

Thu, 6 September 2018

**Shun'ya Yoshimi:** Postwar Tokyo: Reality and Imagination through Camera

Tokyo emerged out of the ruins of war to become a metropolis of 10 million people within a quarter of a century. During the period, the capital of what was once a military empire experienced occupation by the United States, hosted the Olympic Games, and transformed into a consumer hub where young people could enjoy economic “wealth.” This period of great change was recorded in countless photographs, documentary films, and TV programs. In this lecture, I will share a selection of these archived films and photos and analyze what happened in postwar Tokyo, a time period when countless gazes encountered others; gazes between Americans and the Showa Emperor, gazes looking up toward the tops of skyscrapers or rushing aggressively through the cityscape, and gazes twining and wriggling among classes, genders, and ethnic groups. At the same time, I will try to problematize the geo-political location of these “gazes” in the post world war context. The questions are: What kinds of gazes fell upon the war orphans, the poor, and the marginalized groups in Tokyo? How did people behave in front of these gazes? In answering these questions, I will identify the geo-politics historically involved in the practice of immagination from/on the city.

**Shunya Yoshimi** is a professor at the University of Tokyo's Interfaculty Initiative in Information Studies (III). He has also served in multiple positions at The University of Tokyo, including Dean of Graduate School of Interdisciplinary Information Studies; Vice President of the University of Tokyo; Chairman of the University of Tokyo Newspaper; and Chairman of University of Tokyo Press. Being a pioneer of cultural studies and media studies in Japan, in his research Professor Yoshimi focuses on postwar and contemporary Japan, especially everyday life and cultural politics from the perspective of dramaturgy. His major publications include the Japanese-language books include *Dramaturgy in the City: A Social History of Popular Entertainments in Modern Tokyo* (Kobundo, 1987), *The Politics of Exposition: Imperialism, Commercialism and Popular Entertainment* (Chuokoronsha, 1992), *Cultural Sociology in the Media Age* (Shinyosha, 1994), *Voice of Capitalism: The Social Construction of Telephone, Gramophone and Radio in Japan* (Kodansha, 1995), *Expo Syndrome: Postwar Politics and Cultural Struggle in Postwar Japan* (Chikuma Shobo, 2005), *Pro-America, Anti-America: Political Unconsciousness in*

*Postwar Japan* (Iwanami Shoten, 2007), *Atoms for Dream* (Chikuma Shinsho, 2012), *Out of America* (Kobundo), *Abolition of the Humanities?* (Shueisha, 2016), *Geopolitics of Visual City* (Iwanami Shoten, 2016), *Scales of History* (Shueisha, 2017), *Between Post-war and Post-disaster* (Shueisha, 2018) and *Living in Trump's America* (Iwanami Shinsho, forthcoming). Prof. Yoshimi has been a member of the executive committee of *Inter-Asia Cultural Studies* (Routledge), editorial board of *Cultural Studies* (Routledge), and the editorial advisory board of *Japanese Studies* (Carfax Publishing). 2017-18 he was visiting professor in East Asian Languages and Civilizations at Harvard University. For an example in English see “Yoshimi Shunya interviewed by Khukee Choo,” *Television and Media*, vol. 12, no. 6, 2011, 560-572.

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**Fabienne Darling-Wolf:** Japan’s global resonances: From *ukiyo-e* to *La Nouvelle Manga*

The spread of Japanese manga to “the West” is often described in both academic literature and popular culture as a relatively recent phenomenon born of Japan’s late 20<sup>th</sup> Century cool combined with 21<sup>st</sup> century digital access. Such a narrative, however, does not do justice to the medium’s longstanding historical resonances with multiple dimensions of global culture. Tracing these resonances back to the 19<sup>th</sup> century spread of *ukiyo-e* to Europe, this presentation explores manga’s various encounters with foreign cultures and examines how such encounters have shaped the nature of both the medium itself and contemporary global popular culture forms. It closes with a reflection on the cultural politics behind the downplaying — if not complete erasure — of these historical and continuing transnational connections in Japan and elsewhere.

**Dr. Fabienne Darling-Wolf** is Professor of Journalism and Director of the Media and Communication Doctoral Program in the Lew Klein College of Media and Communication at Temple University, USA. A global media scholar, she is the author of numerous articles on Japanese popular culture and its global reception. Her book *Imagining the Global: Transnational Media and Popular Culture Beyond East and West* (2015, Michigan University Press) was awarded the International Communication Association’s Outstanding Book Award in 2016. She most recently edited the *Routledge Handbook of Japanese Media* (2018, Routledge).

