

Access Free Japanamerica How Japanese Pop Culture Has Invaded The Us Roland Kelts Pdf Free Copy

Japanese Popular Music *Japan Pop: Inside the World of Japanese Popular Culture* **Pure Invention** *Japanamerica* **Tokyo Boogie-Woogie** *The Encyclopedia of Japanese Pop Culture* **Popular Music in Japan** *Japanamerica: How Japanese Pop Culture Has Invaded the U.S.* **Pop Culture and the Everyday in Japan** **Introducing Japanese Popular Culture** **Japanese Music & Musical Instruments** The Worlds of Japanese Popular Culture Recentering Globalization **Japan Edge In Godzilla's Footsteps** **The Ashgate Research Companion to Japanese Music** **Japanese Popular Culture and Globalization** *Made in Japan* **Tokyo Clash** **Japanese Pop Culture: Discovering the Fascinating Japanese Pop Culture - The Land of Manga and Anime** Made in Japan Japan Pop-Up Book **Micro-brewing Catches on in Japan** **Consuming Japan** **Tokyo Rock Catwalk** Japanese Popular Music **Popular Culture, Globalization and Japan** **Chinese and Japanese Music-Dramas** **Regionalizing Culture** A History of Popular Culture in Japan Globalizing Japan Sayonara Amerika, Sayonara Nippon **Yogaku Teaching Japanese Popular Culture** **Japanese Popular Culture and Contents** **Tourism Handbook of Japanese Popular Culture** The End of Cool Japan Law and Justice in Japanese Popular Culture Neo Shunga Focus: Music in Contemporary Japan

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 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 AmiYumi, 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 Japanese pop cultures dramatically collide in the here and now. For more information visit

<http://www.japanamericabook.com/> Take an exciting manga pop-up journey across Japan with Chico and Neko the Cat! Pick up where Tokyo Pop-Up Book left off, as Chico and his mischievous cat Neko visit Japan's most famous landmarks. The chase is on as naughty Neko slips away yet again--this time becoming a stowaway on a Japanese bullet train! Using his phone to track his runaway cat, Chico follows Neko to some of Japan's most iconic places: Mt. Fuji and the Big Buddha at Kamakura Serene Kinkaku-ji, the Temple of the Golden Pavilion Himeji Castle, an ancient Samurai fortress with its formidable stone ramparts A sushi train restaurant, where an endless parade of fish is truly a cat's dream! The Children's Peace Memorial in Hiroshima, where Chico pauses to reflect The famous "floating" Torii gate at Itsukushima "Cat Island" (Tashirojima), where Neko finds a few new friends and the adventure comes to a happy conclusion! Educational and entertaining in equal measure, this exciting manga pop-up book will be treasured by readers of all ages. Japan is an island nation replete with densely populated cities, the power of ancient Imperialism still looming large, thousands of temples and shrines, mountains, volcanoes, samurais and more. For some time, Japan was a powerful

