

## Passionate Friendship The Aesthetics Of Girls Culture In Japan

Vamping the Stage Andrew N. Weintraub 2017-07-31 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.

**Snake Sisters and Ghost Daughters** Cathy Yue Wang 2023-08-29 Politics and paradigm shifts underlying contemporary retellings of fantastic traditional Chinese tales.

**Teaching Japanese Popular Culture** Deborah Michelle Shamoon 2016 Interest in Japanese popular culture is high among students at all levels, driving enrollment in Japanese Studies programs. However, there has been little reflection on the pedagogy of teaching Japanese popular culture. Now is the time for critical reflection on teaching practices related to teaching about and with Japanese popular culture. This volume encompasses theoretical engagement with pedagogy of popular culture as well as practical considerations of curriculum design, lesson planning, assessment, and student outcomes. While the main focus is undergraduate teaching, there is also discussion of K-12 teaching, with authors discussing their experiences teaching Japanese popular culture not only in North America, but also in Australia, Germany, Singapore, and Japan, both in Japanese-language and English-language institutions.

*Passionate Friendship* Deborah M. Shamoon 2012-03-13 Shōjo manga are romance comics for teenage girls. Characterized by a very dense visual style, featuring flowery backgrounds and big-eyed, androgynous boys and girls, it is an extremely popular and prominent genre in Japan. Why is this genre so appealing? Where did it come from? Why do so many of the stories feature androgynous characters and homosexual romance? *Passionate Friendship* answers these questions by reviewing Japanese girls' print culture from its origins in 1920s and 1930s girls' literary magazines to the 1970s "revolution" shōjo manga, when young women artists took over the genre. It looks at the narrative and aesthetic features of girls' literature and illustration across the twentieth century, both pre- and postwar, and discusses how these texts addressed and formed a reading community of girls, even as they were informed by competing political and social ideologies. The author traces the development of girls' culture in pre-World War II magazines and links it to postwar teenage girls' comics and popular culture. Within this culture, as private and cloistered as the schools most readers attended, a discourse of girlhood arose that avoided heterosexual romance in favor of "S relationships," passionate friendships between girls. This preference for homogeneity is echoed in the postwar genre of boys' love manga written for girls. Both prewar S relationships and postwar boys' love stories gave girls a protected space to develop and explore their identities and sexuality apart from the pressures of a patriarchal society. Shōjo manga offered to a reading community of girls a place to share the difficulties of adolescence as well as an alternative to the image of girls purveyed by the media to boys and men. *Passionate Friendship's* close literary and visual analysis of modern Japanese girls' culture will appeal to a wide range of readers, including scholars and students of Japanese studies, gender studies, and popular culture.

**The Comic Book Western** Christopher Conway 2022-06 *The Comic Book Western* explores how the myth of the American West played out in popular comics from around the world.

*Beyond Kawaii* Angelika Koch 2020

*The Routledge Companion to Gender and Japanese Culture* Jennifer Coates 2019-12-06 This Companion is a comprehensive examination of the varied ways in which gender issues manifest throughout culture in Japan, using a range of international perspectives to examine private and public constructions of identity, as well as gender- and sexuality-inflected cultural production. The Routledge Companion to Gender and Japanese Culture features both new work and updated accounts of classic scholarship, providing a go-to reference work for contemporary scholarship on gender in Japanese culture. The volume is interdisciplinary in scope, with chapters drawing from a range of perspectives, fields, and disciplines, including anthropology, art history, history, law, linguistics, literature, media and cultural studies, politics, and sociology. This reflects the fundamentally interdisciplinary nature of the dual focal points of this volume—gender and culture—and the ways in which these themes infuse a range of disciplines and subfields. In this volume, Jennifer Coates, Lucy Fraser, and Mark Pendleton have brought together an essential guide to experiences of gender in Japanese culture today—perfect for students, scholars, and anyone else interested in Japan, culture, gender studies, and beyond.

Into the Fantastical Spaces of Contemporary Japanese Literature Mina Qiao 2022-03-14 *Into the Fantastical Spaces of Contemporary Japanese Literature* examines selected contemporary Japanese writers and their use of fantastical spaces. Such spaces grant access to phenomena occluded from everyday life, including the geographically peripheral, the culturally marginalized, the psychologically liminal, and the physically intangible.