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Fri, 7 September 2018 **Japanese Studies and Manga Pedagogy**

**Alisa Freedman:** *Introducing Japanese Popular Culture*: How students inspire textbooks

Global fans of manga are changing universities, giving rise to curricula and demanding new educational materials. Manga is a main reason why generations who have come of age since the 1990s are taking area studies courses; they have used their knowledge in diverse careers. When explained, manga can provide a means for discussing topics about society, economics, politics, and identity that are otherwise difficult to approach. How have students constructed the field of Japanese popular culture studies differently from media studies? How have they posed ethical and legal challenges? What lessons have they taught? Our 40-chapter textbook, *Introducing Japanese Popular Culture* (Routledge 2017), was inspired by teaching manga in Japan and the United States. I will discuss how *Introducing Japanese Popular Culture* resulted from classroom experiences—its genesis our students’ questions; our “object-centered approach” to generate pedagogies that make theory accessible and to provide methodological models; our arrangement according to patterns of consumption; and the impact of teaching on publishing. The volume offers strategies for applying student engagement with popular culture to analyze how trends reveal the values of the societies that produce and consume them. I will raise questions about students’ involvement in writing academic texts and expanding intellectual fields.

**Dr. Alisa Freedman** is an Associate Professor at the University of Oregon and the Editor-in-Chief of the *U.S.–Japan Women’s Journal*. Her books include *Tokyo in Transit: Japanese Culture on the Rails and Road*, an annotated translation of Kawabata Yasunari’s *The Scarlet Gang of Asakusa*, and co-edited volumes on *Modern Girls on the Go: Gender, Mobility, and Labor in Japan* and *Introducing Japanese Popular Culture*.

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**Toshio Miyake:** Japan as “subcultural mainstream”? Japanese Studies between Transnational Connections and Strategic Orientalism

In spite of the global success of contemporary Japanese cultures in the last decades, further sponsored by *Cool Japan* nation branding, manga and other popular media and cultures from Japan continue to face deep-rooted restrictions in many university programs and academic scholarship. This talk will focus on Italy as the place with the highest number of anime programs broadcasted outside Japan in the 1980s and 1990s, which contributed to the rise of the so-called Mazinga Generation and to the explosive and still increasing enrollment in university courses to study “Japan” (with ca. 1,400 students majoring in Japanese Studies at Ca’ Foscari University of Venice). While on the one hand the more

recent interest in Japan is spurred by a highly digitalized, networked, fan-based mainstream process from “below,” intersecting young age, lower middle class and LGBTQ+ orientation, on the other hand, local mediation, adaptation and legitimization from “above” tend to reframe Japan as a unique, exclusivist and neo-orientalized entity. In the academic field this translates into a mutually “strategic” affirmation of a supposed epistemological privilege monopolized by Japanology/Japanese Studies and a seclusion of knowledge about Japan from prevailing disciplines in the humanities and social sciences. This talk aims at revisiting the complex tensions between transnational connections and local mediations by focusing on how issues of identity, power and knowledge frame the geopolitical status of “Japan” and its popular media/cultures in relation to both Japanese or Area Studies and the ongoing attraction of Japan for a significant part of younger generations.

**Dr. Toshio Miyake** is an Associate Professor in the Department of Asian and North African Studies at Ca’ Foscari University of Venice, Italy. In his publications and teaching he interrelates Cultural Studies, Postcolonialism, Japan-based popular media, and research on Japanese Occidentalism. He has published two monographs in Italian (*Mostri del Giappone. Narrative, figure, egemonie della dis-locazione identitaria*, 2014; *Occidentalismi. La narrativa storica giapponese*, 2010) as well as a significant number of English-language book chapters and journal articles.

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**Kazumi Nagaike:** Essentializing and queering “Japanese Studies” through BL manga studies

BL manga has attracted the attention of critics in various academic disciplines both in Japan and abroad. This talk discusses the role of “Japanese Studies” as an organized intellectual project, which at present faces transnational and transdisciplinary demands, with respect to providing a distinctive foundation for BL manga studies. It will highlight the example of *fudanshi* (i.e. self-identified male readers of BL), as this phenomenon suggests the critical importance of a contemporary “Japanese” locality. Relatedly, various academic disciplines shall be examined in regard to their potential as venues for BL manga studies (especially *fudanshi* research), viewing them through the lens of a strategically essentialized Japaneseness. This concept, which is one of the results of my *fudanshi* research in Japan and abroad, holds the potential to open up a new phase of BL manga studies. However, it calls for cross-disciplinary discussion. In this sense, I would like to

discuss the strategic importance of boundary discourse as a means of introducing mobility to multicultural and multidisciplinary transactions.

**Dr Kazumi Nagaike** is a professor at the Center for International Education and Research at Oita University, Japan. She completed her PhD at the University of British Columbia. She is the author of *Fantasies of Cross-dressing: Japanese Women Write Male-Male Erotica* (Brill 2012) and co-editor of the collections *Boys' Love Manga and Beyond: History, Culture, and Community in Japan* (University Press of Mississippi 2015; with Mark McLelland, Katsuhiko Suganuma, and James Welker), *Shōjo Across Media: Exploring Popular Sites of "Girl" Discourse in Japan* (Palgrave, forthcoming; with Jaqueline Berndt and Fusami Ōgi), and *Women's Manga in Asia and Beyond: Uniting Different Cultures and Identities* (Palgrave, forthcoming; with Fusami Ōgi, Rebecca Suter, and John Lent).

