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MANUEL HERNANDEZ-PEREZ REZ

📖 ***THE DRAGON AND THE DAZZLE*** MARCO PELLITTERI, JEAN-MARIE BOUISSOU, GIANLUCA DI FRATTA, CRISTIANO MARTORELLA, BOUNTHAVY SUVILAY, 2010 IN THE WORLDWIDE CIRCULATION OF THE PRODUCTS OF CULTURAL INDUSTRIES, AN IMPORTANT ROLE IS PLAYED BY JAPANESE POPULAR CULTURE IN EUROPEAN CONTEXTS. MARCO PELLITTERI SHOWS THAT THE CONTACT BETWEEN JAPANESE POP CULTURE AND EUROPEAN YOUTH PUBLICS OCCURRED DURING TWO PHASES. BY USE OF METAPHOR, THE AUTHOR CALLS THEM THE DRAGON AND THE DAZZLE. THE FIRST TOOK PLACE BETWEEN 1975 AND 1995, THE SECOND FROM 1996 TO TODAY. THEY CAN BE DISTINGUISHED BY THE MODALITIES OF CIRCULATION AND CONSUMPTION/RE-ELABORATION OF JAPANESE THEMES AND PRODUCTS IN THE MOST RECEPTIVE COUNTRIES: ITALY, FRANCE, SPAIN, GERMANY AND, ACROSS THE OCEAN, THE UNITED STATES. DURING THESE TWO PHASES, SEVERAL THEMES HAVE BEEN PERCEIVED, IN EUROPE, AS RISING FROM JAPAN’S SOCIAL AND MEDIATIC SYSTEMS. AMONG THEM, THIS BOOK EXAMINES THE MOST APPARENT FROM A EUROPEAN POINT OF VIEW: THE AUTHOR NAMES THEM MACHINE, INFANT, AND MUTATION, VISIBLE MOSTLY THROUGH MANGA, ANIME, VIDEOGAMES, AND TOYS. TOGETHER WITH FRANCE, ITALY IS THE EUROPEAN COUNTRY THAT IN THIS RESPECT HAS HAD THE MOST CENTRAL ROLE. THERE, JAPANESE IMAGINATION HAS BEEN ACKNOWLEDGED NOT ONLY BY YOUNG PEOPLE, BUT ALSO BY POLITICIANS, TELEVISION PROGRAMMERS, THE GENERAL PUBLIC, EDUCATORS, COMICS AND CARTOONS AUTHORS. THE GROWING INFLUENCE OF JAPANESE POP CULTURE, CONNECTED TO THE APPRECIATION OF ITS MANGA, ANIME, TOYS, AND VIDEOGAMES, ALSO URGES POLITICAL AND MEDIOLGIC QUESTIONS LINKED TO THE IDENTITY/IES OF JAPAN AS THEY ARE UNDERSTOOD--WRONGLY OR RIGHTLY--IN EUROPE AND THE WEST, AND TO THE INCREASINGLY IMPORTANT ROLE OF JAPAN IN INTERNATIONAL RELATIONS.--BACK COVER

