

Encyclopedia Of Japanese Pop Culture

Deeply connected to Japanese anime, manga, music, and film is . . . Japanese TV. This encyclopedic survey of the next cultural tsunami to hit America has over one thousand entries—including production data, synopses, and commentaries—on everything from rubber-monster shows to samurai drama, from crime to horror, unlocking an entire culture's pop history as never before. Over one hundred fifty of these shows have been broadcast on American TV, and more will follow, perhaps even such oddball fare as a Japanese "The Practice" and "Geisha Detective." Indexed, with resources for fans, couch potatoes, and researchers. Jonathan Clements is contributing editor to *Newtype USA Magazine* and coauthor of *The Anime Encyclopedia*. Motoko Tamamuro is an art historian and contributor to *Manga Max*.

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

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nostalgia shows. The book also looks at Japanese television from a political and economic perspective, with attention to Sky TV, production trends, and Fuji TV as an architectural presence in Tokyo. The combination of textual analysis, brilliant argument, and historical and economic context makes this book ideal for media studies audiences. Its most important contribution may be the way these essays move the study of Japanese popular culture beyond the tired truisms about postmodernism and open up new lines of thinking about television and popular culture within and between nations. Born of Japan's cultural encounter with Western entertainment media, manga (comic books or graphic novels) and anime (animated films) are two of the most universally recognized forms of contemporary mass culture. Because they tell stories through visual imagery, they vault over language barriers. Well suited to electronic transmission and distributed by Japan's globalized culture industry, they have become a powerful force in both the mediascape and the marketplace. This volume brings together an international group of scholars from many specialties to probe the richness and subtleties of these deceptively simple cultural forms. The contributors explore the historical, cultural, sociological, and religious dimensions of manga and anime, and examine specific sub-genres, artists, and stylistics. The book also addresses such topics as spirituality, the use of visual culture by Japanese new religious movements, Japanese Goth, nostalgia and Japanese pop, "cute" (kawaii) subculture and comics for girls, and more. With illustrations throughout, it is a rich source for all scholars and fans

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of manga and anime as well as students of contemporary mass culture or Japanese culture and civilization.

"Otaku Spaces sets out to explain the complicated subculture of otaku through the stories of otaku themselves...Galbraith and photographer Androniki Christodoulou allow the otaku subjects they feature to take control of their own narrative." - Wired.com Raw File "This is a terrain of contested meanings. And 'you' (the original meaning of the word otaku in Japanese) are entering it. Invite otaku into your home and heart, as they have invited you into theirs." - The Huffington Post "A peek into an otaku's bedroom or living space can be a bit of a surprise for the average person...Patrick W. Galbraith digs even deeper into the way otaku choose to decorate their surroundings, and the reasons why they choose to do so in the way that they do." - CNN "Geek Out!" "The book is certainly a beautiful object...There's such an intimate air to Christodoulou's photographs that you have to imagine what the subjects are hiding...But the interviews appeal, in the end, to our commonality: A few of the subjects gently point out that if people are honest with themselves, everyone is a little bit otaku about something." - The Stranger (Starred Review) "(Galbraith) clearly knows his stuff, and also has a genuine regard and respect for people that it would be easy to make fun of. Christodoulou has a real eye for capturing the essence of the otaku world, and the large-scale format (9" by 9") and high-quality color printing in this book show her work off to its best advantage. Even if you're not an otaku yourself, Galbraith and Christodoulou do such a good job of

