

# **OTAKU — the living force of the social media network**

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**Inside Social Media**

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## Abstract

William Gibson (Gibson 2001) calls otaku “passionate obsessive(s)”, Volker Grassmuck (Grassmuck 1990) describes them as “information fetishists”, Hiroki Azuma (Azuma 2009) came with the name “Japan’s Database Animals”, and Mimi Ito (Ito 2005) explains “Anime otaku are media connoisseurs, activist prosumers who seek out esoteric content from a far away land and organize their social lives around viewing, interpreting, and remixing these media works.” Here I will add: otaku are ultimate representatives of information consumption, resumption and re-creation.

This paper will try to introduce the otaku phenomenon – (specifically anime fandoms) which are evolving through the social media, simultaneously improving this media by creating new ways of expanding their imaginary worlds through the network environment and beyond.

I will begin with the introduction of the specifics of this social and cultural group, whose very existence is almost entirely media dependable, observing its role in the process of merging the traditional with the new media through the activities of funsubbing and scanalization.

Then we shall see, how the collision of these different types of media is causing the frontiers between the real and the imaginary world to fade. The network is growing through collaboration and sharing, the information is reconstructing, retelling, and re-sharing, new worlds are emerging: fanart, fanfiction, AMV... This will lead us into an overview of the most popular social network sites for the otaku population.

On the other hand, there is a back effect of the recreated otaku culture in the real world — the smart profiteers are creating new reality from fiction, selling them their dreams through materialized objects from their imaginary world.

And all in all, in the broader sense of the word, the basic element of all the incarnations of the social media are informational otaku — which more or less all of us are becoming.

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# 1 Otaku — definition

The first, and maybe the central issue of this paper would be the truthful and adequate explanation of the word otaku. There are a lot of scientists who tried to reach the deepest meaning of this term, many have tried writing essays, papers and even books to define this term, and there are millions of meanings created in the heads of the people who have accepted it in their personal experience through the situations where it was mentioned, and there are always dictionaries, urban dictionaries and Wikipedia where gathered mind strength has tried to narrow it, but the initial problem is that it has different meanings depending on the user. I will try to put here as much aspects as I can in order to explain the meaning of the Idea in the connection with the social media.

## 1.1 What is an otaku?

The word comes from Japanese and its denotative meaning is “your house” (Eng 2001) but the primal use is as honorific second person personal pronoun. On the other hand, having in mind that Japanese have a dozen of words for this purpose — addressing someone as “you” — the subject becomes even more complex. Addressing itself depends on the social position of the person who is addressing in a relation to the social position of the one who is addressed. So, it turns out there are different words for a social equal or a superior, inferiors and sometimes equals, intimate friends and inferiors. Otaku is a polite way to address someone whose social position in relation to you is not yet known. It keeps the distance. Used between equals it sounds quite ironic or sarcastic but is meant to be used in the sense of ‘Stay away from me’. Imagine a teenager addressing another as “Sir!” (Grassmuck 1990)

This is just a scratch of the meaning this term has now in Japan and internationally, and we can say, more or less, that this is just the basis upon which the today’s usage of the word was created.

Skipping the process of metamorphosis of the meaning in Japan we’ll witness how the personal pronoun which co-notates detachment, becomes a noun referring to a group of detached, weird, and totally obsessed-with-a-certain-topic young people, condemned from the society.

In modern Japanese slang, the term otaku refers to a fan of any particular theme, topic, or hobby. Common uses are anime otaku (a fan of anime), cosplay otaku and manga otaku (a fan of Japanese comic books), pasokon otaku (personal computer geeks), gēmu otaku (fans playing video games), and wota (pronounced ‘ota’, previously referred to as “idol otaku”) that are extreme fans of idols, i.e. heavily promoted singing girls. There are also tetsudō otaku or denshamania (railfans) or gunji otaku (military geeks). (contributors 2009g)

Japanese people use this word in a non favorable, negative connotation, which is to describe someone in an offensive way as weird, antisocial and obsessed, so most Japanese would consider it undesirable to be described as “otaku” in a serious fashion; (contributors 2009g) many even consider it to be a genuine insult. The closest translation for otaku in English would be ‘nerd’ or ‘geek’.

However, the rest of the world has a somewhat different perception on otaku. Westerners are even proud of naming themselves as otaku in its specific meaning of anime (Japanese animation) and manga (Japanese comics) fan.