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**Sharalyn Orbaugh:** Coercing diversity: Compulsion as a political tool in queer manga

Students in Canada claim that the diverse types of queerness found in manga—an attribute they associate with manga's Japanese origins—constitute one of the medium's most appealing characteristics. Gender-queer, sex-queer, sexuality-queer, and ontologically queer characters appear in manga of all genres, marketed toward a variety of audiences. While the plasticity of normative social boundaries in many manga stories and images seems to have contributed to the medium's popularity outside of Japan, an aspect of queer manga rarely noticed by my students is the coercion or compulsion at the heart of most queer stories. This has been discussed (a bit) with regard to the prevalence of "non-con" (non-consensual) sex in BL and yaoi, but coercion is also a fundamental narrative device in exploring queer genders, sexes, and ontologies as well. This presentation will explore the following questions: What is the effect of using coercion or external compulsion as a primary tool for exploring diversity? How does this contrast with political discourses of voluntary experimentation (Butler's "working the weaknesses in the system") or intrinsic identities? How do stories of coercion and non-consensuality contribute to the global mass media image of Japanese popular culture as perverse?

**Dr. Sharalyn Orbaugh** is professor of Asian Studies at the University of British Columbia, specializing in modern Japanese narrative and popular culture. Recent publications include "Manga, Anime, and Child Pornography Law in Canada," in *The End*

of *Cool Japan?* (ed. Mark McLelland, Routledge: 2016), and “Play, Education, or Indoctrination? Kamishibai in 1930s Japan” (forthcoming in *Mechademia*).

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**Jessica Bauwens-Sugimoto:** Transcultural parody and metafiction in contemporary Boys’ Love: The curious case of Neko Hakushaku’s “The Development Diary of my Mama-chan (43)”

Neko Hakushaku (Jp. Count Cat) is a manga artist who under a different pseudonym successfully frequents the fancultural *dōjinshi* circuit as well. She appeared in the commercial Boys’ Love (BL scene) in 2016 with the serial narrative “The Development Diary of My Mama-chan (43)” (two volumes), only to disappear again just as fast after the series’ conclusion in 2017. Although this manga is an original work, it is also a showcase of “textual poaching” (de Certeau, Jenkins) as the main characters are clearly based on the protagonists of Neko’s favorite American and British TV shows and films: *Hannibal* (NBC, 2013–2015) and *Sherlock* (BBC, 2010–), with some visual and narrative references to *The Lord of the Rings* series (2001–2003), yet without being too similar to put her at risk of being accused of copyright infringement. Like many manga artists before her, she successfully shifted from derivative to original work, with enough transformational creativity to make the characters her own. “The Development Diary of my Mama-chan (43)” is a romantic comedy and deconstructs and recombines actor Mads Mikkelsen and his character Hannibal Lecter, Benedict Cumberbatch and his character Sherlock, and a hint of Smaug the Dragon in the *seme* (top) character, Shirase Christopher, while it does the same with actor Hugh Dancy and his character Will Graham, Martin Freeman and his character Dr. Watson, and the hobbit Bilbo Baggins in the *uke* (bottom) character, Maeda Mamoru, nicknamed Mama-chan. This makes the series an excellent example of contemporary intercultural hybridization in manga, but also of metafiction, as the main character is a *fudanshi*, actively complicit in fan service, the production and online distribution of erotic fanfiction about himself and his paramour, and turning their fictional bromance into real romance.

**Dr. Jessica Bauwens-Sugimoto** is Associate Professor at Ryukoku University’s Faculty of International Studies (Arts & Media course). After earning two M.A.s from the Catholic University of Leuven (Japanese Studies, Social and Cultural Anthropology), she came to Japan in 1997 with a MEXT scholarship, earned an M.A. at Osaka University (Sociology), and in 2007 her PhD (also Osaka University). Her research is in the nexus of Cultural

Studies, Gender Studies, Film Studies and Manga/Comics Studies (with emphasis on sequential art made by and for girls and women) and related fields (animation, fashion).

