach einigem Aufwand "zubereitet" und verschlungen, doch an der Seele einer Hexe beißen sich die beiden die Zähne aus. Müssen sie nun vielleicht sogar wieder ganz von vorne beginnen...? Eine rasante Fressorgie beginnt, auch zwischen den Mahlzeiten genießbar!

This volume brings together scholars based predominantly in Asia to contribute provocative and experimental essays on the dynamic relationship between animation and philosophy. In an inventive and playful philosophical way, they address not only the mainstay of Japanese animation, but also Korean film, picture books and Mickey Mouse to understand what we might call film-philosophy in Asia. In thinking animation with concepts from the technicolour philosophies of Deleuze, Guattari, Stiegler, Benjamin, Kristeva and Heidegger, the book sees animation not as a representation of a philosophical idea per se, but conceptualizes it as a philosophical thinking-device. In the images themselves, what is at work is not just the thinking of a particular director or manga artist, but, rather, thinking as such, through and by the images themselves. The scholars in this collection are committed to thinking images themselves as thought-experiments and thinking machines.

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.

Manga and Anime Go to Hollywood

The Uses of Literature in Modern Japan

A Companion to Japanese Cinema

A Century of Japanese Animation

Im Reich der Figuren

Dramacon

Willing Collaborators

The cross-cultural interactions of Japanese videogames and the West, from DIY localization by fans to corporate strategies of "Japaneseness." In the early days of arcades and Nintendo, many players didn't recognize Japanese games as coming from Japan; they were simply new and interesting games to play. But since then, fans, media, and the games industry have thought further about the "Japaneseness" of particular games. Game developers try to decide whether a game's Japaneseness is a selling point or stumbling block; critics try to determine what elements in a game express its Japaneseness—cultural motifs or technical markers. Games were "localized," subjected to sociocultural and technical tinkering. In this book, Mia Consalvo looks at what happens when Japanese games travel outside Japan, and how they are played, thought about, and transformed by individuals, companies, and groups in the West. Consalvo begins with players, first exploring North American players' interest in Japanese games (and Japanese culture in general) and then investigating players' DIY localization of games, in the form of ROM hacking and fan translating. She analyzes several Japanese games released in North America and looks in detail at the Japanese game company Square Enix. She examines indie and corporate localization work, and the rise of the professional culture broker. Finally, she compares different approaches to Japaneseness in games sold in the West and considers how Japanese games have influenced Western games developers. Her account reveals surprising cross-cultural interactions between Japanese games and Western game developers and players, between Japaneseness and the market.

Heritage and Religion in East Asia examines how religious heritage, in a mobile way, plays across national boundaries in East Asia and, in doing so, the book provides new theoretical insights into the articulation of heritage and religion. Drawing on primary, comparative research carried out in four East Asian countries, much of which was undertaken by East Asian scholars, the book shows how the inscription of religious items as "Heritage" has stimulated cross-border interactions among religious practitioners and boosted tourism along modern pilgrimage routes. Considering how these forces encourage cross-border links in heritage practices and religious movements in China, Taiwan, South Korea, and Japan, the volume also questions what role heritage plays in a region where Buddhism, Taoism, and other various folk religious practices are dominant. Arguing that it is diversity and vibrancy that makes religious discourse in East Asia unique, the contributors explore how this particularity both energizes and is empowered by heritage practices in East Asia. Heritage and Religion in East Asia enriches understanding of the impact of heritage and religious culture in modern society and will be of interest to academics and students working in heritage studies, anthropology, religion, and East Asian studies.

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. Today's world is continually facing complex and life-threatening issues that are too difficult or even impossible to solve. These challenges have been titled "wicked" problems due to their radical and multifarious nature. Recently, there has been a focus on global cooperation and gathering creative and diverse methods from around the world to solve these issues.

Accumulating research and information on these collective intelligence methods is vital in comprehending current international issues and what possible solutions are being developed through the use of global collaboration. *The Handbook of Research on Using Global Collective Intelligence and Creativity to Solve Wicked Problems* is a pivotal reference source that provides vital research on the collaboration between global communities in developing creative solutions for radical worldwide issues. While highlighting topics such as collaboration technologies, neuro-leadership, and sustainable global solutions, this publication explores diverse collections of problem-solving methods and applying them on a global scale. This book is ideally designed for scholars, researchers, students, policymakers, strategists, economists, and educators seeking current research on problem-solving methods using collective intelligence and creativity.

*Lessons for Global Creative Industries*

*Connected Worlds*

*Japanese Animation in Asia*

*Interpreting Anime*

*Ägyptisches Totenbuch*

*Female Voices of Asian Modernities*

*Handbook of Research on Using Global Collective Intelligence and Creativity to Solve Wicked Problems*

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 by fans, are attributed to her. Supercell is a Japanese creator music group with the composer 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 2007, the group's Vocaloid works were already well-known to Nico Nico users and fans. This book explores 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. The initial volumes focusing on Japanese and Brazilian music, the series will also include volumes on

popular music of Australia/Oceania, Europe, Africa, the Middle East, and more.

