T. R.
KADIR HAS UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
M.A. PROGRAM IN COMMUNICATION SCIENCES

LANDSCAPES OF GLOBALIZATION:

ANIMANGA OTAKU CULTURE IN ISTANBUL AND BERLIN

M.A. in Communication Sciences

ZEYNEP ALTUNDAĞ

Istanbul, 2009

T. R.
KADIR HAS UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
M.A. PROGRAM IN COMMUNICATION SCIENCES

LANDSCAPES OF GLOBALIZATION:

ANIMANGA OTAKU CULTURE IN ISTANBUL AND BERLIN

M.A. in Communication Sciences

ZEYNEP ALTUNDAĞ

Advisor

Associate Professor LEVENT SOYSAL

Istanbul, 2009

ABSTRACT

LANDSCAPES OF GLOBALIZATION: ANIMANGA CULTURE

IN ISTANBUL AND BERLIN

Zeynep Altundağ

M.A. Program in Communication Studies

Advisor: Assoc. Prof. Dr. Levent Soysal

June 2009

Anime, manga and otaku culture, which drew considerable attention from the world youth culture in the 1990s, was formed within the popular culture wave that emerged in Japan especially after the 1970s, and has achieved its own market internationally within the new world policy of Japan after World War II. The alternative types, colorful and ideal characters and worlds provided has attracted the attention of world youth, academicians, and researchers. As this study focuses on the effects of anime, manga, and otaku cultures on the youth living in Istanbul, it aimed to evaluate this effect within the context of the boundaries of globalization. The fundamental problematic of this study is to evaluate and present this culture with its new, exclusive form of locality as a result of the interactions in each locality. This study was conducted as comparative one, with field studies performed in Istanbul and Berlin within the scope of anime and manga culture, and explains the existence and characteristics of manga and otaku cultures in Istanbul and Berlin through global culture, and to some academicians and researchers, it is a critical perspective on some views as to the problem of belonging related to different cultural formations in the world, in-betweenness, cultural schizophrenia, and being the other.

Keywords: Anime, Manga, Otaku, Globalization, Youth Cultures

ÖZET

KÜRESELLİK MANZARALARI: İSTANBUL VE BERLİN'DE

ANİMANGA OTAKU KÜLTÜRÜ

Zeynep Altundağ

İletişim Bilimleri Bölümü Yüksek Lisans Programı

Danışman: Doç. Dr. Levent Soysal

Haziran 2009

1990'lı yılarda dünya gençlik kültürleri içerisinde hatrı sayılır bir ilgiye ulaşan anime, manga ve otaku kültürü özellikle 1970'li yıllardan itibaren Japonya'da yeşeren popüler kültür dalgası içerisinde oluşturulmuş, Japonya'nın II. Dünya savaşı sonrasında yeni dünya politikası kapsamında uluslararası alanda kendi pazarını elde etmiştir. Dünya gençleri aracılığıyla sunduğu alternatif türler, renkli, ideal karakter ve dünyalarla akademisyen ve araştırmacıların da dikkatini çekmiş, görmezden gelinmemiştir. Bu çalışma anime, manga otaku kültürünün, İstanbul'da yaşamakta olan gençler üzerindeki tesiri üzerine yoğunlaşırken, bu tesiri küreselleşme sınırları içerisinde tutup, küresel dolaşım bağlamında değerlendirmeyi hedeflemiştir. Bu kültürü ulaştığı her bir lokalde karşılaştığı etkileşimler sonucu yeni özgün biçimi ile değerlendirmek ve bunun sunumunu yapmak bu çalışmanın temel sorunsalıdır. Anime ve manga otaku kültürü bağlamında, İstanbul ve Berlin'de yapılan saha araştırmaları ile karşılaştırmalı olarak yapılan bu çalışma, anime, manga ve otaku kültürünün İstanbul'da ve Berlin'de ne şekilde, ne gibi özelliklerle varolduğunu küresel kültürler üzerinden açıklarken, bazı akademisyen ve araştırmacılar tarafından dünyadaki farklı kültürel oluşumlara yönelik iletilen arada kalmışlık, kültürel şizofreni, ötekilik gibi bazı görüşlere eleştirel bir bakış niteliğindedir.

Anahtar kavramlar: Anime, Manga, Otaku, Küreselleşme, Gençlik Kültürleri

ACKNOWLEDGEMENTS

I would like to express my deepest appreciation to my thesis advisor, Associate Professor Levent Soysal, who continually and convincingly conveyed a spirit of adventure in regard to research, and an excitement in regard to teaching. Without his guidance and persistent help, this dissertation would not have been possible.

I would like to thank Professor Michi Knecht of Humboldt University, for giving me the opportunity to work in Berlin, for introducing me to the main themes of conducting fieldwork, and for her support and guidance throughout my research in Germany.

I would like to thank my committee members, Associate Professor Başak Şenova, Dr. Melis Behlil, and Eylem Kaftan whose original ideas and contributions will always be very special and valuable for me. I thank Yavuz Bilgiözü, Onur Tümer, Ayça Kırgız, and Kaya Tabanlı for their invaluable help during the survey research part of this study. I thank Anthony Pavlik for his editorial help. In addition, I thank all of the anime and manga fans around the world. With the help of their patient, and very enthusiastic souls, I believe the world youth culture will reach the most ideal form with the help of the global flows.

Finally, I thank my flatmates; Gülten Güler and Özenç Güvenç, my brother Mehmet Altundağ and all the friends I have met over my three years during my studies both in Istanbul and in Berlin. I learned a great deal from each of you, none of which I can remember now. I want to dedicate this to my mom and dad who always supported me and encouraged me to get my Masters degree. Thank you.

Istanbul, May 2009

TABLE OF CONTENTS

	Page Number
LIST OF TABLES …….	vi
LIST OF FIGURES…….	vii
GLOSSARY…….	viii
1. INTRODUCTION: **CHOOSING A RESEARCH SUBJECT IN THE AGE OF GLOBALIZATION**	1
1.1. Theoretical Framework……...	4
1.2. Methodology……...	8
1.3. Chapter Outline……...	11
1.4. Two Otaku Portraits: Notes from Istanbul and Berlin……	13
2. INTRODUCTION TO THE WORLD OF ANIME AND MANGA	21
2.1. Anime and Manga as Universal Visual Narrative Art……...	23
2.2. Anime and Manga in Japanese Popular Culture…….	28
3. THE WORLD OF OTAKUS	29
3.1. Otaku's Room and Akihabara Design……..	31
4. ANIME AND MANGA IN ISTANBUL AND BERLIN: FIRST IMPRESSIONS	34
4.1. Public Outlets for Anime and Manga in Istanbul……..	35
4.2. Public Outlets for Anime and Manga in Berlin…….	41

5. NOTES FROM FIELDWORK 45

5.1. Notes from Istanbul…….. 45

5.2. Notes from Berlin……. 54

5.3. Survey Analyses……... 67

6. CONCLUSION 83

APPENDIXES…….. 87

1. Photo Documentation……..... 87

2. Graphics……. 107

3. Survey Questions…….. 115

BIBLIOGRAPHY…… 119

LIST OF TABLES

Table 1: Anime and Manga preferences among otakus in Istanbul and Berlin…… 75

Table 2: Preferences for items of Japanese popular culture among otakus in Istanbul and Berlin……. 77

Table 3: Comparative Table of Animanga Fandom in Istanbul and Berlin 80

LIST OF FIGURES

Figure 1: Shikamaru Avatar…… 13

Figure 2: Shikamaru…… 14

Figure 3: Chiyo- Chan Avatar…… 17

Figure 4: A group of otaku in the Berlin *Lustgarten* ……. 18

Figure 5: Cosplayers at a subway station in Berlin…… 18

Figure 6: Kawaii characters and the scenes from *Totoro* and *Hello Kitty* 25

Figure 7: Hello Kitty…….. 27

Figure 8: A drawing example of an Anime and Manga style character 27

Figure 9: Pandapple…… 27

Figure 10: Cosplaying otakus in Tokyo, Japan…… 30

Figure 11: Cosplaying otaku in Berlin, Germany…….. 30

Figure 12: The similarities between an otaku room and Akihabara….. 33

Figure 13: Reyhan Yıldırım while drawing a Manga character…… 43

Figure 14: The distribution of Turkish respondents marked on the map according to the cities in Turkey…… 69

Figure 15: The respondents who answered the survey in Turkish from Japan, Bosnia Herzegovina, Austria, Germany, England and Ireland… 70

Figure 16: The distribution of German respondents marked on the map according to the cities in Germany……. 70

Figure 17: The respondents who answered the survey in German from Denmark, Switzerland, Ireland, the United Arab Emirates and Austria.. 71

GLOSSARY

Amecomi: Shortened Japanese way of saying *American comics*.

Anime: "Anime, as defined by common non-Japanese fan usage, is any animation made in Japan. In Japan, the word simply means *animation"* (Poitras 2001:7).

Chara: Shortened Japanese way of saying *character*.

Comiket: Short form for Comic Market. It is also the name of a festival held once a year in Tokyo, for Japanese *cosplay* and *doujinshi*.

Cosplay: Short form for Costume Play. "It is the practice of fans dressing up in the costumes of their favorite characters. Most of the costumes are homemade…. Anime fans can choose from dozens of popular chara, and not just those from anime but from manga and video games as well" (Poitras 2001: 81).

Doujinshi: "Not all manga in Japan is produced by commercial artists and publishers. Fans also produce their own works and gather them in what might be called Japanese zines, or doujinshi, a word that suggests the idea of publications among friends" (Poitras 2001: 67).

Ecchi: Anime that has some light sexual themes (animenewsnetwork).

Fansub: Fan-produced translated, subtitled version of anime. Fansubs are a tradition that began with anime clubs in the 1980s, although with the advent of cheap computer software and subbing equipment, they really took off in the mid 1990s.

Gekiga: Dramatic pictures.

Hentai: Perverted or pornographic Manga/Anime.

Ikebana: The art of flower arrangement.

Kawaii: The Japanese word for *cute*. It is the best adjective to describe *Hello Kitty* which is only one of many Japanese kawaii characters and the most known.

Kendo: Modern Japanese martial art of sword-fighting based on traditional Japanese swordsmanship.

Kodomo manga: Manga for children.

Kyouyou Manga: Academic or educational manga.

Mecha: Mechanical, in other words machinery.

Manga: The term used for Japanese comic books.

Mangaka: Manga artist.

Manhua: The term used for Chinese comic books.

Manhwa: The term used for Korean comic books.

Origami: The art of paper folding.

Otaku: Diehard fan in Japanese. In the world literature, it has been used mostly in anime and manga culture to describe the anime and manga fan.

Redikomi Manga: Manga for adult women.

Rental Manga: Mangas which can be rented.

Scanlation Manga: The mangas which are translated into other languages by its fans outside Japan.

Sensei: Japanese word for teacher.

Shoujo Manga: Mangas produced for young girls.

Shounen Manga: Mangas produced for young boys.

Tankoubon: Book version of manga series which were published in the magazines by an artist or a group.

1. INTRODUCTION: CHOOSING A RESEARCH SUBJECT IN THE AGE OF GLOBALIZATION

Since my childhood, I have been strongly influenced by anime films. I now realize that certain cartoons shown on Turkish TV during my childhood, such as *Heidi, Captain Tsubasa, Candy Candy, Sailor Moon, Daddy Long Legs, Orange Road, Hime-chan's Ribbon, Lady Oscar: The Rose of Versailles,* and *Transformers,* [1] were actually anime. In fact, even then, when talking with friends about these cartoons, I would refer to them as anime to distinguish them from the standard western style of animation.

A lot has changed since 1994 when I was ten years old. Now, my friends and I are all grown, but still, when we come together, we are able to talk about these films under the name of anime, and now we are aware of the existence of a culture surrounding them: anime and manga (hereafter, I will refer to it as *animanga*) otaku culture. In addition, when I think about how strongly attached we felt to those films, how influenced we were by them, and how much we believed in these films when we were children; we were in fact almost little otakus. We could not do Cosplay, of course, but we memorized *Candy Candy*'s Japanese generic music and sang out, "*Watashi wa! Watashi wa Candy!*". When we went to school, we wore our hair like *Judy,* [2] in raised bunches on each side. *Daichi Kobayashi* [3] with his big black eyes, straight long hair, sporty style, and skateboard was probably the first love of our

[1] Dir: Atsuji Hayakawa, Masao Kuroda, Isao Takahata, 1974, Dir: Mitsunobu Hiroyoshi, 1983 , Dir: Hiroshi Shidara, 1976, Dir: Junichi Sato, 1995, Dir: Kazuyoshi Yokota, 1990, Dir: Osamu Kobayashi, Tomomi Mochizuki, Takeshi Mori, Kôichirô Nakumura, Naoyuki Yoshinaga, 1987-1988, Dir: Hiroaki Sakurai, 1992, Dir: Osamu Dezaki, 1979, Dir: Peter Wallach, 1984

[2] Judy is the main character of *Daddy Long Legs* (Kazuyoshi Yokota, 1990) series. She is known for her long legs and stylish hair.

[3] Daichi Kobayashi is the main character of the *Hime-chan's Ribbon* (Hiroaki Sakurai, 1992) series.

childhood. We ran after the ball like *Captain Tsubasa* [4] or, in every rural adventure we had, while running through the grass, we remembered *Heidi* [5] the moment our cheeks reddened. Today, through the medium of global circulation of goods (Tsing 2002), the situation is changing, and the Japanese animanga otaku culture has becomes so pervasive in the world that, today, I am in Istanbul, investigating and discussing the existence of this culture, its forms and features.

This study was motivated by the curiosity and interest aroused in me when I first watched *Spirited Away* by Hayao Miyazaki, in 2003. Until I watched this movie, I had not noticed how much the products of animanga culture and other Japanese audiovisual popular cultural forms had achieved an active circulation in the markets of the world. Thus, I started to research this culture through this study.

The story of modern anime and manga started in 1960s, postwar Japan. Referred to as the 'god of manga', Ozamu Tezuka pioneered many innovations in style, form and genre that are common to this day in animanga productions. Japanese Pop culture continued to evolve and blossom not only at home, but also abroad. Tezuka produced so many masterpieces that opened paths for anime and manga throughout the world's markets. First, the Japanese manga and anime entered the United States in the 1960s, with early examples such as, *Panda and the Magic Serpent*, *Alakazam the Great*, and *Astro Boy*. [6] Subsequently, in the 1970s, anime gained its first global popularity, and, in the 1980s, the first anime fandom began to

[4] Captain Tsubasa is the legend character of *Captain Tsubasa* (Mitsunobu Hiroyoshi, 1983) series.
[5] Heidi is the main character of the *Alps* (Atsuji Hayakawa, Masao Kuroda, Isao Takahata, 1974) television series. She is one of the most well known anime heroes all around the world.
[6] Dir: Kazuhiko Okabe, Taiji Yabushita, 1961, Dir: Lee Kresel, Daisaku Shirakawa, Osamu Tezuka, Taiji Yabushita, 1960, Dir: Lee Kresel, Daisaku Shirakawa, Osamu Tezuka, Taiji Yabushita, 1960, Dir: Noboru Ishiguro, Osamu Tezuka, 1963, Dir: Ishiro Honda, 1954, Dir: Tatsuo Yoshida, 1967-1968, Dir: Mitsuteru Yokoyama, 1964, Dir: Toru Iwatani, 1980.

grow in the United States. Thus, Japanese animanga culture, which comes from Japanese popular culture, achieved a degree of international importance and global interest, and, by the 1990s, anime and manga, with its otaku culture, had spread throughout the world.

For many years, Americans, Europeans, Russians, Asians and Africans have loved Japanese Pop Culture, from monster movies like *Godzilla*, and TV Shows like *Speed Racer* and *Gigantor*, to videogames like *Pac-Man* and *Space Invaders* as well as intricate toys like *Voltron* and *Transformers*, and of course *Power Rangers.* Today, animanga otaku culture has become one of the most important forms that has developed with sure steps within global youth culture, with a presence in almost every country, and it has been one of the most important areas of Japan's connection with the outside world.

Since the start of the 1990s, Japan's animanga culture has become increasingly beloved in Turkey-Istanbul and also in Germany-Berlin, with anime series shown on television and with websites run by the fans, especially by internet users. However, in both cities in the 1980s, there had also been anime broadcasts such as, *Heidi, Pollyanna, the Wonderful Adventures of Nils, Mock and Sweet, Dragon Ball.* [7]

How has this been possible? More interestingly, how can we explain the animanga culture coming from Asia-Far East that has existed for years in Germany-Berlin, in the middle of Europe and the West? In this study, while answering these

[7] Dir: Kôzô Kusuba, 1986, Dir: Yûji Fukawa, Masami Anô, Mitsuo Kamiri, Mamoru Oshii, Motosuke Takahashi, Hisayuki Toriumi, 1980, Dir: Hiroyuki Yokoyama, Masahiko Fukutomi, Takajuki Kaneko, 1986, Dir: Daisuke Nishio, 1986.

questions, I will try to show with examples and notes how the animanga culture both in Istanbul and in Berlin is possible.

1.1. Theoretical Framework

Many western scholars and interpreters have criticized in astonishment the entry of Japan into the economic and cultural face of the world as a leading and shaping country. These scholars have interpreted the popularity of animanga culture from their own western perspectives. As Susan Napier (2007) stresses, within the concept of Orientalism, these scholars have again tried to understand all of the animanga visual items as just remakes of, inspired by, or imitations of western comic forms.

An Iranian philosopher and professor of sociology, Daryush Shayegan (2002), has criticized eastern culture and tradition from a modern perspective and presented “the Wounded Consciousness: Cultural Schizophrenia in Traditional Societies”. In explaining what he calls the cultural schizophrenia of non-western cultures, Shayegan suggests that, at the base of this split identity lies the backward traditional, religious and non-modernist traditions. According to Shayegan, this in-betweenness of characteristics creates schizophrenia for the people living in underdeveloped and Muslim countries; they try to be members of a culture which takes its origins from western modernism, yet they could not be real participants in it.

While explaining the Japanization of European and American youth, Sharon Kinsella (1997) asserts that, since the 1990s, the social structures and the youth cultures of western societies which have been invaded by Japanese popular culture have been abandoned and have become confused and increasingly similar to Japan.

Kinsella relates this confusion to the attraction of the Japanese cute (Kawaii) style, which represents childlike, adorable, innocent, simple, gentle, and vulnerable, as seen in design and in media such as anime and manga. Under the heading, "Kawaii Style," she says:

> In the 1990s, weakness, dependence, passivity, and childlikeness, have been key themes in Western youth culture and fashion. They are new themes in Western youth culture which have a strong connection and similarity to the themes of Japanese youth culture from the mid 1970s. The best example of this connection is the case of cute (Kinsella 1997).

At the same time, Koichi Iwabuchi (2002) explores how Japanese popular culture circulates in Asia. He assumes that Japan has a superior power within the borders of Asia, and its power (which derives from the west) is dominated by the Japanese culture; that, Iwabuchi says, makes Japanese culture without identity and culture (2) because Japan represents the developed west in underdeveloped Asia. The western assimilation of Japan creates its own self orientalism. Iwabuchi locates Japan in-between Japanese Self Orientalization and Western-Orientalization, and it is this situation of in-betweenness that makes Japan faceless. Iwabuchi adds:

> As a Japanese, I had implicitly accepted the idea of Japan as a faceless economic superpower: Japan has money and technology but does not have a cultural influence on the world…No matter how strong its economy becomes, Japan is culturally and psychologically dominated by the West (2).

While debates on in-betweenness have been continuing, some scholars have, on the other hand, been putting forward their own global analyses that confront the in-between and discriminatory interpretations.

First, Susan Napier (2007) comments on the Japanese cultural phenomenon throughout the west and beyond by referring to historical frameworks on the level of culture and art. She assumes that Japanese influences are not new in western cultures as is written in many articles; on the contrary, she says, it has been happening for centuries. All of the popular cultural themes of Japan that have spread throughout the world are an extension of the history that has been fascinating western people for centuries. Susan Napier's idea is that, instead of seeing anime, manga and the other Japanese products as oriental, distant and inferior, we should experience all of the Japanese cultural themes that allow participants to interact and participate in the landscape of globalization (214).

Second, Roland Kelts (2007), who is part American, part Japanese, assumes that there was a Japanese-American model which he calls *Japanamerica*, which means a hybridization of America with the Japanese culture through global flows. Kelts suggests that, in the global era, the concept of east- west is not important anymore, nor are geographical distances, and he depicts the story of the cultural interactions between Japanese and American cultures as a union that will continue to grow and draw the two very different worlds together.

Third, in his project Against in-betweenness, Levent Soysal (2004) argues about the migrant Turks in Berlin not as being in-between, in a state of schizophrenia, or without identity; rather, he confronts all of the in-between interpretations and portrays the migrant Turkish youth in Kreuzberg, Berlin, as active enactors in the public spaces of Berlin within a theme of cultural diversity and enrichment, and as a part of social and cultural life (41). He frames his study against in-betweenness with the following words:

> I write against in-betweenness. Anchored in daily rhythms of school, work, and street, the condition of migrant youth defines assertions of in-betweenness. They are not located in shadows of precarious NoWhere as the model dictates. On the contrary, as Berlin's migrant youths, they inhabit the (un)familiar of NowHere in Berlin, Germany, Turkey, and the transnational spaces of youth culture. They confidently conduct their daily life in the social spaces of Berlin, negotiate tensions and anticipations inscribed in lifecourse narratives, and engage in the (in)tangible civic and cultural projects of their times (73).

