

Bikkuriman

Koji Kumeta

Otaku Hiroki Azuma, 2009 Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

Manga Cultures and the Female Gaze Kathryn Hemmann, 2020-03-31 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.

Debating Otaku in Contemporary Japan Patrick W. Galbraith, Thiam Huat Kam, Björn-Ole Kamm, 2015-05-21 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.

Anime's Media Mix Marc Steinberg, 2012 Untangles the web of commodity, capitalism, and art that is anime

The Media Snatcher Carl Therrien, 2019-10-08 An in-depth exploration of a neglected video game platform of the 1990s and a reflection on the way we construct the cultural history of video games. In *The Media Snatcher*, Carl

Therrien offers an in-depth exploration of NEC's PC Engine/TurboGrafx-16, a little-studied video game platform released in the late 1980s. The PC Engine was designed to bring technological expandability to the world of game consoles; The Media Snatcher's subtitle evokes some of the expansions and the numerous rebranded versions of the system released by NEC, including the first CD-ROM add-on in video game history. The platform makers hoped that expandability would allow its console to remain at the cutting edge and even catch up with such perceptually rich media as cinema and anime. More than a simple shape-shifter, the PC Engine became a media snatcher. Therrien examines the multidirectional interactions of video game technologies, commercial structures, and cultural dynamics. He considers, among other things, hyperbolic marketing and its impact on how we construct video game history; glitches, technological obsolescence, and the difficulty of conducting media archaeology of the recent past; the emergence of male-centered power fantasies through audiovisual rewards; the rise of original genres such as visual novels; and the sustained efforts to integrate PC Engine software in the sprawling media landscape of Japan (where the PC Engine found much of its success). Avoiding the usual techno-industrial glorification, Therrien recounts the bold technological aspirations of the platform makers and the struggles to make the actual technology realize its potential.

Mechademia 5 Frenchy Lunning, 2013-11-30 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-subs (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.

The Dreamcast Encyclopedia Chris Scullion, 2023-11-30 The Dreamcast Encyclopedia is the fifth book in Scottish author and games journalist Chris Scullion's critically-acclaimed series of video game encyclopedias. The Sega Dreamcast is fondly remembered by players as a games console that was ahead of its time, almost to a fault. Its incredible graphics offered a level of detail that hadn't been seen on home systems to that point, and its built-in modem brought online multiplayer to many console players for the first time ever. Ultimately though, the release of the PS2 (and later the GameCube and Xbox) led to struggling sales and Sega would eventually pull the plug on the Dreamcast just two years into its life, bowing out of the console manufacturing business altogether. On paper the Dreamcast was a commercial failure, but those who owned one remember it so fondly that for many it remains one of the greatest games consoles of all time, with a small but well-formed library of high-quality games. This book contains every one of those games, including not only the entire western library of around 270 titles, but also the 340 or so games that were exclusively released in Japan. With over 600 games covered in total, screenshots for every title and a light-hearted writing style designed for an entertaining read, The Dreamcast Encyclopedia is the definitive guide to one of the most underrated gaming systems of all time.

The Anime Encyclopedia, 3rd Revised Edition Jonathan Clements, Helen McCarthy, 2015-02-09 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.

Television, Japan, and Globalization Mitsuhiro Yoshimoto, Eva Tsai, JungBong Choi, 2016-02-02 Michigan Monograph Series in Japanese Studies No. 67 Television, Japan, and Globalization is a collection of essays that describe vivid and compelling examples of Japanese media and analyze them with sophisticated theoretical methods. The book makes a stunning contribution to the literature of television studies, which has increasingly recognized its problematic focus on U.S. and Western European media, and a compelling intervention in discussions of globalization, through its careful attention to contradictory and complex phenomena on Japanese TV. Case studies include talent and stars, romance, anime, telops, game/talk shows, and live action nostalgia shows. The book also looks at Japanese television from a political

and economic perspective, with attention to Sky TV, production trends, and Fuji TV as an architectural presence in Tokyo. The combination of textual analysis, brilliant argument, and historical and economic context makes this book ideal for media studies audiences. Its most important contribution may be the way these essays move the study of Japanese popular culture beyond the tired truisms about postmodernism and open up new lines of thinking about television and popular culture within and between nations.

Islands of Eight Million Smiles Hiroshi Aoyagi, 2020-03-17 Since the late 1960s a ubiquitous feature of popular culture in Japan has been the idol, an attractive young actor, male or female, packaged and promoted as an adolescent role model and exploited by the entertainment, fashion, cosmetic, and publishing industries to market trendy products. This book offers ethnographic case studies regarding the symbolic qualities of idols and how these qualities relate to the conceptualization of selfhood among adolescents in Japan and elsewhere in East Asia. The author explores how the idol-manufacturing industry absorbs young people into its system of production, molds them into marketable personalities, commercializes their images, and contributes to the construction of ideal images of the adolescent self. Since the relationship between the idols and their consumers is dynamic, the study focuses on the fans of idols as well. Ultimately, Aoyagi argues, idol performances substantiate capitalist values in the urban consumer society of contemporary Japan and East Asia. Regardless of how crude their performances

may appear in the eyes of critics, the idols have helped establish the entertainment industry as an agent of public socialization by driving public desires toward the consumption of commoditized fantasies.

Fandom Unbound Mizuko Ito,Daisuke Okabe,Izumi Tsuji,2012-02-28 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"—an 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.

