

PART THREE

MAGICAL GIRLS AND FANTASY WORLDS

CHAPTER SEVEN

- The Enchantment of Estrangement:
The *Shōjo* in the World of Miyazaki Hayao 121

CHAPTER EIGHT

- Carnival and Conservatism in Romantic Comedy 139

PART FOUR

REMAKING MASTER NARRATIVES: ANIME CONFRONTS HISTORY

CHAPTER NINE

- No More Words: *Barefoot Gen*, *Grave of the Fireflies*,
and "Victim's History" 161

CHAPTER TEN

- Princess Mononoke*: Fantasy, the Feminine, and the Myth of
"Progress" 175

CHAPTER ELEVEN

- Waiting for the End of the World: Apocalyptic Identity 193

CHAPTER TWELVE

- Elegies 219

CONCLUSION

- A Fragmented Mirror 235

APPENDIX

- The Fifth Look: Western Audiences
and Japanese Animation 239

- Notes 257

- Bibliography 291

- Index 301

INDEX

- Abe Kôbô, 29, 86, 197
- abjection (abject)
 - Akira* and, 43, 45-47
 - Evangelion* and, 99
 - marginalized male and, 81
 - mecha* male body and, 87-88
 - revenge of, 178, 188-190
 - reverse, 72
- adolescent, 39-40, 42-47, 49, 53-54, 56, 62, 92, 97, 104
- Akira*, 5, 6, 7, 19, 221
 - adolescent themes of, 62
 - apocalypse in, 193, 195, 197, 198, 200-202, 204-207, 215-216
 - atomic bomb and, 166
 - Evangelion* vs., 210, 213
 - family in, 198
 - Magnetic Rose* vs., 225
 - manga vs. film version, 20, 41
 - metamorphosis in, 37, 39-48, 75
 - Nausicaä* vs., 206-207
 - Overfiend* vs., 209
 - popularity of, 40-41, 43, 47-48, 104
 - revenge of abject in, 188
- Alice in Wonderland* (Carroll), 128, 129-130
- alienation, 29, 100-102, 207, 214, 219-220
- Alien* series, 91
- Allen, Woody, 248
- Allison, Anne, 77
- Amaterasu (sun goddess), 113
- America. *See* United States
- American animation
 - anime vs., 9, 10, 249-250
 - influence of, in Japan, 16-17
- androgynous figure, 82, 136, 204
- Ranma 1/2* and, 57-60
- anime
 - defined, 6-7
 - development of, in Japan, 15-18
- Anime Alliance, 244
- anime clubs, 6, 243-244
- Anime Fantastique* (journal), 243
- "Anime Otaku" (Newitz), 241
- Animerica* (journal), 243
- Anno Hideaki, 18, 29
- apocalypse
 - cathartic destruction and, 207
 - defined, 195-200
 - dread and desire for, 197
 - "intimate," 43, 48
 - Miyazaki and, 123-124, 126-127, 138, 176
 - "pathological," 30
 - personal, 213-214
 - pornography and, 82
 - Princess Mononoke* and, 176, 180, 189
 - transformation of body and, 115
- apocalyptic continuum, 214-218
- "apocalyptic identity," 194
- apocalyptic mode, 12, 193-219, 237
 - across all cultures, 12-13
 - Akira* and, 43, 200, 201, 204-207, 209, 213, 215-216
 - Akira* vs. *Ranma 1/2* and, 49
 - Aum cult and, 8
 - Barefoot Gen* and, 166-167
 - continual appearance of, 14
 - defined, 12-13
 - Evangelion* and, 96, 98, 100, 210-217
 - fragmentation, loss and possibility and, 237