**Symbolism** Florian Klaeger 2022-10-03 Special Focus: "Omission", edited by Patrick Gill Throughout literary history and in many cultures, we encounter an astute use of conspicuous absences to conjure an imagined reality into a recipient's mind. The term 'omission' as used in the present study, then, demarcates a common artistic phenomenon: a silence, blank, or absence, introduced against the recipient's generic or experiential expectations, but which nonetheless frequently encapsulates the tenor of the work as a whole. Such omissions can be employed for their affective potential, when emotions represented or evoked by the text are deemed to be beyond words. They can be employed to raise epistemological questions, as when an omission marks the limits of what can be known. Ethical questions can also be approached by means of omissions, as when a character's voice is omitted, for instance. Finally, omission always carries within it the potential to reflect on the media and genres on which it is brought to bear: as its efficacy depends on the recipient's generic expectations, omission is frequently characterized by a high degree of meta-discursiveness. This volume investigates the various strategies with which the phenomenon of omission is employed across a range of textual forms and in different cultures to conclusively argue for its status as a highly effective and near-universal form of artistic signification.

**Child and Youth Agency in Science Fiction** Ingrid E. Castro 2019-10-15 This collection merges representations of children and youth in various science fiction texts with childhood studies theories and debates. Set

in the past, present, and future, science fiction landscapes and technologies sometimes constrain, but often expand, agentic expression, movement, and collaboration.

Routledge Handbook of East Asian Popular Culture Koichi Iwabuchi 2016-12-01 Since the 1990s there has been a dramatic increase in cultural flows and connections between the countries in the East Asian region. Nowhere is this more apparent than when looking at popular culture where uneven but multilateral exchanges of Japanese, Korean, Taiwanese, Hong Kong and Chinese products have led to the construction of an 'East Asian Popular Culture'. This is both influenced by, and in turn influences, the national cultures, and generates transnational co-production and reinvention. As East Asian popular culture becomes a global force, it is increasingly important for us to understand the characteristics of contemporary East Asian popular culture, and in particular its transnational nature. In this handbook, the contributors theorize East Asian experiences and reconsider Western theories on cultural globalization to provide a cutting-edge overview of this global phenomenon. The Routledge Handbook of East Asian Popular Culture will be of great interest to students and scholars of a wide range of disciplines, including: Cultural Studies, Media Studies, Communication Studies, Anthropology, Sociology and Asian Studies in general.

Anime, Philosophy and Religion Kaz Hayashi 2023-10-17 Anime is exploding on the worldwide stage! Anime has been a staple in Japan for decades, strongly connected to manga. So why has anime become a worldwide sensation? A cursory explanation is the explosion of online streaming services specializing in anime, like Funimation and Crunchyroll. Even more general streaming services like Netflix and Amazon have gotten in on the game. Anime is exotic to Western eyes and culture. That is one of the reasons anime has gained worldwide popularity. This strange aesthetic draws the audience in only to find it is deeper and more sophisticated than its surface appearance. Japan is an honor and shame culture. Anime provides a platform to discuss "universal" problems facing human beings. It does so in an amazing variety of ways and subgenres, and often with a sense of humor. The themes, characters, stories, plotlines, and development are often complex. This makes anime a deep well of philosophical, metaphysical, and religious ideas for analysis. International scholars are represented in this book. There is a diversity of perspectives on a diversity of anime, themes, content, and analysis. It hopes to delve deeper into the complex world of anime and demonstrate why it deserves the respect of scholars and the public alike.

**Manga's Cultural Crossroads** Jaqueline Berndt 2014-03-14 Focusing on the art and literary form of manga, this volume examines the intercultural exchanges that have shaped manga during the twentieth century and how manga's culturalization is related to its globalization. Through contributions from leading scholars in the fields of comics and Japanese culture, it describes "manga culture" in two ways: as a fundamentally hybrid culture comprised of both subcultures and transcultures, and as an aesthetic culture which has eluded modernist notions of art, originality, and authorship. The latter is demonstrated in a special focus on the best-selling manga franchise, NARUTO.

**Women and Democracy in Cold War Japan** Jan Bardsley 2014-06-19 Women and Democracy in Cold War Japan offers a fresh perspective on gender politics by focusing on the Japanese housewife of the 1950s as a controversial representation of democracy, leisure, and domesticity. Examining the shifting personae of the housewife, especially in the appealing texts of women's magazines, reveals the diverse possibilities of postwar democracy as they were embedded in media directed toward Japanese women. Each chapter explores the contours of a single controversy, including debate over the royal wedding in 1959, the victory of Japan's first Miss Universe, and the unruly desires of postwar women. Jan Bardsley also takes a comparative look at the ways in which the Japanese housewife is measured against equally stereotyped notions of the modern housewife in the United States, asking how both function as narratives of Japan-U.S. relations and gender/class containment during the early Cold War.