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**Patrick W. Galbraith:** “A moral firestorm:” The politics of researching controversial manga in Japan and beyond

Manga are among not only Japan’s most successful cultural exports, but also its most controversial. In 2015, an envoy from the United Nations criticized Japan for not banning “extreme” manga, specifically depictions of sexual violence against underage characters. That same year, a contributor to an English-language collection of academic essays advocated refusing to translate such material to stop its global spread. For many, it appears that there is no need to consider the content any further. It is not only offensive, but ought to be illegal. Against this backdrop, the talk traces the fraught publication of a translated personal interview with, and drawings by, Aki Uchiyama, known for his contribution to the sexualization of cute girl characters in manga in the early 1980s. In both popular and academic environments, the publication encountered resistance for fear of backlash and being associated with controversial images and ideas. Some scholars wonder if we are giving manga “a fair trial,” but what research would it take to give Uchiyama’s work such treatment? Who would conduct the research, where would it be published and with what consequences? In this way, we can begin to consider the politics of researching controversial manga in Japan and beyond.

**Patrick W. Galbraith** holds a Ph.D. in Information Studies from the University of Tokyo and a Ph.D. in Cultural Anthropology from Duke University. He is the author and co-editor of many books on Japanese media and popular culture, most recently *The Moe Manifesto: An Insider’s Look at the Worlds of Manga, Anime and Gaming* (Tuttle, 2014), *Debating Otaku in Contemporary Japan: Historical Perspectives and New Horizons* (Bloomsbury, 2015) and *Media Convergence in Japan* (Kinema Club, 2016).

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**Natalia Samutina:** The “Made in Abyss” controversy: Transnational participatory communities as cultural interpreters (of Japanese texts and local cultures)

The aim of this presentation is to highlight the role of participatory communities/fan cultures not only in the translation of manga and other Japanese texts, but also in the cultural interpretation of their content. Fan cultures are often dismissed because of their lack of authority and certified knowledge of Japanese culture. But while being the main

vehicles in the global spread of manga, and while gaining more visibility through neoliberal fan economies (Matt Hills) – small fan-produced publishing houses, groups of scanlators that join the industry but preserve their symbolic capital, etc. – fan cultures also become spaces where this knowledge is accumulated and taught to new generations of interested readers/viewers. What is even more important, fan cultures organize and own places where open and sometimes lengthy discussions of problematic cases and controversial content of Japanese texts are possible and freely conducted nowadays. In the hands of participatory communities manga (as well as anime, light novels/*ranobe* etc.) becomes a mirror of the local cultures' values and restrictions, as well as a mediator of their global meetings. I am going to demonstrate this in detail on the example of “Made in Abyss”, a manga series by Akihito Tsukushi and the respective anime (Crunchyroll's 2017 “anime of the year”). The series provoked multiple discussions because of the combination of high quality and controversial content, mostly violence against children and *Lolicon* imagery. Its reception is highly indicative of the amount of knowledge about manga, anime and “Japan,” and how this knowledge is used in different localities, which I will demonstrate on the Russian example.

**Dr. Natalia Samutina** is Head of the Research Centre for Contemporary Culture at the Institute for Theoretical and Historical Studies in the Humanities, National Research University Higher School of Economics, Moscow. Her fields of research include the sociological and cultural analysis of fan fiction and Russian fan communities, manga and anime reception in Russia, street art and the multiple contexts of contemporary urban change. She has published two books in Russian and numerous articles in Russian and in English (in *Continuum*, *International Journal of Cultural Studies*, *Digital Icons*, *Urban History*) and is currently working on a book on participatory cultures in Russia.

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## The Mangaesque

**Karl Ian U. Cheng Chua:** Southeast Asia and the “manga-esque”: A path to re-definition

Southeast Asia is becoming a geographic space of interest in the field of Japanese Studies through scholars who are engaged in the study of Japanese popular culture, particularly the effects of “Cool Japan.” A popular topic of research is the “influence” of Japanese anime and manga in the local cultural space. However, a setback of such studies is the use of frameworks geared towards employing a Japanese lens or Western concepts. Recently, popular culture scholars in Southeast Asia are revisiting Kuan-Hsin Chien's *Asia as*



*Method* (2010) to explore possibilities of theorizing “Cool Japan” in Southeast Asia. This paper goes beyond just identifying influence, and presents how scholars in Southeast Asia are involved in the process of forming a new cultural discourse, which can be conceptualized as the “mangaesque.” It is related to comic art created by local artists, but while these comics reference Japanese manga, they are treated by local consumers as neither comics nor manga.

**Dr. Karl Ian U. Cheng Chua** is an Assistant Professor of Japanese modern history in the Department of History and Japanese Studies Program at Ateneo de Manila University, Philippines. He is a council member of the JSA-ASEAN (the Japanese Studies Association of Southeast Asia). In 2015 he organized a conference on “Manga and the Mangaesque” at Ateneo de Manila University. His research focuses on modern Japan and the exchange between Japan and the Philippines in popular culture. See, for example, “Friend or Foe: Representations of the Japanese in the Philippine’s print media, 1940s to the present,” in *Imagining Japan in Post-War East Asia: Identity politics, schooling and popular culture* (Routledge, 2014), and “Boy meets world: The worldview of *Shōnen kurabu* in the 1930s,” *Japan Forum* (28/1, 2016).