- Ghost in the Shell* and, 105
 Japan and, 29-30, 193-199, 214-218
 modernity and, 188
Nausicaä and, 200-204, 206-207, 209, 213, 215-217
Overfiend and, 207-210, 213, 215-217
apokalypsis (Greek term), 196
 Appadurai, Arjun, 9, 237
Appleseed, 195, 198
 Arai Hiroyuki, 211
Armageddon, 12, 198-199
Art of Mononokehime, The (Miyazaki), 179
 Asahara Shōkō, 195
Astro Boy, 11, 16, 18, 87, 243
 atomic bomb, 28, 159, 194
 apocalyptic mode and, 29, 197
 Barefoot Gen and, 165-169
 Aum Shinrikyō cult, 8, 28, 195
 authority
 Japanese and, 216-217
 male, 170-171
 "of the inner," 165
 Bakhtin, Mikhail, 13, 205
 Bakumatsu period, 21
Barefoot Gen, 159, 161-163, 165-173
 female characters in, 190
 manga, 166
 Bashō, 223
 Baudrillard, Jean, 207
Beast Within, The, 46
Beautiful Dreamer. See Urusei Yatsura: Beautiful Dreamer
 Bell-Metereau, Rebecca, 55
 Belton, John, 175
Bewitched, 143
 Bhabha, Homi, 26
 Bible, 26, 110, 113
 Book of Revelations, 194, 196, 197, 203, 204, 208, 210
bishōnen ("beautiful boy" comic books), 59-60
Blade Runner, 13, 105-107, 112-114, 190-191
 Bodhisattva, 204
Bodies That Matter (Butler), 49
 body
 absence of, 37
 anxiety over status of, 235
 identity and, 110-111, 115-116
 image, and desire, 60
 mecha and 86-88
 pornography and, 63-83
 spirit and, 104, 107-108
 see also female body; male body; metamorphosis
 body armor, 86-102
 Bubblegum Crisis/Crash and, 94-96
 Evangelion and, 96-102
 Guyver and, 91-94
 male transformation and, 118
 yearning for, 86
 see also cyborg; robot
 "Body Horror," 43, 44
 Boronoff, Nicholas, 48, 60
 Boss, Peter, 43
 boundary transgression, 46, 50-51, 70, 111
 Brophy, Philip, 46
Bubblegum Crash, 87, 88, 90, 94-96
Bubblegum Crisis, 87, 94
 Buddhism, 26, 185, 194
 apocalyptic mode and, 204
 doctrine of *mappō*, 196-197
 Ghost in the Shell and, 113, 114
 Bukatman, Scott, 37, 46, 47
 Buñuel, Luis, 232
 Buruma, Ian, 30, 83
 Butler, Judith, 49, 50, 59
 Card, Orson Scott, 248
 "catastrophe, excess of," 198
 catharsis, lack of, 211, 217
 cathartic destruction, 207
 Cavanaugh, Carole, 173
Childhood's End (Clark), 114
 children, 47, 163
 apocalypse and, 199, 210-211
 Christianity, 204. See also Bible
 Chuang Tzu, 232
 Clark, Arthur C., 114
 Clements, Jonathan, 75
 combat scenes, 88-90, 96, 98, 106
 "comic voyeur," 65, 77-78

- competition, 60-62, 100
 Confucian culture, 144
Contemporary Japan and Popular Culture (Treat), 3-4
 Creed, Barbara, 39, 45, 72
 cuteness (*kawaii*), 29, 118, 182, 205
Cutey Honey, 63, 65, 73-76, 81, 125
 empowerment of women in, 33, 75
 transforming bodies in, 37
 cyberpunk genre, 11, 37, 43
 noir, 105
 cyborg, 37
 body, appeal of, 88
 gender roles and, 94
 as heroine, 105, 106
 see also body armor; robot
- "de-assurance," 33, 180
 demonic, 65-67, 77, 79-81
 Dickens, Charles, 226
 difference. *See* "otherness"
Discreet Charm of the Bourgeoisie, The, 232
 Disney, 6, 9, 191
 anime vs., 249
 influence of, in Japan, 16
 influence of anime on, 23
Disney Discourse (Smoodin), 239
 divorce, 149-150
Doraemon, 5
 "double vision," 86
Dream of the Fisherman's Wife, The (Hokusai print), 21
Dreams (Kurosawa film), 29
 dysfunctionality
 family, apocalypse and, 198-199
 human, 100-102
- Edo period, 21, 41
 education system, 23-24, 146
Eijanaika, 30
Electronic Eros (Springer), 86
 elegiac mode, 219-234
 apocalypse and, 199
 Beautiful Dreamer and, 229-232
 defined, 12, 13-14
 fragmentation, loss and possibility and, 237
- Ghost in the Shell* and, 105, 106
 Grave of the Fireflies and, 165
 historical anime and, 159
 importance of, 219-222
 Japanese culture and, 31-32
 Magnetic Rose and, 219, 221-222, 225-228
 Only Yesterday and, 222-225
 pornography and, 83
 Eliot, T. S., 219, 221, 225
 Ellis, John, 242
Empire Strikes Back, The, 99-100
Ender's Game (Card), 248
End of Days, 12
End of Evangelion, The, 102
 Endō Toru, 102
Eureka, 122, 123, 125, 137
 Europe, 5-6
 Magnetic Rose and, 226, 227, 233
 Miyazaki and, 123, 132, 181
Evangelion. See Neon Genesis Evangelion
- fairy tales, 125, 126
 fall theme, 108-112
Family Game, 31
 fandom, in America, 241-253
 fantastic
 framework, 37, 38, 64
 genre, 127
 romance genre, 155
 see also magical girlfriends
- fantasy and reality
 aligned with nature, in *Princess Mononoke*, 186-188
 blurred, in *Beautiful Dreamer*, 231, 232
 Kiki's Delivery Service and, 134, 135
 Miyazaki's, 122, 123-124
 porous membrane between, in *Totoro*, 130
- fantasy novels, 248
 "fantasyscape," 237-238
 father figure
 Barefoot Gen vs. *Grave of the Fireflies* and, 170-171
 Evangelion and, 96, 99-102, 109, 211

