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This book explores the monstrous-feminine in Japanese popular culture, produced from the late years of the 1980s through to the new millennium. Raechel Dumas examines the role of female monsters in selected works of fiction, manga, film, and video games, offering a trans-genre, trans-media analysis of this enduring

trope. The book focuses on several iterations of the monstrous-feminine in contemporary Japan: the self-replicating shōjo in horror, monstrous mothers in science fiction, female ghosts and suburban hauntings in cinema, female monsters and public violence in survival horror games, and the rebellious female body in mytho-fiction. Situating the titles examined here amid discourses of crisis that have materialized in contemporary Japan,

Dumas illuminates the ambivalent pleasure of the monstrous-feminine as a trope that both articulates anxieties centered on shifting configurations of subjectivity and nationhood, and elaborates novel possibilities for identity negotiation and social formation in a period marked by dramatic change.

This groundbreaking collection represents the broad scope of cutting-edge research in Cultural

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Linguistics, a burgeoning field of interdisciplinary inquiry into the relationships between language and cultural cognition. The materials surveyed in its chapters demonstrate how cultural conceptualisations encoded in language relate to all aspects of human life - from emotion and embodiment to kinship, religion, marriage and politics, even the understanding of life and death. Cultural Linguistics draws on cognitive science,

complexity science and distributed cognition, among other disciplines, to strengthen its theoretical and analytical base. The tools it has developed have worked toward insightful investigations into the cultural grounding of language in numerous applied domains, including World Englishes, cross-cultural/intercultural pragmatics, intercultural communication, Teaching English as an International Language

**(TEIL), and political
discourse analysis.**

***The Making of English
Popular Culture provides
an account of the making
of popular culture in the
nineteenth century. While
a form of what we might
describe as popular
culture existed before
this period, John Storey
has assembled a
collection that
demonstrates how what
we now think of as
popular culture first
emerged as a result of
the enormous changes
that accompanied the***

industrial revolution. Particularly significant are the technological changes that made the production of new forms of culture possible and the concentration of people in urban areas that created significant audiences for this new culture. Consisting of fourteen original chapters that cover diverse topics ranging from seaside holidays and the invention of Christmas tradition, to advertising, music and popular fiction, the

collection aims to enhance our understanding of the relationship between culture and power, as explored through areas such as 'race', ethnicity, class, sexuality and gender. It also aims to encourage within cultural studies a renewed historical sense when engaging critically with popular culture by exploring the historical conditions surrounding the existence of popular texts and practices. Written in a highly

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accessible style The Making of English Popular Culture is an ideal text for undergraduates studying cultural and media studies, literary studies, cultural history and visual culture.

This book aims to provide comprehensive empirical and theoretical studies of expanding fandom communities in East Asia through the commodification of Japanese, Korean and Chinese popular cultures in the digital era. Using a multidisciplinary

approach including political economy, East Asian studies, political science, international relations concepts and history, this book focuses on a few research objectives. In terms of methodology, it is an area studies approach based on interpretative work, observation studies, policy and textual analysis. First, it aims to examine the closely intertwined relationship between the three major stakeholders in the iron triangle of

production companies, consumers and states (i.e., role of government in policy promotion). Second, it studies the interpenetration, adaptation, innovation and hybridization of exogenous Western culture with traditional popular cultures in (North) East Asia. Third, it studies the influence of popular cultures and how cultural products resonate with a regional audience through collective consumption, contents reflective of

normative values, the emotive and cognitive appeal of familiar images and social learning as well as peer effect found in fan communities. It then examines how consumption contributes to soft cultural influence and how governments leverage on its comparative advantages and cultural assets for commercial success and in the process augment national (cultural) influence. These questions will be discussed and analyzed

and contextualized through the case studies of J-pop (Japanese popular culture), K-pop (Korean popular culture or Hallyu) and Chinese popular culture (including Mando-pop and Taiwanese popular culture).