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**Ana Došen:** Probing the Manga ToPoEt(h)ics in Tezuka’s *Message to Adolf*

It is a kind of truism that the Japan craze has globally spread mainly due to the popular visual forms of manga and anime. In the last two decades, the transnational aspect of this popularity has been widely recognized among scholars both in Japan and abroad. Engaging in manga studies offers a great variety of approaches and methodologies related to narrative, visual language and audience reception. In this paper I propose a concept of Topoet(h)ics, which encompasses three main aspects: manga topography, poetics and ethics. ToPoEt(h)ics firstly foregrounds the topological instances of manga, both as narrative space within it and the initial space of narration (Japan), but also as space of reception and mediatization (domestic and international). Secondly, it establishes manga poetics as an exploration of formal standards and integral comics-specific features as interrelated with the auteur’s concrete vision. Furthermore, ToPoEt(h)ics illuminates the ethical questions which are raised within various narratives, or provoked by a certain content. The potential of the concept of ToPoEt(h)ics to transcend the limitations of both area and comics studies shall be demonstrated on the example of Osamu Tezuka’s *Message to Adolf* (1983-85). By reconsidering Tezuka’s transnational historical adventure

through the lens of Topoet(h)ics this paper attempts to contribute to a spatial turn in manga studies, in the broader sense.

**Dr. Ana Došen** is an Assistant Professor at the Singidunum University Faculty of Media and Communications, (Belgrade, Serbia), where she teaches media theory, East Asian cinema, and Japanese art and culture. She holds a Ph.D. in arts and media theory from Singidunum University. She has published articles in the fields of literature, media, film and cultural studies.

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**Lukas R.A. Wilde:** Framing media and mediated framing: “Mangaesque” aesthetic as remediation and intermedial references

Since around the turn of the century, a “mangaization” of Japanese daily life has been observed. Television commercials, cooking books, PR brochures, even leaflets by government agencies, and especially street signs (*hyōshiki*) all seem to apply a certain “manga-pictoriality” to convey messages or information. On the one hand, the “mangaesque” aesthetics of many *hyōshiki* in contemporary Japanese public spaces – formal elements and representational conventions such as speech bubbles (*fukidashi*), speed lines (*dōsen*), soundwords (*on'yu*), or pictograms (*kei'yu*) – cannot be denied. On the other hand, confusing the mediality of manga with a purely semiotic dimension (on the basis of formal similarities alone) would be a huge neglect of other aspects of manga, such as publication format, genre, institutional frameworks, cultural appreciation, readership participation, and so on. This paper approaches the “mangaization” of public communication from the perspective of intermediality research, media theory, and framing theory. Considering the “mangaesque” as an intermedial reference allows us to explore how certain “reading protocols,” established and negotiated within prototypical manga, are activated to trigger epistemic and normative frameworks of interpretation and comprehension. “Working characters” (*hataraku kyara*) function as “stand-ins” for government authorities, agencies and companies. To Gō Itō, such *kyara* suggest a certain life of their own, a “presence of identity” beyond the visible object, scene, or even diegetic space. They thus act as nodal points for various “games of make believe.” Taken together, this paper interrelates communication as framing (as defined by Erving Goffman) with the ‘interpretational framework’ that can be activated and modified by communicative artefacts posing as distinct types or formats of media – in this case, manga. If certain habits of interpretation and comprehension are attached to this “medial frame,” then the “mangaesque” will be more than a mere decoration (or a popularization) of

communication, that is, a sophisticated form of mediation between (real and fictional, i.e. purely imaginary) social actors.

**Dr. Lukas R.A. Wilde** studied theatre and media studies, Japanese studies and philosophy at the Friedrich-Alexander-University Erlangen-Nuernberg and the Gakugei University of Tokyo. He is a fellow of the German National Academic Foundation. In March 2017, he completed his PhD thesis on the functions of ‘characters’ (*kyara*) within everyday communication of contemporary Japanese society. He is since working as a post-doc research associate at the Collaborative Research Center 923 “Threatened Order – Societies under Stress” at Tuebingen University, Germany. His main areas of interest are visual communication, picture and media theory, webcomics and digital comics. He is a member of the coordination team of the Comic Studies Board (AG Comicforschung) of the German Society of Media Studies (GfM), Co-Organizer of the webcomic-initiative Comic Solidarity, executive editor for the German Society for Comic Studies (ComFor), and member of the editorial board of the journal Medienobservationen.

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Sat., 8 September 2018 — **Manga as Comics: Going beyond Japan**

**Fusami Ogi:** Manga beyond Japan: Internationally Collaborative Power between East and West

In these two decades, the concept of manga has changed a lot. Before 2000, “manga” was surely Japanese, linguistically, and there was always a request to give an explanation in English to the word: *manga* (Japanese comics). At present, manga is not italicized anymore. It is not a foreign concept, representing a well-known comics style and inspiring various types of international collaborations beyond Japan. In order to refer to Japanese comics by using the term manga, you must say “Japanese manga.”