- fall in stature of, 62
 - lack of concern with, 107, 109
 - Totoro* and, 130
- Felski, Rita, 194
- female anime, vs. male, 117-118
- female body
 - Ghost in the Shell* and, 110-112
 - machine and, in *Evangelion*, 98
 - pornography and, 64, 65, 69-72, 75-76, 93, 115
- female characters
 - change and, 12
 - as cyborg protagonist, 105-106, 112, 115, 118
 - defamiliarized, in *Princess Mononoke*, 177, 179-186, 190
 - distinctiveness of Miyazaki's, 124-126, 132-133, 137-138, 182
 - elegiac mode and, 172-173
 - festival mode and, 31
 - as "heroes," in pornography, 82
 - as magical girlfriends in romantic comedy, 138-156
 - see also mother; women
- female-ness, as inferior, 55
- female power
 - pornography and, 70-71
 - undercut in *Cutey Honey*, 73-75
- female transformation
 - clothes and makeup, 118
 - embodiment of change, 119
 - to male, 55
- feminine (femininity), 36
 - in *Barefoot Gen* vs. *Grave of the Fireflies*, 171-173
 - ferocious, 189
 - masculine qualities vs., 137
 - memory and, 228-232
 - modernity and, 190
 - nurturance and, 152
 - Ranma 1/2* and, 57, 59
 - traditional Japan and, 68-69
- feminist thought, in Japan, 146
- feminization, 99, 173
- festival (carnival) mode, 219
 - Akira* and, 205-206
 - Beautiful Dreamer* and, 229, 230, 232
- continual appearance of, 14
 - defined, 12, 13
 - excess of catastrophe and, 198
 - Japanese culture and, 30-31
 - Miyazaki and, 138
 - pornography and, 83
 - romantic comedies and, 140, 142, 143, 145-146, 154
 - Ranma 1/2* and, 49, 52-53
 - "fifth look," 242-243
 - Fires on the Plain*, 162
 - Floodwaters Have Come Unto My Soul, The* (Ōe), 195
 - "flow," 206
- fragmentation
 - appeal of, 256
 - Beautiful Dreamer* and, 232
 - Ghost in the Shell* and, 111
 - identity and, 237-238
 - Magnetic Rose* and, 233
 - romantic comedy and, 149-150
- Frankenstein, 107
- Freiberg, Freda, 197, 201-202
- Freud, 47, 186
- Frye, Northrup, 205
- Fujin kōron* (magazine), 150
- furusato* (hometown), 25, 223-224
- Galbraith, Stuart, 19
- gender
 - adolescence and, 54
 - anime fans and, 245-246
 - apocalyptic mode and, 29
 - body transformations and, 36, 48-62
 - cooking and, 155
 - crossing of, 43, 60
 - demarcation and, 117-119
 - identity and, 10-12
 - mecha* and, 94
 - nature/culture dichotomy and, 184
 - romantic comedy and, 141, 147-148, 154-155
 - relationships subverted, 190
- generational conflict, 53, 61-62
 - apocalyptic mode and, 29
 - body metamorphosis and, 36