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capturing the flavor of these subcultures that reading Otaku Spaces is the next best thing to a trip to Japan." - PopMatters Otaku--nerd, über-fan, obsessive collector. Since the 1980s, the term has been used to refer to fans of Japanese anime, manga, and video games. The word appeared with no translation on the cover of the premier issue of Wired magazine in 1993. Patrick W. Galbraith has produced a groundbreaking work of reportage that takes us beyond the stereotypes of "weird Japan" and into the private rooms of self-described otaku. Interviews and more than fifty color photos reveal a seldom seen side of these reclusive Japanese collectors. They talk frankly about their collections of blow-up dolls, comic books, military paraphernalia, anime videos, and more. Galbraith follows the collectors to their favorite shops and shows how public space in Japan is starting to mimic the look and feel of the otaku's private room. He also interviews Japan's top cultural critics, helping to place otaku culture in wider sociological and economic contexts. Galbraith broadens his interview focus even further to include otaku from the United States and the United Kingdom, forcing those of us who live in any hyper-consumerist culture to admit that we can and do have otaku tendencies. Patrick W. Galbraith--a self-described otaku with the anime tattoos to prove it--is a PhD student at the University of Tokyo and the author of *The Otaku Encyclopedia* (Kodansha Limited). He also blogs at the popular Otaku2 and is widely considered one of the foremost American experts on Japan's pop culture. Androniki Christodoulou is a freelance photographer based in Tokyo, Japan.

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Postwar Japanese pop culture has been extraordinarily fertile, vibrant, and commercially successful. Manga, Japan's unique contribution to comic art, became a major force in the nation's cultural life, as did Japanese music and movies. This book has more articles about people than products because the author wanted to bring the individual faces of Japanese pop culture into sharp focus. In choosing subjects, he used objective criteria -- most sales, longest run, highest ratings -- but often the choice to include a subject came down to his own feeling about what was important and what was not. Contains more than 70 in-depth entries covering Japanese pop culture since 1945 in the areas of music, movies, comedy, fads, popular media, and much more.

Otaku: Nerd; geek or fanboy. Originates from a polite second-person pronoun meaning "your home" in Japanese. Since the 1980s it's been used to refer to people who are really into Japanese pop-culture, such as anime, manga, and videogames. A whole generation, previously marginalized with labels such as "geek" and "nerd," are now calling themselves "otaku" with pride. The Otaku Encyclopedia offers fascinating insight into the subculture of Cool Japan. With over 600 entries, including common expressions, people, places, and moments of otaku history, this is the essential "A to Z" of facts every Japanese pop-culture fan needs to know. Author Patrick W. Galbraith has spent several years researching deep into the otaku heartland and his intimate knowledge of the subject gives the reader an insider's guide to words such as *moé*, *doujinshi*, *cosplay* and *maid cafés*. In-depth interviews with such key players as

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Takashi Murakami, otaku expert Okada Toshio, and J-pop idol Shoko Nakagawa are interspersed with the entries, offering an even more penetrating look into the often misunderstood world of otaku. Dozens of lively, colorful images—from portraits of the interview subjects to manga illustrations, film stills and photos of places mentioned in the text—pop up throughout the book, making *The Otaku Encyclopedia* as entertaining to read as it is informative.

Historical Dictionary of Postwar Japan, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has several hundred cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture.

This book presents the essential facts of modern Japanese history. It covers a variety of important developments through the 1990s, giving special consideration to how traditional Japanese modes of thought and behavior have affected the recent developments.

An authoritative overview of current debates and approaches within the study of Japan's history
Composed of 30 chapters written by an international group of scholars
Combines traditional perspectives with the most recent scholarly concerns
Supplements a chronological survey with targeted thematic analyses.

The world's largest and longest-running song competition, the Eurovision Song Contest is a significant and extremely popular media event throughout the continent and

abroad. The Contest is broadcast live in over 30 countries with over 100 million viewers annually. Established in 1956 as a televised spectacle to unify postwar Western Europe through music, the Contest features singers who represent a participating nation with a new popular song. Viewers vote by phone for their favourite performance, though they cannot vote for their own country's entry. This process alone reveals much about national identities and identifications, as voting patterns expose deep-seated alliances and animosities among participating countries. Here, an international group of scholars from a variety of disciplines, including musicology, communications, history, sociology, English and German studies, explore how the contest sheds light on issues of European politics, national and European identity, race, gender and sexuality, and the aesthetics of camp. For some countries, participation in Eurovision has been simultaneously an assertion of modernity and a claim to membership in Europe and the West. Eurovision is sometimes regarded as a low-brow camp spectacle of little aesthetic or intellectual value. The essays in this collection often contradict this assumption, demonstrating that the contest has actually been a significant force and forecaster for social, cultural and political transformations in postwar Europe. This comprehensive look at Japanese cinema in the 1990s includes nearly four hundred reviews of individual films and a dozen interviews and profiles of leading directors and producers. Interpretive essays provide an overview of some of the key issues and themes of the decade, and provide background and context for the