How can Japanese popular culture gain numerous fans in China, despite pervasive anti-Japanese sentiment? How is it that there's such a strong anti-Korean sentiment in Chinese online fan communities

when the official Sino-Korean relationship is quite stable before 2016? Avid fans in China are raising hundreds of thousands of dollars in funding to make gifts to their idols in foreign countries. Tabloid reports on Japanese and Korean celebrities have been known to trigger nationalist protests in China. So, what is the relationship between Chinese fandom of Japanese and Korean popular culture and nationalist sentiment

**among Chinese youth?
Chen discusses how
Chinese fans of Japanese
and Korean popular
culture have formed their
own nationalistic
discourse since the
1990s. She argues that,
as nationalism is
constructed from various
entangled ideologies,
narratives, myths and
collective memories,
popular culture simply
becomes another
resource for the
construction of
nationalism. Fans thus
actively select, interpret**

and reproduce the content of cultural products to suit their own ends. Unlike existing works, which focus on the content of transnational cultural flows in East Asia, this book focuses on the reception and interpretation of the Chinese audience. This book traces the evolution of the Hong Kong's popular culture, namely film, television and popular music (also known as Cantopop), which is knotted with the city's geo-political,

economic and social transformations. Under various historical contingencies and due to the city's special geopolitics, these three major popular cultural forms have experienced various worlding processes and have generated border-crossing impact culturally and socially. The worlding processes are greatly associated the city's nature as a reception and departure port to Sinophone migrants and populations of

multiethnic and multicultural. Reaching beyond the “golden age” (1980s) of Hong Kong popular culture and afar from a film-centric cultural narration, this book, delineating from the dawn of the 20th century and following a chronological order, untangles how the nowadays popular “Hong Kong film”, “Hong Kong TV” and “Cantopop” are derived from early-age Sinophone cultural heritage, re-shaped through cross-cultural

hybridization and influenced by multiple political forces. Review of archives, existing literatures and corporation documents are supplemented with policy analysis and in-depth interviews to explore the centennial development of Hong Kong popular culture, which is by no means demise but at the juncture of critical transition.

This book is an introduction to the social and educational aspects

of bilingualism. It presents an overview of a broad range of sociolinguistic and political issues surrounding the use of two languages, including code-switching in popular music, advertising, and online social spaces. It offers a well-informed discussion of what it means to study and live with multiple languages in a globalized world and practical advice on raising bilingual children.

[Advances in Cultural Linguistics](#)

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**Pilgrimages to "sacred
Sites" of Popular Culture
Globalization,
Consumption and Popular
Culture in East Asia
The Languages of Global
Hip Hop
A Century of Popular
Culture in Japan
Japan Pop: Inside the
World of Japanese
Popular Culture
Asian Popular Culture in
Transition
Culture, Authenticity, and
Power
Culture, Authenticity and
Power
Language, Identity, and**

Policy

Gender, Shifting

Boundaries and Global

Cultures

Contemporary Japanese pop culture such as anime and manga (Japanese animation and comic books) is Asia's equivalent of the Harry Potter phenomenon--an overseas export that has taken America by storm. While Hollywood struggles to fill seats, Japanese anime releases are increasingly outpacing American movies in number and, more importantly, in the devotion they inspire in their fans. But just as Harry Potter is both "universal" and very English, anime is also deeply

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Japanese, making its popularity in the United States totally unexpected. Japanamerica is the first book that directly addresses the American experience with the Japanese pop phenomenon, covering everything from Hayao Miyazaki's epics, the burgeoning world of hentai, or violent pornographic anime, and Puffy Amiymumi, whose exploits are broadcast daily on the Cartoon Network, to literary novelist Haruki Murakami, and more. With insights from the artists, critics, readers and fans from both nations, this book is as literate as it is hip, highlighting the shared conflicts as American and

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**Japanese pop cultures
dramatically collide in the
here and now.**

**"Linguistic research has dealt
with culture as one of its main
concerns, but popular culture
has not been the main focus.
Considering how readily
available pop culture is across
different speech communities
and how routinely it is
consumed by so many people
on a daily basis, it is crucial
for linguists to engage in
systematic observation,
description and interpretation
of everyday cultural and
linguistic practices so many
participate in. English in
Asian Popular Culture
discusses this important, yet
under-researched,**

sociolinguistic component of culture by looking at a region, which is still viewed as foreign or exotic 'other' in Western academic discourse. The volume features six domains of pop culture: music, TV, film, advertising, magazines, and the Internet, in a variety of speech communities in Asia including China, Hong Kong, India, Japan, Korea, Singapore, Taiwan, and the Philippines. While English functions differently from domain to domain and in different cultures, each demonstrates the bilingual creativity and linguistic innovation that has developed from the spread of English into Asia. In all the

cases described within this volume, English comes to facilitate the development of a modern identity across progressive generation of Asians. Scholars and students of linguistics, communications studies, cultural studies, anthropology and Asian studies will find the volume helpful for their research. Non-academics who are fascinated by Asia and are already consuming Asian pop culture will equally benefit from the accessible discussions in the volume." -- Publisher's website.