- Ranma 1/2* and, 82-83
Ghost in the Shell, 18, 26, 32, 104-116
 elegiac mode in, 219, 229
 female in, 119
 occult and gothic in, 38
 transforming bodies in, 37
 Gibson, William, 11, 105
 global culture, 22-27, 191
 Hollywood and, 19
 liminal space of anime in, 255
 vs. local cultures, 9, 23
 popularity of anime and, 8-11, 239-243
 Gluck, Carol, 162
Godzilla series, 29, 166, 197
 gothic, 38
 as female mode, 68-69
 Ghost in the Shell and, 105
 mecha and, 88
 pornography and, 68, 82-83
Grave of the Fireflies, 12, 26, 32
 Barefoot Gen vs., 167, 168, 170-171
 elegiac in, 159
 female characters in, 190
 World War II in, 161, 162-165
 Gray, 195
Great Gatsby (Fitzgerald), 248
 Grosz, Elizabeth, 53, 54
Guyver: Out of Control, 37, 87, 88, 90-94

 Haraway, Donna, 103, 106
Hard-Boiled Wonderland and the End of the World (Murakami), 195, 233-234
 Harlequin romance novels, 156
 Harootunian, Harry, 164-165, 217-218, 233-234
Harp of Burma, 162
Heidi, 6
 Hirashima Natsuko, 128, 131
 Hiroshige, 32
 Hiroshima bombing, 159, 161, 165-169, 173, 197
 historical anime, 157-160
 live-action film vs., 159
 traditional Japan in, 175-192
 World War II in, 161-173
 history, 157-60
 ambivalence toward, 204-205, 221
 destabilized, in *Princess Mononoke*, 180-184, 190
 meaning of, 11, 12
 postwar, and apocalyptic continuum, 216-218
 Hokusai, 21
 Hole, 103
 Hollywood, 9, 19
 influences of, on anime, 242
 "reassurance" and, 33
 homoeroticism, 56-60
 horror genre, 43, 64
 Hurley, Kelly, 43, 44
 Hutcheon, Linda, 221

 identity, 62, 104
 apocalypse and, 194
 body and, 37, 38, 86, 98-99, 110-111
 choice of, 192
 cultural, anxiety about, 236-238
 deconstruction of, 101-102
 fluctuating, 12, 204, 236-238
 gender and, 48-49
 Japanese, 172-177, 215-216
 male, 80, 81, 156
 not taken for granted, 115-116
 projected onto *shōjo*, 120
 quest for, 43, 45, 110, 112-115
 sexual, and gendered transformations, 13, 49, 53
I Dream of Jeannie, 143
 Ikuya Sato, 206
Imagi-Movies, 65
 Imamura Shōhei, 17, 30
Iron Man 87 28, 87
 Ishihara Ikuko, 133
 Itami Jūzō, 17, 30-31
 Ito Kazunori, 24, 113
 Ivy, Marilyn, 31, 220, 221, 225
I Was a Male War Bride, 50
 Izumi Kyōka, 189

 Jackson, Rosemary, 71
 Jameson, Fredric, 221
 Japan

- anime reflect, to West, 24-25
 apocalyptic vision and, 194-198, 216-218
 culture of, 19-22, 27-34
 demasculinized culture in, 171, 173
 development of anime in, 15-18
 elegiac mode in, 13-14, 219-222, 233-234
 medieval, 68, 81, 196-197
 national identity, 172-177, 215-218
 premodern, 158, 159, 176, 181
see also traditional culture
- Japan Sinks*, 199
- Jenkins, Henry, 243-244, 246, 256
- kabuki theater, 60, 159
- Kawabata Yasunari, 31
- kawaii*. *see* cuteness
- Kellner, Douglas, 33, 64
- Kenji, Yanobe, 6
- Kijima Katsumi, 161
- Kiki's Delivery Service*, 123
 apocalyptic elements in, 126-127
 flight in, 138
shōjo in, 125, 132-135
- Kikuchi Hideyuki, 66
- Kimba the White Lion*, 16, 23
- Kinsella, Sharon, 8
- Kitano "Beat" Takeshi, 17
- Koestler, Arthur, 104
- Kōitenron* (Saito), 117
- Komatsu Kazuhiko, 178, 186
- Kondo Yoshifumi, 32
- Koresh, David, 194
- Kōtani Mari, 99, 210, 216
- Kōya hijiri* (Izumi), 189
- Kristeva, Julia, 43, 45, 46
- Kuroi ame ni utarete* (manga, pelted by black rain), 166
- Kurosawa Akira, 16, 29, 158, 178
- La Blue Girl*, 37
 androgyny in, 82
 elegiac mode in, 83
 female body in, 63-65, 67, 69, 70-72, 75, 76
 gothic in, 83
 male body in, 78, 79, 81
 "landscapes," 237-238
- Langer, Lawrence, 173
- Laputa*, 123, 124, 125, 138
- Lasseter, John, 23
- Lebra, Joyce, 145
- Ledoux, Trish, 10
- Legend of the Overfiend*, 83
 apocalypse in, 195, 200-202, 207-210, 213, 215-217
 family and, 198
 identity and, 236
 male hysteria in, 202
- Levi, Antonia, 95
- Lewis, Jon, 41
- Lifton, Robert, 200
- Lion King*, 23, 184, 188
- live-action film
 animation as Other and, 236
 apocalyptic in, 29
 festival mode in, 30-31
 history in, 158
- Lord of the Rings* trilogy (Tolkein), 248
- Lucas, George, 99
- lyricism, 31, 105, 106, 220
- MacArthur, General, 171
- McCarthy, Helen, 75, 128, 132, 180
- McCay, Winsor, 235, 236
- Machiko Sensei*, 77
- Madama Butterfly* (opera), 225, 227, 228
- magical girlfriends, 120, 139-141
Oh My Goddess, 150, 151-152
Urusei Yatsura, 142-150
Video Girl Ai, 150-151, 152-155
- Magnetic Rose*, 219, 221-222, 225-229
- Maitreya Buddha, 196, 197
- male body
 armored, 86-88
 pornography and, 65, 76-83
- Male Fantasies* (Theweleit), 89
- male-female dynamic
 cooking and, 155-156
 magical girl comedies and, 144-148, 150-151, 155
 pornography and, 64-65
- male gaze, 77-78, 153
- male identity

