

1. Record Nr.	UNINA9910799601103321
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Titolo	The new real : media and mimesis in Japan from stereographs to emoji // Jonathan E. Abel
Pubbl/distr/stampa	Minneapolis, Minnesota : , : University of Minnesota Press, , [2022] ©2022
ISBN	1-4529-6808-X 1-4529-6807-1
Descrizione fisica	1 online resource (344 pages)
Classificazione	SOC052000
Disciplina	302.230952
Soggetti	Mass media and technology - Japan Mass media and culture - Japan Technology and civilization - Japan
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Welcome to the New Real! What Media? -- Which Mimesis? Why Japan? -- Stereomimesis: Stereograph, Panoramic Parallax, and the 3D Printing of Nostalgia -- Schizoasthenic Media: Record, Reappropriation, and Copyright -- Copycat Rivalries: Teleplay, Mask, and Violence -- Interpassive Ecomimesis: Gaming the Real -- Mediated Expressions: Emoji's E-mimesis -- Conclusion. The Real Renewed: Rendering Techno-orientalism.
Sommario/riassunto	"Unlocking a vital understanding of how literary studies and media studies overlap and are bound together A synthetic history of new media reception in modern and contemporary Japan, The New Real positions mimesis at the heart of the media concept. Considering both mimicry and representation as the core functions of mediation and remediation, Jonathan E. Abel offers a new model for media studies while explaining the deep and ongoing imbrication of Japan in the history of new media.From stereoscopy in the late nineteenth century to emoji at the dawn of the twenty-first, Abel presents a pioneering history of new media reception in Japan across the analog and digital divide. He argues that there are two realities created by new media: one marketed to us through advertising that proclaims better, faster, and

higher-resolution connections to the real; and the other experienced by users whose daily lives and behaviors are subtly transformed by the presence and penetration of the content carried through new media. Intervening in contemporary conversations about virtuality, copyright, copycat violence, and social media, each chapter unfolds with a focus on a single medium or technology, including 3D photographs, the phonograph, television, videogames, and emoji. By highlighting the tendency of the mediated to copy the world and the world to copy the mediated, *The New Real* provides a new path for analysis of media, culture, and their function in the world"--