Similarly, Anna Tsing (2000) argues that globalization and its economic, political, and cultural dimensions have emerged in the world, and she therefore proposes undertaking global assessments, not (as is commonly done in the modern era) to find the other or the in-between, but in order to study the landscape of the global circulation as well as the flow (472) and to find out what kind of newnesses local cultures add to the global.

In this research, instead of interpreting the situation by questioning the relative value of western and Japanese manners —who is in front, who is in behind, who is superior, who is not— I suggest evaluating it in terms of both the great big melting pot (Sardar 2001: 123) of globalization that has been created through the global flows since the beginning, and, using examples of the patterns of global forms of animanga culture, Roland Kelts' notion of *Japanamerica* which proposes that the concept of east- west is no longer relevant in a globalized world.

I also evaluate the time and place that is created within local cultures by global circulation through cultural diversity, style and form (Tsing 2002). In addition, I hope to improve new ideas through the items of cultural taste and selectivity, and, using this animanga example, I undertake a case study of the landscape of circulation as well as the flows (Tsing 2002).

In this research, in opposition to Shayegan's theory of cultural schizophrenia (which relates terms such as cultural, traditional and religious stagnancy to the modern newness of the Muslim societies), Iwabuchi's view of Japan without identity, and Kinsella's theory of confused and abandoned children of Europe acting Japanese, I will follow Anna Tsing's theoretical model of global circulation of goods, peoples and styles, Susan Napier's historical views regarding Japanese influences having already existed in the west for centuries and the global analyses of Japanese pop which she assumes as liberating for global youth, as well as Levent Soysal's (2004) arguments against in-betweenness.

Thus, the main task I have undertaken in this comparative research is to fit the Turkish otaku into its place in the puzzle of the global literature on animanga culture. I am of the opinion that Global circulation has primary importance in animanga otaku culture and other similar forms, and, depending on consumption patterns, can find themselves any place in which to occur.

1.2. Methodology

In this study, I aim to make a comparative research between Istanbul and Berlin. By using qualitative research methods such as fieldwork, web research, personal interviews and survey, I study the otakus of animanga culture itself together

with the culture and the products that flow across national and cultural borders in terms of how they are enacted, remade, used and discursively situated both in the places of cultural circulation and production.

Before I started to conduct fieldwork in Istanbul, I first searched on how animanga culture was born in Japan, and how it has started to circulate through the global channels. After I thought about the global affects on the local cultures, I found myself trying to determine the main features of the otakus of Istanbul. One of the points that I considered in this section was the methods of enactments of the Turkish otakus. After I completed that pre-research, I had set a very strict otaku view in my head. I observed a huge internet community which can be said to be enacting an animanga (sub) culture in their own (generally cyber) spaces. This Turkish otaku community was quite separated, calm and aware about the culture which they are in.

All the observations in this study have been conducted in anime and manga fan-clubs, on the websites, and at the festivals and conventions chosen both in Istanbul and in Berlin. First, I searched on the internet for the otakus of Istanbul, and I visited many Turkish websites relevant to anime and manga. Then, to continue my research, I specifically chose the most active Turkish websites such as www.anime.gen.tr, www.mtv.com.tr, www.animanga.gen.tr, www.soulofanime.com, and atlab.aceboard.com. These are the most visited and the biggest websites on animanga culture in Turkey. I conducted fieldwork in some meetings such as Atlantis Anime Screenings 2008, KHas Anime Screenings 2008, Japanese Culture Fest 2009, and in the stores selling anime and manga products such as *Gerekli Şeyler* comic store in Nişantaşı, *Dreamers* in Kadıköy, Remzi Bookstore, and D&R. I wrote field notes at every event that I attended.

While I was continuing my research in Istanbul, I took an opportunity to study in Berlin in Germany as an Erasmus exchange student, starting in March 2008, for a period of six months. For me, Berlin was a city where the young, colorful population exists, where artistic activities get people's attention, and where cultural dynamics are active and open to different lifestyles. Thanks to the Erasmus exchange program, I had the opportunity to observe animanga otaku communities in Berlin, in independent clubs and in internet virtual communities, and to research in libraries.

My research program for the Berlin fieldwork was almost the same as that which I had scheduled in Istanbul. First, I found the biggest websites for animanga culture in Germany (www.animexx.net, www.animagic-online.de, and www.tokyopop.de are the most active websites in Germany). Then, I conducted fieldwork at some meetings such as Anime Daisuki– Hanami (Kirschblütenfest) 2008, Manga Matsuri- MMC 2008, Bonn Animagic'08, and in Modern Graphics Stores (Oranienstrasse/Kreuzberg, Europacenter/Kudamm) selling anime and manga goods in Berlin. In Anime Daisuki! Club meeting I had some friends. After a period of time I interviewed them about their otaku life. In order for them to be able to express themselves more comfortably, I conducted all of the interviews in German. Each was asked the same questions and answers were translated into English.

I prepared two surveys using the same set of questions, one in Turkish another one in German. I included age, gender, living place, and occupation in the surveys. With the questions asked, I aimed to learn about these individuals' lives as animanga fans, and their relations with animanga media such as anime, manga, websites, and fan communities. Moreover, to identify their particularities, I specifically asked about their animanga knowledge such as the first anime movies

they had watched, the age when their enthusiasm started, the genres of anime and manga they most liked, and (if there are any) the problems that they have experienced in their countries. I also asked if they had ever been to Japan, if they knew Japanese, and which other items from Japanese popular culture had had an effect on them. Some questions were to learn about their local praxis of animanga culture, such as how they watched anime (in the original language, in their own language as a dubbed version, or with the subtitles), and whether or not the resources and opportunities in Turkey/Germany were enough for organizing anime and manga conventions, and for obtaining products such as DVDs and manga.

1.3. Chapter Outline

There are five main chapters in this study. In chapters 2 and 3, I review the main features of animanga culture in general and, to explore its possibilities in Turkey, I introduce its perception from its Japanese origins to the American, European and Asian enactments.

The main theme of chapter 2 is to introduce the formation of animanga culture in Japan, before considering its spread throughout the world. The origin of anime in Japanese cultural life is based on manga history. Concerning animanga culture, which has been accepted as the one of the main elements of Japan's opening to the world, I introduce a brief history and discussion of the place of animanga culture in Japanese life today. I also mention how animanga culture has existed in Japanese popular culture, the kind of places and processes that are behind its formation, and how it has joined the global flows of the youth culture, and I also present a view of an Akihabara as the global temple of animanga culture with its

spatial dimensions and cultural layers. In this chapter, I also discuss the products of animanga culture that are presented in the form of visual narrative art, and its position as a world market power with its own particular features. I also refer to the Kawaii (cute) style, which is also an aesthetics style at the same time.

Chapter 3 is a further exploration of such terms as otaku, animanga otaku, otaku room and their global dimensions and representations. Following Takao Ota, who interprets Akihabara as the place from where Japanese otaku (sub) culture derives its power and, at the same time, proposes that the origin of the urban landscape of Akihabara is in the private rooms of otaku (2007), in this chapter I discuss the similarities between Akihabara and otaku rooms, and I write on both spaces, full of animanga products as they are, as the temples of the animanga otakus.

In Chapter 4, I write about the public outlets for anime and manga in Istanbul and Berlin, and I discuss how Turkish and German anime and manga enthusiasts engage with this cultural formation in Istanbul and Berlin, and in what way they perceive and invigorate the cultural form with the help of the available public outlets.

Chapter 5 considers the form of animanga culture created by the global flows in Istanbul and Berlin. In order to show this, I present here a comparative study of the fieldwork which I have conducted amongst otaku youth both in Istanbul and Berlin. With the help of a survey conducted in both cities, I am looking for the answer to the question, 'How does the *local* Turkish/ German otaku scene (animanga otakus' culture in Turkey/ Germany) add newness to the global animanga culture?'

The conclusion returns to Anna Tsing's theoretical model of *global circulation* (2000) and aims to draw a general view of the globalization of animanga culture independent of any country, any city, or any geography of the world. To

obtain a general perspective of the globalizing animanga culture, I attempt to combine the other missing parts of the puzzle instead of excluding their contributions.

Thus, with this research, I aim to answer how it was possible that Japan's animanga culture has become so beloved in Turkey-Istanbul, to explain how the animanga culture that comes from Asia-Far East has existed for years in Germany-Berlin, in other words in the middle of the Europe-West. I wonder if that is strange or not?

Before starting the chapters, as an introduction to the otaku world, below I would like to present two otaku portraits, one from Istanbul and one from Berlin:

1.4. Two Otaku Portraits: Notes from Istanbul and Berlin

Shikamaru

Figure 1 Shikamaru avatar

Shikamaru is a 24 years old Turkish Anime Otaku and living in Istanbul. He calls himself *Shikamaru* because of the name of a character from the *Naruto* [9] series. He has a tattoo of Shikamaru on his right arm and has a coat with "*Japan*" written on the back. He always wears special t-shirts which sometimes represent his animanga passion or sometimes dancing. I interviewed him and asked when his interest in anime had started, what kind of anime/ manga genre he liked, and whether he would describe and discuss his otaku room. He answered in the following way:

[9] *Naruto is* a manga series written and illustrated by manga artist Masashi Kishimoto with an anime adaptation. It is one of the most well known series around the world.

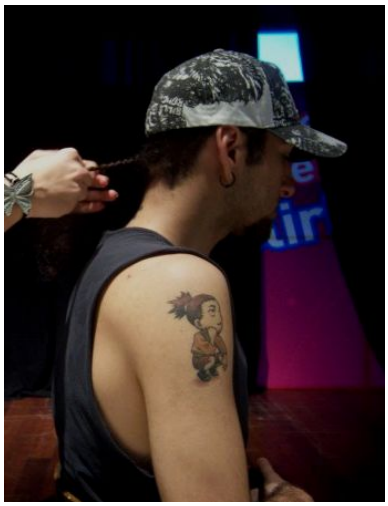


Figure 2 Shikamaru

Since high school I got an incredible interest in anime and now my curiosity that about ten years, gradually increasing became a habit. I have totally made it my lifestyle. When my hair was long I gathered them up like samurai. I ordered some products from the internet about anime which I liked and I have done a tattoo of a character which I loved too much. All of the key mascots are from anime characters which I have been using for a long time. There is a very comprehensive folder in my Mp3 player which is of only Anime songs. I sometimes equip my clothes with the anime accessories I bought.

I kind of like most *shonen anime* which is for male children and young people in the anime world. The reason of my interest in this genre that much may be I loved action and excitement. In many of the shonen animes, characters are very original and interesting. This means more reasons to watch them. The long and exciting stories chasing each other offer me to wait in excitement the new episodes each week. I guess I will never get bored of watching shonen anime.

I have designed my room in parallel to my admiration of anime. I have a serious anime archive. I add all the animes I watched into my archive. There are anime posters hanged on walls of my room and wherever possible and as I find I continue to add more. There are toys of my favorite anime characters on the shelves and they stand where I can see. There are also

> mangas in my comics collection and, on occasion I am adding the new ones into my archive. In *Playstation 2*, I have such games which treat animes that I liked. The most dramatic part for me is finding too much products about animes on the internet. I would like to have all of them would be my own, but I do not trust too much shopping from the internet. There are only two stores in Istanbul that import products of anime. I sometimes go shopping there. As I always said, I wish I had more opportunities.

I have put Shikamaru here as a clue about Turkish otakus living in Istanbul. He is only one example of an anime otaku in Istanbul, and there are many otakus like him. All of the otakus always like to use the Japanese names of the animanga characters they love. As can be seen above, the main characteristics of the otakus are more or less the same throughout the world, as much as the global flows allow.

Unlike Berlin, I particularly observe the animanga formation in Istanbul mostly on the internet, which is the platform where all of these Turkish youngsters meet, discuss and share their thoughts on the matter. I have also encountered lots of animanga websites, discussion boards and web blogs which thousands of Turkish otaku use. Undoubtedly, the most popular and the biggest website among the animanga otakus in Turkey is *Anime.gen.tr.* [10] It has 14,240 members as active users. When I started this research in January 2007, the number of the members was about 7,500; so, in just two years, the membership has almost doubled.

[10] *Anime.gen.tr* is the biggest and the first anime and manga website established from Turkey, and it was set up by Ankara's Bilkent University Anime and Manga Club in 2002,.

When I conducted general research about the products related to Japanese animanga culture in Turkey (most of them can be only found in Istanbul), I obtained the information that follows.

At the very beginning of my study, in 2007, I could only count three anime and manga fan clubs. Instead of web clubs, all of these anime and manga fan clubs are established at universities such as Bilkent University Anime and Manga Club, Sakarya University *FRP* and Anime Club, and Bilgi University Anime and Manga Club. All of these clubs have been organizing anime screenings, Japanese culture events, and cosplay parties. In addition, there are lots of *FRP* (fantasy role playing), cinema and science fiction clubs which have been organizing anime screenings. Today, the numbers of anime and manga fan clubs has increased to seven.

In Turkey, almost all of the national TV channels have screened anime at some point in their broadcast history. These TV channels are the national ones, which are watched by the majority of the population in Turkey.

Although, in Turkey, the anime and manga publication is currently increasing, there are only twenty two animes, eight manga, and only s few translated research books, and some magazines which have been publishing articles, anime or manga reviews. At one time, an independent group published a monthly magazine in Turkish named *Manganime*, but, because of the problem of copyright for the images, they could not continue publishing it. Currently, some magazines on gaming, culture and art such as *Doğan Kardeş* and *Oyungezer* have been including some anime reviews or manga, and there are also monthly e-magazines such as *Gölge* and *Anime Türkiye*.

The lack of manga publications is one of the most debated matters by otakus in Istanbul. They are always concerned about this deficiency, and they generally identify the reading habit of Turkish people as the reason for it. All the otakus who I have interviewed and surveyed in Istanbul explain this issue very simply by making a self-criticism: 'We don't have the needed manga and anime sources because we as Turks do not like reading and so normally do not demand them. Also the corporations are not interested enough with this media.'

Although the amount of copyrighted anime and manga or related publications available in Turkey is very small, Turkish otakus find ways to access most of the desired items through the internet. They usually watch the animes with English subtitles and read the mangas in English. If necessary, they also translate the animes' subtitles from English to Turkish and, rarely, from Japanese to Turkish. In short, they create their own alternative channels (including piracy) to carry on this culture.

Chiyo-Chan

Figure 3 Chiyo-Chan Avatar

My encounter with Chiyo-Chan was just a coincidence. It was 24th of April in Berlin. I was on the bus and sleepy. I saw a large group of otakus lying on the grass of Lustgarten. [11] They were all in their costumes, cosplaying. I had thought there was an animecon somewhere around there, and the meeting point was Lustgarten. An hour before it, I had seen two cosplayers in the subway and, before they took the subway, I had taken their photos. Like a usual cosplayer otaku, they were very happy to give me poses of

[11] Lustgarten is a park on Museum Island in central Berlin.

the characters they enacted. I also took their e-mail addresses to send them the photograph later.

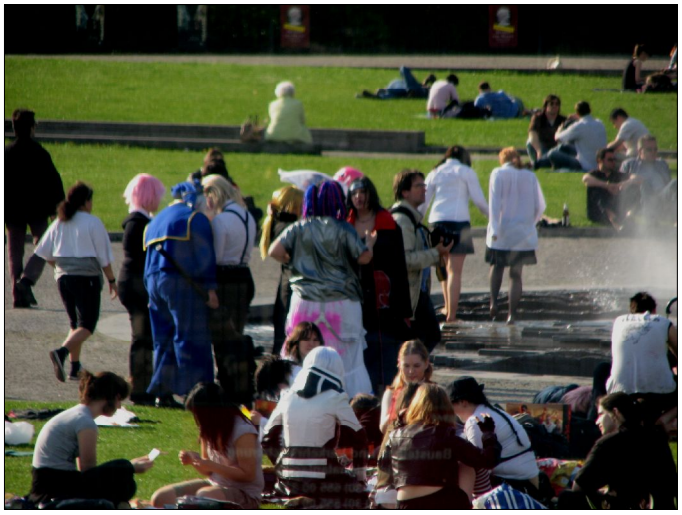


Figure 4 group of otaku in the Berlin *Lustgarten*.

Figure 5 Cosplayers at a subway station in Berlin

That same evening, I sent the photograph along with one of the cosplayers in Lustgarten. Jennifer, one of the cosplayer girls who I had photographed in the subway station, answered my e-mail using her nickname Chiyo-Chan, which is the name of a character in the manga and anime series *Azumanga Daioh*;

> Ah, you took that pic in a park named "Lustgarten" where we were there a few minutes ago. That was a fan-meeting!

In the following days, Jennifer also helped me with my research project. She gave me an interview about her life as an animanga otaku in Berlin. She introduced herself:

> Hi, my name is Jennifer, but everyone calls me Chiyo-Chan. Like most of the fans in Germany, my anime and manga enthusiasm have started with *Sailor Moon*. I have to say that with this TV series I have become aware of the

existence of this culture and I observed that anime and manga culture has increasingly grown in Germany for many years, and the first real explosion was in 1996**.**

There are too many aspects in animanga culture to admire. Especially I am in love with their drawing style and the cosplay acting. I draw some manga characters and I really like it. First, I create a manga character in my mind, I sketch it and give a style and then load the features fit for it, but I guess that will be only as a hobby. For the big cosplay activities, we are usually getting touch in *Animexx.de* [12] and regularly visiting and deciding the dates and places to cosplay from this website which I am also a member of it. I have been cosplaying for a long time as a member of Final Hearts cosplay and show group**.** We are coming together with the friends, sewing our costumes and rehearsing spontaneously before every show. Sometimes, I attend the club activities. We are all friends sitting together and having talks, buying some properties for otakus and enjoying being together. I guess, meeting my otaku friends was the best thing I have ever had. I am glad they exist.

Like my first encounter with Jennifer, I have to say that I have never experienced such a thing in Istanbul before because, in Istanbul, the animanga culture is being lived mostly in the cyber world with the help of the internet, websites and the discussion blogs. However, there are many anime and manga related websites in Germany, too, and obviously fans in Berlin are living this culture at a different level

[12] The biggest website on animanga in Germany, *Animexx*, has 135,000 members. It has an English version too and an international network.

as a result of the opportunities these allow. These opportunities, such as manga publications, active clubs, common DVD and VCD facilities, free circulation in Europe, and easy access to the goods all make animanga culture visible, and, as a result, it can be said that the otaku profile in Berlin is in a form that anyone could easily communicate with and get in touch with in daily life.

Although Istanbul is closer to Japan than Berlin, and even though Turkish culture has many points in common with Japanese culture in terms of Asian origins, why is the animanga culture in such a visible form in Berlin while it is not yet in Istanbul? Is that not strange? If we think about the global flows circulating around us, the answer would be ‘No. It is not strange! But something is missing.’ Could it be that, in some points, the global flows are fragmented in terms of the process of circulating the products of animanga culture?

2. INTRODUCTION TO THE WORLD OF ANIME AND MANGA

The popularity of manga today began in the 1960s with the strengthening of the Japanese media. During this period, Tokyo became the center of manga production, and hundreds of manga studios opened. Monthly magazines began running weekly, and the first adaptations from mangas to animes began to emerge. After a while, with the curiosity for the manga having been aroused, the readers became separated according to their age and gender such that the manga has varied according to this distinction. For example, *gekigas* (manga for young people) began to be published. The extreme seriousness accorded to the gekigas caused the children to stay away from this style, but founded in 1968, the *Jump* magazine publications have been prepared only for children and even drawn specifically on the demands of that age group. As a result of these efforts, the decreasing interest of children for mangas has been halted.

In the 1970s, manga became a serious media, and, with anime entering into this business, this media has increasingly become widespread, has become included in the international movement, has created its own market, and, ultimately, it has created a culture with transnational dimensions. Today, animanga otakus derive their power from a particular location, named Akihabara and Akihabara design in Tokyo, the central area populated by clothing, manga-anime, record, game, toy, electronics, manga publishers and anime production companies. Akihabara is a major shopping area in Tokyo for electronic, computer, anime, and otaku goods, including new and used items. Akihabara is also known as the center of Japanese popular, youth and (sub) cultures. Otakus in Tokyo spend their time in Akihabara and also perform some

activities there such as dancing (parapara dancing[13]), cosplaying and singing. In other words, Akihabara is the temple of Japanese sub-cultures, hosting all opportunities for Japanese youth and sub-cultures.

Undoubtedly, animanga culture has the products to nourish its fans' hunger all around the world. As with all sub-culture and popular culture forms, the objects are very important in representing the culture in everyday life. The objects, such as anime DVDs, manga series, t-shirts, manga models, dolls, posters, key-rings, cups, postcards and so on, can be seen at every anime-convention and festival.

In the words of Gilles Poitras (2007), "The early 1990s saw a rise in both the number of companies producing anime in Japan and the number of the companies distributing anime in the rest of the world" (25). Poitras adds that,

> The existing of anime fan in the English- speaking world had been growing slowly since 1970s. But in the 1990s the number of fans dramatically increased. Fans organized into more clubs, started more conventions, and launched several English language magazines devoted to anime and manga. (30).

It seems to me that, after this increase in the number of fans in the English- speaking world, and in the number of products translated into English, the animanga otaku culture has come a long way and spread throughout the world as one of the most famous elements of Japanese popular culture. As a result of its migration and subsequent expansion, animanga culture has a remarkable power among the global youth of today.

[13] A synchronised group dance inspired by the sexy and colorful Ganguro girls in Japanese popular culture.

2.1. Anime and Manga as Universal Visual Narrative Art

In animanga culture, in addition to very popular TV anime and manga series, there are lots of products such as plastic models of the anime and manga characters, and other little objects and accessories to use in everyday life, all of which deserve to be accepted as art works as well. However, even though each of these products is just the remade and fabric versions of the animanga characters or the objects have been drawn, each of these products represents the unique and creative style of anime and manga.

