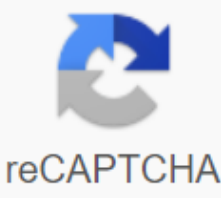




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Beautiful fighting girl pdf

Katherine Hemmann Saito Tamaki. She's a beautiful fighting girl. Trans J.J. Keith Vincent and Don Lawson. Minneapolis: University of Minnesota Press, 2011. Print. The translation by Keith Vincent and Don Lawson of psychoanalytic and cultural theorist Saito Tamaki's Beautiful Fighting Girl (Sento Bishojo not seishin bunseki) is a welcome addition to the growing body of English language scholarships by Japanese media and its consumers. In this study, Saito analyzes the figure of a beautiful combat girl in anime and manga to shed light on the sexuality of otaku, which in turn clarifies how Japan's popular fictional narratives are consumed, interpreted and reproduced. A beautiful combat girl is thus of interest not only to students of Japanese popular culture, but also to all those who are interested in the issues of storytelling consumption, gender performance and representation, as well as cultural policy. In his foreword, Saito explains that he was inspired to consider the icon of a beautiful combat girl, or bishajo, after being introduced to the work of American outsider artist Henry Darger, in particular his Vivian Girls, young women who fought evil on a global scale in the same way as Bijozo anime, such as Sailor Moon. Saito explains that familiarity with Darger's work allowed him to formulate the central theory of Beautiful Fighting Girl, which is that the carefully fictional bishadjo has achieved reality on its own through sexual desire and narrative consumption of otaku, a subcultural community of Japanese media consumers (5). In his first chapter, Otaku's Psychopathology, Saito begins by listing several general assumptions about otaku, such as otaku - immature people who have grown up without being able to let go of infantile transitional objects such as anime and monsters (9). Saito rejects such assumptions and attempts to define otaku through the writing of the venerable Otaku theorists, such as Okada Toshio, the self-proclaimed Otakingu (king of Otaku) and the author of the Introduction to the Study of Otaku (Otakkuku ny'mon). Saito notes that Otaku is characterized by his attachment to stories and characters they know are fictional. Saito argues, however, that Otaku does not privilege reality over fiction. They do not shy away from reality as it is often assumed, but rather do not consider the reality of their daily lives more real than the reality stories they consume. Because fictional characters are therefore as real to them as human flesh and blood, otaku is able to develop a sexual attraction to bishajo celluloid. To better understand otaku's sexuality, Saito entered into correspondence with a fan of Bishajo. In his second chapter, Letter to Otaku, Saito reproduces excerpts from this correspondence, in which Saito's interlocutor says otaku otaku about masturbation and protects the erotic interest in the characters of the anime. Saito's correspondent strongly argues that people who express their sexual attraction to fictional characters through masturbation or erotic fan art are primarily otaku, not sexual perverts (39). Saito takes away from this correspondence that Japanese otaku is determined by their attitude to fiction and reality, especially when they are expressed in sexual interests and activities focused on fictional female characters. The third chapter of Saito, Beautiful Fighting Girls outside Japan, is a survey of non-Japanese otaku that Saito conducted, contacts with people associated with university anime clubs and anime sites by email. In his analysis of the responses, Saito distinguishes between beautiful combat girls and Amazonian female warriors, with Western examples such as the main characters Buffy, Vampire Slayer and Xena: Warrior Princess, falling into this category. In the second half of the chapter, Saito cites two responses from former members of Harvard University's anime club to highlight two main points of his study: namely, that beautiful combat girls should not be equated with relationships with real women, and that Otaku likes anime depicting bisjojo because of their fantastic quality. The Strange Kingdom of Henry Darger, the fourth chapter of Saito, is a description of the multivolume illustrated fantasy epic of the early twentieth-century American artist. In the Kingdoms of the Unreal, as well as the conditions under which Darger composed this work. Saito claims that Darger's beautiful young heroines, who are pure hearts but extraordinarily capable on the battlefield, are very similar to Japanese bishojo. In addition, Darger himself had a mentality near the Japanese hikikomori (social hermit). Despite the parallels saito draws between Japanese bishajo and Vivian Darger girls, his purpose in discussing Darger's work is not immediately clear, except perhaps to suggest that, like the Japanese otaku, Darger was not mentally ill but rather neurotic, like the rest of us and somehow fascinated by the figure of a beautiful combat girl (80). The next chapter, Genealogy of a beautiful combat girl, is the longest chapter of the book. In this essay, Saito cites the example of Bishajo characters, drawing on such diverse television series as Honey Honey, Princess Knight, Uruses of Yatsur and Serial Experiments Line, as well as such films as Naushika from the Valley of the Wind and Princess Mononoke. The essence of the Site is that Japanese combat girls are loved precisely for the purity, weakness and sweetness that they show in the midst of battle (93). In his brief reviews of a number of animes, Saito discusses the sexuality of a beautiful combat girl, as well as the attractiveness of the weak, triumphant over the strong, which he compares to the psychological process of trauma and repetition. The most purposeful expression of the thesis Beautiful Fighting Girl is its sixth chapter, the appearance of phallic girls, in which Saito interprets the interest in beautiful combat girls not as an indicator of sexual perversion, but as a manifestation of a new understanding of reality. Saito structures his argument around three key terms: atemporality, multiple personality space, and high context. By atemporality Saito means that anime and manga downplay the progression of chronological time - the characters do not age or do not act in an age-appropriate manner. Under Saito's multiple personality space means that different aspects of the same person (presumably the artist's or director's personality) are often divided into multiple characters in a single anime or manga. Under high context, Saito seems to mean that the narrative can be moved from one medium to another (i.e. from manga to anime) and that the level of visual representation in these narratives is very stylized and symbolic. Such abbreviations in time, characteristic and visual exposition will hang the anime and manga deeper into the area of symbolic. According to Saito, symbolically presented objects of sexuality began to explode in these narratives, beginning in the early 1980s. The goal of otaku creators and consumers was an autonomous object of desire that did