empire backed by her military and industrial strength. Like all things in the world, the empire withered over time and, for various reasons. But that did not stop the country from retaining its powers. The country simply shifted its gaze on the world horizon from military and industrialization to something far more potent than economics and arms; popular culture. Its territorial powers are now evident in almost living room through the television, and in everyone's ears through their headphones. Look at the way icons from popular Japanese culture have invaded the western world. Right from movies to manga to highly entertaining and popular cartoon characters to music to anime; Japanese pop culture has contributed significantly to the world pop culture, especially the western world. And it is not just western kids who are fascinated by the popular culture offered by Japan. Many of the anime series of Japanese pop culture are aimed as much at adults as at children. Gory, violent, and yet gripping, only Japan's creative minds can convert comics or manga written in their language into something that adults would get addicted to. This book traces the history of Japanese pop culture through the following elements: movies, TV shows, anime and manga; and their impact on the Western World. Popular music in Japan has been under the overwhelming influence of American, Latin American and European popular music remarkably since 1945, when Japan was defeated in World War II. Beginning with gunka and enka at the turn of the century, tracing the birth of hit songs in the record industry in the years preceding the War, and ranging to the adoption of Western genres after the War--the rise of Japanese folk and rock, domestic exoticism as a new trend and J-Pop--Popular Music in Japan is a comprehensive discussion of the evolution of popular music in Japan. In eight revised and updated essays written in English by renowned Japanese scholar Toru Mitsui, this book tells the story of popular music in Japan since the late 19th century when Japan began positively embracing the West. Chinese and Japanese Music-Dramas is the result of a conference on the relations between Chinese and Japanese music-drama held at the University of Michigan, Ann Arbor, on October 1-4, 1971. In addition to the Association for Asian Studies, four U-M departments participated in the conference: the Center for Japanese Studies, the Center for Chinese Studies, the School of Music, and the Speech Department. One important inspiration for the creation of such an interdisciplinary conference was the fact that each participant had found, after years of individual research on music-drama in East Asia, consistent frustration caused by attempts to deal on their own with multiple cultural and technical problems. Another motivating force was an awareness among many members of the four disciplines involved that the topic is in fact one of the largest untouched fields of scholarly endeavor in both Asian and theatrical studies. The collection opens with J. I. Crump's exploration of the Ming commentators who began to subject Yüan musical drama to the same critiques as other literature from the past. In the second chapter, Rulan Chao Pian looks to the structure of arias in Peking Opera for clues about what distinguishes this art form. William P. Malm turns to three key sources for the performance conventions of Japanese Noh drama to glean any Sino-Japanese music relationships that exist in technical terms and practices. In the fourth essay, Carl Sesar analyzes a Noh play that stages the tension between Chinese influence and Japanese originality. Roy E Teele concludes the volume with a formal study of Noh play structure to assess lineages of influence from Chinese dramatic forms. After each contribution, the editors print a transcript of the conference participants' discussion of that paper, providing the reader with a detailed and nuanced view of how the contributors understood and responded to each other's work. Japanese popular culture has been steadily increasing in visibility both in Asia and beyond in recent years. This book examines Japanese popular 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 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 Japanese popular culture more widely. Music is a frequently neglected aspect of Japanese culture. It is in fact a highly problematic area, as the Japanese actively introduced Western music into their modern education system in the Meiji period (1868-1911), creating westernized melodies and instrumental instruction for Japanese children from kindergarten upwards. As a result, most Japanese now have a far greater familiarity with Western (or westernized) music than with traditional Japanese music. Traditional or classical Japanese music has become somewhat ghettoized, often known and practised only by small groups of people in social structures which have survived since the pre-modern era. Such marginalization of Japanese music is one of the less recognized costs of Japan's modernization. On the other hand, music in its westernized and modernized forms has an extremely important place in Japanese culture and society, Beethoven's Ninth Symphony, for example, being so widely known and performed that it is arguably part of contemporary Japanese popular and mass culture. Japan has become a world leader in the mass