treatment of individual films and artists. In Mark Schilling's view, Japanese film is presently in a period of creative ferment, with a lively independent sector challenging the conventions of the industry mainstream. Younger filmmakers are rejecting the stale formulas that have long characterized major studio releases, reaching out to new influences from other media—television, comics, music videos, and even computer games—and from both the West and other Asian cultures. In the process they are creating fresh and exciting films that range from the meditative to the manic, offering hope that Japanese film will not only survive but thrive as it enters the new millennium. Moe is a huge cultural phenomenon and one of the driving forces behind the enormous success of Japanese anime and manga—not just in Japan but now throughout the world. In Japan, avid fans of manga comics, anime films and videogames use the term Moe to refer to the strong sense of emotional attachment they feel for their favorite characters. These fans have a powerful desire to protect and nurture the youthful, beautiful and innocent characters they adore—like Sagisawa Moe in *Dinosaur Planet* and Tomoe Hotaru in *Sailor Moon*. They create their own websites, characters, stories, discussion groups, toys and games based around the original manga and anime roles. Author Patrick Galbraith is the world's acknowledged expert on Moe and a journalist based in Tokyo. For this book, he interviewed twenty important figures in the world of Japanese manga and anime to gain their insights on the Moe phenomenon. These interviews provide us with the first in-depth survey of this subject. Galbraith uncovers

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how Moe is influencing an entire generation of manga artists and readers. For those new to anime, manga, and youth culture in Japan, he discusses what constitutes the ideal Moe relationship and why some fans are even determined to marry their fictional sweethearts. He reveals key moments in the development of Moe, and current and future trends in the spread of Moe works and characters from Japan to other parts of the world. The Moe Manifesto provides an insider's look at the earliest Moe characters such as Ayame by Tezuka Osamu. The book has over 100 illustrations of the most famous Moe characters, many in color, and it is sure to delight manga and anime fans of every age.

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

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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.

This ready reference is a comprehensive guide to pop culture in Asia and Oceania, including topics such as top Korean singers, Thailand's sports heroes, and Japanese fashion. • Supports the National Geography Standards by examining cultural mosaics and the globalization of cultural change • Connects popular culture to many disciplines, including anthropology, history, literature, film studies, political science, and sociology • Allows for cross-cultural comparisons between pop culture in the United States and Asia • Focuses on East Asia and South Asia, including China, Japan, Korea, India, the Philippines, Thailand, Vietnam, and Pakistan, among other countries • Features a detailed introduction with important contextual information about pop culture in Asia and an extensive chronology

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

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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.

This encyclopedia covers culture from the end of the Imperialist period in 1945 right up to date to reflect the vibrant nature of contemporary Japanese society and culture. Become an expert on cultural details commonly seen in Japanese animation, movies, comics and TV shows.

The *Encyclopedia of Japanese Horror Films* covers virtually every horror film made in Japan from the past century to date. In addition to entries on productions, both major and modest, this encyclopedia also includes entries for notable directors, producers, and actors. Each film entry includes comprehensive details, situates the film in the context and history of Japanese horror cinema,

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and includes brief suggestions for further reading. Although emphasizing horror as a general theme, this encyclopedia also encompasses other genres that are associated with this theme, including Comedy Horror, Science Fiction Horror, Cyber-punk Horror, Ero Guru (Erotic Grotesque), and Anime Horror. The Encyclopedia of Japanese Horror Films is a comprehensive reference volume that will appeal to both cinema scholars as well as to the many fans of this popular genre.

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.