- magical girlfriends and, 156
- metamorphosis of, into female, 49-62
- pornography and, 80, 81
- manga (graphic novels), 7, 17, 19-21, 77
- Manyōshū* (poetry collection), 187
- masculine (masculinity), 36
 - discourse, 115
 - machine and, 98
 - power renegotiated, 182
 - war and, 170-171
- Masters, Patricia, 172
- materialist society, 94, 95
- Matsumoto Leiji, 26
- matsuri* (festival), 206, 220
 - defined, 30
 - see festival mode
- Maus* (Spiegelman), 166
- mecha* genre, 11
 - body in, 37, 86-102
 - Evangelion* and, 102
 - Ghost in the Shell* and, 104-116
 - sexual subtext in, 38
- Meiji period, 21
- menippean satire, 205, 206
- messiah figure, 206-207, 213
 - apocalyptic mode and, 202-204
 - Buddhist doctrine and, 196, 197
- metamorphosis, 35-38
 - adolescent body and, 40-49, 92, 204
 - Akira* and, 41-48
 - atomic bombing and, 169
 - cultural identity and, 236
 - female body and, in pornography, 69-70, 73-75
 - fluctuating identity and, 12, 115-17
 - human body and, 36-38
 - of male, into female, 49-62
 - males vs. females and, 118-120
 - noncorporeal state and, 37, 114
 - visual frenzy and, 46, 75
 - of woman, into machine, 93
- Minamida Misao, 17, 18
- Miyazaki Hayao, 23, 104, 121-138, 237
 - apocalyptic in, 29
 - de-Japanesing of characters by, 25
 - female characters in, 119, 120, 140
 - Kiki's Delivery Service*, 132-135
 - My Neighbor Totoro*, 126-132
 - Nausicaä*, 20, 29, 135-138, 246
 - on *Princess Mononoke*, 177, 179, 186
 - Princess Mononoke*, 7, 12, 18, 19, 160, 176-192
- Mizoguchi Kenji, 16, 158, 189
- modernity
 - anxieties about, 235-238
 - apocalyptic continuum and, 216, 217
 - elegiac mode and, 220, 228
 - mecha* and, 95
 - women and, 188-190
- Modernity at Large* (Appadurai), 237
- "*mono no aware*" (sadness of things), 31, 197, 199
- Monstrous Feminine, The* (Creed), 39
- Mori Masaki, 161
- Morimoto, Marie, 40, 170
- Morimoto Koji, 225
- Morita Yoshimitsu, 31
- mother (maternal)
 - abjection of, 45-46
 - absence of, 47, 149-150
 - Barefoot Gen* and *Grave of the Fireflies* and, 171-172
 - Evangelion* and, 102
 - Guyver* and, 92, 93
 - lack of concern with, 107
 - in machine, 99
 - metamorphosis, 70, 71, 72, 115
 - Totoro* and, 130, 131
 - Urusei Yatsura* and, 142, 148, 155
 - wolf as, 184
 - "mother matters" (*hahamono*), 171
- Movies and Mass Culture* (Belton), 175
- "Mr. Atomic, Mr. Mercury, and Chime Trooper" (Tanner), 85
- Murakami Haruki, 29, 195, 220, 233
- Murakami Ryū, 29
- Murase Hiromi, 121, 135, 182, 184
- Muromachi period, 177, 181, 187
- My Neighbor Totoro*, 26, 122, 123