We see the anime and manga artists working like bricoleurs, who create and recreate the characters and, at the same time, the fashion of every brand new story. As with every visual culture, animanga culture has its collective style to encourage its own enactors (fans, consumers or otakus) to consume the cultural goods and style. Consequently, while the otakus are cosplaying or designing their private life, they just decide the characters they want to be and to act, then they get the costumes and the objects of the imaginary world of the anime and manga artists; in other words, the objects of the imaginary world of the bricoleurs.

As Hebdige (2004) emphasizes while referring to Levi Strauss' *Bricolage* and its emphasis on the fact that all those cultural forms encourage their members to an excessive consumption. Animanga goods are fun and ideal to consume, but also, in terms of aesthetics, they can be seen as much debated art products as well. The manga and anime drawing style has particularly been a focus of interest for the students of art, scholars and interpreters from all over the world. Most of the animanga works are often presented, in terms of art, as perfect examples of the product of great effort, and they are also very respected for their imaginative

qualities. While telling the unlimited stories unceasingly through the series, all these art works are establishing a fan following of their own.

In her article “Japonisme from Monet to Van Gogh”, Susan Napier (2007) discusses the influence of the arts of Japan upon the art and industry of Europe in the ninetieth and twentieth centuries. She refers to the term *Japonisme,* which was coined by the French writer Jules Claretie, to describe the influence of Japanese art and culture on the West after Japan ended a long period of isolation in the mid-1800s. At first, Napier defines *Japonisme* as a positive and pure invention of Japanese art, design and aesthetic by the *Japanisants* (western artists, writers and intellectuals),

> who more than anyone else were responsible for not only the discovery of Japan by the West but also for the remarkably positive attitude toward Japan during the period. The Japonisants’ Japan was important and influential, and they wrote, painted, and discussed on it in a largely positive fashion. (31).

Napier also criticizes Ernest Chesneau’s suggestion in order to counter all of the Japanisants’ attitudes on the matter which evoke a form of belittling Japan as childlike, and which are expressed through words such as playful and sweet, and which is reminiscent of a return to Orientalism back from Japanisme. For Napier, this is just a typical insulting characterization on the part of westerners (32). However, during the period of Japanisme, significant aesthetic movements like Art Nouveau and Cubism are both indebted to the ubiquitous Japanese woodblock print, though today anime, samurai movies, and sushi have become Japan’s best known cultural exports.

Napier asserts that Japan has been considered as a country worthy of admiration for years, and a country which has been affecting western art for centuries. She refers to specific details from the daily life of the French and English women inspired by Japanese culture since the 1870s, and the Japanese effects on western art by referring to Jean Claude Monet and Vincent Van Gogh. She also mentions that the art critic Phillip Burty's use of the term 'Japonisme' means specifically the admiration that westerners have for Japanese art and culture. For Napier, Japonisme has been continuing with anime, manga and other cultural items from Japanese popular culture (30).

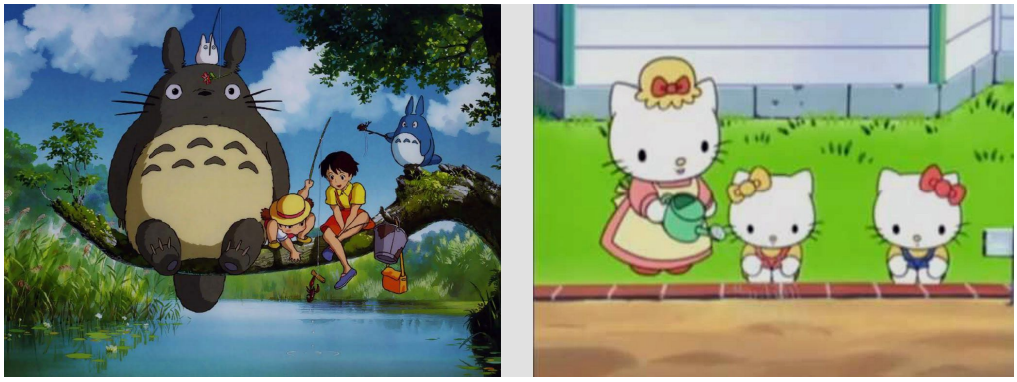


Figure 6 Kawaii characters and the scenes from *Totoro* (left) and *Hello Kitty* (right)

Today, there is a kawaii style that has been exported from Japan as an extension of the Japonisme influence, and which has been created in Japan by the young designers (most of them were women) since the 1970s, and the first kawaii starts with hand drawing of childlike characters (see Figure 6, 7, 8, 9) and drawings. The kawaii style can be seen in every part of the Japanese popular culture such as TV series, video clips, gaming, clothing, music and mostly in the anime and manga style of aesthetics.

In the 1990s, the popularity of kawaii style increased throughout the world, and the fashion of kawaii has formed the basis of fashion styles such as punk,

preppy, skater, folk and French, although, for Sharon Kinsella, both the kawaii style and the animanga style have created the abandoned and in-between children of Europe with its charm (Kinsella 1995).

The term kawaii has came from the style of kawaii aesthetics which contains such items as the childlike, the pure, and an attractive manner. With the discovery outside Japan of the kawaii style, all the other items of Japanese popular culture such anime, and manga have entertained people when circulated and encountered. A new Turkish idiom was even coined, inspired by the kawaii effects; “being like Japanese cartoons (anime)” which means “being super cute with big weepy eyes”, and is used for a person when the little, sweet situations occur. Consequently, even despite Chesneau’s belittling approach, it seems that the kawaii style such as anime, manga, plush and plastic dolls, video game characters, the childlike, the playful and the sweet (Napier 2007) has been affecting youths all around the world.

In animanga drawing style, including kawaii features and aesthetics, one of the most routinely argued things by scholars and critics is their stylized characters created by the magical drawing techniques. Consequently, at this point, I would like to point out some of their [14] features:

- Almost all of them have to be terribly cute (super kawaii). If they are not, they are most probably sexy, beautiful and irresistible (see Figures 7, 8, 9).
- The eyes have to be set low on the face and very big and round.

[14] We should consider these rules by also regarding all of the fantastic figures and genders created in manga and anime series.

- The mouth has to be a small line or triangle, sometimes they are not even in place (see Figure 7), but, if they are open, generally they are very big just like a horizontal “D”, or round like a warped “O”.
- Their hair colors are saturnalian and colorful, and the hair-cuts are as spry and lively as possible.
- For a typical anime girl, the legs and arms are long and resemble those of a supermodel (see Figure 8).

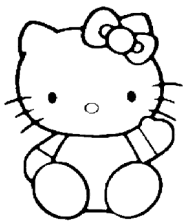


Figure 7 Hello Kitty

Figure 8 A drawing example of an Anime and Manga style character

Figure 9 Pandapple

According to the features of animanga style, it can be said that all the figures belonging to animanga culture are such objects that people like to see and/or want to be. In fact, all those fans are each art consumers watching, admiring, buying and imitating them. This is not to say that all anime and manga products made in Japan are objects to admire or to be in love with, but, if we consider their power on the fans throughout the world, we first find that there is a respect for the major works. If we reconsider more closely the reasons behind this, we find some masterpieces which have some particularities such as narrating very deep stories represented by stylized drawing manner in one work, and on the backstage we find quite crowded artist

teams and the studios to create them. Anime and manga both illustrate the real and fantasy while storytelling in a perfect style which has been attracting the people all over the world.

2.2. Anime and Manga in Japanese Popular Culture

Manga has been in Japanese culture for centuries from woodblocks to hardcopy manga series, and, in 1962, with the release in Japan of Osaku Tezuka's first animation, *The Story of a Certain Street Corner*, the story of modern anime has started. Meanwhile, the development of media, and technology such as television, video, computer, and the other entertainment systems has created a new potential market for Japanese popular culture. Thus, the increasing spread of anime and manga continued throughout the 1970s, 80s, and 90s.

In the 1970s, the terms anime, manga, and otaku became so popular in the Japanese media that they no longer need to be explained or defined as sub-cultural items. All of these media are considered as parts of daily life for Japanese people. It can be observed that, in Japan, anime and manga still occupy the center, feeding the rest of the media system, and, of course, it is also feeding the soul of Japanese people of all ages. They are reading manga everywhere (in the subway, on the bus, in the airplane, and in the parks), and they are watching manga aired on the TV channels all the time.

Anime and manga cannot be considered without other popular culture goods in Japan. In Akihabara, in the heart of the youth cultures in Tokyo, electronics, computer, anime, and otaku goods are located all together in the same area.

3. THE WORLD OF OTAKUS

A YouTube Video entitled *Akihabara Otaku Paradise: a Feint Operation* starts with a speech given by an otaku, in which he talks about anime and being an otaku:

> That animated cartoons and figures is a hobby that Japan boasts to the world. We want to tell people all over the Japan with this in confidence. This is our mission. We are proud to be otaku. It is proud to be otaku. Yes. It is not a shame to be otaku. It is proud to be otaku.

Then they shout together: 'The otaku spirit is we are immortal'. In the video, we also see manga and anime otakus dancing in costumes to j-pop, in Akihabara and making cosplay, acting out the anime figures by dancing in their costumes.

The scene above just shows a section from the otaku life in Tokyo. The otaku activists in the video represent how anime and manga is an affective and passionate part of their lives. Although otakus are dependent on the nations, countries, localities and cultures, the influence of animanga media has more or less the same characteristics. They just believe, act, enact and consume their opportunities which they have as animanga otaku.

If we describe a typical otaku of animanga culture, it can be said that he or she wants to be a part of everything which is a part of anime, manga, and the PC and video game culture. This means wanting to design magazines, websites, draw manga, dress up in costumes, create manga fanzines as dojinshis (non-professional and self-published mangas), attend screenings, conventions, and festivals, and interact with each other on the internet, at meetings, and in every way that opportunity permits.

Figure 10 Cosplaying animanga otakus in Tokyo

Figure 11 Cosplaying otaku in Berlin

Sometimes, they just enjoy the products of anime and manga culture as fans by watching anime, reading manga, and playing games. It is possible to see each of these particularities being practiced in different forms by the otakus all around the world.

One of the main elements for animanga otaku culture is the style of dressing, with charming colors and thousands of styles inspired by the anime and manga characters. Each of the many characters allows otakus to choose their own favorites to dress up as and to act out.

The large range of dressing styles in anime and manga makes the animanga otaku culture more liberalized in terms of individuals being able to make their own decisions. In their costumes, while cosplaying, they forget real life for a while and start to enact their favorite fantastic characters. They sing songs, dance, make shows,

shout and speak out Japanese. In their lifetime, they just enjoy their young days in an alternative space.

3.1. Otaku's Room and Akihabara Design

In animanga culture, otakus care very much about their private rooms. They usually want to express their otaku spirit through their rooms, so they decorate them with anime DVDs, manga series, technological systems for music, plastic and plush dolls, maquettes, computers, game equipments, costumes, and animanga posters. Archive collecting is one of the main elements for animanga fans who also want to have an otaku room. Because of that, getting the products of anime and manga at the cheapest prices is the biggest advantage for them.

They also like to exhibit their rooms in videos that are shared on YouTube. An otaku nicknamed Animagicfreak writes on YouTube about her otaku room like this:

> Sometimes I need some time only for myself and my hobbies. And that's why I have such an Otaku Room. I'm collecting Anime/Manga stuff for 7 years, but I'm not that rich, if you think. I buy the most of my stuff neither at Conventions nor at comics stores, but at Ebay where I get it for a good price. Of course new and not second hand.

It can be said that, much like Animagicfreak, many otakus decorate their rooms with products which they get from the conventions, festivals, stores, or just from shopping on websites.

In "Thinking Akihabara Design", Takao Ota (2007) discusses postwar Japanese design and one of the is Akihabara design, which derives its power from

Japanese otaku (sub) culture. For Ota, 'the power of otaku's taste takes an active role in forming the cityscape. The origin of the urban landscape of Akihabara is in the private rooms of otaku' (2007). Ota points out that the shops located in Akihabara are also one of the expanded spaces of the private rooms of otaku:

> A new form of commercial space is appearing in Akihabara. This is "rental showcase" shops, similar to used bookstores. These "rental showcase" shops are lined with shelves of strange transparent boxes like coin lockers, which otaku people rent by month, fill with things they want to sell. Each case serves as both an individual store in miniature and a concentrated private display of personal taste (2007).

This idea is interesting because, in the globalizing world, we see otaku rooms in countries like Japan, America, Singapore, France, Turkey, Italy, Russia, and so on. [15] All of these rooms have been inspired by Akihabara, and, given Ota's claim about the inspiration or Akihabara coming from the room of Japanese otaku, perhaps, in the future, other cityscapes like Akihabara will appear in other otaku nations too.

However, most of the Turkish or German otakus who I know still aspire to owning products of animanga culture, and they are concerned about the lack of products needed in terms of completing their otaku rooms. These otakus outside Japan mostly collect all the things belonging to Japanese culture, and they decorate their own otaku rooms in their own ways.

In time, when the products of animanga become more accessible, perhaps Takao Ota's claim about Akihabara design will be experienced in other spaces all

[15] They can easily be seen by googling the words "otaku room" on the internet, and a search through the images brings up many photographs of otaku rooms uploaded by otakus from all around world, but mostly by Americans.

around the world, and thus many cityscapes in different countries in the world will be designed by drawing on the inspiration of Akihabara and otaku rooms.

Figure 12 shows the similarities between an otaku room (top and bottom left) and Akihabara (top and bottom right). Cosplayers in Akihabara resemble the plastic dolls on the shelf of the otaku room, and the big sculpture on the train station as well.

4. ANIME AND MANGA IN ISTANBUL & BERLIN: FIRST IMPRESSIONS

Like their counterparts around the world, Turkish and German anime and manga fans have websites, university clubs, discussion forums, blogs, and group activities. Although with some differences, all of them are enacting their own unique animanga culture.

However, despite their enthusiasm, Turkish otakus do not yet have big organizations such as manganime expos, conventions, parades or cosplay festivals on the scale of American and European otakus. In Turkish animanga discussion forums, we see otakus copiously discussing and voicing their concerns about their source of materials and connectedness issues.

Any anime or manga otaku's opportunity of easily having the original manga or anime series from any sale points directly affects his or her style of enacting otaku culture. This is because an otaku room belonging to a typical otaku is a personal temple where the objects of their passion are existing all together. Associated with easily availability of some products, many other similar examples can be given such as the festivals of anime, cosplay events and so on.

In Istanbul, other than some popular anime ones such as Studio Ghibli Productions (Miyazaki Collections and the other selections), or some examples from masterpiece animes (*Ghost in the Shell, Memories, and Metropolis* etc.), we cannot find many anime in a typical store which sells DVDs, books and so on. However, recently some popular mangas such as *Naruto, Basilisk, Tsubasa Clamp, Case Closed, Yu Gi Oh, and Rurouni Kenshin* can be found along with magazines such as *Shonen Jump*, which is exported in English. However, the animanga fans in Istanbul have some hopes with the publications and DVDs recently distributed in Turkey.

4.1. Public Outlets for Anime/Manga in Istanbul

Although the anime and manga culture has not yet achieved an evident form in daily life, it may be conveniently observed through the Internet. Especially when using basic search words such as “anime”, “manga”, “Turkey”; it is possible to see many websites and personal blogs. In addition, many students continue this culture with activities such as film shows, small fan meetings, parties, and festivals through the anime-manga clubs established in the universities.

Clubs related to anime and manga:

In Turkey, most of the animanga fans live in Istanbul, and the majority of them are students. These fans are also members of some communities, which are generally virtual (and rarely social) university clubs. Just in the websites in which I conducted an observation, I counted more than 50,000 online community members. Almost all of these members (some of whom I have also surveyed) are agreed that, in Turkey, the formation of animanga culture is not visible and lively because of the lack of animanga products in Turkey to feed their hungry otaku souls, and also because of certain corporate policies which prevent the entry of animanga products into Turkey. Nonetheless, this culture is developing in Turkey with some animanga related goods, fan clubs and the virtual communication media such as the internet.

Although they are not very many in number, as we see the existing and increasing anime and manga clubs, we may say that Turkish otaku considers anime and manga as cultural formation and a socializing environment in Istanbul and other cities. The anime and manga clubs having more than 100 members established in Turkish universities since 2002 are as follows: Kadir Has University Anime Club;

Istanbul; Bilgi University Anime and Manga Club Istanbul; Boğaziçi University Anime and Manga Board, Istanbul; Bilkent University Anime and Manga Club Ankara; Çanakkale (18th March) University Anime and Manga Community, Çanakkale; Izmir University of Economics Anime and Manga Club, Izmir; Sakarya University *FRP* and Anime Club, Sakarya.

All of these clubs above have been organizing anime screenings, Japanese culture events, and cosplay parties. Additionally, there are lots of *FRP* (fantasy role playing), cinema and science fiction clubs which have also been organizing anime screenings.

TV channels which have also been screening anime:

Anime examples have been aired on different TV channels especially since 1980. Certainly, the first samples of these broadcasts are *Heidi, Pollyanna, Candy Candy, and Clementine* (a French anime). These animations were specially produced as the co-production of Japan and European countries, and they are unforgettable examples remembered by different generations. The most popular animations and the TV channels in Turkey are given below:

TRT- *Orange Road, Voltron, Future Boy Conan* (Hayao Miyazaki, 1978), *Kimba the White Lion* (Osamu Tezuka, 1994), *Calimero* (Yugo Serikawa, 1972), *Daddy Long Legs*, Sailor Moon, *Lost Universe* (Charles Campbell, 1997), **Show TV**- *Magic Knight and Rayearth, SlamDunk* (Nobuto Sakamoto, 1993), **Kanal D**- *Captain Tsubasa, Yu-Gi-Oh!* (Kazuki Takahashi, 1998), *Hello Kitty, Candy Candy, Rurouni Kenshin* (Kazuhiro Furuhashi, 2000), *Digimon* (Keiji Hayakawa, Minoru Hosoda, Takahiro Imamura, Tetsuo Imazawa, Hiroyuki Kakudo, Takenori Kawada,

Harume Kosaka, Naoki Miyahara, Tetsuharu Nakamura, Hiroki Shibata, Takao Yoshizawa, 1999*), Hime-chan's Ribbon,* **ATV**- *Beyblade* (Toshifumi Kawase, Hiroo Takeuchi, 2002), *Dragon Ball, Pokemon,* **Star TV**- *One Piece, Magical Do Re Mi* (Takuya Igarashi, 1999), **HBB**- *Speed Racer* X (Hiroshi Sasagawa, 1997), **Brt**- *Detective Conan* (Mike McFarland, 1996), *Rose of Versailles*, **DigiTürk (MovieMax)**- *Yu Gi Oh!: The Movie* (Hatsuki Tsuji, 2004), *Metropolis* (Rintaro, 2001), *Blood : Last Vampire* (Hiroyuki Kitakubo, 2000), *Cowboy Bebop: The Movie: Knock'n Heaven's Door* (Shinichirô Watanabe, Hiroyuki Okiura 2001), **DigiTürk (S'Nek TV)**- *GunGrave* (Toshiyuki Tsuru, 2003), *Samurai Champloo* (Shinichiro Watanabe, 2004)**, MTV**- *Basilisk* (Fumitomo Kizaki, 2005), *Hellsing* (Umanosuke Iida, Yasunori Urata, 2001), *Last Exile* (Daisuke Chiba, Asumi Matsumura, 2003), *Samurai 7* (Toshifumi Takizawa, 2004) **CINE 5 / Maxi TV** – *RoboTech: Macross Saga* (Noboru Ishiguro, 1982), *Samurai Pizza Cats* (Kunitoshi Okajima, Mineo Fuji, Shingo Kaneko, Shinji Takagi, 1990).

The Japanese animations aired during children's peak viewing times are now shown in the prime times on the channels such as MTV Turkey, CNBC-E, and Digiturk: Maxi TV. MTV Turkey airs "MTV Anime Night" each Sunday evening, showing exclusive anime examples. It is also possible to watch the most desired anime samples on the Internet free of charge when desired.

Publications in Turkish about anime and manga and manga published in Turkish:

Recently, although mangas are not very popular in Turkey, it is possible to see them translated into Turkish and published and on the shelves of stores such as

Remzi and D&R Bookstores in addition to the mangas in English. The mangas published in Turkey until now are:

- *Yalınayak Gen* (Barefoot Gen) I- IV- Written and drawn by Keiji Nakazawa (Tudem Publications).
- *Okuldaki Sır* illustrated by Queenie Chan (Desen Publications).
- *Tılsım* written and illustrated by Kazu Kibuishi (by Desen Publications).
- *Savaşçılar*, written and illustrated by Erin Hunter (Desen Publications).
- T*aynikma* I-X, written and illustrated by Jan Kjaer, Merlin P. Mann (Beyaz Balina Publications), (Danish Manga).
- *PSY COM*, written by Jason Henderson and Tony Salvaggio, illustrated by Shane Granger (Remzi Publications).
- *GON*, created by Masashi Tanaka, (Tudem Publications).
- *Bebylade*, written and illustrated by Takao Aoki, (Tudem Publications).

In addition, there are two books focused on manga and anime types and a magazine published in Turkey consisting of research writings on manga. These are:

- Susan Napier's *From Impressionism to Anime: Japan as Fantasy and Fan Cult in the Mind of the West* (translated by M. Basekim and published by Es Publications).
- P. Gravett's *Manga: Japon Çizgi Romanının Tarihi* which has translated by R. Baksoy and H.C. Ergin and published by Plan B.
- *Sanat Dünyamız* published by Yapı Kredi Publications.

All of the mangas published in Turkish are not read from right to left like the original mangas, or they have not got a standard size. If we search on the anime and manga

related websites, it is possible to see many more fan translated mangas in Turkish than I have listed above.