📖 ***IMAGINING THE GLOBAL*** FABIENCE DARLING-WOLF, 2014-12-22 BASED ON A SERIES OF CASE STUDIES OF GLOBALLY DISTRIBUTED MEDIA AND THEIR RECEPTION IN DIFFERENT PARTS OF THE WORLD, IMAGINING THE GLOBAL REFLECTS ON WHAT CONTEMPORARY GLOBAL CULTURE CAN TEACH US ABOUT TRANSNATIONAL CULTURAL DYNAMICS IN THE 21ST CENTURY. A FOCUSED MULTISITED CULTURAL ANALYSIS THAT REFLECTS ON THE SYMBIOTIC RELATIONSHIP BETWEEN THE LOCAL, THE NATIONAL, AND THE GLOBAL, IT ALSO EXPLORES HOW INDIVIDUALS’ CONSUMPTION OF GLOBAL MEDIA SHAPES THEIR IMAGINATION OF BOTH FARAWAY PLACES AND THEIR OWN LOCAL LIVES. CHOSEN FOR THEIR CONTINUING INFLUENCE, HISTORICAL RELATIONSHIPS, AND DIFFERENT GEOPOLITICAL POSITIONS, THE CASE SITES OF FRANCE, JAPAN, AND THE UNITED STATES PROVIDE OPPORTUNITIES TO MOVE BEYOND COMMON DICHOTOMIES BETWEEN EAST AND WEST, OR UNITED STATES AND “THE REST.” FROM A THEORETICAL POINT OF VIEW, IMAGINING THE GLOBAL ENDEAVORS TO ANSWER THE QUESTION OF HOW ONE LOCALE CAN HELP US UNDERSTAND ANOTHER LOCALE. DRAWING FROM A WEALTH OF PRIMARY SOURCES—SEVERAL YEARS OF FIELDWORK; EXTENSIVE PARTICIPANT OBSERVATION; MORE THAN 80 FORMAL INTERVIEWS WITH SOME 160 MEDIA CONSUMERS (AND OCCASIONALLY PRODUCERS) IN FRANCE, JAPAN, AND THE UNITED STATES; AND ANALYSES OF MEDIA IN DIFFERENT LANGUAGES—AUTHOR FABIENCE DARLING-WOLF CONSIDERS HOW GLOBAL CULTURE INTERSECTS WITH OTHER SIGNIFICANT IDENTITY FACTORS, INCLUDING GENDER, RACE, CLASS, AND GEOGRAPHY. IMAGINING THE GLOBAL INVESTIGATES WHO GETS TO PARTICIPATE IN AND WHO GETS EXCLUDED FROM GLOBAL MEDIA REPRESENTATION, AS WELL AS HOW AND WHY THE DISTINCTION MATTERS.

📖 ***JAPANESE ANIMATION IN ASIA*** MARCO PELLITTERI, WONG HEUNG-WAH, 2021-09-28 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.

📖 ***THE UFO ENCYCLOPEDIA*** JEROME CLARK, 2018 THIS TITLE OFFERS CONTEXT FOR THE REAMS OF DECLASSIFIED UFO-RELATED DOCUMENTS THAT HAVE BEEN RELEASED IN THE UNITED STATES, BRAZIL, AND OTHER COUNTRIES; EXPLORES SECRET GOVERNMENT PROGRAMS THAT WERE REVEALED IN RECENT YEARS AND BEFORE; AND COMPILES AND EXPLAINS THE UFO PHENOMENA IN ALL ITSASPECTS.