not belong to any reality outside of anime and manga (151). Thus, anime babies should never have stood in for real female otaku, the appeal of these characters is their very fictionality. Saito's argument is important not only for our understanding of sexual images in anime and manga, but also for our understanding of the consumption of anime and manga as a narrative. It differs between the reality of the phenomenal world and the perceived reality of the fictional narrative, referring to the first Japanese word reality, the Genjitsu, and the second - to the English world, riariti. For Otaku, who lives in both Genjitsu and riariti, real (riar) fictions do not necessarily require the safety of reality (genjitsu). There is absolutely no need for this space for fiction to simulate reality (156). The unreality of this reality, such as the almighty girl who never seems to age, are not only products of reality unrelated to the phenomenal world, but are also factors that ensure the continued existence of this world in the minds of otaku. Such beautiful combat girls do not reflect or are designed to inspire women to empower in the real world. They simply have nothing to do with the real world (Genzitsu); the world they and inhabit this world exists only in otaku consciousness. Unfortunately, organizational issues violate the consistency of beautiful combat girl. The transition between chapters is often abrupt, and the chapter on Henry Darger's work in particular seems out of place and outsider in the absence of cohesion to Saito's main argument. In addition, the use of Saito psychoanalytic terminology is loosely tied to his subject. For example, bishadjos are identified as phallic virgins without explanation of the term or why it is important. In addition, otaku's attachment to these bishadjo is repeatedly referred to as the acceptance of trauma, the exact nature of which is never detailed, even in the most cursory terms. Moreover, despite the very gendery nature of his subject, Saito does not address the oft-quoted phallocentrism of Freudian psychoanalytic theory. This particular failure is a symptom of the serious problem of Beautiful Fighting Girl, a constant focus on the heterosexual male point of view. Saito has repeatedly argued that bishojo has nothing to do with real women, as they exist solely in the imagination of their creators and male consumers. Although Saito sometimes acknowledges the existence of love-loving boys, he ignores both the women who create the characters of Bishajo (such as Takeuchi Naoko, the author of the Sailor Moon manga) and the women who enjoy and are inspired by these characters. Claiming that bishadjo exists exclusively in the imaginary world (riariti) for male otaku, Saito cannot take the opportunity to explore how images of fictional women can influence the reality of both women and male consumers of popular media. Thus, by insisting on a clear gap between Genjitsu and riariti, Saito generally removes real, bodily and blood women from the bishajo equation. Thus, the Beautiful Fighting Girl seems at times one-sided and claustrophobic, since Saito's masculine view of bishojo remains an undeniable alternative set of interpretations inspired by the possibility of a female gaze. Also included in the translated edition of Beautiful Fighting Girl are two short afterwords by the author and a four-page section of Azuma Hiroki's Commentary. A major addition to this translated volume, however, is the introduction of Kate Vincent, Making It Real: Fiction, Desire, and queerness is a beautiful fighting girl. In this introduction, Vincent summarizes Saito's main points and connects them directly to many of the issues that are currently under critical research in Japanese studies, such as the representation of gender in popular culture, the ways in which fandom interrogates texts, and the evolution of fictional narratives in postmodern digital culture. Despite the fact that Saito focused on the male consumer of bishadjo, proves that his theory of identifying the reader and viewer Fictional characters can easily be applied to female otaku, or fujoshi as well. Vincent also is a saito work in the context of a broader discussion of otaku sexuality carried out by cultural theorists such as Okada Toshio and Thomas Lamarre. Most intriguingly, Vincent ends up suggesting that a beautiful combative girl is capable of providing a unique counter-argument to the idea of melancholic heterosexuality, outlined by Judith Butler's gender troubles. Thus, this introductory essay encourages readers to find applications for Saito's main arguments that go beyond Saito's own work. Beautiful Fighting Girl has the potential to open up exciting new avenues of investigation into exploring Japanese popular culture and transnational fan communities, and we owe Kate Vincent and Don Lawson a huge debt of gratitude for being available in translation. Translated. beautiful fighting girl pdf

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