*Exploring Comics and Graphic Novels in the Classroom* DeHart, Jason D. 2022-08-19 Art can be used in education to assist in engagement, comprehension, and literacy. For years, comics and graphic novels have been written off as simple sources of entertainment. However, comics and graphic novels have tremendous value when utilized in the classroom as unique texts that can be approached philosophically and cognitively. *Exploring Comics and Graphic Novels in the Classroom* highlights voices from a number of disciplines in education, showcasing research and practice using both popular and lesser-known examples of comics across time in terms of publishing history and across geographic contexts. It explores comics from multiple viewpoints to share the efficacy of these texts in descriptive, narrative, and empirical ways. Covering topics such as intersectional identity representation, sequential visual art, and critical analysis, this premier reference source is a dynamic resource for educational administrators, teacher educators, preservice teachers, faculty of both K-12 and higher education, librarians, teaching artists, researchers, and academicians.

**Passionate Friendship** Deborah Michelle Shamon 2012 Explores shojo manga, romance comics for teenage girls, by reviewing Japanese girls' print culture from its origins in 1920s and 1930s girls' literary magazines to the 1970s 'revolution' in shojo manga, when young women artists took over the genre. It looks at the narrative and aesthetic features of girls' literature and illustration across the twentieth century and discusses how these texts addressed and formed a reading community of girls.

**A Girl Can Do: Recognizing and Representing Girlhood** Tiffany R. Isselhardt How do scholars research and interpret marginalized populations, especially those that are seldom recognized as marginalized or whose sources are believed to be rare? Combining intersectional feminism and public history methodologies, 'A Girl Can Do: Recognizing and Representing Girlhood' reflects on how girlhood is found, researched, and interpreted in museums, archives, and historic sites. Defining "girl" as "self-identifying females under the age of 21," 'A Girl Can Do' lays the groundwork for understanding girlhood, its constructs, and its marginalization while providing faculty, students, and working professionals with ten case studies on researching and working with girlhood. Contributors include archaeologists, archivists, curators, educators, and historians who demonstrate how adding a girl studies lens fosters greater inclusivity and diversity in our work. Whether studying spatial techniques of marginalization in colonial Peru, the daybooks as records of girlhood in late-nineteenth century Sweden, or collaborating with self-identifying fangirls to produce a pop-up exhibition, the contributors demonstrate the variety of sources and methods that can be used to interpret this oft-overlooked population. Throughout, 'A Girl Can Do' petitions for collaborative and creative thinking in how we can reframe and reinterpret our sources - both traditional and overlooked - to shed new light on how girls have contributed to, and provide frames of reference for, human history and culture.

Boys Love Manga and Beyond Mark McLelland 2015-01-28 Boys Love Manga and Beyond looks at a range of literary, artistic and other cultural products that celebrate the beauty of adolescent boys and young men. In Japan, depiction of the "beautiful boy" has long been a romantic and sexualized trope for both sexes and commands a high degree of cultural visibility today across a range of genres from pop music to animation. In recent decades, "Boys Love" (or simply BL) has emerged as a mainstream genre in manga, anime, and games for girls and young women. This genre was first developed in Japan in the early 1970s by a group of female artists who went on to establish themselves as major figures in Japan's manga industry. By the late 1970s many amateur women fans were getting involved in the BL phenomenon by creating and self-publishing homoerotic parodies of established male manga characters and popular media figures. The popularity of these fan-made products, sold and circulated at huge conventions, has led to an increase in the number of commercial titles available. Today, a wide range of products produced both by professionals and amateurs are brought together under the general rubric of "boys love," and are rapidly gaining an audience throughout Asia and globally. This collection provides the first comprehensive overview in English of the BL phenomenon in Japan, its history and various subgenres and introduces translations of some key Japanese scholarship not otherwise available. Some chapters detail the historical and cultural contexts that helped BL emerge as a significant part of girls' culture in Japan. Others offer important case studies of BL production, consumption, and circulation and explain why BL has become a controversial topic in contemporary Japan.

**Holy Ghosts** Rebecca Suter 2015-02-28 Christians are a tiny minority in Japan, less than one percent of the total population. Yet Christianity is ubiquitous in Japanese popular culture. From the giant mutant "angels" of the Neon Genesis Evangelion franchise to the Jesus-themed cocktails enjoyed by customers in Tokyo's Christon café, Japanese popular culture appropriates Christianity in both humorous and unsettling ways. By