📖 ***MANGA*** TONI JOHNSON-WOODS, 2010-04-15 ONCE UPON A TIME, ONE HAD TO READ JAPANESE IN ORDER TO ENJOY MANGA. TODAY MANGA HAS BECOME A GLOBAL PHENOMENON, ATTRACTING AUDIENCES IN NORTH AMERICA, EUROPE, AFRICA, AND AUSTRALIA. THE STYLE HAS BECOME SO POPULAR, IN FACT, THAT IN THE US AND UK PUBLISHERS ARE APPROPRIATING THE MANGA STYLE IN A VARIETY OF PRINT MATERIAL, RESULTING IN THE BIRTH OF HARLEQUIN MANGAS WHICH COMBINE POPULAR ROMANCE FICTION TITLES WITH MANGA AESTHETICS. COMIC PUBLISHERS SUCH AS DARK HORSE AND DC COMICS ARE TRANSLATING JAPANESE CLASSICS, LIKE AKIRA, INTO ENGLISH. AND OF COURSE IT WASN’T LONG BEFORE SHAKESPEARE RECEIVED THE MANGA TREATMENT. SO WHAT IS MANGA? MANGA ROUGHLY TRANSLATES AS WHIMSICAL PICTURES AND ITS LONG HISTORY CAN BE TRACED ALL THE WAY BACK TO PICTURE BOOKS OF EIGHTEENTH CENTURY JAPAN. TODAY, IT COMES IN TWO BASIC FORMS: ANTHOLOGY MAGAZINES (SUCH AS SHUKAN SHONEN JAMPU) THAT CONTAIN SEVERAL SERIALS AND MANGA ‘BOOKS’ (TANKOBON) THAT COLLECT LONG-RUNNING SERIALS FROM THE ANTHOLOGIES AND REPRINT THEM IN ONE VOLUME. THE ANTHOLOGIES CONTAIN SEVERAL SERIALS, GENERALLY APPEAR WEEKLY AND ARE SO THICK, UP TO 800 PAGES, THAT THEY ARE COLLOQUIALLY KNOWN AS PHONE BOOKS. SOLD AT NEWSPAPER STANDS AND IN CONVENIENCE STORES, THEY OFTEN ATTRACT CROWDS OF PEOPLE WHO GATHER TO READ THEIR FAVORITE MAGAZINE. CONTAINING SECTIONS ADDRESSING THE MANGA INDUSTRY ON AN INTERNATIONAL SCALE, THE DIFFERENT GENRES, FORMATS AND ARTISTS, AS WELL THE FANS THEMSELVES, MANGA: AN ANTHOLOGY OF GLOBAL AND CULTURAL PERSPECTIVES IS AN IMPORTANT COLLECTION OF ESSAYS BY AN INTERNATIONAL CAST OF SCHOLARS, EXPERTS, AND FANS, AND PROVIDES A ONE-STOP RESOURCE FOR ALL THOSE WHO WANT TO LEARN MORE ABOUT MANGA, AS WELL AS FOR ANYBODY TEACHING A COURSE ON THE SUBJECT.

📖 ***STAR WARS PAPER MODELS*** BILL SCOLLON, 2021-10-26 THIS KEEPSAKE BOOK INCLUDES PIECES TO BUILD 25 DETAILED PAPER MODELS OF STAR WARS VEHICLES FROM ACROSS ALL 9 EPISODES OF THE SKYWALKER SAGA! EACH MODEL ALSO HAS A CORRESPONDING TRADING CARD THAT INCLUDES CAPTIVATING INFORMATION ABOUT EACH VEHICLE. THIS COMBINATION MODEL KIT AND KEEPSAKE BOOK WILL TAKE YOU ON AN ADVENTURE THROUGH THE ENTIRE SKYWALKER SAGA. INSIDE, YOU’LL FIND BEAUTIFULLY ILLUSTRATED AND HIGHLY DETAILED PUNCH-OUT PIECES AND STEP-BY-STEP INSTRUCTIONS FOR CONSTRUCTING 25 ICONIC STAR WARS VEHICLES, INCLUDING THE MILLENNIUM FALCON, A TIE FIGHTER, AND AN X-WING. A COLLECTIBLE KEEPSAKE FACT BOOK CONTAINS FASCINATING STORY SYNOPSES AND VEHICLE DETAILS, SO YOU’LL DISCOVER LITTLE-KNOWN TIDBITS ABOUT EACH VEHICLE AS YOU BUILD THE MODELS. EACH VEHICLE ALSO COMES WITH A COLLECTIBLE TRADING CARD. STAR WARS FANS ACROSS THE SPECTRUM WILL ENJOY ASSEMBLING AND DISPLAYING THIS COLLECTION OF REPLICA VEHICLES FROM A GALAXY FAR, FAR AWAY.

