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This collaborative book explores the artistic and aesthetic development of shojo, or girl, manga and discusses the significance of both shojo manga and the concept of shojo, or girl culture. It features contributions from manga critics, educators, and researchers from both manga ' s home country of Japan and abroad, looking at shojo and shojo manga ' s influence both locally and globally.

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Shojo, shojo, or shoujo manga (少女漫画) is manga aimed at a young teen female target-demographic readership. The name romanizes the Japanese 少女 (), literally "young woman" in English. Shojo manga covers many subjects in a variety of narrative styles, from historical drama to science fiction, often with a focus on romantic relationships or emotions.

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The Routledge Handbook of Japanese Media is a comprehensive study of the key contemporary issues and scholarly discussions around Japanese media. Covering a wide variety of forms and types from newspapers, television and film, to music, manga and social media, this book examines the role of the media in shaping Japanese society from the Meiji era's intense engagement with Western culture to our current period of rapid digital innovation. Featuring the work of an international team of scholars, the handbook is divided into five thematic sections: The historical background of the Japanese media from the Meiji Restoration to the immediate postwar era. Japan's national and political identity imagined and negotiated through different aspects of the media, including Japan's 'lost decade' of the 1990s and today's 'post-Fukushima' society. The representation of Japanese identities, including race, gender and sexuality, in contemporary media. The role of Japanese media in everyday life. The Japanese media in a broader global context. Taking an interdisciplinary approach, this book will be of use to students and scholars of Japanese culture and society, Asian media and Japanese popular culture.

This book aims to revisit the notion of subculture for the 21st century, reinterpreting it and extending its scope. On the one hand, the notion of resistance is redefined and applied to contemporary practices of cultural production and entrepreneurship. On the other hand, contributors reconsider the connection of subcultures to everyday culture, exploring more mainstream forms of cultural production and consumption

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across a wider range of social groups. As a consequence, this book extends the scope to look beyond the white, male, adolescent, urban cultures identified with earlier subcultural studies. Contributors also examine fusions and crossovers between Western and non-Western cultural practices.

This book considers the history of Do It Yourself art, music and publishing, demonstrating how DIY strategies have transitioned from being marginal, to emergent, to embedded. Through secondary research, observation and 30 original interviews, each chapter analyses one of 15 creative cities (San Francisco, Los Angeles, Dusseldorf, New York, London, Manchester, Cologne, Washington DC, Detroit, Berlin, Glasgow, Olympia (Washington), Portland (Oregon), Moscow and Istanbul) and assesses the contemporary situation in each in the post-subcultural era of digital and internet technologies. The book challenges existing subcultural histories by examining less well-known scenes as well as exploring DIY "best practices" to trace a template of best approaches for sustainable, independent, locally owned creative enterprises.

The focus of this book is on the media representations of the use of the Internet in seeking intimate connections—be it a committed relationship, a hook-up, or a community in which to dabble in fringe sexual practices. Popular culture (film, narrative television, the news media, and advertising) present two very distinct pictures of the use of the Internet as related to intimacy. From news reports about

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Victims of online dating, to the presentation of the desperate and dateless, the perverts and the deviants, a distinct frame for the intimacy/Internet connection is negativity. In some examples however, a changing picture is emerging. The ubiquitousness of Internet use today has meant a slow increase in comparatively more positive representations of successful online romances in the news, resulting in more positive-spin advertising and a more even-handed presence of such liaisons in narrative television and film. Both the positive and the negative media representations are categorised and analysed in this book to explore what they reveal about the intersection of gender, sexuality, technology and the changing mores regarding intimacy.

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

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numbers of participants worldwide. Unveiling diverse Asian identities and showing ways to unite them, the contributors to this volume recognize the overlaps and unique trends that emerge as a result.

Anime is a quintessentially Japanese form of animation consisting of both hand drawn and computer-generated imagery, and is often characterised by colourful graphics, vibrant characters, and fantastical themes. As an increasingly globalising expression of popular art and entertainment, and distributed through cinema, television, and over the internet, anime series and films have an enormous following, not only in Japan but also in Asia. This book provides a comprehensive survey of the historical development, industrial structure, and technical features of Japanese animation and of the overall dynamics of its globalisation in key contexts of the Asian region. Specific chapters cover anime 's production logics, its features as an 'emotion industry', and the involvement of a range of Asian countries in the production, consumption, and cultural impact of Japanese animation.

In cognitive research, metaphors have been shown to help us imagine complex, abstract, or invisible ideas, concepts, or emotions. Contributors to this book argue that metaphors occur not only in language, but in audio visual media well. This is all the more evident in entertainment media, which strategically "sell" their products by addressing their viewers ' immediate, reflexive understanding through pictures, sounds, and language. This volume applies cognitive metaphor theory (CMT) to film,

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television, and video games in order to analyze the embodied aesthetics and meanings of those moving images.

This book aims to put the speciesism debate and the treatment of non-human animals on the agenda of critical media studies and to put media studies on the agenda of animal ethics researchers. Contributors examine the convergence of media and animal ethics from theoretical, philosophical, discursive, social constructionist, and political economic perspectives. The book is divided into three sections: foundations, representation, and responsibility, outlining the different disciplinary approaches ' application to media studies and covering how non-human animals, and the relationship between humans and non-humans, are represented by the mass media, concluding with suggestions for how the media, as a major producer of cultural norms and values related to non-human animals and how we treat them, might improve such representations.

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