Nevertheless what makes this phenomenon original is the deeper observation of the circumstances that had contributed for it to occur. So, getting to the bottom of this will be easier if we concentrate only on anime and manga otaku — the most representative ones.

## 2 Otaku phenomenon — the information fetishist

What makes otaku a new phenomenon? What makes otaku obsessiveness different from other obsessive forms of collecting hobbies?

The few common denominators are that otaku are teens or twens, mostly boys who usually wear jeans, T-shirt and sneakers, which might not sound very differentiating as a characteristic but in the fashion-crazy Japan that is a distinction in itself. They despise physical contact and love media, technical communication, and the realm of reproduction and simulation in general. They are enthusiastic collectors and manipulators of useless artifacts and information. They are an underground, but they are not opposed to the system. They change, manipulate, and subvert ready-made products but at the same time they are the apotheosis of consumerism and an ideal workforce for contemporary Japanese capitalism. They are the children of the media. (Grassmuck 1990)

The otaku new history begins in 1970 as an underground subculture, and the begging of the change in usage first came about among collectors of anime pictures. The expansion of the otaku population and its varieties can only be related to the expansion of the mediated world, the varieties of communication channels, as well as the new ways of information distribution.

Certainly, the background of the otaku phenomenon involves a number of factors, but the decisive element are new media and media usages permitting a different access to the world.

As Volker Grassmuck (Grassmuck 2000) says the otakudom has nothing to do with any specific subject; it is about the way people relate to a subject. What makes an otaku is his obsessed pursue for information and his gluttonous hunger for fresh data (representative of his scope of interests). And that is all there is. The information for the sake of the information. This truly fascinating personification of the new and extreme cultural consumption is seen by Hiroki Azuma (Azuma 2009) as the natural way of post modern living in the realm of communications, at the end of a history, where the “grand narrative” has died long time ago. He calls them Japan’s Database Animals. More broadly, Azuma argues that the consumption behavior of otaku acts as a representative of the postmodern consumption of culture in general, which sacrifices the search for greater significance to an almost animalistic instant gratification. In this context, culture becomes simply a database of plots and characters and its consumers mere “database animals.”

As we can see in the popular 2006 video “Shift Happens” (Fisch 2009): It is estimated that a week’s worth of New York Times contains more information than a person was likely to come across in a lifetime in the 18th century. It is also estimated that 40 exabytes (that’s 40 billions gigabytes) of unique new information will be generated worldwide this year. This is believed to be more than in the previous 5,000 years.

This is just a scratch of the real information flood we are living in, continuously, day by day. And as Grassmuck (Grassmuck 2000) is seeing it, in what is called the information society, the predominant essential feeling is bad conscience about never having acquired enough information, never having communicated enough. The otaku avoids the shock of the ever-new by another form of attention economy. He targets closed-off systems in which one can believe. In the sea of information he creates islands on which one can feel secure and prepared to cope with all eventualities. He makes a virtual order within the informational chaos. In this context his weird behavior is somehow logical, creative, and normal, considering the abnormal situation he is caught in, confronting the ever changing world of endless new information.

He pursues an information strategy of radical confinement to one section of the world, and screens out everything else. (Grassmuck 2000) Whereas the multiple dives into the stream and wants to know as much as possible about a lot of things, the otaku seeks out a tiny area about which he wants to know everything. And the new tools, media, and machines are here to help him satisfy his needs.

The more technologically dense our environment becomes, the more urgent the need to create new links between machines and the soul, an emotional interface to the interactive structure.

Technology creates the hunger, and it is always there to gratify it. So the circle is complete, and the endless consumption of never-ending informational pop culture can continue.

### **3 Living within the media**

#### **3.1 Otakudoms — manga and anime fandoms**

If we look at the Internet as a society, fandoms will be one of the most peculiar social groups existing within this society. People virtually gathering around certain, at the same extent, virtual (in most of the cases) subject, exploiting it in various aspects.

Otakudoms, or more specifically anime and manga fandoms are one of the most enthusiastic and fruitful on-line fangroups. In this context we can see an entirely different picture of an otaku. Usually shy and unsociable otaku are showing great creative potential when they communicate with their group. Having in mind that, to a large extent, they are created by the media, their real dwelling and acting is always related to one. When we add to this the information fetishism and addictiveness, otaku in the new media environment are acting as superconductors transmitting the data (naturally it is always connected with their interests) all around the net to their fellow otaku with unthinkable speed and diverse output.