In Istanbul, in some bookstores, exported mangas or animanga magazines in English are being sold. Although it is small in number, selling manga is just a new phenomenon in some popular bookstores of Istanbul.

Animes distributed in Turkey:

The number of animes distributed in Turkey has also been increasing gradually. in particular, distributors such as Tiglon- Video Ekspres, Spotek, Sony Pictures, Columbia Tristar, As Sanat, Palermo, Esen Film, and Bir Film offer DVDs for sale in which they present large menu options, various subtitle options including the filmmaking process, interviews with the crew, and drawing drafts. Some of these are: *Tekkon Kinkreet, Resident Evil: Degeneration, Pom Poko, Porco Rosso, My Neighbour Totoro, Kiki's Delivery Service, Only Yesterday, Whisper of the Hearth, Valley of the Wind, Ghost in the Shell, Memories, Cowboy Bebop, Tokyo Godfathers, Final Fantasy: the Spirits Within, Spirited Away, Howl's Moving Castle, Bebylade, Princess Mononoke, My Neighbors the Yamadas, Ocean Waves, Cat Returns,* and *Castle in the Sky*.[16] These products related to anime and manga culture show that publishing and printing as the only missing element of this culture has been evolving in Turkey.

[16] Dir: Michael Arias, 2006, Dir: Makoto Kamiya, 2008, Dir: Isao Takahata, 1994, Dir: Hayao Miyazaki, 1992, Dir: Hayao Miyazaki, 1989, Dir: Isao Takahata, 1991, Dir: Yoshifumi Kondo, 1995, Dir: Hayao Miyazaki, 1984, Dir: Mamoru Oshii, 1995, Dir: Koji Morimoto, Tensai Okamura, Katsuhiro Otomo, 1995, Dir: Shinichiro Watanabe, Hiroyuki Okiura, 2001, Dir: Satoshi Kon, Shogo Furuya, 2003, Dir: Hironobhu Sakaguchi, Moto Sakakibara, 2001, Dir: Hayao Miyazaki, 2004, Dir: Hayao Miyazaki, 1997, Dir: Isao Takahata, 1999, Dir: Tomomi Mochizuki, 1993, Dir: Hiroyuki Morita, 2002, Dir: Hayao Miyazaki, 1986.

In their local city of Istanbul, Turkish animanga fans share the cultural products through exchange, improving their archives by online shopping, or mostly downloading from internet. In other words, I call that “required piracy” which they do not like (because of the respect for anime and manga genres) but do. They always try to follow any event about Japan and Japanese culture. In terms of reading manga and watching anime in their original language, they may also learn Japanese.

Most of the otakus I observe on the websites and in some of the events have some hopes to go to Japan, get lots of products there, and even study or live there. As with the global aim of the otakus, they want to see Akihabara once in their lifetime. Some of them even want to be mangaka while enacting in websites’ Fan-Art pages by exhibiting their drawings.

As can be understood, while the globalization debate continues, a significant circulation problem, whereby the entry of some elements of culture is based on sharing, prevents the communities living that culture and showing some of the features that they demand. Although, for example, the Internet and English as a universal language creates a more complete ground for some cultures to be shared internationally, in Turkey, not being able to find enough manga and not having enough anime DVDs directly obstructs typical elements belonging to this culture and leave something missing. Although, in a way, they come together with the idea that they should be able to reach manga, books, and models belonging to this culture, the Turkish otaku are found to be in a scattered form even despite the opportunities offered by the internet.

4.2. Public Outlets for Anime/Manga in Berlin

In the daily life of Berlin, on public transport, in parks and in other public spaces, it is possible to observe the youngsters while reading manga, organizing club meetings, festivals, screenings, and cosplaying in costumes of their favorite characters. Finding a shelf reserved only for manga in every bookstore of Berlin itself shows how much of this culture is widespread in Berlin.

Clubs related to anime and manga:

In Germany, there are some anime and manga clubs which have members from all over the country. These clubs, such as Anime No Tomodachi, Kodmo No Yume, Animexx online community, Anime and manga gaming community in Berlin and Anime Daisuki! Berlin, all have members mainly from Berlin, Hanover and Munich.

TV channels which have been screening anime:

As in Turkey, almost all of the television channels in Germany have been airing anime series or films for years. Most of these films have been shown in the prime time slots on these channels. In addition, there is Animax TV, which broadcasts non-stop anime screenings. For instance, some popular anime series and the films these channels have aired are the series and films such as *Naruto, Last Exile, Ninja Scroll* (Yoshiaki Kawajiri, Kevin Seymour, 1993), *Ghost in the Shell, Death Note* (Shusuke Kaneko, 2006), and *Cowboy Bebop*. Here, I would like to give a place to the comments of a member nicknamed Masterfuu from animesuki.com:

> I lived in Germany for 8 years and they show tons of Anime on German TV every single day. About 3-5 hours of day of anime on some channels like RTL2 (2-5 PM) and late evenings from 10 PM. And on German MTV and VOX channels they show *Neon Genesis Evangelion* and *Golden Boy*[17] uncut and far more.

Publications in German about anime and manga:

In Germany, there are four main companies which own the market for Japanese comics in the German language: Planet Manga, Carlsen Manga, Egmont Manga, and Tokyopop Germany. These companies have published hundreds of the most known and current manga (also Manwha) series as anthologies in pocket book format, and have been providing the materials of this culture to German otakus for many years. The animanga otakus of Germany can easily understand, discuss and enjoy this culture which they are very knowledgeable about. Undoubtedly, all of these publications that have been published in German are one of the main reasons for the wide prevalence and popularity of this culture in Germany.

There are also more than thirty mangakas who have been drawing manga in their own language. To this group of manga artists such as Fahr Sindram, Maria Sann, Detta Zimmermann, Guika Neumann, Anike Hage, we can add Reyhan Yıldırım (see Figure 13), who was born in Germany as a daughter of a first-generation Turkish migrant family. With *Tylsım*, the manga which she wrote, designed, and drew, Yıldırım made her first move into the world of manga.

[17] Dir: Kazuya Tsurumaki, Hideaki Anno, Masayuki, Hiroyuki Ishidô, Tsuyoshi Kaga, Tensai Okamura, Masahiko Ôtsuka, Keiichi Sugiyama, 1995, Dir: Tatsuya Egawa, Hiroyuki Kitakubo, 1995.

Figure 13 Reyhan Yıldırım (on the right) while drawing a Manga character during her book signing day for the *Tylsım* series.

One of the advantages of the German otakus is the abundance of the stores such as *Modern Graphics, Hello Kitty Store, Japan Shop Berlin* selling animanga and the other Japanese popular culture goods. What these stores sell are the followings: manga, anime, Asian style postcards, comics, artbooks, clothes for cosplay, and plastic and plush dolls of anime and manga characters.

One of the things most observed in my stay in Berlin was that, almost in every bookstore was selling the monthly magazines about anime and manga such as, *Daisuki* (Carlsen Verlag), *Manga Twister* (Egmont Manga und Anime), *Shonen Jump, Animania*, and *Banzai!* These magazines have been available since 2003 in the German market.

Animes distributed in Germany:

There are so many anime series distributed in Germany that I cannot write all of them here, but a brief selection can be mentioned: *Air Gear, Berserk, Bleach, Blood+, Claymore, Cowboy Bebop, D.Gray-Man, Death Note, Full Metal Panic!, Fullmetal Alchemist, Hellsing, Naruto, Naruto Shippuuden, One Piece, and Soul Eater.* [18]

[18] Dir: Hajime Kamegaki, John Swasey, Dir: 2006, Naohito Takahashi,1997, Dir: Wendee Lee, Noriyuki Abe, 2004, Dir: Junichi Fujisaku, Dir: 2005, Hiroyuki Tanaka, 2007, Dir: Osamu Nabeshima, 2006, Dir: Kôichi Chigira, 2003, Dir: Seiji Mizushima, 2003, Dir: Hayato Date, 2007, Dir: Kônosuke Uda, 1999, Dir: Takuya Igarashi, 2008.

5. NOTES FROM FIELDWORK

When I first began this study, to have an overview of what type of people, both in Istanbul and in Berlin, are interested in anime and manga and its cultural extension linked with Japan, I found the ways of gathering data by conducting fieldwork, interviewing the otakus, searching on the internet and by online surveys.

After a few observations in some fan meetings, screenings, and stores in Istanbul, I gained a first impression about the animanga otaku life of Istanbul. The Internet was the only area that I could easily observe, search on and contact with Turkish otakus.

I place below the fieldnotes as they are, with only some small additional information, since I believe all of them make enough sense in themselves and give clues about both animanga communities in Istanbul and in Berlin.

5.1. Notes from Istanbul

Atlantis Anime Screenings: 18th of November'08 – Istanbul Atlantis Sport Center

This was my first observation in Istanbul. It was a mixed fan meeting organized by Atlantis Sports Center in Kadıköy. I just went there and sat in a chair. The place where they showed *Naruto Movie I - Dai Katsugeki! Yuki Hime Shinobu Houjou Datte Bayo!!* (Tensai Okamura, 2004), was quite dark, and looked more like a cafeteria, and they projected the movie onto the wall. There were about 20 people there, who looked like university students, and most of them wore black but not like the usual cosplayer animanga otaku.

We watched the movie together for 82 minutes. The audience were quite calm and quiet. The movie we watched together was a feature version of the Naruto series, which is very popular among the animanga lovers around the world. After the screening, almost all of them left the place and only some of them stayed and played such games as billiards, bowling or some other console games.

Kadir Has University Anime Club

When Sedef Sedefci established the *Kadir Has University Anime Club* in 2007, I was talking to her often. Her anime curiosity, started from childhood, had influenced her enough to establish an anime club at the university, and the club developed quickly. A website was prepared on which they could share their thoughts on anime and manga or collect an archive for their club. Although the number of club members stayed fairly constant, all of the members with whom I have communicated were very devoted and loyal for all the club activities. They have continued the weekly screenings for a while. They have screened animes such as *Elfen Lied* (Lynn Okamoto, 2004), *Naruto, Captain Tsubasa, Death Note,* and *Ghost in the Shell* (Mamoru Oshii, 1995). After the anime club was established in 2007, Sedef desired to organize a Japanese Culture Festival at the university inspired by the anime and manga festivals being organized abroad (Europe, USA and Asia). She wanted to organize an animanga festival, but to find sponsors easily she has designed the festival as Japanese Culture Festival. When I asked Cemal, one of the club members, how the festival organizing process was going, he gave the following answer:

I guess, Sedef Sedefci can best describe this section. Because she is the only one person who handled all of the difficulties; she found the sponsors, brought the Japanese team from Tokyo to Istanbul and in short, she did everything she could. Sometimes she cried, sometimes smiled, but each time she added new events to the festival. She was also open to all of the thoughts from her friends. I was only a spectator in this process. It was like watching an anime in which each scene was growing in a way independent from the previous. As a result, almost alone, Sedef was able to succeed an organization which everyone wanted but could not do.

Japanese Culture Fest at Kadir Has University: 17-19th March'09 - Istanbul

Sedef was very excited at Ataturk Airport. She was waiting for her guests from Tokyo who were coming for the Japanese Culture Fest she has organized with other anime club members. There was a group of ten people (one professor and nine students) from Tokyo Polytechnic University Department of Manga. While waiting for the airplane to land, Sedef said to me, "I think I am going to die of excitement." After a few more minutes, the airplane landed, and finally we saw the guests from Tokyo. They were all manga students or, in other words, each of them (except their instructor, Manga Historian Dr. Atsushi Hosogaya) was a candidate to be a manga artist.

Sedef welcomed them, and they began their first Istanbul experience. During their stay in Istanbul, each of the students was required to create a manga story about a subject related to Istanbul. Dr. Hosogaya wrote me an e-mail on the subject:

Our students also want to see the life of the Istanbul people, take photos and sketches of them. Please show them the Grand Bazaar and ordinary streets, various shops and houses if possible.

And then some of the students have requests about themes of discussions between your students and us.

Mr. Uno Kenshi is interested in young Turkish people's points of view to the sports, especially to the basketball because he himself plays the basketball and was influenced from the very popular basketball manga *Slam Dunk*. Please introduce him some students who like basketball as well as football.

Ms. Yamashita Mariko is interested in Turkish people's ways of loving their cats, dogs or other pet animals. She also wants to know about the Kangal Dog. Please give her some information of it.

Ms. Futatsugi Kyoko is interested in the way of making up of Turkish young ladies and their accessories, because she wants to compare Japanese ways and Turkish ones and to make a manga work on the theme of The love of a Japanese young punk-fashioned girl forward a Turkish handsome young man.

They would be doing all of these above during their stay in Istanbul. Also Istanbul and the life of the Turkish youth and otakus in Istanbul were quite interesting for these Japanese youngsters. These Turkish and Japanese fellows were in an unavoidable interaction with each others. Among the incoming manga students from Tokyo, there was also a Turkish student, Dilara Aybar, a sophomore studying manga at Tokyo Polytechnic University,

The festival was held in the main Campus Cibali of Kadir Has University. A few days prior to the big day, all the anime club members had already prepared the festival area.

Day I

17th of March 2009 was the first day of the festival. The festival schedule for the day had been already distributed to the participants. After the opening of the festival, the following activities of the day were scheduled : a Koto concert by Atsuko Suetomi, an introduction meeting about Japanese foods, anime screenings and another Japanese film screening.

As a well known tradition of animanga culture, Sedef and the other members wanted to cosplay during the festival. They were even working on a cosplay show choreographed by Shikamaru, [19] until they noticed that they had not got enough money to afford to buy the necessary costumes. They were able to buy just two costumes for their festival, one of *Totoro* from *My Neighbour Totoro*, and the other one from *No Face* from *Spirited Away*. However, they solved the problem of how to meet the need for costumes by making an arrangement with the Japanese Consulate in Istanbul. According to this deal, they would be supported by the consulate during the festival in some activities, and they would wear special kimonos given by them. Instead of wearing their best animanga characters' costumes, they cosplayed with traditional Japanese kimonos. Consequently, on the first day of the festival, I saw some of the club members were running around in kimonos.

[19] I mention Shikamaru in the introductory chapter under the title of "Notes on otakus from Istanbul".

In her blue-pink flowery kimono, Sedef launched the program with a speech which included her pleasure and aims. She expressed her aims as being to spread the Japanese culture among Turkish people and of making Turkish youth aware of the existence of animanga culture. A translator was supplied for the opening ceremony by the Japanese Consulate in Istanbul, and so both sides were able to understand each other. On the other days of the festival, translations when needed were made by Dilara.

The Japanese manga team were ready there and looking around bewilderedly, as if they were watching a remade version of their own culture during the day. When the Koto concert started, one of the things that I observed was that they were looking at the faces of the Turkish otakus from time to time.

While the festival activities were taking place, in the festival area, I saw the Japanese manga students sitting on the chairs and drawing manga, and getting demands from Turkish otakus such as drawing their best animanga characters. There were also other tables for the festival such as a table for traditional *Turkish Ebru Art*, a table of a Turkish animation, film and design academy, a table for maquettes of Japanese foods, and a traditional Japanese house and clothes exhibited in glass cases. I observed that most of the students were quite interested in all of these Japanese things even though they were not otaku.

Day II

On the second day of the festival, 18th of March 2009, there were some activities such as a *Japanese Traditional Tea Ceremony*, an introduction to the *Japanese Ikebana Art*, an introduction to the *Japanese Origami Art*, and a talk given

by Prof. Dr. Atsushi Hosogaya about Anime and Manga Culture. This was then followed by the screening of the day.

Before the Japanese team from t*he Friendship and Cultural Association of Turkish-Japanese Women* started the tea ceremony, one of the women introduced the traditional meaning, importance and ritual of tea in Japanese culture, and then they showed the ceremony on the specially decorated stage. While the ceremony was going on, the other women in kimonos were serving the green tea and Japanese desert to the audience.

I could not be there while the ikebana and origami were being introduced, but, when I went back to the festival area, everywhere was full of origami flowers, birds and origami hobbyists. Then, I saw the Japanese manga students sitting on the chairs and drawing manga again. They also exhibited some of their works on the desks. While the students were drawing, Dr. Hosogaya was showing some examples from his own collection. There were even some mangas he showed which contain images of Turkey and Istanbul.

After a while, the most anticipated part of the festival started and otakus from Istanbul were ready to listen to the Japanese manga students' presentations of their own manga works. Even some of the instructors of Kadir Has University had brought their students for presentations. The presentations took about 5 hours. Each of the Japanese students presented their work and received some feedback and comments about their works from the Turkish audience. The level of participation was very high during this event.

Day III

19th of March was the last day of the Festival. In the schedule for the final day, there were some activities such as Anime screenings, an introduction to the *Art of Kendo Fight*, an introduction of the *Japanese Go Game*, and the closing ceremony.

The Japanese Team also attended the last day's activities. They were just watching the shows, and spending their last hours with Turkish otakus and students. They were all looking so tired but happy. After the Kendo show was staged by the *Kendo Association of Istanbul* and the introduction to the Japanese *Go* game by the members of the *Istanbul Go Association*, the Japanese Culture Fest ended with a closing ceremony.At the end of the Japanese manga team's visit in Istanbul, it seemed to me that they had gained brand new perspectives and images with which to create their manga works.

Sedef said to me that, before the festival, the number of members of the KHAS Anime Club was 100, but now, after the festival, it had increased to 200, and she added,

> I think, with two years effort, our festival has reached its goal. We have introduced the Japanese culture in Istanbul and contributed to the development of intercultural dialogs of Turkey. We've brought together the anime and manga fans studying at different universities, and provided them an information platform. Thanks to the Japanese Culture Festival, I believe deeply that we will see more Istanbul images and the symbols belong to Turkish culture in mangas made in Japan. I also would like to add that I

believe the Japanese manga artists and animators will create the fashion trends for next generations. I am proud of being an anime and manga otaku. The KHAS Anime Club members are planning to organize the *Second Japanese Culture Fest* for *2010* in *the Year of Japan*, too. Sedef is going to Japan to learn Japanese for her future plans and connections.

Thus, as a result of my fieldwork in Istanbul, I have found that it is not possible to encounter animanga culture in common spaces, and that the place to look is in the Turkish underground communities. After a little search on the internet by googling the basic words, “Türkiye”, “Anime” and “Manga”, it appears that there are actually quite rich virtual websites, discussion boards, underground events, parties, limited stores selling animanga products and so on, just like all the animanga fan communities have in Europe, U.S. and Asia. The only difference with Turkish animanga culture is its invisible, underground, and cyber form.

Indeed, I have met very enthusiastic club and website members, and I concluded that each of these fans needed first to have a deep curiosity about the anime and manga culture, and then get the products to read, watch and act in order to put themselves on the way to becoming an otaku. Despite all the difficulties they have been experiencing, Turkish otakus have created their own alternative channels such as piracy, internet downloads or online shopping, and it seems that, thanks to their endeavors, animanga culture in Turkey will be developed with the help of the festivals, meetings, publications and products, and the newnesses being enacted by Turkish otaku.

5.2. Notes from Berlin

Anime Daisuki!! Hanami (Kirschblütenfest): 19th of April'08- Berlin

Anime Daisuki is a community in Berlin which has been arranging activities and meetings related to Japanese culture and anime-manga since 2001. It works as a youth community in this very specific area. They also have a website and regulations and a division of labor on their website. They sometimes arrange meetings such as Hanami (Kirschblütenfest), which I attended on April 19th. The meeting was in a Youth Club house called "Kinder-und Jugendklub 'Naturschutzstation'" in Weissensee, on the east side of Berlin. The place was a big, green area where people can rest and do some sports; in other words, a typical Berlin folk park (volkspark).

At first, I walked along the long path in the park, and then I saw some people from the group at the end and asked them if that was the meeting place. I discovered I was indeed at the right place.Above all, I had gone there with some expectations about the group members. It was my first observation of a European and really active anime-manga group. Berlin's young, dynamic groups have always excited me even when I was in Istanbul (in a Turkish web-forum, one answer to the question "What is Hanami?" was "sitting near a cherry tree, both drinking sake a kind of rakı made of rice and watching the cherry tree").

The Hanami Fest is celebrated from the first to the fifth of April by Japanese people (though not only by them). Through the efforts of Hanami in Berlin, Anime Daisuki members came together on the fourth of April, too. They met in a building called the *Youth Club*, which belongs to the Berlin Municipality. I asked one of the members if the building was given to them for their activities, but I learned that they

had to find a new place for each activity and meeting. This constant search for a meeting place made all the members really unhappy.

The Hanami Day of Anime Daisuki: the Members

I went into the *Youth Club* and started to observe the atmosphere. A few minutes later a girl came over to me. Angelika is the program director for the community. She welcomed me and then asked about me. I told her where I was from, what I was studying, that I wanted to be a member of the group, and that I was also there as an anime and manga enthusiast on the way to becoming an otaku. This was not exactly true, but I felt I had to say it because *Anime Daisuki* members have already known each other for some time, and so I was quite an outsider for them.

The building had three rooms. The room that was the entrance was the meeting room, and one of the rooms was a kitchen full of some vegetables, drinks and supplies to make Japanese dishes for dinner after the meeting. The other room was a drawing room with three tables, some chairs and a few pictures on the wall. In the meeting room, there were chairs, beanbags, tables, a disco mirror ball hanging from the ceiling, a sound system and a DJ table, and they also served chocolates and drinks for us at the tables.

