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| Nota di contenuto       | Part I: Shjo Manga -- 1. Romance of the Taish School Girl in Shjo<br>Manga: Here Comes Miss Modern (Alisa Freedman) -- 2. Redefining<br>Shjo and Shnen Manga through Language Patterns (Giancarla Unser-<br>Schutz) -- 3. Shjo Manga Beyond Shjo Manga: The "Female Mode of<br>Address" in Kabukumon (Olga Antononoka) -- Part II: Shjo beyond<br>Manga -- 4. Practicing Shjo in Japanese New Media and Cyberculture:<br>Analyses of the Cell Phone Novel and Dream Novel (Kazumi Nagaike<br>and Raymond Langley) -- 5. The Shjo in the Rjo: Enchi Fumiko's<br>Representation of the Rjo Who Refused to Grow Old (Sohyun Chun) --<br>6. Mediating Otome in the Discourse of War Memory: Complexity of<br>Memory-Making through Postwar Japanese War Films (Kaori Yoshida)<br>-- 7. Shjo in Anime: Beyond the Object of Men's Desire(Akiko |

Sugawa-Shimada) -- Part III: Shjo Performances -- 8. A Dream Dress for Girls: Milk, Fashion and Shjo Identity (Masafumi Monden) -- 9. Sakura ga mejiru—Unlocking the Shjo Wardrobe: Cosplay, Manga, 2.5 D Space (Emerald L. King) -- 10. Multilayered Performers: The Takarazuka Musical Revue as Media (Sonoko Azuma, Translated by Raymond Langley and Nick Hall) -- 11. Sounds and Sighs: “Voice Porn” for Women (Minori Ishida, Translated by Nick Hall) -- Part IV: Shjo Fans -- 12. From Shjo to Bangya(ru): Women and Visual Kei (Adrienne Johnson) -- 13. Shjo Fantasies of Inhabiting Cool Japan: Reimagining Fukuoka Through Shjo and Otome Ideals with Cosplay Tourism (Craig Norris) -- 14. Seeking an Alternative: “Male” Shjo Fans since the 1970s (Patrick W. Galbraith).

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### Sommario/riassunto

Since the 2000s, the Japanese word shjo has gained global currency, accompanying the transcultural spread of other popular Japanese media such as manga and anime. The term refers to both a character type specifically, as well as commercial genres marketed to female audiences more generally. Through its diverse chapters this edited collection introduces the two main currents of shjo research: on the one hand, historical investigations of Japan’s modern girl culture and its representations, informed by Japanese-studies and gender-studies concerns; on the other hand, explorations of the transcultural performativity of shjo as a crafted concept and affect-prone code, shaped by media studies, genre theory, and fan-culture research. While acknowledging that shjo has mediated multiple discourses throughout the twentieth century—discourses on Japan and its modernity, consumption and consumerism, non-hegemonic gender, and also technology—this volume shifts the focus to shjo mediations, stretching from media by and for actual girls, to shjo as media. As a result, the Japan-derived concept, while still situated, begins to offer possibilities for broader conceptualizations of girlness within the contemporary global digital mediascape.

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