### **4 Creating the media**

As Mimi Ito (Ito 2008) is showing, there are particular forms of knowledge, literacy, and social organization that are being fed by fan cultural production. So in order to support their media obsessions, otaku acquire challenging language

skills and media production crafts of scripting, editing, animating, drawing, and writing. And they mobilize socially to create their own communities of interest and working groups to engage in a collaborative media production and distribution. Otaku use visual media as their source material for crafting their own identities, and as the coin of the realm for their social networks. Engaging with and professionally re-interpreting produced media is one stepping stone towards critical media analysis and alternative media production.

## 4.1 Fansubbing, scanlation

The main media source for feeding otakus' obsessiveness is television (anime otaku) as well as print media, specifically comic magazines (for manga otaku). But for this phenomenon to conquer the world, as it has already done, this is not enough. American, Chinese, European and so many other otaku haven't become one, by watching Japanese television and reading Japanese magazines. They don't even speak the language (not taking into account the great pools of words and phrases picked up from watched anime) and have no direct way of updating with the latest information about the newest titles, episodes, and chapters except via Internet with the help of their fellow Japanese otaku.

This is how fansubbing and scanlation were born.

### 4.1.1 Fansubbing

According to Wikipedia (contributors 2009f), *fansub* (short for *fan-subtitled*) is a version of a foreign film or foreign television program which has been translated by fans and subtitled into a language other than that of the original. So fansubbing would be, creating translated and subtitled versions of a foreign films or foreign television programs by fans for fans. In our case the foreign language is Japanese, the films and television programs are anime movies and anime series and the subtitle can be English, Italian, French etc. The groups of fans which are making the fansub version of the films are called 'fansub groups'. There is a huge number of active fansub groups and you can find several listings but neither one is complete and official.

#### How is the fansub done?

- Japanese fan is *recording* the new episode of some popular anime series.
- He/she is *sharing* the raw recording using peer to peer programs (Some larger fansubbing groups have capers in Japan that supply them with a transport stream).
- Fansub groups are *downloading* the raw recording and start editing.
- Translators are watching the recording and *translating* it by ear.
- Then the *timing* is done (preparing time lines for the subtitle)
- Next is *typesetting*, both for the text and for the other parts of the video which have been translated (signs, cellphone screens, etc)
- *Editing* — Different groups have different guidelines for editing

- *Quality control* – catching the missed errors by cooperators.
- *Encoding* the subtitles (hard or soft subs).

The Internet allows for highly collaborative fansubbing, and each member of a fansub team may only complete one assigned task.

As a result of this process we have a computer video file usually stored in special multimedia container formats such OGM and Matroska that is distributed through BitTorrent and IRC channels with enormous speed. But Internet is a place of infinite possibilities, so we can find links for direct downloads of subbed anime series on tons of fansites, and even enjoy live streaming of a fansub version of our favorite series in less than 24 hours after an episode is debuted in Japan.

To make the sharing more easier there are a lot of social websites for updating the information about the new fansubbed anime episodes and where you can get them as well. Some of them are dedicated to one particular series, but there are a lot of them that share torrents of the latest episodes, some of them are even providing direct download of the fansub, and there are a lot of those where you can live stream and watch the fansubbed version of the new episode which was aired in Japan the previous day.

One of the most popular sites for sharing anime torrents is [animesuki.com](http://animesuki.com)

#### 4.1.2 Scanlation

*Scanlation* (also *scanslation*) is the unauthorized scanning, translation, editing and distribution of comics from a foreign language into the language of the distributors. (contributors 2009h) The term is most often used for Japanese (manga), but rarely for Korean (manhwa) and Chinese (manhua) comics. Scanlations are generally distributed for free via the Internet, either by direct download, BitTorrent or IRC. The word scanlation is a portmanteau of scan and translation. Same as for the 'fansub groups' we have 'scanlation groups' that are also working and communicating on-line for most of the time.

**Scanlation process** The process of scanlation is similar to the fansubbing especially because it is made by fans for fans, it is a product of on-line collaborative work, and it takes a lot of love and devotion to make it.