There were twenty people at the meeting. Everyone had come with their own materials related to anime and manga. They put them together and showed them off. I noted down the names of the magazines on the table: Mangas in German and German anime and manga monthly magazines like *Yukiko, Tsunami, Manga Zone, Funanime, Maga Hiro.* While I was browsing through them, some members of the community asked about me too, so we struck up a conversation. I talked about

myself and then tried to learn about them. Firstly, I asked if they had ever been to Japan, specifically *Tokyo- Akihabara*, which is a very unique place that every anime and manga fan wants to go to. They answered that they had not been yet, but hoped to get there as soon as possible.

The members were dressed in their own style reflecting their interests. For example, a boy was carrying a plush doll on his shoulder from the *Pokemon* Series. A girl had tied her hair with ribbons and worn a short skirt with long boots like teenage anime-manga characters do, and I saw a guy had made his face up and had black-pink nail polish on his fingernails. I guess he was a blonde German guy, but he had hair colored black, like a gothic manga-anime boy, so his white skin attracted more attention than it would have had he been blonde. Some members were there with their sleeping bags.

I talked with the members about cosplay. I asked them if they had ever done cosplay at any convention, and they answered that they did when they wanted to, and not just at conventions, but also in ordinary friendly meetings.

When the meeting started, people sat on the chairs and I sat too. After a few minutes, it seemed to me they were making some new decisions about their community, and then they started to discuss the subject of the day; *Samurais and Ninjas*. The discussion was really exciting, and almost every member contributed. While it was going on, I went to the back to the mangas and magazines, and looked through them. After a while, the girl who was the program director came over and she asked if I would like to go into the other room where people were drawing. She just wanted to introduce me to them. My observation continued in this room as I chatted with two amateur manga artists: Nicki and Cari.

Nicki was drawing imitations of anime figures, and Cari was drawing a parrot. Cari said that she liked the animal characters which represent the idea of "kawaii" (super sweet) in the mangas and animes. She showed me her drawings and special notebook, which is known as a "Con-hon" (manga and anime convention book) and is the anime-manga fun memory book where enthusiasts write down some sweet notes and draw something related to anime and manga culture. She wanted me to write and draw in it, and I drew a cherry tree with blossom and a little bird that was singing on the top of the page. On the bottom of the page, I drew a big green-eyed imaginary manga character in a typical style and in the middle I wrote:

Hallo Cari,

It is very nice to meet you. You are really very friendly. I hope I will be able to draw better after eating my *Onigiri* (riceball) which you made and gave me. I am looking forward to seeing you at the next *Anime Daisuki* meeting.

Liebe Grüße,

Zeynep from Istanbul

Before I left the meeting, while the other group was talking in the main room, Cari, Nicki and I spoke about anime conventions in Germany and anime publishers; the others in the room were drawing something, playing *Magic* (and other anime and manga card games) and discussing the dinner which they would prepare. They would stay there the whole night.

Manga Matsuri (MMC): 10.05.08 - Berlin 2008

I. Manga Matsuri was one of the biggest manga conventions to date in Berlin. It happened on May 10, 2008, so I was able to take part in this big fun activity, too.

My first impression was that the Garden of the Hohenhallersaal was full of cosplayers who were preparing for their shows and programs. When we went into the building, we saw the colorful crowd; some of them were dancing to the music, some of them were talking, some of them were checking out or buying something related to manga and anime culture on the tables (t-shirts, Japanese flags, Japanese foods, manga models, dolls, anime-manga posters, plush dolls, mangas, key-rings with plastic manga characters, cups, post-cards and so on).

There were at least 150 people there. The convention was in Hohenhallersaal in Hohenhallerplatz/ Berlin. I thought that the building was probably a church because of its architecture, the paintings inside on the walls, and the organ that stood near the stage. A few minutes later, Cosplay Theater started and the cosplayers staged a composition with dances and songs from Tite Kubo's "Bleach" manga series, which is also very famous because of its rock musical, video games and anime versions.

There were also lots of cosplayers watching the show. Sometimes, they followed the j-rock (Japanese-rock) songs which the cosplayers were singing. After the Bleach cosplay show, somebody announced a vote for the best cosplayers in given categories, so that, during the break, people chose their favorite cosplayers from the photos hanging on the wall, classified into the following categories: 1. Fantasy/Games; 2.*Shonen Jump* (with a circulation of over 3 million, this is one of the longest-running weekly Manga compilations in Japan); 3. 2er Cosplay; 4. Single Cos.

While the voting was going on, in front of the religious paintings on the wall next to the entrance, some *Lucky Star* cosplayers were dancing on the dance pad,

which is a very popular game around the world and one of the most important parts of Japanese entertainment. Simultaneously, some cosplayers on the stage were dancing to *Ros Del Rio*'s pop song *Macarena*, but most of the cosplayers were eating Japanese food made especially for the day. At the same time, they talked with each other, refreshed their make-up, took photos, and reshaped their crazy hairstyles with hairspray. After the voting break, the best cosplayers were announced and the prizes presented: certificates, manga-anime plastic models, and gift vouchers from the Berlin manga and anime stores.

I also observed that many good friends were in costumes from the same manga series. They always moved together and enjoyed the first *Manga Matsuri* Con in Berlin. Aside from the cosplayers from the *Bleach* series, other cosplayers in the convention were mostly from *Naruto*, which is currently one of the most popular manga and anime series throughout the world, but I want to specify that all the people in *Naruto* character costumes were female; however, the real *Naruto* is a male character in the series. All in all, the most popular manga series for the cosplayers of the day were *Naruto, Bleach, Akatsuki, Lucky Star and the Legend of Zelda.* [20]

Animagic'08: 01-03.08.08 - Bonn

It was 00:32 at night. My Italian friend Valeria and I were at the Main Station in Berlin, waiting for the regional train going to Köln. There was *Animagic'08* one of the biggest anime fairs in Germany, Bonn. I had to go there for observation. We bought the economic *Weekend Ticket (Wochenende Ticket)* to go there and scheduled

[20] The *Legend of Zelda* is a high-fantasy adventure based series of video games created by Shigeru Miyamoto for Nintendo.

the road plan. With a Weekend Ticket, we were only able to travel by regional trains in Germany. That campaign was like a kind of *Interrail* [21] which is available only at weekends; you could travel paying just 35 Euros per day and with a maximum of five people. We got on the train from Berlin, and a few minutes later I saw some cosplayers in the same carriage as ours. I was almost sure that they were going to Bonn for *Animagic'08,* and my great travel to Bonn had started.

At every station at which we stopped or transferred to another train, the numbers of the cosplayers from the other cities of Germany were increasing. The next morning, when we arrived in Köln, I saw more cosplayers going to Bonn. We stayed in Köln on the second day (02/08/2008) of *Animagic'08.*

On 3rd of August, we woke up early and took the road to Bonn. We were on the train again. I had been hearing very happy voices of the cosplayers from the next carriage. The animanga otakus were travelling with me again. They were all pretending to be the characters whose costımes they were wearing; these otakus were speaking in Japanese, and shouting the words of their favorite characters in the costumes. Some of them were writing, drawing, reading manga, listening to j-music (Japanese music) or gaming. Finally, we arrived in Bonn, at the train station, and there was a crowd of the cosplayers again, and we just followed them to find the Bonn Bethovenhalle, the place in which the festival was held. We took a bus full of cosplayers. That was my most interesting bus experience with the otakus around me. They were absolutely super Kawaii (very cute).

[21] The InterRail pass is a rail pass, available only to those who have been resident in Europe for a minimum of six months. The pass allows unlimited travel for a defined period of time. Certain high-speed trains and overnight trains require payment of additional reservation charges or supplements. (wikipedia)

I saw the cosplayers in their magnificent costumes from animanga series. I waited at the bus stop for a while, then crossed the road to the festival area. The garden of *Bethovenhalle* was full of otakus from all around Germany cosplaying. I knew my otaku friends (Nicki, Dominika, Jennifer and Cari) from Berlin would be there. I saw the cosplayers from such series as *FRP* games and animes *Naruto*, *Legend of Zelda*, *My Neighbour Totoro* (Hayao Miyazaki, 1988), *and Bleach* (Tite Kubo, 2004). Elfs, angels, devils, animals, creatures; each of these cool youngsters with colorful hair and a crazy costume were different characters.

In the festival booklet there were anime screenings, mangaka and director talks, workshops, gaming platforms, Japanese food courts, fan art exhibitions, a live concert from Japanese pop (J-pop) star Nana Kitade and an animation film festival. All of these events were especially for the 10th Anniversary of *Animagic*.

I met my friends from Berlin, Dominika, Jennifer, Kathleen and Cari, there. I interviewed Dominika, Jennifer, and Kathleen, asked questions, and received the replies below:

Zeynep: Hello! Could you please shortly mention about yourself?

Nicki: My real name is Dominika, and I am 24 years old University student.

Jennifer: Hi, my name is Jennifer, but everyone calls me Chiyo-Chan.

Kathleen: Hi, I am Kathleen. I am 20 years old and living in Brandenburg where I am studying information at University.

Zeynep: Could you please explain how and when your interest in animanga started?

Nicki: First I have seen *Sailormoon* on the TV. I found it wonderful. Then I started to follow the monthly animanga magazines and joined an animanga fan club.

Jennifer: Like most of the fans in Germany, I started with *Sailor Moon*. With this series I became aware of the existence of this culture. In Germany, the first real explosion was in 1996**.**

Kathleen: It was three years ago that I first heard about that subject from my friends, and then I became more in to this issue. After an event which I have been to, I decided this was the only interest that I have been looking for.

Zeynep: I know that you are also drawing. Do you have an aim to make a career in this area? I mean, do you want to be a mangaka?

Nicki: No. Actually I am not drawing.

Jennifer: As for me that will be only as a hobby.

Kathleen: Of course drawing is cool but I call my drawings "scratches." I am not satisfied with my drawings, so I don't want to be a mangaka.

Zeynep: What kind of things are you generally drawing?

Nicki: I am only drawing some characters from *Sailor Moon* and *Magic Knight Rayearth*. [22]

Jennifer: I create a character, give a style to it, and then load the features fit for it.

Kathleen: I am generally drawing my best manga characters (actually I am copying them). Sometimes I am drawing spontaneously. By the way I just realized that I haven't drawn a view picture for a long time.

Zeynep: Do you follow the activities about animanga in Berlin/Germany? Are you a member of any fan club/ community?

Nicki: Yes, I am member of *Anime Daisuki Berlin*, and I am also following the activities held in other cities in Germany. They usually take three days.

[22] Coichi Chigira, Hajime Kamegaki, Hitoyuki Matsui, Keitarou Motonaga, 1994 - 1995.

Jennifer: I am member of *Animexx.de* and regularly visiting the website, and I am a member of Final Hearts cosplay and show group**.**

Kathleen: I am a member of *Animexx.de* online community and a member of Final Hearts cosplay and show group.

Zeynep: Have you ever cosplayed?

Nicki: Yes, I have been cosplaying, but I don't join the cosplay competitions.

Jennifer: Yes, I have been cosplaying. I am rehearsing spontaneously before every show.

Kathleen: I haven't joined any competition yet, but there is one for next fall 2008. I have cosplayed many times.

Zeynep: Where do you get the costumes from? How is the preparation process before the shows? Where do you rehearse and how?

Nicki: Generally we are sewing our costumes. First we choose a character to make a costume, and then we are getting a sewing sample from *Burda* magazine. More or less the process for sewing takes two or three weeks. I don't rehearse because I don't join the competitions.

Jennifer: We are sewing our costumes. For the cosplay shows we are getting prepared with our show group, but normally I am preparing myself so spontaneously.

Kathleen: I am trying to sew my own costumes, but it is really hard for me without a sewing machine. Sometimes I buy some of the costumes and wigs from the internet. Before cosplaying, we are writing a sketch to stage it, and then we rehearse it.

Zeynep: What do you think about your friends from animanga clubs and communities?

Nicki: To be honest I find one of them very crazy, I guess some are taking this interest very seriously. They are making it as their life. But I had some super friends there. Cari is one of these friends, too.

Jennifer: Meeting them was the best thing I have ever done.

Kathleen: Actually, all of them are more normal than most of the people think they are. Of course some negative people affect the normal and positive people. I love all of them although we don't meet often. We are in the same way. We have a better understanding of each other than the normal people. I guess our friendships will be forever.

Zeynep: Do you attend the club activities? How do you spend your time in this kind of activities? Could you please tell me a little bit?

Nicki: I can not attend anymore. Because I find some of my friends really strange and absurd, but once I attended a picnic where we ate Japanese food and played volleyball.

Jennifer: Of course I attend. We are sitting together and having talks, buying some products for otakus and enjoying being together.

Kathleen: I love to attend festivals. Every time I have so much fun. I meet new people which I could only meet in these kinds of meetings. I watch the show groups stage and also attend workshops and competitions. I play *DDR (dance dance revolution)*, make karaoke and take lots of photos.

I really enjoy being together with really cool, lovely, kindly and warm people. It is just like a big family meeting, perhaps even better. Berlin is a city in which youth life is always dynamic and lively. I have found at the end of my fieldwork that youth life reflects on the anime and manga culture and the communities too. In Berlin, I

observed very lively animanga otaku clubs, communities enacting animanga, and an animanga otaku culture in their own ways. Animanga culture in Germany shows itself actively through the members participating in everyday life with costumes.

It seems that the German youth are enacting their own animanga culture easily within the existing layout, which has wider opportunities than does Istanbul. In addition, the organization of the cities and the flat geography of Germany make the cultural enactors more visible. For example, during my Animagic adventure in Bonn, the city was full of colorful cosplayers in the streets, and during Manga Matsuri in Berlin as well.

I also believe that, unlike the very complex life and the craggy geography of Istanbul, the streets of Berlin, which have a broad perspective, more easily helped me to see anime and manga enactors while cosplaying. I have noticed that this is one of the reasons for the visible otaku culture of Berlin.

Thus, my first impression was that the otakus from Istanbul operate mostly on websites, weblogs and discussion boards regarding their problems on their connectedness issue, discussing about anime/manga series or just chatting with their virtual friends. These otakus from Istanbul were rarely meeting at events such as screenings, *FRP* game tournaments, costume parties, and in other events related to Japanese culture. They are following the events very carefully, from which they could find out all about Japan, and they were maintaining Turkish animanga culture mostly on the internet. In contrast, in Berlin, website usage is not common as it is in Istanbul, and otakus in Berlin mostly prefer to come together in a real place and communicate face to face for cosplaying, gaming, and so on.

If we compare the contents of the websites related to animanga culture, it can be said that the websites both of Turkey and Germany are more or less the same in terms of categories, as can be seen from the example of the German website *animexx.de* (members, fanart, fan-fiction, dōjinshi, cosplay, photos, forum , messages, portals), and a Turkish website *soulofanime.org* (a forum, blog, members, gallery, J-music, projects, encyclopedia). I observed that, on Turkish websites, the most obvious difference is that almost all of these websites are full of information about animanga culture, some basic terms of anime, encyclopedias, and even some research texts, translations, and the chronological film lists with short reviews.

On almost every anime and manga website, it is also possible to find the gaming entries, comments, game presentations, and so on. Another thing that can be observed is that the members of *FRP* (Fantasy Role Playing), *Magic* Play, [24] and science fiction communities at the universities are also very interested in anime/manga. When I asked a friend who plays *FRP*, *Magic*, console and other PC games for the reason behind this connection of interests, he replied as follows:

> As for me, because of anime, manga and *FRP* is not able to enter the visible life in Turkey; all these alternative areas become the first choice for people who are looking for something from the outside world to have fun and they are loved because of their beauty and the fantasy world presented in them. In addition to that, these hobbies are communicable. When someone learns something, he or she generally wants to share with another. Of course, anime, manga and *FRP* have a feature that they require both imagination and fantasy,

[24] A kind of card game. The cards are illustrated with fantastic creatures, heros and the spaces etc.

and they have too much dimensions to feed the desires to learn, although, in fact, they are not so relevant.

There is also an archive selling habit in Turkey. People sometimes announce that they are selling their anime archives, comics or *Magic* cards and the like. I presume that the archive sellers come from the *Magic* Game culture because it is very common in *Magic* for collectors to put their cards up for sale on the internet websites by making announcements in the forums.

I also found that, unlike Berlin, the animanga community in Turkey (in Istanbul) is quite separated and disconnected, as can be observed on the internet. However, despite this separation, the content of these websites is more or less the same in terms of discussions, information and the news.

All the fieldwork and web searches I made show that the Turkish otaku is quite serious and deep, whereas the German otaku mostly want more fun, a communal lifestyle, color and voice in their life. Of course, they are serious too, but the form shows us they are having more fun in much the same way as the otakus in Japan, America and in the other European countries such as France, Finland, and Italy.

5.3. Survey Analyses

Before conducting the survey for my study, I first placed my surveys in two languages (Turkish and German) into the *Limeask* online survey service. This meant that I had my own webpage on which to place the survey. Using the link given by the *Limeask*, I was easily able to distribute online surveys to the chosen anime and manga websites, and, in this way, I was able to access otakus from both Turkey-

Istanbul and Germany-Berlin. First impressions were quite exciting. As I had guessed, Turkish otakus, unlike the German otakus, wrote very positive comments about my research. I introduced my survey link with the introduction given below:

> Hello
>
> I am writing my M.A. Thesis on anime and manga otaku culture. In Istanbul and in Berlin I had some possibilities to observe, and participate in, activities.
>
> At the link below there is a short survey created only for the Turkish anime and manga fans. If you take the time to answer, I will be very glad. Sincerely!

Shortly after making this announcement, I received some comments such as the ones below:

> I filled in the survey too. I hope this research will help the development of anime/manga culture in Turkey.
>
> Esref Yüzer
>
> There are interesting questions. I hope after that much people's answer will not be fruitless and the anime and manga industry in Turkey will become better.
>
> Maxdown
>
> Isn't it only a thesis? How can it affect the country?
>
> Necromancer
>
> As for me, yes it affects. When the stuffed shirts who think of anime as just a childish work see the ages 40s - 45s there, I guess they will be ashamed and embarrassed a bit.
>
> ByaKurak

Otakus from Berlin did not make any comment about my survey note.

I reached 250 respondents in Turkey and 100 respondents in Germany by carrying out online surveys. In Turkey, as can be seen in Figure 14, most of the respondents are clustered on the west side of the country. According to their numbers, we see that most of the respondents were from Istanbul, Ankara and Izmir (from largest to smallest) respectively.

Figure 14 shows the distribution of Turkish respondents marked on the map according to the cities in Turkey. Shadow intensity depends on the numbers of respondents.

When we look at the members of Anime.gen.tr, we see that most of the users are from Istanbul, then Ankara, and finally Izmir. In terms of urban concentration, this ranking is directly proportional to the survey results. Some of the Turkish otakus (probably the members of the Turkish animanga websites to which I distributed the survey) responded to the survey from Ireland, Austria, Germany, Japan, England and Bosnia Herzegovina (see Figure 15).

Figure 15 shows the respondents who answered the survey in Turkish from Japan, Bosnia Herzegovina, Austria, Germany, England and Ireland.

As can be seen in Figure 15, Turkish otakus are interconnecting from all over the world by adding newnesses from their local areas to this culture of circulating globality (Tsing 2000).

In Germany, as can be seen in Figure 16, the distribution of the respondents was quite equally dispersed over the cities such as Berlin, Hamburg, Hanover, Bremen and then the cities from almost all of the regions in Germany.

Figure 16 shows the distribution of German respondents marked on the map according to the cities in Germany. Shadow intensity depends on the numbers of respondents.

The survey even received responses from otakus from places such as Denmark, Switzerland and others such as Ireland, the United Arab Emirates and Austria as well (see Figure 17).

Figure 17 shows the respondents who answered the survey in German from Denmark, Switzerland, Ireland, the United Arab Emirates and Austria.

As a result, I analyzed this survey by considering the cities of Istanbul and Berlin, where the largest populations of respondents are situated. The average percentages and the results are presented below.

According to their gender and age, in Istanbul, 72.77% of the respondents were male, and 25.89% female. Unlike Istanbul, in Berlin, 70.49% of the respondents were female, and 21.31% male. The average age of the respondents in Istanbul was 20 (youngest 12, oldest 34), and in Berlin 19 (youngest 13,oldest 32). In both cities, most of the respondents are university students (in Berlin there were also lots of high school students who answered the survey).

When asked if they were a fan of Anime/ Manga, in Istanbul 97.77%, and in Berlin 93.44% of respondents confirmed that yes, they were. The answers showed

that, as was expected from the beginning, the survey was responded to by the people who felt themselves to be an otaku.

When asked if they were a member of an Anime/Manga fan club, in Istanbul 84.38%, and in Berlin 81.97% of respondents marked yes, they were.

According to these percentages, in both cities, almost all of the respondents are members of an animanga online network in their countries, but, considering their numbers, we observe in Istanbul the animanga fans are using the internet much more than the otakus in Berlin.

When asked where they got the Anime films/Manga series they watched/ read, in Istanbul, most of the respondents (87.05%) marked choice (A) from the internet, then from their friends, from the stores which sell books and DVDs, and from abroad. In Berlin, a large proportion of the respondents (42.62%) marked choice (B) from the stores which sell book and DVD, then from the internet, from their friends, from the abroad, and the others.

According to these percentages, we see that otakus in Istanbul have almost only internet to access animanga products, and in Berlin, otakus have much easier access to these products from any bookstores or comics shops, though this option was marked by a few of the Turkish otakus. According to the qualitative answers given for question 14 and the web discussion boards, this inaccessibility problem is the most complained about issue by the otakus of Istanbul.

When asked where they watch Anime, in Istanbul, most of the respondents (75.45%) marked choice (C), on the internet, then respectively, on television, on cable television, on satellite, and then others.

In Berlin, most of the respondents (73.77%) also marked choice (C), on the internet, then respectively, on television, on cable television, on satellite, and the others.

