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主 論 文 の 要 旨

論文題目

Negotiating with Anime and Manga in India: The Personal Pleasures and Politics of Transnational and Transcultural Fandom
(インドにおけるアニメとマンガとの交渉——国境と文化を超えたファンの個人的な快樂と政治)

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論 文 内 容 の 要 旨

Research Objective and Significance:

This research presents a qualitative study of the meaning-making and cultural practices of Indian fans of anime and manga who constitute a growing transnational and transcultural Japanese popular culture fandom there. Fans are enthusiastic consumers of a media product, developing affective connections with it. Traditional scholarship and mainstream media coverage of fans has presented them as psychologically disturbed and socially inept consumers of popular cultures who inhabit a fantasy world far removed from reality. Distancing itself from such a restrictive depiction of media fans, contemporary fan scholarship returns the concept of agency to them, explaining how they are not gullible dupes mindlessly consuming a media product, but rather are critically engaged audiences that carefully and selectively negotiate with it. However, there remains much scope for further examining how a fan's affective connection with a text transforms her/him in a more intimate way. Thus, along with presenting a discussion about the textual productive aspects of Indian anime and manga fandom within the context of their group cultural norms and practices, this research also brings forward an in-depth analysis on the numerous ways that Indian fans negotiate with these texts to create meaningful experiences for themselves.

This research also addresses how anti-fans (people who position themselves in direct opposition to a text) can also impact the expression of fandom by fans. This aspect of (anti)fan studies is rather underexamined by current scholarship and deserves appropriate attention. Moreover, in explaining the coexistence of anime and manga fandom in India and of those who challenge or oppose the values embedded in such fan practices, offers a critical insight into the multidimensional nature of the sociocultural consequences of transnational media flows. As it is

shown, both the expression of fandom and anti-fandom springs from the practice of decoding the transnational text from a position of local sociocultural embeddedness.

Lastly, while this dissertation focuses on the meaning-making practices of the Indian fans, it is presented within the larger context of cultural globalisation where local cultures are rapidly creating a transnational and transcultural landscape, and a rapidly developing and modernising India which is increasingly becoming a part of this world. Within the context of this transforming India, it is the youth whose cultural practices present a window into the different changes and challenges that India faces.

Research Methodology:

This research adopts a multi-sited and multi-pronged research methodology to collect the data considered necessary to conduct this research. As the purpose of this research was to present an in-depth analysis of the impact of anime and manga on the lives of the Indian fans, I primarily conducted preliminary interviews, informal discussions, and in-depth semi-structured interviews with fifty-seven Indian fans both in India and Japan. These interviews were conducted in multiple cities and through both face-to-face and mediated means. The cities in India selected for interviews and fieldwork were those where a growing anime and manga fandom exists, and which host several events where these fans can enact their fandom.

While the fieldwork I conducted assisted me in collecting data regarding the on-field fandom practices of the fans, I also undertook online ethnography in order to collect data regarding the cyber practices of the fans. Indian anime and manga fandom, like most other media fandoms, is increasingly becoming part of the mediated digital sphere of the internet. Therefore, I became a member of several Indian anime and manga fan communities to understand their online practices. The data collected from both online and offline observations are shown in the research.

Lastly, in the spirit of conducting a qualitative study that can get coloured by the personal experiences, biases and sociocultural position of the researcher, I perform a reflexive activity of identifying myself as an 'Aca-fan' or an academic fan. Academic fans are academics who also embody the identity of a fan. I am personally a fan of anime and manga and have myself been impacted by these pop-culture products in significant ways. Identifying myself as such helped me build a relationship with the fans whose inner world of meaning-making I was hoping to discuss in my research.

Structure of the dissertation:

This dissertation is divided into 7 chapters, which are as follows:

1. **Chapter 1 - Introduction:** This chapter presents the context, research aims, research questions, research methodology, research significance, and the structure of the dissertation. While above, I have briefly explained the context, aim, methodology and significance of this research, for the purposes of clarity, I will also present the research questions here. My research has one primary question which is further divided into three sub-research questions. They are as follows:

Main research question:

- I. What are the different genealogies of interpretive practices adopted by the Indian fans with regards to anime and manga where they integrate these cultural products into their lives while negotiating between their inherent position as Indians and as fans of a global culture?