- The key figure here is also a Japanese fan who is eager to share the contents of his latest issue of a manga magazine with the other fans of the world. So, instead of recording video media from television as it was for the fansub, here we have *digitization* of printed media by scanning.
- Then the raw materials are *spread around* the Internet by peer to peer programs.
- When scanlation groups put a hand on the raws, first they *clean* the scans, adjusting the pictures and erasing the original text in the talking bubbles.
- Afterwards the *translation* of the conversations and the sound effects come.
- Then, putting the translated text into the talking bubbles.

- When this is over, the *distribution* takes place.

Similarly to the case of fansubs, the scanlized manga are shared via torrent files and on-line manga readers. The most popular ones are [www.onemanga.com](http://www.onemanga.com) and [www.mangafox.com](http://www.mangafox.com).

The scanlation scene is a social one, says Dirk Deppey (Deppey 2005), though the vast majority of contact between scanlators takes place on-line. But he is ignoring the fact that for this new scanlating generations the on-line social is far more real than the unmediated world.

These otaku activities of switching the information from one media to another by digitalizing the video and printed materials results with a rapid and exponential transfer of the information itself. These video and printed materials, by stepping into the digitalized world of the World Wide Web, are gradually taking great number of different shapes.

## 4.2 Fanart, fanfiction and AMV

If we can say that fansub and scanlation are practical use of 'building upon' in terms of free culture, fanart, fanfiction and AMV are the real meaning of remixing.

### 4.2.1 Fanart

*Fan art* or *fanart* is artwork that is based on a character, costume, item, or story that was created by someone other than the artist. (contributors 2009d) The term, while it can apply to art made by fans of characters from books, is usually used to refer to art derived from visual media such as comics, movies or video games.

In the otakudom the fanart is a way to be creative and still stay in the boundaries of your favorite and familiar world. Manga and anime fans are drawing pictures of their favorite characters in postures and situations they would like to see them in. They are manipulating the story, remixing the characters and building new scenes and relations between them.

There are lots of websites where you can build up your fan art portfolio and share it with the others. Fan artists usually post their pieces and drawings (anime and manga) on websites where they can be classified, commented and rated. But you can not consider this a rule because you can find anime fan artists everywhere on the net, especially on art related web sites like Deviant art. Some of the famous anime fanart websites are [www.theotaku.com](http://www.theotaku.com), [www.bleachexile.com](http://www.bleachexile.com).

Also a popular way of remixing anime art is creating wallpapers, forum signatures, css designs for the personalized anime and manga lists.

### 4.2.2 Fanfiction — dōjin or dōjinshi

*Fan fiction* (alternately referred to as *fanfiction*, *fanfic*, *FF*, or *fic*) is a broadly-defined term for fan labor regarding stories about characters or settings written by fans of the original work, rather than by the original creator. (contributors 2009e)

Considering that manga is a story made of pictures it is easy to realize that in anime and manga fandom, the line between fanart and fanfiction is very thin. It is not rare for otaku fanartists to draw a whole new storyline with characters from some popular manga or anime. So, anime fanfiction gets on a complete new level of creating derivative works upon others. In Japan, there is even an independent industry of self-published manga or novels — *Dōjinshi*. (contributors 2009c) Every year in Tokyo a comic festival called Comiket (from comic and market) is held, and there you can find huge number of these works which are considered as rare and desirable items within the otakudom. This year Comiket was visited by over 560 000 otaku visitors in 3 days period and there were 11,000 doujinshi circles present. (Tolentino 2009) Their number on Internet is uncountable.

It is important to mention that there is a significant part of fanfic manga and doujinshi that involves adult content. This is another topic considering otaku social life or more specifically otaku sexual life, which is another part of their life that is almost entirely virtual. But we will leave this subject for other occasion.

#### 4.2.3 AMV — Anime Music Video

AMV is an acronym for Anime Music Video, and this doesn't mean video made for anime but video made with anime (inserts). This is one of the most fascinating fan creations. An *anime music video* (abbreviated *AMV*) is a music video consisting of clips from one or more anime series or movies set to songs; the term usually refers to fan-made unofficial videos. (contributors 2009b)

AMV is one of the most interesting creative bursts occurring around the otakudom or more precisely around anime fandom. AMVs are most commonly informally released, most often over the Internet. One of the most popular AMV sites is [www.animemusicvideos.org](http://www.animemusicvideos.org), but you can watch AMV's as much as you like on every video channel, for example: [www.youtube.com](http://www.youtube.com), [www.vimeo.com](http://www.vimeo.com), etc. The anthropologist and educationist Mimi Ito (Ito, Horst, Bittanti, Boyd, Herr-Stephenson, Lange, Pascoe & Robinson 2008) is fascinated by this type of amateur cultural production and sees it as a new way of learning through the process of peer-based knowledge sharing where young people are gaining informal education within the new media.