This book examines the ways in which English is conceptualised as a global language in Japan, and

considers how the resultant language ideologies - drawn in part from universal discourses; in part from context-specific trends in social history - inform the relationships that people in Japan have towards the language. The book analyses the specific nature of the language's symbolic meaning in Japan, and how this meaning is expressed and negotiated in society. It also discusses how the ideologies of English that exist in Japan might have implications for the more general concept of 'English as a global language'. To this end it considers the question of what constitutes a 'global'

language, and how, if at all, a balance can be struck between the universal and the historically-contingent when it comes to formulating a theory of English within the world.

The volumes in this series set out to provide a contemporary record of the spread and development of the English language in South, Southeast, and East Asia from both a linguistic and literary perspective. Each volume will reflect themes that cut across national boundaries, including the study of language policies; globalization and linguistic imperialism; English in the media; English in law,

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government and education; 'hybrid' Englishes; and the bilingual creativity manifested by the vibrant creative writing found in a swathe of Asian societies. This book gives an in-depth analysis of the use of the English language in modern Japan. It explores the many ramifications the Japanese-English language and culture contact situation has for not only Japanese themselves, but also others in the international community. Data for this book has been gathered using anthropological ethnographic fieldwork, augmented by archival sources, written materials, and items from

popular culture and the mass media. An interdisciplinary approach, including those of anthropological linguistics, sociolinguistics, cognitive science and symbolic anthropology, is taken in the exploration of the topics here. This book's arguments focus on four major theoretical linguistic and social issues, namely the place of the Japanese-English case in the larger context of 'World Englishes'; the place of the Japanese-English case in a general theory of language and culture contact; how Japanese English informs problems of categorization, meaning construction and cognition; and what it says

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about the social construction of identity and sense of self, nationalism and race. This book will be of interest to linguists, anthropologists, sociologists, cognitive scientists, and all readers who are interested in language contact, sociolinguistics, English as an international language, and World Englishes. It will also appeal to those who are interested in Japan and popular culture.

Contents tourism is tourism induced by the contents (narratives, characters, locations and other creative elements) of films, novels, games, manga, anime, television dramas and other

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forms of popular culture. Amidst the boom in global interest in Japanese popular culture, the utilization of popular culture to induce tourism domestically and internationally has been central to the "Cool Japan" strategy and, since 2005, government policy for local community revitalization. This book presents four main case studies of contents tourism: the phenomenon of "anime pilgrimage" to sites appearing in animated film; the travel behaviours and "pop-spiritualism" of female history fans to heritage sites; the collaboration between local community, fans and copyright holders that

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underpinned an anime-induced tourism boom in a small town north of Tokyo; and the large-scale economic impacts of tourism induced by NHK's annual samurai period drama (Taiga Drama). It is the first major collection of articles published in English about media-induced tourism in Japan using the "contents tourism" approach. This book will be of particular interest to students and researchers of media and tourism studies in Asia. This book was previously published as a special issue of Japan Forum. Even as Anglophone power wanes in Asia, and China and India rise, the role of the English language in the

region continues to develop. How are students in Asian nations such as Vietnam, Malaysia and China itself being taught English? This much-needed overview analyzes the differing language education policies of selected countries that also include Indonesia, Japan and Sri Lanka. Noting ASEAN's adoption of English as its sole working language, it traces the influence of globalization on English language education in Asia: in many systems, it pushes local languages off the curriculum and is taught as a second language after the national one. Informed by a comprehensive review of

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current research and practice in English teaching in Asia, this volume considers the many different roles English is playing across the region, as well as offering an informed assessment of the prospects of English—and Chinese—being a universal language of communication. Japanese popular culture is constantly evolving in the face of internal and external influence. Popular Culture, Globalization and Japan examines this evolution from a new and challenging perspective by focusing on the movements of popular culture into and out of Japan. Taking a multidisciplinary approach, the book argues

that a key factor behind the changing nature of Japanese popular culture lies in its engagement with globalization. Essays from a team of leading international scholars illustrate this crucial interaction between the flows of Japanese popular culture and the constant development of globalization. Drawing on rich empirical content, this book looks at Japanese popular culture as it traverses international borders flowing out through such forms as manga consumption in New Zealand and flowing in through such forms as foreigners writing about Japan in Japanese and how American influences

affected the formation of Japan's gay identity. Presenting current, confronting and sometimes controversial insights into the many forms of Japanese popular culture emerging within this global context, Popular Culture, Globalization and Japan will make essential reading for those working in Japanese studies, cultural studies and international relations.