- heroines in, 125, 126-132, 182
 Japanese setting of, 181
- Nagai Go, 73
- Nakao Sasuke, 186, 187
- Nakazawa Keiji, 166
- Natsume Fukanosuke, 185
- Natsume Sōseki, 85, 86
- nature
 - Miyazaki and, 123, 124, 128, 131
 - Nausicaā* and, 204
 - Princess Mononoke* and, 176, 180-182, 184-188, 191-192
 - technology vs., 191-192, 215-216
 - traditional view of, 188
- Nausicaā of the Valley of the Winds*, 29, 122-126, 182, 185, 214
- Akira* vs., 206-207
- apocalypse in, 126, 202, 195, 198, 200-204, 215-216
- Evangelion* vs., 210, 213
- fan groups and, 246
- fantasy world of, 122-124
- female characters in, 125, 135-138
- manga, 20, 195
- Overfiend* vs., 209
- Nelson, John W., 30, 194
- Neon Genesis Evangelion*, 7, 18, 87-89, 96-102
- apocalypse in, 29, 30, 193, 195, 202, 210-216
- atomic bomb and, 166
- body armor in, 90
- elegiac mode, 32
- family in, 107, 198
- fans and, 251
- film vs. television version, 212-214
- final episode of, 101-102
- gender in, 118
- identity in, 104
- occult and gothic in, 38
- Neuromancer* (Gibson), 11, 105, 106
- Newitz, Annalee, 241-242, 250
- Ninja Scroll*, 159
- nirvana, 113
- No Need for Tenchi*, 6
- non-movement, use of, 211-212, 220
- Nosaka Akiyuki, 163
- nostalgia, 220, 221, 223-224
 - mecha* and, 88-89, 96
 - shōjo* and, 118
- "nostalgic uncanny," 188
- "nuclear sublime," 202
- occult, 11, 38, 64, 68-69, 88
- Ōe Kenzaburō, 29, 195, 197
- Oh My Goddess*, 140, 141, 149-152, 154
- Only Yesterday*, 32, 221-225, 228, 233
- onnagata* (female impersonators), 60
- Orguss*, 87
- Osamu Tezuka, 11, 16-17, 23
- Oshii Mamoru, 20, 24-26, 32, 104, 108, 111, 113, 229
- otaku* (fanatical fans), 7, 8, 241
 - use of term, in West, 254
- Other
 - abjection of female and, 188
 - connecting with, 127
 - Evangelion* and, 99
 - Princess Mononoke* and, 178, 183, 184, 188, 191-192
- "Othering," of Japan, 24
- "otherness" or difference
 - animation as representation of, 236-237
 - celebrated and transcended, 33-34
 - popularity of anime and, 6, 9-10, 23, 25-27, 245, 249-252, 255-256
 - sexually active male and, 81
- Ōtomo Katsuhiko, 5, 20, 40, 225
- Ozu Yasujiro, 16, 31
- Painter, Andrew A., 139, 141
- pastiche, 204, 231-232
- Pearl, Steve, 244, 245
- Pearl Harbor, 162, 167
- Perfect Blue*, 6
- Pippin, Tina, 207
- Plato, 110
- Pointon, Susan, 9, 22, 241, 251
- Pokemon*, 6, 7
- Ponpoko*, 26