## 5 Socialising the media

To grasp this overly present and active group of people on the Internet we have to take a look into some of the representative otaku social networks.

Taking in mind that one of the distinguishing characteristics of otaku is their asocial behavior, and putting them in this context is one big step of understanding the real power of the new media environment.

My Anime List (MAL) ([www.myanimelist.net](http://www.myanimelist.net)) is one of the most popular sites for manga and anime fans outside of Japan. Its general purpose is to allow its users to organize and categorize their manga and anime. As of July 14, 2009, MyAnimeList reached over 200,000 users, of whom over 13,000 sign in every day.

Simply speaking, as Jon Wilks & Mike Oakland (Wilks & Oakland 2009) are saying in their "Best of the web for '08" - "My Anime List probably takes the cake for the nerdiest thing ever conceived. This site allows you to sort and archive all the anime you have ever watched, make recommendations to other members, write reviews, and receive E-mail notifications whenever fansubs for new shows come out. It even tells you, in a running timer, how much of your life you've wasted watching cartoons. Your profile is displayed as a list of statistics, like some sort of freakish anime fantasy football."

This sounds a little bit too harsh, but it is in fact the real truth and nothing but the truth about MAL.

It is undoubtedly a social networking site:

- Users are creating their accounts, communicating by posting comments on each others profiles and discussing anime episodes and manga chapters on the forum.
- Also, to a great extent, they have freedom to customize their lists by manipulating the css, uploading pictures and creating personal signatures.
- They can also post stories on their blogs and write reviews about anime they have seen or manga they have read, make suggestions about some interesting anime or find connection between similar stories or artwork of two separate animes.
- Users can create fanclubs, gather other users, crate topics, discuss, share thoughts, vote or make quizzes.
- MAL database is almost entirely a collaborative work, so every user can upgrade the description of the anime he/she has recently watched or add a new one which can not be found in the base, write some left-out info about his/her favorite character, look for connections between anime directors and anime music composers, script writers and character creators or voice actors and characters. . . This database is huge and constantly updated by the users, so there is almost nothing about anime and manga you can not find here.

But, the central point of May Anime List is THE anime list of each and every user on MAL. The list (in fact there are two lists, anime and manga) consists of five parts or classifications where the users store anime/manga titles depending on whether they are *currently watching / reading* it, have *completed* it, put it *on hold*, *dropped* it or are *planing to watch / read* it. In each list, there is some type of a calculator which is calculating the days one had spent in watching/reading anime/manga. Having in mind the crucial characteristics of the otakudom (information consumption), the "otakuisity" on MAL could also be measured by this same calculator. So, the most respected users here are those who have watched, read, discussed, reviewed, recommended. . . the most. Not that quality doesn't matter, but quantity is the main substance of which otaku are made.

Like on all other famous social networks, users are socializing in the terms of a network social, maybe even more, taking at hand that, in some cases, this is all they have. But unlike on the other famous social media networks, here the major and only topic is always in these, for some people narrow, frames. And,

speaking frankly, that is what makes this network far more consistent, focused and collaborative. They know what they want, they know how to get it and are doing everything to make that happen. Taking aside the content and only looking at the forms and processes, which are taking place here, we can see that this kind of social networking is far more productive and creative than those where socializing itself is what makes the network. his type of socialization has nothing to do with the outside world, real people and happenings. They live within the media and for the media, and all their communication, information sharing, and socialization is in this single context. They are not socializing for the sake of the socializing, but only for the benefit of their interest.

For example, if someone on Facebook puts pictures of himself on some party, on MAL someone will put pictures of the favorite character or will create pictures using his favorite characters in the context of presenting himself. Or if someone on Facebook is commenting on his friend's status, here he will comment on the status of his friend's list.

## 6 Back effect on the real world

How is this all affecting the real world?

This question is not relevant in the otaku discourse because, for them, the mediated world is equally, or maybe even more, real to the world their parents are living in, but this is more than relevant for those who know how to make use of everything by putting it into the consumerism factory. So, the cunning capitalists are continuously feeding this phenomenon by creating tangible incarnation of the objects and subjects from the virtual world, and thus closing the cycle by producing more and more of this content.