Animation und Comic weisen in ihren Ästhetiken offenkundige Parallelen auf, denen jedoch bislang der jeweils einschlägigen Forschung kaum angemessene Aufmerksamkeit gewidmet wurde. Beide basieren auf künstlerischen Praktiken, die unter Einsatz spezifischer Techniken Bilder generieren, welche wiederum diese Techniken ihrer Entstehung in einer besonderen Art und Weise mit-ausdrücken. So verweisen die gezeichneten Linien des Comics oder des Cartoons auf den Akt des Zeichnens, die Knetfiguren im Stop-Motion-Animationsfilm auf den Akt ihrer händischen (Ver-)Formung oder die hyperrealistischen, überhöhten Figuren des Superheld\_innen-Comics und VFX-Kinos auf ihren Status als Artefakte. Diese für ganz unterschiedliche Formen von Animation und Comics konstitutive Thematisierung der eigenen Gemachtheit bildet den Hauptgegenstand des vorliegenden Bandes, dessen Rahmen aus einer dezidiert interdisziplinären Perspektive die Parallelen, Schnittstellen und Unterschiede herausgearbeitet werden, die sich im Kontext von Animations- und Comicforschung zeigen. Ein Blick auf die methodisch-analytische Erfassung der Materialität und Ästhetik ihrer jeweiligen Gegenstände ergeben.

The purpose of this volume is to broaden scholars' analytical perspective by placing the creative industries in frameworks that compare and contrast them with other kinds of entities, organizations, and social forms that mix creativity and production. In other words, this volume aims to set out an agenda for the study of creativity in the cultural and media industries. Although this work focuses on media and cultural industries, they are investigated in the context of other groups and organizations, connecting forms of creativity with an explicit emphasis on turning ideas into concrete practical products. The originality of this book lies in (1) presenting a comparative and interdisciplinary perspective that develops a new framework and analytical concepts to understand the notion of creativity in the media and cultural industries, and (2) providing a series of fresh empirically based studies of the process of creativity in fields such as advertising, fashion, animation, and pop culture. This comparative move is taken in order to generate new insights about the particular features of creative industries and new questions for future analysis.

The Uses of Literature in Modern Japan explores the varying uses of literature in Japan from the Meiji period to the present, considering how creators, conveyors, and consumers of literary culture have treated texts and their authors as cultural resources to be packaged, promoted, and presented. As the printed word became a crucial form of entertainment and edification for an increasingly literate public in early 20th-century Japan, literature came to assume a variety of new uses. Touching on a wide array of sources, Sari Kawana traces the ways in which literary works have morphed into new variants, ranging from textual (compilations, textbooks) and visual (film, manga, other media) to the real world, through innovative publishing and reading practices. She takes up themes such as the materiality of texts, the role of publishers and advertising campaigns, the interplay between literature and other media, and the creation and dissemination of larger cultural fantasies tied to literary consumption. She stresses the agency and creativity with which readers engaged literary works, from divergent readings of propaganda literature to inventive adaptations of canonical texts in adjacent media, culminating in the practice of literary tourism. Moving beyond close reading of texts to their historical context, the book will appeal not only to scholars of modern Japanese literature but also to those studying the history of the book and modern Japanese cultural history.

Meta-narrative Kommunikationsfiguren und die ›Mangaisierung‹ des japanischen Alltags

Mechademia 5

Ästhetik des Gemachten

Anime Aesthetics

Japanese Media Cultures in Japan and Abroad: Transnational Consumption of Manga, Anime, and

Media-Mixes

Das Lied der Krähen

Western Japaneseness: Intercultural Translations of Japan in Western Media

The Routledge Companion to Cult Cinema offers an overview of the

field of cult cinema – films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules, offend, and challenge understandings of achievement (some are so bad they're good, others so good they remain inaccessible). Cult cinema is no longer only comprised of the midnight movie or the extreme genre film. Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty-first century. Sections are introduced with the major theoretical frameworks, philosophical inspirations, and methodologies for studying cult films, with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large. Case studies include the worst films ever; exploitation films; genre cinema; multiple media formats cult cinema is expressed through; issues of cultural, national, and gender representations; elements of the production culture of cult cinema; and, throughout, aspects of the aesthetics of cult cinema – its genre, style, look, impact, and ability to yank viewers out of their comfort zones. The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia, continental Europe, the Middle East, and Latin America, making it an innovative and important resource for researchers and students alike.