According to these percentages, we see both sides are mostly watching the anime from the internet. This shows us that it is mainly the internet that is the medium to access and maintain this culture through the world. Television is second, then cable television. However, if we compare the television broadcasting rates in Turkey and Germany, we see Germany has much more accessibility than Turkey.

When asked how they watch the animes, 57.59% of respondents in Istanbul marked choice (C), with English subtitles, then respectively, choice (A), with Turkish subtitles, choice (E), in Japanese, choice (B), dubbed into Turkish, and choice (D) dubbed into English.

In Berlin, 52.46% of respondents marked choice (C), with English subtitles, then respectively choice (A), with German subtitles, choice (D), dubbed into German, choice (E), in Japanese, and finally choice (D), dubbed into English.

According to the responses given above, we can see very parallel results in both surveys. First, in both cities, most of the otakus like watching anime with English subtitles, and this may be because the growth of English-language fandom by the 1970s in the English speaking world has particularly increased with the help of the internet in the 1990s. Second, otakus prefer watching the anime with subtitles in their own language. Third, although German otakus prefer watching anime dubbed into their own language, Turkish otakus prefer watching in the Japanese language. Most of the Turkish people do not like watching the movies dubbed into Turkish because of the passion of the original sound, but German people have already

become accustomed to watching the films in their own language as is the case in other European countries.

When asked how, and at what age and date their interest in Anime/Manga started**,** in Istanbul, most of the answers given by the respondents were that their interest had started in their childhood (11 – 12 years old) with the animes [25] aired on television channels such as, TRT, ATV, Kanal D, Star TV, and with the help of anime and manga websites.

In Berlin, most of the answers given by the respondents were that their interest had started in their childhood (11 years old), with the animes [26] which they had seen on television, the internet, from a sense of curiosity about Japanese culture, and on the advice of their friends.

When asked if they remembered the first anime they had seen, in Istanbul 82.59% of respondents marked, yes, they remembered, and the most given answers were, first, for *Dragonball* (Minoru Okazaki, 1989 - 1996), then *Sailormoon* (Junichi Sato, 1995 - 2000), *Pokemon* (Masamitsu Hidaka and Kunihiko Yuyama, 1997 - 2002), and *Captain Tsubasa, Candy Candy and Naruto*(Masashi Kishimoto, 2007), respectively.

In Berlin, 67.21% of respondents marked, yes, they remembered, and the most given answers are *Sailormoon, Heidi* (Atsuji Hayakawa, Masao Kuroda, Isao Takahata, 1974), *Dragonball* and *Naruto.* In addition, most of the respondents had specified that their interest had started due to their friends' influence.

[25] *Magic Knights Rayearth, Blood, Ghost in the Shell, Rurouni Kenshin, Dragonball, Heidi, Captain Tsubasa, Sailormoon, Candy Candy, Fullmetal Alchemist, Hayao Miyazaki Collection, Death Note, Naruto, Voltran, Baltazar, Transformers, Pokemon.*
[26] *Heidi, Dragonball, Naruto, Sailormoon, Yu gi oh!, Daisuki, Digimon.*

These answers show that, in both cities, anime and manga curiosity started with the influence of the national television channels which have been showing anime for years. It is also very interesting that, among the answers given by the Turkish otakus, there is no *Heidi* as an answer; however, most of the Turkish people have grown up with *Heidi.* I linked the reason for this result to the gender of the respondents in Istanbul; most of them were male.

When asked what kind of Anime/Manga genre they most liked, the respondents marked the following:

Genre/Choices	Istanbul	Berlin
Ecchi (a)	26.79%	14.75%
Action (b)	24.55%	52.46%
Mecha (c)	58.48%	6.56%
Fantasy (d)	63.39%	62.30%
Science fiction (e)	74.11%	24.59%
Adventure (f)	72.32%	54.10%
Hentai (g)	8.48%	11.48%
Other (h)	33.48%	57.38%

Table 1 Anime and Manga preferences among otakus in Istanbul and Berlin

As seen in table 1 above, respondents have marked more than one option. With 74.11%, Science Fiction is the most popular genre among the respondents in Istanbul. Other answers were, Adventure, Fantasy Mecha, Ecchi, Action, Hentai and other options respectively.

In Berlin, respondents marked Fantasy first, with 62.30%. Other answers were, Adventure, Action, Science Fiction, Ecchi, Mecha, Hentai and then other options respectively.

It seems two different groups which have different tastes can be affected by factors such as gender, society, media (manga, TV, and other opportunities), and the visual culture of the environment in which they are living.

When asked if they have ever been to Japan, in Istanbul, 96.88% of respondents marked “no, I have never been”, and 1.34% of respondents marked “yes”. The respondents who answered this question “yes”, were also asked how long they had stayed in Japan, and where they had stayed; all four respondents answered “Tokyo”, with the periods of stay ranging between one week to one year. The respondents who answered this question “no”, were also asked if they wanted to go to Japan. Most of the respondents marked “yes”, they wanted to visit Japan.

In Berlin, 86.89% of respondents marked “no, I have never been”, and 6.56% of respondents marked “yes”. The respondents who answered this question “yes” were also asked how long they had stayed in Japan, and where they had stayed; the four respondents answered respectively, “one year in Yokohoma”, “two weeks in Osaka”, “six week in Tokyo and Kogoshima”, and “ten days in Tokyo”. The respondents who answered this question “no” were also asked if they wanted to go to Japan. Most of the respondents marked “yes”, they wanted to go there.

When asked if they knew Japanese, in Istanbul, 86.16% of respondents marked “no”, and 10.27% of the respondents marked “yes”.

In Berlin, 77.05% of respondents marked “no”, and 14.75% of the respondents marked “yes”.

When both sets of respondents were asked if they wanted to learn Japanese, most of them marked “yes”.

Most of the animanga otakus around the world also have a very deep curiosity about the Japanese culture and language. Most probably, the anime and manga they have watched and read has stimulated their interest.

When asked which items in Japanese popular culture attract them, the respondents marked the following:

Choices	Istanbul	Berlin
Anime (a)	96.43%	75.41%
Video/PC games (b)	45.98%	36.07%
Manga (c)	70.09%	78.69%
Cinema (d)	28.12%	21.31%
J-pop/ j-rock (e)	26.79%	54.10%
Plastic & plush dolls	25.00%	26.23%
None (g)	0.45%	3.28%
Other (h)	21.88%	37.70%

Table 2 Preferences for items of Japanese popular culture among otakus in Istanbul and Berlin

As seen in Table 2 above, respondents have marked more than one option. For 96.43%, Anime is the most popular item among the respondents from Istanbul, second is Manga, and third is Video/PC games. Other answers were Cinema, J-pop/ J-rock, Plastic & plush dolls and 21.88% other options respectively.

In Berlin, respondents marked Manga first, with 78.69%, second Anime, and third J-pop/ J-rock. Other answers were Video/PC games, Plastic & plush dolls, Cinema and 37.70% other options respectively.

Unlike Berlin, respondents from Istanbul marked Anime as their first choice because, in Turkey, they can find and get Anime more easily than anything else.

When asked, why they are interested in these items of Japanese popular culture, 90.18% of respondents in Istanbul gave such reasons as an interest in the sense of Japanese culture, the creativity of the Japanese artists (which they found better than that of westerners), the presentation of sexual content as more relaxed compared to that inwestern, the similarities between Turkish and Japanese culture and history, the cute (kawaii) phenomenon of Japan, the aesthetic dimensions of the works, the fantasyscapes presented in anime and manga, personal interests, the very deep narration in anime and manga, the very effective characters, fascination, the coolness of Japanese fighting arts and philosophy, and creative video games.

In Berlin, 70.49% of respondents gave such reasons as cultural differences, cool video games, very particular Japanese movies, Japanese music, realistic themes in anime and manga, the variety, the rich cultural form and style, the Japanese language, the unusualness and resourcefulness of the Japanese mangaka and musicians, the variety of manga style and also elements of Japanese traditional art or current design, Japanese artists and illustrators, personal interests, and the superiority of the Japanese culture over German or any European culture.

When asked, if they think that the resources and opportunities in Turkey were enough for organizing anime and manga conventions, obtaining products such as DVDs, manga, in Istanbul, 90.18% of respondents marked “no”, and 5.80% of the respondents marked “yes”. The respondents who answered “no” to this question were also asked to explain briefly the possible reasons for their answer. We see the respondents were mostly complaining about specific issues such as the politics of the corporations, governments, prejudices against anime by people who saw them only as childish, financial deficiency, very expensive products, the separated form of the

anime and manga websites, the lack of demand for animanga products, a lack of interest in Japanese popular culture, the sub-cultural form of animanga culture, connectedness to the world, investors' view of animanga products as risky to export, language problem, RTSC [27] and so on. Because of the prejudices of Turkish society, they all hate the phenomenon of a child in Turkey who threw himself out of the window while acting out *Pokemon* in 2002.

One example of the answers given is as follows:

> I could only find Hayao Miyazaki's animes and the rest of them I get unfortunately from the internet (I don't want to apply illegal ways but I have to), and I didn't find any manga. I guess if you live outside Istanbul, finding these products are almost impossible. When you ask to the sellers for anime/manga related products, they look at weird to your face. So that when we see a tinny rosette, key chains etc... Related with anime or manga, we are getting crazy from happiness.

Although most of the answers seem to suggest that the animanga situation in Turkey is a hopeless case for otakus, there are also many otakus who approach the issue quite positively. They stress the abundance of the websites, societies, and individuals discussing the topic. These respondents also refer to the recently increasing numbers of products and publications, and they believe that Turkey will reach the expected level on animanga culture.

In Berlin, 52.46% of respondents marked "yes", and 16.39% of the respondents marked "no".

[27] The Radio and Television Supreme Council of Turkey.

The respondents who answered “no” to this question were asked to explain briefly the possible reasons for their answer. We see they were complaining about the lack of Anime television series, very expensive products, and the lack of activity in small cities of Germany. Some of the respondents specified that they did not like attending the animanga conventions, and some were complaining about the location of the big conventions being mostly in the north of Germany (although some big organizations, such as *Connichi, Animagic,* and *Hanami*, have been organized in the southern part of the country).

Findings

To sum up, from the survey results conducted in both cities, the following data was obtained:

ISTANBUL	BERLIN
Istanbul is the central city for the Turkish animanga otakus. Many Turkish otakus live in Istanbul.	Berlin is one of the central cities for German animanga otakus. Many of the respondents live in Berlin.
Most of the respondents were male.	Most of the respondents were female.
The average age of the respondents in Istanbul 20 (youngest 12, oldest 34).	The average age of the respondents in Berlin 19 (youngest 13, oldest 32).
The animanga form of Istanbul has been nourished from the internet.	The animanga form of Berlin has been nourished from the social fan clubs, cosplay teams, and animanga goods produced in Germany for years.
Separated form.	Cohesive form.

Animanga otaku culture as subculture.	Animanga otaku culture as popular culture.
Very limited opportunities.	Huge opportunities.
The manga reading habit is not common.	The manga reading habit is common.
In Turkey, Animanga goods can be found mostly only in Istanbul.	In Germany, Animanga goods can be found in every city.
Cultural newnesses: Archive selling between fans, very distinct relations with gaming culture (*FRP*, *Magic*), and science fiction clubs, artistic and academic interest, Turkish fanzines, online discussions.	Cultural newnesses: German mangakas, German manga series, fanzines.
Cultural similarities with Japan.	Cultural attraction of Japan.
Unsatisfied.	Satisfied.

Table 3 Comparative table of animanga fandom in Istanbul and Berlin

In this study, however, I aimed to introduce anime-manga and its cultural extension amongst Turkish youth living only in Istanbul by comparing them with otaku youth in Berlin; sometimes, I found that the otakus participated in my survey from the cities in the rest of Turkey [29] and Germany as well. Many of these respondents in Turkey wrote in the survey that they want to be in Istanbul in order to have more opportunities to attend the activities or visit the alternative stores [30] to buy

[29] Ankara, İzmir, Bursa, Antalya, Adana, İzmit…
[30] For example, *Gerekli Seyler, Kadıköy Dreamers, Beyoğlu Robinson Cruise, Remzi or D&R*.

manga or magazines, to get animanga products without paying the shipping costs of online shopping, which is the only way for them to get the products of animanga culture. However, because of the wider opportunities there, otakus in Germany did not demand a thing such as living in another city. Although otakus in Anatolia showed themselves with the help of this survey (see Figure 14), it does not change the fact that the animanga form in Turkey has been created by the alternative spaces of youth from Istanbul, which has created channels for the global flows of animanga culture.

This culture has been expanding through its alternative channels of Turkish underground (both cyber and real spaces where the youth meet each other), which, inspired by the ideas of Levent Soysal (2004), I cannot call in-between, but rather I see as a local form enacted or remade (Grigsby 2003).

The new form of Turkish youth for animanga culture is motivated by their impossibilities; for example, because of the lack of the publications, they have been collecting the scanned mangas on websites, and the fan-sub versions of anime films/ series in Turkish or English. They are always so excited to announce fresh news about animanga culture and Japan, and they love to share their ideas, knowledge and archives. Although some mangas have been published in Turkish like an ordinary comic book (which is read from left to right), as understood from the survey and the fieldwork, they are so excited with new and cultural developments for animanga culture.

6. CONCLUSION

> …the Japanese national cultural identity put forward by anime is increasingly, and perhaps paradoxically, a globe one. In this regard anime is perhaps the ideal aesthetic product for the contemporary period, at the forefront of creating an alternative cultural discourse that goes beyond the traditional categories of "native" or "international" to participate in what may well be a genuinely new form of global culture. (Napier 2005: 292)

Animanga otaku culture is still considered cool and popular among the youth all around the world. While the global flows are circulating through the world and bringing new cultural forms to local places, cultural admiration, imitation or selectivity of the global people in local places will allow the cultural participants to enact the new cultural forms of diversity. At the same time, while global flows of anime and manga culture are circulating and bringing newnesses to the local places they reach, cultural segments get broken and separated by these local cultures. This interactivity also allows for the hybrid and local forms of all global cultures in circulation. It can also be said that Turkish and German otakus are enacting their own local animanga cultures in Istanbul and Berlin.

In the above discussion, I have shown how anime and manga culture, both in Istanbul and Berlin, has been circulating throughout the world, and how animanga fans' enthusiasm (arising from their free will and personal interests) for obtaining anime leads them to find ways to interact with Japanese culture.

However, animanga culture has not yet arrived and formed completely in Turkey; the virtual extension of animanga culture is located in Istanbul and the

remade by Turkish enactors. Undoubtedly, anime and manga culture still occupies a relatively marginal status in Turkey. I observed that the animanga form of Istanbul has been nourished mostly from the internet as a result of lack of availability of products, financial difficulties, and the indifference of local entrepreneurs. Despite the growing popularity of anime and manga otaku culture, unlike otakus from Berlin, I found Turkish otakus were experiencing very apparent difficulties. Although Turkish anime and manga fans in Istanbul have created their own alternative channels (such as piracy, internet downloads, or online shopping), I have attached the current problems to the availability difficulties of sub-cultural products that are real and valid reasons: the distribution problem, and the weak flow of global circulation.

Even though I am aware of the problems of Turkish otakus, I preferred in this study to focus on the existing form of animanga culture in Istanbul. Thus, in this study, instead of making Turkish animanga otakus other, and as stuck within their local problems, I have tasked myself with interpreting its cultural formation by following Anna Tsing's proposal, and studying its place on the landscape of circulation and, in this way, placing the Turkish otaku within the global puzzle of animanga culture. This is because there is no major obstacle for Turkish youth in Istanbul, as good internet users, to be otaku and to ensure continuity of this cultural formation in Turkey through the means of Internet and similar technological opportunities; however their facilities are quite limited when compared with German otakus.

Because the eyes of Turkish otakus are always open to the outside world, they are aware of the developments taking place, and when the opportunity arises, they have sufficient opportunities to become participants. Otakus from Istanbul can

be seen to be achieving everything relating to this culture with self-sacrifice and effort, making their own translations and then watching anime films, finding other fans and communicating with them, using the medium of the English language, and accessing at least some manga and anime belonging to this culture. The only area in which their own efforts are inadequate are in terms of filling otaku rooms with associated products, and feeding their collecting and archivist spirit. I believe that, in Istanbul, while online communities are enough for Turkish otakus to feel inside as an otaku, animanga culture will be visible in the future, just as it is in Berlin, in Paris, in Singapore or in Los Angeles.

The otakus of Istanbul and Berlin have already entered into animanga culture, too, and have been enacting it in their own ways (which I call underground and cyber form in Istanbul, visible and imitated form in Berlin). Either in Istanbul or in Berlin, it does not matter; any other cities which accept animanga culture in their local areas also deserve to be located in the global puzzle of the circulation of world animanga culture.

As a result of this study, I have understood that, while the individual demands for animanga culture have been increasing around the world, the opportunities for these people are changing depending on the country in which they live, the geographical and political location, and the economic situation. Rather than personal demands, the companies that make up the world supply market to satisfy the interest in the products which are the representative part of animanga culture and it associated organizations carry the primary importance in the context of global circulation.

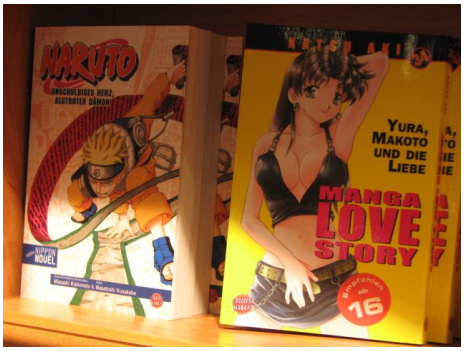
It is very clear that a culture of any object in global circulation leaves an impression on the points that it ultimately reaches. While globalization creates collision and fragmentation and causes parts to crash into each other, on the other hand, the ease and availability of cultural exchange in providing communication in the formation and interaction process animates the global process. As Sardar (2001) asserts, “What we need is a great big melting pot” (154).

Now is the time to have a look at the world of otakus who are acting Japanese in their own style, and talking in the Japanese language with their own accents, and who are cosplaying the Japanese animanga characters.

APPENDIXES

1. Photo Documentation

Berlin 2008


NARUTO
UNSCHULDIGES HERZ
BLUTROTER DÄMON!
NIPPON NOVEL
YURA, MAKOTO UND DIE LIEBE
MANGA LOVE STORY
ab 16

LE COBOBAG

NEWYORKER

Berlin, Anime Daisuki – Hanami (Kirschblütenfest)/19 April 2008

Berlin, Manga Matsuri'08/10 May

四代目火影

EIS

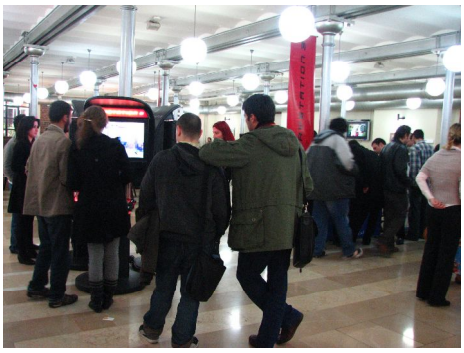
Bonn, Animagic'08/ 1–3 August

EIS
Eissp
Kirschbec
10

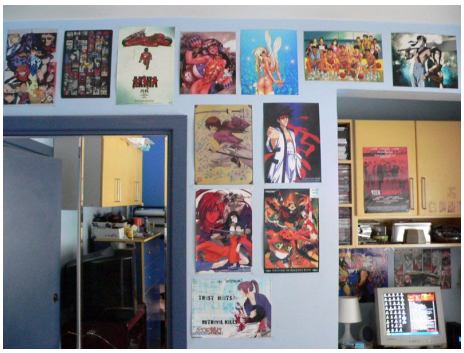
Istanbul, Kadir Has University Japanese Culture Fest 2009/March 17-19