production of Western musical instruments and in innovative methodologies of music education (Yamaha and Suzuki). More recently, the Japanese craze of karaoke as a musical entertainment and as musical hardware has made an impact on the leisure and popular culture of many countries in Asia, Europe and the Americas. This is the first book to cover in detail all genres including court music, Buddhist chant, theatre music, chamber ensemble music and folk music, as well as contemporary music and the connections between music and society in various periods. The book is a collaborative effort, involving both Japanese and English speaking authors, and was conceived by the editors to form a balanced approach that comprehensively treats the full range of Japanese musical culture. In this study, a group of young Japanese sociologists scrutinizes the sociological foundations of the ways in which the Japanese people produce and consume cultural commodities and live their everyday lives surrounded by these products. Japanese popular culture has been steadily increasing in visibility both in Asia and beyond in recent years. This book examines Japanese popular 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 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 Japanese popular culture more widely. *Made in Japan* serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Japanese popular music. Each essay, written by a leading scholar of Japanese music, covers the major figures, styles, and social contexts of pop music in Japan and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Putting Japanese Popular Music in Perspective; Rockin' Japan; and Japanese Popular Music and Visual Arts. 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. From the beginning of the American Occupation in 1945 to the post-bubble period of the early 1990s, popular music provided Japanese listeners with a much-needed release, channeling their desires, fears, and frustrations into a pleasurable and fluid art. Pop music allowed Japanese artists and audiences to assume various identities, reflecting the country's uncomfortable position under American hegemony and its uncertainty within ever-shifting geopolitical realities. In the first English-language study of this phenomenon, Michael K. Bourdaghs considers genres as diverse as boogie-woogie, rockabilly, enka, 1960s rock and roll, 1970s new music, folk, and techno-pop. Reading these forms and their cultural import through music, literary, and cultural theory, he introduces readers to the sensual moods and meanings of modern Japan. As he unpacks the complexities of popular music production and consumption, Bourdaghs interprets Japan as it worked through (or tried to forget) its imperial past. These efforts grew even murkier as Japanese pop migrated to the nation's former colonies. In postwar Japan, pop music both accelerated and protested the commodification of everyday life, challenged and reproduced gender hierarchies, and insisted on the uniqueness of a national culture, even as it participated in an increasingly integrated global marketplace. Each chapter in *Sayonara Amerika, Sayonara Nippon* examines a single genre through a particular theoretical lens: the relation of music to liberation; the influence of cultural mapping on musical appreciation; the role of translation in transmitting musical genres around the globe; the place of noise in music and its relation to historical change; the tenuous connection between ideologies of authenticity and imitation; the link between commercial success and artistic integrity; and the function of melodrama. Bourdaghs concludes with a look at recent Japanese pop music culture. *Visual Kei* refers to a Japanese pop music movement characterized by eccentric, flamboyant looks, striking make-up, unusual hair styles and elaborate costumes coupled with androgynous aesthetics. *Tokyo Rock Catwalk* is the first ever book to fully introduce this made-in-Japan pop culture to an overseas audience. Along with stunning full-color pinup pics and photos from some of the most exciting live performances, members of *Visual Kei* bands and some of their most loyal fans talk about where this phenomenon came from, how it fits into Japanese society, and how the West is waking up to this outrageous movement. *Made in Japan* serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Japanese popular music. Each essay, written by a leading scholar of Japanese music, covers the major figures, styles, and social contexts of pop music in Japan and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: *Putting Japanese Popular Music in Perspective*; *Rockin' Japan*; and *Japanese Popular Music and Visual Arts*. 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 changing. The book features 32 pages of manga plus 50 additional photos, illustrations, and shorter comic samples. This interesting and authoritative book includes essential facts about the various forms of Japanese music and musical instruments and their place in the overall history of Japan. *Japanese Music and Musical Instruments* has three main orientations: The history of Japanese music Construction of the instruments Analysis of the music itself. The book covers in a lucidly written text and a wealth of fascinating photographs and drawings the main forms of musical expression. Many readers will find the useful