The Platform Economy Marc Steinberg, 2019-02-26 Offering a deeper understanding of today's internet media and the management theory behind it. Platforms are everywhere. From social media to chat, streaming, credit cards, and even bookstores, it seems like almost everything can be described as a platform. In *The Platform Economy*, Marc Steinberg argues that the "platformization" of capitalism has transformed everything, and it is imperative that we have a historically precise, robust understanding of this widespread concept. Taking Japan as the key site for global platformization, Steinberg delves into that nation's unique technological and managerial trajectory, in the process systematically examining every facet of the elusive word platform. Among the untold stories revealed here is that of the 1999 iPhone precursor, the i-mode: the world's first widespread mobile internet platform, which became a blueprint for Apple and Google's later dominance of the mobile market. Steinberg also charts the rise of social gaming giants GREE and Mobage, chat tools KakaoTalk, WeChat, and LINE, and video streaming site Niconico Video, as well as the development of platform theory in Japan, as part of a wider transformation of managerial theory to account for platforms as mediators of cultural life. Analyzing platforms' immense impact on contemporary media such as video streaming, music, and gaming, *The Platform Economy* fills in neglected parts of the platform story. In narrating the rise and fall of Japanese platforms, and the enduring legacy of Japanese platform theory, this book sheds light on contemporary tech.

titans like Facebook, Google, Apple, and Netflix, and their platform-mediated transformation of contemporary life—it is essential reading for anyone wanting to understand what capitalism is today and where it is headed.

Point of Sale Daniel Herbert, Derek Johnson, 2019-12-13 *Point of Sale* examines media retail as a vital component in the study of popular culture. It brings together fifteen essays by top media scholars that show how retail matters as a site of significance to culture industries as well as a crucial locus of meaning and participation for consumers.

The Anime Encyclopedia Jonathan Clements, Helen McCarthy, 2006 An encyclopedia of Japanese animation and comics made since 1917.

Otaku Elf Vol. 6 Akihiko Higuchi, 2023-09-05 When a baby suddenly appears at the shrine, Elda, resident deity and homebody, and her miko, Koito, are entirely out of their depth! Left to watch over their baby niece in their sister's absence, Koito and sister Koyuzu sure do have their hands full with the active toddler. Just when they think the crazy spectacle is over, Elda has somehow managed to trigger a town-wide dance fad, gotten worked up over improperly minted coins, and even gotten a haircut. What will their self-indulgent deity get up to next?!

Beautiful Fighting Girl Sait Tamaki, 2013-11-30 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.

Media Theory in Japan Marc Steinberg, Alexander Zahlten, 2017-02-24 Providing an overview of Japanese media theory from the 1910s to the present, this volume introduces English-language readers to Japan's rich body of theoretical and conceptual work on media for the first time. The essays address a wide range of topics, including the work of foundational Japanese thinkers; Japanese theories of mediation and the philosophy of media; the connections between early Japanese television and consumer culture; and architecture's intersection with communications theory. Tracing the theoretical frameworks and paradigms that stem from Japan's media ecology, the contributors decenter Eurocentric media theory and demonstrate the value of the Japanese context to reassessing the parameters and definition of media theory itself. Taken together, these interdisciplinary essays expand media theory to encompass philosophy, feminist critique, literary theory, marketing discourse, and art; provide a counterbalance to the persisting universalist impulse of media studies; and emphasize the need to consider media theory situationally. Contributors. Yuriko Furuhashi, Aaron Gerow, Mark Hansen, Marilyn Ivy, Takeshi Kadobayashi, Keisuke Kitano, Akihiro Kitada, Thomas Looser, Anne McKnight, Ryoko Misono, Akira Mizuta Lippit, Miryam Sas, Fabian Schäfer, Marc Steinberg, Tomiko Yoda, Alexander Zahlten

Illegal Literature David S. Roh, 2015-12-31 What is the cultural value of illegal works that violate the copyrights of popular fiction? Why do they persist despite clear and stringent intellectual property laws? Drawing on

the disciplines of new media, law, and literary studies, *Illegal Literature* suggests that extralegal works such as fan fiction are critical to a system that spurs the evolution of culture. Reconsidering voices relegated to the cultural periphery, David S. Roh shows how infrastructure—in the form of legal policy and network distribution—slows or accelerates the rate of change. He analyzes the relationship between intellectual property rights and American literature in two recent copyright disputes. And, in comparing American fan fiction and Japanese *dojinshi*, he illustrates how infrastructure and legal climates detract from or encourage fledgling creativity. *Illegal Literature* fills a crucial gap between the scholarly and the popular by closely examining several modes of marginalized cultural production. Roh makes the case for protecting an environment conducive to literary heresy, the articulation of an accretive rather than solitary authorial genius, and the idea that letting go rather than holding on is important to a generative creative process. In a media ecology inundated by unauthorized materials, *Illegal Literature* argues that the proliferation of unsanctioned texts may actually benefit literary and cultural development.

The Anime Movie Guide Helen McCarthy, 1997 The phenomenally popular *Power Rangers*, the most mainstream offshoot of anime, or Japanese animation, is just the tip of the iceberg. There are hundreds of these virtually astonishing films, appealing to people of all ages and tastes. This guide features detailed listings of feature films and direct-to-video features,

arranged by title, year of release, and subject, that have been released since 1983. Illustrations throughout.

Sayonara Zetsubou-Sensei Koji Kumeta, 2013-07-16 THE INCONVENIENCE OF CONVENIENCE ? Zetsubou-sensei is angry again, and this time he's turned his sights on Inconvenience. Modern-day inventions are supposed to make our lives more efficient, but the sensei sure doesn't see it that way. TV remote controls are meant to save us time and energy, but how much time do we waste just trying to find the remote? Our cellphones are supposed to keep us connected no matter where we are, but we spend half our time walking around trying to find a signal. Zetsubou-sensei has had it with so-called conveniences! Luckily, he's come up with the perfect solution: Convenience Through Cloning. Because what the world needs now is another Zetsubou-sensei, and another, and another and . . .

Reviewing **Bikkuriman**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Bikkuriman**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an

immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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