### 6.1 Culture and industry

Otaku has a huge impact on the Japanese pop culture. There, the influence is so obvious it can not be ignored. What has started as an underground movement, in few decades, has become the main topic of the Japanese cultural identification. Japanese smart capitalists are continuously finding new ways of earning on this phenomenon so you can find: anime figurines (from miniature dolls to live sized ones), all kinds of memorabilia (from key pendants to hugging pillows with printed female characters), themed cafe bars, clothes, snickers and sandals with anime characters, cell phones designed exactly like those used in the anime, even canned bread with the character of your favorite anime.

Moreover, not only those within the industry, even more and more businesses in Japan are trying to connect their products with this culture so we have moe wine, cookies, sweets, coffee and tea vending machines and all sorts of foods. One of the latest sensation in Tokyo is a 18 meter high giant Gundam statue which was built to commemorate the 30th anniversary of the world famous anime series.

Considering the popularity of Japanese comics, Japanese book publishers started adapting the classics into manga. The latest ones are Hitler's "Mein Kampf" (which has already been sold in 45 000) (Network 2009a) and Marx's "Kapital"; others on their list include: Dante's "Divine Comedy", Fyodor Dostoevsky's "The Brothers Karamazov" and "Crime and Punishment", Johann

Wolfgang von Goethe's "Faust", Franz Kafka's "The Metamorphosis", Niccolò Machiavelli's "The Prince", Friedrich Nietzsche's "Thus Spoke Zarathustra", Antoine De Saint-Exupéry's "Night Flight", William Shakespeare's "King Lear", Stendhal's "The Red and the Black", Leo Tolstoy's "War and Peace", and other titles.

This list is endless and if I try to mention all the goodies connected with the anime culture it would take me another 10 pages.

## 6.2 Technology and the Internet

While technology and Internet have made a huge effect on growth of anime and manga fandom, this process was also active the other way round. As a result, fans have made some of the most sophisticated advances in peer-to-peer software in order to make searching for and downloading anime on-line faster. VirtualDub, a video capture and processing utility, was first created for use on an anime film adaptation of Sailor Moon. The desire to simulate all forms of media that anime and manga come in has caused PyTom to create Ren'Py, an open-source software engine that allows for the creation of visual novels without the need for a programming background. (contributors 2009a)

Hatsune Miku is fictional anime character which has its virtual existence entirely thanks to her synthesized voice <sup>1</sup> — a product of a singing synthesizer application software called Vocaloid. This software was created by the Yamaha Corporation and it enables the users to synthesize singing by just typing in lyrics and melody. This project crossed all expectations when the character created to follow the vocals has become a huge success on the Internet. Miku Hatsune has become a virtual singer and her breakthrough popularity (Network 2009b) was rising day by day with new song releases, animated 2D and 3D videos, even her original signature choreography was created and a software for customizing it by making your own videos with her; she started to show in real anime series as a guest actress, in games and commercials, being used as a mascot or a promoter, and even arranging her live performances in front of large audience.

## 7 Conclusion

So, here we are coming to the bottom of this paper, which means folding the several aspects of this phenomenon into one general viewpoint.

Why otaku are important in the social media network? As we have already seen, they are children of media, and their day by day living, acting, consuming, and creating is very much related to both industrial and social media. But their true existence as a distinguishing international phenomenon is essentially based on their investment in building the social media.

When we speak about social media here, we are not narrowing to one social media example, but we see it as a whole in the process of building. Otaku as a new type of consumers have shown how one can take part in all phases of producing the social media even if we are talking about certain someone who is not especially proud of his/her social skills. This new generation, which

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<sup>1</sup><http://en.wikipedia.org/wiki/Vocaloid>, <http://www.vocaloid.com/index.en.html>

is literally growing in the media, has found a way to transfer, disperse, and reproduce broad casted media information into the new media environment, constructing the true essence of the social media. They are sharing content, communicating with each other, collaborating and building new content or retelling and re-shearing the old one, they are using all the multimedia tools to remix or distribute old or new content and they are entertaining each other by doing all of this. Perhaps the most interesting thing is that all of this is circling around one topic, which, to be precise, is virtual to the same extent as the medium itself. Thus, by observing the processes in this particular and maybe a little bit peculiar group, we can see the future of the social media, when people into the world wide web are going to gratify their lust for specific information by constant participation in creating one.

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