treating the Western religion as an exotic cultural practice, Japanese demonstrate the reversibility of cultural stereotypes and force us to reconsider common views of global cultural flows and East-West relations. Of particular interest is the repeated reappearance in modern fiction of the so-called “Christian century” of Japan (1549–1638), the period between the arrival of the Jesuit missionaries and the last Christian revolt before the final ban on the foreign religion. Literary authors as different as Akutagawa Ryūnosuke, Endō Shūsaku, Yamada Fūtarō, and Takemoto Novala, as well as film directors, manga and anime authors, and videogame producers have all expressed their fascination with the lives and works of Catholic missionaries and Japanese converts and produced imaginative reinterpretations of the period. In *Holy Ghosts*, Rebecca Suter explores the reasons behind the popularity of the Christian century in modern Japanese fiction and reflects on the role of cross-cultural representations in Japan. Since the opening of the ports in the Meiji period, Japan’s relationship with Euro-American culture has oscillated between a drive towards Westernization and an antithetical urge to “return to Asia.” Exploring the twentieth-century’s fascination with the Christian Century enables Suter to reflect on modern Japan’s complex combination of Orientalism, self-Orientalism, and Occidentalism. By looking back at a time when the Japanese interacted with Europeans in ways that were both similar to and different from modern dealings, fictional representations of the Christian century offer an opportunity to reflect critically not only on cross-cultural negotiation but also more broadly on both Japanese and Western social and political formations. The ghosts of the Christian century that haunt modern Japanese fiction thus prompt us to rethink conventional notions of East-West exchanges, mutual representations, and power relations, complicating our understanding of global modernity.

*Talk to My Back* Yamada Murasaki 2022-07-21 Now that we've woken from the dream, what are we going to do?" Chiharu thinks to herself, rubbing her husband's head affectionately. Set in an apartment complex on the outskirts of Tokyo, Murasaki Yamada's *Talk to My Back* (1981-84) explores the fraying of Japan's suburban middle-class dreams through a woman's relationship with her two daughters as they mature and assert their independence, and with her husband, who works late and sees his wife as little more than a domestic servant. While engaging frankly with the compromises of marriage and motherhood, Yamada remains generous with the characters who fetter her protagonist. When her husband has an affair, Chiharu feels that she, too, has broken the marital contract by straying from the template of the happy housewife. Yamada saves her harshest criticisms for society at large, particularly its false promises of eternal satisfaction within the nuclear family - as fears of having been "thrown away inside that empty vessel called the household" gnaw at Chiharu's soul. Yamada was the first cartoonist in Japan to use the expressive freedoms of alt-manga to address domesticity and womanhood in a realistic, critical, and sustained way. A watershed work of literary manga, *Talk to My Back* was serialized in the influential magazine *Garo* in the early 1980s, and is translated by Eisner-nominated Ryan Holmberg.

*Culture and Diversity in the United States* Jack David Eller 2015-05-15 Knowledge of and sensitivity toward diversity is an essential skill in the contemporary United States and the wider world. This book addresses the standard topics of race, ethnicity, class and gender but goes much further by engaging seriously with issues of language, religion, age, health and disability, and region and geography. It also considers the intersections between and the diversities within these categories. Eller presents students with an unprecedented combination of history, conceptual analysis, discussion of academic literature, and up-to-date statistics. The book includes a range of illustrations, figures and tables, text boxes, a glossary of key terms, and a comprehensive bibliography. Additional resources are provided via a companion website.

*Asian Cinema and the Use of Space* Lilian Chee 2015-04-24 Asian cinemas are connected to global networks and participate in producing international film history while at the same time influenced and engaged by spatial, cultural, social and political transformations. This interdisciplinary study forwards a productive pairing of Asian cinemas and space, where space is used as a discursive tool to understand cinemas of Asia. Concentrating on the performative potential of cinematic space in Asian films, the contributors discuss how space (re)constructs forms of identities and meanings across a range of cinematic practices. Cities, landscapes, buildings and interiors actively shape cinematic performances of such identities and their significances. The essays are structured around the spatial themes of ephemeral, imagined and contested spaces. They deal with struggles for identity, belonging, autonomy and mobility within different national and transnational contexts across East, Southeast and parts of South Asia in particular, which are complicated by micropolitics and subcultures, and by the interventions and interests of global lobbies.

**Maiko Masquerade** Jan Bardsley 2021-03-09 *Maiko Masquerade* explores Japanese representations of the maiko, or apprentice geisha, in films, manga, and other popular media as an icon of exemplary girlhood. Jan Bardsley traces how the maiko, long stigmatized as a victim of sexual exploitation, emerges in the 2000s as the chaste keeper of Kyoto’s classical artistic traditions. Insider accounts by maiko and geisha, their leaders and fans, show pride in the training, challenges, and rewards maiko face. No longer viewed as a toy for men’s amusement, she serves as catalyst for women’s consumer fun. This change inspires stories of ordinary girls—and even one boy—striving to embody the maiko ideal, engaging in masquerades that highlight questions of personal choice, gender performance, and national identity.