Sechs unberechenbare Außenseiter – eine unmögliche Mission  
Der Nr.-1-Bestseller aus den USA - Leigh Bardugos temporeiche Saga über den tollkühnsten Coup der Fantasy-Geschichte Ketterdam – pulsierende Hafenstadt, Handelsmetropole, Tummelplatz zwielichtiger Gestalten: Hier hat sich Kaz Brekker zur gerissenen und skrupellosen rechten Hand eines Bandenchefs hochgearbeitet. Als er eines Tages ein Jobangebot erhält, das ihm unermesslichen Reichtum bescheren würde, weiß Kaz zwei Dinge: Erstens wird dieses Geld den Tod seines Bruders rächen. Zweitens kann er den Job unmöglich allein erledigen ... Mit fünf Gefährten, die höchst unterschiedliche Motive antreiben, macht Kaz sich auf in den Norden, um einen gefährlichen Magier aus dem bestgesicherten Gefängnis der Welt zu befreien. Die sechs Krähen sind professionell, clever, und Kaz fühlt sich jeder Herausforderung gewachsen – außer in Gegenwart der schönen Inej ... »Faszinierend ... Bardugos "Six of Crows" lässt die Leser im besten Sinn des Wortes mitfiebern. Dafür ist die Fantasy gemacht!« - The New York Times

"The Anime Boom in the United States provides a comprehensive and empirically-grounded study of the various stages of anime marketing and commercial expansion into the United States. It also examines the supporting organizational and cultural processes, thereby describing a transnational, embedded system for globalizing and localizing commodified culture. Focusing primarily on television anime series but also significant theatrical releases, the book draws on several sources, including in-depth interviews with Japanese and American professionals in the animation industry, field research, and a wide-scale market survey. The authors investigate the ways in which anime has been exported to the United States since the 1960s, and explore the transnational networks of anime production and marketing. They

also investigate the many cultural and artistic processes anime inspired. The analysis of the rise and fall of the U.S. anime boom is the starting point for a wider investigation of the multidirectional globalization of contemporary culture and the way in which global creative industries operate in an age of media digitalization and convergence. This story carries broad significance for those interested in understanding the dynamics of power structures in cultural and media globalization."

Focus: Music in Contemporary Japan explores a diversity of musics performed in Japan today, ranging from folk song to classical music, the songs of geisha to the screaming of underground rock, with a specific look at the increasingly popular world of taiko (ensemble drumming). Discussion of contemporary musical practice is situated within broader frames of musical and sociopolitical history, processes of globalization and cosmopolitanism, and the continued search for Japanese identity through artistic expression. It explores how the Japanese have long negotiated cultural identity through musical practice in three parts: Part I, "Japanese Music and Culture," provides an overview of the key characteristics of Japanese culture that inform musical performance, such as the attitude towards the natural environment, changes in ruling powers, dominant religious forms, and historical processes of cultural exchange. Part II, "Sounding Japan," describes the elements that distinguish traditional Japanese music and then explores how music has changed in the modern era under the influence of Western music and ideology. Part III, "Focusing In: Identity, Meaning and Japanese Drumming in Kyoto," is based on fieldwork with musicians and explores the position of Japanese drumming within Kyoto. It focuses on four case studies that paint a vivid picture of each respective site, the music that is practiced, and the pedagogy and creative processes of each group. The accompanying CD includes examples of Japanese music that illustrate specific elements and key genres introduced in the text. A companion website includes additional audio-visual sources discussed in detail in the text. Jennifer Milioto Matsue is an Associate Professor at Union College and specializes in modern Japanese music and culture.

Foreign Partners in Chinese Media

Adaptation from Panel to Frame

Anime

Performativity and Form beyond Japan

Vamping the Stage

Studien zur Geschichte der modernen Biologie

A Genealogy of Television, Animation, and Game Media

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 cons

games and video to iOS games and streaming—to show how animation helps us 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.

*Social and Cultural Anthropology for the 21st Century: Connected Worlds* is a lively, accessible, and wide-ranging introduction to socio-cultural anthropology for undergraduate students. It draws on a wealth of ethnographic examples to show how anthropological fieldwork and analysis can help us understand the contemporary world in all its diversity and complexity. The book is addressed to twenty-first-century readership of students who are encountering social and cultural anthropology for the first time. It provides an overview of the key debates and methods that have historically defined the discipline and of the approaches and questions that shape it today. In addition to classic research areas such as kinship, exchange, and religion, topics that are pressing concerns for our times are covered such as climate change, economic crisis, social media, refugees, sexuality, and race. Foregrounding ethnographic stories from all over the world to illustrate global connections and their effects on local lives, the book combines a focus on history with urgent present-day social issues. It will equip students with the analytical tools that they need to negotiate a world characterized by unprecedented cross-cultural contact, ever-changing communicative technologies and new forms of uncertainty. The book is an essential resource for introductory courses in social and cultural anthropology and as a refresher for more advanced students.

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 their 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 in 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-med

and transmedia perspectives; • Theoretical perspectives on manga, anime, and media-mixes.

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 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 problems 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 to connect anime to questions of dislocation on a global scale, creating a transformative new lens for analyzing popular media.

*Idology in Transcultural Perspective*

*Heritage and Religion in East Asia*

*The Routledge Companion to Cult Cinema*

*Creativity and Innovation in the Media and Cultural Industries*

*A Critical Introduction*

*The Routledge Companion to Cyberpunk Culture*