- Pop Culture Critique* (Murase), 121
- Porco Rosso*, 123, 138
- pornography
 apocalypse and, 200, 208
 female body in, 63-76, 119
 male body in, 76-83
 nature of, in anime, 63-64
 romantic comedy and, 154-156
 technologized body vs., 87-88
 tradition of, in Japan, 21
 transforming bodies in, 37
- postapocalyptic world, 135-137, 200-203, 230-231
- postmodernism
 anxieties, 236
 apocalypse and, 204-205
 Beautiful Dreamer and, 231-232
 fluctuating identity and, 12
 fragmentation and, 111
 history and, 221
- Princess Mononoke*, 7, 175-192, 221
 apocalypse in, 193-194, 204
 Blade Runner vs., 190-191
 historical themes of, 12, 160, 176
 other world settings of, 123, 124
 popularity of, 19, 176
 Tarzan vs., 191-192
 title of, 179-180
 violence in, 159
 women in, 33, 125
- Prindle, Tamae, 119
- pursuit and desire, 49, 60-61
- Pursuit and Politics of Sex in Japan*, *The* (Boronoff), 48
- Raffaelli, Luca, 20
- Ranma 1/2*, 13, 31, 37, 221
 adolescent body in, 40, 48-62
 competition in, 100
 female ability to transform, 119
 identity and, 236
 male and female in, 55-60, 118
 normality and, 114-115
- Ranney, Doug, 10
- Rashomon*, 159
- Rayns, Tony, 43
- Reader, Ian, 28
- Record of a Living Being*, 29
- Return of the Jedi*, 19, 41
- revelation, 208-211, 214, 216-217
- revenge, 187-189, 191-192, 207, 217
- Richie, Donald, 17
- Robocop*, 88, 89, 90, 114
- robot, 11, 16, 88-102
 horror for, 97-98
 human soul and, 87
 sexual subtext in, 37-38
 Western sci-fi and, 88, 89
 see also cyborg; mecha
- romantic comedies, 11, 139-156
 appeal of, in West, 156, 250
 elegiac in, 32
 Princess Mononoke vs., 190
- Ross, Andrew, 88
- Rurōni Kenshin*, 159
- Saber Marionettes*, 31, 119, 157
- Saeki Junko, 190-191
- Sailor Moon*, 6, 7, 31, 245
 empowerment of women in, 33
 and *shōjo* culture, 119, 124
 transforming bodies in, 37
- Saito Minako, 117
- samurai, 12, 41, 158, 159, 178
- Schodt, Frederik, 20
- science fiction, 6, 7, 37
 anime fans and, 11, 248
 apocalyptic mode and, 29
 Miyazaki and, 126
 pornography and, 64
 shōjo vs., 119
 "statelessness" of, 24
 see also mecha
- Scott, Ridley, 105, 190
- Sedgewick, Eve, 56
- Seven Samurai*, 158
- sexuality, 9
 apocalypse and, 200, 208-210
 appeal of anime and, 248, 249, 252-253
 cyborg heroine and, 107
 female, 71, 148, 150, 183
 festival mode and, 30
 frustration and, 78, 80-81
 machinery and, 93
 romantic fantasy and, 156
- sexualized imagery, 37-38
- sexual relationships, 96

- sexual transgression, 211, 217
 Shimizu Yoshiyuki, 123-124, 130
 Shimotsuki, Takanaka, 212
 Shinto, 26, 194, 206
 apocalypse and, 196
 festival mode, 30
 Ghost in the Shell and, 113, 114
 Princess Mononoke and, 185, 187
 Shirow Masamune, 115
 Shohat, Ella, 158, 255
shōjo (young girl), 19, 29
 defined, 118-120
 Miyazaki and, 121-138, 182
 simulacra, world of, 237-238
Sliding Doors, 248
 Smoodin, Eric, 236, 239
Some Like It Hot, 13, 50
 Sontag, Susan, 207
Space Battleship Yamato, 17-18, 24, 26
 "spatial present," 165
 spectacle
 apocalypse and, 198
 body metamorphoses as, 43-44, 46
 sexuality and, 200
Speed Racer, 5, 243
 Spiegelman, Art, 166
 Spigel, Lynn, 140
 spirituality
 body and, 89, 104, 114
 quest for, 107-108
 women and, 93
 spiritual loss, 176
 Springer, Claudia, 86, 87, 88, 89, 90, 94
 Stam, Robert, 158, 255
Star Trek, 243-246, 249, 256
Star Wars, 90, 102, 243, 245, 248, 249, 256
 "statelessness," 23-27
 subversion, 33, 97, 177, 179-181
 Sugawara Michizane (god), 67, 68
 Sumiko Iwao, 80
 superheroes, 37
 superhuman attributes, 206-207
 supernatural, 128, 159, 181, 188, 189
 surreal, 205-206, 232
 Takahashi Rumiko, 20, 31, 49, 142, 229
 Takahata Isao, 32, 161, 222-225
 Takaya Yoshiki, 90
 Takeuchi, Melinda, 21
Tale of Genji, The, 78, 143
Tales of Ise, 78
Tampopo, 30-31
 Tanner, Ron, 85, 94
Tarzan (Disney film), 191-192
 "technoeroticism," 88
 tech noir, 88
 technological anime. *See mecha*, 37
 technology, 10, 11, 36
 ambivalence toward, 86-89
 anxiety over, 235-236
 armored body and, 86, 89-102
 apocalyptic mode and, 202, 215-216
 combat and, 88-90, 106
 embrace of, 112-114
 fragmentation and, 149-150, 237
 Princess Mononoke and, 184, 185, 190-192
 romantic comedy and, 140, 149-150
 spirit and, 104
 uncontrollable, in magical girl comedy, 154, 155
 Techno-Orientalism, 24
 technophobia, 88-89, 96, 105
 "Telepresentation of Gender, The" (Painter), 139
 television, 15-18, 146
 Telotte, J. P., 11, 35, 86, 114
 "tentacle sex," 21, 79, 93
Terminator series, 88, 89, 90, 92
Tetsuo I and *Tetsuo II*, 42
 Theweleit, Klaus, 88, 89, 90
Time, 6, 9, 15
Titanic, 19
To Catch a Thief, 248
 Todorov, Tzvetan, 127
 Tolkien, J. R. R., 248
Tootsie, 50
 Toshiya, Ueno, 4-5
Total Recall, 88, 107
Toy Story films, 23
 traditional culture