*Female Masculinity and the Business of Emotions in Tokyo* Marta Fanasca 2023-11-30 *Female Masculinity and the Business of Emotions in Tokyo* investigates the novel “emotion business” of dansō escorting as a phenomenon emerging between gender performativity and pop-culture, commodified relationships and the wish for self-expression. Fanasca documents the dreams, ambitions and fears of young crossdresser escorts negotiating their identity with and within the Japanese society, as well as those of crossdresser escorts’ clients: women looking for the perfect man and the opportunity to experience emotions. Combining anthropological, sociological and gender studies theories with an ethnographic approach, Fanasca argues that dansō crossdressing is the tool used by a sector of Japanese women to resist the heteronormative and patriarchal society and its expectations, while reinventing themselves and their identities looking for self-actualization. *Female Masculinity and the Business of Emotions Tokyo* is an interdisciplinary work which will interest both scholars and students of Japanese studies, gender studies, and anthropology.

**Irresistible** Joshua Paul Dale 2023-10-26 Why are some things cute, and others not? What happens to our brains when we see something cute? And how did cuteness go global, from Hello Kitty to Disney characters? Cuteness is an area where culture and biology get tangled up. Seeing a cute animal triggers some of the most powerful psychological instincts we have - the ones that elicit our care and protection - but there is a deeper story behind the broad appeal of Japanese cats and saccharine greetings cards. Joshua Paul Dale, a pioneer in the burgeoning field of cuteness studies, explains how the cute aesthetic spread around the globe, from pop brands to Lolita fashion, kids' cartoons and the unstoppable rise of Hello Kitty. *Irresistible* delves into the surprisingly ancient origins of Japan's kawaii culture, and uncovers the cross-cultural pollination of the globalised world. If adorable things really do rewire our brains, it can help answer some of the biggest questions we have about our evolutionary history and the mysterious origins of animal domestication. This is the fascinating cultural history of cuteness, and a revealing look at how our most powerful psychological impulses have remade global style and culture.

*Alice in Japanese Wonderlands* Amanda Kennell 2023 Since the first translations of Lewis Carroll's Alice books appeared in Japan in 1899, Alice has found her way into nearly every facet of Japanese life and popular culture. The books have been translated into Japanese more than 500 times, resulting in more editions of these works in Japanese than any other language except English. Generations of Japanese children learned English from textbooks containing Alice excerpts. Japan's internationally famous fashion vogue, Lolita, merges Alice with French Rococo style. In Japan Alice is everywhere--in manga, literature, fine art, live-action film and television shows, anime, video games, clothing, restaurants, and household goods consumed by people of all ages and genders. In *Alice in Japanese Wonderlands*, Amanda Kennell traverses the breadth of Alice's Japanese media environment, starting in 1899 and continuing through 60s psychedelia and 70s intellectual fads to the present, showing how a set of nineteenth-century British children's books became a vital element in Japanese popular culture. Using Japan's myriad adaptations to investigate how this modern media landscape developed, Kennell reveals how Alice connects different fields of cultural production and builds cohesion out of otherwise disparate media, artists, and consumers. The first sustained examination of Japanese Alice adaptations, her work probes the meaning of Alice in Wonderland as it was adapted by a cast of characters that includes the "father of the Japanese short story," Ryūnosuke Akutagawa; the renowned pop artist Yayoi Kusama; and the best-selling manga collective CLAMP. While some may deride adaptive activities as mere

copying, the form Alice takes in Japan today clearly reflects domestic considerations and creativity, not the desire to imitate. By engaging with studies of adaptation, literature, film, media, and popular culture, Kennell uses Japan's proliferation of Alices to explore both Alice and the Japanese media environment.

*Women's Manga in Asia and Beyond* Fusami Ogi 2019-03-14 *Women's Manga in Asia and Beyond* offers a variety of perspectives on women's manga and the nature, scope, and significance of the relationship between women and comics/manga, both globally as well as locally. Based on the activities since 2009 of the Women's MANGA Research Project in Asia (WMRPA), the edited volume elucidates social and historical aspects of the Asian wave of manga from ever-broader perspectives of transnationalization and glocalization. With a specific focus on women's direct roles in manga creation, it illustrates how the globalization of manga has united different cultures and identities, focusing on networks of women creators and readerships. Taking an Asian regional approach combined with investigations of non-Asian cultures which have felt manga's impact, the book details manga's shift to a global medium, developing, uniting, and involving increasing numbers of participants worldwide. Unveiling diverse Asian identities and showing ways to unite them, the contributors to this volume recognize the overlaps and unique trends that emerge as a result.