**[Handbook of Japanese Popular Culture](#)
[Popular Culture, Globalization and Japan](#)
[Anglicisms, Globalisation and Performativity in Japanese Popular Culture](#)
[English as an International](#)**

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Language in Asia:

**Implications for Language
Education**

Language and Culture Contact

**Introducing Japanese Popular
Culture**

Patterns of Japanese Culture

**Japanese Popular Culture and
Contents Tourism**

**Chinese Fans of Japanese and
Korean Pop Culture**

**English in Asian Popular
Culture**

**Attitudes, Awareness and
Identity in the Japanese**

Context

Japanese popular culture has been steadily increasing in visibility both in Asia and beyond in recent years. This book examines Japanese popular

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music, exploring its historical development, technology, business and production aspects, audiences, and language and culture. Based both on extensive textual and aural analysis, and on anthropological fieldwork, it provides a wealth of detail, finding differences as well as similarities between the Japanese and Western pop music scenes. Carolyn Stevens shows how Japanese popular music has responded over time to Japan's relationship to the West in the post-war era, gradually growing in independence from the political

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and cultural hegemonic presence of America. Similarly, the volume explores the ways in which the Japanese artist has grown in independence vis-à-vis his/her role in the production process, and examines in detail the increasingly important role of the jimusho, or the entertainment management agency, where many individual artists and music industry professionals make decisions about how the product is delivered to the public. It also discusses the connections to Japanese television, film, print and internet, thereby providing through pop music a key to understanding much of

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Japanese popular culture more widely.

This ambitious work provides a comprehensive, empirically grounded study of the production, circulation, and reception of Japanese popular culture in Asia. While many studies typically employ an interactive approach that focuses on the "meaning" of popular culture from an anthropological or cultural studies point of view, *Regionalizing Culture* emphasizes that the consumption side and contextual meaning of popular culture are not the only salient factors in accounting for its proliferation.

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The production side and organizational aspects are also important. In addition to presenting individual case studies, the book offers a big-picture view of the dramatic changes that have taken place in popular culture production and circulation in Asia over the past two decades. The author has gleaned information from primary sources in Japanese, English, and other languages; research visits to Japan, Hong Kong, Singapore, Shanghai, Bangkok, and Seoul; as well as insights of people with firsthand knowledge from within the cultural industries. From this broad range

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of source, he develops an integrative political economic approach to popular culture. *Regionalizing Culture* offers a dialectical look at the organization of cultural production, primarily at the structure and control of cultural industries, interconnections between companies and production networks, and relations between the business sector and the state. It traces the rise of Japan as a popular culture powerhouse and the expansion of its cultural industries into Asian markets. It looks as well at the creation of markets for Japanese cultural

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commodities since the late 1980s, the industrial and normative impact that Japanese cultural industries have on the structure of the local cultural industries, and the wider implications these processes have for the Asian region. The growing popularity and importance of Japan's popular culture will make this book a basic text for scholars and students of popular culture as well as for those interested in political economy, media and communication studies, Japanese-Asian relations, Asian studies, and international relations.

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This ground-breaking work is a detailed account of an innovative and in-depth study of the attitudes of in excess of 500 Japanese learners towards a number of standard and non-standard as well as native and non-native varieties of English speech. The research conducted refines the investigation of learner attitudes by employing a range of pioneering techniques of attitude measurement. These methods are largely incorporated from the strong traditions that exist in the fields of social psychology and second language acquisition and utilize both direct and indirect

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techniques of attitude measurement. The author locates the findings in the context of the wealth of literature on native speaker evaluations of languages and language varieties. The study is unique in that the results provide clear evidence of both attitude change and high levels of linguistic awareness among the informants of social and geographical diversity within the English language. These findings are analyzed in detail in relation to the global spread of English as well as in terms of the pedagogical implications for the choice of linguistic model

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employed in English language classrooms both inside and outside Japan. The issues examined are of particular interest to educators, researchers and students in the fields of applied linguistics, TESOL, second language acquisition, social psychology of language and sociolinguistics. The pedagogical and language policy implications of the findings obtained make essential reading for those with a specific focus on the role of the English language and English language teaching, both in Japan and beyond. Looks at linguistic, cultural and economic aspects of hip-hop in

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parallel using various frameworks of analysis.