Sub-research question:

- What factors have enabled the influx of Japanese anime and manga within the cultural landscape of India?
 - How are the Indian fans of anime and manga interacting with these cultural texts and what do they gain through engaging with them? Or to rephrase the question, how are anime and manga transforming the lives of the Indian fans?
 - What are the dynamics of anime and manga reception within the wider Indian society and what factors have influenced its reception?
2. **Chapter 2 - Literature review:** This chapter discusses the theoretical concepts and debates considered essential for this research that help situate it within a larger academic field. The two fields whose scholarship is considered essential for this research are fandom studies and cultural globalisation. Within the field of fandom studies, this research addresses the existing scholarship as it pertains to fandom in general and anime and manga fandom in particular. By discussing current literature available in fandom studies, this research essentially shows that what is underrepresented and must be further discussed in these studies is how fans utilise a text to bring deeply meaningful changes in their lives which can lead to their overall well-being. Next, this chapter discusses the three theories of cultural globalisation, namely, the 'Network model', the 'Cultural Policy theory' and the 'Reception theory' that help contextualise this research and show not only how anime and manga came to enter the cultural scenario of India but also how the Indian

society at large received them.

3. **Chapter 3 – History of Anime and Manga in India:** This chapter deals with the first sub-research question. It provides an in-depth historical context regarding when and how anime and manga came to become a part of the Indian cultural scenario. While the main focus of this dissertation is to discuss the meaning-making and cultural practices of the Indian anime and manga fans, this chapter was added to the research (despite its focus on the macro-factors of anime and manga influx in India) to properly contextualise this research within the framework of a developing India and a rapidly globalising world where transnational media flow is the norm.

This chapter is divided into two parts. First, the chapter introduces how manga and anime were exported from Japan to other parts of the world. It shows that Japanese anime and manga became a global sensation due to the following three factors: An economic recession prompting the industry to expand to include overseas markets, the elevation of manga and anime from the status of mere cultural products to that of tools for cultural diplomacy; and development in media communications technology that helped already established anime and manga fan groups to further spread their favoured text through fansubbing (fan made subs) and scanlations (fan scanlated and translated manga). The second part of this chapter discusses how technological developments and economic liberalisation policies adopted by the Indian government helped in the entry and subsequent spread of anime and manga amongst the Indian population.

4. **Chapter 4 – Not Alone: Indian Fan Group Orientation, Fandom Activities, and Interpersonal Dynamics**

This chapter deals, in part, with the second sub-research question of this dissertation. The main aim of this chapter is to present an in-depth analysis of the group fandom practices of the Indian fans with a particular focus on their cyberspace interactions and negotiations. It discusses the structure of the online fan community which is defined by both the rules of entering the community, its larger interests, the rules of interaction defined on most community pages, and the personal interests and textual interpretative practices of the individual fans. It also shows how fans negotiate amongst each other to create fan hierarchy within the community. Discussion of the fan community is essential to this study as this is where ideally fans can express their enthusiasm for anime and manga without restraint.

5. Chapter 5 - Typologies of Fan Meaning - Making: Integration of Anime & Manga into Fan Lives and the Expression of Fan Agency:

This chapter, like the 4th one above, also deals with the second sub-research question of this dissertation. It focuses on the subjective experiences of the fans with regards to their meaning-making practices and experiences surrounding their anime and manga consumption. Fans are utilising the narratives they find in anime and manga texts to bring about desired changes in their lives. Anime and manga impact their lives in significant ways such as by expanding their worldview, providing them with tools to reinvent themselves, giving them the means to achieve social, cultural and/economic capital and validating their subjective experiences. By doing so, this chapter shows how in engaging with anime and manga, fans are changing their social and individual selves in desirable ways and how they are contributing to the fans general well-being. Through anime and manga, Indian fans are exploring non-normative gender identities, fulfilling personal and social needs, realizing their potential, emancipating themselves from gender or class restrictions and determining their own future life goals and paths.

6. Chapter 6 - Resisting the “Otherness” of Anime Fan Culture: Dynamics of Anime and Manga Fandom Reception:

This chapter addresses the third sub-research question of this dissertation. This chapter focuses on how the fans experiences of their fandom and their expression of it can be determined by the perception of the wider society regarding their fandom. India is currently in a state of flux where both values of modernisation and traditional beliefs and norms are vying for dominance. This chapter shows how while for the fans, anime and manga engagement is highly fulfilling, for the wider society, their fan practices have been considered as trivial at best and morally corrupt at worst. These denigrators constitute the anti-fandom, and their perceptions of how anime and manga is corrupting the youth can affect the fan’s expression of their love for these texts. This chapter thus illustrates the frictions and tensions that emerge when anime and manga fan culture interacts with the cultural and social mores of the Indian people.

7. Chapter 7 - Conclusion: In this section, a summary of all the chapters and findings of the current research are presented. Moreover, the summary is again put under the larger umbrella of the wider cultural globalisation practices witnessed throughout the world and the increasing inclusion of a modernising India within such a rapidly transforming world. Within such a dynamic state of Indian cultural, social, and economic existence, the youth, who are facing new challenges and new opportunities, are utilising anime and manga media texts to bring desirable changes into their lives. In essence, these texts are

ultimately contributing to the well-being of these youth.