**Chinese Masculinities in a Globalizing World** Kam Louie 2014-11-20 This book explores how the traditional ideal of Chinese manhood – the "wen" (cultural attainment) and "wu" (martial prowess) dyad – has been transformed by the increasing integration of China in the international scene. It discusses how increased travel and contact between China and the West are having a profound impact; showing how increased interchange with Western men, for whom "wu" is a more significant ideal, has shifted the balance in the classic Chinese dichotomy; and how the huge emphasis on wealth creation in contemporary China has changed the notion of "wen" itself to include business management skills and monetary power. The book also considers the implications of Chinese "soft power" outside China for the reconfigurations in masculinity ideals in the global setting. The rising significance of Chinese culture enables Chinese cultural norms, including ideals of manhood, to be increasingly integrated in the international sphere and to become hybridised. The book also examines the impact of the Japanese and Korean waves on popular conceptions of desirable manhood in China. Overall, it demonstrates that social constructions of Chinese masculinity have changed more fundamentally and become more global in the last three decades than any other time in the last three thousand years.

**Shakespeare in East Asian Education** Sarah Olive 2021-05-22 This book offers fresh, critical insights into Shakespeare in Hong Kong, Japan, and Taiwan. It recognises that Shakespeare in East Asian education is not confined to the classroom or lecture hall but occurs on diverse stages. It covers multiple aspects of education: policy, pedagogy, practice, and performance. Beyond researchers in these areas, this book is for those teaching and learning Shakespeare in the region, those teaching and learning English as an Additional Language anywhere in the world, and those making educational policies, resources, or theatre productions with young people in East Asia.

Contesting Chineseness Chang-Yau Hoon 2021-03-15 Combining a historical approach of Chineseness and a contemporary perspective on the social construction of Chineseness, this book provides comparative insights to understand the contingent complexities of ethnic and social formations in both China and among the Chinese diaspora in Southeast Asia. This book focuses on the experiences and practices of these people, who as mobile agents are free to embrace or reject being defined as Chinese by moving across borders and reinterpreting their own histories. By historicizing the notion of Chineseness at local, regional, and global levels, the book examines intersections of authenticity, authority, culture, identity, media, power, and international relations that support or undermine different instances of Chineseness and its representations. It seeks to rescue the present from the past by presenting case studies of contingent encounters that produce the ideas, practices, and identities that become the categories nations need to justify their existence. The dynamic, fluid representations of Chineseness illustrate that it has never been an undifferentiated whole in both space and time. Through physical movements and inherited knowledge, agents of Chineseness have deployed various interpretive strategies to define and represent themselves vis-à-vis the local, regional, and global in their respective temporal experiences. This book will be relevant to students and scholars in Chinese studies and Asian studies more broadly, with a focus on identity politics, migration, popular culture, and international relations. "The Chinese overseas often saw themselves as caught between a rock and a hard place. The collection of essays here highlights the variety of experiences in Southeast Asia and China that suggest that the rock can become a huge boulder with sharp edges and the hard places can have deadly spikes. A must read for those who wonder whether Chineseness has ever been what it seems." Wang Gungwu, University Professor, National University of Singapore. "By including reflections on constructions of Chineseness in both China itself and in various Southeast Asian sites, the book shows that being Chinese is by no means necessarily intertwined with China as a geopolitical concept, while at the same time highlighting the incongruities and tensions in the escapable relationship with China that diasporic Chinese subjects variously embody, expressed in a wide range of social phenomena such as language use, popular culture, architecture and family relations. The book is a very welcome addition to the necessary ongoing conversation on Chineseness in the 21st century." Ien Ang, Distinguished Professor of Cultural Studies, Western Sydney University.

**Cool Japanese Men** Brigitte Steger 2017 Japanese men are becoming cool. The suit-and-tie salaryman remodels himself with beauty treatments and 'cool biz' fashion. Loyal company soldiers are reborn as cool, attentive fathers. Hip hop dance is as manly as martial arts. Could it even be cool for middle-aged men to idolize teenage girl popstars? This collection of studies from the University of Cambridge provides fascinating insights into the contemporary lives of Japanese men as it looks behind the image of 'Cool Japan.' (Series: Japanese Studies / Japanologie, Vol. 6) [Subject: Japanese Studies, Cultural Studies]

**Linguistic Tactics and Strategies of Marginalization in Japanese** Judit Kroo 2021-03-18 This edited book brings together studies on different aspects of marginalization in Japanese, creating a framework for studying marginalization which can also be applied in other linguistic and international contexts. The chapters in this book look at both marginalization of others and self-marginalization, examining the pragmatic strategies used to achieve marginalization, and investigating situations where it acts as an agentive tactic of speakers, in addition to a strategy of broader social structures. This book will be of interest to students and scholars of sociolinguistics, pragmatics, linguistic anthropology, and East Asian languages and cultures.