📖 ***JAPANESE ANIMATION*** MASAO YOKOTA, TZE-YUE G. HU, 2013-08-01 JAPANESE ANIMATION: EAST ASIAN PERSPECTIVES MAKES AVAILABLE FOR THE FIRST TIME TO ENGLISH READERSHIP A SELECTION OF VIEWPOINTS FROM MEDIA PRACTITIONERS, DESIGNERS, EDUCATORS, AND SCHOLARS WORKING IN THE EAST ASIAN PACIFIC. THIS COLLECTION NOT ONLY ENGAGES A MULTIDISCIPLINARY APPROACH IN UNDERSTANDING THE SUBJECT OF JAPANESE ANIMATION BUT ALSO SHOWS WAYS TO RESEARCH, TEACH, AND MORE FULLY EXPLORE THIS MULTIDIMENSIONAL WORLD. PRESENTED IN SIX SECTIONS, THE TRANSLATED ESSAYS CROSS-REFERENCE EACH OTHER. THE COLLECTION ADOPTS A WIDE RANGE OF CRITICAL, HISTORICAL, PRACTICAL, AND EXPERIMENTAL APPROACHES. THIS VARIETY PROVIDES A CREATIVE AND FASCINATING EDGE FOR BOTH SPECIALIST AND NONSPECIALIST READERS. CONTRIBUTORS’ WORKS SHARE A COMMON RELEVANCE, INTEREST, AND INVOLVEMENT DESPITE THEIR REGIONAL CONSIDERATIONS AND THE DIFFERENT MODES OF ANALYSIS DEMONSTRATED. THEY FORM A COMPOSITE OF TEACHING AND RESEARCH IDEAS ON JAPANESE ANIMATION.

📖 ***ANIMATED ENCOUNTERS*** DAISY YAN DU, 2019-02-28 CHINA’S ROLE IN THE HISTORY OF WORLD ANIMATION HAS BEEN TRIVIALIZED OR LARGELY FORGOTTEN. IN ANIMATED ENCOUNTERS DAISY YAN DU ADDRESSES THIS OMISSION IN HER STUDY OF CHINESE ANIMATION AND ITS ENGAGEMENT WITH INTERNATIONAL FORCES DURING ITS FORMATIVE PERIOD, THE 1940S–1970S. SHE INTRODUCES READERS TO TRANSNATIONAL MOVEMENTS IN EARLY CHINESE ANIMATION, TRACING THE INVOLVEMENT OF JAPANESE, SOVIET, AMERICAN, TAIWANESE, AND CHINA’S ETHNIC MINORITIES, AT SOCIO-HISTORICAL OR REPRESENTATIONAL LEVELS, IN ANIMATED FILMMAKING IN CHINA. DU ARGUES THAT CHINESE ANIMATION WAS INTERNATIONAL ALMOST FROM ITS INCEPTION AND THAT SUCH BORDER-CROSSING EXCHANGES HELPED MAKE IT “CHINESE” AND SUBSEQUENTLY TRANSFORM THE HISTORY OF WORLD ANIMATION. SHE HIGHLIGHTS ANIMATED ENCOUNTERS AND ENTANGLEMENTS TO PROVIDE AN ALTERNATIVE TO CURRENT STUDIES OF THE SUBJECT CHARACTERIZED BY A PREOCCUPATION WITH ESSENTIALIST IDEAS OF “CHINESENESS” AND FURTHER QUESTIONS THE LONG-HELD BELIEF THAT THE FORTY-YEAR-PERIOD IN QUESTION WAS A TIME OF CULTURAL ISOLATIONISM FOR CHINA DUE TO CONSTANT WARS AND REVOLUTIONS. CHINA’S SOCIALIST ERA, KNOWN FOR THE PERVASIVENESS OF ITS POLITICAL PROPAGANDA AND SUPPRESSION OF THE ARTS, UNEXPECTEDLY WITNESSED A GOLDEN AGE OF ANIMATION. SOCIALIST COLLECTIVISM, REINFORCED BY TOTALITARIAN POLITICS AND CENTRALIZED STATE CONTROL, ALLOWED CHINESE ANIMATION TO PROSPER AND FLOURISH ARTISTICALLY. IN ADDITION, THE DOUBLE MARGINALITY OF ANIMATION—A MINOR ART FORM FOR CHILDREN—COUPLED WITH ITS DISARMING QUALITIES AND INTRINSIC MALLEABILITY AND MOBILITY, GRANTED ANIMATORS AND PRODUCERS THE DOUBLE POWER TO PLAY WITH POLITICS AND TRANSGRESS IDEOLOGICAL AND GEOGRAPHICAL BORDERS WHILE SURVIVING CENSORSHIP, BOTH AT HOME AND ABROAD. A CAPTIVATING AND ENLIGHTENING HISTORY, ANIMATED ENCOUNTERS WILL ATTRACT SCHOLARS AND STUDENTS OF WORLD FILM AND ANIMATION STUDIES, CHILDREN’S CULTURE, AND MODERN CHINESE HISTORY.