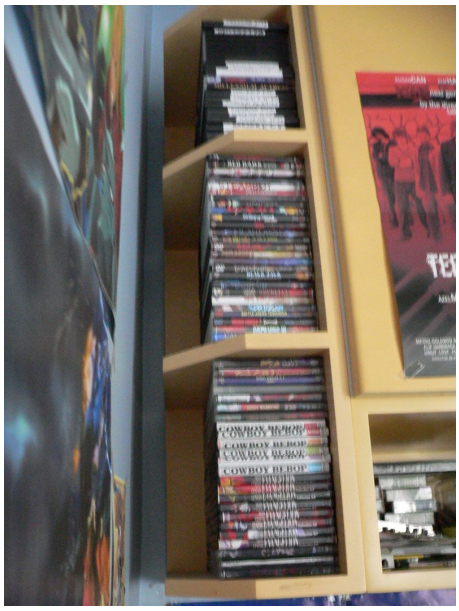
KINKAKUJI
Japan

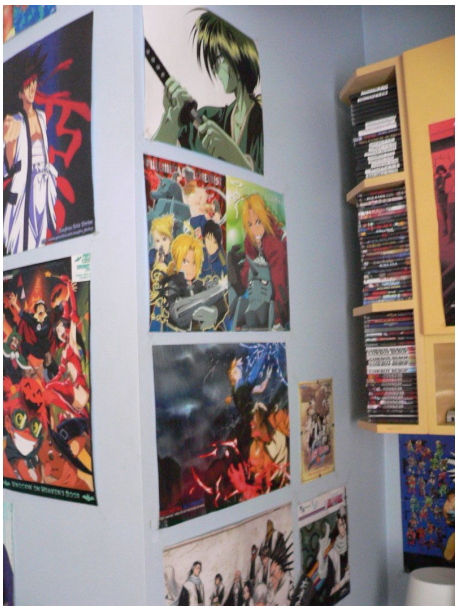
3
岩明 均



Otaku Room of Shikamaru

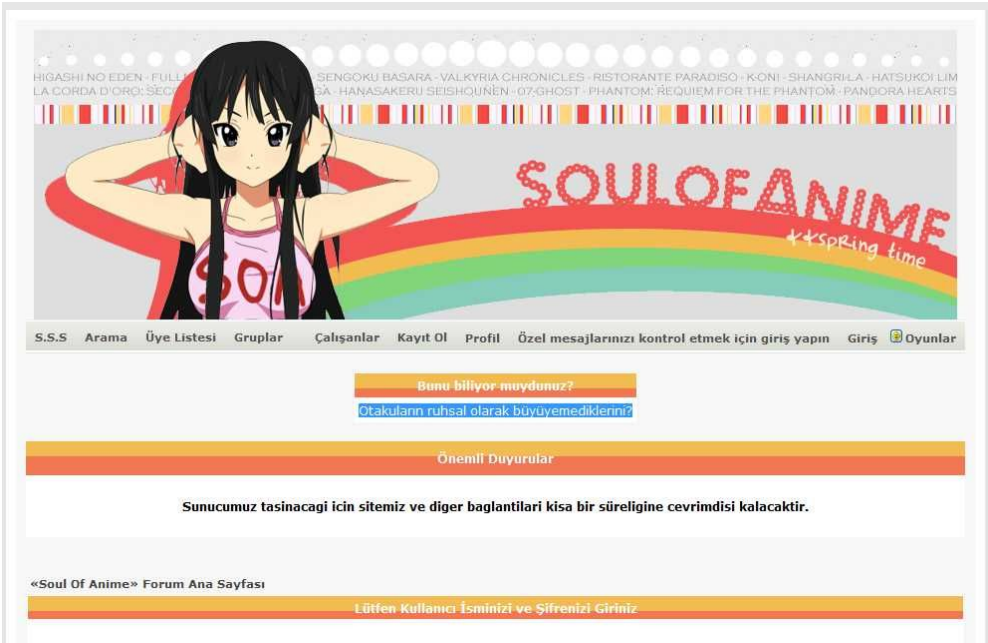






Webpages

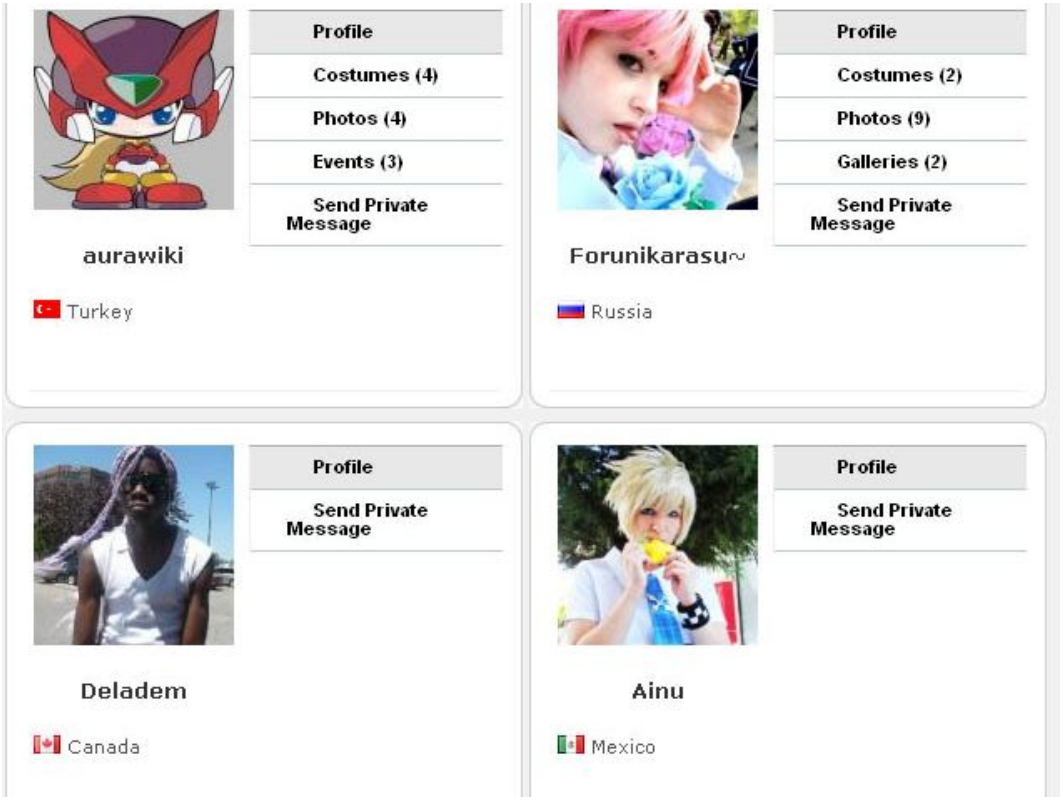
www.anime.gen.tr



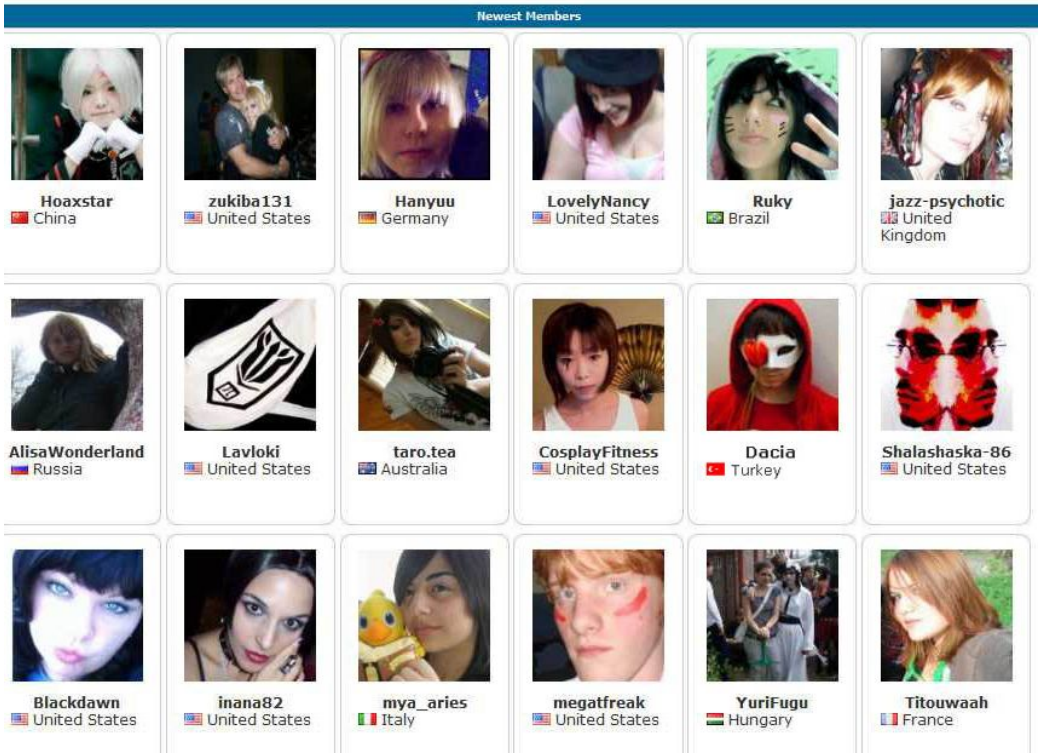
www.soulofanime.com

www.animexx.de

www.anime-daisuki-berlin.de



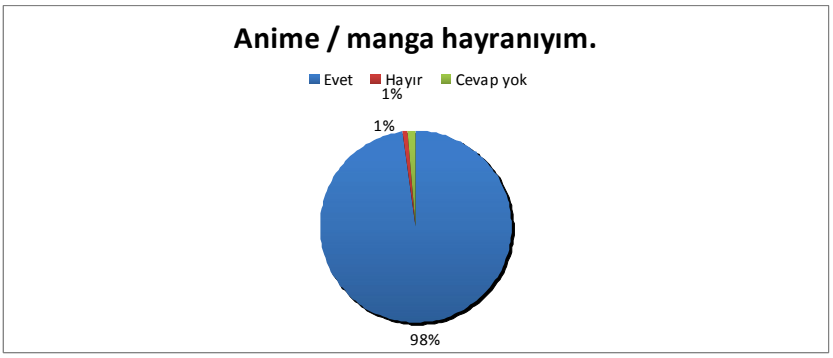
www.cosplay.com



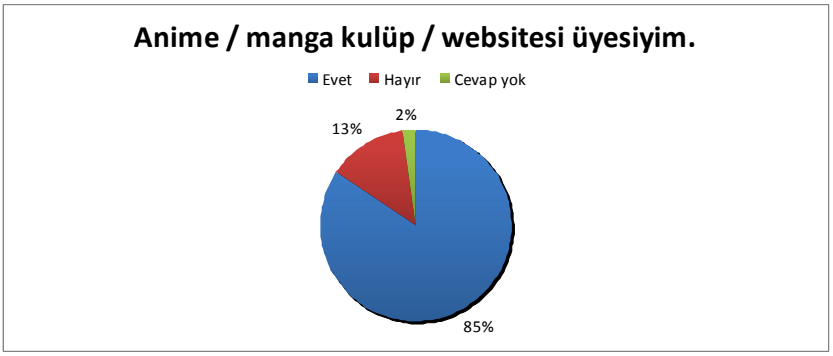
www.cosplay.com

2. Graphics

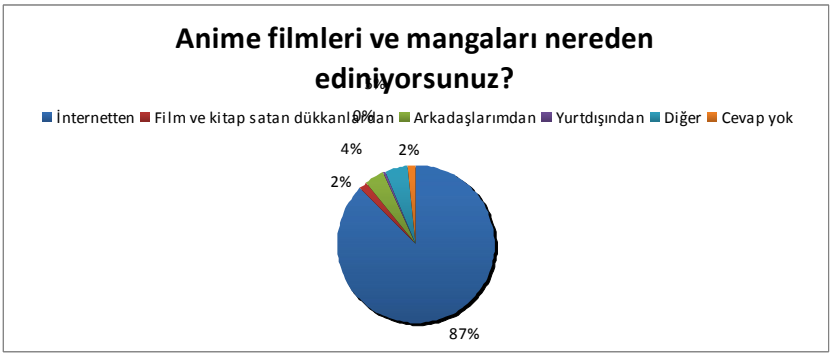
Graphics for the Turkish Survey



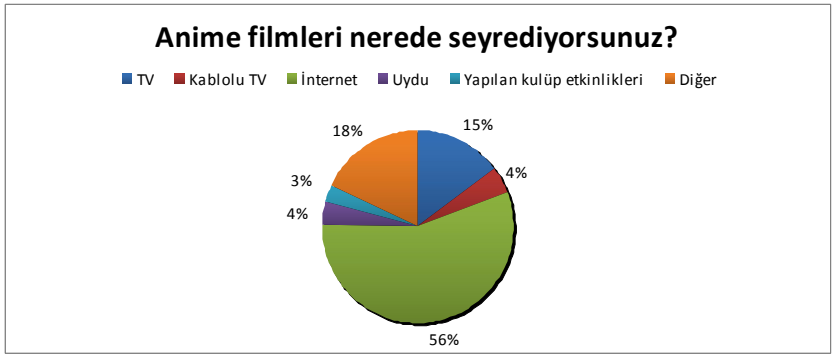
Graphic 1



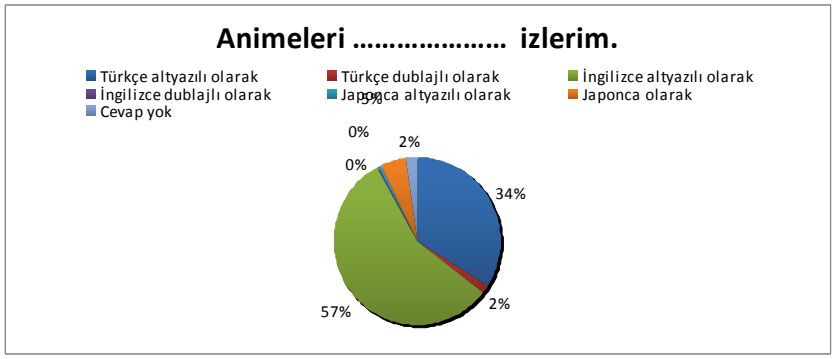
Graphic 2



Graphic 3

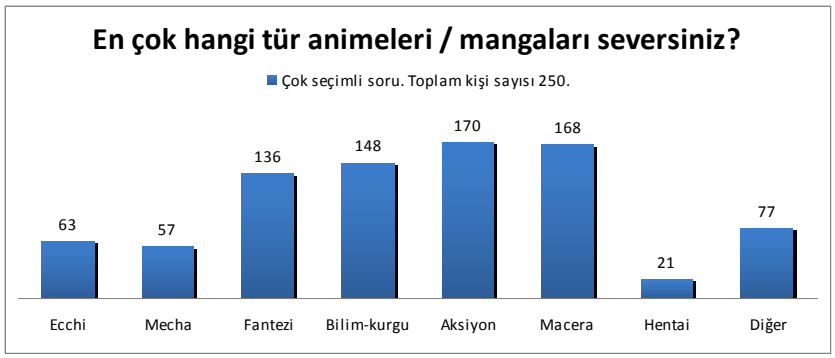


Graphic 4

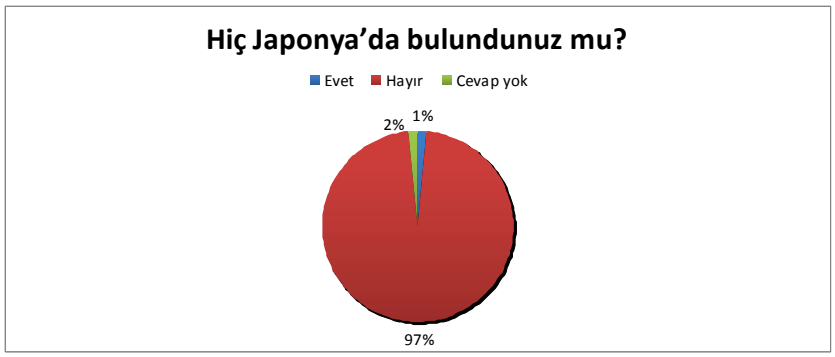


Graphic 5

Graphic 6

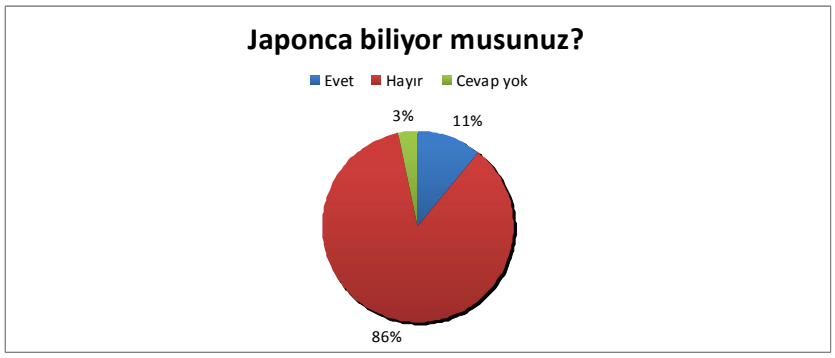


Graphic 7



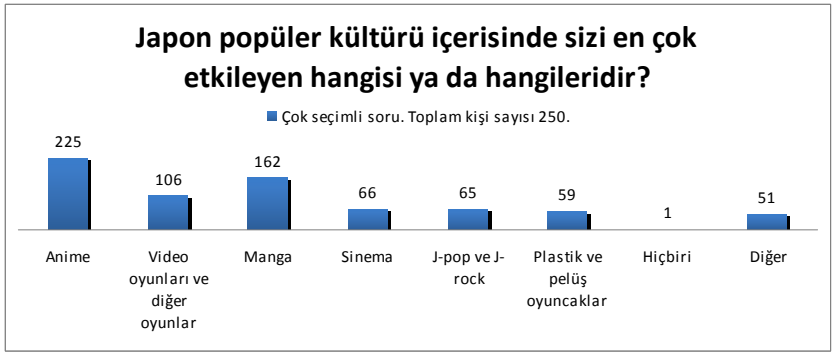
Graphic 8

Graphic 9



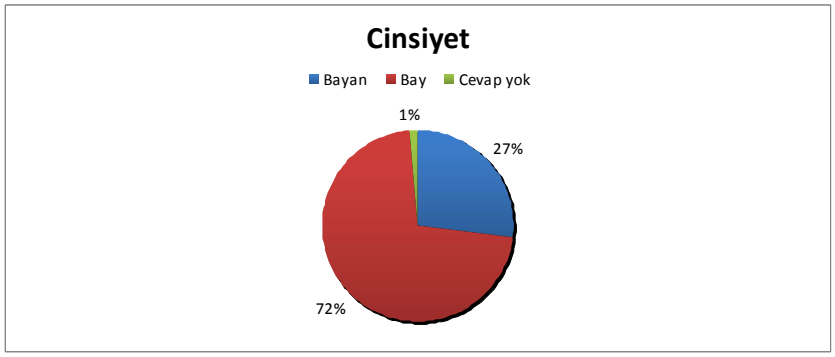
Graphic 10

Graphic 11



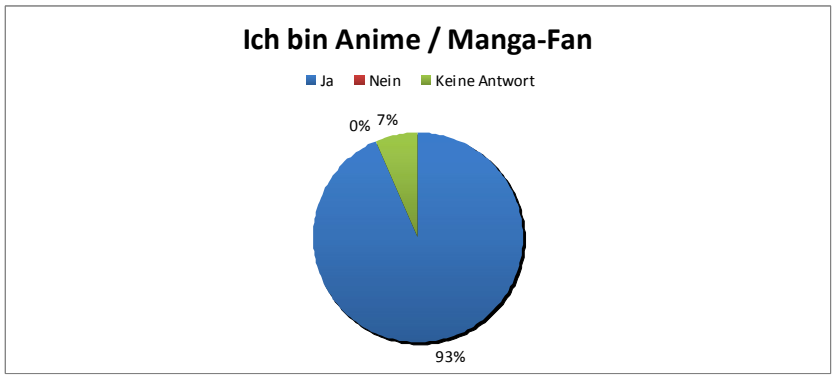
Graphic 12

Graphic 13

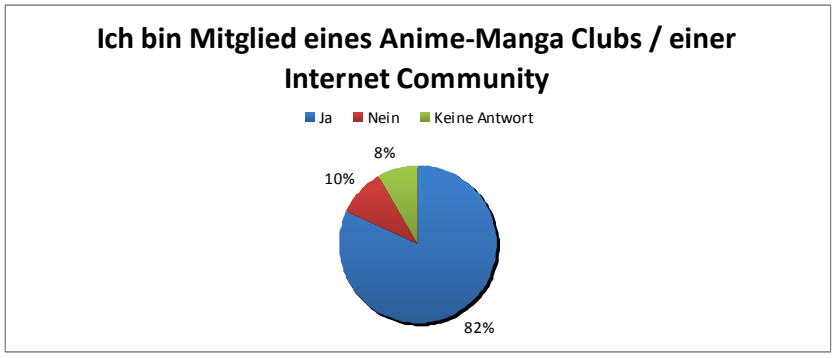


Graphic 14

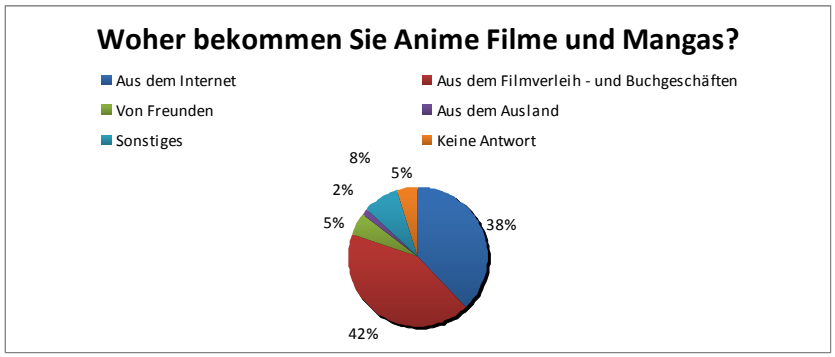
Graphics for the German Survey



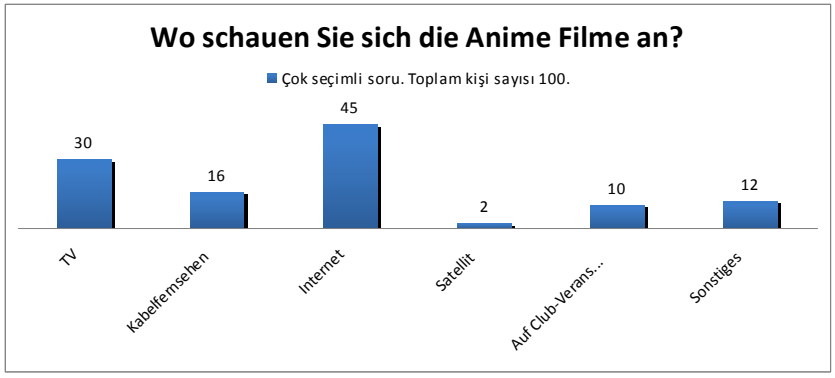
Graphic 15



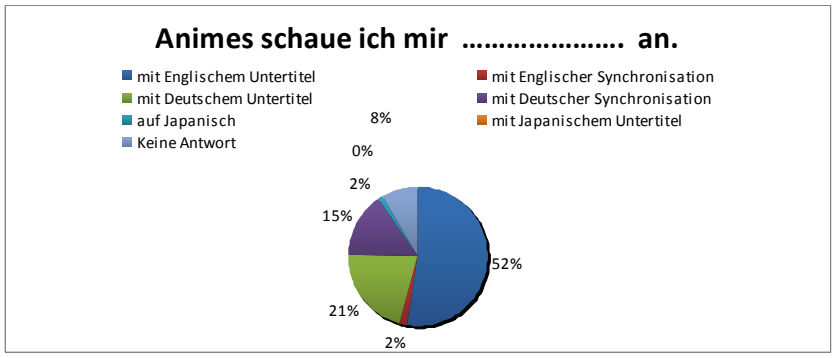
Graphic 16



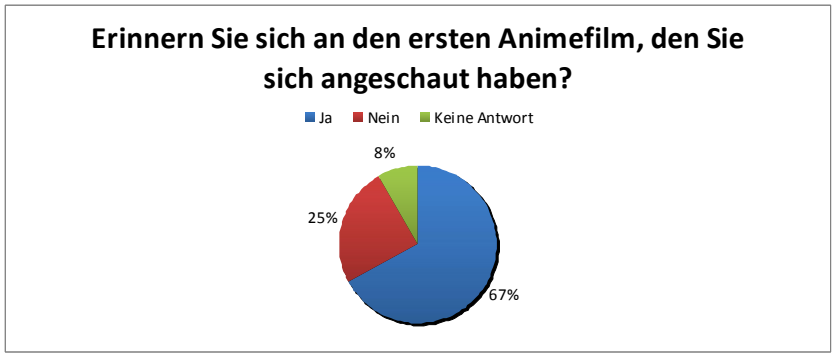
Graphic 17



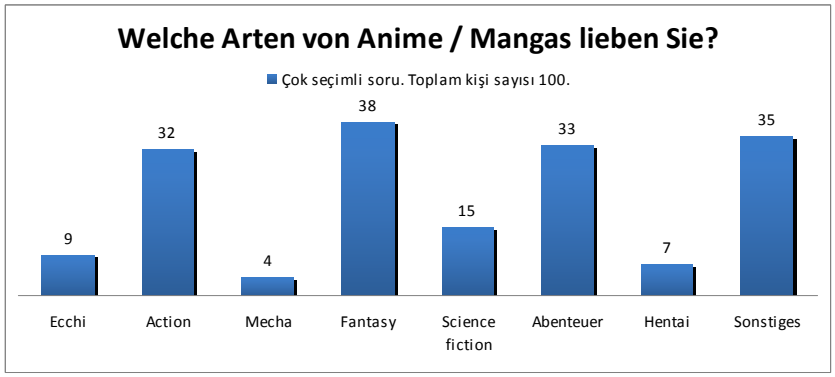
Graphic 18



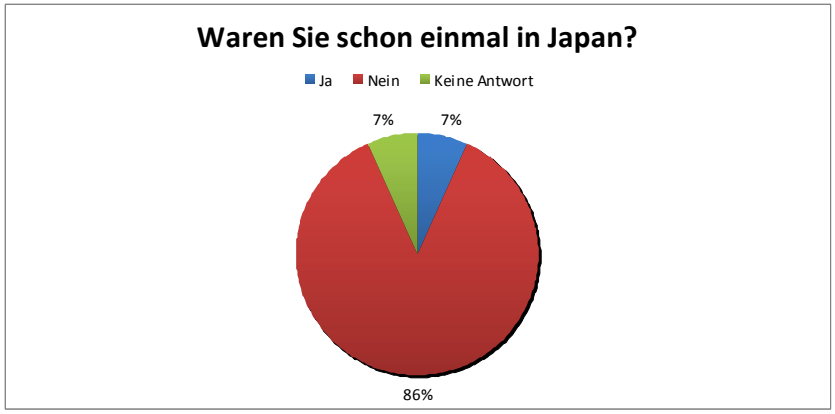
Graphic 19



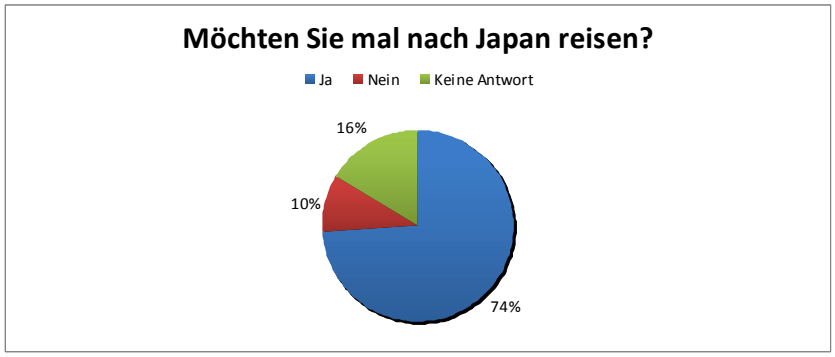
Graphic 20



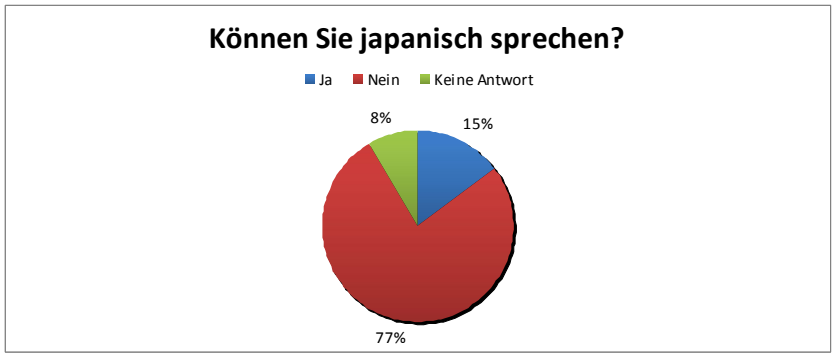
Graphic 21



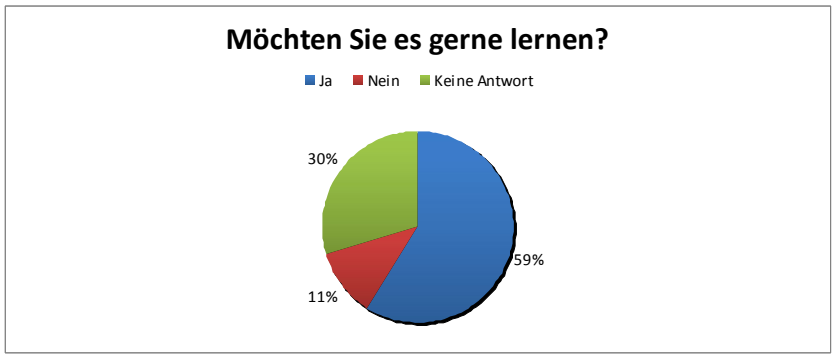
Graphic 22



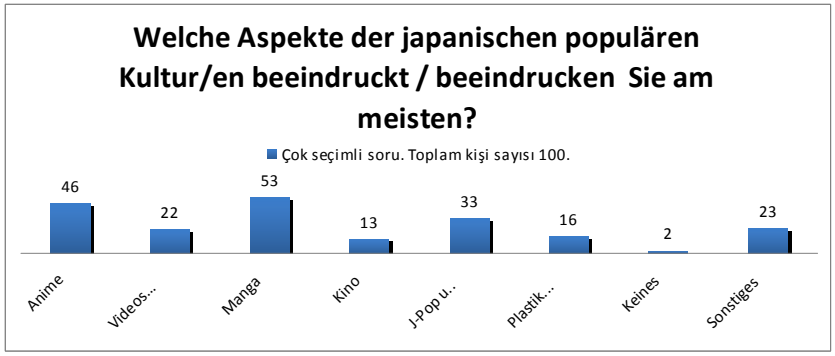
Graphic 23



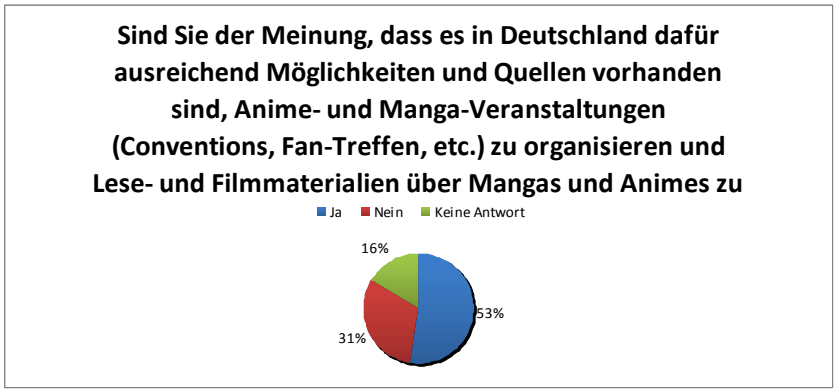
Graphic 24



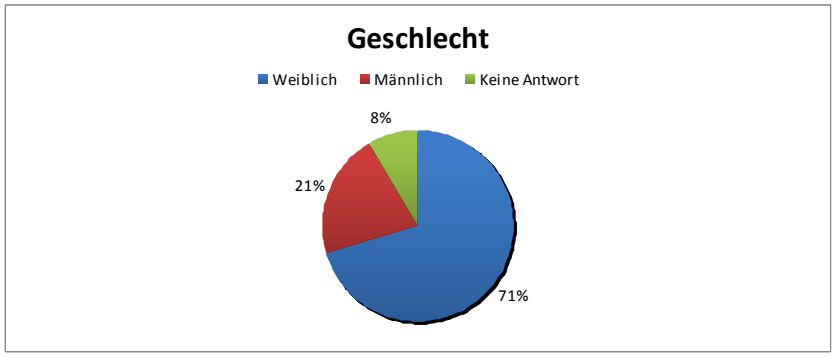
Graphic 25



Graphic 26



Graphic 27



Graphic 28

3. Survey Questions

SURVEY STUDY FOR ANIME AND MANGA WEBSITE/ CLUB MEMBERS

This survey is included in an M.A. Thesis which I have been studying for at Kadir Has University, Istanbul. All the answers will be kept confidential within the research. Please answer the questions below with the appropriate answers. Thank you very much for your time.

1. I am fan of Anime/Manga.
    a. Yes
    b. No
2. I am a member of an Anime/Manga fan club.
    a. Yes
    b. No
3. Where do you get the Anime films/Manga series?
    a. Internet
    b. Bookstores/comics shops
    c. Friends
    d. Abroad
    e. Other.....
4. Where do you watch Anime?
    a. TV
    b. Cable TV
    c. Internet
    d. Satellite

e. Club meetings/events

f. Other.....

5. I watch anime with/in…….

a. Turkish subtitles

b. Turkish dubbed

c. English subtitles

d. English dubbed

e. Japanese

f. Japanese subtitles

6. How, and at what age and date did your interest in Anime/Manga start?

…….

7. Do you remember the first anime you saw?

a. Yes, I remember (Name: …….....)

b. No, I don't remember

8. What kind of Anime/Manga do you most like?

a. Ecchi

b. Mecha

c. Fantasy

d. Science fiction

e. Action

f. Adventure

g. Hentai

h. Other.....

9. Have you ever been to Japan?

If your answer is yes:

How long did you stay? Where did you stay?

…….....

If your answer is no:

Do you want to go?

10. Do you know Japanese?

If your answer is yes:

Where did you learn?

If your answer is no:

Do you want to learn?

11. Which one/ones below affect you in Japanese popular culture?

a. Anime
b. Video/PC games
c. Manga
d. Cinema
e. J-pop/ j-rock
f. Plastic & plush toys
g. None
h. Other

12. Why are you interested in these items of Japanese popular culture? Please explain.

13. Do you think the resources and opportunities in Turkey are enough for organizing anime and manga conventions, getting the properties such as DVD, manga?

    a. Yes, I think enough.

    b. No, I think not enough.

14. If you answered b in question 13, what are the reasons? Please explain briefly.

Demographic Features:

Age:

Place of birth:

Gender:

Occupation

BIBLIOGRAPHY

Allison, A. 2006. *Millenial Monsters: Japanese Toys and the Global Imagination*. California: University of California Press.

Allison, Anne. 2000. “A Challenge to Hollywood? Japanese Character Goods Hit the US.” *Japanese Studies* 20 (1): 67-88.

Appadurai, A. "Disjuncture and Difference in the Global Cultural Economy," in *Identity and Public Culture*. S. C. K. Chan (ed.). Hong Kong: Oxford University Press.

Brown, Steven T. 2006. *Cinema Anime*. New York**:** Palgrave Macmillan.

Carter, Roymieco A. 2006. “Youth Culture and Video Games” in *Contemporary Youth Culture: An International Encyclopedia Volume I.* Shirley Steinberg (pp. 161- 197) Parmar, P. and Richard, B. (eds.), Westport: Greenwood Press.

Clements, J. and McCarthy, H. 2006. *The Anime Encyclopedia.* Berkeley, California: Stone Bridge Press.

Craig, T. 2000. “Japan Pop!: Inside the World of Japanese Popular Culture.” Books.google.com. Access date: May 12 2008 http://books.google.com/books?hl=tr&lr=&id=oJ8Sla06PuEC&oi=fnd&pg=P9&dq=dragon+ball&ots=jJOKrZXwU&sig=lf5thRCulLg2gSd_30l6XZEZrg#PPA3, M1.

Dirlik, A. 1996. “The Global in the Local” in *Global /Local* (pp. 200- 245) R.Wilson and W.Dissanayake (eds.), Durham: Duke University Press.

Eng, Lawrence. 2001 “The Politics of Otaku.” *cjas.org. Access date: July 3 2009* http://www.cjas.org/~leng/otaku-p.htm.

Fansub. 2008. *wikipedia.org.* Access date: 20 Ocak 2008 http://en.wikipedia.org/wiki/Fansub.

Gelder,K. and Thornton,S. 1997. *The Subcultures Reader*. London: Routledge Press.

Goldstein, R. 2006. "Oh Puhleeze! Learning Youth Culture" in *Contemporary Youth Culture: An International Encyclopedia Volume I.* Shirley Steinberg (pp. 3 11) Parmar, P. and Richard, B. (eds.), Westport: Greenwood Press.

Grigsby, M. 2003. *Sailormoon: Manga (comics) and Anime (cartoon) Superheroine Meets Barbie: Global Entertainment Commodity comes to the United States.* EBSCO Publishing.