Manga Shige (CJ) Suzuki 2022-09-22 A wide-ranging introductory guide for readers making their first steps into the world of manga, this book helps readers explore the full range of Japanese comic styles, forms and traditions from its earliest texts to the internationally popular comics of the 21st century. In an accessible and easy-to-navigate format, the book covers: · The history of Japanese comics, from influences in early visual culture to the global 'Manga Boom' of the 1990s to the present · Case studies of texts reflecting the range of themes, genres, forms and creators, including Osamu Tezuka, Machiko Hasegawa and Katsuhiko Otomo · Key themes and contexts – from gender and sexuality, to history and censorship · Critical approaches to manga, including definitions, biography and reception and global publishing contexts The book includes a bibliography of essential critical writing on manga, discussion questions for classroom use and a glossary of key critical terms.

Schoolgirls, Money and Rebellion in Japan Sharon Kinsella 2013-11-07 Japanese society in the 1990s and 2000s produced a range of complicated material about sexualized schoolgirls, and few topics have caught the imagination of western observers so powerfully. While young Japanese girls had previously been portrayed as demure and obedient, in training to become the obedient wife and prudent mother, in recent years less than demure young women have become central to urban mythology and the content of culture. The cultic fascination with the figure of a deviant school girl, which has some of its earliest roots in the nineteenth and early twentieth centuries, likewise re-emerged and proliferated in fascinating and timely ways in the 1990s and 2000s. Through exploring the history and politics underlying the cult of girls in contemporary Japanese media and culture, this book presents a striking picture of contemporary Japanese society from the 1990s to the start of the 2010s. At its core is an in-depth case study of the media delight and panic surrounding delinquent prostitute schoolgirls. Sharon Kinsella traces this social panic back to male anxieties relating to gender equality and female emancipation in Japan. In each chapter in turn, the book reveals the conflicted, nostalgic, pornographic, and at times distinctly racialized manner, in which largely male sentiments about this transformation of gender relations have been expressed. The book simultaneously explores the stylistic and

flamboyant manner in which young women have reacted to the weight of an obsessive and accusatory male media gaze. Covering the often controversial subjects of compensated dating (enjo kô sai), the role of porn and lifestyle magazines, the historical sources and politicized social meanings of the schoolgirl, and the racialization of fashionable girls, Schoolgirls, Money, Rebellion in Japan will be invaluable to students and scholars of Japanese culture and society, sociology, anthropology, gender and women's studies.

**Introducing Japanese Popular Culture** Alisa Freedman 2023-04-18 Specifically designed for use in a range of undergraduate and graduate courses, while reaching specialists and general readers, this second edition of *Introducing Japanese Popular Culture* is a comprehensive textbook offering an up-to-date overview of a wide variety of media forms. It uses particular case studies as a way into examining the broader themes in Japanese culture and provides a thorough analysis of the historical and contemporary trends that have shaped artistic production, as well as politics, society, and economics. As a result, more than being a time capsule of influential trends, this book teaches enduring lessons about how popular culture reflects the societies that produce and consume it. With contributions from an international team of scholars, representing a range of disciplines from history and anthropology to art history and media studies, the book covers: Characters Television Videogames Fan media and technology Music Popular cinema Anime Manga Spectacles and competitions Sites of popular culture Fashion Contemporary art. Written in an accessible style with ample description and analysis, this textbook is essential reading for students of Japanese culture and society, Asian media and popular culture, globalization, and Asian Studies in general. It is a go-to handbook for interested readers and a compendium for scholars.