National boundaries look like something that can be erased, in this case. Some artists work together beyond Japan, as if manga were a global media from the first that enabled hybrid collaborations. Currently the most popular topics of non-Japanese manga are autobiographical presentations of daily live, simply living or traveling and visiting Japan. Interestingly however, in this age when anyone can publish online, there seems to emerge the need to publish manga properly in order to make it go beyond Japan. Taking examples from artists and their works in the US, Europe, Singapore and Japan, this presentation will consider how manga has expanded its recognition and acceptance beyond Japan and examine how non-Japanese artists use manga as a special form to go not only beyond

Japan, but beyond nationality as such.

Dr. **Fusami Ogi** is Professor in the Department of English, Chikushi Jogakuen University, Japan. Since 2009 she has been head of the Japan-based Women's MANGA Research Project ([www.chikushi-u.ac.jp/womenandmanga](http://www.chikushi-u.ac.jp/womenandmanga)), for which she has organized international conferences and exhibits (Kyoto 2009, Singapore 2011, Hanoi 2012, Sydney 2013, Hong Kong 2014, Manila 2015, Kitakyushu 2016, Singapore 2018). She also serves on the editorial board of the *International Journal of Comic Art*, the Q-Collection Comic Book Advisory Committee, and the board of the Japan Society for Studies in Cartoons and Comics. She is currently co-editing *Shōjo Across Media: Exploring Popular Sites of "Girl" Discourse in Japan* (Palgrave Macmillan, forthcoming; with Jaqueline Berndt and Kazumi Nagaike), and *Women's Manga in Asia and Beyond: Uniting Different Cultures and Identities* (Palgrave Macmillan, forthcoming; with Rebecca Suter, Kazumi Nagaike, and John Lent).

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**Yukari Fujimoto:** The development of "educational comics" in Asia: Another genre in manga style

One of the most impressive findings obtained through my recent field research on the localization of Japanese manga is the importance of "educational comics" (*gakushū manga*) in Southeast Asia. Many publishers which are engaged in the release of not just translated but originally created manga works by local artists, concurrently lean on popular series of unique "educational comics" to support their business. Often these series are modeled not on Japanese, but Korean productions. An outstanding example is the Korean *Survival* series which distinguishes itself from the usual didactic orientation by its bold employment of vivid characters as well as humor and battle-action elements. The translated edition has actually become a secret bestseller in Japan. A Japanese-language edition of the Korean-inspired hit series from Malaysia *Who is stronger? (Dotchi ga tsuyoi?)* is also available. Against this backdrop interest in series of "educational comics" is increasing among Japanese publishers. The new attention has manifested, among other things, in The Nippon Foundation's Manga Edutainment project (*Kore mo gakushū manga da!*, since 2015). This paper demonstrates how manga cannot be explained anymore by bilateral relations between Japan and other countries under Japanese influence; how new developments occurring outside Japan spread to other countries and affect Japan in return.

**Yukari Fujimoto** is professor at the School of Global Japanese Studies, Meiji University, Tokyo, where she lectures on manga culture as well as gender and representation with a special focus on female manga genres. While working as an editor at Chikuma Publ., her own publications since the late 1980s have made her Japan's most renowned critic with respect to shōjo, BL and yaoi manga. She has published five monographs in Japanese so far, including the critically acclaimed *Watashi no ibasho wa doko ni aruno?* [Where do I belong?] (Asahi Shinbun Shuppan). Her English-language articles include "Takahashi Macoto: The Origin of Shōjo-Manga Style" (*Mechademia* 7, 2012), "Women in NARUTO, Women Reading NARUTO" (*Manga's Cultural Crossroads*, 2013), and "The Evolution of BL as 'Playing with Gender'" (*Boys Love Manga and Beyond*, 2015).

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**Ananya Saha:** Manga as *mukokuseki* [stateless]? Negotiating "prosumer" hybridism in Original Non-Japanese Manga