- apocalypse and, 199
 elegiac mode and, 13-14, 31
 female characters and, 184-185
 historical mode and, 159, 172-173
 identity imposed by, 115-116
mecha and, 94
Only Yesterday and, 222-225
 pornography and, 68-70, 73, 83
Ranma 1/2 and, 62
 romantic comedy and, 144, 148-149, 151
shōjo culture and, 118-19
 "Transcultural Orgasm as Apocalypse" (Pointon), 241
 transformation. *See* body; metamorphosis
 transgression, 208, 209, 215, 217
 Treat, John, 3-4, 118, 161, 166
 Tsukamoto Shinya, 42
 Tulloch, John, 256
Twelfth Night (Shakespeare), 53
Twin Dolls, 83
 female body in, 64-69, 73, 75
 male body in, 78, 79
Twin Peaks, 246
- Ueno Toshiya, 24, 25, 43
Ugetsu, 158, 159, 189
 uncanny, 106, 186, 189, 237
Underground (Murakami), 195
 United States, 23, 28, 47
 anime fans in, 6, 240-253
 apocalyptic mode and, 12, 194
 ideological containment in, 33
 romantic fantasy and, 156
 science fiction and, 105
 tech noir and, 112
 see also American animation
- Uno, Kathleen, 146
Urusei Yatsura, 20, 31, 141, 155
 magical females in, 142-150
 recent comedies vs., 150-151
Urusei Yatsura: Beautiful Dreamer, 20, 32, 142, 221-222
 elegiac mode and, 229-234
- Vampire Princess Miyu*, 68, 118
 victimhood, 28, 171-173
 victim's history, 162-163, 165, 167
Video Girl Ai, 140, 141, 149
 elegiac mode in, 219
 women in, 150, 152-155
- violence, 9
 Akira and, 47-48
 fans in West and, 246
 festival mode and, 30
 gender and, 94, 137, 138, 182
 historical anime and, 159
 pornography and, 8, 64, 65
 voyeur, 69, 77, 78, 81
 twist on, in *Overfiend*, 209-210
- Wayfarer, The* (Natsume), 85
Way We Were, The, 13
 Weller, Amber, 244
 Wells, Paul, 12, 36, 182, 235
 West, 194
 anime fans in, 6, 41, 43, 104, 240-256
 cross-pollination and, 21-25
 fairy tale in, 132
 science fiction in, 86, 88, 90, 114
- Whisper of the Heart*, 32
Wicked City, 83, 93, 115
 female body in, 65, 66, 68-72, 75, 76
 male body in, 80, 81
- Without Feathers* (Allen), 248
- women
 aggressive, 147-148, 149
 alternatives to passive, 33
 changing role of, 11-12, 29, 31, 33, 76
 empowerment of, 75
 independence of, and romantic comedy, 140-141, 144-147, 150-151, 155-156
 irrationality and, 188
 "nostalgic uncanny" and, 188
 tamed vs. savage, 72-73
 technology and, 91-95
 torture of, 64, 65
 untraditional, as evil, 93
 see also female body; female characters