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Collana	Mechademia. An Annual Forum for Anime, Manga, and Fan Arts ; ; Volume 8
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Nota di contenuto	Cover; Contents; Introduction; Nonhuman Life; "Becoming-Insect Woman": Tezuka's Feminist Species; Diary of an Insect Shojo's Vagabond Life; Tezuka Osamu's Circle of Life: Vitalism, Evolution, and Buddhism; Atom Came from Bugs: The Precocious Didacticism of Tezuka Osamu's Essays in Insect Idleness; On the Fabulation of a Form of Life in the Drawn Line and Systems of Thought; The Metamorphic and Microscopic in Tezuka Osamu's Graphic Novels; Media Life; Where Is Tezuka? A Theory of Manga Expression; Phoenix 2772: A 1980 Turning Point for Tezuka and Anime; Copying Atomu; Tokiwasou Story A Life in Manga Toward a Theory of "Artist Manga": Manga Self-Consciousness and the Transforming Figure of the Artist; Manga Shonen: Kato Ken'ichi and the Manga Boys; Implicating Readers: Tezuka's Early Seinen Manga; Tezuka's Anime Revolution in Context; Designing a World; Unico; Everyday Life; An Unholy Alliance of Eisenstein and Disney: The Fascist Origins of Otaku Culture; Osamu Moet Moso: Imagining Lines of Eroticism in Akihabara; Tezuka, Shojo Manga, and Hagio Moto; Out of Death, an Atomic Consecration to Life: Astro Boy and Hiroshima's Long Shadow; Wolf Head in Phoenix; Contributors
Sommario/riassunto	Known as the "Walt Disney of Japan" it is no surprise that Tezuka

Osamu is still the best-known manga creator to Western fans. Current scholarship has uncovered the profound complexity and ambiguity not only of his work but of the man, the artist, and his life-dismantling his position as the god of manga. Contributors to this volume of Mechademia—a series devoted to creative and critical work on anime, manga, and the fan arts—analyze Tezuka and his complicated approaches toward life and nonlife on earth, as well as his effect on the lives of other manga artists. Using essays and reprints of Jap

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