📖 ***ANIMATION IN ASIA AND THE PACIFIC*** JOHN A. LENT, 2001 ANIMATION HAS HAD A GLOBAL RENAISSANCE DURING THE 1990S, AND NOWHERE IS THIS MORE EVIDENT THAN IN ASIA. WITH THE EXCEPTION OF CHINA AND JAPAN, MOST ASIAN NATIONS ARE RELATIVELY NEW TO THIS ART FORM. OVER THE LAST DECADE, COUNTRIES SUCH AS TAIWAN, SOUTH KOREA, THE PHILIPPINES, AND THAILAND, AS WELL AS CHINA, HAVE ACTED AS MAJOR OFFSHORE PRODUCTION PLANTS FOR NORTH AMERICAN AND EUROPEAN STUDIOS. ONE OF THE SPURS FOR THIS INCREASE IN ACTIVITY HAS BEEN THE GLOBAL GROWTH OF TERRESTRIAL, CABLE, SATELLITE, AND VIDEO SYSTEMS, ALL DEMANDING LARGE MENUS OF PROGRAMMING, INCLUDING ANIMATION. A SECOND SPUR HAS BEEN THE EXCEPTIONAL POPULARITY THAT JAPANESE ANIM📖 has enjoyed across Asia, Europe, and the United States. DESPITE THESE DEVELOPMENTS, THERE HAS NOT BEEN CORRESPONDING GROWTH OF A SERIOUS LITERATURE COVERING INDUSTRIAL AND AESTHETIC ISSUES ABOUT ASIAN ANIMATION, AND THE SMALL AMOUNT OF WORK THAT HAS BEEN PRODUCED HAS NOT BEEN PUBLISHED IN ENGLISH. ANIMATION IN ASIA AND THE PACIFIC PROVIDES THE FIRST CONTINENT-WIDE ANALYSIS, DELVING INTO ISSUES OF PRODUCTION, DISTRIBUTION, EXHIBITION, AESTHETICS, AND REGULATION IN THIS BURGEONING FIELD. ANIMATION IN ASIA AND THE PACIFIC ALSO OFFERS VIGNETTES OF THE FASCINATING EXPERIENCES OF A GROUP OF ANIMATION PIONEERS. THE HISTORICAL AND CONTEMPORARY PERSPECTIVES DERIVE FROM INTERVIEWS, TEXTUAL ANALYSIS, ARCHIVAL RESEARCH, AND PARTICIPATION/OBSERVATION DATA.