Born out of the editor's inability to find a suitable book for teaching the subject, this is a welcome title. . . . a fine contribution in a field where works in English are seriously lacking. Choice The Handbook of Japanese Popular Culture provides a convenient and efficient guide to the prevalent ways of life, recreations, and artistic creations of contemporary Japan.

Designed for the general reader as well as the specialist in Japanese culture. The areas explored are those that have proven to be of durable interest

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to the Japanese, such as sports, science fiction, and popular music, as well as passing fads and fancies. The extremely readable essays, contributed by specialists in the field, provide a wealth of interesting information, including a survey of the historical development of the topic under discussion, with special attention paid to the most useful published works in the field, followed by a guide to the research collections and reference works that should be consulted by those wishing to deepen their knowledge of the subject. Exploring the most salient aspects of Japanese

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popular culture, the chapters include such topics as popular architecture, new religions, popular performing arts, film, television, comics, and mystery literature. The editor's introduction suggests that the study of popular culture as a discipline with its own unique subject matter and methodology represents a form of protest against the concept of culture as a selective tradition consisting of the best that has been thought and said. This comprehensive survey of Japanese popular culture will be an essential addition to all libraries and a useful resource in the study of

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popular culture, sociology,
Japanese history and culture,
humanities, communications,
and journalism.

Slaymaker (Japan studies, U. of
Kentucky) is joined by several
other American scholars of
Japanese culture to explore the
ways that popular culture has its
context within history, and how in
these globalized times it is
difficult to determine exactly
whose culture it is. Essays
examine how World War II
concepts have influenced
modern Japanese culture, how
Japanese popular culture is
succeeding in the US, and how
ancient Japanese myth and

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history affect one's
understanding of the modern film
Mononokehime. No index.

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A fascinating illustrated look at
various forms of Japanese
popular culture: pop song, jazz,
enka (a popular ballad genre of
music), karaoke, comics,
animated cartoons, video games,
television dramas, films and
"idols" -- teenage singers and
actors. As pop culture not only
entertains but is also a reflection
of society, the book is also about
Japan itself -- its similarities and
differences with the rest of the
world, and how Japan is

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changing. The book features 32 pages of manga plus 50 additional photos, illustrations, and shorter comic samples.

[World Englishes](#)

[Language and Popular Culture in Japan](#)

[Visions of Precarity in Japanese Popular Culture and Literature](#)

[Worlding Film, Television, and Pop Music](#)

[The Idea of English in Japan](#)

[The Political Economy of Japanese Popular Culture in](#)

[Asia](#)

[The Social Psychology of English as a Global Language](#)

[Regionalizing Culture](#)

[Teaching Japanese Popular](#)

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Culture

Japanese Popular Culture and
Globalization

Bilingualism in Schools and
Society

***Specifically designed for use
on a range of undergraduate
and graduate courses,
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's sections include: Television Videogames Music Popular Cinema Anime Manga Popular Literature Fashion Contemporary Art Written in an accessible style by a stellar

line-up of international contributors, this textbook will be essential reading for students of Japanese culture and society, Asian media and popular culture, and Asian Studies in general.

"This ambitious work provides a comprehensive, empirically grounded study of the production, circulation, and reception of Japanese popular culture in Asia. While many studies typically employ an interactive approach that focuses on the "meaning" of popular culture from an anthropological or cultural studies point of view,
Regionalizing Culture

emphasizes that the consumption side and contextual meaning of popular culture are not the only salient factors in accounting for its proliferation. The production side and organizational aspects are also important. In addition to presenting individual case studies, the book offers a big-picture view of the dramatic changes that have taken place in popular culture production and circulation in Asia over the past two decades. The author has gleaned information from primary sources in Japanese, English, and other languages; research visits to Japan, Hong

Kong, Singapore, Shanghai, Bangkok, and Seoul; as well as insights of people with firsthand knowledge from within the cultural industries. From this broad range of source, he develops an integrative political economic approach to popular culture. Regionalizing Culture offers a dialectical look at the organization of cultural production, primarily at the structure and control of cultural industries, interconnections between companies and production networks, and relations between the business sector and the state. It traces the rise

of Japan as a popular culture powerhouse and the expansion of its cultural industries into Asian markets. It looks as well at the creation of markets for Japanese cultural commodities since the late 1980s, the industrial and normative impact that Japanese cultural industries have on the structure of the local cultural industries, and the wider implications these processes have for the Asian region."--Publisher's description.