Haydaroglu, Mine (Ed.). 2007. *Sanat Dünyamız: Uzakdoğu'dan Çizgiroman: Manga*. 105 (3). ISSN: 1300- 2740.

Hebdige, D. 2004. *Altkültür: Tarzın Anlamı*. Istanbul: Babil Publications.

Helfenbein, Robert J. 2006. "A Critical Geography of Youth Culture" in *Contemporary Youth Culture: An International Encyclopedia Volume I.* Shirley Steinberg (pp. 21- 24) Parmar, P. and Richard, B. (eds.), Westport: Greenwood Press.

Iwabuchi, K. 2002. *Recentering Globalization: Popular Culture and Japanese Transnationalism.* Durham: Duke University Press.

Kehr, D. 2002. "Anime, Japanese Cinema's Second Golden Age." *query.nytimes.com.* Access date: September 22 2008 http://www.nytimes.com/2002/01/20/movies/20KEHR.html.

Kelts, R. 2007. *Japanamerica: How Japanese Pop Culture Has Invaded The U.S.* New York**:** Palgrave Macmillan.

Kinsella, S. 1998. “Amateur Manga Subculture and the Otaku Panic.” *kinsellaresearch.com.* Access date: July 17 2008 http://www.kinsellaresearch.com/nerd.html.

Kinsella, S. 1995. “Cuties in Japan.” *kinsellaresearch.com.* Access date*:* September 7 2008 http://www.kinsellaresearch.com/Cuties.html.

Manion, A. 2005. “Discovering Japan: Anime and Learning Japanese Culture”. *chanpon.org*. Access date: December 24 2007 http://www.chanpon.org/archive/manionthesis.pdf.

Muggleton, D. 2000. *Inside Subculture: The Postmodern Meaning of Style*. New York: Berg Press.

Muggleton, David. 2006. “Youth subcultures, Postmodernism, and the Media” in *Contemporary Youth Culture: An International Encyclopedia Volume I.* Shirley Steinberg (pp. 11- 21) Parmar, P. and Richard, B. (eds.), Westport: Greenwood Press.

Napier, Susan J. 2007. *From Impressionism to Anime: Japan as Fantasy and Fan Cult in the Mind of the West.* New York: Palgrave Macmillan.

Napier, Susan J. 2005. *Anime from Akira to Howl's Moving Castle Updated Edition: Experiencing Contemporary Japanese Animation*. New York: Palgrave Macmillan.

Newitz, A. 2003. “Anime Otaku: Japanese Animation Fans outside Japan”. *Bad.eserver.org.* Access date: April 13 2008 http://bad.eserver.org/issues/1994/13/newitz.html.

Ng, Wai-Ming. 2001. “Japanese Animation in Singapore: a Historical and Comparative Study” *cuhk.edu.hk.* Access date: December 24 2007 http://www.cuhk.edu.hk/jas/staff/benng/publications/Anime (AJ). pdf.

Ota, Takao. 2001. “Thinking Akihabara Design”. *Uiah.fi.* Access date: November 1 2007 http://tm.uiah.fi/connecting/proceedings/ota.pdf. Eng, Lawrence. 2003. “The Politics of Otaku” *cjas.org.* Access date: July 3 2007 http://www.cjas.org/~leng/otaku-p.htm.

Poitras, G. 2001. *Anime Essentials: Every Thing a Fan Needs to Know.* California: Stone Bridge Press.

Patten, F. 2004. *Watching Anime Reading Manga.* Berkeley: Stone Bridge Press.

Said, Edward. 1978. *Orientalism*. New York: Vintage Books.

Sardar Z. and van Loon, B. 2001. *Introducing Cultural Studies.* Cambridge: Icon Books.

Shayegan, D. 2002. *Yaralı Bilinç: Geleneksel Toplumlarda Kültürel Şizofreni*. Istanbul: Metis Publications.

Şimdiye Kadar Türk Tv'lerinde Yayınlanan Animeler. 2007. *Divxplanet.com.* Access date: 4 July 2009 http://74.125.77.132/search?q=cache:fJhj2uETTL0J:forum.divxplanet.com/lfiversion/index.php/t74178.html+Akuma_Blade+T%C3%BCrk+TVlerinde+ay%C4%B1nlanan+animeler&cd=1&hl=tr&ct=clnk&gl=tr&client=firefox-a.

Soysal, L. 2004. “Rap, HipHop, and Kreuzberg: The Institutional Topography of Migrant Youth Culture in the WorldCity Berlin” *New German Critique*, 92: 63- 81.

Tsing, A. 2002. “The Global Situation” in *The Anthropology of Globalization* (453- 485) Jonathan Xavier and Renato Rosaldo (eds.), Berlin: Blackwell Publishing.

Weems, Mary E. 2006. “C.H.A.O.S.” in *Contemporary Youth Culture: An International Encyclopedia Volume I.* Shirley Steinberg (pp. 627- 637) Parmar, P. and Richard, B. (eds.), Westport: Greenwood Press.

Wulff, H. 1995. “Introducing Youth Culture in Its Own Right: the state of the art and the new possibilities” in *YouthCultures: a Cross-cultural Perspective* (pp. 1- 17) Amit-talai, H. and Wulff, H. (eds.), London: Routledge.

Vautour, Bart. 2006. “Global Youth” in *Contemporary Youth Culture: An International Encyclopedia Volume I.* Shirley Steinberg (pp. 435-512) Parmar, P. and Richard, B. (eds.), Westport: Greenwood Press.

Youtube. “Anahtar Kelimeler: Akihabara, Cosplay, Anime” *youtube.com* .Access date: December 13 2007 http://www.youtube.com/results?search_query=akihabara+cosplay+anime+search=Search.

Weinkauff, Bernd D. 2006. “The Attractions of the Intercultural Exchange: Manga Market and Manga Reception in Germany.” *Cct.go.kr.* Access date: June 2009 http://www.cct.go.kr/data/acf2006/mobile/mobile_0402_Bernd%20Dolle Weinkauff.pdf.

Websites

http://www.youtube.com

http://www.imdb.com

Turkey

http://www.anime.gen.tr/

http://www.manga.gen.tr/

http://www.soulofanime.com/

http://www.animanga.gen.tr/

http://www.mtv.com.tr/anime/

http://www.portakalyolu.com/

http://wwww.turkanime.com/

http://www.animeflame.org/

http://www.tsubasatr.net/forum/index.php

http://www.animeso.net/

http://www.bleach.gen.tr/index.htm

http://animemangantr.turkforumpro.com/

http://animealemi.forumup.web.tr/

http://narutofantr.asianfreeforum.com/

http://atlab.aceboard.com/

http://www.cizgiroman.gen.tr/

Germany

www.animexx.net

http://www.animagic-online.de/

http://www.tokyopop.de/

http://www.anime-daisuki

berlin.de/impressum.htm

http://www.modern-graphics.de/wir/

http://www.j-store

berlin.de/matsuri/html/programm.html

http://www.groberunfug.de/

Observations

Istanbul, Atlantis Anime Screenings 2008/November 18

Istanbul, Gerekli Şeyler Anime, Manga and Comics Store 2008

Istanbul, Khas Anime Screenings 2008

Istanbul, Khas Japanese Culture Festival 2009/March 17- 19

Berlin, Anime Daisuki – Hanami (Kirschblütenfest)/19 April 2008

Berlin, Manga Matsuri/10 May 2008

Berlin, Modern Graphics Store (Oranienstrasse/Kreuzberg,

Europacenter/Kudamm)

Bonn, Animagic'08/1–3 August