hints on purchasing instruments, records, and books especially valuable, and for those who wish to pursue the matter further there is a selected bibliography and a guide to Tokyo's somewhat hidden world of Japanese music. It will be found an invaluable aid to the understanding and appreciation of an important, but little-known, and fascinating aspect of Japanese culture. Dolores Martinez heads an international team of scholars in this lively discussion of Japanese popular culture. The book's contributors include Japanese as well as British, Icelandic and North American writers, offering a diversity of views of what Japanese popular culture is, and how it is best approached and understood. They bring an anthropological perspective to a broad range of topics, including sumo, karaoke, manga, vampires, women's magazines, soccer and morning television. Through these topics - many of which have never previously been addressed by scholars - the contributors also explore several deeper themes: the construction of gender in Japan; the impact of globalisation and modern consumerism; and the rapidly shifting boundaries of Japanese culture and identity. This innovative study will appeal to those interested in Japanese culture, sociology and cultural anthropology. An authority on Japanese and American pop culture examines the influence and popularity of Japanese animation in the U.S., discussing the American experience with anime and manga, from the epics of Hayao Miyazaki to the growing influx of hentai, a form of violent, pornographic anime. Reprint. 10,000 first printing.

Japanese Popular Culture and Globalization is the only 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. The untold story of how Japan became a cultural superpower through the fantastic inventions that captured—and transformed—the world's imagination. "A masterful book driven by deep research, new insights, and powerful storytelling."—W. David Marx, author of *Ametora: How Japan Saved American Style* Japan is the forge of the world's fantasies: karaoke and the Walkman, manga and anime, Pac-Man and Pokémon, online imageboards and emojis. But as Japan media veteran Matt Alt proves in this brilliant investigation, these novelties did more than entertain. They paved the way for our perplexing modern lives. In the 1970s and '80s, Japan seemed to exist in some near future, gliding on the superior technology of Sony and Toyota. Then a catastrophic 1990 stock-market crash ushered in the "lost decades" of deep recession and social dysfunction. The end of the boom should have plunged Japan into irrelevance, but that's precisely when its cultural clout soared—when, once again, Japan got to the future a little ahead of the rest of us. Hello Kitty, the Nintendo Entertainment System, and multimedia empires like Dragon Ball Z were more than marketing hits. Artfully packaged, dangerously cute, and dizzyingly fun, these products gave us new tools for coping with trying times. They also transformed us as we consumed them—connecting as well as isolating us in new ways, opening vistas of imagination and pathways to revolution. Through the stories of an indelible group of artists, geniuses, and oddballs, *Pure Invention* reveals how Japan's pop-media complex remade global culture. 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 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 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 popular culture, sociology, Japanese history and culture, humanities, communications, and journalism. *Globalizing Japan* explores the social and cultural dimensions of Japan's global presence. Japan's expansion and presence as an economic giant is witnessed on an everyday basis. Both consciously and unconsciously, we regularly come into contact with Japan's industrial and cultural globalization, from cameras and automobiles to judo, cuisine or animation. Japan's presence in the popular imagination is heavily influenced both by the country's historical past and its global present. This book will appeal to students and scholars of Japanese Studies, Anthropology and Cultural Studies. 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. 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. 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. 