📖 ***THE ROUGH GUIDE TO MANGA*** JASON S. YADAO, 2009-10-01 THE ROUGH GUIDE TO MANGA IS THE ULTIMATE HANDBOOK OFFERING A COMPREHENSIVE OVERVIEW OF ONE OF THE MOST FASHIONABLE GENRE’S IN TODAY’S POPULAR CULTURE. THE GUIDE FEATURES THE MANGA STORY: FROM MANGA’S TWELFTH-CENTURY ROOTS TO THE RISE OF ENGLISH-LANGUAGE MANGA WITH PROFILES OF INFLUENTIAL CREATORS LIKE LEIJI MATSUMOTO AND CLAMP AS WELL AS PUBLISHERS TO LOOK OUT FOR. YOU’LL FIND AN OVERVIEW OF MANGA’S UNIQUE STYLES, TECHNIQUES AND GENRES DECODED AS WELL AS A CANON OF FIFTY MUST-READ MANGA, INCLUDING THE ICONIC ASTRO BOY, GLOBAL HITS FRUITS BASKET AND BATTLE ROYALE, PLUS LESS WELL-KNOWN WORKS LIKE PLEASE SAVE MY EARTH. THE ROUGH GUIDE TO MANGA DEMYSTIFIES UNFAMILIAR TERMS AND GENRES FOR NEWCOMERS WHILST OFFERING MANGA FANS PLENTY OF NEW RECOMMENDATIONS INCLUDING LISTINGS FOR MANGA MAGAZINES AND WEBSITES ALONG WITH A GLOSSARY OF TERMS. CRAMMED WITH ILLUSTRATIONS, AND INCLUDING A SECTION ON THE ANIME CONNECTION, THIS IS MUST-HAVE MANGA FOR BEGINNERS AND ENTHUSIASTS ALIKE.

📖 **HIBAKUSHA CINEMA** Mick Broderick,2013-11-05 First Published in 1996. This collection of works is in response to American film scholar and long-term resident of Japan, Donald Richie, words:’ The Japanese failure to come to terms with Hiroshima is one which is shared by everybody in the world today,’ from over thirty years ago, when responding to the Japanese subgenre of cinema which had dealt with the atom bombings of Hiroshima and Nagasaki. Three decades on, the question lingers, does this appraisal remain valid? Hibakusha Cinema is an attempt - perhaps momentarily - to reorient critical focus upon a rarely discussed, yet important feature of Japanese cinema. The essays collected here represent a mix of Japanese and western (pan-Pacific) scholarship harnessing multidisciplinary methodologies, ranging from close textual analysis, archival and historical argument, anthropological assessment, literary and film comparative analyses to psychological and ideological hermeneutics.

📖 **CULTURAL NORMS AND NATIONAL SECURITY** Peter J. Katzenstein,2018-09-05 Nonviolent state behavior in Japan, this book argues, results from the distinctive breadth with which the Japanese define security policy, making it inseparable from the quest for social stability through economic growth. While much of the literature on contemporary Japan has resisted emphasis on cultural uniqueness, Peter J. Katzenstein seeks to explain particular aspects of Japan’s security policy in terms of legal and social norms that are collective, institutionalized, and sometimes the source of intense political conflict and change. Culture, thus specified, is amenable to empirical analysis, suggesting comparisons across policy domains and with other countries. Katzenstein focuses on the traditional core agencies of law enforcement and national defense. The police and the military in postwar Japan are, he finds, reluctant to deploy physical violence to enforce state security. Police agents rarely use repression against domestic opponents of the state, and the Japanese public continues to support, by large majorities, constitutional limits on overseas deployment of the military. Katzenstein traces the relationship between the United States and Japan since 1945 and then compares Japan with postwar Germany. He concludes by suggesting that while we may think of Japan’s security policy as highly unusual, it is the definition of security used in the United States that is, in international terms, exceptional.

📖 **THE JAPANESE CINEMA BOOK** Hideaki Fujiki,Alastair Phillips,2020-04-02 The Japanese Cinema Book provides a new and comprehensive survey of one of the world’s most fascinating and widely admired filmmaking regions. In terms of its historical coverage, broad thematic approach and the significant international range of its authors, it is the largest and most wide-ranging publication of its kind to date. Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology, spectatorship, home-movies, colonial history and relations with Hollywood and Europe, The Japanese Cinema Book presents a set of new, and often surprising, perspectives on Japanese film. With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics, The Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local, regional, national, transnational and global phenomenon. The book’s innovative structure combines general surveys of a particular historical topic or critical approach with various micro-level case studies. It argues there is no single fixed Japanese cinema, but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas, media and regions. The Japanese Cinema Book is divided into seven inter-related sections: • Theories and Approaches • • Institutions and Industry • • Film Style • • Genre • • Times and Spaces of Representation • • Social Contexts • • Flows and Interactions