The cinema of Japan predates that of Russia, China, and India, and it has been able to sustain itself without outside assistance for over a century. Japanese cinema's long history of production and considerable output has seen films made in a variety of genres, including melodramas, romances, gangster movies, samurai movies, musicals, horror films, and monster films. It has also produced

some of the most famous names in the history of cinema: Akira Kurosawa, Hayao Miyazaki, Beat Takeshi, Toshirô Mifune, Godzilla, The Ring, Akira, Rashomon, and Seven Samurai. The Historical Dictionary of Japanese Cinema is an introduction to and overview of the long history of Japanese cinema. It aims to provide an entry point for those with little or no familiarity with the subject, while it is organized so that scholars in the field will also be able to use it to find specific information. This is done through a detailed chronology, an introductory essay, and appendixes of films, film studios, directors, and performers. The cross-referenced dictionary entries cover key films, genres, studios, directors, performers, and other individuals. This book is an excellent access point for students, researchers, and anyone wanting to know more about Japanese cinema.

Volume 2 of the new Cinema Classics Collection from FAB Press! Drawing inspiration from Hollywood and the French New Wave, Nikkatsu Action pictures blended East and West, movie-fuelled fantasies and gritty realities of life in postwar Japan. No Borders No Limit includes a history of the studio, profiles of stars and directors, film reviews and career interviews with top figures including Joe Shishido, Toshio Masuda and Seijun Suzuki. It is the first ever book in English devoted entirely to this hugely influential film genre, and it is packed with

colour illustrations.

Japanese Cinema includes twenty-four chapters on key films of Japanese cinema, from the silent era to the present day, providing a comprehensive introduction to Japanese cinema history and Japanese culture and society. Studying a range of important films, from *Late Spring*, *Seven Samurai* and *In the Realm of the Senses* to *Godzilla*, *Hana-Bi* and *Ring*, the collection includes discussion of all the major directors of Japanese cinema including Ozu, Mizoguchi, Kurosawa, Oshima, Suzuki, Kitano and Miyazaki. Each chapter discusses the film in relation to aesthetic, industrial or critical issues and ends with a complete filmography for each director. The book also includes a full glossary of terms and a comprehensive bibliography of readings on Japanese cinema. Bringing together leading international scholars and showcasing pioneering new research, this book is essential reading for all students and general readers interested in one of the world's most important film industries. In the last few decades, Japanese popular culture productions have been consolidated as one of the most influential and profitable global industries. As a creative industry, Japanese Media-Mixes generate multimillion-dollar revenues, being a product of international synergies and the natural appeal of the characters and stories. The transnationalization of investment capital,

diversification of themes and (sub)genres, underlying threat in the proliferation of illegal audiences, development of internet streaming technologies, and other new transformations in media-mix-based production models make the study of these products even more relevant today. In this way, manga (Japanese comics), anime (Japanese animation), and video games are not necessarily products designed for the national market. More than ever, it is necessary to reconcile national and transnational positions for the study of this cultural production. The present volume includes contributions aligned to the analysis of Japanese popular culture flow from many perspectives (cultural studies, film, comic studies, sociology, etc.), although we have emphasized the relationships between manga, anime, and international audiences. The selected works include the following topics: • Studies on audiences—national and transnational case studies; • Fandom production and Otaku culture; • Cross-media and transmedia perspectives; • Theoretical perspectives on manga, anime, and media-mixes. Japanese culture comes to us 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, 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, this book 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. Over seventy entries cover Japanese popular culture from 1945 to the present, covering music, comedy, fads, popular media, and all aspects which have fueled Japanese popular concerns over the decades.--From publisher description.

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.

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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.

First English publication of all four of Sekien's masterworks: The Illustrated Demons' Night Parade, More Illustrated Demons from Past and Present, Even More Demons from Past and Present, and An Idle Horde of Things.

"Over 1,000 new entries, over 4,000 updates and corrections, countless old arguments ended (and new ones begun). The 3rd edition of the Anime Encyclopedia brings the landmark reference work up to date with six additional years of information on Japanese an"--

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 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 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.