Japanese manga, especially in the post-World War II era, has experienced cultural syncretism, and with the formation of the global fandom, courtesy the cybernetic nexus, its hybridity, or even "statelessness" (*mukokuseki*) has been even more accentuated. While foreigners or outsiders among manga characters have attracted critical attention in terms of form, setting, visual characterization, and narrative content, in contemporary Original Non-Japanese (ONJ) mangaesque texts, the idea of the outsider is being extended to include the non-Japanese creator as well. This paper investigates the echelons of marginalization within the glocalised ONJ manga spectrum through textual analysis, mainly based on *The Three Times* (2007, a Korean manhwa/webtoon created by Jung Goo Mi aka Yellow Goo Mi), *12 Days* (2006, by June Kim), and *Dramaticon* (by Canadian-Russian artist Svetlana Chmakova, 2005-2007) as well as the short stories "Another Summer Day" (2007, by Chinese-Swedish artist Nana Li), "Language" (by Malaysian artist Cubbie, 2007) and "Sojourn" (by British artist Paul Duffield) from *The Mammoth Book of Best New Manga*, Vol. 2, and "White" (by Swedish artist Sofia Falkenheim) and "Beginnings" (by Libyan-Scottish artist Asia Alfasi) from Vol. 3. All these narratives address the ethnicity of the ONJ manga artist and the image of the otaku (nerd). Through an analysis of the form and content of these narratives, and in consideration of the involved actors, I seek to pursue an extended notion of manga and explore how ONJ productions help manga to negotiate its position within comics discourse at large.

**Ananya Saha** is a PhD candidate at the Centre for English Studies, Jawaharlal Nehru University, New Delhi, and at present involved in a Global South studies programme as a

visiting researcher at the University of Tübingen. Her research area comprises fandom studies, translation theory and practice, popular culture theory, and Japanese popular culture, with a focus on manga and globalization. The proposed thesis title is “The Gaikokujin and its Kin: A Study of the Representation of the ‘Outsider’ in Modern Manga”. The articles “Manga and the Impressionable Child: Reinventing Religiosity in Dōjinshi” and “Negotiating the Impulses of Cyber/Eco- Queer in the Japanese Sci-Fi Anime: The Scope of Technology vis-à-vis Gendered Identity” have been accepted for publication.

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**Ylva Lindberg:** Moving manga: The Swedish position in the transcultural and transnational manga field

This explorative study focuses on Sweden as a peripheral agent in the transnational manga field. Through observations of the formation of a Swedish manga field, the aim is to understand strategies peripheral spaces tend to develop in order to take part in global transactions and negotiations of power positions in a specific cultural field. The theoretical framework draws on sociological studies connected to world literature and forms the tool for the identification of two main strategies characterized as *integration* and *bypassing*. The former category leads to recognition by central spaces and the latter to the construction of autonomous manga fields locally situated in spaces outside Japan, which is presented in the study as the original and globally dominant space of manga.

**Dr. Ylva Lindberg** is an Associate Professor in Comparative Literature at the School of Education and Communication, Jönköping University, Sweden. Currently, she holds the position of Dean of Research. Her research in Literature has focused on global issues, such as francophone post-colonialism and gender. Recently, she also includes comic art and new media to explore issues of literacy, private and official learning, source criticism, the relationship between learner and teacher and the approach to new technology. She is one of the Swedish representatives on the board of the Nordic Network for Comics Research (NNCORE). Recent publications include “Let textual ambiguity in. A critical perspective on applied Critical Literacy Pedagogy in Swedish upper secondary school literature studies” (co-authored with B. Bradling), in Mark A. Fabrizi, ed., *Horror Literature and Dark Fantasy: Challenging Genres* (Brill Sense, 2018), and *De la Belle époque à Second Life* (EPU [Cyber], Lyon, forthcoming).

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Lisa Medin (Stockholm): Twisting the mundane to the fantastical: Manga influences in Western comics narrative

It is not uncommon for a Western audience to perceive the everyday details in Japanese manga as otherworldly or exotic. But what happens when you create a fantastical setting based on an entirely different set of pop-cultural parameters? Lisa Medin guides you through the rock-vs-synthesizer-wars of the 80s – and, their place in her musical mayhem action comic, *Medley*.

Lisa Medin is a comics artist based in Stockholm, Sweden. She is best known for her music & mayhem epic *Medley* and is also active as a lecturer, illustrator and strip cartoonist.

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**Per Israelsson:** The Vortex of the Weird: Systemic feedback and technological individuation in the media ecology of horror comics

This presentation maps the posthuman processes of individuation endemic to the transnational and transcultural migrations of horror comics. Arguing that the media system of horror comics functions as a media ecology, adapting to and at the same time adapting the material and cultural environments it comes into contact with, the presentation will briefly suggest that the media system of horror comics is a technological organism. As such, the media system of horror comics breaches cultural and national borders and questions distinctions between nature and culture, subject and object, and the human and the non-human.

Discussing Junji Ito's horror manga *Uzumaki* and *Gyo*, the presentation will delineate an embodied aesthetics generating a posthumanist experience in which the senses of the reader are distributed within – and enmeshed with – the environment of the comic book medium. It is this distributed subjectivity that is at the heart of the affective realm of horror. And by adapting themes and motifs from H. P. Lovecraft's horror mythology, Ito also enmeshes his own narratives within the media system of horror comics, pointing out that individuation – whether of persons, hybrid monsters or comic books – is always already entangled in the feedback loop of an environmental medium. This is, as the presentation will show, the vortex of the weird.