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. Globalization is usually thought of as the worldwide spread of Western—particularly American—popular culture. Yet if one nation stands out in the dissemination of pop culture in East and Southeast Asia, it is Japan. Pokémon, anime, pop music, television dramas such as Tokyo Love Story and Long Vacation—the export of Japanese media and culture is big business. In *Recentering Globalization*, Koichi Iwabuchi explores how Japanese popular culture circulates in Asia. He situates the rise of Japan's cultural power in light of decentering globalization processes and demonstrates how Japan's extensive cultural interactions with the other parts of Asia complicate its sense of being "in but above" or "similar but superior to" the region. Iwabuchi has conducted extensive interviews with producers, promoters, and consumers of popular culture in Japan and East Asia. Drawing upon this research, he analyzes Japan's "localizing" strategy of repackaging Western pop culture for Asian consumption and the ways Japanese popular culture arouses regional cultural resonances. He considers how transnational cultural flows are experienced differently in various geographic areas by looking at bilateral cultural flows in East Asia. He shows how Japanese popular music and television dramas are promoted and understood in Taiwan, Hong Kong, and Singapore, and how "Asian" popular culture (especially Hong Kong's) is received in Japan. Rich in empirical detail and theoretical insight, *Recentering Globalization* is a significant contribution to thinking about cultural globalization and transnationalism, particularly in the context of East Asian cultural studies. The phenomenon of 'Cool Japan' is one of the distinctive features of global popular culture of the millennial age. *A History of Popular Culture in Japan* provides the first historical and analytical overview of popular culture in Japan from its origins in the 17th century to the present day, using it to explore broader themes of conflict, power, identity and meaning in Japanese history. E. Taylor Atkins shows how Japan is one of the earliest sites for the development of mass-produced, market-oriented cultural products consumed by urban middle and working classes. The best-known traditional arts and culture of Japan—no theater, monochrome ink painting, court literature, poetry and indigenous music—inhabited a world distinct from that of urban commoners, who fashioned their own expressive forms and laid the groundwork for today's 'gross national cool.' Popular culture was pivotal in the rise of Japanese nationalism, imperialism, militarism, postwar democracy and economic development. Offering historiographical and analytical frameworks for understanding its subject, *A History of Popular Culture in Japan* synthesizes the latest scholarship from a variety of disciplines. It is a vital resource for students of Japanese cultural history wishing to gain a deeper understanding of Japan's contributions to global cultural heritage. 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. An amazing trip through Japanese pop culture! Have an extraordinary encounter with Japanese design culture without boarding a plane or even leaving your home, with Tokyo Clash. Author and photographer, Ralf Bhren, presents Japan's mega city in a visually stunning collection of images, vividly colorful and rich in contrast. Readers are taken on an exciting trip through the everyday life of the Japanese, a world that doesn't want to conform to the cliché of Asian reticence in the least. This delightful book promises appealing, provocative, and sometimes absurd insights into a completely foreign world. 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 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 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. In a world of globalised media, Japanese popular culture has become a significant fountainhead for images, narrative, artefacts, and identity. From Pikachu, to instantly identifiable manga memes, to the darkness of adult anime, and the hyper-consumerism of product tie-ins, Japan has bequeathed to a globalised world a rich variety of ways to imagine, communicate, and interrogate tradition and change, the self, and the technological future. Within these foci, questions of law have often not been far from the surface: the crime and justice of Astro Boy; the property and contract of Pokémon; the ecological justice of Nausicaä; Shinto's focus on order and balance; and the anxieties of origins in J-horror. This volume brings together a range of global scholars to reflect on and critically engage with the place of law and justice in Japan's popular cultural legacy. It explores not only the global impact of this legacy, but what the images, games, narratives, and artefacts that comprise it reveal about law, humanity, justice, and authority in the twenty-first century. "This book introduces us to the world of contemporary Japanese music and it guides us towards a better understanding of their world."—Luciano Berio