Today's convergent media environment offers unprecedented opportunities for sourcing and disseminating

previously obscure popular culture material from Japan. However, this presents concerns regarding copyright, ratings and exposure to potentially illegal content which are serious problems for those teaching and researching about Japan. Despite young people's enthusiasm for Japanese popular culture, these concerns spark debate about whether it can be judged harmful for youth audiences and could therefore herald the end of 'cool Japan'. This collection brings together Japan specialists in order to identify key challenges in

using Japanese popular culture materials in research and teaching. It addresses issues such as the availability of unofficially translated and distributed Japanese material; the emphasis on adult-themes, violence, sexual scenes and under-age characters; and the discrepancies in legislation and ratings systems across the world. Considering how these issues affect researchers, teachers, students and fans in the US, Canada, Australia, China, Japan and elsewhere in Asia, the contributors discuss the different ways in which academic and fan practices are challenged by local

regulations. Illustrating from personal experience the sometimes fraught nature of teaching about 'cool Japan', they suggest ways in which Japanese Studies as a discipline needs to develop clearer guidelines for teaching and research, especially for new scholars entering the field. As the first collection to identify some of the real problems faced by teachers and researchers of Japanese popular culture as well as the students over whom they have a duty of care, this book will be of great interest to students and scholars of Japanese Studies and Cultural Studies.

-In 2005, the Japanese government recognized in official documents for the first time that Japanese popular culture had another potential: to increase international visitor numbers to Japan and energize the domestic tourism industry. The term used in Japan to describe this form of tourism induced by popular culture is kontentsu tsurizumu, 'contents tourism.' Contents tourism is defined as travel behavior motivated fully or partially by narratives, characters, locations, and other creative elements of popular culture forms, including film, television

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***dramas, manga, anime, novels,
and computer games. This
book presents a comprehensive
theoretical and historical
overview of the phenomenon of
contents tourism in Japan. It is
a groundbreaking book in an
important and rapidly
emerging area of scholarly,
media, political and business
interest. It will be of interest
primarily to scholars and
practitioners with a
specialization in tourism and
media, but also to those
studying contemporary popular
culture in Japan and East
Asia---Provided by publisher.
Japanese Popular Culture and
Globalization is the only***

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concise overview of Japan's phenomenal impact on world pop culture available in English. Surveying Japanese forms from anime (animation) and manga (comic books) to monster movies and Hello Kitty products, this volume is an accessible introduction to Japan's pop creativity and its appeal worldwide. Written in an accessible style and illustrated with more than 20 photographs, Japanese Popular Culture and Globalization combines a historical approach to the evolution and diffusion of Japanese pop with interdisciplinary perspectives from anthropology, literary

studies, political science, and the visual arts. Includes a useful glossary of terms and a bibliography of recommended readings.

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. Recent natural as well as man-made cataclysmic events have dramatically changed the status quo of contemporary Japanese society, and following

the Asia-Pacific war's never-ending 'postwar' period, Japan has been dramatically forced into a zeitgeist of saigo or 'post-disaster.' This radically new worldview has significantly altered the socio-political as well as literary perception of one of the world's potential superpowers, and in this book the contributors closely examine how Japan's new paradigm of precarious existence is expressed through a variety of pop-cultural as well as literary media. Addressing the transition from post-war to post-disaster literature, this book examines the rise of

precarity consciousness in Japanese socio-cultural discourse. The chapters investigate the extent to which we can talk about the emergence of a new literary paradigm of precarity in the world of Japanese popular culture. Through careful examination of a variety of contemporary texts ranging from literature, manga, anime, television drama and film this study offers an interpretation of the many dissonant voices in Japanese society. The contributors also outline the related social issues in Japanese society and culture, providing a comprehensive

overview of the global trends that link Japan with the rest of the world. Visions of Precarity in Japanese Popular Culture and Literature will be of great interest to students and scholars of contemporary Japan, Japanese culture and society, popular culture and social and cultural history.

