This book analyses the language practices of young adults in Mongolia and Bangladesh in online and offline environments. Focusing on the diverse linguistic and cultural resources these young people draw on in their interactions, the authors draw attention to the creative and innovative nature of their transglossic practices. Situated on the Asian periphery, these young adults roam widely in their use of popular culture, media voices and linguistic resources. This innovative and topical book will appeal to students and scholars of sociolinguistics, applied linguistics, cultural studies and linguistic anthropology.

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 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?

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.

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...
Popular Culture and J Pop Music are topics that touch upon various aspects 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.

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 history affect one's understanding of the modern film Mononokehime. No index. Annotation copyrighted by Book News, Inc., Portland, OR.

In the case of hip-hop, the forces of top-down corporatization and bottom-up globalization are inextricably woven. This volume takes the view that hip-hop should not be viewed with this dichotomous dynamic in mind and that this dynamic does not arise solely outside of the continental US. Close analysis of the facts reveals a much more complex situation in which market pressures, local (musical) traditions, linguistic and semiotic intelligibility, as well as each country's particular historico-political past conspire to yield new hybrid expressive genres. This exciting collection looks at linguistic, cultural and economic aspects of hip-hop in parallel and showcases a global scope. It engages with questions of code-switching, code-mixing, the minority language/regional dialect vs. standard dynamic, the discourse of political resistance, immigrant ideologies, youth and new language varieties and will be essential reading for graduates and researchers in sociolinguistics and discourse analysis.

A collection of articles and essays by a group of young Japanese and American authors about Japanese pop culture. - Page 4 of cover.

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.

“A welcome addition to any reading list for those interested in contemporary Japanese society.” - Roger Goodman, Nissan Professor of Modern Japanese Society, University of Oxford

“I know no better book for an accessible and up-to-date introduction to this complex subject than The SAGE Handbook of Modern Japan Studies.” - Hiroko Takeda, Associate Professor, Organization for Global Japanese Studies, University of Tokyo

“Pioneering and nuanced in analysis, yet highly accessible and engaging in style.” - Yoshio Sugimoto, Emeritus Professor, La Trobe University

The SAGE Handbook of Modern Japanese Studies includes outstanding contributions from a diverse group of leading academics from across the globe. This volume is designed to serve as a major interdisciplinary reference work and a seminal text, both rigorous and accessible, to assist students and scholars in understanding one of the major nations of the world. James D. Babb is a Senior Lecturer in the School of Geography, Politics and
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 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 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.

This multi-disciplinary book explores the textual analysis of heavy metal lyrics written in languages
other than English including Japanese, Yiddish, Latin, Russian, Hungarian, Austrian German, and
Norwegian. Topics covered include national and minority identity, politics, wordplay, parody,
local/global, intertextuality, and adaptation.

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

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.

Now in its fourth edition, An Introduction to Japanese Society remains essential reading for students of Japanese society. Internationally renowned scholar Yoshio Sugimoto uses both English and Japanese sources to update and expand upon his original narrative in this sophisticated yet highly readable text. This book explores the breadth and diversity of Japanese society, with chapters covering class, geographical and generational variation, work, education, gender, minorities, popular culture and the establishment. Updates include an exploration of the 'Cool Japan' phenomenon and the explosion of Japanese culture overseas. This edition also features the latest research into Japanese society, updated statistical data and coverage of recent events including the 2011 earthquake and tsunami, and the change in government. Written in a clear and engaging style, An Introduction to Japanese Society provides an insight into all aspects of a diverse and ever-evolving contemporary Japan.

This book argues that East Asia's regional dynamics are no longer the result of a simple extension of any one national model.
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.

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.

The Sociolinguistics of Digital Englishes introduces core areas of sociolinguistics and explores how
each one has been transformed by the current era of digital communication and the Internet.
Addressing the changing dynamics of English(es) in the digital age, this ground-breaking book:
discusses the spread of English and its current status as a global language; demonstrates how key
concepts such as language change, speech communities, gender construction and code-switching are
affected by digital communications; analyzes examples of the interaction of Englishes and social media
such as Facebook, Twitter and Urban Dictionary; and provides questions for discussion and further
reading with each chapter. Accessible and innovative, this book will be key reading for all students
studying sociolinguistics and digital communication or with an interest in language in the globalized
multimedia world.

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

“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
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cultural studies point of view, Regionalizing Culture emphasizes that the consumption side and
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have on the structure of the local cultural industries, and the wider implications these processes have for the Asian region." -- Publisher's description.

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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 provides a complex and intricate portrayal of Asian American high school girls – which has been an under-researched population – as cultural meditators, diasporic agents, and community builders who negotiate displacement and attachment in challenging worlds of the in-between. Based on two years of ethnographic fieldwork, Tomoko Tokunaga presents a portrait of the girls' hardships, dilemmas, and dreams while growing up in an interconnected world. This book contributes a new understanding of the roles of immigrant children and youth as agents of globalization and sophisticated border-crossers who have the power and agency to construct belonging and identity across multiple contexts, spaces, times, activities, and relationships. It has much to offer to the construction of educative communities and spaces where immigrant youth, specifically immigrant girls, can thrive. The first volume of its kind, focusing on the sociolinguistic and socio-political issues surrounding Asian Englishes The Handbook of Asian Englishes provides wide-ranging coverage of the historical and cultural context, contemporary dynamics, and linguistic features of English in use throughout the Asian region. This first-of-its-kind volume offers a wide-ranging exploration of the English language throughout nations in South Asia, Southeast Asia, and East Asia. Contributions by a team of internationally-recognized linguists and scholars of Asian Englishes and Asian languages survey existing works and review new and emerging areas of research in the field. Edited by internationally renowned scholars in the field and structured in four parts, this Handbook explores the status and functions of English in the educational institutions, legal systems, media, popular cultures, and religions of diverse Asian societies. In addition to examining nation-specific topics, this comprehensive volume presents articles exploring pan-Asian issues such as English in Asian schools and universities, English and language policies in the Asian region, and the statistics of English across Asia. Up-to-date research addresses the impact of English as an Asian lingua franca, globalization and Asian Englishes, the dynamics of multilingualism, and more. Examines linguistic history, contemporary linguistic issues, and English in the Outer and Expanding Circles of Asia Focuses on the rapidly-growing complexities of English throughout Asia Includes reviews of the new frontiers of research in Asian Englishes, including the impact of globalization and popular culture Presents an innovative survey of Asian Englishes in one comprehensive volume Serving as an important contribution to fields such as contact linguistics, World Englishes, sociolinguistics, and Asian language studies, The Handbook of Asian Englishes is an invaluable reference resource for undergraduate and graduate students, researchers, and instructors across these areas.
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).
This book explores the transition from the era of internationalization into the era of globalization of Japan by focusing on language and identity as its central themes. By taking an interdisciplinary approach covering education, cultural studies, linguistics and policy-making, the chapters in this book raise certain questions of what constitutes contemporary Japanese culture, Japanese identity and multilingualism and what they mean to local people, including those who do not reside in Japan but are engaged with Japan in some way within the global community. Topics include the role of technology in the spread of Japanese language and culture, hybrid language use in an urban context, the Japanese language as a lingua franca in China, and the identity construction of heritage Japanese language speakers in Australia. The authors do not limit themselves to examining only the Japanese language or the Japanese national/cultural identity, but also explore multilingual practices and multiple/fluid identities in “a transitional Japan.” Overall, the book responds to the basic need for better accounts of language and identity of Japan, particularly in the context of increased migration and mobility.

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 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.

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.

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 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.

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.
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.