Yogaku discusses over a century of musical activity in Japan, detailing, in particular, the music that was inspired by Western music after the Meiji Restoration in the 19th century, and its development through the end of the 20th century. The book not only examines the infiltration of Western music into Japan, but also provides insight into the aesthetic and theoretical aspects of Japanese musical thought. The word *yogaku* (Western music) is made up of two characters: *yo*, which means "ocean" (that is, "over the ocean," meaning Western or foreign) and *gaku*, which means "music." Divided into two parts, the text covers the period preceding World War I as well as the post-war period. The introduction provides a history of music's role in Japanese society, touching upon the differences in the functions of Japanese and Western music. Part One describes the complex process of a new musical world and the European musical ideas that penetrated Japan. Modernization through westernization is explored; the author details the differences between the traditional Japanese music and that composed under Western influence, as well as the French and German impact on Japanese musical compositions. Galliano looks at the appearance of music in schools and the first Japanese musical compositions, as well as nationalism's effect on music through propaganda and censorship. Part Two explores topics such as the post-war avant-garde, the 1960s boom in traditional music, and the closing decades of the 20th century. The next generation of Japanese composers are also considered. Japanese history and music scholars, as well as those

interested in Japanese music, will want to include *Yogaku* in their collection. This lively, idiosyncratic survey of Japanese film, music, animation, and comics showcases the experiences of five avid American fans: journalist Carl Gustav Horn, who writes about anime; critic and musician Mason Jones, who releases Japanese alternative music on his Charnel Music record label; Patrick Macias, a writer on Asian film for the San Francisco Bay Guardian; Matt Thorn, a translator and expert on shojo (girls') manga; Emerging in the 1920s, the Japanese pop scene gained a devoted following, and the soundscape of the next four decades became the audible symbol of changing times. In the first English-language history of this Japanese industry, Hiromu Nagahara connects the rise of mass entertainment with Japan's transformation into a postwar middle-class society. In the West, Japanese culture comes in the form of Power Rangers, Godzilla movies, and Sanrio products, but of course the indigenous pop culture is much richer. Rather than focus on what the rest of the world has already encountered, Mark Schilling provides an encyclopedic compendium of books, movies, music, comedians, and cultural scandals that have had the greatest impact in Japan. Thus, for the outsider, *The Encyclopedia of Japanese Pop Culture* is an insider's guide to post-war Japan. Not content to simply catalog his entries, Schilling provides real depth and analysis in his articles, opening up Japan's rich pop heritage to the world at large. *Focus: Music in Contemporary Japan* explores a diversity of musics performed in Japan today, ranging from folk song to classical music, the songs of geisha to the screaming of underground rock, with a specific look at the increasingly popular world of taiko (ensemble drumming). Discussion of contemporary musical practice is situated within broader frames of musical and sociopolitical history, processes of globalization and cosmopolitanism, and the continued search for Japanese identity through artistic expression. It explores how the Japanese have long negotiated cultural identity through musical practice in three parts: Part I, "Japanese Music and Culture," provides an overview of the key characteristics of Japanese culture that inform musical performance, such as the attitude towards the natural environment, changes in ruling powers, dominant religious forms, and historical processes of cultural exchange. Part II, "Sounding Japan," describes the elements that distinguish traditional Japanese music and then explores how music has changed in the modern era under the influence of Western music and ideology. Part III, "Focusing In: Identity, Meaning and Japanese Drumming in Kyoto," is based on fieldwork with musicians and explores the position of Japanese drumming within Kyoto. It focuses on four case studies that paint a vivid picture of each respective site, the music that is practiced, and the pedagogy and creative processes of each group. The accompanying CD includes examples of Japanese music that illustrate specific elements and key genres introduced in the text. A companion website includes additional audio-visual sources discussed in detail in the text. Jennifer Milioto Matsue is an Associate Professor at Union College and specializes in modern Japanese music and culture. This insightful book explores the intense and ultimately fleeting moment in 1980s America when the future looked Japanese. Would Japan's remarkable post-World War II economic success enable the East Asian nation to overtake the United States? Or could Japan's globe-trotting corporations serve as a model for battered U.S. industries, pointing the way to a future of globalized commerce and culture? While popular films and literature recycled old anti-Asian imagery and crafted new ways of imagining the "yellow peril," and formal U.S.-Japan relations remained locked in a holding pattern of Cold War complacency, a remarkable shift was happening in countless local places throughout the United States: Japanese goods were remaking American consumer life and injecting contemporary globalization into U.S. commerce and culture. What impact did the flood of billions of Japanese things have on the ways Americans produced, consumed, and thought about their place in the world? From autoworkers to anime fans, *Consuming Japan* introduces new unorthodox actors into foreign-relations history, demonstrating how the flow of all things Japanese contributed to the globalizing of America in the late twentieth century. These essays consider the Godzilla films and how they shaped and influenced postwar Japanese culture, as well as the globalization of Japanese pop culture icons. There are contributions from Film Studies, Anthropology, History, Literature, Theatre and Cultural Studies and from Susan Napier, Anne Allison, Christine Yano and others. *Shunga*, or images of spring, are erotic depictions from Japans

17th, 18th, and 19th centuries, usually achieved with a woodblock print process. Shunga appeared in romance novels and instructive albums for young wives, and were even carried by samurai for luck. This book provides an introduction into the world of shunga with a selection of striking full-color images. Pithy text, including descriptions of the historical and cultural settings of the prints, helps explain what this erotica meant to the people of the time.

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