This book is the first comprehensive account of the changing role of men and the construction of masculinity in contemporary Japan. The book moves beyond the stereotype of the Japanese white-collar businessman to explore the diversity of identities and experiences that may be found among men in contemporary Japan, including those versions of masculinity which are marginalized and subversive. The book makes a significant contribution to our understanding of contemporary Japanese society and identity.

Perfectly navigate one of the world's most fascinating countries with the award-winning Rough Guide to Japan. This opinionated guide is packed with essential information on everything from the latest and best places to sleep, eat, party and shop to pointers on etiquette and sustainable travel. All the major and many off the beaten track sights are covered including tropical dives in Okinawa, mountain traverses across the Japan Alps and contemporary art exhibits on islands in the Inland Sea. Different sections introduce Japan's delicious regional cuisines, its dynamic pop culture including manga and anime, and its rich variety of festivals. Gain a richer understanding of the country through chapters on Japan's history, religions, arts, movies and music plus coverage of pressing environmental issues. There are maps of all the main tourist destinations, together with separate diagrams of Tokyo and Osaka's train and subway systems. This gorgeously animated film is the brainchild of Hayao Miyazaki, one of Japans most

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acclaimed directors, and is Japan's most successful film ever, breaking the attendance records previously set by E.T. This lavishly illustrated volume tells the story behind the making of the film, and reveals the secrets behind anime, the popular Japanese animation technique. Set in the remote forests of northern Japan, *The Princess Mononoke* is an eco-fable of medieval times in which industry and civilization struggle against nature and humanity. Hailed as one of the best animated features ever made, *The Princess Mononoke* is certain to enthrall audiences across the country.

Ethnomusicology: A Research and Information Guide is an annotated bibliography of books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts; Part One is organized by resource type in categories of greatest concern to students and scholars. This includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades.

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.

A fascinating look at fans of a variety of popular culture phenomena in Japan.

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The term "soft power" describes a country's ability to get what it wants by attracting rather than coercing others - by engaging hearts and minds through cultural and political values and foreign policies that other countries see as legitimate and conducive to their own interests. This book analyzes the soft power assets of the United States and Japan, and how they contributed to one of the most successful, if unlikely, bilateral relationships of the twentieth century. Sponsored by the U.S. Social Science Research Council and the Japan Foundation's Center for Global Partnership, the book brings together anthropologists, political scientists, historians, economists, diplomats, and others to explore the multiple axes of soft power that operate in the U.S.-Japanese relationship, and between the United States and Japan and other regions of the world. The contributors move beyond an "either-or" concept of hard versus soft power to a more dynamic interpretation, and demonstrate the important role of non-state actors in wielding soft power. They show how public diplomacy on both sides of the Pacific - bolstered by less formal influences such as popular cultural icons, product brands, martial arts, baseball, and educational exchanges - has led to a vibrant U.S.-Japanese relationship since World War II despite formidable challenges. Emphasizing the essentially interactive nature of persuasion, the book highlights an approach to soft power that has many implications for the world today.

Boasting more than 970 alphabetically-arranged entries, the Encyclopedia of Contemporary British Culture surveys British cultural practices and icons in the latter

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half of the twentieth century. It examines high and popular culture and encompasses both institutional and alternative aspects of British culture. It provides insight into the whole spectrum of British contemporary life. Topics covered include: architecture, pubs, film, internet and current takes on the monarchy. Cross-referencing and a thematic contents list enable readers to identify related articles. The entries range from short biographical synopses to longer overview essays on key issues. This Encyclopedia is essential reading for anyone interested in British culture. It also provides a cultural context for students of English, Modern History and Comparative European Studies.

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

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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.

Manga is more than a genre in the comics field: it is a vital creative medium in its own right, with hundreds of millions of readers worldwide, a host of graphic styles, and a rich history now spanning seven decades. Now for the first time, that history is told by an award-winning expert in the field. Covering topics from Akira to Mazinger Z, this book is fully illustrated throughout, and photos of key creators accompany accessible sidebars and timelines. Answering the key questions of any fan where did my favourite manga come from, and what should I read next? this book will open doors to neophytes and experts alike.

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