**Rethinking Japanese Feminisms** Julia C. Bullock 2018-03-31 *Rethinking Japanese Feminisms* offers a broad overview of the great diversity of feminist thought and practice in Japan from the early twentieth century to the present. Drawing on methodologies and approaches from anthropology, cultural studies, gender and sexuality studies, history, literature, media studies, and sociology, each chapter presents the results of research based on some combination of original archival research, careful textual analysis, ethnographic interviews, and participant observation. The volume is organized into sections focused on activism and activists, employment and education, literature and the arts, and boundary crossing. Some chapters shed light on ideas and practices that resonate with feminist thought but find expression through the work of writers, artists, activists, and laborers who have not typically been considered feminist; others revisit specific moments in the history of Japanese feminisms in order to complicate or challenge the dominant scholarly and popular understandings of specific activists, practices, and beliefs. The chapters are contextualized by an introduction that offers historical background on feminisms in Japan, and a forward-looking conclusion that considers what it means to rethink Japanese feminism at this historical juncture. Building on more than four decades of scholarship on feminisms in Japanese and English, as well as decades more on women's history, *Rethinking Japanese Feminisms* offers a diverse and multivocal approach to scholarship on Japanese feminisms unmatched by existing publications. Written in language accessible to students and non-experts, it will be at home in the hands of students and scholars, as well as activists and others interested in gender, sexuality, and feminist theory and activism in Japan and in Asia more broadly. An electronic version of this book is freely available thanks to the support of libraries working with Knowledge Unlatched, a collaborative initiative designed to make high-quality books open access for the public good. The open-access version of this book is licensed under Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0), which means that the work may be freely downloaded and shared for non-commercial purposes, provided credit is given to the author. Derivative works and commercial uses require permission from the publisher.

**Age of Shojo** Hiromi Tsuchiya Dollase 2019-05-01 Examines the role that Japanese girls' magazine culture played during the twentieth century in the creation and use of the notion of shōjo, the cultural identity of adolescent Japanese girls. Hiromi Tsuchiya Dollase examines the role that magazines have played in the creation and development of the concept of shōjo, the modern cultural identity of adolescent Japanese girls. Cloaking their ideas in the pages of girls' magazines, writers could effectively express their desires for freedom from and resistance against oppressive cultural conventions, and their shōjo characters' "immature" qualities and social marginality gave them the power to express their thoughts without worrying about the reaction of authorities. Dollase details the transformation of Japanese girls' fiction from the 1900s to the 1980s by discussing the adaptation of Western stories, including Louisa May Alcott's *Little Women*, in the Meiji period; the emergence of young female writers in the 1910s and the flourishing girls' fiction era of the 1920s and 1930s; the changes wrought by state interference during the war; and the new era of empowered postwar fiction. The book highlights seminal author Yoshiya Nobuko's dreamy fantasies and Kitagawa Chiyo's social realism, Morita Tama's autobiographical feminism, the contributions of Nobel Prize-winning author Kawabata Yasunari, and the humorous modern fiction of Himuro Saeko and Tanabe Seiko. Using girls' perspectives, these authors addressed social topics such as education, same-sex love, feminism, and socialism. The age of shōjo, which began at the turn of the twentieth century, continues to nurture new generations of writers and entice audiences beyond age, gender, and nationality. "This book provides many fascinating, perceptive, and fresh insights into a variety of aspects of girls' literature and culture, which have not yet been discussed in English." — Helen Kilpatrick, author of *Miyazawa Kenji and His Illustrators: Images of Nature and Buddhism in Japanese Children's Literature*

**Shōjo Across Media** Jaqueline Berndt 2019-02-22 Since the 2000s, the Japanese word shōjo has gained global currency, accompanying the transcultural spread of other popular Japanese media such as manga and anime. The term refers to both a character type specifically, as well as commercial genres marketed to female audiences more generally. Through its diverse chapters this edited collection introduces the two main currents of shōjo research: on the one hand, historical investigations of Japan's modern girl culture and its representations, informed by Japanese-studies and gender-studies concerns; on the other hand, explorations of the transcultural performativity of shōjo as a crafted concept and affect-prone code, shaped by media studies, genre theory, and fan-culture research. While acknowledging that shōjo has mediated multiple discourses throughout the twentieth century—discourses on Japan and its modernity, consumption and consumerism, non-hegemonic gender, and also technology—this volume shifts the focus to shōjo mediations, stretching from media by and for actual girls, to shōjo as media. As a result, the Japan-derived concept, while still situated, begins to offer possibilities for broader conceptualizations of girlness within the contemporary global digital mediascape.

[Contemporary Japanese Women's Theatre and Visual Arts](#) Nobuko Anan 2016-01-26 This book traces the history of 'girls' aesthetics,' where adult Japanese women create art works about 'girls' that resist motherhood, from the modern to the contemporary period and their manifestation in Japanese women's theatrical and dance performance and visual arts including manga, film, and installation arts.

**International Perspectives on Shojo and Shojo Manga** Masami Toku 2015-06-05 This collaborative book explores the artistic and aesthetic development of shojo, or girl, manga and discusses the significance of both shojo manga and the concept of shojo, or girl culture. It features contributions from manga critics, educators, and researchers from both manga's home country of Japan and abroad, looking at shojo and shojo manga's influence both locally and globally. Finally, it presents original interviews of shojo manga-ka, or artists, who discuss their work and their views on this distinct type of popular visual culture.

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