**Per Israelson** defended his PhD thesis *Ecologies of the Imagination: theorizing the participatory aesthetics of the fantastic* at the Department of Culture and Aesthetics,

Stockholm University, in 2017. He has written extensively on comics, as a researcher, but also as a critic, in *Svenska Dagbladet*, and in *Barn- och Ungdomsbokskatalogen*, published by The Swedish Arts Council. Per Israelson's research interests are systems theory, media ecology, posthumanist philosophy and the genres of the fantastic.

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**José Andrés Santiago Iglesias:** Berliac's *gaijin gekiga* and the mangaesque:  
Transnational perspectives and cultural appropriation

When addressing manga from an international scope, we usually face two different approaches: manga as rooted in Japan (produced in Japan for a Japanese audience within the framework of a serialized magazine), and manga as style (sequential art with a set of formal, utterly distinguishable elements) which ultimately merges with a larger transcultural sphere. Over the last decades, manga as style has grown as a major form in different countries worldwide, raising questions about manga's materiality, its deeper connections to production issues, and the role of the *mangaesque*. Nonetheless, there have been attempts to unite some of these movements under a specific label (*Nouvelle manga*, *Iberomanga*, OEL manga, or Berliac's *Gaijin Gekiga*) for equally various purposes: commerce, self-promotion, or even identity claims. Actually, Berliac's connection to an archaic manga form might provide a deeper understanding of the mangaesque within these movements. In *Sadbøi* (his most recent graphic novel) this young Argentinian author raises interesting questions, but also exemplifies some of the contradictions embedded within this debate. By labelling himself *mangaka* and his work *gaijin gekiga* he might be challenging the same principles his comics pursuit. On the other hand, lately his work has been in the eye of the storm, rejected by some as 'cultural appropriation'. However, can we really talk about cultural appropriation when manga (and art as a whole) is built upon the idea of appropriation and transcultural flow? My presentation will try to address these issues through Berliac's comics, paying special attention to visual analysis and the mangaesque elements therein.

**Dr. José Andrés Santiago Iglesias** is a visual artist and postdoctoral researcher at the Fine Arts Faculty (Universidade de Vigo, Spain), focused on expanded-field comics, manga and *anime* studies in Spain from a theoretical perspective. Founder member of the ACDCómic [Spanish Association of Critics and Researches of Comics] since its inception in 2012. Former fellow of the Japan Foundation's Japanese Studies Program and invited researcher at the Graduate School of Manga (Kyoto Seika University, Japan, 2014 - 2016). His



doctoral thesis was revised into a book entitled *Manga. Del cuadro flotante a la viñeta japonesa* published by Comanegra in 2010. [www.jsantiago.es](http://www.jsantiago.es)

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**gastón j. muñoz j.:** Say “Cagüay” in Spanish: Positional cultural criticism as Third World Manga Studies

Situating “global Asia” in contemporary visual culture implies a geopolitically conscientious assessment of how different territories of semiologic enunciation/reception assimilate popular media content from the Far East into their own local cultural production. Today, there is a sharp tendency in Chilean artistic production that translates images from Japanese manga and anime into different, inventive supports. Profoundly indebted to the rigorous study of otaku fandoms in the region, this paper intends to propose a positional notion of cultural criticism as a plausible methodology to grasp how latinx subjectivities galvanize signifiers from Japanese popular diaspora as a reflection of their own *mestizo* identities. Aided by the auxiliary disciplines of visual and comic studies as well as aesthetic thought and history of art, a brief corpus of works by contemporary Chilean artists will be visited. In their reinterpretation of certain compositional strategies pertaining to manga specificity, these artists communicate a generational sense of impotence in regards to social and political agency. Rather than an absolute model of research, this proposition is understood as a basis to be contrasted by other researchers in the field of decentralized transcultural imaging, appealing to the necessity to sensitize the power dynamics inherent to this aesthetic traffickings.

**gastón j. muñoz j.** holds a MS in Bioethics, and at present he works as a critic, investigator and lecturer in topics of art, gender, and Japanese popular culture at the Department of Theory of the Arts, Faculty of Arts, The University of Chile, and Department of Visual Arts, Faculty of Arts, Pontifical Catholic University of Chile. He is a member of the Contemporary Art Associated (ACA Chile) and the Iberoamerican Network of Investigators in Anime and Manga (RIIAM). In 2015 he stayed as a special auditor at The University of Tokyo on a JASSO Scholarship, exploring queer Japanese art, media, and pornography. He participated in manga and anime studies conferences such as the Mechademia Conference on Asian Popular Cultures 2017: “Science Fictions” and delivered the keynote talk at the colloquium *Aesthetic Reflections on Japanese Animation in Chile during the 90s* at the Spanish Cultural Center (CCE) in May 2018.

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