📖 **GODZILLA IN HELL TPB** James Stokoe,Bob Eggleton,Ulises Farinas,Erick Freitas,Brandon Seifert,Dave Wachter,2016-03-16 Godzilla meets his greatest adversary of all time!📖 The impossible tortures of Hell! Each issue of this special miniseries will see Godzilla enter a new level of the underworld to do battle with the impossible.

📖 **THE ASTRO BOY ESSAYS** Frederik L. Schodt,2007-07-01 The pioneering genius of Japan’s “God of Comics,” Osamu Tezuka (1928–89), is examined through his life’s masterwork: Tetsuwan Atomu, also known as Mighty Atom or Astro Boy, a comic series featuring a cute little android who yearns to be more human. The history of Tetsuwan Atomu and Tezuka’s role in it is a road map to understanding the development of new media in Japan and the United States. Topics include Tezuka’s life, the art of animation, the connection between fantasy robots and technology, spin-offs, and Astro Boy’s cultural impact. Frederik L. Schodt is a translator and author of numerous books about Japan, including Manga! Manga! and Dreamland Japan. He often served as Osamu Tezuka’s English interpreter. In 2009 he was received the The Order of the Rising Sun, Gold Rays with Rosette for his contribution to the introduction and promotion of Japanese contemporary popular culture.

📖 **ORIGINAL GRIN** Ron English,2019-07-16 Through his highly subversive art Ron English (b. 1959) has bombed the global landscape with striking and often unsettling imagery. He coined the term POPaganda to describe his signature and darkly satirical renderings of corporate branding icons. Ranging from superhero mythology to pillars of art history, his work is populated with a vast and constantly growing arsenal of original characters such as MC Supersized, the obese fast-food mascot featured in the hit movie Supersize Me; and Abraham Obama, which fused America’s 16th and 44th presidents, an image that was posited by the media as having directly impacted the 2008 election. His cameo on The Simpsons secured his position as America’s premier pop iconoclast. This book is the first complete retrospective of English’s work, compiling his paintings, illustrations, toys, sculpture, street art, and agit-pop. Additionally, it contains a lengthy and comprehensive interview with the artist conducted exclusively for this publication.

📖 **MOLECULAR STRUCTURE OF NUCLEIC ACIDS** ,1953

📖 **THE ANIME ECOLOGY** Thomas Lamarre,2018-03-13 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.

📖 **SPACE CAPTAIN SMITH** Toby Frost,2008 In the 25th century the British Space Empire faces the gathering menace of the evil Ant-Soldiers of the Ghast Empire Hive, hell-bent on galactic domination and the extermination of all humanoid life. Isambard Smith is the square-jawed, courageous, and somewhat asinine new commander of the battle damaged light freighter John Pym,destined to take on the alien threat because nobody else is available. Together with his bold crew—a skull-collecting alien lunatic, an android pilot who is actually a fugitive sex toy, and a hamster called Gerald—he must collect new-age herbalist Rhianna Mitchell from the laid back New Francisco orbiter and bring her back to safety in the Empire. Straightforward enough—except the ghosts want her too. If he is to get back to blighty alive, Smith must defeat void sharks, a universe-weary android assassin, and John Gilead, psychopathic naval officer from the fanatically religious Republic of New Eden before facing his greatest enemy: a ruthless alien warlord with a very large behind.

📖 **JAPANESE MEDIA CULTURES IN JAPAN AND ABROAD: TRANSNATIONAL CONSUMPTION OF MANGA, ANIME, AND MEDIA-MIXES** Manuel Hernández-Pérez,2019-06-24 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.

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