[Inside the World of Japanese Popular Culture](#)

[Nationalistic Narratives and International Fandom](#)

[The Worlds of Japanese Popular Culture](#)

[The Making of English Popular Culture](#)

[English in Japanese Language and Culture](#)

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[Ethical, Legal, and Cultural
Challenges to Japanese](#)

[Popular Culture](#)

[Hong Kong Popular Culture](#)

[Asian Englishes](#)

[Contents Tourism in Japan](#)

[The Chrysanthemum and the
Sword](#)

[Japanese English](#)

This book provides crucial reading for students and researchers of world Englishes. It is an insightful and provocative study of the forms and functions of English in Asia, its acculturation and nativization, and the innovative dimensions of Asian creativity. It

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contextualizes a variety of theoretical, applied and ideological issues with refreshing interpretations and reevaluations and can be used both as a classroom text and a resource volume.

Asian Popular Culture in Transition examines contemporary consumption practices in South Korea, China, India, and Japan, and both updates and extends popular culture studies of the region.

Through an interdisciplinary lens, this collection of essays

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explores how recent advances and shifts in information technologies and globalization have impacted cultural markets, fashion, the digital generation, mobile culture, femininity, matrimonial advertising, and a film actress' image and performance. Drawing upon a diverse range of sources and methods including historical research, content analysis, anthropological observation, textual analyses, and interviews, Asian Popular Culture in Transition makes a

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significant contribution to this growing area of research. Given its broad range of countries, theories, and approaches, this book will be of great interest to students and scholars of Asian studies, cultural studies, media and communication studies, and gender studies.

Bachelor Thesis from the year 2009 in the subject English Language and Literature Studies - Linguistics, grade: 1.0, University of Siegen (Fachbereich 3 - Sprach-, Literatur- und Medienwissenschaften),

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*language: English,
abstract: Looking for the
origin of the innumerable
loanwords in the Japanese
language, this thesis
gives an overview on how
English influenced
Japanese language and
culture throughout history
and today. Beginning with
a historical overview
starting from early
language contact, the role
of English and other
languages in the Japanese
culture is observed: in
pre-WWII times as well as
during and after the war,
until today. An analysis
of the current status of*

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English in Japan follows, covering the fields ESL, business and the media. The last part focuses on the loanwords themselves, how they function, and what reasons for using loans excessively the Japanese might have, making a connection to wa-sei eigo, the so-called English-made-in-Japan. "One of the best books ever about Japanese society . . . [A] thoughtful, nuanced study of the Japanese character."—U.S. News & World Report "A classic book because of its

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*intellectual and stylistic
lucidity . . . Benedict
was a writer of great
humanity and generosity of
spirit.”—from the foreword
by Ian Buruma Essential
reading for anyone
interested in Japanese
culture, this unsurpassed
masterwork opens an
intriguing window on
Japan. The World War
II-era study by the
cultural anthropologist
Ruth Benedict paints an
illuminating contrast
between the people of
Japan and those of the
United States. The
Chrysanthemum and the*

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Sword is a revealing look at how and why our societies differ, making it the perfect introduction to Japanese history and customs. "A classic of Japanese cultural studies . . . With considerable sensitivity, she managed both to stress the differences in Japanese society of which American policy makers needed to be aware and to debunk the stereotype of the Japanese as hopelessly rigid and incapable of change."—The New York Times "An absorbing account of

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Japanese culture . . . almost novel-like readability.”—The Journal of Abnormal and Social Psychology

When this book was originally published it was the first work of its kind to examine the way in which language is used to express the ‘myth’ of advertising slogans and other popular cultural forms. By making use of general theories from the disciplines of anthropology, linguistics, media studies and semiotics, the book attempts to demystify

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Japanese culture as it has been hitherto presented in the West, and shows how such cultural forms as 'noodle westerns' and high-school baseball uphold the well-known ideologies of 'selflessness', 'diligence', 'compliance' and 'co-operation' typically associated with the Japanese. Ultimately, the book poses the question: are those whom we call the Japanese 'real' people in their own right, or merely a nation acting out a part written for them by Western civilisation?

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International team of authors explores Japanese popular culture, including sumo, manga and women's magazines.

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